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'Cable Age'
begins
after page
316

Television/Radio Age

JANUARY 7, 1985 • \$10.00

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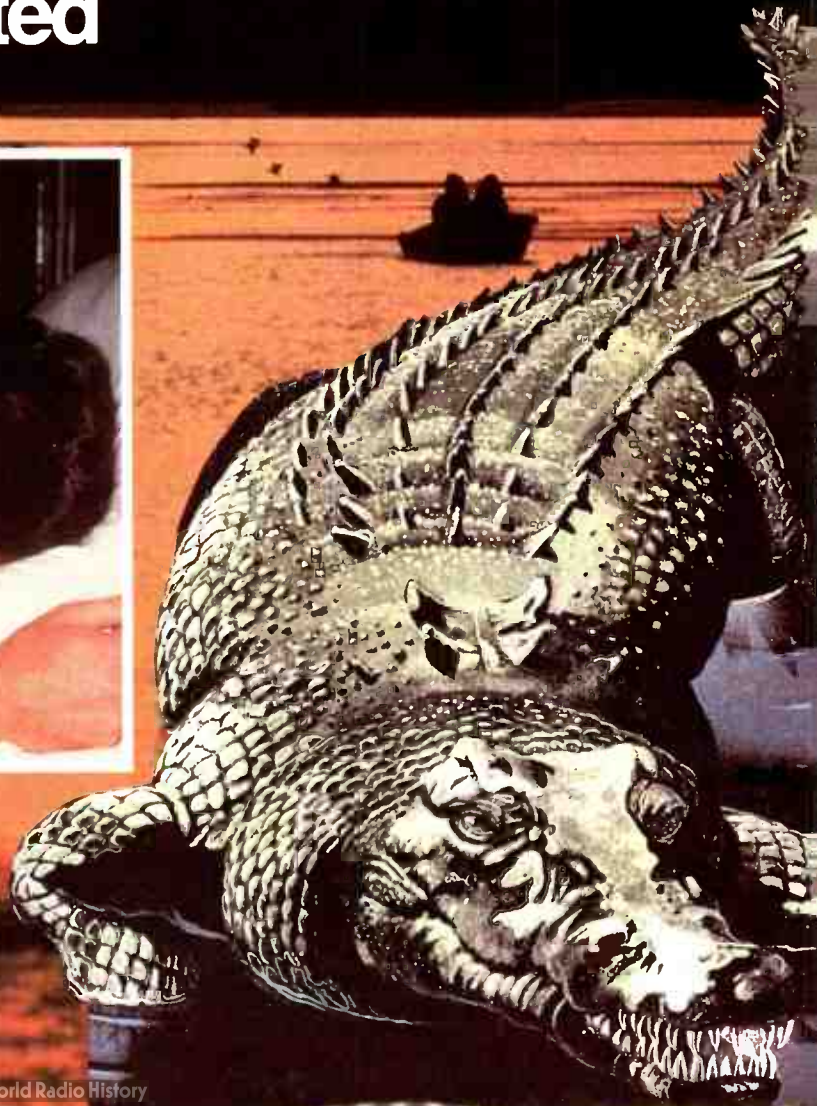
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DALLAS

RETURN

*First the mini-series -
The One-Hour Prime*

He married her.
He two-timed her.
He scorned her.
He tried to murder her...

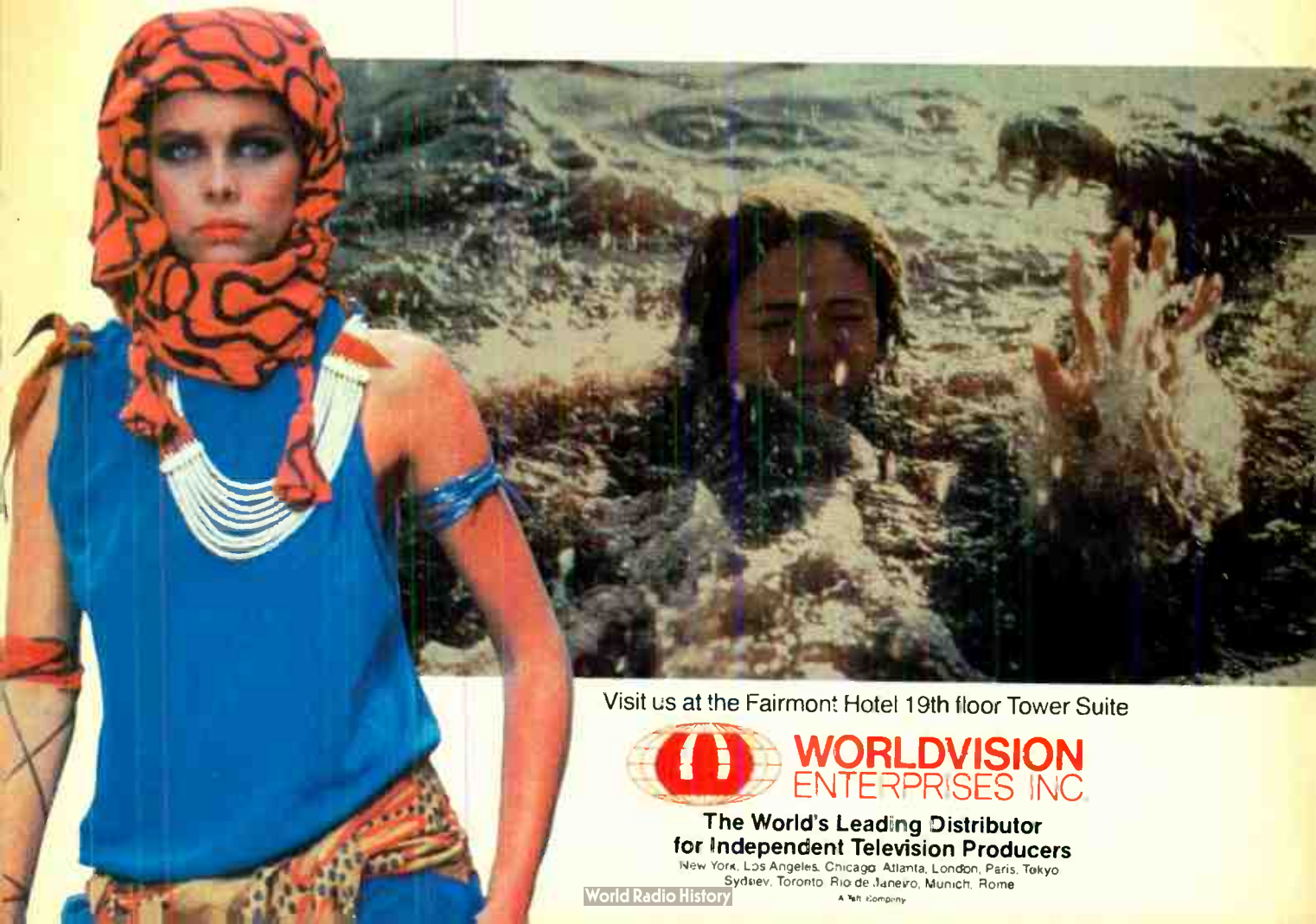
And she exacted
her revenge!



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CHICAGO	WGN	CINCINNATI	WXIX	JACKSONVILLE	WJXT	FT. MYERS	WBBH
PHILADELPHIA	WPHL	MILWAUKEE	WVTV	GREEN BAY	WLUK	COLUMBUS, GA	WRBL
SAN FRANCISCO	KPIX	KANSAS CITY	WDAF	ROCHESTER	WOKR	YAKIMA	KIMA
BOSTON	WBZ	ORLANDO	WESH	DES MOINES	WHO	HARLINGEN	KGBT
DETROIT	WDIV	CHARLOTTE	WPCQ	OMAHA	KETV	EUGENE	KVAL
WASHINGTON, D.C.	WTTG	NEW ORLEANS	WDSU	SPOKANE	KREM	CORPUS CHRISTI	KRIS
DALLAS	KTXA	BUFFALO	WKBW	DAVENPORT/MOLINE	WOC	RENO	KCRL
CLEVELAND	WCLQ	GRAND RAPIDS	WOTV	CAPE GIRARDEAU	KFVS	BOISE	KBCI
HOUSTON	KTXH	OKLAHOMA CITY	KTVY	HONOLULU	KHON	LUBBOCK	KCBD
PITTSBURGH	WPXI	SALT LAKE CITY	KSL	SOUTH BEND	WN DU	MACON	WMAZ
MIAMI	WPLG	LOUISVILLE	WHAS	AUSTIN	KTVV	CHICO/REDDING	KHSL
SEATTLE	KSTW	SAN ANTONIO	KMOL	SPRINGFIELD, MO	KOLR	BAKERSFIELD	KGET
MINNEAPOLIS	KMSP	NORFOLK	WAVY	JACKSON, MS	WLBT	ALBANY, GA	WALB
ATLANTA	WXIA	HARRIS/LANCASTER	WGAL	TUCSON	KGUN	MEDFORD	KDRV
TAMPA	WTOG	ALB./SCHEN./TROY	WRGB	HUNTSVILLE	WAFF	GAINESVILLE	WBSF
ST. LOUIS	KPLR	SHREVEPORT	KTAL	FT. WAYNE	WKJG	ROSWELL	KBIM
DENVER	KOA	TULSA	KOTV	BURLINGTON/PLAT.	WVNY	SAN ANGELO	KIDY
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BALTIMORE	WJZ	KNOXVILLE	WATE	SAVANNAH	WSAV	GLENWOOD SPRINGS	KCWS
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PORTLAND, OR	KPTV	ALBUQUERQUE	KOAT	ROCKFORD	WREX		

Source: ADI and DMA HH rating ARBITRON and NSI May 1984

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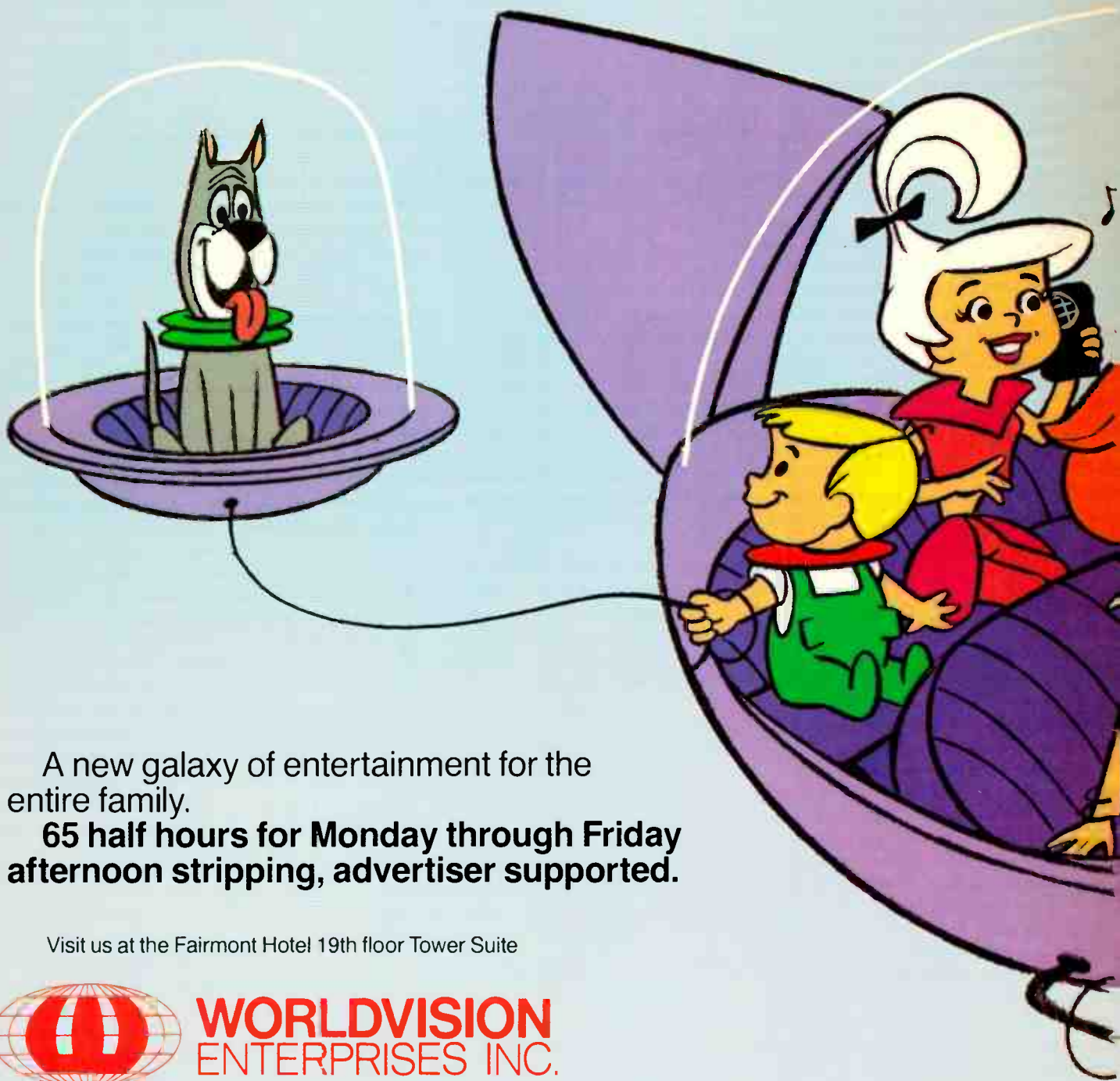
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- WPWR** Chicago
- WTAF** Philadelphia
- KBHK** San Francisco
- WXNE** Boston
- WDCA** Washington
- KTXA** Dallas
- WCLQ** Cleveland
- KTXH** Houston
- WPTT** Pittsburgh
- WCIX** Miami
- KSTW** Seattle
- KMSP** Minneapolis
- WGNX** Atlanta
- WFTS** Tampa
- KDVR** Denver
- KTXL** Sacramento
- WTTV** Indianapolis
- WBFF** Baltimore
- WTIC** Hartford/New Haven
- KPDX** Portland
- KUSI** San Diego
- WIII** Cincinnati
- WZTV** Nashville
- KSHB** Kansas City
- WOFL** Orlando
- WGNO** New Orleans
- WAXA** Greenville/Spart.
- WPTY** Memphis
- KOKH** Oklahoma City
- WYAH** Norfolk
- WOLF** Wilkes Barre-Scranton
- WRGT** Dayton
- WXXA** Alb./Schen./Troy
- KGSW** Albuquerque
- KCBR** Des Moines
- KZAZ** Tucson
- KAME** Reno
- WICU** Erie
- WBSP** Gainesville
- KXWY** Casper-Riverton
- WJWT** Jackson
- WCEE** Mt. Vernon

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Sold in 164 markets

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BY POPULAR DEMAND!**

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is still #1 among all one hour
strips with women/teens/kids
– the winning formula
for early fringe success.

BIG ENOUGH FOR THE WHOLE FAMILY

AVG RTG/SH	# STATIONS	RANK AMONG 1 HOUR STRIPS			
		HH	W18-49	W25-54	TEENS- KIDS
(NSI) 6/17%	120	1	1	1	1
(ARB) 7/16%	118	1	1	*	1

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Source: NOV '83 NSI REPORT ON SYNDICATED PROGRAMS
NOV '83 ARB SYNDICATED PROGRAM ANALYSIS
*(ARB DOES NOT RANK WOMEN 25-54)

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ORLANDO
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GREENVILLE/SPART

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WFBN
WXNE
KTVT
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KHTV
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PROVIDENCE
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SYRACUSE
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ALBUQUERQUE
WEST PALM BEACH
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AMARILLO
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KSAT
WYAH
WXXA
WJTM
WGRT
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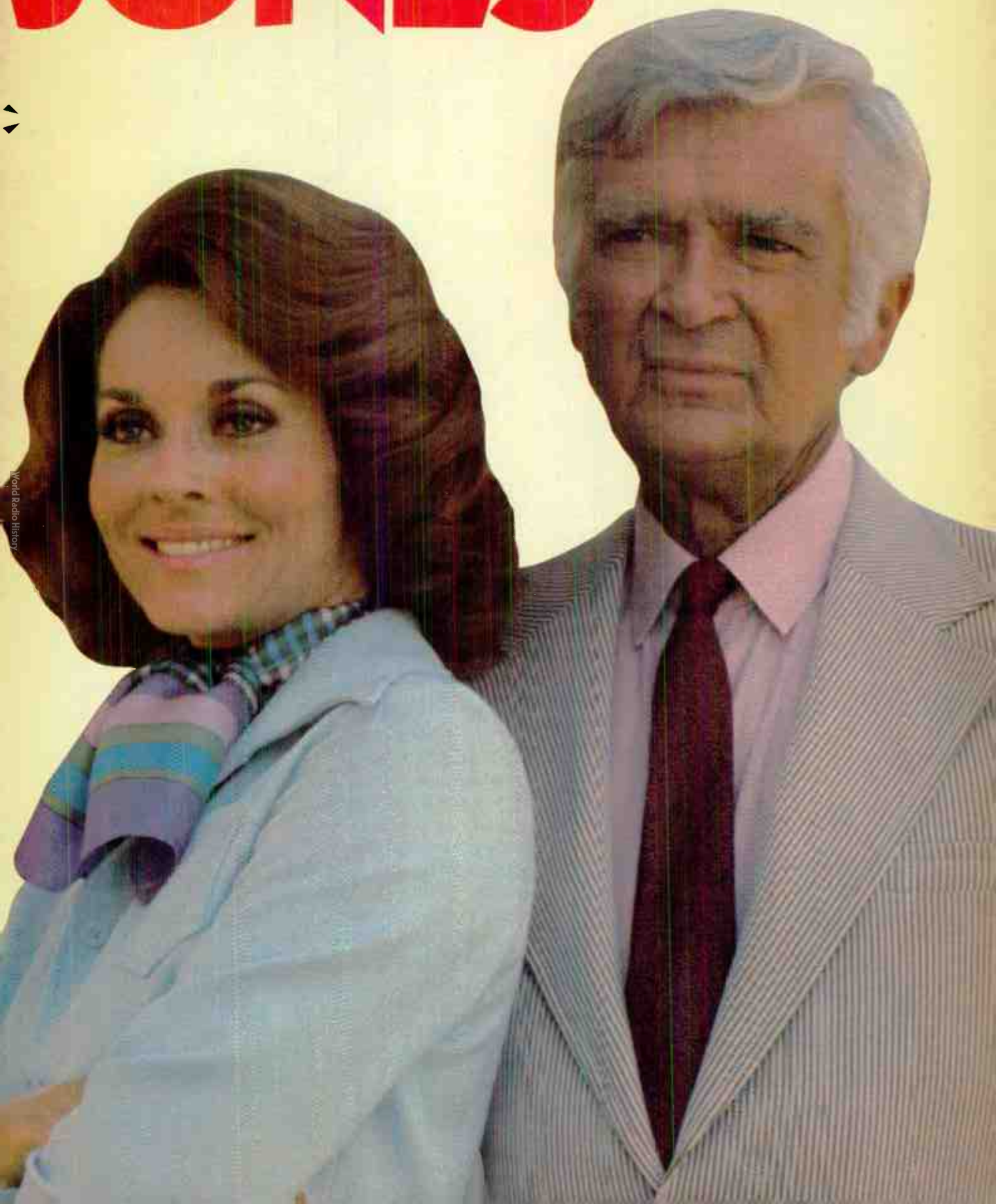
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JONES

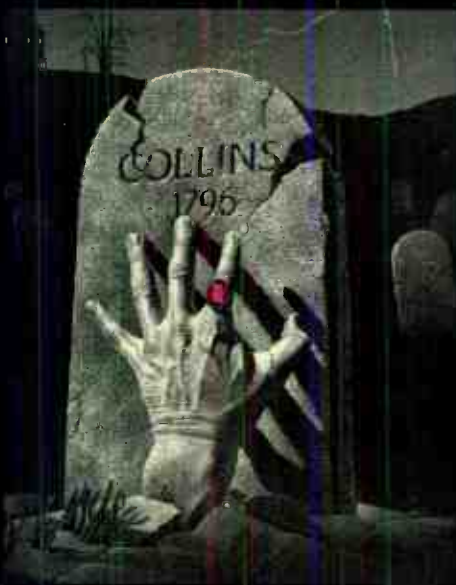


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The Doris Day Show	The Range Rider
The Mickey Rooney Show	The Rebel
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CHILDREN

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

MINI-SERIES

- Against The Wind
- Holocaust

FEATURES

- Prime I, Prime II, Prime III,
- Prime IV

GAME SHOW/VARIETY/SPECIALS

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- The Don Lane Show
- Come Along
- Wonders of the World
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IN BIRMINGHAM, IT'S KIDSWORLD 13



By
Bob Behrens
President
The Behrens
Company, Inc.

Mary Anne Parks-Antonio is the KIDSWORLD producer for WVTM-TV in Birmingham, Alabama. She recently wrote, "There is a lack of programming available for kids that is, at the same time, educational, informative and entertaining. For some time, we feel that we have been meeting these standards working with the youngsters of our community to produce television that plays an important role in their lives. WVTM-TV has been programming KIDSWORLD 13, a localized version of the nationally syndicated program, for five years as part of our commitment to serving the needs of children.

"We do 51% each week locally, producing stories with local kids on subjects of local interest to kids. Because KIDSWORLD 13 is so well known in Birmingham, we get lots of story ideas from kids, teachers, youth groups and public relations people. We have an excellent relationship with our schools. We try to show some of the really unique things that they do. For example, one school recently had a beauty contest, not for their girls, but for the girls' dolls. The contest raised quite a bit of money that was used to buy a computer for a special education class and it made a great story for our show.

"We have eight kids who are hosts. We rotate them, using two each week. We also have four kids who are field reporters. They go out with our crews and report the stories. When we lose one of them, we hold auditions with kids who have written in expressing interest in reporting. The only requirement is that the applicant be at least 12 years old.

"KIDSWORLD 13 is the only local news program for and about the kids of Alabama. We want our kids to know that our program has information about which they want to know or need to know. We want them to expand their sense of their world. We try to make KIDSWORLD 13 educational, informative and entertaining every week."



KIDSWORLD

The Behrens Company, Inc.
51 S. W. 9th Street
Miami, FL 33130
305-371-6077

Television/Radio Age

Volume XXXII, No. 13

January 7, 1985

NATPE PREVIEW

- 167 Buying complicated by new marketing twists**
Stations are being forced to keep up with a changing marketing world that includes complex barter and cash arrangements, pay-TV windows and varying combinations.
- 173 Flood of movie packages surfacing in variety of forms**
Barter expansion and network cutbacks in theatrical purchases spawn new complexity in the feature syndication market.
- 178 TV stations seen remaining program association's 'backbone'**
NATPE president John von Soosten points out that organization, in the past couple of years, has launched many multiple services and projects.
- 179 Survey indicates that syndication was a \$1.2 billion nut in '84**
The average independent spent about \$3.5 million on syndicated programming last year, while the average affiliate spent only about one-quarter of that amount.
- A-1 Directory of TV Programmers, Distributors & Services**

'Cable Age' begins after page 316

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Top-quality first-run series,
each with the power to build a viewer
franchise that lasts for years!

Off-network hits that work in syndication!

Record breaking movies
from the industry's most consistent
box office leader!

TEAM UP WITH PARAMOUNT FOR NEW FIRST-RUN AND OFF-NET HITS!



AMERICA aims high—and it delivers. Produced in association with Post-Newsweek, **AMERICA** is a brand-new concept, a program franchise packed full of entertainment and designed expressly for your early fringe time period. It's a News Companion that uniquely bridges the daypart between soaps and the all-important evening news.

AMERICA is filled with everything that's unique about today and hot for tomorrow, plus on-location performances by today's top stars. More important: **AMERICA**'s hosts know how to make television fun for viewers by having fun with people. There's Sarah Purcell, whose charm and warmth made her a network superstar; Stuart Damon, whose popularity as Dr. Alan Quartermain of *GENERAL*

HOSPITAL will grab the afternoon viewers; and McLean Stevenson, the hilarious star of *M*A*S*H* and frequent guest host of *THE TONIGHT SHOW*.

With all of that, **AMERICA**'s stunning sales success should be no surprise. Even before completion of the pilot, leading broadcasters committed to **AMERICA**. And since the pilot, the response has been absolutely phenomenal.

With such great broadcast groups already on board as CBS O+O, ABC O+O, Post-Newsweek, Belo, H&C, Cowles, Cox, Storer, Scripps-Howard, Allbritton, King, Chronicle, Hubbard, Bonneville, Meredith, Outlet, Gilmore, and Knight-Ridder, it's an obvious all-America sweep.



FAMILY TIES



The same aggressive imagination and commitment guarantees your supply of hit off-network half-hour comedies through the 80's. Now Paramount's non-stop parade of sitcom successes roars down the fast track, as three more network winners become available.

The best hour of comedy available for syndication is on the air right now. Of all half-hours on television, **FAMILY TIES** is ranked #2 and **CHEERS** follows closely at #4.* Together they're the core of NBC's powerful Thursday night schedule. **FAMILY TIES'** rating of 20.0 with a 31 share dominates MAGNUM P.I. in Adults 18-34, 18-49, 25-54, Teens & Kids!† With nine Emmys in its trophy case, including Outstanding Comedy for the second straight year, **CHEERS** is enjoying its strongest season, with a rating of 19.3, 29 share. **CHEERS** leaves SIMON & SIMON in the dust in Women & Men 18-34, 25-54 and Teens* —exactly the kind of numbers that spell syndication longevity!

Cheers



Both **CHEERS** and **FAMILY TIES** are selling at a record-breaking pace and Paramount's unique production guarantee assures stations of receiving the optimum number of episodes for syndication.



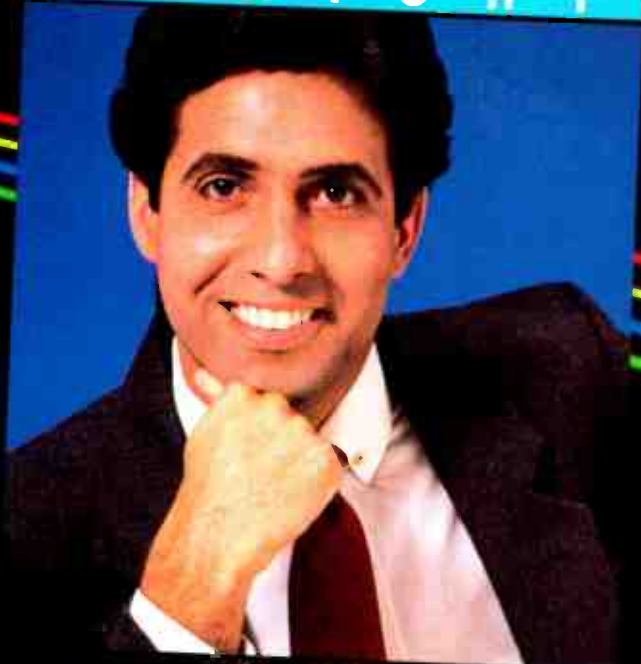
And there's another Paramount giant waiting in the wings! The little guy named **WEBSTER** is certain to be the next huge off-net smash. Watch for **WEBSTER**, coming soon to a station near to you — unless you grab him first!

*NTI: October, 1984

**TEAM UP WITH PARAMOUNT
FOR LONG-RUNNING FIRST-RUN SERIES!**

ENTERTAINMENTTM

T O N I G H T



ENTERTAINMENTTM

T H I S W E E K



ENTERTAINMENT THIS WEEK—With a brand-new format this season, **ETW** is an always fresh, fast-paced week-end hour. More exciting than ever before, **ETW** is a weekend access winner. And, **ETW** breaks new ground with its special monthly “Salutes.” The first two—“**ETW Salutes MGM**” and “**ETW Salutes Elvis**”—racked up top acclaim and ratings. February’s “**Salute to Soaps**” is sure to do the same. And these are only the beginning!

Paramount brings all the necessary ingredients to each of its first-run programs: A unique concept. Quality execution. Strong distribution. And all-out promotion. That’s the winning combination that meets the needs of stations and advertisers alike and builds viewer franchises that last season after season.

ENTERTAINMENT TONIGHT—Beyond question, it’s the most talked-about show in syndication and maybe in all television! **ET** set the standards for day-and-date syndication and no other series provides so much glamour and glitter, style and station prestige. Entering its fifth season in Fall '85, **ET** will be airing in prime access on affiliates in all of the Top 10 markets—including the two newest additions to the **ET** family, NBC’s WMAQ-TV Chicago and KNBC-TV Los Angeles.

SOLID GOLD



SOLID GOLD—Multiple Emmy Award-winning **SOLID GOLD** is TV's #1 music/variety series and continues to outdeliver network prime-time series in Young Adults & Teens. This season it's coming at you with brand new talent, a brand new look and the biggest stars yet!

Year after year **SOLID GOLD** is a "must" for all the top names in music—imitations come and go but **SOLID GOLD** remains the standard of the industry, and going into its sixth season it continues to be one of syndication's most remarkable success stories!

TAKING ADVANTAGE



TAKING ADVANTAGE—From auction tips to auto trips, from buying a house to gifts for your spouse, **TA** is the only show that's able to make information about personal finance fun and entertaining. With solid ratings on 128 stations covering over 80% of the country, **TA** offers a tremendous value for stations and advertisers alike!

ANYTHING FOR MONEY



ANYTHING FOR MONEY—In a sea of look-alike game shows, **AFM** is a winner in access and early fringe. Paramount's "real life sitcom" is unbeatable when scheduled where the audiences are. **AFM** is up 150% in Women 18-49 and 177% in Men 18-49 over May in Philadelphia, and #1 in Women & Men 18-34, Teens & Kids in Miami. In early fringe, it's #1 in Total Women and Women and Men 18-49 in Washington, and pulling the highest share in the time period in over 3 years in Denver!*

TEAM UP WITH PARAMOUNT FOR SUCCESSFUL SITCOMS AND SMASH-HIT MOVIES!

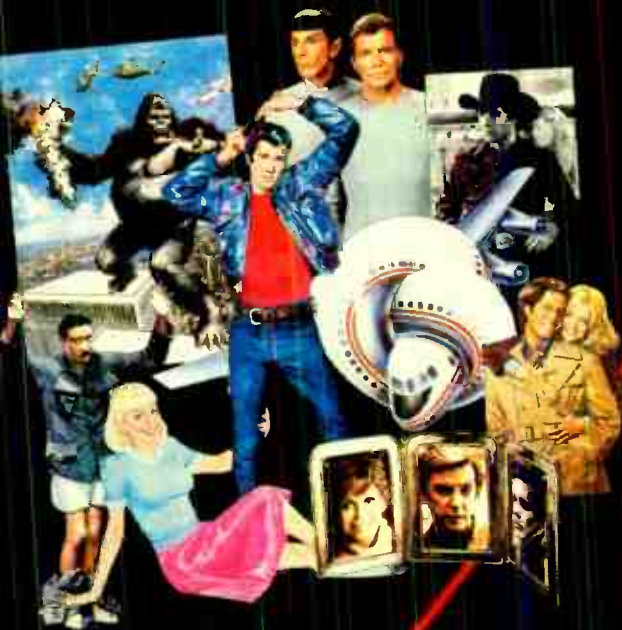
Bosom BUDDIES



Paramount's other classics continue to roll right along. **STAR TREK**, the sole off-net hour to perform successfully for more than three seasons, is now in its 15th year—boldly going where no hour has ever gone before. **TAXI**, the series that earned a phenomenal 18 Emmys, has its meter running with winning ratings early and late. And **HAPPY DAYS**, **THE BRADY BUNCH**, **LAVERNE & SHIRLEY**, **THE ODD COUPLE**, **MORK & MINDY** and the rest of the gang keep adding to the irrefutable evidence that half-hour comedies outclass every other category in syndication longevity—and that Paramount produces them like no other studio. Remember: Something Funny's Going On at Paramount—Now and for Years to Come!

If there's one indisputable fact in syndicated programming, it's Paramount's sitcom supremacy. Year after year the list gets longer and stronger. The latest addition is **BOSOM BUDDIES**, that uproarious half-hour about two red-blooded males who disguise themselves as girls so they can live in an all-women hotel. With superstars Tom Hanks and Donna Dixon, **BOSOM BUDDIES** was #1 in its time period in rating, all key adult demographics, Teens & Kids.* As a Monday through Friday strip, or as part of a weekend comedy block, **BOSOM BUDDIES'** 37 episodes are all brand-new to syndication and available now!

PORTFOLIOS



Finally, Paramount's movie packages remain the best in the business—which is just what you'd expect from the industry's most consistent box office leader. Such recent hits as **BEVERLY HILLS COP**, **INDIANA JONES AND THE TEMPLE OF DOOM**, **STAR TREK III: THE SEARCH FOR SPOCK**, **FLASHDANCE**, **AN OFFICER AND A GENTLEMAN**, **FOOTLOOSE**, **TERMS OF ENDEARMENT**, **48 HRS.** and **TRADING PLACES**, just to name a few, continue to reinforce Paramount's status as Hollywood's hottest studio.

Paramount's Portfolios put the power of Hollywood's greatest stars in ever-popular box office sensations to work for you. Portfolios I through IX are filled with classics such as **SATURDAY NIGHT FEVER**, **THE LONGEST YARD**, **LOVE STORY**, **THE ODD COUPLE** and **TRUE GRIT**.

And **PORTFOLIO X** puts even more success on the air for you. It's loaded with such hits as **STAR TREK: THE MOTION PICTURE**, **GREASE**, **ORDINARY PEOPLE**, **URBAN COWBOY**, **KING KONG**, **FOUL PLAY**, **AIRPLANE** and **NORTH DALLAS FORTY!** In fact, an amazing 90% of **PORTFOLIO X**'s theatrical movies are on Variety's list of All-Time Box Office Champions! Plainly, when you're looking for blockbusters, the place to find them is in a Paramount Portfolio! And stay tuned for the next powerhouse movie package—**PORTFOLIO XI**.

First-run leadership, off-net longevity
and the biggest box office movies.

**For Success in the 80's
Great Programming Is**

PARAMOUNT!

FIRST-RUN SERIES

AMERICA/AMERICA
THIS WEEK

ENTERTAINMENT
TONIGHT/ENTERTAIN-
MENT THIS WEEK

ANYTHING
FOR MONEY

SOLID GOLD

TAKING ADVANTAGE

OFF-NET HALF HOURS OFF-NET HOURS

CHEERS

FAMILY TIES

BOSOM BUDDIES

TAXI

HAPPY DAYS

LAVERNE & SHIRLEY

MORK & MINDY

THE BRADY BUNCH

THE ODD COUPLE

LOVE, AMERICAN STYLE

THE LUCY SHOW

and coming soon...

WEBSTER!

STAR TREK

MANNIX

MISSION: IMPOSSIBLE

THE UNTOUCHABLES

FEATURES & SPECIALS

PORTFOLIOS I-X

THE JESSE OWENS STORY

STAR TREK MEMORIES

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starring Sinatra, Cher,
Diana Ross and more.

SHOGUN

WASHINGTON: BEHIND
CLOSED DOORS



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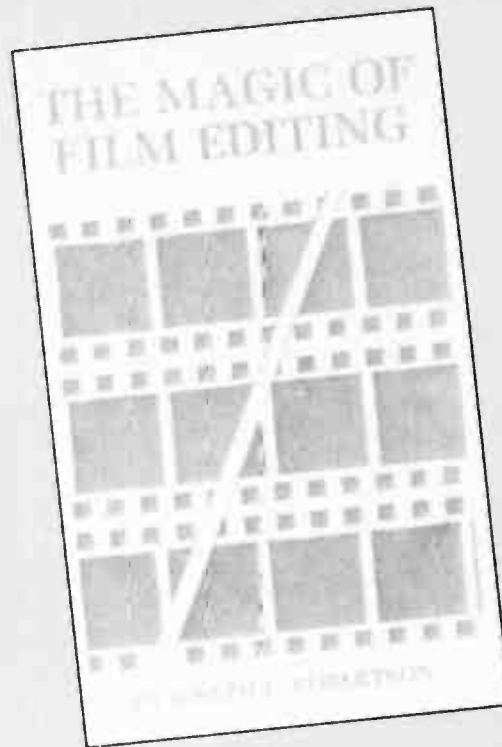
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Publisher's Letter

Television/Radio Age, January 7, 1985

Most recent television sweeps reveal great deal about station operations

The most recent Arbitron and Nielsen sweeps tell a great deal about individual station operations. The recent surge of NBC has intensified the competitive situation in each market and the addition of aggressive independent U's has made a significant dent.

The figures also bring out the differences in station management—who is doing the better job in local origination, in news, in selecting and buttressing the stronger syndicated shows, and in on-the-air promotion. What the figures didn't tell is who is doing the best job in net profit. However, for the most part, the better operated stations are the most profitable in the market.

What is also apparent from the sweeps is that in some markets the ABC affiliate is in the Number 1 position and in other markets, CBS; and in others, NBC. As an example of the impact of the indies, in Los Angeles in early fringe (4–7:30 p.m.) the independents captured 56 per cent of women and 53 per cent of men in the age group 25–54. In Dallas-Ft. Worth, which now has five independent stations, the indies captured 24 per cent of the women in early fringe and 29 per cent of the men. In Seattle-Tacoma, the independents racked up 36 per cent of women 25–40 in early fringe and 26 per cent of the men.

Total day figures of web affiliates are very close

In market after market, the sign-on to sign-off figures between the network affiliates are very close. Of course, early fringe is when the indies get most of their audiences. It is also interesting to note that on the basis of the TV/RADIO AGE management survey (see page 53 of the December 31 issue) the average independent spent \$3.5 million a year on syndicated product versus \$1 million a year on the average for network affiliates. The total amount spent on syndication for 1984 is about \$1.2 billion.

In 1984, station managers, among affiliates grossing \$5–10 million a year, averaged \$94,000, an increase of 5.3 per cent; while in the above \$10 million revenue grossed, the earnings averaged \$144,000. General sales managers, according to our 30th annual management study, at the larger affiliates in the above \$10 million in the annual revenue bracket, reported an average increase in earnings of 11.1 per cent, which brought their earnings to \$93,200.

Management structure is in period of transition

Station structure and top management have been in a period of transition. There have been several prominent retirees in the last few years. Their successors are younger; therefore, the age of the average station manager is lower than what it was a few years ago. Most stations, particularly in the larger markets, have expanded the sales management staff: a general sales manager, and under him, a local sales manager, and a national sales manager. While many stations have had this arrangement for several years, others have recently made organizational changes.

Also, the function of program director has been somewhat modified. In many stations, he serves as an operations manager as well as a program director. The controller, for the most part, has been a part of the backroom personnel. In the last few years, he has become a major part of the management team and an active participant, particularly in the financial aspects of feature film and syndication acquisition.

While there have been some projections that the average expenditures on television stations will show less growth in '85 than in '84, the general sales managers, who are perennial optimists, stated in our study that business will be better in '85, particularly in the area of local sales.



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Giants

CATCH THEM

IN

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Giants

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ROOKIES OF THE YEAR



CATCH PHRASE

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THUNDERCATS™

The \$15-million animated, first-

run strip custom made for the early fringe audience. A Rankin/Bass Production. Already cleared in over 85% of the country for a fall debut.

TELEPICTURES 3

The long-awaited sequel to our Telepictures 2 movie package including blockbusters like "Ellis Island" with Richard Burton, "The Dollmaker" with Jane Fonda

and "The Coward of the County" with Kenny Rogers. 28 movies in all, accompanied by fully researched promotional support tools.

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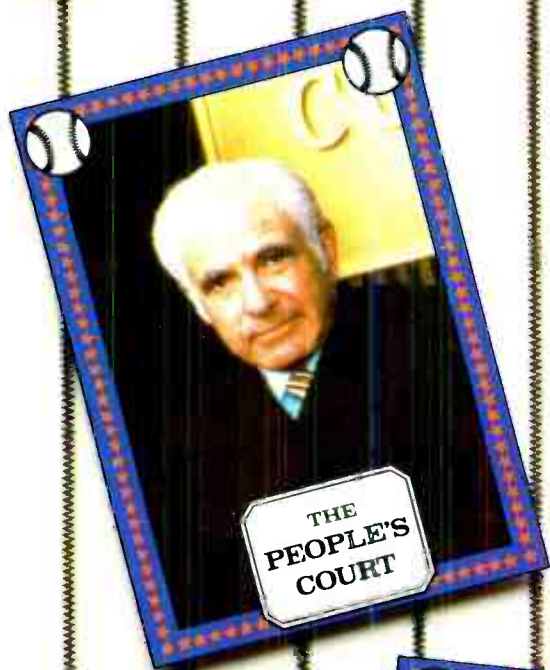
Animated favorites like "The Hobbit," "Rudolph's Shiny New

Year," "Frosty's Winter Wonderland," "The Easter Bunny Is Coming To Town" a 15 additional all-family prime time specials debuting in the 1985-86 season.

MASTERS OF FURY

15 knockout martial arts titles starring the masters of Kung Fu action. Accompanied by a "Killer Kit" of promotional materials.

HALL OF FAME



THE PEOPLE'S COURT
Now being renewed for its fourth hit season, "The People's Court" is seen on 188 stations representing over 95% of all U.S. TV homes—from Ralph Edwards Productions in association with Stu Billett Productions.

LOVE CONNECTION
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THE ALL NEW LET'S MAKE A DEAL
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THE ALL STARS



TELEPICTURES 2
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THE NEW DICK VAN DYKE SHOW/MAYBERRY R.F.D. 150 comedy half-hours featuring Dick Van Dyke and Ken Berry plus two great all-star casts. Timeless all-color episodes of down-home fun, already sold in over 50 markets.

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Telepictures CORPORATION

Letters

Ad zapping

I enjoyed seeing my *Viewpoints* (on commercials zapping) published in the TV/RADIO AGE, December 10th edition.

I realize you are limited on space, but I do feel that the "flowchart" which summarized the alternatives to viewing taped material was the key point of my article. My purpose was to concisely demonstrate that, whether taped or edited, the initial viewing opportunity and subsequent viewing opportunities still exist.

STEPHEN G. GOMBAR
Media director,
Media Concepts,
Houston

Editor's note: At right is Gombar's chart, which was originally omitted due to space limitations.

White House TV coverage

The article on *The White House versus the news media* (November 26, 1984) treated a difficult problem in a fair and balanced manner. But the relationship is not "versus," it is not adversarial. That implies antagonism between the two. It would be more accurate to say the White House and the news corps both serve the public interest, but with different objectives. Larry Speakes' first loyalty is to the President; the news correspondent's first loyalty is to the public.

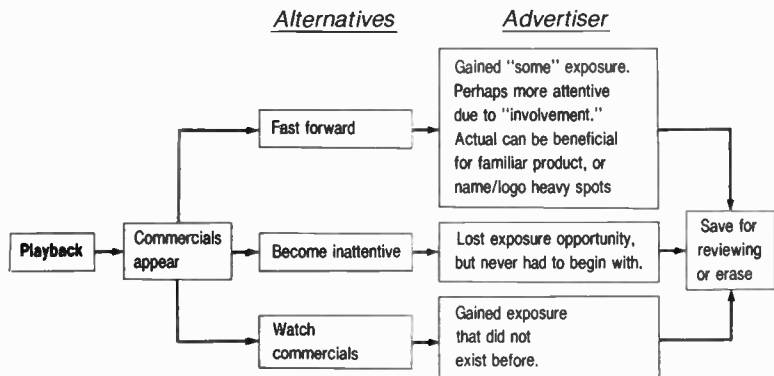
Speakes seeks to place the Presidency in the most favorable light possible. He admits "any President is certainly going to try to control how he presents his message to the American people." If the news media settled for that alone, we might as well assign stenographers to the White House.

The White House is preoccupied with isolating the President from contact with correspondents, thus creating the impression that the presidential image is so fragile, it cannot stand more frequent exposure.

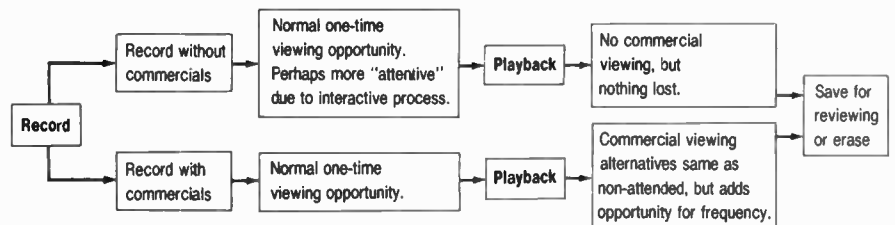
President Reagan would be well advised to expand his accessibility to the few correspondents who cover him constantly and, like Franklin Roosevelt, invite them into his office once or twice a week for a mini-news conference. Then there would be no need to shout questions from behind a barrier.

BURT REINHARDT
President,
Cable News Network, Inc.,
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World Radio History

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"The concept helped us produce some of the best commercials, in the shortest time, with an increase in the overall quality and look."

Advertising to Women's Director of Broadcast Affairs Bob Donaghey claims:

"As a financial analyst, I know Joe's concept is cost-effective...it will definitely revolutionize the industry."

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130 fast-paced half-hours.

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Chips off the old block

Broadcasting continues to be a business that attracts sons and daughters to follow in their fathers' and mothers' footsteps.

On the following pages are yet some more examples.

Versatility is the performing signature of **Albert C. Gannaway, Jr.**

Al Gannaway led a band in the big band era of the '30s and '40s. Not only did he play virtually all instruments, his strong suit being the piano, he became adept at sloganeering. The slogan for his band was "Dance and be gay with Al Gannaway."

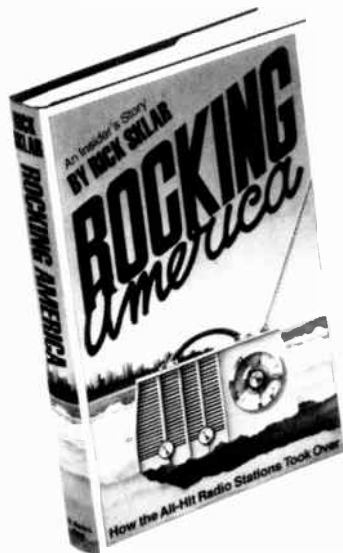
He wrote a host of songs, but his first



Albert C. Gannaway, Jr., I., and Albert C. Gannaway III

THREE DECADES OF RADIO & ROCK 'N ROLL

ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



\$13.95 hardcover, 220 pages, 16 pages of black and white photographs

"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

—Michael L. Eskridge
Pres., NBC Radio

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



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



"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President
Arista Records

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commercial ditty was recorded by the talented duo of lyricist Johnny Mercer, and songstress Dinah Shore.

His musical reputation established, Al Gannaway went on to pen tunes for Frankie Laine, Dorothy Shay, Hoagy Carmichael, Nat King Cole and Bob Hope.

He composed the theme for Dwight Eisenhower's first presidential run, and Bob Hope introduced it.

Turning to broadcasting, Gannaway produced, directed, wrote, and co-hosted with Bob Hope, *Half Pint Party*, an ABC-TV network show in the early '50s. His biggest broadcast coup, however, was as creator, producer and director of *Classic Country*, a television series (1954-58) featuring stars of the country and western musical genre. "It was," Gannaway says, "the first time a television series was shot in 33 mm color film and was the first series to use seven inter-connected cameras operating from a central control room. It was originally called *The Stars of the Grand Old Opry*, and still airs today in about 40 markets."

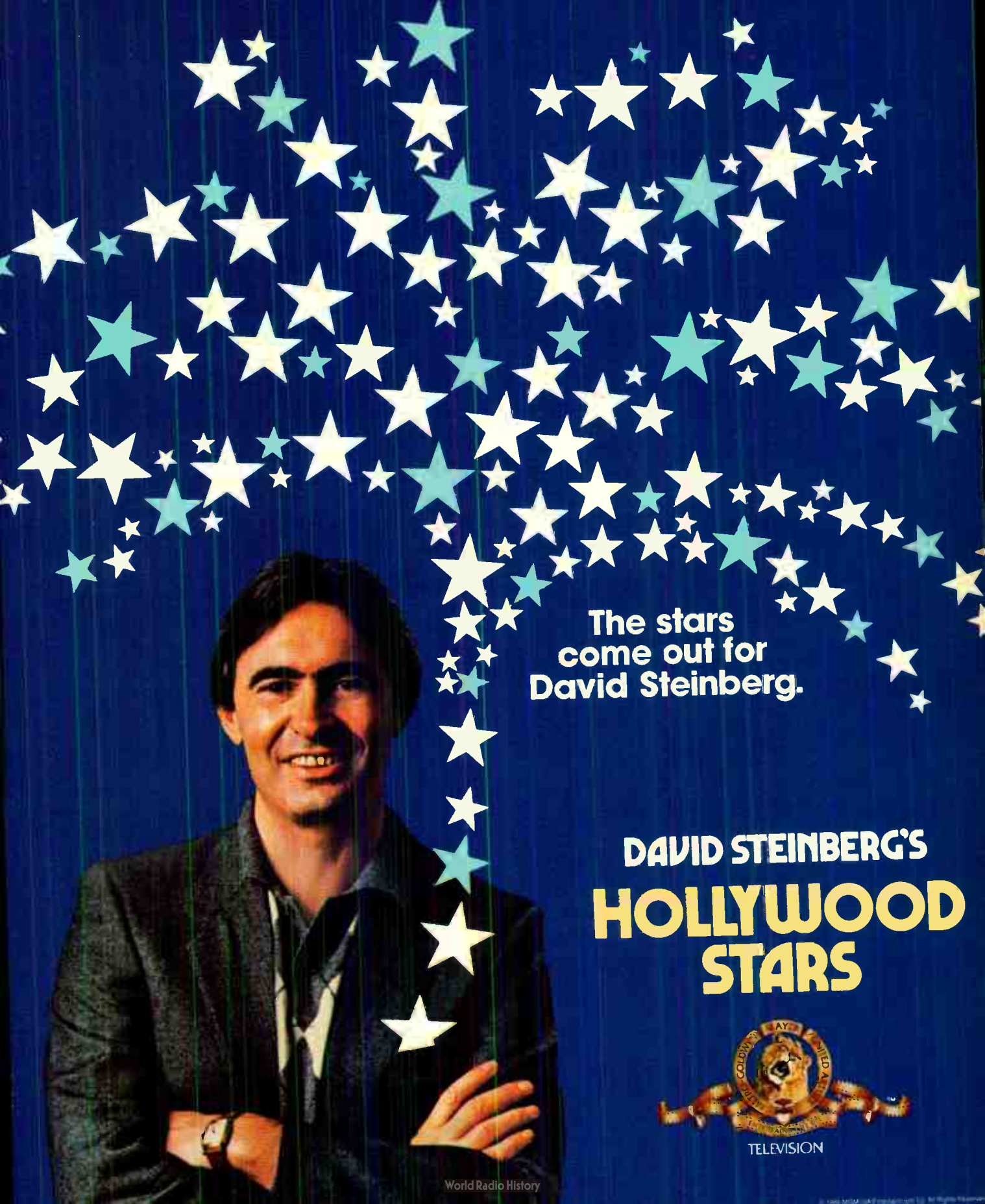
During the feverish late '50s and early '60s, Gannaway also found time to produce and direct westerns for Republic Films, as many as three a year.

The senior Gannaway, who now owns a mile of beachfront property in the Cacos Islands, where he went after his retirement in 1964, is more excited, however, by the success of his son, **Albert C. Gannaway III**, at 30, owner and president of a syndication company that billed \$10-million in its first year, according to the founder.

The company, Genesis Entertainment, Inc. has two properties in syndication at the moment—\$7 million of the \$10 million first year's billing was generated by the syndication of *Classic Country* featuring stars of the Grand Old Opry, and \$3 million from distribution of Time/Life's *Wild Wild World of Animals*.

The younger Gannaway continues to launch shows, *Guilty or Innocent*, a

(continued on page 56)



The stars
come out for
David Steinberg.

DAVID STEINBERG'S
**HOLLYWOOD
STARS**



TELEVISION

Fal

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We're gonna live forever!



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World Radio History

MGM/UA invites you to be part of a unique, new adventure in television programming—the MGM/UA PREMIERE NETWORK: 24 top quality, theatrical motion pictures with no prior network exposure. Each outstanding feature is available on a barter basis, one each month over a two-year period.*
MGM/UA Premiere Network...It's a premiere you won't want to miss!

24 Major Theatrical Motion Pictures.**

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THE YEAR OF
LIVING DANGEROUSLY



TELEVISION

*The feature of the month will be available for a second run within 2 weeks of the first airing.

World Radio History

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Television Age International.

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PLAY IT AGAIN, TOM.



NOW PLAYING IN 102 MARKETS.

TOM & JERRY



TELEVISION

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World Radio History

Sidelights

(continued)

television courtroom half hour, was launched this past fall, and the company has just acquired the rights to *Sale of the Century*.

When asked how he helped Gary in launching his own career, Al Gannaway replies: "There were only two gifts I gave my son, a \$500 loan, which I think he has repaid, and a television property, *Classic Country* which some major distributors

found unmarketable. Gary took it out of Movie Lab's vaults and brought the *Opry* to life."

Some fathers have sons in broadcasting. Some fathers have daughters in the industry. A few are fortunate enough to have both. One of these is **H. Lee Browning**, vice president, broadcast services,

Cosmos Broadcasting Corp.

A product of the Midwest, New Albany, Ind., to be specific, Browning was an infantry captain who served in the



H. Lee Browning

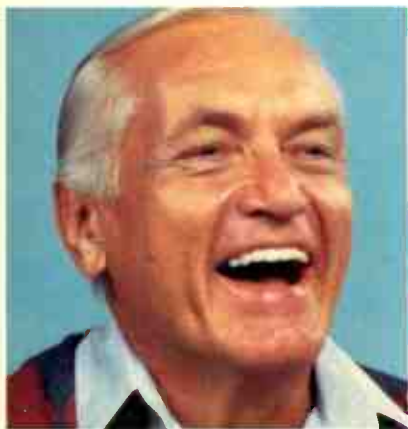


Matt Browning



Laura Lee Browning

"TOO CLOSE FOR COMFORT" AVAILABLE FOR STRIPPING.



RIGHT NOW!

That's what we said. Available right now.

We can have you on the air in a week with a full five-day strip of *TOO CLOSE FOR COMFORT*, America's solid comedy hit starring Ted Knight.

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Pacific during World War II.

After his discharge from the Army following a second tour of duty as a contracting officer in 1950, he joined *WAVE-TV*, Louisville, as a sales representative.

When *WAVE Inc.* purchased *WFIE-TV*, Evansville, Browning was named general sales manager. In 1961 he was appointed vice president and general manager of the station.

Acquiring the reputation as a troubleshooter who knew how to organize and advance the talents of broadcast staffs, Browning was transferred to *WFRV-TV*, Green Bay, in 1962, another newly acquired station, as vice president and general manager, and stayed there for four years, before being named station manager of *WAVE-TV* in October, 1966, and president and general manager in 1974.

Browning was named vice president of *Orion Broadcasting* in June, 1979. His main task was supervising *Orion's* four television stations. When *Cosmos Broadcasting* purchased *Orion*, Browning moved to *Cosmos* headquarters in Greenville, S.C. as vice president, broadcast services.

Browning and his wife, Mona, have four children, and the younger two, Matt (27) and Laura (24), have gone into broadcasting.

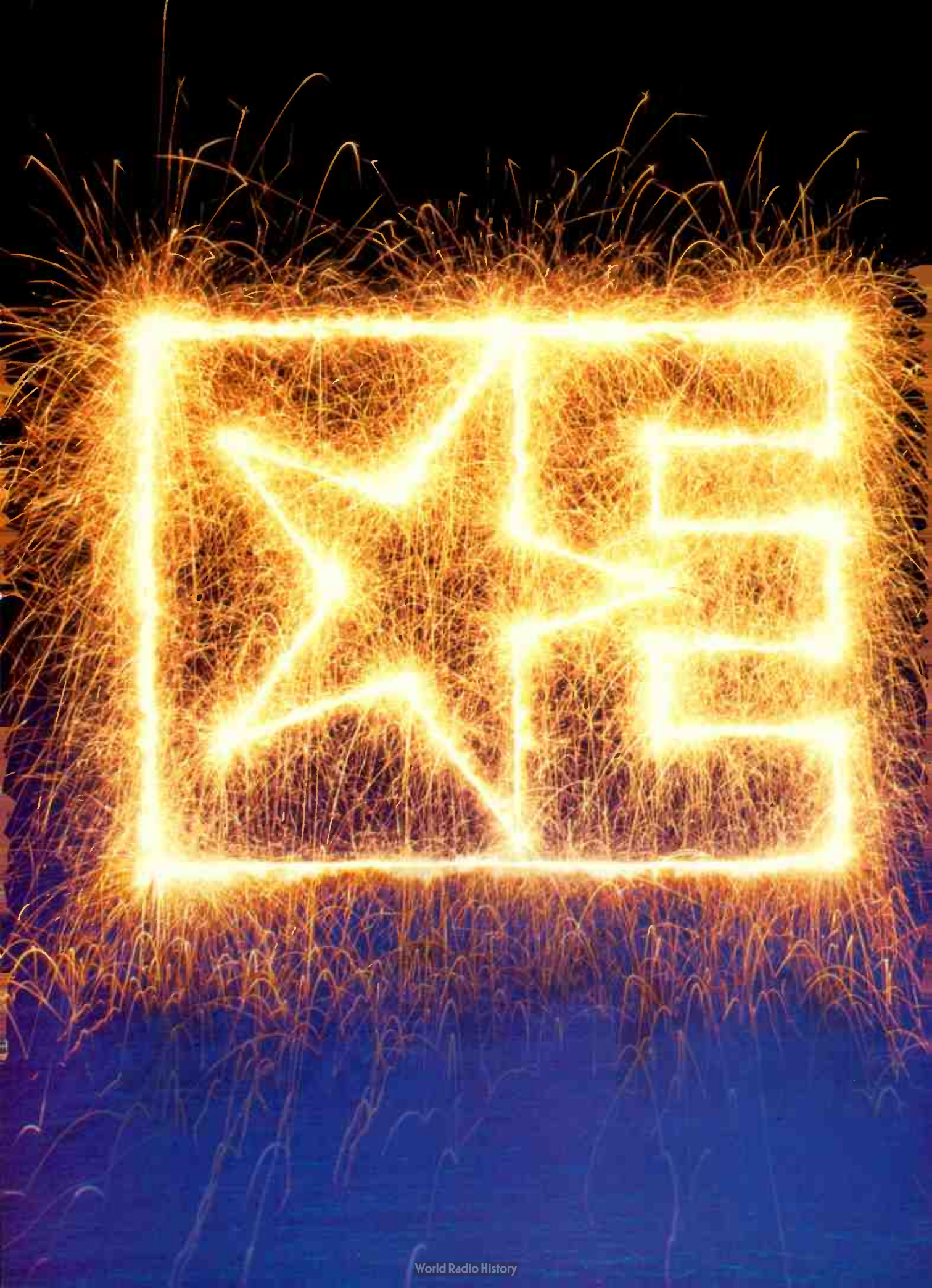
After graduating from the University of Louisville with a degree in business

(continued on page 64)

VOLUME 25

Warner Bros. Television Distribution
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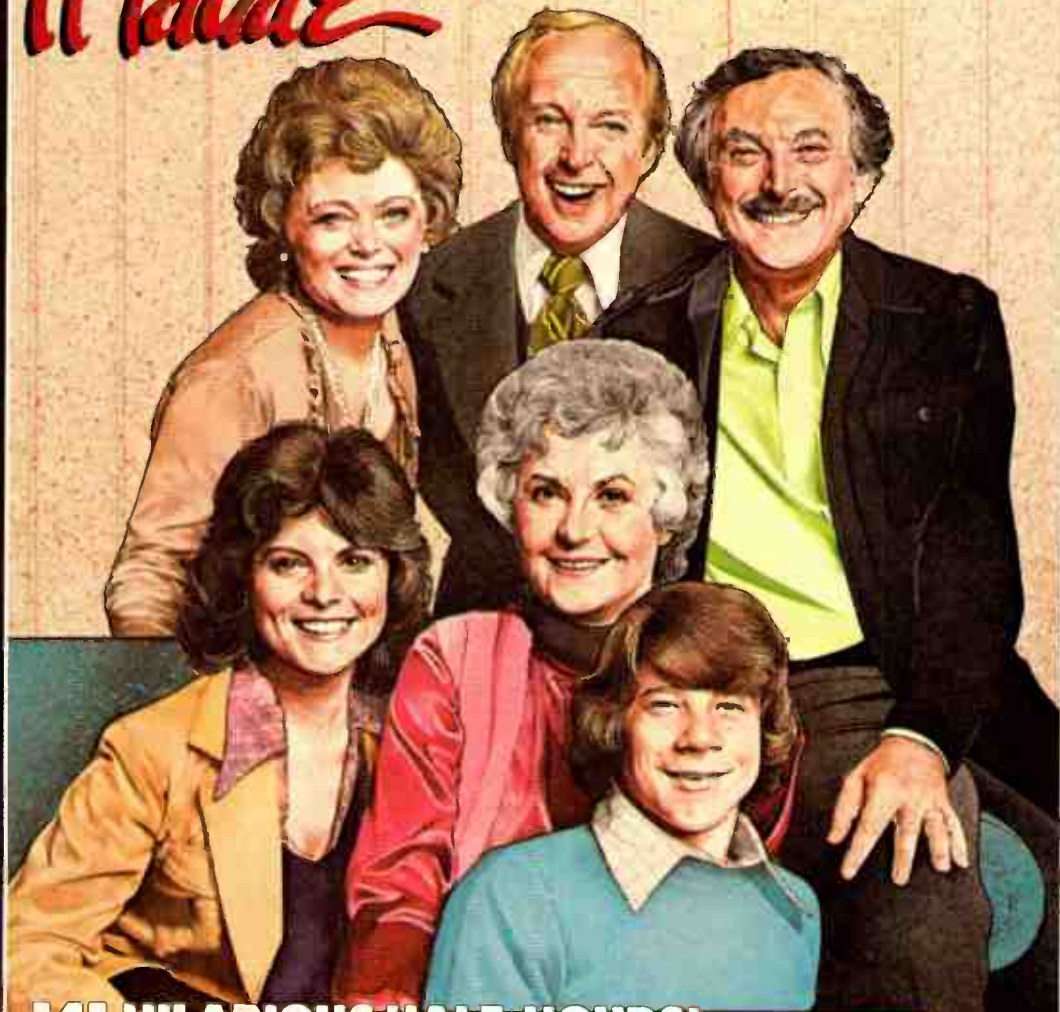
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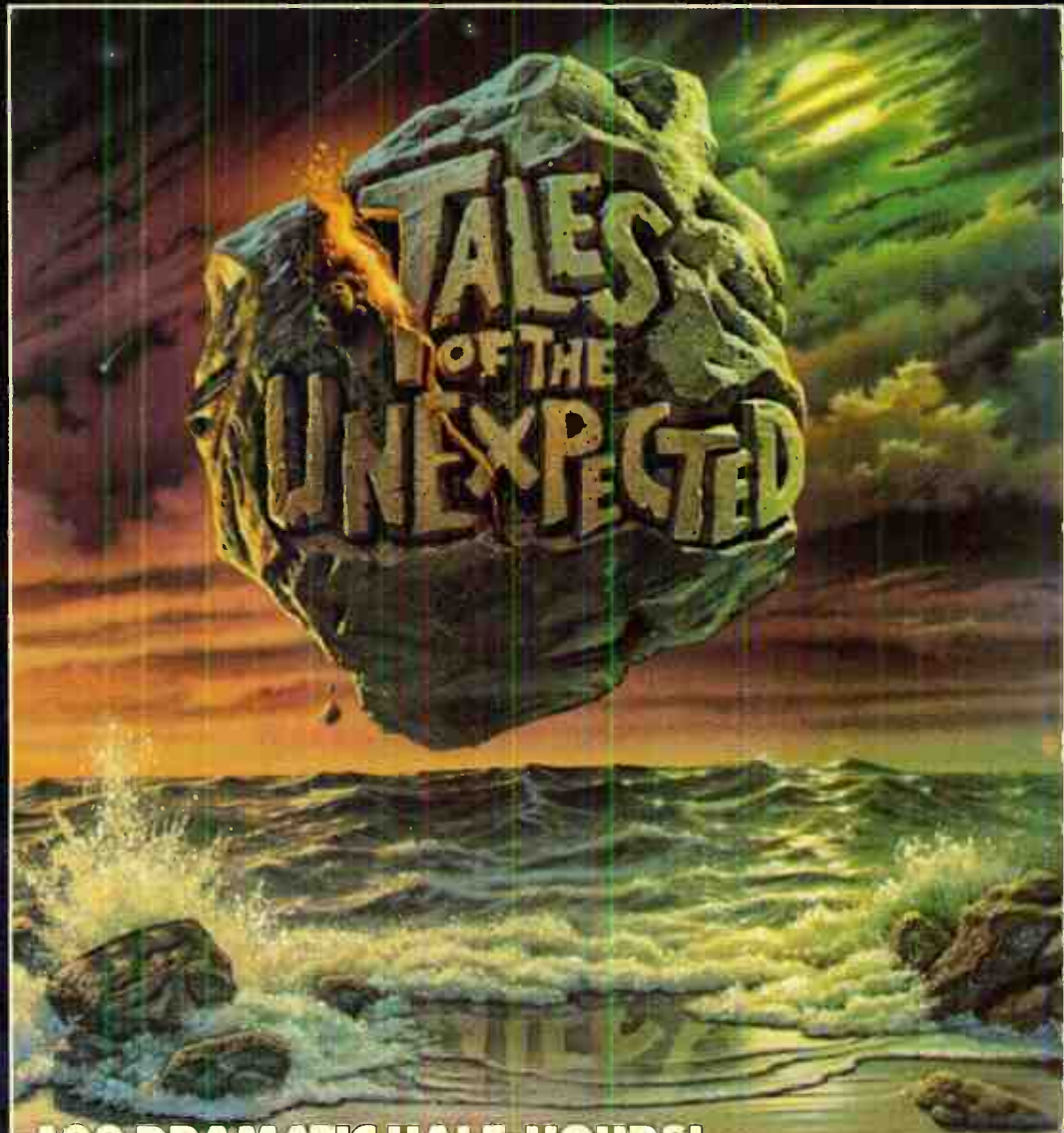
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World Radio History

Reason #2.

SUSPENSE



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Available now for Fall 1985!



Sidelights

(continued)

and marketing, **Matt Browning** signed on as a sales trainee for WMT-TV, Columbia, S.C. in 1980. He currently is an account executive for KGAN-TV Cedar Rapids-Waterloo.

Laura Lee Browning is currently a producer of the noon and 5:30 p.m. newscasts over WOTV-TV, Grand Rapids-Kalamazoo-Battle Creek. She graduated in 1982 with a bachelor of journalism degree from the University of Missouri,

majoring in radio/television.

She has worked as a reporter for KBIA(FM) Columbia, Mo.; as a summer replacement reporter/photographer for KGAN-TV, Cedar Rapids-Waterloo; as a producer/reporter/photographer for KOMU-TV Columbia, Mo.; and as a producer for WPSD-TV Paducah-Cape Girardeau.

"The Golden 3" is a soubriquet bestowed on **Harold Golden**, president of

Golden TV and his two sons **Richard Golden**, national sales manager for Colex Enterprises, a joint venture of Columbia



Harold Golden



Richard Golden



Donald Golden

Pictures Television and LBS; and **Donald Golden**, a West Coast based sales executive with All American Television.

Harold Golden began his career with MCA in 1954, leaving 11 years later to become president of ABC Films. He started Golden TV in 1970, and, 10 years later, moved to Worldvision as executive vice president. He left that company Worldvision in 1982, and resumed as president of Golden TV.

Richard Golden essayed three production and promotion jobs between 1973-'77 before signing on as a sales representative for Viacom International Inc. in 1977. Three years later he joined ICM-TV, covering the Midwest and Southwestern for the *Richard Simmons Show*.

A three-year stint at Katz Communications, Inc. as a television programming consultant to more than 40 stations, preceded his current assignment for Colex Enterprises. Richard's wife, Ellen, whom he married in July, 1981, works in the casting department of Ogilvy & Mather.

After graduating from the UCLA School of Communications in 1980 with a BA, Donald Golden joined Golden West Television as a sales executive before moving to his current capacity for All American Television.

The Baltimores of Wilkes-Barre have had three generations of the family in the

(continued on page 72)

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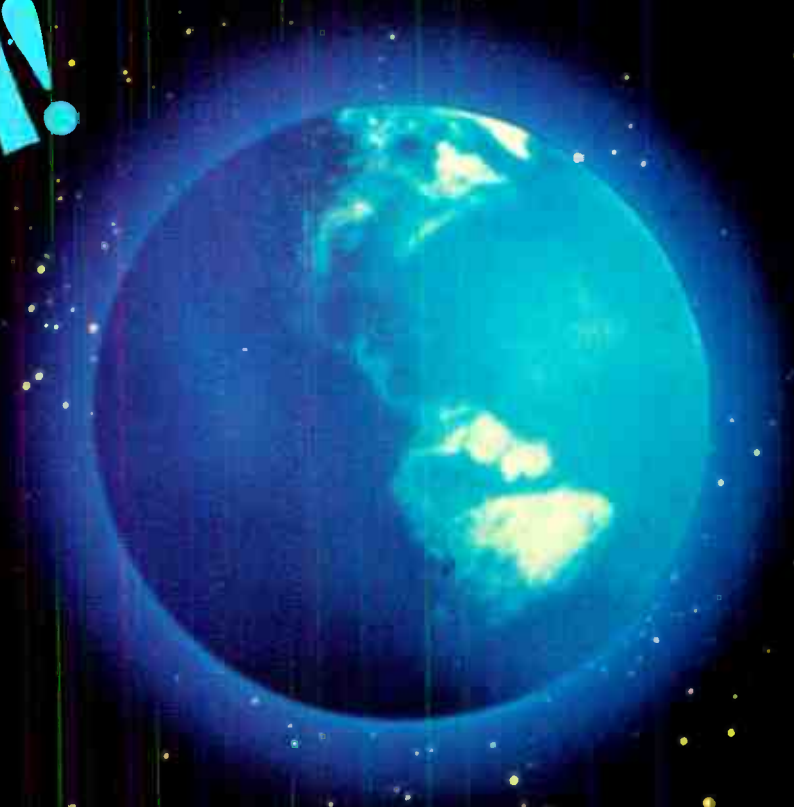
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Simon MacCorkindale

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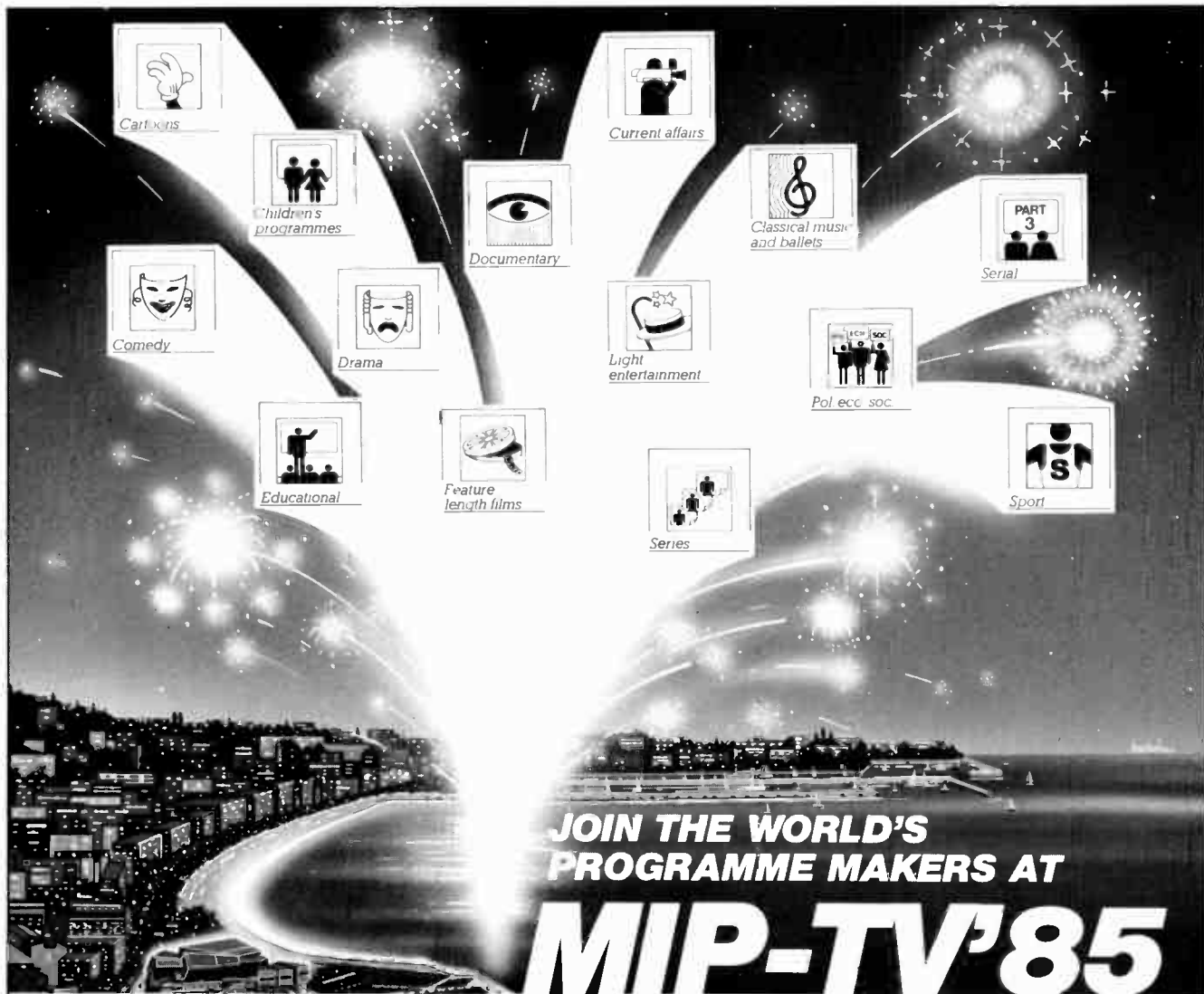
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World Radio History

Sidelights

(continued)

business, all working the territory, which is WBRE-TV, Wilkes-Barre-Scranton.

The Baltimore saga began in 1923, when **Louis G. Baltimore** opened his radio



Louis G. Baltimore



David Baltimore



Terry Baltimore



Lynn Baltimore



Charles Baltimore

store and 10-watt broadcast station in Wilkes-Barre.

WBRE was one of the first 100 stations in the U.S. Louis Baltimore came to be known around the outlet as "jack" of all trades, being able to double in brass as a technician, machinist, cabinetmaker, photographer, printer, boatman and fisherman.

His son, **David Baltimore**, who graduated from M.I.T. in 1942, joined his father in the station in late 1945, after both had returned from World War II stints in the Air Force (Lou) and in the signal corps. (David).

Together, father and son started

WBRE's UHF television station, and its FM station. David's oldest son, **Terry Baltimore**, graduated from Boston University in 1967, and was first of the third generation to be part of the station. He specialized in sales, subsequently assumed programming responsibilities, and oversaw the news operation.

David's daughter, **Lynn Baltimore**, majored in broadcast at Syracuse University, graduating in 1970. She started out in WBZ Boston, later worked in production-coordination for David Frost and Alan King in New York, and went to NBC for *The Tomorrow Show*, finally settling with Don Ohlmeyer at NBC Sports. She is now a vice president of Don Ohlmeyer Productions in Los Angeles.

Charles Baltimore, a younger son of David and Muriel Baltimore, graduated from M.I.T. in 1977. He joined the station that year, where he served as vice president of engineering and production.

Until the passing of the senior (Lou) Baltimore in 1976, there were three generations active in the station, at one time.

After more than 60 years as a family enterprise, WBRE-TV was sold last summer to Martin Pompadur and Ralph Becker of Television Station partners.

Terry Baltimore continues as general manager for the new owners. David and Charles are pursuing their computer interests in Wilkes-Barre and a chain of Entre Computer stores in the Miami, Boca-Raton area of Florida.

Richard A. R. Pinkham is chairman of the executive committee and a director of Ted Bates & Co.,

A Yale, who graduated in 1936, Pinkham began his business career with Time, Inc. He resigned to join a New York department store as director of



Richard A. R. Pinkham, Jr.

advertising and publicity. His first taste of advertising came in 1941 when he joined Lord & Thomas as an account executive, resigning later that year to join the U.S. Navy. He served in the Navy during World War II, leaving as a

(continued on page 80)

Ten Ways To Get The Viewer's Attention



HOT ROCKS

David Bowie is just one of the stars featured in "Hot Rocks", a package of ten major motion pictures for the contemporary viewer.

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NEW! The pure fun and entertainment of "Going Hollywood - The 30's" with a galaxy of legendary stars, hosted by Robert Preston!

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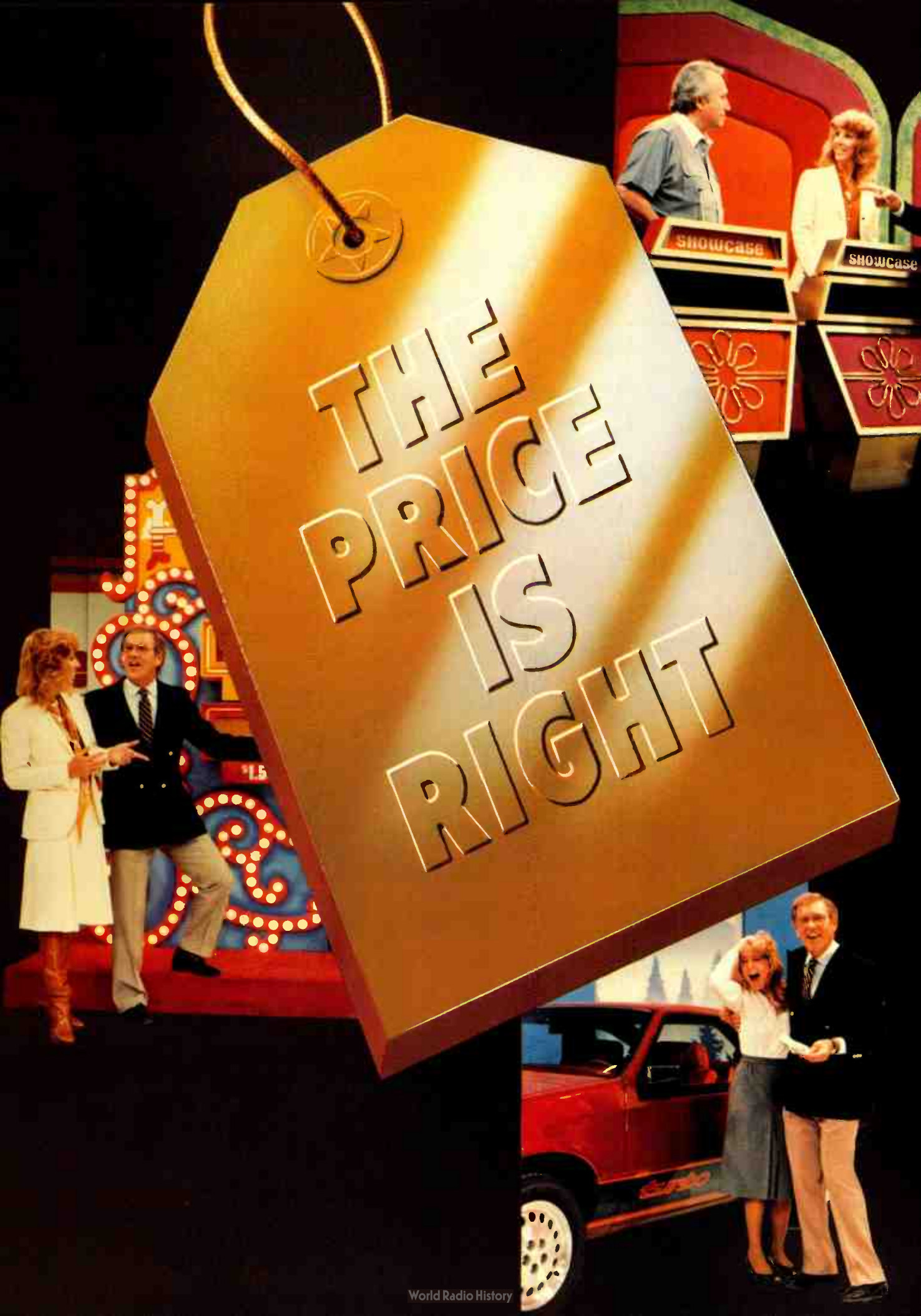
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			84-85 SHARE	SHARE	TOTAL WOMEN	WOMEN 25-54	TOTAL MEN
PRICE IS RIGHT	ONE HOUR	CBS	32 *	33	33	29	39
WHEEL OF FORTUNE	HALF	NBC	29	29	33	29	24
PYRAMID	HALF	CBS	22	21	23	18	23
FAMILY FEUD	HALF	ABC	12	17	18	18	14
PRESS YOUR LUCK	HALF	CBS	20	20	21	18	21
SALE OF CENTURY	HALF	NBC	18	20	21	18	22

* HEAD TO HEAD, FIRST HALF HOUR, PRICE DOES A 29 SHARE!

SOURCE: AC NIELSEN, NTI, BROADCAST SEASON, 83-84. AC NIELSEN, NTI, SEASON TO DATE, 84-85.

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- Goodson-Todman's THE PRICE IS RIGHT. Now a firm go for September 1985. Prime Access just got better.

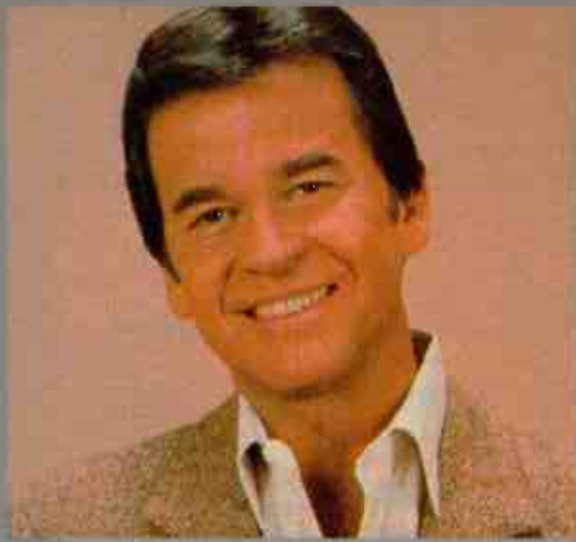
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... now you begin to see why our half-hour is the strongest **entertainment-driven**, Early Fringe program for September 1985.

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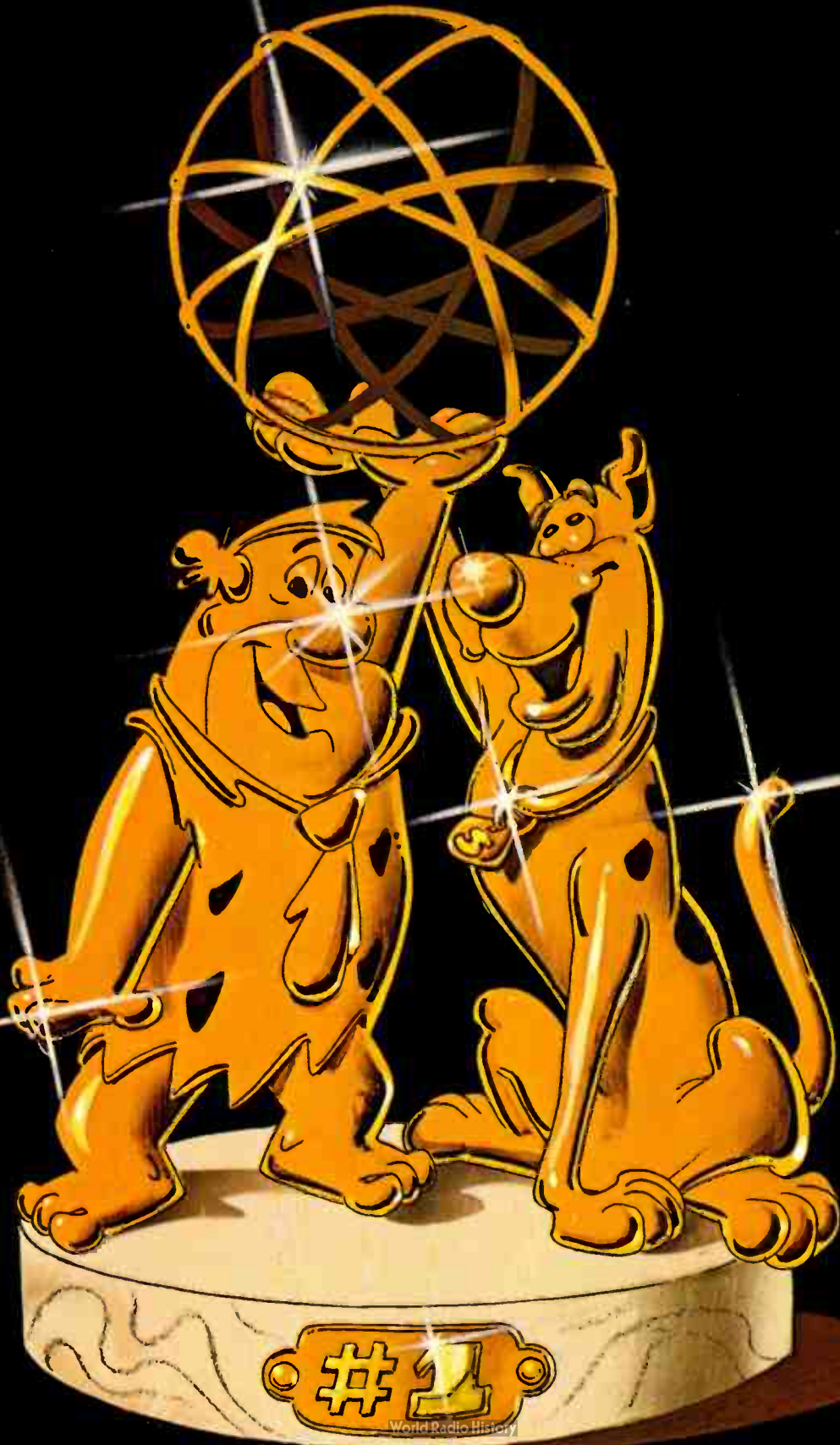


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- ★ Inch High, Private Eye
- ★ Uncle Waldo
- ★ Space Kidettes
- ★ Young Samson
- ★ Sealab 2020
- ★ King Leonardo



Sidelights

(continued)

Lt. Commander.

Pinkham then joined the *New York Herald Tribune* as a member of the board of directors, and, in 1951, went to the NBC Co. as manager of network planning. In 1952 Pinkham was the executive producer of *The Today Show*, and while at NBC also launched Arlene Frances in the *Home Show* and Steven Allen in *The Tonight Show*. NBC ultimately named him vice president in charge of network television programs.

Pinkham joined Ted Bates in May, 1957, as vice president in charge of the TV/radio department. He was elected a senior vice president at Bates in '59, department head and chairman of the planning committee of the media and program department, in February, 1963.

In 1966, Pinkham was elected to the corporate board of directors of the agency and has been chairman of the executive committee since 1974.

Richard A. R. Pinkham, Jr. is currently vice president of marketing services for CBS. Prior to assuming the post in January of last year, he was vice president of eastern sales for CBS Television Network.

Earlier assignments for Pinkham with the network included, vice president, personnel; vice president, sales proposals vice president sports sales, and as an account executive, when he joined the web in 1975.

Prior to that Pinkham was vice president of the network program department at William Esty, and earlier managed primetime sales proposals for the ABC Television Network.

The legendary Keith and Albee circuits of vaudeville, have long since faded into oblivion, but among those vaudevillians were several who moved into a then nascent medium, broadcasting. One of these was **H. Bart McHugh**. Perhaps the achievement that gave McHugh the most pride was the founding of the Mummer's Parade held each year in Philadelphia. "H. Bart," as he was known to his colleagues gave Milton Berle his first stage job at Nixon's Grand in 1918.

When vaudeville began to fade, H. Bart McHugh became head of the artists and repertory department for Ike and Leon Levy's pioneer radio outlet, WCAU



H. Bart McHugh



H. Bart McHugh, Jr.



H. Bart McHugh III

Philadelphia. H. Bart died in 1935.

McHugh had two children, Kathryn and Bart Jr. **Bart McHugh Jr.** entered the radio business at a young age, progressing quickly to head up WIP, Philadelphia, as president.

H. Bart, Jr. left WIP to join MCA as a talent agent, specializing in handling of the big bands. He moved from MCA to establish the radio and television department at J. Walter Thompson. H. Bart, Jr. died in 1970 and at that time was serving as a broadcast specialist with McCann-Erickson.

H. Bart McHugh III began his career as a talent agent with the General Artists Corp. His early work was concentrated on musical shows featuring such performers as Andy Williams, June Valli, Perry Como and Pat Boone.

H. Bart III "sold" the first NARAS Awards program that later developed into the immensely successful Grammys, honoring recording industry artists and technicians. "It was a salesman's dream," McHugh remembers. "I had about 14 agencies and two networks with a long list of great talent."

Later, McHugh joined SSC & B as the third person in a three-man programming department. One of his fortuitous matches was putting comedienne Carol Burnett together with Lipton Tea.

Later, McHugh joined Doyle Dane Bernbach's television department, and is now a prime mover in its cable unit.

"Cable is not new anymore. It is here and it is going to stay. But, wow, what growth there is to come," McHugh says.

(continued on page 90)

Eighteen Ways To Get The Viewer's Attention



Thriller

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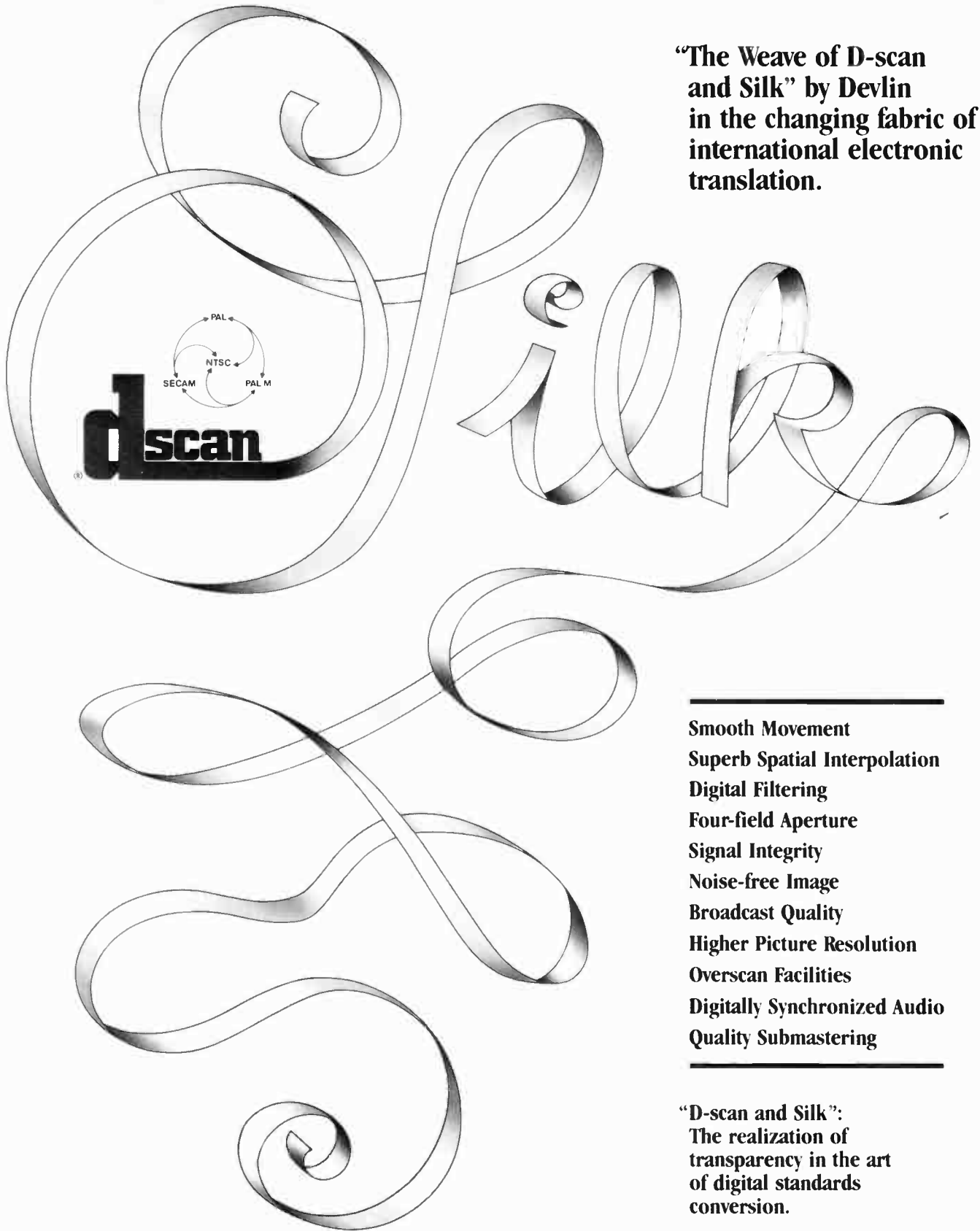
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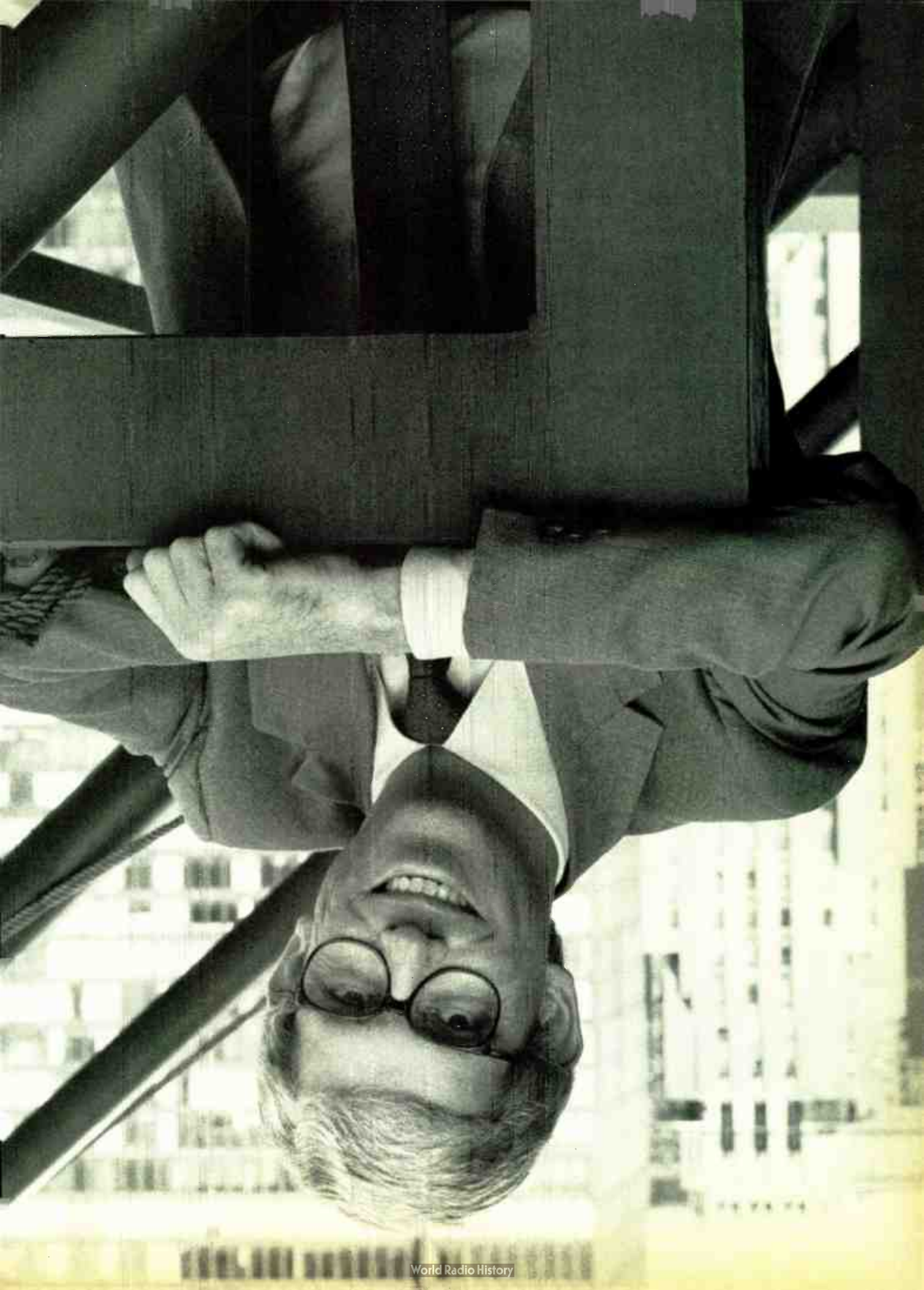
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VON SOOSTEN



"For a quality look, there's no substitute for film."

John von Soosten is vice president, director of programming, Katz Television, in New York City. He is also president of the National Association of Television Program Executives.

"One of the biggest trends in syndication right now is not the type of show, but the way in which shows are getting on the air. Station groups are getting together with distributors and forming partnerships—a Metromedia, for instance, getting together with an MGM/UA or Taffner to produce syndicated shows like *Fame* and *Too Close for Comfort*. Rising production costs have forced a kind of marriage. It's helping the stations because they are getting fresh products for a lower investment. Perhaps it's a higher risk because it's first-run, but you can afford to take more of a gamble with a lot of different, fresh shows while spending less money than on a single off-network half-hour sitcom.

"In programming, news has certainly been expanding in the past several years. Where stations had been doing a half-hour or hour of local news, they're now doing an hour to two hours a night in early fringe. Stations are learning that they have to program themselves rather than just accept what they've always done for years. You don't just put on old movies—you have to program more aggressively as to which movies you put on, and run special events on various nights. You make a movie theatre out of it. You package in a way that makes it a special evening.

"I'd like to see the business become

less of a copycat medium. You can kill off a good thing by imitating it to death. If you have two or three successful shows of a certain genre, it doesn't signify you need five or six. Just because *P.M. Magazine* became extremely successful as a reality show, it doesn't mean that everybody has to start doing reality shows. Or game shows. Or bloopers.

"The key to good programming is the people who do the programming; people who have a feel for their individual market; a feel for programs in general, for what makes good programs. Ratings are a needed tool, but that's all—a tool. To base your entire decision on what you read in a ratings book or in a program track is not the way to program. If you went by the book, you wouldn't have *60 Minutes* on the air or *Hill Street Blues* or *The Waltons*. Those were all shows that started slowly, but somebody had the instinct to stick with them, develop them, make them work.

"The biggest problem that cable faces right now is finding ideas for innovative kinds of programming. You've got to find a concept like MTV which will catch on, become strong and healthy and flourish because it is the first and it is new. There will always be a shortage of good programming because the medium has a voracious appetite and gobbles up programming quicker than you can make it.

"When I worked at WNEW-TV, I produced a great many animated openings for movies and station IDs. Neither the creative services director nor I liked the video taped, computerized look of much of the animation that's on television today. It looks

too imitated, too copied, too cold. Working with 35 mm film at various production houses, we are able to create really classy animation with real depth—with personality, even warmth. That's the quality of film. It can have a softer edge. It gave us the results we were looking for. At WNEW-TV we used 35 mm film for the openings of movies; the station IDs; the openings and closings of promos. The film medium did not restrict us like tape. The *Big Apple Minute*'s opening and closing, for example, originated on film, and the station has produced over 500 *Minutes*.

"A program like *Hill Street Blues*, or *Magnum, P.I.*, or *Dynasty* would not be so believable on tape as on film. Film is the right medium for them because it gives the feeling of reality. On tape, even if you take care to light it in a non-flat way, it still comes out looking less dimensional. For a quality look, there's no substitute for film."

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**Eastman film:
Images from
Innovation.**

Sidelights

(continued)



Ben Hoberman



Tom Hoberman

Hoberman is an entertainment lawyer and a partner in the Century-City based firm of Ziffren, Brittenhaim and Gullen.

David Hoberman is a literary agent in the Los Angeles office of ICM. Hoberman's daughter **Joan Hoberman** was formerly office manager for Oak Media Corp. in Century City. She has subsequently completed her studies at the Southwestern University School of Law.

Ben Hoberman began his broadcasting career as an announcer-salesman at WMFG Hibbing, Minn., remaining until entering the U.S. Army in November, 1942.

While in the service, he was able to continue his career, becoming a first lieutenant, by direct field commission, and being put in charge of all American Forces Network radio stations in France and in England.

After the war, Hoberman became assistant general manager of WELI, New Haven, Conn. and in 1948 became the general manager of WDET(FM) Detroit. He began his ABC career two years later.

Hoberman's position prior to assum-

ing the presidency of ABC Radio was a vice president and general manager of KABC, the O&O in Los Angeles, where he served for 19 years. During his tenure, KABC initiated a number of community service and involvement campaigns. Prior to this Hoberman served as general manager of the network's flagship radio station, WABC New York, and, before that, as the first exclusively television salesman for WXYZ-TV Detroit.

Just as there are father and sons, there are sisters and brothers. Two brothers currently thriving in broadcasting activity are **Carey S. Davis**, vice president and station manager at WMCA New York and **Lindsay Wood Davis**, vice president and general manager of WSDR, Sterling, Ill. Their father is Thomas L. Davis, president of WSDR, Inc.



David Hoberman



Joan Hoberman

Ben Hoberman is the president of ABC Radio. The prominent broadcast executive, hasn't stopped there. Two of his children, Tom (34) and David (32) are both in the entertainment business. **Tom**



Carey S. Davis



Lindsay Wood Davis

Lindsay Davis first sold radio at WGLB, Port Washington, Wisc., in 1967. In 1969, he joined his father as a salesman at WSDR, then did two short stints as a salesman and sales manager for two Eugene, Ore., outlets, KEED, and KFMY, respectively, before returning in 1976 as vice president and general manager of WSDR.

Carey Davis majored in geography in Beloit College in Wisconsin, before becoming a station manager at WSDR in 1979. In 1981 he moved to New York and to WMCA as director of development was promoted to director of sales in 1982, to vice president in 1983, and to vice president and station manager in 1984.

In 1979 Davis fought and won a personal crusade to allow American radio stations to broadcast commentary from the Soviet Union, through intensive discussions with the Justice Department.

As senior vice president of *TV Log/Cable Log*, and as sales executive responsible (to Group W Satellite Communications) for the advertising sales of the Nashville Network, **Charles F. Theiss**

(continued on page 92)

Nineteen Ways To Pick Up Women



She's A Lady

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Sidelights

(continued)

and **Charles F. Theiss II** make an interesting father and son tandem.

The senior Theiss cut his teeth in the broadcast business as a media buyer for Ted Bates & Co. in 1956. After remaining their for five years he joined the station rep firm, George P. Hollingbery, as an account executive, later progressing to vice president, sales manager responsible for the sales activities of 21 stations based in the Midwest.

In 1968 Theiss joined John Blair & Co. as an account executive in its New York office, representing 12 major market television stations to advertising agencies and their clients, and six years later joined MMT Sales, Inc. in New York as sales manager, responsible for hiring and motivating the sales force.

As senior vice president and general manager for *TV Log*, Theiss hired Venet Advertising and developed, with them, an advertising campaign. Theme for the campaign "Where's There's Hope There's *TV Log*." Bob Hope chipped in as an endorser of the marketing service.

Charles F. Theiss II began his career in broadcasting as a media buyer for the William Esty Co.

He joined Backer and Spielvogel in 1980 as a media planner within an assigned region for the Miller Brewing Co., then a B&S client.

Theiss joined Group W. Satellite Communications in November, 1981, and, before assuming his present position, was responsible for the sales of four satellite program services.

Election epilogue

Now that the presidential election is some two months behind us, Jack Hilton, New York-based television consultant for both corporations and political candidates, has some reflections on the campaign and the role played by TV commercials.

Referring to Walter Mondale's admission that he had never "warmed up" to television, Hilton points out that Mondale's television producers apparently agreed with that assessment, deciding to "make scant use of him in their 1984 commercials.

"So, first out of the chute," says Hilton, "the nominee was replaced on a TV spot by a roller coaster, struggling up the tracks and hurtling downward, as a voiceover announcer said the U.S. economy was 'moving up on a mountain of debt and record Reagan deficits . . . that will drive interest rates up . . . and slow the economy down . . .'"

What was the central message of these ads?

In Hilton's opinion, it was "fear."

On the other hand, Hilton believes the Reagan producers on the Tuesday Team "had somehow resurrected Norman Rockwell, evoking feelings of good will and patriotism with their commercials." Their central message? "Hope."

Mondale's spots, says Hilton, "seemed to be contradicted by current events, resulting in dissonance in America's TV homes. For instance, on one late-summer



Looking back at last year's presidential election, political consultant Jack Hilton believes Walter Mondale's commercials transmitted a message of 'fear', while Ronald Reagan's connoted 'hope'.

day after the 'roller coaster' commercial began appearing, the stock market went bonkers, trading a record 236 million shares during a single session in what Wall Street called a 'buying panic.' The Dow skyrocketed 36 points to 1,202.08. Inflation was modest, employment was up and brokers chorused in the next day's newspapers that 'interest rates will soon decline,' which they did for the rest of the year.

"Later in September," Hilton continues, "when the first of Mr. Reagan's 'good news' television commercials were airing across the nation, *Time* magazine's cover story on seven inside pages was about 'America's Upbeat Mood'—a chord decisively struck by the President's campaign.

"The final score in the Reagan-Mondale contest was toted by the Electoral College in December of last year. Hope: 525 votes. Fear: 13."

Hilton believes Mondale would have done well to seek the counsel of one of his (Hilton's) colleagues in the consultancy business—media specialist Tony Schwartz, who Hilton describes as "one of New York's media wizards.

"Had Mondale contacted Tony Schwartz," says Hilton, "it's likely the former Vice President would have been told that many of us whose votes are solicited by a candidate have stored in our heads certain impressions and convictions which can be evoked and intensified—or contradicted—by television messages.

"We have previously made up our minds, and when Schwartz produces a 30-second commercial, he attempts to demonstrate that his candidate in a political race shares the same general feelings. It has frequently resulted in a cascade of votes for Tony's clients . . . 'People,' Tony says, 'must participate in their own manipulation.'"

Super memories

Football aficionados take heed: Super Bowls II and III, reputed to be two of the greatest football games of all times, are no longer just fading memories. The Museum of Broadcasting has discovered tapes of Super Bowl II, featuring Vince Lombardi's Green Bay Packers' classic victory, and Super Bowl III, the upset win by the New York Jets led by Joe Namath, and they will be screened during the week prior to Super Bowl XIX, January 15-19.

Both now form part of the museum's "Discovery" series, consisting of classics thought to be lost.

A week after the screening of Super Bowls II and III, the museum will start a series of four seminars focusing on the art of sports production. On January 31, the topic will be "CBS Professional Basketball Team" with Brent Musberger, managing editor of *NFL Today*, and Tommy Heinsohn, analyst and former player with the Boston Celtics. On February 7, Roone Arledge, president of ABC News and Sports, will discuss "ABC Sports." "NBC College Basketball" will be handled on February 4 by Dick Enberg, announcer, and Al McGuire, analyst and former coach. On February 21, Warner Wolf, WCBS-TV New York sportscaster, Carmine Ancotta, producer/writer, and Cliff Gelb, writer, will speak on "Local Sports-WCBS-TV."

Ticket prices for the seminars are \$20 for the series of four for non-members, \$18 for members.

Tickets are also available individually at \$6 for non-members, and \$5 for members. For further information, call 752-4690.

(continued on page 96)



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... An amazing world that few outsiders are ever permitted to see. A world of primitive peoples, ancient traditions, startling rituals and exotic cultures from the Virgin Goddess of Nepal to the Dyaks, Headhunters of Borneo — filmed by the great explorers of the 20th Century.

Host: James Coburn

Available as 13 Exclusive One-Hours
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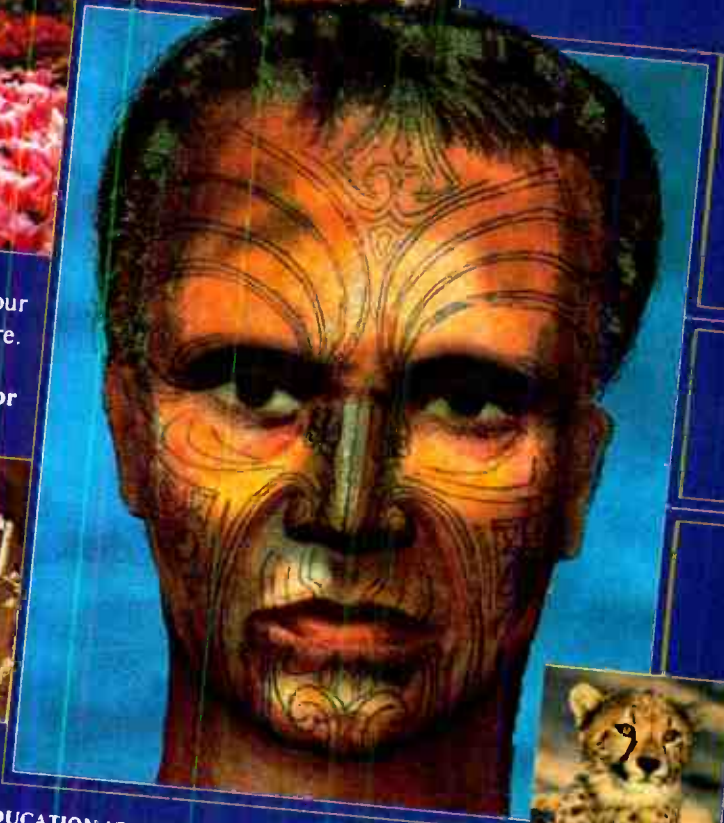
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An exciting new look at our world — our lives — our surroundings — our animals — our present and future.

Available as 11 Hours or 22 Half-Hours in Color



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23 Color 90 Minute First-Run Off-Network Features!



GROWING YOUNG

Television's First Lady Virginia Graham stars in this fresh and exciting daily half-hour celebration, destined to capture the hearts of America!

Available Fall, '85

Produced by Sandra Carter Productions, in association with Imero Fiorentino Associates, Inc. and The Silverbach-Lazarus Group.

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Direct from the music capitals of the world for TOMORROW'S HITS TODAY!

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26 HOT Hours!

A Music 41 Production.

Presented by Europarade.



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Today's biggest stars in all-time classics!
Shelley Duvall's award-winning series takes
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26 Magical Episodes.

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Television's most courageous canine stars in
this Award-Winning family hit!
A highly rated, live action all family series!
Time Period Versatility! Ideal For Stripping!

130 First-Run, Heartwarming Half-Hours!

Produced by Glen Warren Productions.

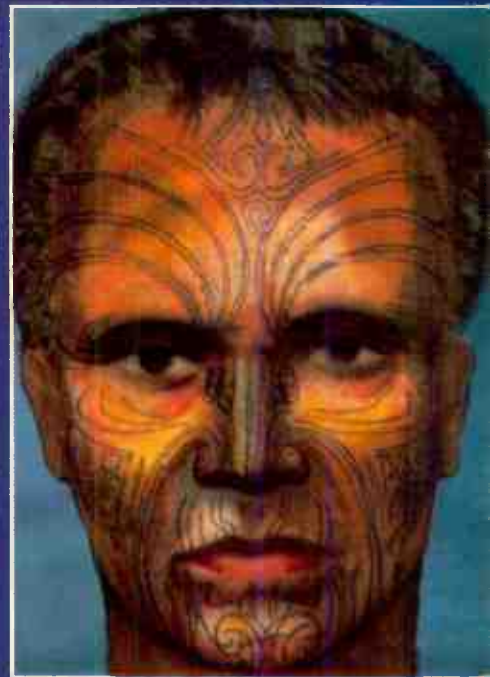


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An exciting new look at our world — our lives
— our surroundings — our animals — our
present and our future! Endorsed by the NEA

11 Hours or 22 Half-Hours!

A presentation of the Gaylord Production
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Sidelights

(continued)

Fellowships available

The University of Michigan is looking for candidates for its Residence Fellowship program. Sponsored by the National Endowment for the Humanities since 1973, the program is open to broadcast or print writers for Michigan news organizations with at least five years of experience.

The stipend is \$2,000 a month for the academic year.

Last year's fellows included Deborah Saul, a reporter/editor for *The Monroe Evening News*, and Steve Franklin, investigative reporter for *The Detroit Free Press*.

Subliminal/videos

Subliminal suggestions, like certain styles of clothes, have come in and out of vogue over the past 20 years. Today, these suggestions appear to be making a comeback, as videocassettes are now using them for the purpose of positive behavior modification. How safe or effective these suggestions are remains to be seen.

An article in the January issue of *Video* magazine points out that many self-improvement tapes are using subliminal messages.

While a viewer is watching footage of fattening foods or closeups of ashtrays filled with cigarette butts, phrases such as "eat less" or "you can do it" are being

flashed on the screen at regular intervals.

The printed messages appear much too fast for the conscious mind to absorb. Rather the suggestions act on a subliminal level, where they reportedly alter viewer behavior.

Videocassettes are used to help stop smoking, lose weight or even reduce stress, but none has been clinically tested. The companies that market these tapes claim if they are bought and reordered, they must be effective. Some companies even sent out questionnaires to customers who bought the tapes when they were first introduced. Responses were said to be positive.

However, all this does not prove whether the cassettes are safe. Some doctors maintain any type of psychological intervention used to improve behavior can produce negative reactions in certain cases.

For example, if the viewer does not experience a behavior change, he or she may believe something is seriously wrong, and the tapes may actually cause a person to feel worse rather than better.

Rock full of facts

For the rock radio program director who wants to sprinkle some trivia in between records, a ready source of information has just surfaced from the Delilah Book division of The Putnam Publishing

Group in New York. Delilah's *First Annual Rock 'n Roll Handbook* contains everything you need to know (and plenty you could live without) about the world of rock and the performers that inhabit it.

Chapters include rock birthdays, rock deaths, rock marriages & divorces, rock on film and rock videos. Of most interest to radio programmers, though, is probably the chapter called "rock lists," which gives the top 25 rock & roll single artists, top 25 rock & roll bands, top foreign bands and artists and top bands of the '80s.



Are you yearning to know where the Rolling Stones' Mick Jagger went to college? "The First Annual Rock 'n' Roll Handbook" contains the answer, plus pages and pages of other vital rock statistics.

Then there is the rock quiz. Do you know the stage name of Herbert Buckingham Khaury? (Answer: Muddy Waters).

Do you have any idea where rock stars Neil Diamond or Mick Jagger went to college? (New York University and London School of Economics, respectively).

There's even a quiz for the advertising industry, mentioning a hit song, and asking which product "it was corrupted to advertise."

Some examples:

- "California Girls" by the Beach Boys (Clairol Herbal Essence shampoo).
- "Calendar Girl" by Neil Sedaka (Purina Cat Chow).
- "Anticipation" by Carly Simon (Heinz Ketchup).
- "The Candy Man" by Sammy Davis, Jr. (M&Ms).
- "The Twist" by Chubby Checker (Brim coffee).

(continued on page 106)

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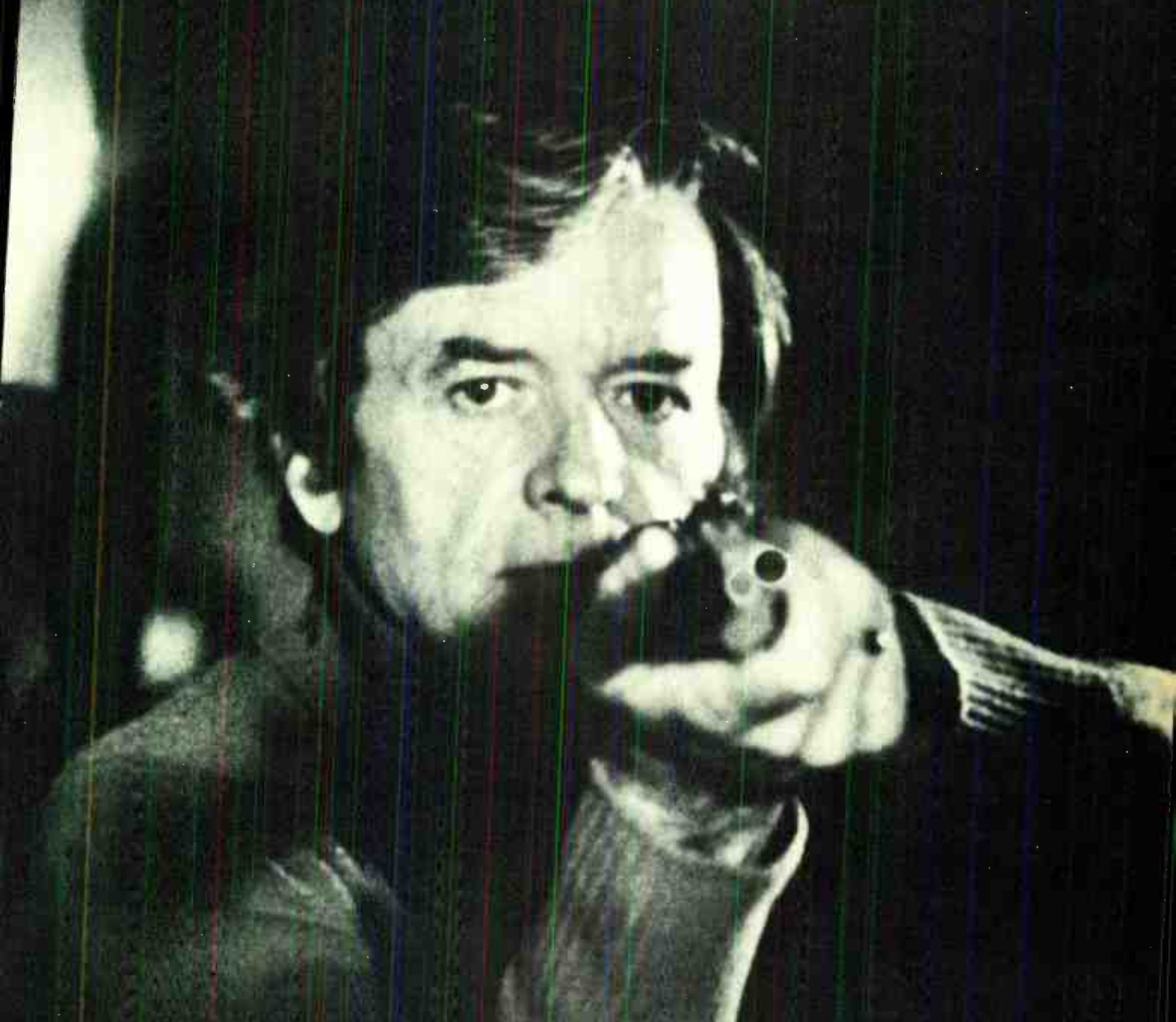
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Eighteen Ways To Get The Viewer's Attention



Thriller

Hal Holbrook is just one of the stars featured in "Thriller", a package of eighteen major action and adventure films.

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GTE satellites will be used by a variety of customers including ACTS Satellite Network and the Sunday School Board of the Southern Baptists, Bonneville, EFC Satellite Services, GTE Sprint Communications and Argo Communications. These satellites meet the growing requirements for telecommunications services ranging from a single telephone circuit to multiple video channels.

Now you can explore the limitless possibilities of the widest range of satellite bandwidths and frequencies ever offered. GTE is your satellite connection for cost-efficient voice and data transmission, broadcasting (from a single event up to 24-hours per day), and corporate teleconferencing nationwide. Call for information on our customized transmission services.

GSTAR I

To be launched early 1985

Coverage: 48 State, 50 State, Regional Beams or Concentrated Spot Beams for Ku-Band.

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Coverage: 50 State for C-Band, 48 State for Ku-Band.

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Suite 500
McLean, VA 22102
(703) 790-7700

GSTAR Satellites
Marketing Dept.
GTE Satellite Corporation
1700 Old Meadow Road
Suite 300
McLean, VA 22102
(703) 790-7700



Satellite Communications

GSTAR II

To be launched late 1985

Coverage: 48 State, 50 State,
Regional Beams or
Concentrated Spot Beams for
Ku-Band.

SPACENET III

To be launched early 1985

Coverage: 45 State & Puerto Rico for
C-Band, 48 State for Ku-Band.

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SPACENET II

Coverage: 48 State & Puerto Rico for
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The Burning Bed
The Calendar Girl
Murders
Dempsey: Parts I and II
For Us, The Living
The Jayne Mansfield
Story
Jealousy
A Long Way Home
Marathon
Memorial Day
Mysterious Island
of Beautiful Women
Mysterious Two
Ruby and Oswald
Silence of the Heart
Tarantulas:
The Deadly Cargo
Terror Out of the Sky
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HOLLYWOOD

FEATURES 10



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World Radio History



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And America's sexiest stars like Linda Evans, Bo Derek, Brooke Shields and Raquel Welch. All in extraordinary motion pictures.

With Features 10 your success is in the stars. Available only from Viacom.



Studying Soviet TV

Equipment to study Soviet Union television is being offered to schools in the United States by Orbita Technologies Corp. Orbita is making available its proprietary turnkey satellite receive-only system for accessing the Soviet Union's Programma I television network via the radical Soviet Molniya satellites.

Columbia University is the first to receive the prototype Orbita Terminal. Students are now able to view the same shows that 88 million Soviet households are watching. Orbita is able to deliver this technology thanks to its terminal, which consists of specially-designed 11-foot 16-foot parabolic antenna, proprietary computerized "X/Y" mount system (required to track the four Molniya satellites over North America) and all necessary microwave, RF demodulator and video processing and display equipment for turning Molniya's transmission formats into high-quality video and clear sound.

The Russians use satellites that circle the earth for transmission to northern and eastern regions of the country because these areas are below ground line of site for satellites at a fixed point above the equator. The United States has no problems with transmissions above the equator and can remain "fixed" relative to the earth.

The Orbita Terminal is also available to cable companies and networks. For first quarter of 1985, Orbita will offer a NTSC converted signal that can be piped into networks via video distribution lines. The networks will pay a yearly subscription fee for the service. The cost to schools of the Orbita Terminal is approximately \$56,500 with a 16-foot antenna, \$47,775 with an 11-footer. The 16-foot Orbita Terminal provides re-broadcast quality video, with a video signal-to-noise ratio exceeding 54 dB.

Stereo from the start

While many television stations may be grappling with a decision over whether or not to convert to stereo transmission, WDBB-TV Tuscaloosa has no such problem. The three-month-old independent decided to go stereo right from the start.

"We went on the air October 8," explains David DuBose, general manager, "and we wanted to be on the cutting edge of the trend."

What stereo programming does the station carry? DuBose ticks off three syndicated shows that are now available in stereo—*Fame*, *New York Hot Tracks*

and *Voltron*. In addition, the Alabama indie runs stereo music video breaks, "we do all of our news in stereo and all of our commercials production in stereo." For the latter, the station has purchased a stereo production music library.

Equipment includes a Harris transmitter, Utah Scientific master control switcher and a TV stereo generator built by the station's director of engineering, David Baughn. In addition, WDBB-TV uses an Orban stereo synthesizer for its non-stereo programming, which, according to DuBose, "gives left and right channel audio, sort of a pseudo stereo sound." The primary advantage of stereo? "This has been a highly successful promotional tool," DuBose says. "And the local TV dealers have had a phenomenal response on stereo TVs."

Does he hope more stereo programming will be available down the road? "We'll buy everything we can get our hands on."

ABC affiliates. Another station planning to broadcast in stereo is KTNV-TV Las Vegas. The ABC affiliate is scheduled to premiere its stereo sound tomorrow (January 8) with *The News That Rocked '84*, a syndicated special chronicling music industry highlights from last year. Sara Ohlson, program director, says the Nevada outlet is "prepared for when the networks make the change, as well as for showing specials that are available now." Product being delivered in stereo, she says, includes Broadway musicals, symphony concerts and feature films.

The first station to convert to stereo in the Portland, Ore., market is another ABC affiliate—KATU(TV). The station made its move at 6 a.m. on December 24. At present, actual stereo fare, according to Sherwood V. Hinman, vice president and general manager, is limited to "the music and audience portions of KATU's live, local programming," but he adds that, "stereo television programming is expected to become the standard in the next few years."

Videos in their future

Commercials directors, are reported to be focusing on music videos as a prime center of activity for 1985.

Arguing that it would be an easy, logical and fortuitous transition, for directors disciplined enough to shoot a storyboard in 30 seconds, to shoot a four-minute music video, a number of directors are poised to follow in the large footsteps of Bob Giraldi. Giraldi directed Michael Jackson in the *Thriller* video

that caused such a stir last year.

Giraldi, of course, is a directoral entity unto himself, having won citations from CLIO and the Directors Guild of America, among others. The move into music video was not so much of a risk, as it was an adventure. After completing his collaboration with Jackson, Giraldi continues to pick and choose the best boards from the agencies clamoring for his services.

Taking a risk. Lesser known commercials directors run the risk of turning away lucrative advertising work to risk all in the less structured milieu of music video.

Jay Dubin, a director who has done both music videos and traditional commercials says he respects the discipline of the advertising syndrome. "They knowhow to put together a production," he says "so when you get on the set you have your work cut out for you."

Dubin, who has directed such stellar rockers as Billy Joel in videos, reports that the video world is entirely different. "You are allowed a lot of creative license," he says. "Sometimes that's good. Sometimes it is not so good."

Commercials directors who have long bridled under the tight rein held by some of the more powerful agencies, may find the opportunity to do their own thing irresistible.

Video budgets are expansive, according to Dubin, with six figure totals more the rule, than the exception. The opportunity to direct a Jackson or a Joel also adds to the attraction. And if a commercials director, from his previous experience, is aesthetically positioned to move from shooting 15s, 30s, 45s, 60s and theatrical spots of two minutes, what's to stop him from going for four?

Catholic TV

America's first Catholic Church O&O TV station has been established in Tucson. Assigned as KDTV/18, according to spokesman, Liz Kneeland, Channel 18 is the first TV station in the U.S. to be both owned and operated by a Catholic diocese; in this case, the Diocese of Tucson. The 2.5 megawatts, ERP, UHF outlet has billed itself as "The Family Channel."

Among its programming inventory, KDTV will be airing live basketball from Notre Dame, Marquette, and DePaul universities. In keeping with its views on children programming, it will also be featuring such golden classics as: *The Andy Griffith Show*, *The Mary Tyler*

(continued on page 112)

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is the Solution

"Sale" is #1 or tied for #1 in 6 of the 8 metered markets where it's cleared live and is virtually dead even with "Wheel of Fortune" in these markets:

Market	Time	Station	Lead-In "FACTS/LIFE"		"Sale of the Century" live daytime performance			Lead-Out "Wheel"	
			RTG	SHR	RTG	SHR	RANK	RTG	SHR
NY	10:30	WNBC	5	24	6	29	#1	6	29
LA	9:30	KNBC	4	17	4	17	1	4	17
CHI.	9:30	WMAQ	5	19	6	21	2	8	30
BOS.	10:30	WBZ	6	29	7	33	1	8	36
S.F.	9:30	KRON	4	20	5	25	1	6	29
DET.	10:30	WDIV	6	20	8	27	1	9	29
WASH. DC	10:30	WRC	4	19	5	23	1	5	23
HOUSTON	9:30	KPRC	5	16	5	16	2	5	16
8 MARKET AVERAGE			5	21	6	24		6	26

Source: ARB Weekly Metered Markets, 4 weeks ending 11/30/84

Game Shows work in access but ... not all game shows.

Of all game shows introduced in the last 5 years, only 2 have been successful in access: "Feud" and "Wheel".

"Sale of the Century" like "Feud" and "Wheel" is available for access while it's a current network daytime hit.

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It takes a lot of energy to turn on a city like New York. Not to mention Chicago, Detroit, Baltimore and Atlanta.

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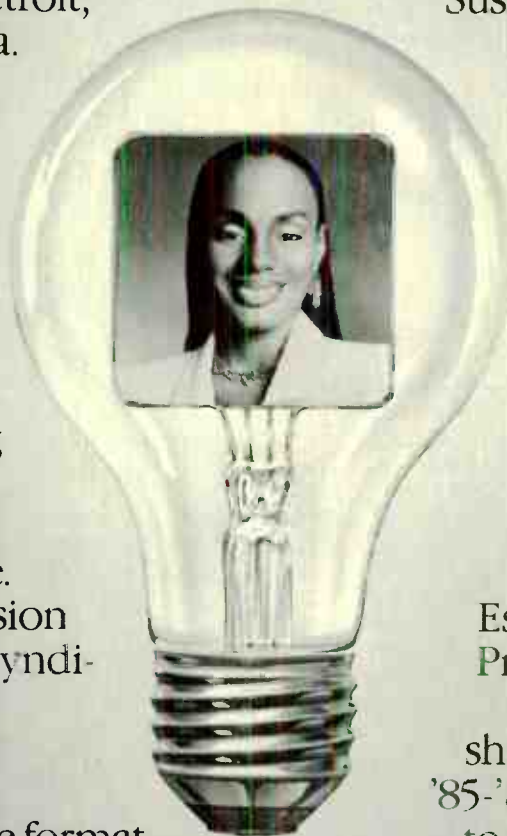
Surprised?

Consider the source.

Essence, The Television Program, is the only syndicated barter program targeted for the Black audience.

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Moore Show, I Love Lucy, and The Rifleman.

Since the station is owned by a 501(c)(3) organization, it can offer potential programming underwriters bona-fide tax-deductible status should they decide to donate specific funds.

Aside from being owned and operated by the Catholic Diocese of Tucson, its chief engineer, Michael R. Bucciarelli has the status of a diocesan priest, which may be unique in itself.

KDTU/18 is the first new TV facility to be built in Tucson in 25 years. Its 19,000 square foot building is shared in part (one-third) by the *Arizona Catholic Lifetime*, the semi-monthly diocesan newspaper.

Laid-back Asner

Outspoken Screen Actors Guild president Ed Asner reacted almost casually to the setback he suffered in the recent election for members of the Hollywood local's board of directors. The voters elected 11 conservatives to the Hollywood board, and they are expected to strongly oppose the liberal Asner.

Asner remains in office until next November and has said that he won't seek reelection. Until then, it's expected that he will have the support of the 47-member SAG board's liberal majority. Reviewing the election results, a SAG insider said, "There's no question, it's not what Ed would have wanted," although, "it's still largely a liberal board."

Asner commented on the balloting in a post-election edition of SAG's newspaper. "I've never been accused of being coquettish, so as you read the results of the board elections, I know you'll expect my reaction," he said. "Most likely, you expect that reaction in the form of a hot blast from behind the impenetrable presidential shield. Or, perhaps, a stony, sulking silence. Well, the blast is a mere *phhht*, and the sulk will be short."

Asner has received some good news. ABC has ordered six episodes of his new series, *Off the Rack*, a comedy in which he plays the owner of a garment manufacturing business whose partner is the widow of the firm's late co-owner. Eileen Brennan plays the widow in *Rack*, which ABC has tentatively scheduled for a March premiere.

Sony restructuring

Former RCA executive Neil Vander Dussen has emerged closer to the top at Sony, as president of the new Sony U.S. Marketing Group created as a key ele-

ment of a major new restructuring of Sony Corporation of America. The other three new operating groups coming out of the reorganization are corporate, manufacturing, and diversified operations.

Under the new operating structure, Sony U.S. Marketing Group becomes the umbrella division for the five major marketing operations: Sony Broadcast Products Co., Sony Consumer Products Co., Sony Communications Products Co., Sony Tape Sales Co., and Sony Consumer Service Co.

As president of the Marketing Group, Vander Dussen reports directly to Kenji Tamiya, president and chief operating officer, Sony Corporation of America, and has overall responsibility for the group's operations, while continuing to serve as president of Sony Consumer Products Co., a post Vander Dussen has held since June, 1983.

New executive vice presidents of the Marketing Group are Michael C. Eisner and Koichi Tsunoda. Tsunoda's responsibilities include new business development and engineering activities in the U.S., and he will be overseeing engineering laboratories and management information systems.

Eisner will be responsible for planning, accounting, controllership, credit, national distribution and general administration.

Another new entity is Sony Industries, formed to concentrate on the growing U.S. original equipment manufacturers market. President of this unit is Michael Schulhof, who will also be responsible for Sony's industry development projects.

Sony has facilities in 17 states in this country and employs over 6,000 people engaged in manufacturing, importing, exporting and marketing consumer electronic, industrial, broadcast, professional audio, office and magnetic products. The company operates three major manufacturing plants here for television sets, magnetic tape and professional audio recording equipment. Tamiya describes the restructuring as "directed at improving our ability to respond to the dynamics of a changing environment. Sony's U.S. operations have been streamlined and consolidated in order to deal more effectively with external competitive factors."

Video tape market

Market demand for broadcast video tape has, says Ed Pessara, director of marketing for the Ampex Corp., "never been

higher and volume never greater than it is today." Pessara attributes this healthy demand to the fact that the number of TV delivery systems continues to increase each year, thus creating a greater demand for more programming material. He cites the post production houses as one catalyst. "Because most post production facilities now rely on video tape for their editing and distribution functions, industry sales of broadcast video tape continue to climb."

Sales of 3/4-inch broadcast quality video stockage together with its one-inch counterpart increased in the neighborhood of between 9 to 12 per cent over 1983. Ampex expects the industry demand to realize another 13-15 per cent growth increase in 1985. While the overall broadcast market picture shows very strong demand, the big loser still remains the two-inch, quad unit, which believes Pessara, is "losing ground year to year and will continue to do so as more quad equipment is replaced in the market."

Overall, the importance of broadcast video tape will only increase over the next decade, predicts Pessara, displacing film as a primary medium. "Two areas in which this has already occurred are in editing and distribution."

NAB shifts

In a series of personnel and departmental shifts at the National Association of Broadcasters in Washington, Hank Roeder, who has been assistant to the convention manager, becomes director of conventions and meetings, succeeding Harold Niven, now president of the Broadcast Education Association.

The Department of Minority and Special Services, headed by vice president Dwight Ellis, and formerly under the Station Services Department, now reports directly to the president's office (Edward O. Fritts). And the Station Services Department, under senior vice president James H. Hulbert, is now responsible solely for NAB marketing services.

In NAB's Radio Division, Ron Irion, who has been vice president, broadcast management in the Station Services Department, becomes vice president, radio administration, reporting to David Parnigoni, senior vice president, radio. Irion's new duties include supervision of the Radio Department's administrative activities in all areas except membership, and supervision of planning for radio meetings, seminars and conferences. Irion's former responsibilities in the fi-

(continued on page 122)

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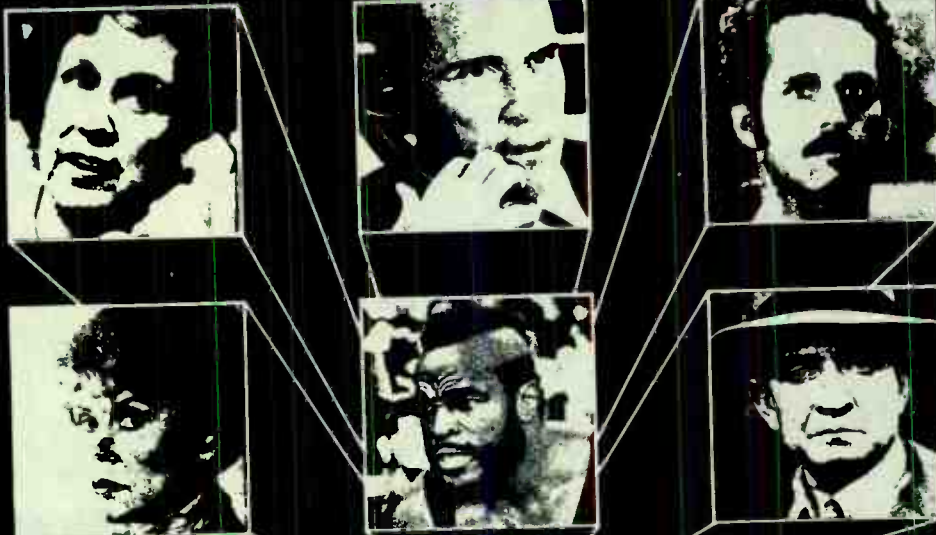
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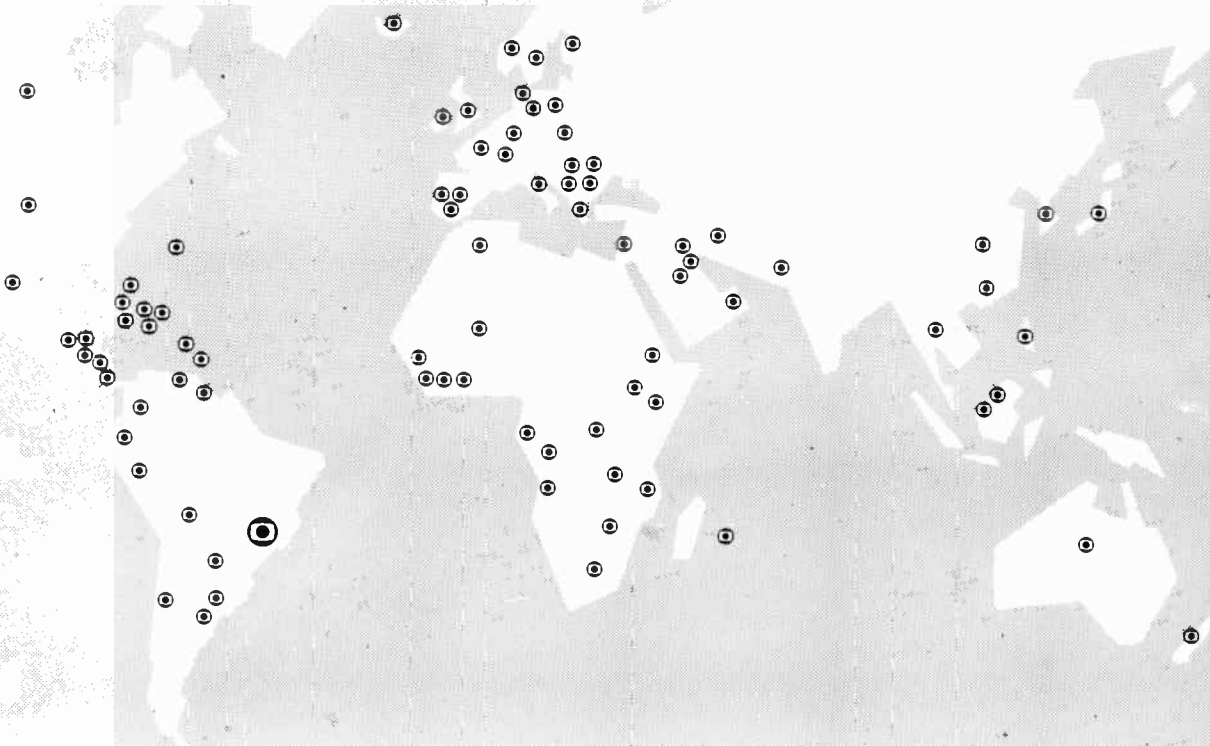
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SCRANTON, COLUMBIA, BEAUMONT

BIG RATING INCREASES vs.
Nov. 1983 including

DETROIT	+43%
WASHINGTON	+80%
DALLAS	+50%
SACRAMENTO	+80%
BALTIMORE	+13%
CINCINNATI	+ 8%
ORLANDO	+31%

and more to come

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and numerous others

BEATS DONAHUE RATINGS head-to-
head including DALLAS, KNOXVILLE,
ROANOKE, RALEIGH, JOPLIN-
PITTSBURGH and others

MAJOR RATING INCREASES over
Nov. 1983 such as

WASHINGTON	+ 40%
CLEVELAND	+ 50%
MINNEAPOLIS-ST. PAUL	+ 20%
RICHMOND	+150%
ROCHESTER	+ 38%

and more

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in such markets as
NEW YORK
LOS ANGELES
CHICAGO
PHILADELPHIA
WASHINGTON
DALLAS
HOUSTON
MIAMI
MINNEAPOLIS-ST. PAUL
SEATTLE
ST. LOUIS
DENVER
SACRAMENTO
and more than 100 others

BILL COSBY'S
THE ADVENTURES OF

FAT ALBERT

NO. 1 IN TOTAL KIDS in such
markets as WASHINGTON,
PITTSBURGH, TAMPA-
ST. PETERSBURG, BALTIMORE,
HARTFORD-NEW HAVEN, MEMPHIS,
NORFOLK and many others
BIG TIME PERIOD INCREASES IN
TOTAL KIDS vs. Nov. 1983
Children's Shows

BOSTON	+105%
WASHINGTON	+ 69%
BALTIMORE	+ 88%
and	+ 38%
MILWAUKEE	+650%
SPOKANE	+100%
EUGENE	+275%

with more to come



NEW COMEDY GAME SHOW
WORKS AROUND THE CLOCK
Tops Nov. 1983 TP Programming
9 AM
NORFOLK +29% MORE
18 - 49 WOMEN
9:30 AM
MILWAUKEE RATING
UP +50%
10 AM
PORTLAND ME. NO. 1
RATING, 18-49 WOMEN UP +17%
12:30 PM
DETROIT RATING UP +20%
5 PM
WASHINGTON RATING UP +250%
plus more

FOR ALL THE BEST AT NATPE, SEE



**GROUP W
PRODUCTIONS**
WESTINGHOUSE BROADCASTING AND CABLE, INC.

World Radio History

365 MARKET STREET, MOSCONE CENTER

Sidelights

(continued)

nancial and labor relations areas will be divided between NAB's Legal and Research Departments.

Videotex Awards

February 4 is the nomination deadline for entries to the Videotex Industry Association's first Annual Videotex Industry Awards. Larry Pfister, VIA's founding chairman, and president of Maritime Data Network, Ltd., as well as chairman of the VIA Awards Committee, reports three award categories.

A Distinguished Service Award will honor "an individual who has made a significant contribution to the videotex industry in general, and to the VIA in particular."

The Videotex Innovation Award will go either to an organization or individual who has achieved the greatest innovation in videotex development during 1984.

And the Outstanding Achievement Award will honor an organization for its videotex achievement over the years.

While only VIA members may submit nominations, any company or individual may be nominated by a VIA member. And there is no entry fee. Award winners will be announced at a banquet during the May, 1985, professional meeting of VIA members.

At the same time, VIA has changed its membership qualifications to permit industry trade associations and U.S. and foreign government agencies to join in a special non-voting VIA category for an annual fee of \$1,000. Organizations in this category will be entitled to receive VIA publications and attend association meetings at membership rates.

New dues structure. VIA has also streamlined its dues structure by combining two voting categories into one. Under this setup, all companies with revenues between \$1 million and \$20 million will pay \$750 annually as voting members. Previously, firms earning between \$1 million and \$5 million paid \$500, while companies earning between \$5 million and \$25 million paid \$1,000 as voting members.

Companies or subsidiaries of a company with revenues of \$20 million or more will continue to pay annual dues of \$3,000 as full voting members. A \$1,000, one year trial membership as a non-voting member will now be available to subsidiaries of companies reporting over \$20 million in revenues. But to remain a VIA member after the first year, the company must renew as a voting, category C member. Firms earning less than \$1 million, and non-profit, charitable or

educational organizations will continue to pay \$300 per year as a voting member.

For more information on either membership or award nominations, contact VIA executive director Robert L. Smith, Jr. at (703) 522-0883 in Roslyn, Va.

Viewer satisfaction

High gross rating point levels don't necessarily mean highest levels of viewer satisfaction with a show. Not in cable, anyway. Home Box Office's Monthly Performance Report for October, 1984, notes that though *Yor, the Hunter from the Future*, was the most watched movie of the month, its mere 34 satisfaction score failed to carry it up into HBO's top five "satisfying list." On the other hand, *Oklahoma* ranked as top movie in satisfaction, but garnered only 16 gross rating points.

HBO's TSS, or Total Subscriber Satisfaction rating, is based on two components. One is a tune-in component, based on the percentage of HBO homes that watch a given show. The "satisfaction component" is based on graded audience responses to the quality of the program. When compiled, these two statistics are combined to produce the TSS score which represents the percentage of subscribers who watched and who were also satisfied by what they saw.

Other most watched movies on HBO in October, in order, following *Yor*, were *Never Say Never Again*; *The Big Chill*; *Space Raiders*; and *Educating Rita*. Runners up to *Oklahoma* on the "most satisfying" list were, in rank order, *The Golden Seal*; *Educating Rita*; *The Big Chill*; *Never Say Never Again*; and *Revenge of the Ninja*.

Most watched cable originals for October on HBO were, in rank order, *Not Necessarily Television*; *The Guardian*; *The Investigators: Crusading Reporters on the Air*; *And If I'm Elected—(Part II)*; and *Not Necessarily the News*. Most satisfying October originals, in rank order were *The Guardian*; *America Undercover: Toxic Time Bomb*; *Countdown to Looking Glass*; *Even More All New Unexpurgated Benny Hill*; and *Not Necessarily Television*.

HBO reports that the original, *The Guardian*, achieved higher satisfaction scores than the theatrical films, *Educating Rita* and *The Big Chill*. And the cable company says that though its unduplicated tune-in, or reach, was off 4 per cent from October 1983, HBO's combined viewing and satisfaction score, or "gross TSS" for October, racked up

a 10 per cent increase over year-ago levels.

Wall Street outlook

Broadcasting ad revenue increases in 1985 will probably be significantly smaller than what the industry has enjoyed in recent years. At least that's the outlook from two financial analysts interviewed by TV/RADIO AGE—Ed Atorino, first vice president at Smith Barney Harris Upham & Co., and Alan Gottesman, vice president at L. F. Rothschild Unterberg.

Atorino believes the television network sales gains in '85 will be only 4-5 per cent, while Gottesman is even more conservative, putting his prognostication at "flat or up 2-3 per cent." He points out, however, that "without the Olympics-inflated totals of '84, the '85 increase would be 8-10 per cent." CBS and NBC, he says, will show increases this year, but "ABC will be flat or down about 3 per cent."

The sluggish economy, a "renewed decline in network viewing levels and increasing interest in alternatives to network TV" are all reasons that Atorino is conservative in his web forecasts.

Spot, he says, should experience "moderate growth—up about 8 per cent; and local will be up around 10 per cent."

Gottesman feels spot in '84 "was the victim of a lot of money that was switched into network—it got sucked out of spot." That money, he says, "may go back to spot in '85." He sees spot revenues rising about 10 per cent this year, "less in the first half and more in the second half." Local, he says, is "very difficult" to forecast. "Business got good in the second half of November and first half of December because retailers got skittish. You may see some retrenchment early in the year." Because of that he believes local "will have a problem going into the first half. The second half all depends on where the economy is." He declines to make a percentage estimate of local revenue increases.

Atorino sees barter syndication and advertiser-supported cable networks both gaining from the interest in alternatives to network TV.

"And," he continues, "the effect of VCRs is still to be written. It's got to affect viewing. We could be seeing some changes in standard fundamentals."

The impact of other media on the networks is a bit overstated, in Gottesman's opinion. "Ten per cent of Proctor & Gamble's network budget," he says, "is more than two cable networks do in a year. The impact is really psychological."



**VOLTRON HAS ARRIVED!
VOLTRON...IS THE HIT OF '84!
VOLTRON...#1 IN OCTOBER NSI!**

- NY WPIX 5 RTG 15 SH.
#1 Kids Rating!
- Detroit WKBD 6 RTG 15 SH.
20% Over '83
- Dallas KTXA 4 RTG 11 SH.
12 Kids Rating!
- Cleveland WJAB 6 RTG 18 SH.
#1 Kids Rating!
- St. Louis KPLR 7 RTG 21 SH.
64% Of Kids 2-11
- New Orleans WNOL 5 RTG 16 SH.
Makes New Station #1...



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WILL BE THE HIT OF '85!**

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Once Per Week - Bartered
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An Intelligent Rock 'n Roll Show Reaching
The Important 18-34 Adults.
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Hosted by Lee Abrams - The Nationally Known Radio &
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Radio Report

Eight ad categories up 30% -plus in nine months 'government' up 95%

Eight advertiser categories increased their radio expenditures 30 per cent or more during the first nine months of last year, it was reported by Kenneth Costa, vice president for marketing information at RAB. The bureau came up with these figures by analyzing the 27 client categories reported by Radio Expenditure Reports (RER).

The category up the most was "government," but this was affected, of course, by political advertising, which amounted to \$7,042,000 of the government total, up 95 per cent overall.

The other major increases were shown by gas and oil, up 59.3 per cent; amusements, up 54 per cent; apparel, up 51.3 per cent; drug products, up 49.5 per cent; home furnishings and appliances, up 42 per cent; food products, up 32.5 per cent, and building, hardware and paint products, up 31 per cent.

For all 27 categories, the increase during the first three quarters of 1984 was 20.9 per cent over the corresponding '83 period.

Costa finds this advertising performance a reflection of "general economic optimism" and proof that "many national advertisers are sampling spot radio and finding it effective."

NAB/NRBA committee named for conference

The joint NAB/NRBA committee for Radio '85 Convention and Programming Conference has been named. The first committee meeting is scheduled for January 9 in Dallas and Radio '85 is scheduled for September 11-14, also in Dallas, at Loews Anatole.

Committee co-chairmen are Gary Stevens, president, Doubleday Broadcasting, New York, and Bernard Mann, president of Mann Media, High Point, N.C. and also president of NRBA.

Members include Toney Brooks, president, Sandusky Radio Division, Denver; Kent Burkhart, president, Burkhart/Abrams/Michaels/Douglas, Atlanta; Bill Clark, president, Radio Division, Shamrock Broadcasting, San Francisco; Susan Dalton, general sales manager, WXTR(FM) LaPlata, Md.; Joseph Dorton, president, Radio Division, Gannett Broadcasting, St. Louis; Norman Goldsmith, president, Radio Marketing Concepts, Warrenton, Va.; Gary Grossman, vice president, general manager, KRKT AM-FM Albany, Ore.; and Ron Harper, program director, WNOE AM-FM New Orleans.

Also, Sally Hawkins, president, general manager, WILM, Wilmington, Del.; Steven Marx, senior vice president, Katz Broadcasting, Worcester, Mass; Paul Olson, president, general manager, KLEM and KZZL(FM), KLEM Inc., Le Mars, Iowa; Richard Oppenheimer, president, general manager, KIXL and KHFI(FM), Central Texas Broadcasting, Austin, Tex.; Pat Shaughnessy, president, TM Communications, Dallas; Rick Sklar, president, Sklar Communications, New York; Nicholas Verbitsky, president, The United Stations, New York, and Norman Wain, president, Metroplex Communications, Cleveland.

Selcom installs Mini-Pak: radio rep total now three

Selcom Radio is the latest radio rep to install Mini-Pak's computerized avails system. TV rep companies were the first to adopt the system, then Torbet Radio, like Selcom, also a Selkirk Communications subsidiary, was the first radio rep to try it and like it. Eastman Radio was next, followed by Christal. But when Christal, along with RKO Radio Sales, now Republic Radio, tied up with Katz Radio, Christal switched over to Katz' avails setup. So now Selcom makes it three radio reps again on the Mini-Pak customer list.

Selcom president Barbara J. Crooks, who watched the system work for Torbet before giving it the green light at Selcom, reports Mini-Pak installed in all 13 Selcom sales offices. The 24-hour, seven day-a-week system allows stations to receive instant tracking, breaking and pending business reports, advance billing information, account-by-account comparison, and regular win/loss reports. It provides market-by-market activity, instant spot placements and modifications, and up-to-the-minute management review on sales and billings, against goals, by station, by salesperson and by office. The computer link also offers order processing and billing capability.

We have a fortune for you.

Our crystal ball predicts many feature films in your station's programming future.

Good fortune awaits you at Cinema Shares International Television. This year we have more new feature packages with exciting first-run films to please fans of action-adventure, romantic drama, westerns, mystery, horror and science fiction. All are destined to bring good luck and fortune to any movie time period.

Visit our festive NATPE Garden Rainbow exhibit to view our new features and our large catalog of film favorites.



For your personal forecast, we will have fortune tellers on hand to reveal the future. Join us for more surprises.

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with complimentary tickets
GARDEN RAINBOW EXHIBIT/40 POST STREET
METRO CENTER & POWELL

Radio Report

(continued)

Eastman presentation shown to top clients

Eastman Radio unveiled its presentation on "Why Radio?" to the press last week following almost four months of showing it to advertisers and agencies—and its stations, of course. Vice chairman Bill Burton said the rep's latest generic presentation has been given about 50 times already and has been seen by decision-makers at Procter & Gamble, the Big Three U.S. auto makers, Kraft, Beatrice and Continental Baking, to name a few.

One thrust of the presentation emphasizes fractionalizing of markets via the proliferation of brands and the proliferation of media, and points up the ability of radio to target meaningful audience segments. But the creative possibilities are by no means overlooked. Attention is also paid to efficiency and radio's ability to reach light TV viewers. Also, because of listening in the auto, radio has the last word before the shopper enters the store, the presentation notes.

Rep's generic pitch carries top agency voices

The presentation is peppered with voice-overs from top agency executives—Kenneth Roman, president of Ogilvy & Mather; Allen Rosenshine, chairman of BBDO International; John Bergin, vice chairman of McCann-Erickson, and Malcolm MacDougall, president and creative director of the New York office of Boston-Based Hill, Holliday, Connors, Cosmopolos.

Roman stresses that "radio is with us" all through the day, "when we choose and where we choose." He calls it the "most selective medium," and notes that costs "are not escalating like TV's." Rosenshine talks about radio's ability to reach the affluent consumer for financial advertisers. Begin likens radio to a telephone call, where "you can whisper in someone's ear." He says radio's strength lies in the fact that clients can tell listeners that he, the client, can solve their personal problems. MacDougall speaks of "the theater of the mind," where radio can stimulate the imagination in a way that TV cannot. Also, if something happens in the morning, MacDougall points out, "you can be on radio tonight."

Wall Street said to be raising questions on media

The presentation was put together with the aid of Maneloveg Media Marketing Services, headed by Herbert Maneloveg, a former ad director of *Playboy* and an ex-media director of BBDO. Maneloveg added a note about Wall Street in introducing the presentation, saying that financial people are becoming more influential in marketing areas and are increasingly raising questions about the effectiveness of advertising. Their voices, the consultant declared, are being added to those of clients asking, "Isn't there another way (besides TV) to use media?"

The presentation was not basically competitive, but there were a few comments pointing to client complaints about the rising costs of TV and audience erosion, and the point was made that radio costs have gone up less than other major media. There was also some Bruskin data showing radio's strength via time-spent-with-media by key consumer demos.

Web '84 revenues seen reaching \$265 million

The surge of business in the fourth quarter will bring network radio revenues to \$265 million for the year, according to an estimate by Jack Thayer, Radio Network Association president. The sales increase in the October–December span was put somewhere between 10 and 15 per cent. That, said Thayer, resulted in a 5 per cent gain for '84 over '83, following a modest 2.8 per cent growth during the first nine months of last year.

Thayer also pointed out that the '84 figures do not include ad sales generated by the summer Olympics. It is understood that the reason for leaving them out is to avoid the appearance of a slump in '85. However, Thayer believes that the fourth quarter sales momentum will continue and he noted that RNA members are anticipating a sales gain of as much as 15 per cent in '85. This would bring network radio revenues to about \$305 million, the first time the medium will have passed \$300 million.

Thayer pointed to the list of clients who have already bought '85 network campaigns. They include: Budweiser, Cadillac, Certs, Chesebrough-Ponds, Coast (soap), Coca Cola, Dentyne, Dial, Dodge, Fostex, Fritos, Goodyear,

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World Radio History

Radio Report

(continued)

Kava (coffee), Levi Strauss, Lifesavers, Michelob, Oxy 5, Pilot (pens), Pizza Quick, Quasar, RadioShack, Ragu (spaghetti sauce), Snickers, Sprite, State Farm Insurance, U.S. Army, U.S. Marines, Walden Books, Washington State apples, Whirlpool.

RAB co-op book lists 4,616 plans, up 200

Radio Advertising Bureau reports 4,616 manufacturers' plans in its latest *RAB Co-op Sources* book, making it the Bureau's biggest co-op compendium yet, with approximately 200 more manufacturers than in the previous edition brought out six months ago. And of those 4,616 in the new book, 854 reimburse retailers 100 per cent for radio advertising.

Joyce Reed, RAB vice president for retail and co-op advertising, says she expects the Bureau "to become a major electronic publisher" with the RAB Co-op Network, the new system for transmitting co-op information to member stations on a computer network.

Reed says the system is currently being tested at member stations in 100 markets, and will be expanded to all RAB members with a free system access at per-minute connection charges, "well below market rates. That will make daily co-op updates available to all members."

Kahn retains law firm in AM stereo shootout

Reacting to the Harris Corp. decision to fold its own system in favor of Motorola's C-Quam chip for AM stereo, Leonard R. Kahn, president of Kahn Communications and purveyor of the competing Kahn-Hazeltine system, fired off the following statement. "We have retained the law firm of Phillips, Nizer, Benjamin, Krim & Ballon to ask the U.S. Department of Justice, and the Federal Trade Commission to investigate the activities of the Motorola Corp. and the Harris Corp., relating to AM stereophonic broadcasting.

"We believe," Kahn continues, "that Motorola's conduct, including their recent agreement with the Harris Corp., raises serious anti-trust problems under the Sherman and Clayton Acts. We plan to vigorously pursue this matter, so that broadcasters and the public will be free to make use of modern and superior AM technology.

"In view of recent developments of inexpensive, fully automated, multi-system AM stereo circuitry, there is no legitimate justification," Kahn contends, "for limiting choice to one AM stereo transmission system, especially a system with such serious performance weaknesses."

Competitor welcomes new rep web into selling scene

If some radio people see formation of the SuperNet unwired radio network by the Torbet, Masla, Selcom and Eastman radio rep firms as a threat to national spot radio dollars, at least one major competitor sees it as quite the opposite. Bob Lion, co-manager of Interep's Internet, says he welcomes the new entity because "The combined stations of Torbet, Eastman, Selcom and Masla now gives them the same kind of power we now have to work with advertisers and create new dollars for radio by selling radio as it should be sold: for what radio is really worth, and not as discounted spot, which is the way too many people still perceive unwired networks." "The only difference between spot and an unwired network the way we run it, is that it makes radio easier to buy because we organize the paperwork into one bill. Supernet now has the opportunity to do the same, and I think they'll give it a good shot, because Bill Kehlbeck will be running it for them. He's an able guy with the experience and know-how to bring it off."

On top of that, Kehlbeck will be working against the public promise of the four rep presidents involved in SuperNet, who have gone on record to the effect that SuperNet's primary objective will be "to concentrate on unwired and wired network dollars, and will not encourage the conversion of national spot radio dollars into unwired network buys." The four are Peter Moore, president of Torbet Radio, Jerry Schubert, president of Eastman Radio, Barbara Crooks, president of Selcom Radio, and Jack Masla, president of Masla Radio.

Q

Where can you get full-service programming consultation, current programming research and an up-date on new programming opportunities?

A

Katz Television's Programming Conference Center during the NATPE Convention.

Our team of programming consultants will be where you are—on the main exhibition floor in Moscone Center.

The Katz Television Programming Conference Center has five meeting rooms available to our client stations for consultation with their programming specialists whenever the convention floor is open.

Visit the Katz Television Programming Conference Center, 650 O'Farrell Street, Moscone Center, San Francisco.



Katz. Katz Stations. The best.

Radio Business Barometer

Final '84 spot billings figure from RER seen topping \$800 million

If the remaining unreported (at presstime) two months of 1984 continue at the same rate as the first 10 months, spot radio will top \$800 million in billings. This is the picture that comes out of Radio Expenditure Reports, which provides various figures on spot radio billings, based on data from reps, including the totals for the U.S. and for the four market-size groupings which appear monthly in *Radio Business Barometer*.

Through October, the RER totals for spot radio time sales came to \$675,536,200, which is 14.2 per cent ahead of 1983's first 10 months. This is computed on an adjusted basis of 44 weeks each year.

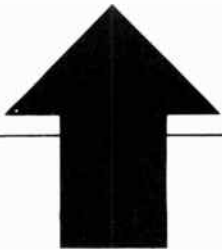
The 1983 figures for the full year, subject to some adjustment, showed a spot radio total of more than \$707 million. Adding 14.2 per cent to that would bring 1984 close to \$808 million.

Complications introduced by 53-week SBM years

RER figures are based on Standard Billing Months (SBMs), which introduces a tricky factor in '84. The SBM ends on the last Sunday of the month, but 1983's SBM calendar ended on January 1, instead of December 25, making it a 53-week SBM year. This is because 1984, which ends on December 30, is a 53-week SBM year. As a result, the last six days of 1983 also appear on the 1984 SBM calendar.

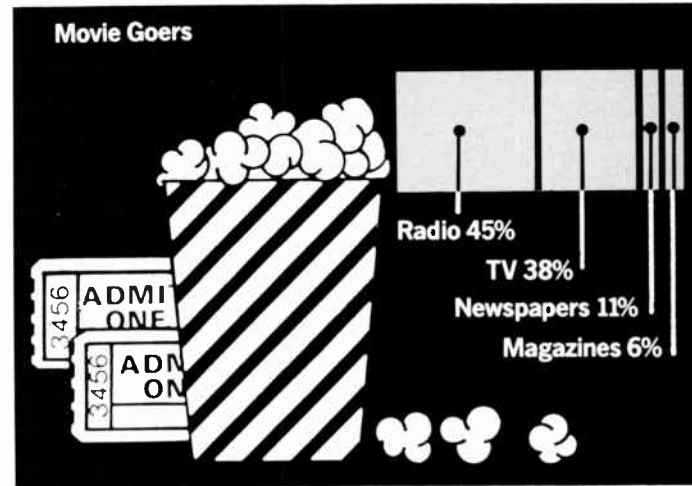
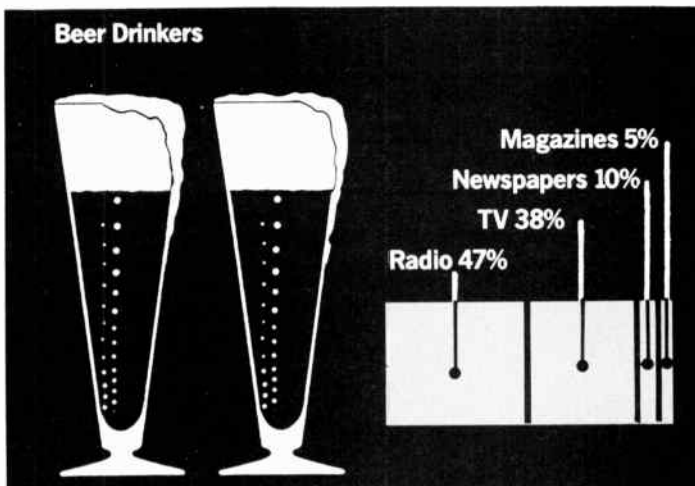
As indicated by the monthly figures on the opposite page, last year was an up-and-down situation. The increases by quarters were as follows: first quarter, up 4.4 per cent; second quarter, up 22.7 per cent; and third quarter, up 12.2 per cent.

Billings through October by the four market groups were: top 10, \$262.1 million, up 12.5 per cent; 11th-to-25th, \$144.2 million, up 13.6 per cent; 26th-to-50th, \$99.4 million, up 14.6 per cent; and the remaining markets, \$170.0 million, up 17.3 per cent.



Radio Targets Prime Product Users.

Share-of-Time Data for many additional markets has been compiled in RAB's "Target Marketing And The Media" study. Ask RAB for a list.



Spot radio revenues, first 10 months, 1983-'84

	1983	1984	% chg.
January	\$39,385,200	\$39,934,600	+1.4%
February	45,550,800	47,473,500	+4.2
March	54,401,900	58,038,300	+6.7
April	54,193,900 65,032.7(A)	83,824,400	+28.9
May	79,876,000 63,900,800(A)	77,234,200	+20.9
June	63,154,600	74,542,200	+18.0
July	68,867,300	77,294,700	+12.2
August	59,180,100	62,706,400	+6.0
September	56,238,100 67,486,600(A)	81,742,400	+21.1
October	70,518,700 56,415,000(A)	72,745,500	28.9

Source: Radio Expenditure Reports. (A) Adjusted for differences in length of Standard Broadcast Month.

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“McGavren Guild INTERNET is targeted to deliver heavy users of products and services on up to 1,000 radio stations nationwide.

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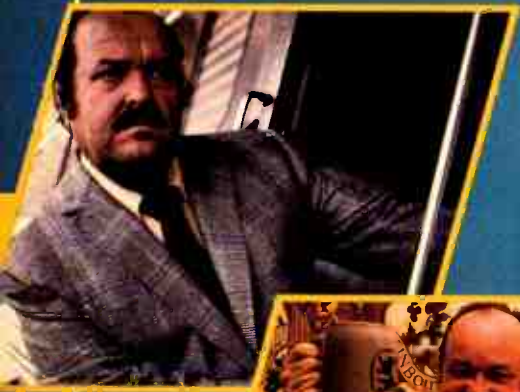
- **Flexibility in planning.**
- **Customized flight dates.**
- **Variable weights in scheduling.**
- **Documented performance.**
- **The highest quality affiliates.**

“Call me at (212) 916-0561. We're your perfect advertising partner, and we can prove it.



Tony Miraglia
Manager
INTERNET Radio Networks

internet



CANNON'S GETTING BIGGER EVERY DAY.

Cannon's Ratings and Share up 33%.

It takes a big man to make big things happen, and the one show that's getting bigger every day is Cannon.

From May 1984 to July 1984, Cannon's rating and share for all telecasts actually increased a dramatic 33%, and almost doubled its demographic reach. That means from sweep to sweep, Cannon delivered higher ratings, increased shares and even outperformed some of the most successful prime time series on the networks today.

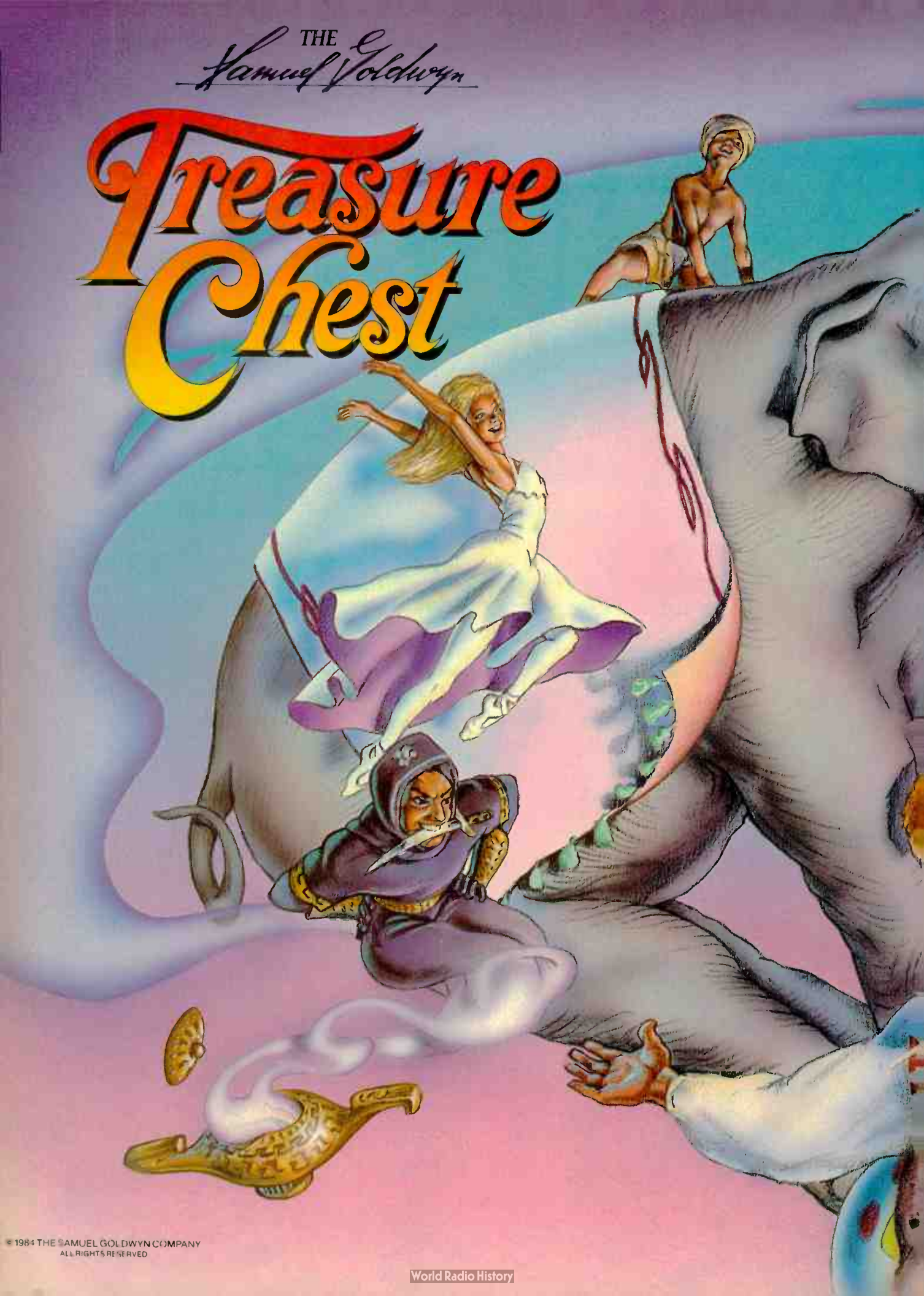
So if you want big things to happen on your station, go with Cannon. Because this is one show that can't seem to get big enough.

Source: Nielsen May, July 1984



THE
Samuel Goldwyn

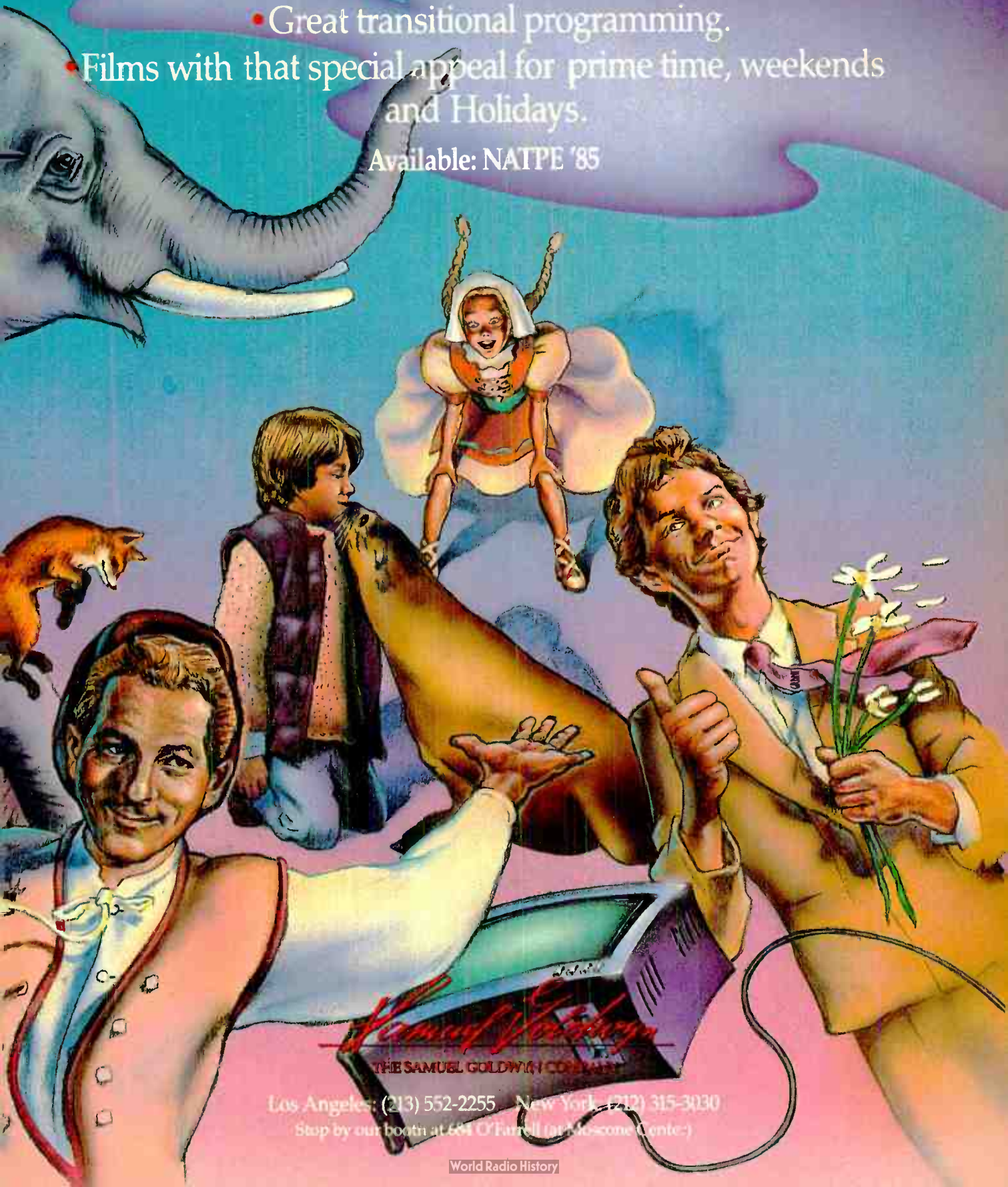
Treasure Chest



16 Exciting Family Feature Films

- Films loved by kids and teens as well as adult audiences.
- Great transitional programming.
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Stop by our booth at 684 O'Farrell (at Moscone Center.)



HOST: DICK CLARK

NOW YOUR STATION CAN WIN THE \$100,000 PYRAMID.

ONE OF TV'S BIGGEST GAME SHOWS—NOW NEW FOR SYNDICATION.

The daily cash prizes are bigger than ever, and the \$100,000 grand prize—won in 60 wild seconds—is the largest on television.

With game shows doing better than ever, the "\$100,000 Pyramid" is the perfect prime access 5-day strip for your station. Today, Pyramid power continues on the network with a 20 plus share over the past two years.

DICK CLARK—TV'S MOST POPULAR GAME SHOW HOST

Dick Clark duplicates his Emmy-winning network role as host of the new "Pyramid." Clark is currently ranked at the top in game show host popularity—especially strong with

Women 18-49. His phenomenal television career includes 32 consecutive years on "American

Bandstand," plus NBC's "TV's Bloopers & Practical Jokes" and many specials and TV movies.



"You're looking at the guy who didn't buy The \$100,000 Pyramid."

THE PRODUCTION EXCELLENCE OF BOB STEWART.

Bob Stewart, current producer of the network "Pyramid" brings his touch of quality to the new "\$100,000 Pyramid."

During his association with Goodson-Todman Productions, Stewart was responsible for "The Price is Right," "To Tell The Truth" and "Password." Under his own banner, Stewart has aired 21 game shows, including the Emmy-winning "\$25,000 Pyramid," "Jackpot," "Personality" and "Three On A Match."

THE NEW \$100,000 PYRAMID



TELEVISION

NATPE—FAIRMONT PENTHOUSE SUITE

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World Radio History



HOST: JOAN EMBERY

INTRODUCING THE WILD ANIMAL SHOW THAT'LL CAPTURE ANY AUDIENCE.

FIRST RUN TELEVISION—
130 HOURS IN COLOR.

Now you can treat your audience to the animal show that's a whole new breed. The Animal Express, drawing from a cast of 6,000, presents a rare behind-the-scenes look at wild animals of the world.

Before the camera's eye, an emergency operation saves the life of a baboon. And where else can your viewers see John Ritter bottle-feeding a zebra? Or Patrick Duffy sharing a carrot with a rhino?

JOAN EMBERY HOSTS THIS N.E.A.-ENDORSED SERIES.

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BRUSSELS: Movement towards DBS. The European Broadcasting Union's Bureau of the Technical Committee, in preparing for the arrival of DBS, approved recently at its Extraordinary session in Geneva the specifications of a "family" of transmission systems compatible at the receiver level.

Members of the family are:

- C-MAC/packet intended for satellite broadcasting;
- D-MAC/packet system intended for transparent distribution on cable networks of C-MAC/packet signals;
- D2-MAC/packet system intended for narrowband cable distribution and other systems using narrowband channels.

The EBU believes that, although the C-MAC/packet system would be the best, there are additional viewpoints which must be taken into account in the decision-making process in certain countries. Hence, despite the fact that the C-MAC/packet system is still the preferred one for DBS, it has accepted the use of the D2-MAC/packet member of the family for DBS.

The D2-MAC/packet system involves a loss of one half of the digital services (sound/data) transmitted by the C-MAC/packet system and, in this application, results in a reduction of the video quality. The EBU Administrative Council, which also met in Geneva last month, considered recent developments taking place in the industry. In seeking a universal system for satellite broadcasting, cable distribution and, possibly, in the future for other media, the EBU believes that the C-MAC/packet system has the following advantages:

- It permits the most efficient use of the spectrum available in a satellite channel;
- It offers the largest number of possible services, with enhanced quality of the television picture and full flexibility;
- It offers the best prospects for future enhancements.

PARIS: Rush for Canal Plus. Despite an initial sluggish beginning, it looks like Canal Plus, France's answer to HBO, is attracting sufficient number of subscribers to keep its target figures on schedule. Its target was 200,000 subscribers by the end of November and 285,000 by the end of December.

Thanks to a successful last-minute sale, just four days after its debut on November 4, Canal Plus had signed up 190,248 customers, jamming the switchboard at Canal Plus headquarters with 3,000 calls an hour, leaving decoders out of stock.

Thus far, approximately 33 per cent of its subscribers have been from the Paris area with 21 per cent coming from Provence/Cote d'Azur, and 13 per cent each from Nord-Picardie and Rhone-Alpes.

The bulk of the new channel's income at the start comes from the monthly subscription rate of approximately \$11.60, but sponsorship will also make a sizable contribution.

CANNES: Video clips awards. Despite the financial difficulties of the first International Music Video Festival of Saint-Tropez late last year, Midem 85 is still

planning to exploit this new entertainment medium. The 19th Midem, which will be held from January 28 to February 1 in the new Palais des Festivals, has scheduled as its "star event" the awarding of 10 Midem Videoclip trophies which will be presented on January 30 to winners selected by a jury made up equally of music trade professionals and young people.

The music video market has attracted, say Midem officials, numerous European representatives. Among those planning to attend include West Germany's Film House, Ari Video and Trilion; the UK's Limelight; Dream Factory from Belgium; and, France's Magnum and France Lord. Making an appearance this year are some of Europe's cable and satellite networks that specialize on music videos. The list includes MTV, Music Box, Video Music and Sky Channel.

Aside from actual screening and dealing, observers believe that much of the time will be spent discussing copyright issues. Already, the International Federation of Phonogram and Videogram Producers, (IFPI), based in London, has gone on record stating that all music videos should be sold and not be given away.

SINGAPORE: MPAA makes move. Armed with a sizable operating budget, the MPAA/MPEAA's worldwide anti-piracy unit has fired the first shot in its declaration of war against the region's video/signal pirates, by establishing a permanent fulltime legal office in Singapore. Scheduled to be operative in the next few months, the legal representative, who will monitor such areas as Indonesia, Japan, Thailand, Taiwan, Malaysia, the Philippines, will be augmenting the presently established investigatory office.

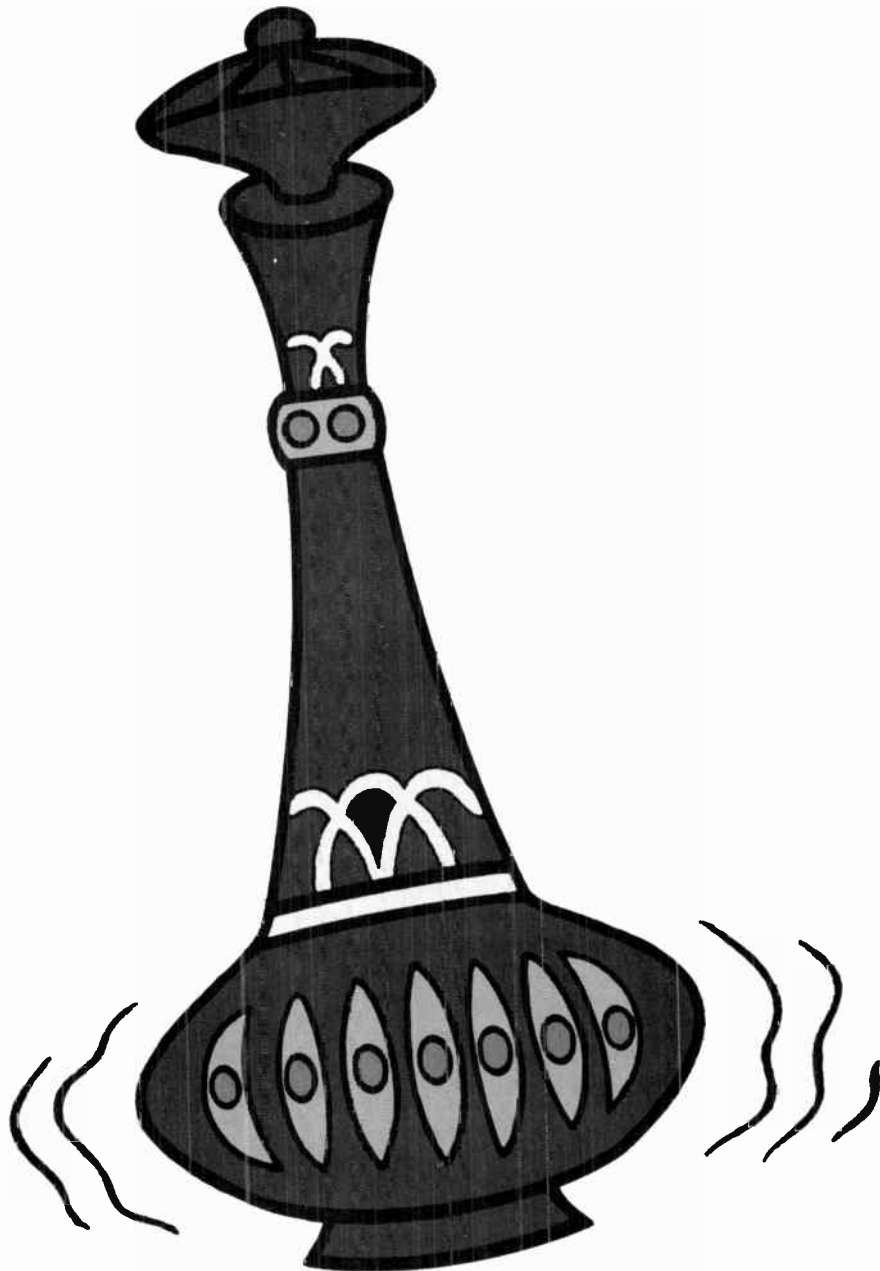
William Nix, chief of the anti-piracy unit, believes that the key to success lies on two fronts. "It is very important to establish a local self-awareness among the legitimate business interests. Secondly, there must be a harmonization of copyright laws, especially among the ASEAN (Association of Southeast Asian Nations)."

NEW YORK: Offers by charities. Several international charity relief organizations have approached Visnews and its international marketing arm, Viscom International, offering the news service logistical and financial support to cover activities conducted by these charities in the developing world, says Viscom International vice president, Tom Freebairn. He points out regarding the wide use of Visnews' material on Ethiopia, "It was World Vision (a relief organization) which had secured for Visnews and the BBC the needed logistical support and governmental clearance."

Freebairn defended the policy of receiving logistical aid as part of the cost of doing a story. "There is no journalistic compromising taking place. All they are doing is providing the initial groundwork for our news teams to come. It is up to us to develop any news story that may appear."

He added that other agencies are interested in producing fund-raising documentaries about their work overseas and would like to utilize the services of Visnews in some aspect.

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- ★ *major stars*
- ★ *over 90 half-hour episodes*
- ★ *no out-of-pocket cost...*

Tele-scope

November Cassandra shows 'Wheel of Fortune' on top, dislodging 'Family Feud'

The Cassandra figures out of Nielsen for the November sweep show little change in the top syndicated series compared with November, '83, but display consistent, if small, dips in ratings and shares among the leaders. The exception is, not surprisingly, *Wheel of Fortune*, which moved into first place with ease. The King World game show, averaged a strong 16.4 rating in the latest fall sweep, compared with a 12.1 during the previous fall, when it ranked second to *Family Feud*.

The latter, a Goodson-Todman-produced, Viacom-distributed game show, not only lost its first place standing, but dropped almost as many rating points as *Wheel of Fortune* gained. It was the only show among the top 10 syndicat-

(continued on page 146)

Top 40 syndicated shows

Ranked by weighted DMA ratings

	MKT	RTG	SHR	RANK	COVG
Wheel of Fortune	179	16.4	29	1	98.1
SW Conference Football	19	10.7	35	2	7.4
Women of Russia	9	10.4	16	3	12.6
M*A*S*H	164	10.0	22	4	86.8
Three's Company	167	9.6	21	5	95.2
Entertainment Tonight	141	8.7	17	6	90.4
Family Feud PM	111	8.4	16	7	72.3
PM Magazine	67	8.2	15	8	69.1
Hee Haw	169	7.9	18	9	83.5
Peoples Court	169	7.8	20	10	95.9
Jeffersons	125	7.7	18	11	81.9
Diff'rent Strokes	85	7.6	17	12	58.3
Fight Back	26	7.6	16	12	36.1
Mickey Donald Goofy	14	7.3	18	14	10.5
ACC Football	17	7.2	27	15	10.4
Jeopardy	116	7.2	21	15	79.9
Benson	42	7.0	15	17	37.4
Dance Fever	93	6.6	15	18	75.2
Name That Tune	96	6.5	14	19	74.9
Archie Bunkers Place	11	6.4	13	20	16.0
Solid Gold (original)	182	6.2	14	21	94.2
Taxi	77	6.0	14	22	67.4
Too Close For Comfort	91	6.0	13	22	76.4
Agronsky and Company	6	5.9	17	24	6.6
Barney Miller	101	5.9	16	24	68.6
Phil Donahue Show	171	5.9	28	24	96.9
Dukes of Hazzard	123	5.9	15	24	72.2
Fame	128	5.9	13	24	87.0
WKRP in Cincinnati	113	5.9	14	24	75.7
Little House on the Prairie	103	5.4	15	30	61.7
Smurf and the Magic Flute	38	5.4	12	30	26.6
Star Search (orig.)	159	5.4	13	30	90.9
Big 10 Football	16	5.3	17	33	12.7
Hart to Hart	28	5.3	12	33	30.2
Little Rascals	5	5.3	10	33	12.0
What's Happening	27	5.3	13	33	24.7
Love Boat	71	5.2	15	37	60.1
One Day at a Time	60	5.2	12	37	45.9
Alice	83	5.1	14	39	48.5
Happy Days	103	5.1	15	39	61.6

Source: NSI (Cassandra) November, 1984. Syndicated programs in five or more markets.

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Tele-scope

(continued)

ed series that exhibited such a sharp drop, going from 12.3 in November, '83, to 8.4 this past November. (All ratings are weighted.)

A new element this season is the appearance of college football in the top-ranked syndicated shows. Three conferences made the top 40 Cassandra programs, although the market lists were limited. The trio were: Southwest Conference, whose games ranked second with a 10.7/35 in 19 markets; Atlantic Coast Conference, tied for 15th place with a 7.2/27 in 17 markets and the Big 10, tied for 33rd with a 5.3/17 in 16 markets. The appearance of college football in the lists is due, of course, to the Supreme Court's NCAA decision.

Nielsen listing included 20 more programs than in '83

There were 439 programs listed in the November Cassandras, compared with 419 the previous November. Four programs copped double digit ratings vs. three in '83. Exactly 40 shows got a rating of 5.0 or more compared with 43 the year before, 63 got a rating of 4.0 or more, vs. 71, and 127 got a rating of 3.0 or more, compared with 134 in November, '83.

Slight slippage affected such leading shows as *M*A*S*H*, ranked fourth and down from 11.2 to 10.0; *Three's Company*, ranked fifth and down from 10.3 to 9.6; *Entertainment Tonight*, ranked sixth (but it was 10th in '83) and down from 8.8 to 8.7; *PM Magazine*, ranked eighth (it was fifth in '83) and down from 9.8 to 8.2; *Hee Haw*, ranked ninth and down from 9.0 to 7.9; *People's Court*, ranked 10th and down from 9.1 to 7.8; *The Jeffersons*, ranked 11th and down from 8.3 to 7.7, and *Dance Fever*, ranked 18th, down from 7.3 to 6.6. *Fight Back*, the David Horowitz series, tied for 12th place, rose a little, going from 6.2 to 7.6.

A half dozen new shows made the top 20 Cassandra list, led by *Diff'rent Strokes*, tied for 12th, with a 7.6 rating. Others included *Mickey, Donald, Goofy*, 14th place, 7.3; *Jeopardy!*, tied for 15th, 7.2; *Benson*, 17th place, 7.0; *The All-New \$100,000 Name That Tune*, 19th, 6.5, and *Archie Bunker's Place*, 20th, 6.4.

'Dallas' shows strength in daytime, early fringe

Two highly-touted syndicated ventures, one off-network and the other a first-run soap, turned in less than blockbuster performances. *Dallas*, got a 4.7/11 in 72 markets; *Rituals*, described as a \$14 million production in its first year, pulled down a 2.1/6 in 90 markets. About two-thirds of the *Dallas* stations are running the strip in early fringe (28 markets) or access (19 markets).

However, *Dallas* showed strength in the traditional soap opera daypart—i.e., daytime. Here it ranked second among syndicated shows with a 5/21 in 11 markets. It was topped only by the *Phil Donahue Show*, which averaged a 6/28 in 166 daytime placements out of 171 markets. Nevertheless, *Dallas*' best performance was in early fringe, where it achieved a 7/24, ranking 12th in that daypart.

Wheel of Fortune was the leading syndicated show in early fringe, getting an 11/25 in 22 markets. The game show is designed for prime access, of course, and it ran in that daypart in 161 markets out of 179 during November. Its access audience reached a 17/29, putting it, it need hardly be added, in first place.

King World's other successful game show, *Jeopardy!*, was second in prime access with a 14/25, followed by nine other shows with double-digit ratings: *Hee Haw*, *Tic Tac Dough*, *PM Magazine*, *Wild Kingdom*, *M*A*S*H*, *Three's Company*, *Entertainment Tonight*, *Family Feud PM* and *Lifestyles of the Rich and Famous*.

'M*A*S*H' still strong, finishing 2nd among series

Though it showed some slippage, *M*A*S*H*, it should be noted, remains the second-ranked regular series among syndicated shows. While it gets its best daypart rating in prime access,—an 11—it is run in that period in only one-third of its placements (32.2 per cent) and it gets its best shares in late night periods—8/24 in Monday-Friday late night and 8/29 in weekend late night. The combination of the late night placements add up to 27.9 per cent of all *M*A*S*H* placements. The remaining placements are: weekday early fringe, 26.7 per cent; weekend early fringe, 5.9 per cent; primetime, 3.8 per cent; weekend daytime, 2.9 per cent, and weekday daytime, 0.4 per cent.

**IF SOMEONE
SUGGESTED A
PROGRAMMING
SCHEDULE
WITHOUT
COMEDY,
YOU'D PROBABLY
LAUGH.**



Tele-scope

(continued)

PM Magazine, which Group W Productions is trying hard to bolster, has gone down from 87 to 67 markets in the November-to-November span, though its audience decline did not appear to be particularly marked. It remains concentrated in prime access periods, airing there in 49 markets. The show averages a 12/20 in that daypart. It ranks sixth among all women, but 12th among women 18-49.

Entertainment Tonight, whose miniscule audience decline from November, '83, was accompanied by an increase in ranking among syndicated shows, was up to 141 markets in November from 132 the year before. It is placed in access in 85 markets, in weekday late night periods in 32 markets and in early fringe in 29 markets. *E.T.* is one of five syndicated shows with an 11 rating in the access time period.

Barter to be hot subject at NATPE affiliate meetings

The networks and their affiliates will again be holding annual meetings at NATPE International and one of the hot subjects that's bound to surface is barter syndication and its effects on the webs and their stations. The three networks, concerned about barter more than ever, because of its growth, will probably make major presentations emphasizing that each time the network is preempted for syndication the affiliate and the network are both hurt.

Both CBS and ABC have prepared studies on how advertisers are using the syndication medium, a Dancer Fitzgerald Sample television report notes, and "the message apparently is that programs of the two other networks are allowed to compete against syndication programs that frequently are less elaborate or interesting than the network programs they replace." ABC's report is apparently an effort to familiarize network salespeople and affiliates with the threat of network revenue loss to syndication, while an earlier CBS report was designed for clients to show the differences in rating levels, coverage and commercialization of network versus syndicated programs, according to DFS.

Difference of opinion surfaces between chairmen

As to some indication of affiliates' reactions to barter, there appears to be a small difference of opinion. Joseph Carriere, executive vice president and general manager at KBIM-TV Roswell, N.M., and chairman of the CBS affiliates board, is adamantly against barter syndication, while C. E. "Pep" Cooney, president and general manager of KPNX-TV, Phoenix, and a vice chairman of the NBC affiliates board, sees barter syndication in negative terms as well, but, in addition, as a situation that an affiliate must live with. Carriere, who says his station carries only one barter program, *Donahue*, is against ad-supported programming because he believes the primetime ad-supported shows don't have the quality of syndicated cash programs, "which will be heavy hitters for us." He continues, "I can't think of a high-rated barter syndicated show in any daypart.

"I can see stations use using *Dukes of Hazzard* and *Love Boat*, and other cash syndicated shows, but I can't think of any one barter show doing big numbers," Carriere says. *Wheel of Fortune* is a hit, he adds, "but it's being sold on a cash-plus-basis, so it's not strictly barter. I don't argue it's a high-ranked show, and I would like to have it, but not the way it's being sold. I could take it now because we are a one-station market, but I draw the line on cash-barter."

Barter said to be 'very expensive' for stations

Cooney says that barter is very expensive for a station. "The split in the barter arrangement generally is not realistic. The national minutes taken by the syndicator is generally two-and-a-half minutes per half hour, thus eliminating our inventory, and barter restricts us on increasing our own business. Economically, when you put a pencil on what the cost of the spot will be, multiplied by five barter 30s, it's a lot more than what you would normally pay in a cash offering. Barter syndication eliminates a lot of opportunities to speak with advertisers to get their ad dollars, because the money is tied up in the barter product. Also, barter cuts out other stations in the market from approaching national advertisers for the same reason over at least a year."

Cooney continues that he has a minimal number of ad-supported shows

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The *Mary Tyler Moore Show's* first year performance in syndication beat the first year syndicated performance of 12 sitcoms released since 1977. Impressive off-network hits like *Three's Company*, *WKRP in Cincinnati*, *Barney Miller* and *The Jeffersons*. And that was in the most highly-competitive dayparts—early fringe, prime access and prime time.

But even more important, comedy is one of the basic elements of any successful programming schedule.

So reunite Mary with her audience. When it comes to ratings, you'll discover just how serious she can be.

188 episodes available



Source: Nielsen Nov '77–Nov '83: First season of syndication: *The Mary Tyler Moore Show*; *The Odd Couple*; *Carol Burnett & Friends*; *Sanford and Son*; *The Bob Newhart Show*; *All in the Family*; *Good Times*; *Happy Days Again*; *M*A*S*H*; *Barney Miller*; *Welcome Back, Kotter*; *The Jeffersons*; *Laverne & Shirley*; *Three's Company*; *WKRP in Cincinnati*.

Tele-scope

(continued)

such as *Puttin' on the Hits*, and cash-plus-barter shows, including *The Love Connection*. Cooney adds that there is so much barter being offered, it's hard to ignore barter shows. "So generally, we are living with it but don't like it." The newest ad-supported programming are feature packages, he points out. "But if I want to preempt the network for one of the movies, I certainly don't want to give half of my inventory away." However, Cooney sees barter as advantageous for small stations which don't have a solid cash flow, especially in daytime dayparts when the inventory is not sold out. "I'm sure a lot of small-market stations feel comfortable in doing business that way."

'Rituals' given 'go' for completion of season

Metromedia Inc. and Telepictures Corp. have given a "go" for *Rituals* to complete its first year, after the first-run serialized dramatic strip completed Metromedia's initial order of 29 weeks of programs. The decision to give *Rituals* an early pick-up for the remaining 23 weeks of episodes comes on the heels of the strip not performing well. *Rituals* got a 2.1 rating and a 6 share in the 90 markets airing the series in November, and covering 72.2 per cent of the TV households, according to the Nielsen November Cassandra report of syndicated programs.

As a means of giving *Rituals* a lift, Telepictures is planning a major national viewer participation contest as part of the promotion efforts in the February rating period. The contest will offer viewers prizes in excess of \$200,000 with a grand prize of \$100,000. Hundreds of prizes will be awarded. The contest is storyline-driven and requires viewers to try to figure out which character will be murdered, the name of the murderer and the motive of the crime, at the end of February. Clues to the solution of the contest will be given on the show, starting January 15 and continue throughout February.

Chances of 1985 AMIP appear to be 'very slim'

After announcing, during the 1984 American Market for International Programs, that the 1985 edition would be a "go," the producers of the convention appear to have had a change of heart, and are now saying that the chances for a 1985 AMIP are "very slim." Harvey Seslowsky, president of the National Video Clearinghouse, and a co-producer of AMIP, in a phone interview, says that while a definitive decision has not yet been made on whether a 1985 AMIP will be held, it's highly unlikely that the event will occur this year.

According to industry scuttlebut, not confirmed by Seslowsky, tentative plans call for a seminar or group of seminars to be held this year as an educational and informational forum, for both foreign suppliers and U.S. buyers, when the International Emmy Awards gala is being held. Last year, AMIP and the awards ceremony were in direct conflict. The 1984 AMIP was held November 17-20 in Miami, while the International Emmy awards gala was held on November 19 in New York. Observers feel that an AMIP seminar, to take place in tandem with the presentation, would be highly successful, in that many of the major international producers will be on hand for the 1985 presentation anyway.

Possibility exists of 1986 show, after year's layoff

If a seminar is held by AMIP, it's also understood that the marketplace's organizers will give a go-ahead to a convention in 1986, after the year's layoff, to be held possibly again in Miami. In any case, the 1986 marketplace is most likely to undergo a number of changes from the 1984 version. It's no secret that the vast majority of both buyers and sellers were disappointed with the 1984 results. Some of the complaints centered on a lack of communication between both factions, including language barriers and the general lack of marketing knowhow on the part of the foreign suppliers from non-English speaking countries. The seminar, if it happens, should be of enormous help in this regard.

Other widespread complaints involved the heavy costs incurred by exhibitors. This problem may be alleviated, however, in that probable changes to be made for the 1986 marketplace—if there is one—will be the scrapping of the exhibition floor format, to be replaced by hospitality suites with screening

The Bob Newhart Show

**RANKS IN THE TOP TEN
OF ACCESS, PRIME,
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Everybody laughs along with Bob Newhart, but take one look at his success and you'll discover a serious way to improve your programming schedule.

Serious, because comedy is one of the most important elements in any successful line-up. And good comedy is what The Bob Newhart Show is all about.

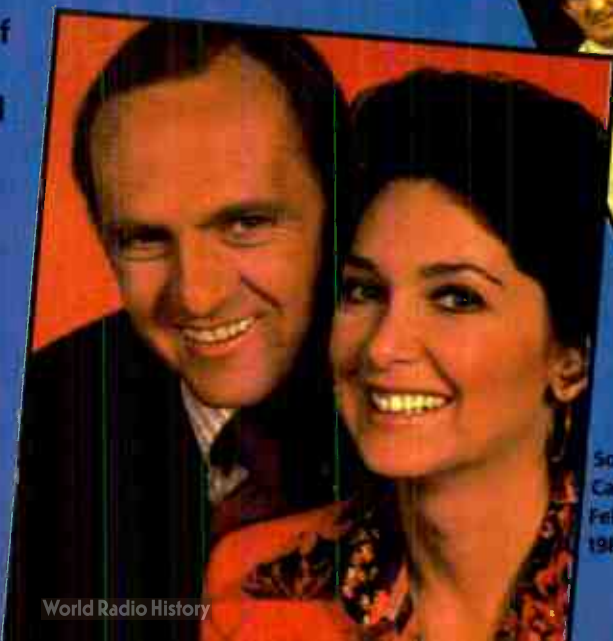
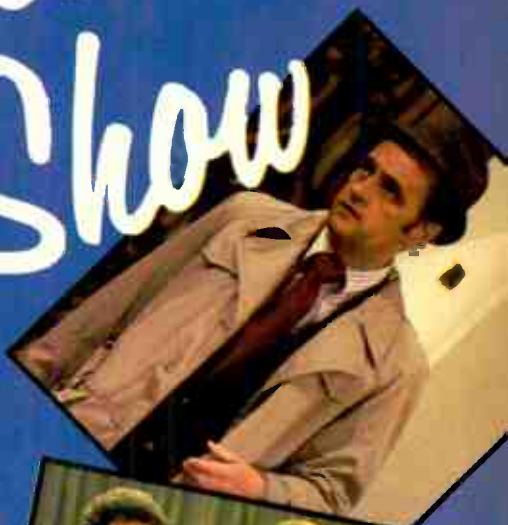
In fact, for three seasons, The Bob Newhart Show ranked in the top ten of all prime access, prime time and late fringe syndicated sitcoms and achieved an audience composition your advertisers demand—a high concentration of men and women 18-49.

So keep your audience laughing along with The Bob Newhart Show. The results in ratings will keep you smiling for a long, long time.



142 episodes available

World Radio History



Source: Nielsen
Cassandra, Nov.,
Feb., May 1980/81;
1981/82; 1982/83

Tele-scope

(continued)

space. The exhibitors, in this case, will not have to pay double-duty for exhibit space and suites, as they did at the 1984 AMIP.

Agency anxiety high as union talks begin

Despite public pronouncements of slight to no possibility of a performers' strike, agency production executives approach the contract deadline (February 7) with a great deal of increasing trepidation. "This is an anxious time," one production head of a top 10 advertising agency admitted. Officially, of course, agency production heads, business representatives of the leading commercial production houses, and others in allied businesses express confidence that discussions will be pro-forma, and that no sticky issues will be raised. The prevailing thinking is, according to industry observers, that business is too good (TV/RADIO AGE, December 24), and neither labor nor management wants to rock the boat.

Rocking the boat could mean the surfacing of several controversial issues that both sides unofficially hope will not become the subject of intensive bargaining for this contract period. Among them: residuals for videocassette recorder performances; tighter guidelines for residuals on cable performances; and additional payments for doing a scene several times and letting the director take his or her pick. Performers want to be paid for each run through. The players on labor's side of the fence are the Screen Actors Guild, the Screen Extras Guild and The American Federation of Television and Radio Artists. Agency associations involved are the American Association of Advertising Agencies and the Association of National Advertisers. A vitally interested group lending counsel, moral support and what-have-you, on the sidelines, is the Association of Independent Commercial Producers.

Local, national fashion spot distinction at issue

Another issue that could surface is definition of distinction between quickie fashion spots done for local production and the national fashion commercials. Union wants to maintain identical rates for both local and national spots. Advertisers contend the rates are too high for the local spots and want a demarcation. Prominent industry observers believe longrange effect of giving the advertiser a step-down on local spots would benefit the industry at large, paving the way for production of more local spots. Union reportedly wants to retain the bird in the hand. Multinational or global advertising raises the issue of a royalty payback from each country as spots play around the globe. This requires some sophisticated logistics, but unions have not shied away from tackling such refinements in recent bargaining sessions.

Meanwhile spot production grinds away at a brisk clip, with the agencies anxious to "bank" as much product as they can, against what is still considered as a "remote" strike possibility.

Nielsen simplifies weights in local audience estimates

The trade-offs between weighting a sample to offset imbalances vs. the distortions introduced by weighting have long bedeviled the rating services. In local TV ratings both Arbitron and Nielsen indulge in considerable sample balancing, and last month the latter told Nielsen Station Index subscribers in a bulletin that it was simplifying its weighting procedures in all diary markets to reduce the "bounce" in weekly household ratings while increasing the "effective" sample size. The new procedures were instituted in November.

The major change is the elimination of demographic controls for calculating household weights so that "demographic composition (of the sample) will no longer influence household weights." However, demographic controls are retained in the calculations of persons estimates. One type of household weighting control has been added—that related to the presence of children and/or teenagers. A Nielsen analysis showed that this characteristic was the most highly correlated with household tuning.

Other than in preview markets, all controls, with the exception of geography for TV households, are being applied at the four-week DMA level, rather than weekly. In preview markets, there are weekly controls for race, language, cable and the presence of non-adults.

All In The Family

**A TOP
PERFORMER
IN ALL DAYPARTS.**

It's no secret that the performance of your line-up depends on the performance of your comedies. And the one comedy that keeps on performing is clearly All in the Family.

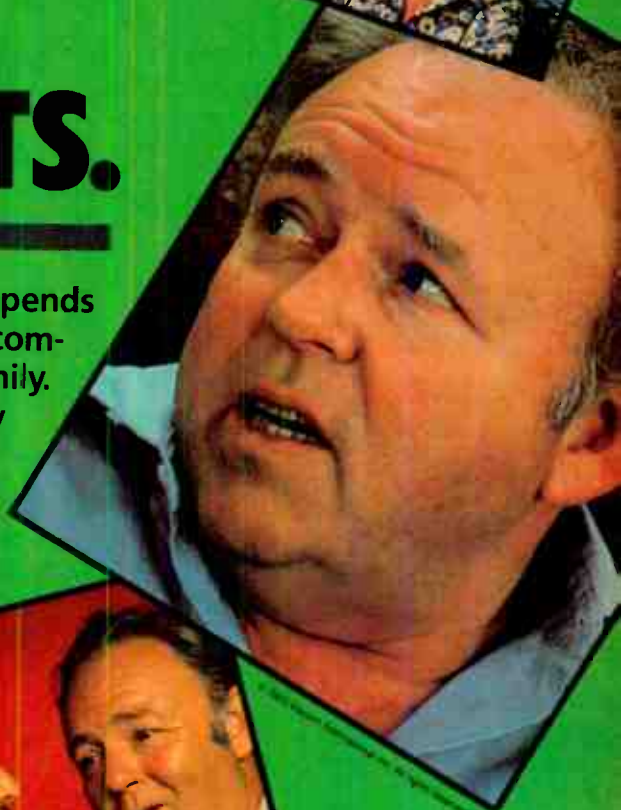
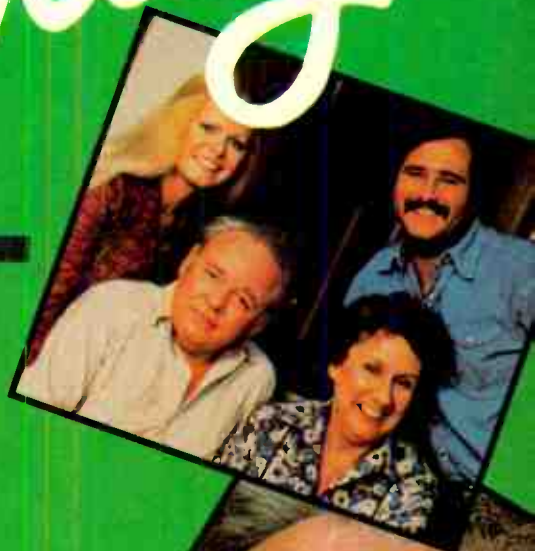
The timeless, innovative humor of All in the Family has made it one of the most popular shows in television history. In syndication, All in the Family has ranked first or second for six consecutive seasons in New York in prime access, as well as in Boston in early fringe. And All in the Family remains Dallas' #1 late night performer after eleven consecutive sweeps.

So let All in the Family perform for your station. It's guaranteed to give you ratings performance you'll feel right at home with.



207 episodes available

World Radio History



Source:
Nielsen Nov '79-Oct '84,
Arbitron Memphis Oct '84

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1985*

Jan. 10-14	NATPE International, Moscone Center, San Francisco January 7, 1985 Issue
Jan. 22-26	Pacific International Media Market, Melbourne January 21, 1985 Issue
Jan. 26-29	Radio Advertising Bureau's Managing Sales Conference, Amfac Hotel, Dallas January 21, 1985 Issue
Feb. 11-16	International TV, Film and Video Programme Market: Monte Carlo Television Age International February Issue
Mar. 14-17	NATPE International Production Conference, New Orleans Hilton March 4, 1985 Issue
Apr. 14-17	National Association of Broadcasters, Convention Center, Las Vegas April 15, 1985 Issue
Apr. 20-25	MIP TV International, Cannes Television Age International April Issue
May 5-8	ABC-TV Affiliates Meeting, New York Hilton April 29, 1985 Issue
May 12-15	NBC-TV Affiliates Meeting, Century-Plaza, Los Angeles May 13, 1985 Issue
May 12-15	Broadcast Financial Management Conference, Chicago May 13, 1985 Issue
May 19-22	CBS-TV Affiliates Meeting, Fairmont Hotel, San Francisco May 13, 1985 Issue
June 2-5	National Cable Television Association, Las Vegas Convention Center May 27, 1985 Issue
June 6-9	Broadcaster Promotion & Marketing Executives Association, Hyatt Regency, Chicago May 27, 1985 Issue
Aug. 4-7	CTAM Annual Convention, Fairmont Hotel, San Francisco August 5, 1985 Issue
Sept. 11-14	National Radio Broadcasters Association and National Association of Broadcasters Radio & Programming Conference, Dallas Convention Center September 2, 1985 Issue
Sept. 11-14	Radio Television News Directors Association, Nashville Opryland September 2, 1985 Issue
Sept. 30-Oct. 4	The London Market, Gloucester Hotel, London Television Age International October Issue
October	Music Video Festival of Saint Tropeze Television Age International October Issue
October	MIFED, Milan Television Age International October Issue
Oct. 21-25	VIDCOM, Cannes Television Age International October Issue
Nov. 11-13	Television Bureau of Advertising, Hyatt Regency, Dallas November 11, 1985 Issue
Nov. 22-26	New York World TV Festival, New York November 215, 1985 Issue
Dec. 5-7	Western Cable Show, Anaheim, Calif. November 25, 1985 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

Bizarre

**MORE MEN
18-34 THAN
NETWORK SITCOMS.**

It's outrageous. It's irreverent. It's the funniest first-run syndicated strip on television today. And it's one of the best ways to strengthen your overall programming line-up any day of the week.

Bizarre's impressive national performance proves this is one comedy that isn't kidding around. In fact, its demographic composition reaches more men 18-34 than network sitcoms. And to advertisers, that's no joke.

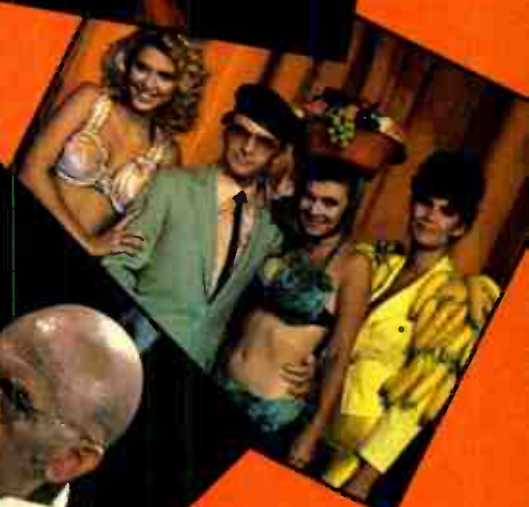
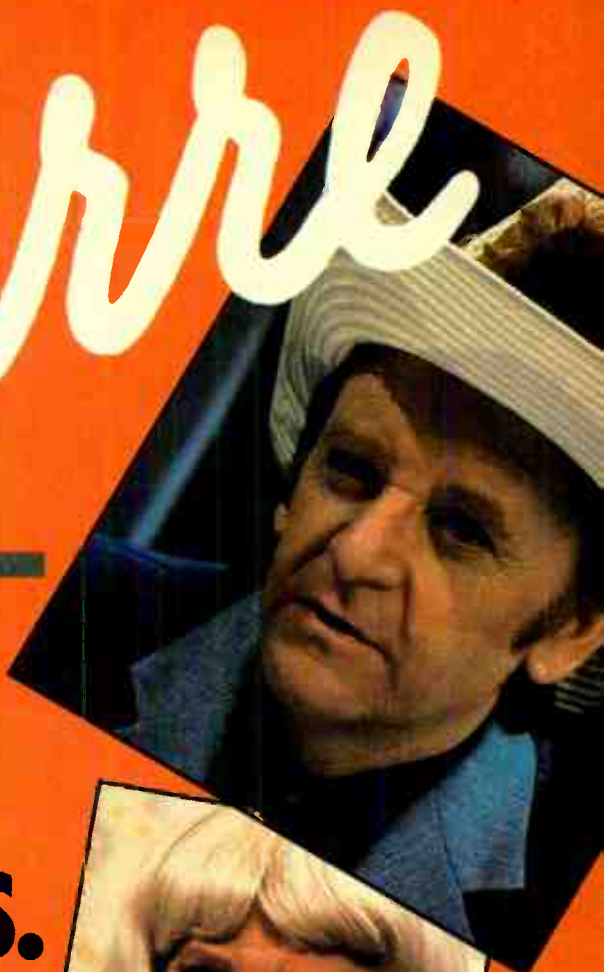
So this year, go with the one comedy that's truly Bizarre. And you'll see spectacular results that, all kidding aside, are truly out-of-this-world.



125 episodes available

World Radio History

Source: NTI SON Reports
9/24-10/14/84



Tele-scope

(continued)

Effects of changes in weighting are illustrated

In the bulletin to NSI subscribers, Nielsen compared the results of the new weighting scheme with the former one in three markets—one in the top 25 DMAs, one in the 25th-to-50th and one in the 100th-to-125th. The number of weighting controls—excluding geography—were reduced about 80 per cent, specifically from 23 to four, from 25 to six and from 21 to four, respectively. The respective increases in estimated effective household sample size were 704 to 778, 563 to 676 and 303 to 384.

The increase in the statistical variance (standard error) of estimates caused by weighting went down from 12.9 to 3.7 per cent in the largest market analyzed, from 26.1 to 11.3 per cent in the medium-size market and from 24.2 to 3.8 per cent in the smallest market.

In deciding which weights to use, Nielsen researchers examined many household characteristics to determine which had the most effect on TV tuning. As a result, a number of controls were retained. This included geographic controls, since, according to the Nielsen bulletin, there will always be different response rates and different station coverage patterns among counties. Said the bulletin: "All markets will be controlled at the county and/or county group level on a weekly basis to ensure that the sample is representative of geography."

New scheme retains some controls; geography is one

The household controls retained were race, Spanish language and cable. Controls by race in black treatment markets are necessary, said Nielsen, because of a lower diary response rate and the relatively high ratio of black households that do not have a telephone, a critical aspect since diary (but not meter) households are contacted by phone. The same argument and policy applies in Spanish treatment markets.

Cable controls will be retained "because of the differences in cable penetration—i.e., viewing choices—between (the metro area and the remainder of the DMA) in most markets." However, county group and weekly controls for cable will be dropped "as they only add to the variance among household weights."

The eight-page Nielsen bulletin on the modified procedures went into some detail on weighting, which, it defined as "an adjustment of the in-tab sample so that the resulting sample is in balance with universe estimates for specified household or persons characteristics."

The bulletin cited three reasons for weighting diary samples—(1) undercoverage, (2) differences in response rates and (3) disproportionate sampling. Undercoverage is a problem where non-phone households represent a substantial portion of the households measured. For the total U.S., the ratio is 6.6 per cent and in half a dozen top markets the figure ranges from 3.6 per cent (San Francisco) to 8.1 per cent (New York), according to Nielsen.

Non-phone households a factor in weighting

But ethnic ghettos are another matter, with a large number of non-phone households which have no chance of being selected for the sample. In New York, for example, Nielsen pointed out, 23.8 per cent of Spanish households have no phone, compared to 5.2 per cent of non-Spanish.

As for differences in response rates, the ethnic factor crops up again, since ethnic households "tend to cooperate at a lower rate than do non-ethnic households." Nielsen cited a 42.9 per cent cooperation rate among blacks in ethnic treatment markets measured last July, compared with a 51.3 per cent rate for non-black households. There is also a small difference between cable and non-cable households.

In the case of disproportionate sampling, Nielsen explained the problem as follows: "Target sample sizes are allocated in such a way as to achieve the lowest possible variance for the average of all audience estimates. Most frequently, a disproportionately larger sample is allocated to the metro area of a market than would be allocated based on total television households in the market.

In minimizing the variance in viewing among households the effective sample size is also increased. Disproportionate sampling can also occur when one county is part of the NSI areas of two or more markets which are sampled at different rates."

WORLD TELEVISION PREMIERES! MINI-SERIES FROM ORION.

THE SECRET OF THE BLACK DRAGON

The action-filled epic of adventurer Kilian von Roggenburg's perilous journey in search of a trade route to Asia, and his discovery of a mysterious river of gold, The Black Dragon. Starring: Julian Glover, Tommi Ohrner, Ritza Brown. *(A Five-Hour Mini Series)*

LOUISIANA

An unforgettable romantic adventure spanning the American Civil War and the French Revolution. Starring: Margot Kidder, Ian Charleson, Lloyd Bochner. *(A Six-Hour Mini Series)*

THE BLOOD OF OTHERS

The saga of a consuming love affair and the heroism it inspired, set against the dangerous war torn years in Nazi-occupied France. Starring: Jody Foster, Michael Ontkean, Sam Neill. *(A Four-Hour Mini Series)*

ORION

TELEVISION SYNDICATION

SEE US AT NATPE 590 POWELL STREET, MOSCONE CENTER

World Radio History

Tele-scope

(continued)

Former weighting scheme explained in the bulletin

The bulletin explained that the former weighting procedure used controls in three different categories: (1) geographic, (2) demographic and (3) household. The geographic controls are important, it was noted, because different areas within a market may be sampled at disproportionate rates and because cooperation among households usually varies between urban and rural counties.

Seventeen different age/sex breaks were weighted in the demographic category. These weights were used in calculating the final household weights as well as for persons-using-television (PUT) and persons ratings. As noted previously, the household controls retained were race, Spanish language and cable.

In explaining its reasons for changing weighting procedures, Nielsen pointed out that the many controls it used resulted in large differences in the weights among households in the same area. This contributed to "unnatural bounce" in the weekly ratings. The sacrifice in stability in order to balance the sample occurred, the bulletin said, because each weekly sample could be divided into 21 or more subsamples (17 demographic plus race, language, cable and geography). "Each of these subsamples had a far larger standard error factor than would the original sample as a whole and contributed to more variation in the weekly household ratings," noted the Nielsen bulletin.

Weighting can have great effect, says rating service

It is true, the bulletin conceded, that week-to-week variations in ratings can be caused by other factors, such as programming changes and weather. Nevertheless, it was said, when weighting is imposed on a great number of characteristics, "especially on those where the sample differs from the universe estimate," it can result in extremely large or very small weights, "giving them a great deal of influence or virtually no influence on the final audience estimates." The effect is an unnatural variation in viewing patterns, said the rating service.

Nielsen researchers re-examined the "entire weighting scheme" with the aim of reducing the number of weights used on computing household ratings. "Such a reduction would result in less variation between weights. This in turn would increase the stability of the estimates by reducing week-to-week 'bounce' in ratings. It was determined that demographic controls could be eliminated in the calculation of household weights as redundant because they are also used, separately, in the calculations of persons audience estimates."

Commercials cost still a bugaboo as 1985 begins

That ol' devil, commercials production costs, is still raising hackles at management levels. A production head of a leading agency pointedly not speaking for attribution, says "I just came from a meeting and the costs continue to get out of hand. I don't know what we're going to do, but we're going to have to do something." One suggested remedy was to call in the production houses with which the agency regularly does business and go through an item-by-item breakdown. Agency production heads such as Jeff Devlin, senior vice president and director of broadcast production at SSC&B, identifies the addition of special effects as a significant factor in driving up costs.

Over the past two years the increasing use of sfx has led some production houses like N. L. Lacy to establish separate special effects divisions. Other production companies like Lofaro & Associates say that they are "booked through March" on sfx projects, as the advertising community gets hooked on a new client craze and rides it through its cycle.

"Production houses aren't the culprit," a prominent business representative protests. "When agencies fly a cadre of creatives from New York to California for a spot with three lines of dialogue, the production budget is bound to skyrocket." Other cost burners like construction of an entire kitchen when only the refrigerator section will be filmed and hiring of expensive concept directors for "mundane" product messages, when a lesser known young talent could handle the job, are cited as major factors in the continuing cost spiral.

Observers believe current cost-scare conversations will follow the script of their predecessors. Temporary curbs on costs will be put in, only to be eased when the first nine-figure spot is followed by a hefty increase in sales.

WHO WILL SAVE THE WORLD?



*These are the best promoted programmers in the U.S. and abroad.**

ABC Pictures International
Almi Television Productions
American National Enterprises, Inc.
Andrews & Associates
ARP Films, Inc.
Behrens Company
The Bennett Group
Beta Film
Blair Entertainment
Bristol-Myers Company
Camelot Entertainment Sales
Capcities TV Production
Carden & Cherry
Castle Hill Television
C.B. Distribution Company
CBN Continental Syndication
CBS Broadcast International
Centerpoint Distribution
Central Independent Television
Channel Four Television
Chanowski Production
Cinema Shares International Television, Inc.
Colbert Television Sales
Columbia Pictures International
Columbia Pictures Television
Comworld International
Dancer-Fitzgerald-Sample, Inc.
Embassy Telecommunications
The Entertainment Network
Essence Communications
Filmation
Filmtel Inc.
Four Star Entertainment
Fox/Lorber
Sandy Frank Film Syndication, Inc.
Fremantle International Inc.
Fries Entertainment
Gaylord Program Services
General Mills
Genesis Entertainment
Gilson International
Globo TV of Brazil
Goldcrest Films & Television
Golden West Television
The Samuel Goldwyn Company
Group W Productions
Leo A. Gutman, Inc.
Harmony Gold/USA
Hubbard Entertainment
ITC Entertainment, Inc.
M. A. Kempner
King Features Entertainment
King World Productions
Alan Landsburg Productions International
LBS Communications
Lionheart Television International
Local Program Network
London Weekend Television
Lorimar Productions
Madison Square Garden Network
MCA-TV
Metromedia Producers Corporation
MG/Perin Films
MGM/UA Television Distribution
Muller Media, Inc.
Multimedia Entertainment
Mutual of Omaha
National Telefilm Associates
NBC International, Ltd.
New York Times Syndication
New Zoo Revue
Nickelodeon
Nine Network Australia
Operation Prime Time
Orbis Communications
Orion Entertainment
Paramount Television Distribution
Primetime Entertainment
Procidis
Program Syndicated Services
Republic Pictures Corporation
Rhodes Productions
RKO Pictures, Inc.
SEPP International
S4C
SFM Entertainment
The Silverbach-Lazarus Group
Syndicast
D. L. Taffner/Limited
Telepictures Corporation
Television Program Enterprises
The Television Program Source
Television Sales Worldwide
Teleworld, Inc.
Tribune Entertainment
Turner Program Sales
Twentieth Century-Fox Television
Twentieth Century-Fox Television International
21st Century Productions
Viacom
Victory Television
Brent Walker Television
Warner Bros. Television Distribution
World Events Productions Ltd.
Worldvision Enterprises, Inc.
Wrightwood Entertainment Ltd.
WW Entertainment

** These are programmers who advertised in Television/ Radio Age in the past 12 months.*

Rocket Boy



"ROCKET BOY," the new hit strip for early fringe is set to blast off September, 1985, with 65 first-run half hours of explosive action and side-splitting humor!

Here comes Rocket Boy, the costumed crime kicker of the cosmos! Each thrilling episode unleashes a comically crazed supervillain, obsessed with total world domination... and worse!

"ROCKET BOY," starring Dave Thomas as the bumbling galactic hero, is the only new half hour series designed as a transition vehicle between animation, or other kid shows, and

adult-oriented programming. From early fringe to early evening, "ROCKET BOY" will not only deliver the kids, but the all important teen and adult demos, too!

Share in the fun as Rocket Boy leaps into action with his wacky but loveable side-kicks, shooting through space while spanning the programming gap at light speed. Outstanding special effects add to the thrills, and surprise guest stars like Rick Moranis, Robert Donner and John Candy add to the fun.

This Fall, kids and adults from coast-to-coast will cheer "It's fun to help ROCKET BOY!"

ORION

TELEVISION SYNDICATION

PRODUCED BY NELVANA LIMITED IN ASSOCIATION WITH ORION TELEVISION SYNDICATION

SEE US AT NATPE, 590 POWELL STREET, MOSCONE CENTER

World Radio History

TV Business Barometer

November spot billings up 9.0%; time sales rose to \$445.6 million

November was another month of modest increases for national and regional spot TV business, according to the latest figures from the *Business Barometer* sample of stations. Overall, the volume for the month was up 9.0 per cent, which was not as good in percentage terms as the month before (12.5 per cent). However, it should be noted that October, '84, was a five-week Standard Billing Month (SBM) compared with four weeks for October of '83. As for November, it was a four-week SBM in both '83 and '84.

Spot billings for November came to \$445.6 million, up from \$406.0 million in October, a seasonal rise. However, in percentage terms it was the smallest rise in recent years. It comes to 9.6 per cent, compared to increases of 11.7 to 22.4 per cent during the past 10 years. The last single-digit percentage rise from October to November was in 1974, when the increase came to 9.8 per cent.

Spot volume for 11 months up 11.8% to \$4,318 million

It may be of some interest to note that in the late '70s, November was the biggest billing spot month of the year, but since 1979, April has been the biggest month in most years. Last year, April billed \$485.6 million, a record—in current dollars, anyway. November was the biggest month in '81 and May took the lead in '83.

The November, '84, time sales figure brought the 11-month total to \$4,317.8 million, compared to \$3,863.5 million in '83, a rise of 11.8 per cent.

The medium-size stations (those with annual revenues between \$7 and \$15 million) showed the biggest increase in spot time sales during November. It was the third month in '84 that the medium-size stations were Number 1 in increases (one month was a tie). The larger stations were Number 1 five times (including one tie) and the smaller outlets Number 1 four times.

BLAIR HAS ONLY ONE RECORD TO BEAT.



November

National spot +9.0%

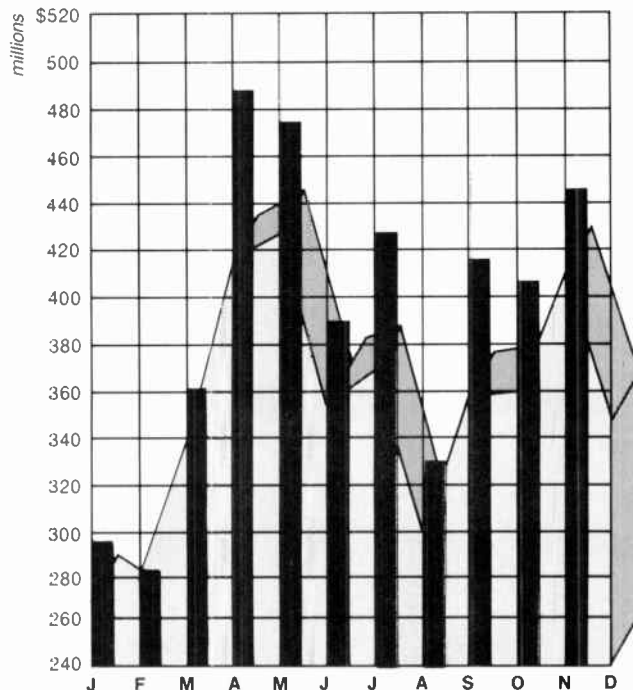
(millions) 1983: \$408.8 1984: \$445.6

Changes by annual station revenue

Under \$7 million + 5.0%

\$7-15 million +15.7%

\$15 million up + 7.6%



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

BLAIR. ONLY BLAIR.

Television



**THE ONLY THINGS THESE PEOPLE HAVE
IN COMMON ARE AGE AND SEX.**



 **ARBITRON RATINGS COMPANY**
a Control Data Company

1985 Arbitron Ratings

You'll never know who buys the stereos, drinks the beer or wears the tweed if all you're looking at is an age and sex demographic. You need a way to know who buys what in order to get the most out of television advertising. That's why Arbitron Ratings developed Product Target AID.SM It's a powerful marketing tool that lets you pinpoint the buying habits of a television audience to a degree never before possible.

Product Target AID combines audience ratings with lifestyle information and product user profiles, so you can see what kinds of consumers a television program is reaching. Now you can generate ratings for stereo buffs or beer drinkers by pinpointing those viewers whose lifestyles make them good prospects for a specific product. That can mean better buys for advertisers and better sales for television stations.

Product Target AID works on your own IBM XT personal computer. In minutes, it delivers more of the information you need to analyze avails, to find a

station's strengths and to demonstrate how a program reaches the viewers who are most likely to buy the product or service an advertiser wants to sell.

Product Target AID. It brings a whole new focus to television advertising. Contact your Arbitron Ratings representative for more information. Arbitron Ratings (212) 887-1300.

ARBITRON RATINGS



See Product Target AID in action
at the Arbitron Ratings booth, 592 Powell Street
NATPE
January 11-14, 1985

Joel
Higgins

Isabel
Sanford

Pat
Harrington

Alfonso
Ribeiro

Erin
Gray

EMBASSY BRINGS THE STARS TO YOU

Charlotte
Rae

Bonnie
Franklin

Conrad
Bain

Marla
Gibbs

Gary
Coleman

Lisa
Whelchel

Mindy
Cohn

Ricky
Schroder

Nancy
McKeon

Kim
Fields



®

**THE JEFFERSONS • DIFF'RENT STROKES • ONE DAY AT A TIME
SILVER SPOONS • THE FACTS OF LIFE**

**JOIN EMBASSY & MEET THEIR GALAXY OF STARS — IN PERSON
545 POWELL STREET • STOP BY OUR BOOTH FOR DETAILS!**

NATPE at a glance

- Marketing undergoing new twists and turns.
- Line thinning between indies and affiliates.
- Game shows under pressure.
- Game show strips in early fringe gaining.
- Resurrected short-term web shows growing.
- Newer animated strips outrating evergreens.
- Short off-network episodes offered.
- *America* and *Inday* being watched.
- Barter, cash-plus rising.

NATPE PREVIEW

Buying complicated by new marketing twists

By Robert Sobel

Not only are buyers facing the need to make program decisions earlier than ever, but they are also required to keep up with a changing marketing world that includes complex barter and cash arrangements, pay-TV windows and varying combinations thereof.

Station buyers coming to the 1985 NATPE International convention, to be held January 11-14 in San Francisco, will find programming life a lot more complicated than ever before.

Not only are buyers facing the need to make program decisions earlier than ever because the convention is being held during a time when they are just getting their sights fixed on the November ratings books, but they are also required to keep up with an advancing marketing world of tomorrow which is undergoing new approaches and turns, including complex barter and cash arrangements, pay-TV windows and varying combinations thereof. Indeed, the different twists and angles are likely to baffle and confuse even the most astute buyer, who may need a slide-rule to try to figure out what's going on in the mathematics of marketing or what buying he should do.

NATPE itself, however, appears to have weathered its own storm of complexity regarding such matters as the "friendly rhubarb" with the Association of Independent Television Stations over conflicting convention dates; and a calm has settled over the uneasy air surrounding the usage of the Fairmont Hotel by the 15 or so remaining defectors who still refuse to exhibit on the floor of the Moscone Center. The fact is, that, despite all the hue and clamor, neither convention is apparently being harmed by dates in such close proximity of each other. The INTV, which held its parley in Los Angeles from January 5-8, reported record attendance, and the NATPE brass is claiming likewise.

At presstime, record pre-registrations of more than 3,200 was reported at NATPE and the number of syndicators exhibiting on the floor was being projected at slightly more than last year's 204. Attendance, also, is seen as reaching near 7,000, topping previous numbers.

On the programming end, syndicated game shows again top the new-syndication list, followed by animation shows, as far as series are concerned. As for movie packages, the Moscone Center may look more like the back lot of a movie studio in Hollywood than a convention site (see separate story on features, page 173).

NATPE PREVIEW

Syndicators may find it hard to distinguish between independent and affiliate customers when it comes to series buyers. The line between both is getting thinner and thinner as consortiums are formed with both factions, affiliates become more syndication-conscious and more selective in using network series and as indies become more aggressive in joining first-run co-ventures and occasional networks. (See programming section, this issue.)

Other major developments in the industry, according to programmers, reps and other sources, include the following:

- Game shows, past, present and future, are under a lot of pressure. The strength of *Wheel of Fortune*, the large number of new game-show ventures planned, the tight time period allotted for spinoffs of network shows, and the projected head-on competition between game series on affiliates, are some of the reasons.

- Game show strips, once used as access shows primarily by affiliates, are gaining in use as early-fringe product by affiliates as a lead-in to local news.

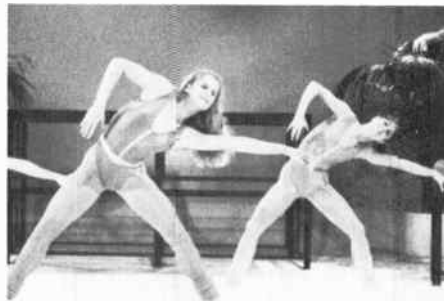
- New episodes of canceled network short-term primetime series produced for first-run syndication is a fast-developing trend, triggered by the good performances of *Too Close for Comfort*, which has become a strip, and *Fame*, and is seen as one of the more important developments in the latter part of the 1980s. At least three additional resurrected weekly series are being produced for next fall, and more may be forthcoming. The next step for some revivals will be distribution as syndicated strips, if they do well and accumulate enough episodes.

While game shows again dominate the NATPE convention in terms of first-run strips, several will be facing new pressure, as they must compete with the smash "Wheel of Fortune," time period restrictions and head-to-head competition on affiliates. From top r., clockwise, new game show projects are: Blair Entertainment's "Break the Bank; Colbert Television Sales' and Genesis Entertainment's "Sales of the Century"; the weekly game show from Viacom, "Star Games"; "Play the Numbers," from Orbis Communications; "The Price Is Right," from the Program Source; "The 100,000 Pyramid," 20th Century Fox Television; "Million Dollar Body Challenge," Centerpoint Productions; and King World's "Headline Chasers."

- Many of the new animated strips introduced this fall are doing well in the ratings and, in some cases, topping animated evergreens in markets where they go head-to-head. Some indies are using first-run cartoons as replacements for oldies, resting or moving the classic cartoons into the morning time period from an afternoon time slot, while other

outlets are using both.

- Off-network sitcom half-hours continue to be at a premium, and the hour form appears to be shrinking as well. But short off-network packages are being offered by syndicators as a means of offsetting the dry spell, and to stem the escalating prices of regular off-network product.



■ Two major first-run strips, representing huge financial investments, will be watched closely as they go on the tube in the fall. *America*, from Paramount Television, for a pre-news early fringe spot on affiliates; and *Inday*, daytime two-hour block for indies, from LBS Communications/Tribune Broadcasting.

■ Barter and cash-plus-barter shows continue to rise, with 12 of the first-run new offerings in the former vein, while 18 are going the combination route, of



Complete listing of proposed syndicated programs for 1985-6 begins on page 360.

the total of 45 major new entries being offered for NATPE.

Game shows

Game shows are again all over NATPE, as they have been over the past several years, and are the single dominating genre in series at the convention. At last count, close to a dozen were making their debut. These include Telepictures' *Catch Phrase*; King World's *Headline Chasers*; Blair Entertainment's *Break the Bank*; *Jury! Jury!* and *Play the Numbers*, from Orbis Communications; *The New Newlywed Game* and *The Best of the Dating Game*,



Many new kid offerings are being introduced for NATPE. The reason: New animation offerings are doing well, spearheaded by Group W's "He-Man and the Masters of the Universe" in the 1983-84 season, and other kid strips this season, such as "Voltron" from World Events Productions, and live kid weekly product, including MGM/JUA's "Kids Inc." New entries include, clockwise from top, middle: "Terrahawks," puppet show from Primetime Entertainment; Telepictures "Thundercats"; "She Ra: Princess of Power," from Group W; Worldvision's "The Jetsons,"; "M.A.S.K.," LBS Communications; "FTV," weekly half hours from MCA TV; Cluster Television's "The Transformers"; and SFM Entertainment's "Joyce and the Wheeled Warriors."





The industry will be watching two largescale strip projects, due for the tube next fall. Top, Paramount Television's one-hour pre-news strip for affiliates, "America." Bottom, is a frame from "All About Us," one of a four-part two-hour daytime show, "Inday," for indies, from LBS Communications and Tribune Entertainment.

package of 175 originals and 85 repeats, both from Bel-Air Sales; *Million Dollar Body Challenge* from Centerpoint; and *Star Games*, a weekly game show from Viacom Enterprises.

In addition, four game-show entries are syndicated versions of ongoing network series: The Program Source's *The Price Is Right*; Golden West's *Press Your Luck*; 20th Century Fox's *The New \$100,000 Pyramid*; and Colbert Television Sales/Genesis's *Sale of the Century*. Because the networks are carrying the latter four, the game shows have tight daypart restrictions in syndicated versions and can be aired only in the 6-8 p.m. time period.

In addition to time period handicap, another problem ahead for all the game strips is the overriding dominance of *Wheel of Fortune*, which is airing mostly in the 7-8 p.m. time period. Jay Isabella, TeleRep's director of programming, notes that no station has solved the problem of going against *Wheel* in ac-

cess. The other King World entry this past fall, *Jeopardy!*, has also been getting good ratings, notes Dean McCarthy, vice president, director of programming services at Harrington, Righter & Parsons, so "there is little room for other game shows."

Saturation feared

Also, with the large number of new game shows being mounted for next fall, in addition to the few which came on this past season, plus the established carryovers, the feeling among some of the reps is that affiliates in many major markets will be going head-on with shows in this genre next season.

At Seltel, Farrell Meisel, vice president, director of programming, believes that in many circumstances three game shows will be going against each other in the same market, thereby "splitting the affiliates' audience." Of course, it's pointed out, the beneficiaries of this glut will be the indies, who will still have their audience intact, and may also gain some because of the game-show proliferation.

Michael Levinton, Blair Televisions director of programming, notes that affiliates are moving heavily into game shows in early-fringe as well. At one point, he continues, games were the province of affiliates for use in access only. "But now, a lot of affiliates are looking to build game show blocks in the afternoon with such things as *Jeopardy!*, *The New Let's Make A Deal* and *The All-New Name That Tune* and, in some cases, with *Family Feud*, *Joker's Wild* and *Wheel of Fortune*."

Jim Major, Petry Television director of programming, notes that as of last May at least four affiliates, KP1X(TV) San Francisco, Group W CBS affiliate; NBC's WSMV(TV) Nashville; WDSU-TV New Orleans, NBC; and CBS' WNEV-TV Boston, were airing syndicated game shows in early fringe, "with a fair amount of success—enough so that there are other affiliates willing to get on the bandwagon to see if they work."

At ABC's owned station in New York, WABC-TV, Bill Fyffe, vice president and general manager, notes that the station began an hour syndicated game show block on December 31, in the 4-5 p.m. time period. *Jeopardy!* debuted on the outlet at 4 p.m., and *The New Name That Tune*, which had been airing at 10:30 a.m., has been moved into the 4:30 p.m. slot, replacing the outlet's live magazine program, *New York Style*, which has been taken off the air. *Jeopardy!* replaces the long-running soap, *Edge of Night*. The 10:30 a.m. slot goes

to a new combination of four syndicated comedy shows of varying durations, *Comedy Break*. Three of the four are reruns of comedy shows. The first show being aired is *It Takes Two*.

Two of the new crop of game shows due for fall, 1985, have inked o&o deals as well, with schedules possibly for early fringe. According to a Telepictures source, *Catch Phrase* will get a slot between 4:30-6:30 p.m. on KCBS-TV, CBS-owned station in Los Angeles, and a daytime or early fringe time on WCAU-TV Philadelphia. CBS-owned WCBS-TV New York will air *Catch Phrase* in a morning time, the source says.

At this point the New York station is airing the syndicated *The All New Let's Make a Deal* and *Anything for Money* in the 9-10 a.m. period.

The other game show which may get an early-fringe spot on an o&o outlet is *The New Newlywed Game*, sold to 20

One of the rising trends in first-run syndication is the producing of new episodes of cancelled network product, which have had short web runs. Top, is frame from MGM/UA's "Fame," and at bottom, D.L. Taffner's "Too Close for Comfort." Other resurrected first-run efforts are "It's a Living," from Golden West Television via Syndivision; "What's Happening" from Columbia; and planned is "Oh, Madeline," from Metromedia.





Syndicators are coming out increasingly with new short term off-network product. From top, are MCA TV's "Black Sheep Squadron"; Warner Bros.' "Private Benjamin"; "Hawk, part of the "Hawk/Eischied," package from LBS Communications; and Paramount Television's Bosom Buddies."

markets, including WNBC-TV New York and WMAQ-TV Chicago, both NBC-owned stations.

Animation harvest

Another area that will get a lot of buyers' attention at NATPE is animation. Spurred mainly by the successes of Group W Productions' *He-Man and Masters of the Universe* and to some extent by the high numbers being racked up by World Events *Voltron* and LBS Communications' *Inspector Gadget* and *Heathcliff*, first-run cartoon series are close behind game shows in terms of production numbers at NATPE. Among the animated strips announced and being marketed for the fall are: Telepictures' *Thundercats*, which has an 83 per cent coverage of the U.S. households; Group W, trying to follow up on the success of *He-Man*, has *She-Ra: Princess of Power*, 65 half-hours; LBS Communications' *M.A.S.K.*, 65 episodes and 455 repeats; and *Tranzon*, from The Entertainment Network.

Also, Claster Television has *The Transformers* and *G.I. Joe*; SFM, *Jayce and The Wheeled Warriors*; Primetime Entertainment, *Terrahawks*; and Worldvision, *Fantastic World of Hanna Barbara* and *The Jetsons*, 65 originals and 195 repeats. King Features has announced *Defenders of the Earth*, for a fall, 1986, start. Lionheart's *Thunder-Subs*, which only has a 27 half-hours, may be offered as a strip in tandem with another foreign series. There's also an off-network series, *The Smurfs*, from TeleRep.

Interestingly, some of the new current crop of animated programs are making inroads on the oldie classic cartoons. For instance, Stuart Swartz, vice president, general manager at KMSP-TV Minneapolis-St. Paul, says both *He-Man* and *Heathcliff* have replaced *Tom & Jerry* and *Woody Woodpecker*, respectively, the past fall. Swartz says that *He-Man*, acquired last February, is grabbing higher kid numbers than did *Tom & Jerry*, at 3:30 p.m., while *Heathcliff*, which airs at 2:30 is also doing well. Both oldies are being aired by the station in the mornings and on the weekends.

Swartz shifted the oldies, he says, because he feels kids of today have much different interests than the children of 15 or 20 years ago who watched the classic cartoons. Swartz notes that the station has already wrapped up a number of the new kid shows, such as *G.I. Joe*, *The Transformers*, *She-Ra* and *M.A.S.K.* and *He-Man*. At WTTG(TV) Washington, a Metromedia station, Kevin O'Brien, vice president and general



First-run magazine/talk strips are plentiful at this year's NATPE. From top, above, are, Debbie Reynolds, host of "Debbie's Place," from All American Television; Virginia Graham, and George Skinner, hosts of "Growing Young," from Silverbach/Lazarus Group/PSS; and Willard Scott, star of "Willard's World," from Group W.

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manager, says that last fall he moved the *Flintstones* from an afternoon slot to a morning time, to accommodate *Inspector Gadget*.

O'Brien is especially bullish on action-adventure cartoons, and he says that *He-Man's* success is one of the major reasons for the older tried-and-true animated shows being put on the shelf, replaced or moved into the morning kid block. Rusty Durante, general manager at KVVU-TV Las Vegas, added a new kid block in the 1-3 p.m. time period last fall with *Inspector Gadget*, *He-man* and *Voltron*. Also, the station was airing *Bugs Bunny* and *Popeye*, in the morning but the fall lineup now includes only one classic cartoon, *Woody Woodpecker*. According to Durante, both *Bugs* and *Popeye* will be expiring soon and probably will not be renewed.

At WTTG Washington, *He-Man* has been beating *Bugs Bunny*. *Voltron*, which is doing well across the country, is getting better numbers than *Superfriends* in several major cities; and in New York, on WPIX(TV) *Voltron* beat the *Woody Woodpecker/Bugs Bunny* combination last October.

Two big questions

Meanwhile, with all the new animated strips being produced, two big questions loom on the horizon, the reps point out. Will animated product proliferate to the

point of being oversaturated? And will the new syndicated animated shows have the "legs" of their evergreen brothers? The answers to both appear to be mixed. At Seltel, Meisel believes that kid animated series will proliferate to the point where they will split kid audiences in a particular market, with indies needing to decide on how aggressively they want to be or want to remain in the kid business Meisel asks, "If there are three indies playing kids in the marketplace, should one back out and air sitcoms?"

Competitive atmosphere

There is strong evidence, already, he continues, of an extremely competitive atmosphere stemming from the wealth of new kid programming. WNOL-TV New Orleans, new indie owned by Hal Protter, has taken away kid numbers

from WGNO-TV, which had been the only indie in the market, with *He-Man* and other first-run kid shows. Meisel says that similar situations are developing throughout the country.

At Katz Television, however, John von Soosten, vice president, director of programming, believes that the large numbers of new animated shows means the industry is healthy, giving new independents an opportunity to air good children's product. But von Soosten questions whether the new animation product will have the long-lasting value of the oldies. He says, that historically, action-adventure animated strips, such as *Battle of the Planets*, faded quickly, "whereas classic animation stands up."

In any event, no one is suggesting that the evergreens be abandoned completely, and while WTTG's O'Brien says he is a

(continued on page 360)



Weekly first-run product being offered fresh for NATPE include comedy series, series from miniseries, a production made overseas, and specials. Clockwise, from top r., are: Tribune Entertainment's "Out of My Mind"; Metromedia Producers Corp.'s "Small Wonder"; Worldvision Enterprises' "Return to Eden"; Tribune's "Dempsey and Makepeace"; "Exciting People; Exotic Places," from Television Program Enterprises; and "Hollywood Closeup," Colbert Television Sales.



Movie packages flood market, spurred by barter growth, fewer network purchases

It almost seems as if the golden days of Hollywood are making a comeback, such is the flood of new syndicated movie packages which have appeared recently and which will make their formal debut at the '85 NATPE International conference. They are emanating from major and minor distributors alike and are being offered in a variety of forms.

Among the flood are a handful exhibiting a new level of complexity. It's partly a reflection of the explosion in barter marketing of TV programming, but the new movie facet of barter is also a result of the TV networks cutting their feature purchases sharply because of cable exposure.

In consequence, there are packages containing barter deals with a cable window and with cash syndication to follow, barter deals without pay cable but with cash syndication to follow, barter deals followed by cable followed by who-knows-what and just plain barter. Because the networks are bypassing new movies, many, if not most, of the titles in the two-step and three-step packages are first-run (off-cable) product. This is prime fare for stations, of course, particularly independents, and they are expected to pay a premium for it in terms of inventory.

The major packages in this new barter-cum-cable-cum-syndication or barter-cum-syndication development are coming out of MCA TV, MGM/UA and Viacom/Tribune, with 20th Century-Fox said to be readying a number of titles. Another version of the new-style movie packages is Orion Premiere/Orion II, which starts off with cash and includes a cable window before return to syndication again.

Straightforward barter

There are, in addition, a number of straightforward movie barter deals. They include SFM Media's latest Holiday Network group of features, LBS' Movie of the Month, three First Edition Movies from Warner Bros., being handled by Orbis, which is also handling Metromedia's Metroprime package.

The flood continues with a major Columbia package and two packages from Telepictures, including its made-for-TV-movie group with the long-winded moniker, the All-Family Prime Time First-Run Off-Network Animated Holiday Specials (for barter), plus the

distributor's Masters of Fury, 15 Kung Fu action films. The list continues with Embassy II, a new package from Embassy Communications, which includes eight titles from its Embassy Night at the Movies; Lorimar's 22 Karats; Worldvision's Prime VII, which embraces 25 features; Viacom X; The Performers, Volume II, package from King Features; five feature packages alone from Almi Television; a 12-feature package from Muller Media called The Warriors and Prime Time Entertainment's PrimeTime 90s. And Charles Fries Distribution Co. is offering 26 made-for-TV films in a package called Fries Frame.

Already in the field in well over 100 markets, the MGM/UA package is in its first (barter) phase with the Premiere Network rubric, 24 titles with no previous network exposure, with one title a month (two runs) being aired over two years. A cable window of one year follows, after which the 24 return to syndication on a cash basis with another half-dozen off-network features added

to make a package of 30.

The barter group includes *Clash of the Titans*, which has already made its mark in the ratings; *Curse of the Pink Panther*, *Fame*, *The French Lieutenant's Woman*, *My Favorite Year* and *The Year of Living Dangerously*. In the conventional syndication round, the added half dozen include *Rocky III*, *Raging Bull* and *One Flew Over the Cuckoo's Nest*.

The MCA TV package has the umbrella title, The Universal Pictures Debut Network. There are 24 titles for barter, 21 of which have had no network exposure. The inventory is divided into 10½ minutes to the syndicator, 11½ to the station. One feature will be available each month starting in September, 1985. There will be no pay/cable window, but nine features will be added for the post-barter cash syndication phase.

Among the first-run MCA TV titles are *Cat People*, *Conan the Destroyer*, *Dr. Detroit*, *Halloween II*, *Iceman*, *A Little Sex* and *The Sword and the Sorcerer*. The second phase movies include

Network primetime theatrical movies

September 24–December 16, 1984

		Rating	Share	Network	Date
1.	Best Little Whorehouse in Texas	19.6	32	ABC	11/4
2.	Airplane (R)	19.2	29	NBC	11/5
3.	Stir Crazy (R)	18.9	27	ABC	11/11
4.	The Sting (R)	18.6	28	ABC	12/16
5.	Stripes (R)	17.1	26	ABC	11/18
6.	Conan the Barbarian	15.2	26	NBC	11/23
7.	Moonraker (R)	14.8	24	ABC	12/09
8.	Fort Apache, the Bronx (R)	14.7	22	NBC	12/2
9.	Escape From Alcatraz (R)	14.4	22	ABC	12/2
10.	Six Pack	14.4	22	CBS	12/5
11.	Bustin' Loose (R)	14.0	25	NBC	11/10
12.	Caddyshack (R)	13.1	23	NBC	11/17
13.	Grease (R)	12.9	20	ABC	10/18
14.	Blazing Saddles (R)	12.8	20	CBS	12/12
15.	Death Hunt (R)	11.8	19	CBS	11/28
16.	Kramer vs. Kramer	11.1	16	ABC	12/6
17.	Outlaw Josie Wales (R)	10.7	20	CBS	11/17
18.	The Jerk (R)	10.3	16	ABC	10/25
19.	The Great Muppet Caper	10.3	18	CBS	12/15
20.	Arthur (R)	10.1	18	ABC	11/22

Source: NBC tabulations, based on NTI data



Christopher Reeve and Madeleine Potter are starred in "The Bostonians", I., a title in one of five movie packages being offered by Almi Pictures, all for straight cash. Above, "Close Encounters of The Third Kind," one of the titles in Columbia's new cash package.

The Best Little Whorehouse in Texas, D.C. Cab, Dead Men Don't Wear Plaid and Jaws 3.

The Viacom Enterprises/Tribune Broadcasting tie involves forming an ad hoc barter network of movies called TV NET. Viacom will clear the stations and Tribune Entertainment will sell the time, which is split into 24 30s for the station and 20 for TV NET, in each movie.

The initial package consists of 12 first-run Viacom titles. "Affiliates" get two runs from each title over a 10-day span, after which the movies could go anywhere—cable, or syndication, or whatever. In short, the stations which run the films in the barter phase could buy them again, if they choose, but the two phases are not linked into one deal.

Among the TV NET titles are *Frances, A Championship Season, Valley Girl* and *A Force of One*.

While the Warner Bros./Orbis package includes only three titles—*Bobby Deerfield, Agatha, and Roll-over*—there is a likelihood that a new deal will be negotiated between Orbis and WB for additional titles to be shown this year.

Orion Premiere movies package has had a brisk early sale, according to Scott Towle, vice president, western sales division at Orion, already closing deals in 30 markets, 22 of them among the top 25.

Orion is selling the package for cash before the pay television windows. The first phase, called Orion Premiere, consists of 15 films, being offered for three plays over 18 months. 14 of the 15 go to pay television for six months, then all return to syndication following a 90-day rest.

In the second phase Premiere become known as Orion II with 10 titles added. Terms on Orion II are for eight runs over four years for the 25 films.

The Orion Premiere package includes *Amityville: The Demon, Gorky Park, Harry & Son, Scandalous* and *Strange Invaders*.

The Orion II package includes *The Big Trade, Blow Out, Forbidden Love, Four Friends* and *Starflight One*.

Two other packages being offered for cash that are stirring more than mild interest among stations are the Embassy

Network primetime made-for-TV movies

September 24–December 16, 1984

	Rating	Share	Network	Date
1. The Burning Bed	36.2	52	NBC	10/8
2. Fatal Vision, Part 2	32.7	49	NBC	11/19
3. Fatal Vision, Part 1	29.5	44	NBC	11/18
4. Ewok Adventure	24.9	36	ABC	11/25
5. He's Not Your Son	23.2	36	CBS	10/3
6. Passions	22.4	34	CBS	10/1
7. Silence of the Heart	21.9	35	CBS	10/30
8. Shattered Vows	21.3	33	NBC	10/29
9. Single Bars, Single Women	20.0	31	ABC	10/14
10. Rearview Mirror	19.9	30	NBC	11/26
11. Victims For Victims	18.8	28	NBC	11/12
12. Heartsounds	18.5	31	ABC	9/30
13. His Mistress	18.3	31	NBC	10/21
14. Wet Gold	18.3	30	ABC	10/28
15. Aurora	18.0	28	NBC	10/22
16. Secrets of a Married Man	17.5	27	NBC	9/24
17. Cartier Affair	17.1	27	NBC	11/4
18. A Touch of Scandal	17.0	27	CBS	11/27
19. Scorned & Swindled	16.7	26	CBS	10/9
20. Obsessive Love	15.2	25	CBS	10/2
21. Vegas Strip Wars	15.2	22	NBC	11/25
22. City Killer	14.9	24	NBC	10/28
23. Children of the Crossfire	14.8	23	NBC	12/3
24. Imposter	14.2	22	ABC	11/8
25. Night Saved Christmas	14.2	22	ABC	12/13
26. Sentimental Journey	14.0	23	CBS	10/16
27. Three Wishes Billy Grier	13.5	21	ABC	11/1

Source: NBC tabulations, based on NTI data

II package, which offers 20 films for eight runs over four years with eight of the titles previously offered in the Embassy Night At The Movies barter package; and the Columbia package, which has 27 titles with terms of six runs over three years.

The new Embassy Two titles include *Blade Runner*, *Dirty Tricks*, *An Eye for an Eye*, *If You Could See What I Hear*, *Old Boyfriends* and *The Ruling Class*.

Some of the titles heading up the Columbia package are *The Big Chill*, *Close Encounters*, *Stir Crazy*, *Hanky Panky*, *Stripes*, *All That Jazz*, *Yor*, *Tootsie*, *Gandhi*, *Das Boot*, *Gloria* and *Starblazers*.

Cable impact

The new barter arrangements make it apparent that cable exposure of theatrical offerings that previously went the commercial television route has made itself felt in the area of television syndication, and that stations are willing to pay the piper in dollars or in commercial inventory.

The network's defection from the movie auction has left a void that the syndicators are swarming to fill. They are selling their titles to independents and interested affiliates, and taking their tariff in availabilities that they can sell off to the advertisers.

This has, in effect, created ad-hoc networks replacing the three commercial networks, with the syndicators bartering spots to the advertiser at specific times. If the advertiser wants to "heavy up" in a certain period, he can go to the station and negotiate another availability out of his half of the inventory.

There are other factors that work to the advantage of the studio distribution outlets and to the syndicator as well.

There are more distribution outlets. In 1980 the number of independent stations was recorded at an estimated 125. Currently, there are more than 210.

There is an occurrence of the classic market paradox—a proliferation of product, according to both the studios who manufacture it, and the syndicator who markets it; and a seeming "shortage" of good titles to sustain audiences, claimed by the independent stations, whose new-product appetite is never satisfied.

Consequently, unit prices for product continue to escalate at what station programmers characterize as at "incredible rate." The fierce competition among independent outlets in the top 25 markets, help fuel the escalation.

On the station programmers' side there are other problems, such as over-

Among features in major movie packages to be offered at NATPE, from top: George C. Scott and Drew Barrymore in "Firestarter" from MCA's Universal Debut package, group of new titles from Universal Studios being offered to stations in barter arrangement; "Gorky Park," title in the Orion Premieres package that starts as cash transaction, then goes to cable before returning to syndication; Candice Bergen in "Carnal Knowledge," one of the titles from Embassy's Night at the Movies barter package; "That Championship Season," from the Viacom/Tribune barter package, TV Net; and "My Favorite Year," from the MGM/UA barter Premiere Network.





Made-for-TV miniseries being offered in packages include, clockwise, from top l.: Anthony Hopkins in "A Married Man," from Tribune; "Ellis Island," with Richard Burton and Faye Dunaway from Telepictures; and Stephen Collins and Lauren Hutton in "The Rhinemann Exchange," a title from MCA's Best Sellers Encore package. All are offered for cash.

exposure. By the time the film has been through the barter-cable wringer, will anybody want to see it in its second run on the syndication circuit?

Related to that problem is that of play dates projected into the 1990s and the buyer's concern that by that time the relevance of the plot might be lost on the audience.

On the seller's side of the fence, prospects couldn't be brighter. The only cloud on an otherwise bright horizon is the astonishing sale of videocassette recorders, which is exceeding the growth rate of color TV receivers during the 60s.

Video clubs

The sale of film product by video clubs to consumers for a dollar a pop could have a deleterious effect on its desirability to stations in the future, unless the advertiser figures a way to hitch onto the medium. But that is in the future.

Movie barter is the current innovation and it seems to be taking hold. Where will barter end? What effect will it have on future sales of products? There are few scenarios, and fewer prognostications.

The indie program managers don't see a major bolt by affiliates to pre-empt what they perceive as weak network offerings with films from their own library, even after being out Neilsened in their own market by major independents.

But some managers can conjure up hypothetical scenarios where affiliates

of the third ranking network, now ABC, might be tempted to stray occasionally, as NBC affiliates did previously.

Station managers do perceive an "improvement" in the quality and performance of the made-for-television movies, but continue to doubt their staying power, and point to virtual wholesale rating erosion in a second showing.

Vigorous promotion, via theme weeks, 30-second composite commercials, some offered by the syndicator, but often prepared by the station itself, continue to buttress performance of film product on the independent stations.

In fact, Paramount's Randolph Reiss, president for its television distribution

outlet, lauds the independent stations' "ability to take care of their product. You don't see them run a film a month after it has come off cable. They hold it at least six months. They promote their product and don't show it to death."

Exposure, according to most observers, continues to be a problem, particularly in the major markets, which, of course, fuels the incessant demand for new material.

Vintage strength

But the vintage and nostalgia packages put out by such studios as MGM/UA and 20th Century-Fox are said to hold up amazingly well.

"There always seems to be a market for these theatrical presentations. If they are nurtured and shown shrewdly," counsels John Serrao, president and general manager of WPMT (TV), Harrisburg-York-Lancaster-Lebanon, "they never wear out their welcome."

The film product has hardly worn out its welcome says Julie Nunnari, a 20-year broadcast veteran and programming vice president at WPIX (TV) New York: "An effective film library is the lifeblood of the independent station. An effective film library is one that delivers ratings." What WPIX is looking for in the New York market is a six. "Ratings generate profits," Nunnari continues, "and also enables us to pay the incredible prices being asked for first run product."

"In fact," Nunnari emphasizes, "the prices being asked today make the barter option, the first time out of the box, a very viable one."

The situation of WPIX is typical of some of the major independent stations in such active broadcast markets as New

Network primetime miniseries

September 24–December 16, 1984

	Rating	Share	Network	Date
1. Ellis Island, Part 1	23.4	35	CBS	11/11
2. Ellis Island, Part 2	21.1	33	CBS	11/13
3. Ellis Island, Part 3	19.0	29	CBS	11/14
4. Mistral's Daughter, Part 2	18.7	30	CBS	9/25
5. Mistral's Daughter, Part 1	18.2	29	CBS	9/24
6. V, The Final Battle, Part 1 (R)	16.8	26	NBC	10/14
7. V, The Final Battle, Part 2 (R)	16.7	26	NBC	10/15
8. Mistral's Daughter, Part 3	16.3	26	CBS	9/26
9. V, The Final Battle, Part 3 (R)	13.4	23	NBC	10.19

Source: NBC tabulations, based on NTI data



Humphrey Bogart in "The Caine Mutiny," from SFM Holiday Network, above, a barter package. At r., Van Johnson, Elizabeth Taylor and Walter Pidgeon in "The Last Time I Saw Paris," an LBS Movie of the Month, also barter.



York, Chicago and Los Angeles.

In fierce competition for day-to-day ratings, as well as for movie product with the two other major indies in New York—WNEW-TV and WOR-TV, a station must be aggressive in purchasing and in promoting its acquisitions.

Nunnari recently emerged from a day-long meeting which dealt with the movie package just purchased by the station, the MGM/UA package. "It is a barter deal," Nunnari says, "and we're expecting solid performances from some of the hot titles in the package, such as *True Confessions*, *Clash of the Titans* and *Fame*."

Other packages bought by WPIX are Goldwyn Gold, 21 motion pictures produced under the aegis of Samuel Goldwyn, and the Warner Bros package.

The station uses the 8 p.m. to 10 p.m. time period as its weekday movie slot, and, according to Nunnari, is averaging about a five rating in that time period.

"Some of the newly available features present us with a very serious editing problem. The nudity, the violence, the expletives sometimes are too numerous to eliminate without seriously truncating the film, destroying the continuity and confusing the story line."

"But, as a rule," Nunnari continues, "the theatrical features hold up much better in repeat showings than do the made-fors or the miniseries."

Built-in breaks

The made-fors have the advantage of being orchestrated to the medium. The commercial interruptions are built-in, when compared to a very fluid theatrical presentation, that sometimes defies interruption."

The station has tried theme weeks, a Disaster Week, which featured films like *Volcano*, was, to put it in Nunnari's words, "a disaster." A Two-Handkerchief Film Week did no better.

Matching a type of film to a time period is no easily-achieved formula either, according to Nunnari. "Westerns definitely don't play well in the 12:30 to 2 p.m. time period. At least we haven't been able to establish a pattern."

The back-end dates are "really rough," Nunnari says, alluding to the exposure problem. "Particularly if the films go into cable on HBO or Showtime. By the time they come back via cash, virtually everyone has seen them."

"And another thing, think of a film like *Saturday Night Fever*. When it came out in the late '70s, discos were in, Travolta was a rising young star. The application of any title to a year like 1990 is a real exercise in projection. You don't want to be showing films everyone has forgotten, with people no one remembers."

Another situation that crops up for independents that carry baseball is what happens to their movie schedules when the season starts.

"Night games play havoc with our 8-to-10 p.m. time slot," Nunnari says. "People just get accustomed to tuning into our *Eight O'Clock Movie*, when baseball intervenes. Of course, if the

Yankees are doing well, it certainly helps our ratings even if it does disturb the continuity of the film time period."

While most independents feel they have no choice in accepting the barter options, there are some holdouts.

Rod Cartier, program director of WNOI-TV New Orleans has bought the Orion package. "One of its attractions is that it's a straight cash deal. Better to have the syndicator's hand in one pocket rather than both."

"Out here in the southland," Cartier says, "we believe in the old-fashioned virtues of central scheduling and of controlling our inventory."

"We show films in primetime at 7 p.m., and at 10:30 p.m. (after the news) and at 12:30 a.m., all on weekdays. We run movies all night. We have a film slot at noon, but don't run a film in early fringe."

"We promote our movies heavily, using a 30-second episodic montage as a trailer. We run three films on Sunday, and feature a special block promotion for that trio of films."

Though Cartier sees the virtues of the made-fors—"they are paced for televi-

(continued on page 370)



Joan Collins in "Confessions of a Male Model," made-for-TV title from Warner Bros. Television Distribution.

TV stations remain 'backbone' amidst NATPE diversification

By John von Soosten

President, NATPE International and vice president, director of programming, Katz Television

"In the middle of my life, myself I found, lost in a dark wood and could not see the path. . ." Dante, 'Divine Comedy.'

During 22 years of representing the television industry, NATPE International has forged its way through a number of dark woods and traversed many obscured paths, perhaps passing through an inferno or two. Often, when the path did not seem clear or obvious, NATPE blazed its own trail.

NATPE's path basically mirrors the television industry's own highway and even parallels the occasional byway detour.

Today, through the dedication of its leadership and the support of broadcasters and distributors, NATPE has become the most significant programming marketplace in the world, a broad platform in our industry for the dissemination of ideas, and an important, respected voice in Washington, D.C.

Most broadcasters will agree that their own paths have successfully intertwined with NATPE's. At the annual NATPE Program Conference, the buyers and sellers enjoy a better and easier relationship, and one benefit NATPE provides is a chemistry that really seems to improve the conducting of business. Strangers become friends, observers become involved, antagonists become colleagues and more people learn that profit-making is no barrier to product improvement. The diversity and quality of TV programming have increased.

Diversity of speakers

So, too, has the roster of speakers, which NATPE has earnestly tried to upgrade each year, covering as many key topics with as many key speakers as can be fitted into a four-day meeting. The keynote address lists, to which we add Jack Valenti this year, is an index of those efforts: Richard E. Wiley, Bishop Fulton J. Sheen, Joel Chaseman, Bob Bennett, Bill Baker, Steve Allen, Howard Cosell, Sid Sheinberg, Dick O'Leary, Rep. Lionel Van Deerlin, John Naisbitt.

The speakers are always bright, committed, and provocative.

Consumer newspapers and on-air shows now cover the conference in large numbers, but NATPE has long been aware that the support of the trade press was one of its secret weapons. The more extensive the coverage, the more attendance rose.

The unremitting, almost relentless growth which has characterized NATPE's life in all areas, continues unabated at the NATPE conventions. Everything keeps rising: membership, meeting attendance, first-run product, exhibitors, square footage of exhibition space, press coverage, advertiser and network participation, dinner parties—the list goes on and on. Hotels, travel agents, equipment suppliers and convention halls are invariably surprised by this growth.

The annual comment, always after the fact, is, "We didn't believe you when you told us."

The upward spiral is gratifying, even though it brings problems in planning and projection. Not even the nation's economy has a serious influence over conference expansion. We are simply and happily a healthy organization. Surely, we want to add cable, low-power, DBS, satellite and home video members and activities, but the backbone of NATPE is the traditional television station, and so NATPE will flourish so long as stations exist. It's a tribute to the permanent staff and consultants, but

even more so to the caliber of volunteer executives, that our direction has never been down a garden path. The 21 presidents who have preceded me each did NATPE proud. Either by divining rod or textbook, intelligence or intuition, they have pointed NATPE toward sensible goals.

In sum, the rocky climb has proved rewarding. The air is sweeter, the view clearer. Yet there is always one more peak, more territory to cover, more need to broaden the path itself. The childhood growing pains and the teenage rebellions are fondly noted but, at 22, there is still a career to plan and a lifetime ahead for adventure and accomplishment.

Multiple services

Not too long ago, NATPE was a one-event organization with an annual meeting. In the past year or two, NATPE has launched multiple services and projects beyond the single programming conference. One such is our publications division. A total revamp of NATPE's monthly magazine (formerly *PD Cue*, and now the *NATPE Programmer*) was accompanied by publication of an annual programming directory, followed soon afterward by the launch of a quarterly *Video Programmer* as a satellite delivered half-hour tape beamed to every executive office, followed soon again by pocket guides with complete listings of executive personnel, and again quickly followed by the creation of a daily convention newspaper (which will first appear at the 1985 NATPE Conference).

Another project was the increase in faculty internships, awarded by the NATPE Educational Foundation and



"While NATPE continues a rapid growth, it has no plans to merge, or affiliate with other associations or industry activities."

John von Soosten

the establishment of an annual management seminar by and for professional programmers.

Still another was the creation of a production conference, which makes its debut this March in New Orleans, designed especially to serve the needs and interests of production managers and executive producers. The techniques of television production will be demonstrated and debated, with special workshops for lighting, sound, scenic design, computer graphics, budgets and talent.

An area still in the discussion stage is the establishment of a practical co-production service. Others have tried this, notably at MIP, but the translation of a useful one-week information bank into a year-round office is tricky. We are working on that.

The NATPE job placement service, deliberately underplayed, has for seven years brought employers and candidates together in a discreet system without charge. This will soon be upgraded to a computerized service on a more formal, visible scale.

Regional one-day off-season seminars continue to be examined.

No merger plans

While NATPE continues a rapid growth, with conference attendance rising by 10 per cent each year, it has no plans to merge or affiliate with other associations or industry activities. We did explore, at the request of several prominent syndicators, the annual Hollywood May Screenings when it was suggested there was a need to formalize a meeting and/or social calendar. Research proved the need was not that pressing nor the support that widespread. We also made several past attempts to convince the Association of Independent Television Stations to pick adjacent or simultaneous conference dates so that we could share exhibit days at each group's annual meeting. For their own reasons, INTV leadership declined NATPE's offer, creating this year's scheduling situation.

Alongside the NATPE road is the programming road, which curves in cycles as fashions in formats change. Nobody is making westerns this year, but they'll be back. Game shows and inserts are two big items on the list of first-run product, but they, too, will fade and return in this cyclical industry. Advance reports tell us over 300 new programs will be unveiled during the conference, with fewer off-network entries.

We will reveal the results of a current survey of both buyers and sellers at the

(continued on page 360)

Syndication a \$1.2 billion nut in '84: programmers' survey

TV program syndication in the U.S. was a \$1.2 billion business in 1984 and will be a little smaller than that this year. The average independent spent about \$3.5 million on syndicated programming last year and will lay out about half a million bucks less in 1985. The average affiliate spent only about one-quarter of what the average indie laid out on syndicated programming last year.

These are among the facts gleaned or calculated from responses of TV station

problems when it comes to finding acceptable syndicated programs. But indies are particularly concerned about daytime and affiliates especially concerned about early fringe.

■ Program directors remain convinced that something can be done about controlling the rising costs of syndication.

■ The PDs are finding their job is becoming tougher because of growing competition and rising prices and the need to know more about the business of TV.

“Approximately how much did your station spend on syndication in 1984? How much is budgeted for 1985?”

Average expenditure in thousands of dollars

	Annual affiliate revenue			All affiliates	All indies	All stations [†]
	Below \$5 million	\$5-10 million	Over \$10 million			
1984 expenditure	\$161.6	\$573.4	\$1,862.4	\$899.8	\$3,452.9	\$1,413.5
Budgeted for '85	171.1	514.1	2,048.7	947.0	2,972.9	1,356.7

“For what daypart is it hardest to find syndicated programming?”

Percentage of TV station program directors checking off each daypart

Daypart	24.2%	25.0%	15.5%	22.2%	44.1%	26.9%
Daytime						
Early fringe	38.7	31.3	39.7	36.5	10.2	30.8
Access	16.1	31.3	22.2	23.3	20.3	23.1
Primetime	6.5	4.7	3.2	4.8	13.6	6.5
Late night	14.5	7.8	28.6	16.9	32.2	20.0

Source: TV/RADIO AGE survey of TV station program directors, November, 1984. Because of multiple responses some columns directly above add up to more than 100%. [†] “All stations” include a small number of respondents who did not indicate affiliate revenue bracket and/or affiliate/independent status.

program directors who took part in the annual survey by TV/RADIO AGE of TV station executives this past November. (For details on the survey of general managers and general sales managers, including earnings data on all three categories of TV station executives, see the special December 31 issue of TV/RADIO AGE.)

Other facts and opinions that emerged from the survey of program directors:

■ By and large, the PDs are satisfied with the audiences their stations have garnered from barter programming.

■ Lumping affiliates and independents together, the survey showed that all dayparts except primetime present

■ Though there were a number of proposals for making changes in the NATPE International annual convention and exhibition, there was no dominant irritant and PDs seemed fairly well satisfied with the convention program, location and format.

■ Asked their opinion about the most important improvement in broadcast equipment in recent years, the PDs chose digital effects.

■ A “lifestyle” question about their practicing a fitness regimen discovered that only one PD out of five either didn't have the time or felt it wasn't necessary. But only one out of seven are regular runners.

Daytime was the indies' real worry. Forty-four per cent of indie PDS said so. The ratio for affiliates was only half that. But 36.5 per cent of affiliates PDS found early fringe to be the hardest daypart to fill.

TV/RADIO AGE's estimate of the size of the U.S. program syndication business came out of the answers to the following question: "Approximately how much did your station spend on syndication in 1984?"

The average of all stations responding came to \$1,413,500. Based on an estimate of 870 TV stations on the air through all or most of 1984, the total comes to a calculated \$1.23 billion.

The PDS were also asked: "How much is budgeted for (syndication in) 1985?" The average came to \$1,356,700, almost \$60,000 less per station than in 1984. This is puzzling considering the undoubted rise in program costs. The budgeted figure may be more a hope than a reality, but it is still possible that many stations have loaded up on programming, for whatever reason, or feel that less programming will be available in '85 than in '84.

The average expenditure cited per indie is strikingly greater than that reported by the average affiliate—\$3,452,900 vs. \$899,800. There is also a striking range among the three revenue categories of network stations—going from an average expenditure of \$161,600 for affiliates with annual revenues below \$5 million to an average of \$1,862,400 for network outlets in the over-\$10 million revenue bracket.

The indicated decline in station spending on syndication this year reflected primarily responses from the indies. Their average overall dropped from a mean expenditure of \$3,452,900 for 1984 to a reported budget figure of \$2,972,900 in 1985, down just about \$480,000 per average indie. But the affiliate average climbed from \$899,800 last year to \$947,000 this year. This overall increase for affiliated stations hides a drop reported by network outlets in the \$5-10 million annual revenue group.

The responses to the barter question were based on the query: "How has

barter programming worked out for your station in terms of audience?" This is a variation of the question also asked of general managers and general sales managers of TV stations (see December 31 issue).

About two out of three program execs answered either "very well" or "pretty good." For independents, the ratio of satisfaction was close to 80 per cent and for affiliates it was about 60 per cent. In general, the bigger the affiliate, the less satisfaction reported. For stations in the over-\$10 million bracket, the ratio came to 49.2 per cent.

The daypart picture

Because of the "shortage" of syndicated programming, program directors were asked in which daypart it was hardest to find such programming. If answers from both affiliates and indies are combined, the result is that the votes are pretty evenly divided among the

major dayparts—except for primetime, where only 6.5 per cent of the PDS said it was a problem. The figures for the other four major dayparts ran between 20 and 30 per cent. Early fringe got the votes of 30.8 per cent of the PDS, late night, 20.0 per cent; daytime, 26.9 per cent and access, 23.1 per cent.

There were, of course, marked differences between indies and affiliates. In the case of primetime, only 4.8 per cent of network affiliate PDS said it was hard to find syndicated programming for that period—for obvious reason. However, only 13.6 per cent of indie PDS said the same thing, suggesting there was an adequate movie supply.

Daytime was the indies' real worry. Forty-four per cent of indie PDS said so. The ratio for affiliates was only half that. But 36.5 per cent of affiliate PDS found early fringe to be the hardest daypart to fill, while the ratio for indie PDS was only 10.2 per cent. Another major difference

(continued on page 358)

"How do you feel about rising syndicated program costs?"

Percentage of TV station program directors answering

	Annual affiliate revenue			All affiliates	All indies	All stations [†]
	Below \$5 million	\$5-10 million	Over \$10 million			
Nothing you can do about it	12.1%	9.7%	12.7%	11.5%	11.9%	11.6%
A better effort can be made to control costs	87.9	90.3	87.3	88.5	88.1	88.4

"How has barter programming* worked out for your station in terms of audience?"

Percentage of TV station program directors answering

Very well	27.0%	11.1%	11.1%	16.4%	22.8%	18.7%
Pretty good	42.9	52.4	38.1	44.4	56.1	46.3
Only fair	30.2	30.2	41.3	33.9	19.3	30.4
Not well	—	3.2	9.5	4.2	1.8	3.5
Don't use	—	3.2	—	1.1	—	1.2

"Do you practice a fitness regime?"

Percentage of TV station program directors checking applicable activity

Running	11.1%	14.1%	14.3%	13.2%	18.3%	14.6%
Other exercise	66.7	57.8	49.2	57.9	66.7	59.4
Diet	39.7	37.5	41.3	39.5	36.7	39.1
Other	17.5	12.5	14.3	14.7	20.0	15.7
Don't have the time	17.5	14.1	19.0	16.8	11.7	16.1
It's not necessary	1.6	6.3	9.5	5.8	3.3	5.0

Source: TV/RADIO AGE survey, November, 1984.

Because of multiple responses, columns directly above add up to more than 100%.

[†] "All stations" include a small number of respondents who did not indicate affiliate revenue bracket and/ or affiliate/independent status. * Defined in questionnaire as programming in which little or no cash payment is involved.

Viewpoints

The administration views press freedom as threat to accomplishing its ends



Hugh Downs

Commercial TV brings news and entertainment free

Web news trends: more live interviews, fewer headlines

The position of the current administration is that press freedom is a threat to its accomplishing its ends. Any legal excuse to withhold information has the blessing of the Justice Department and efforts continue to restrict the Freedom of Information Act.

The formalization of this adversary relationship between press and government implies that the press, in trying to tell what's going on is somehow being unfair to government. I had one government official complain to me that the rights of government were being trampled by the excesses of journalism. What rights? There is no symmetry in this relationship. Government has no rights. Only responsibilities. It has been pointed out that, historically, governments have shut down newspapers—newspapers cannot shut down governments.

When an administration begins to regard the press as an enemy, it both focuses and stimulates the disaffection of special interest groups. That collective disaffection is mistaken for public attitude. Sections of the public are often vaguely annoyed at all our institutions, but if we were to lose press freedom, it would be from the power of special interests misinterpreted by legislators as the public will. Another danger to networks at the moment is the possibility that pay television concerns will receive enough favored treatment in bidding for event coverage to have a crippling effect on commercial network operations. Ted Turner and Jack Valenti, among others, are asking Congress for a special protection never sought by the networks. And the networks put in \$450 million a year to provide the American public a free service that is the best in the world. This would begin a shift toward television for those who could afford to pay for it.

Commercial television, with its large budgets for providing worldwide news coverage, not to mention entertainment and sports, comes to the viewer free. It would truly be a free lunch if it weren't for the commercials. But watching these is at worst a mild annoyance and at best a way to find out what manufacturers and service organizations are saying about their product.

Considering all these menacing changes and pressures, what's to become of the networks? And network news? A parallel has been drawn between networks and magazines, suggesting that the demise of the general-readership magazines, *Life*, *Look*, *Colliers* and the *Saturday Evening Post* is portentous and that the general-interest approach of networks is doomed to be replaced by independent stations and cable and cassette.

First of all, news and features of broad public interest are being handled by networks' news departments now, and have been for sometime, and this is *one* reason for the collapse of those magazines.

Second, can individual stations field the machinery for worldwide news gathering and dissemination? Even with the organization in place; could it be got to people who have players in cassette form in a timely manner? And last, do those cable services which specialize in news coverage offer it free? Even along with commercials?

In trying to look at the future of network news, one should be mindful of the fact that specific predictions are almost always ludicrously wide of the mark. So let me just point to some trends that I think are significant.

Greater perspective in presenting the news of the day is coming about through a number of means. More live interviews with newsmakers are being presented by ABC and NBC in their evening news broadcasts. The effect of these interviews is to enhance the directness and accuracy of what otherwise would be quotes, and to further personalize the anchors.

Also, we can expect to see a shift away from headlines and toward more context.

I believe also we'll see a continued widening of the concept of investigative journalism. Another trend is to examine criticism of the press, to welcome the critics who have a beef, and to air their complaints, to look frankly for legitimacy in those complaints, and, if appropriate, to learn from them—all this in front of the viewer.—**Hugh Downs**, in a recent speech before the National Media Conference in New York.

Programming/Production

On the horizon: indies and affiliate look-alikes

While this year's NATPE International is using "The Next Horizon" as its theme and focusing on such pertinent matters as computers for programming, programming trends and emerging technologies, the next horizon for the industry will also be the merging of the idealogical approaches to syndicated programming between independents and affiliates. Of course, much of this has been happening all along, what with the rise of first-run ad-hoc networks, consortia, occasional networks and the like, over the past few years. But, according to various sources, the look-alike programming is fostering a look-alike image between both factions and is growing stronger.

Of course, the focal programming point is first-run product syndicated that makes sense and gets ratings, while delivering profits to the management. John von Soosten, outgoing president of NATPE International and vice president, director of programming, at Katz Television, sees a trend developing whereby affiliates are thinking more "independently," and are looking beyond the normal networks to whereby the beginning of the next decade they will be affiliated with several networks, not necessarily one of the three majors. "They may be affiliated with distributors, such as MGM/UA, Paramount and others which may have day and date feeds of movies or other kinds of programming created specifically for their networks."

Von Soosten believes these networks will have a primary station in each market, although it may be an indie in most cases because clearances are easier on indies than on affiliates. "But the affiliate as well will try to shore up a weak spot on its network schedule, whether it be once-per-week, on a nightly basis, or on an occasional basis as the need arises."

Of course, before a number of affiliates join these other networks with any consequence, they will have to examine the compensation they get from the networks vs. the money derived from local sales of the collective network, he points out.

As to the indies, they will become more like network affiliates, as more indies become "affiliated" with the non-wired networks such as the SFM Holiday Network, or the ad-hoc network set up by LBS Communications, according to von Soosten. Other recent surfacing indications that indies and affiliates are tending to look alike is the

recent forming of the New Program Group, a consortium of five station groups, consisting a "network" of both affiliates and independents, representing 32 outlets covering 45 per cent of the country (see NATPE story, this issue).

Another sign that it will be increasingly difficult to tell indies from affiliates is the welcome being given by both to new episodes being produced for syndication of cancelled network series, such as *Too Close for Comfort*, *Fame*, and now *What's Happening Again*, with perhaps *Oh, Madeline* down the line. Also, the sources see an more indies going the WQTV(TV) Boston route, signing with the three networks and airing their affiliates' preempted fare.

Phil Corvo, executive director of NATPE, sees two indications of the indie-affiliate look-alike prospects down the road. He says that what is surfacing is that affiliates appear to be accelerating their buying of off-network hours, for their early fringe hours of 4-6 p.m., and that affiliates are buying a lot of first-run syndicated product, particularly for access or for the daytime daypart.

Jack Fentress, director of programming for Petry National Television, says that some first-run syndicated programming has obtained better numbers on the indies than the network fare on the same time on the affiliates. "*Andrea Dorea*, for example, did exceptionally well, getting double ratings numbers for the independents, in several cases. So, I'm not certain whether it's even necessary for a network affiliate to run a special or series." In these cases, he points out, the indies preempted their usual fare, "so I'm not sure that it will be only the affiliates that will be doing the preempting, and carrying these glitzy shows."

In those cases, Fentress continues, the independent is more willing to part with a dollar, whether it's cash or barter in primetime, than the very conservative affiliate in the market.

Petry subsidiary series

Media Sales Corp., the syndication production and distribution subsidiary formed about six months ago by Petry Television, will make its programming debut at the NATPE International convention with four major miniseries and four one-hour holiday television specials. The subsidiary will have one booth on the floor of the Mosconi Center, while Petry Television as a rep company, will occupy a separate space on the floor

as well, making it the only rep company to have a dual presence this year at the convention floor. Katz Communications has also bought space on the convention floor, but only as a rep. Katz's sports syndication division, Kat Sports, was put under the guidance of LBS Communications, some time ago and will represent the division at the convention under its own banner. Blair Entertainment will exhibit its wares, as will Television Program Enterprises, division of TeleRep,



Strumwasser

on the floor as well. But the rep parent of each will not have floor space.

At Media Sales Corp., Alan Strumwasser, account executive, says that all the miniseries will be based on four Robert Ludlum and Ken Follett novels. The first first-run four-hour miniseries will be *The Matarese Circle*, available for the fall, and will be produced by HTV Ltd./U.K., in association with Edie and Ely Landau Inc.

After the Ludlum thriller, plans call for *The Man from St. Petersburg* to be made available for the spring, 1986, followed by *The Chancellor Manuscript*, for a fall, 1986, start; and the fourth will be *Triple*, for the spring, 1987. *Petersburg* and *Triple* are from Follett, and *Manuscript* is based on the Ludlum book. At this point, the marketing method was still being mulled.

Regarding the first-run specials, MSC will introduce a group under the umbrella of *The Astounding World of . . .*, during four holidays, notes Strumwasser. The initial one-hour will be *The Astounding World of . . . Miracles*, for viewing at Easter/Passover. For independence Day/July 4, *The Astounding World of . . . Heroes; . . . Ghosts for Halloween* in November, and . . . *Lovers*, for Valentine's Day, 1986. The specials will have similar network quality as other Landsburg/Grant productions, says Strumwasser. The specials will be available on a ad-supported basis. Six minutes will be national, and four for local sale in each title.

He notes that MSC's initial venture was back in June, 1985, when it was involved in syndicating Notre Dame

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games, Penn State and Pac-10 football, after the NCAA deregulation of college games was handed down by a ruling from the Supreme Court.

Strumwasser says the division is in the looking for additional product. He expects the miniseries to be offered at MIP TV.

Syndication shorts

D. L. Taffner will release *Keep it in the Family* for airing beginning in September. The British sitcom, which has 31 half hours, was the basis for *Too Close for Comfort*. *Family* joins three other series currently available from Taffner, *Man About the House*, *Robin's Nest* and *George and Mildred*.

MG/Perin Inc. is producing and distributing *Gateway to Liberty*, 75 30-second inserts for May availability. *Liberty*, which contains success stories by immigrants, is being sold for unlimited runs over the 18-month period leading to the centennial celebration of the Statue of Liberty. The series is sold via cash, and each insert is formatted with a four-second billboard and designed to carry a 30-second spot. Each program carries a tag, "Help save the Statue of Liberty."

Bert Parks has been chosen to host the *Mother/Daughter Pageant—1985*, two-hour special from Ideamasters, syndicators and subsidiary of Cunningham & Walsh. The special has already cleared more than 100 stations, representing 85 per cent of the country. Frankie Avalon headlines the talent lineup. The show features 22 mother/daughter pairs selected from regional events, competing for "tens of thousands of dollars" in prizes.



Bert Parks, host of "Mother/Daughter Pageant—1985," from Ideamasters.

Morning Stretch, half-hour strip in its fourth year in syndication via **Program Syndication Services**, is getting a new producer, Joanie Greggains Production Co., and some new features. These include on-location shootings at health resorts and cruise ships; theme celebrities and sports figures and theme weeks tied

to specific seasonal events. *Stretch* has been cleared in 95 markets, representing 70 per cent of the U.S.

The Bristol-Myers Co. has renewed *In Search of . . .*, half-hour series, for a 10th year. It's in 79 markets including 24 of the top 25.

A weekly half-hour syndicated show, *StarTime*, will begin production in February, with an air date in the late second or early third quarter. The show each week will feature a different celebrity host, who will develop the show around a particular theme. Mizlou Programming will handle clearances and sales, as well as being involved in the production.

LBS Communications has come up with a last-minute entry for NATPE. The company has added *Robotman and Friends*, a half-hour special for the spring, and as a 90-minute first-run special movie for the fall. **United Features Syndicate** is syndicating the *Robotman and Friends* comic strip in newspapers beginning in February.

D. L. Taffner's *Too Close for Comfort* has added 23 stations to its second year lineup of first-run episodes, bringing the total to 58, including 17 of the top 20 markets. Newest stations include WXXA-TV Albany-Schnectady-Troy, WJTV(TV) Jackson, Miss., KLRT-TV Little Rock, WLRE-TV Green Bay, WSIL-TV Cape Girardeau-Paducah and WICS(TV) Springfield-Decatur-Champaign.

King World's *Jeopardy!* has been renewed by 17 stations for the 1985-86 season, and three outlets have already bought the game show strip for a third season. First stations to renew include WLS-TV Chicago, WPVI-TV Philadelphia, WNEV-TV Boston (for a third year as well); KDKA-TV Pittsburgh, WPLG(TV) Miami, WBNS-TV Columbus, Ohio, and WTHR-TV Indianapolis. The last two also have renewed for a third year. Other stations include KXTV(TV) Sacramento-Stockton WNYT(TV) Albany Schnectady-Troy KOIN-TV Portland and KOMO-TV Seattle-Tacoma. Joining the lineup for the first time is KWCH-TV Wichita-Hutchinson, beginning in 1985-86.

Zooming in on people

Michael Newsom has been named southern division sales manager and **Jack Donahue**, western division sales manager at **Tribune Entertainment Co.** Also, Tribune has opened regional offices in Atlanta and Los Angeles. For the past year, Newsom was the regional sales director at Telepictures in Atlanta. From

1981-1983, he was southern representative at Gold Key Entertainment. Most recently, Donahue was vice president, western division, at Colbert Television Sales in Los Angeles. From 1982-1984, Donahue was vice president, western sales manager at Lionheart Television International. Before that, he was vice president, regional sales, at Lorimar Television.



Donahue

Newsom

Robert Murray has been named vice president, broadcast sales, and **F. Scott Conant**, director, broadcast sales, for **OCC Enterprises**, a division of Ohlmeyer Communications Companies. Murray joins OCC from the USA Network, where he was senior program/sales management account executive since 1982. Conant joins OCC also from the USA Network, where he was an account executive since 1982.

Peter Alex has been appointed vice president at **Gaylord Program Services**. Alex has had an extensive background in TV production and broadcast advertising communications.

John Herrin has been appointed vice president of the southern division at **ITC Entertainment**. His appointment comes on the heels of the return of Charlie Keys to ITC as vice president of the western division (*TV/RADIO AGE*, December 10). Herrin has been at National Telefilm and Associates, where he was vice president of midwestern and southeastern sales divisions.

Winthrop Knowlton has been elected to **Telepictures Corp.** board of directors, join in former FCC commissioner Abbott Washburn as an outside director. Knowlton is at present chairman of the board at Harper & Row. In addition, from 1982 to the present he was Henry R. Luce professor of ethics, business and public policy and director of the center for business and government at Harvard University. In addition to his duties on the Telepictures board, Knowlton is director of the Equitable Life Assurance Society of the U.S. and director of Cowles Media Corp., and director of BioTechnics, Inc.

Also at Telepictures, **Karl Kuechenmeister** has been named senior vice president at Telepictures Media. He joined TM in March, 1983, as vice

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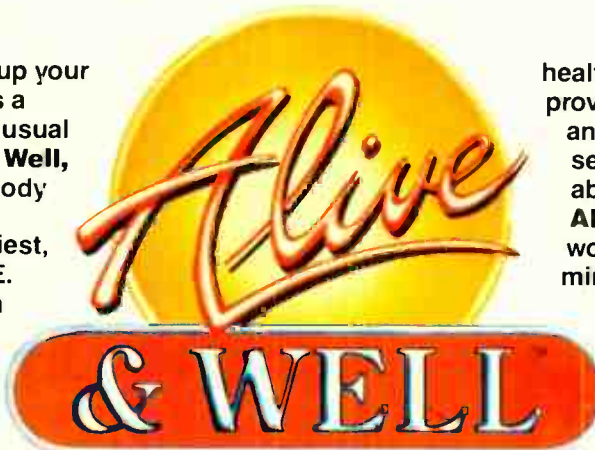
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Alive & Well gives today's woman the intelligent programming she wants—and you the intelligent alternative you need. So see us at NATPE, and check out the most provocative, informative and entertaining hour of the year. Produced

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AT NATPE:
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president, media sales. Before that, Kuechenmeister was vice president, daytime sales at the NBC Network.



Kuechenmeister

Ilene Kahn has been name vice president, program development, at **D. L. Taffner/Ltd.** Kahn has had extensive background in production and development for both broadcast and cable TV. Most recently, she was production executive at Home Box Office. Previous to that, Kahn was vice president, creative affairs, at Fryda Rothstein Productions, Kahn will headquarter at the Taffner Los Angeles office.

James Kraus has been promoted to vice president, northeast area, at **MCA TV.** Kraus joined the company in the newly established post of sales executive for the northeast area in July, 1982, following several years of television syndication sales experience.

Jack Fentress has been promoted to director of programming for Petry National Television. Fentress, a former vice president and general manager at Syndicast, came to Petry as program manager last April.

MPC to go to Hollywood

Metromedia Producers Corp. will relocate from Boston to Hollywood sometime in the first quarter of this year. The distribution arm, which includes domestic and foreign sales, research, contract services and video enterprises, will move to the division's home offices and programming and production headquarters at Metromedia Square. MPC's acquisitions and media sales departments will continue to operate from New York City.

Genesis Kentucky office

Genesis Entertainment has opened an office to handle its public television sales. The new division, to be based in Louisville, was launched by Jerry D. Weaver, vice president, public broadcasting for Genesis. For public television, Genesis handles the distribution of six of Time-Life major TV productions including *Wild, Wild, World of Animals*, currently seen in more than 60 markets.

Genesis Entertainment is a division of

Gannaway Enterprises. Genesis is also syndicating *Sale of the Century*, new strip game-show available this month. The network version is currently a daytime show in its third year on NBC.



Weaver

Monte Carlo Fest set

The 25th International Festival of Monte Carlo will be held February 5-16, and one of the highlights will be a new images forum, organized by the festival creators in collaboration with the Institute National de la Communications Audiovisuelle (INA). MIDEM has the mandate of delegate general. This year's fest represents a new stage in the development as well as in the broadcasting of new images, note the festival organizers. In the organizing as well as in the operating methods of certain business and professions, the festival committee and the INA have decided to emphasize the "operational phase."

According to the committee, "it has become necessary and important, through synthesized images, to show industries, service-oriented businesses and advertising companies the amazing expansion into new areas of application." To accomplish this, the festival will hold a number of events from February 5-8. These are seven sessions designed to discuss economic consequences as well as aesthetic approaches to where new images can be applied, via a panel headed by Gary Demos, technical director of Digital Production.

Also, there is an exposition composed of 40 studios, which will permit creative and graphic artists to experiment with the most modern equipment; and for the first time, a competition, organized by the INA in association with the Bull Group and the FNAC, called Pixel Prize—INA.

The competition is open to all video-graphic and cinematographic products utilizing one or more sequences of inorganic images. The pre-selection of entries will be made by the INA beginning January 15. Each product chosen will be voted upon, after presentations, on February 5 and 6, with the prizes awarded the day after.

Also on the agenda are the fiction (February 9-15) and the news program (February 12-15) competitions. *Something About Amelia*, from ABC, has been chosen as the American entry in the fiction category, and *The Silent Shame*, NBC Reports, and *Afghanistan*, CBS Spot News, in the news features and spot news, categories, respectively. The seventh International Film, Television and Video Market of Monte Carlo will be held February 9-15, with 145 screening rooms being provided. More than 400 companies from 70 countries will buy and sell and will seek co-production ventures. The Festival will close with a gala on February 16, when the Nymph prizes and awards will be presented.

Mudd to anchor news hour

Roger Mudd has been named anchor of the upcoming NBC News primetime *News Hour*. Although still in its development stage, the *NBC News Hour* is scheduled to begin in the second half of this year, and will be a Washington-based production with contributing reports from NBC News correspondents worldwide.

Mudd currently is a principal interviewer, with Marvin Kalb, on *Meet the Press*. Mudd joined the program in September, 1984. As chief political correspondent for NBC News, Mudd spent the latter part of 1983 and all of 1984 covering the national political scene. Before joining NBC News, Mudd was with CBS News for 20 years.

Group W campaign

Group W television stations will take the occasion of the NATPE convention to launch the first organ transplant and donor education campaign in the history of TV. The programming and promotion package will be free to any station attending the convention. Created in conjunction with KDKA-TV Pittsburgh, the campaign will be a totally integrated, news, public affairs programming effort aimed at raising public awareness of the importance of organ donation and at increasing such donations by the public.

The community service project, beginning in the spring, will involve both local and national PSAs, new series, feature stories for talk and magazine-formatted programs, promotion campaigns, print ads and a national toll-free hot line. In June, the campaign will culminate in a one-hour documentary, *Second Chance*, to be filmed at transplant centers across the country.

PRIME-TIME CHILDREN'S SPECIALS



Four one-hour Specials for the 1985-86 Season combining star power, excitement and educational values. Over 30 markets already sold to CHRONICLE, COX, FETZER, GANNETT, H & C COMMUNICATIONS, KNIGHT-RIDDER and POST NEWSWEEK. During the NATPE, see Betsy, Bob or Bill Behrens at 665 O'Farrell Street, Moscone Center.

BEHRENS PRODUCTIONS, INC.

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ACT opens award entries

Action for Children's Television has begun accepting submissions in two categories, programming and PSAs, for its 1984-85 Achievement in Children's Television Awards. Programs to be considered for an ACT award must be designed and directed to children or young adolescents and be part of an ongoing series of at least five new parts first aired between January 1, 1984, and December 31, 1984. A single children's "special" is not eligible for consideration, nor are programs less than 15 minutes in length.

Broadcasters and cablecasters who want to be considered for an ACT award in the program category should send ACT a sample 3/4-inch videocassette or radio tape of their programs (no promotional tape) together with photos from their production and any descriptive information. Each submission in the program category should be accompanied by a \$185 non-refundable entry fee as well as an entry form.

Exclusive ruling valid

A Federal District Court judge in the Northern district of California has ruled in favor of protecting the exclusivity provisions in syndicated TV programming licenses. The ruling, a first in a federal court, notes that such licenses do not violate the federal antitrust laws, and that the Bay Area exclusivity paid by KRON-TV San Francisco was valid.

The dispute centered on the ability of syndicated programming vendors to sell exclusive broadcast rights to the highest bidder within a particular geographic viewing market. The judge, Samuel Conti, entered summary judgment dismissing a treble brought under the Sherman act and filed against 11 defendants in 1980 by San Jose station KICU-TV, owned by Ralph C. Wilson Industries.

Wilson Industries claimed that TV stations in San Francisco and programming syndicators conspired to restrain trade unreasonably by agreeing to exclusive programming that includes "South Bay," rather than simply San Francisco and Oakland. Among other defendants were Paramount Pictures, Warner Bros. and Twentieth Century Fox Film Corp.

Baseball deals announced

The Los Angeles Dodgers and Metromedia Inc. have entered into a multi-year agreement whereby 20 Dodger home

games will be presented each year via pay cable and subscription television. The 20 home games will soon be offered to cable and STV systems. Also there will be a continuation of the Dodgers' and Metromedia's televising of Dodger road games on KTTV(TV) Los Angeles. Fifty road games will be involved during the 1985 season. The pay cable and STV games will not affect the telecasts of the KTTV(TV) road games. The Dodgers and Metromedia will coordinate the production, marketing and promotion of the 20 Dodger home games to be shown on pay cable and on STV.

In an unrelated development, The Oakland A's have returned to KPIX-TV San Francisco-Oakland via a three-year deal which unites the two organizations after a three-year hiatus. KPIX-TV was the TV home of the A's from 1974-1981. The station will broadcast 36 home and away games beginning this April. The schedule will include a mixture of primetime and weekend games.

SMPTE names Kennedy

Carlos Kennedy has been elected executive vice president, the Society of Motion Picture & Television Engineers. Kennedy, director of longrange planning for Ampex's audio-video systems division, began his term on January 1. He has been a member of SMPTE since 1964, and was named a fellow in 1979. Most recently he was secretary of the organization. He also serves as chairman of the conference committee, the progress report committee and the progress medal award committee.



Kennedy

Black Achievement special

The Sixth Annual American Black Achievement Awards, 90-minute syndicated special honoring black achievers, will again be sponsored by Miller Brewing Co., one of the charter supporters of the program. In addition, other major advertisers include Ford Motor Co., as well as AT&T and Hitachi. Stations in major markets which will carry the special include WPIX(TV) New York, KHJ-TV Los Angeles, KYW-TV

Philadelphia, WGN-TV Chicago, and WCVB-TV Boston. The special airs mid-December through February, which is National Black History Month. In the barter arrangement, stations get 12 minutes and a 72-second midbreak, and 11 minutes are for national sale.

Radio syndication

WEXI Jacksonville has become the premier station of the **Children's Radio Network**, whose goal is to present educational and entertaining programs that are not serviced by TV. The network's founder is William Osewalt.

TM Communications, Dallas, has newly-updated the exclusive availability of *The Presley Years*, 13-hour program special documenting the life and legend of Presley. The special captures Presley through his words and music and by the people who knew him. The program is timed to coincide with the late singer's 50th birthday on January 8.

Also marking Presley's birthday will be a special four-hour tribute by **United Stations**, via *Dick Clark's Rock Roll & Remember*. It will air on the 250 *Rock* affiliates, including 24 in the top 25 markets.

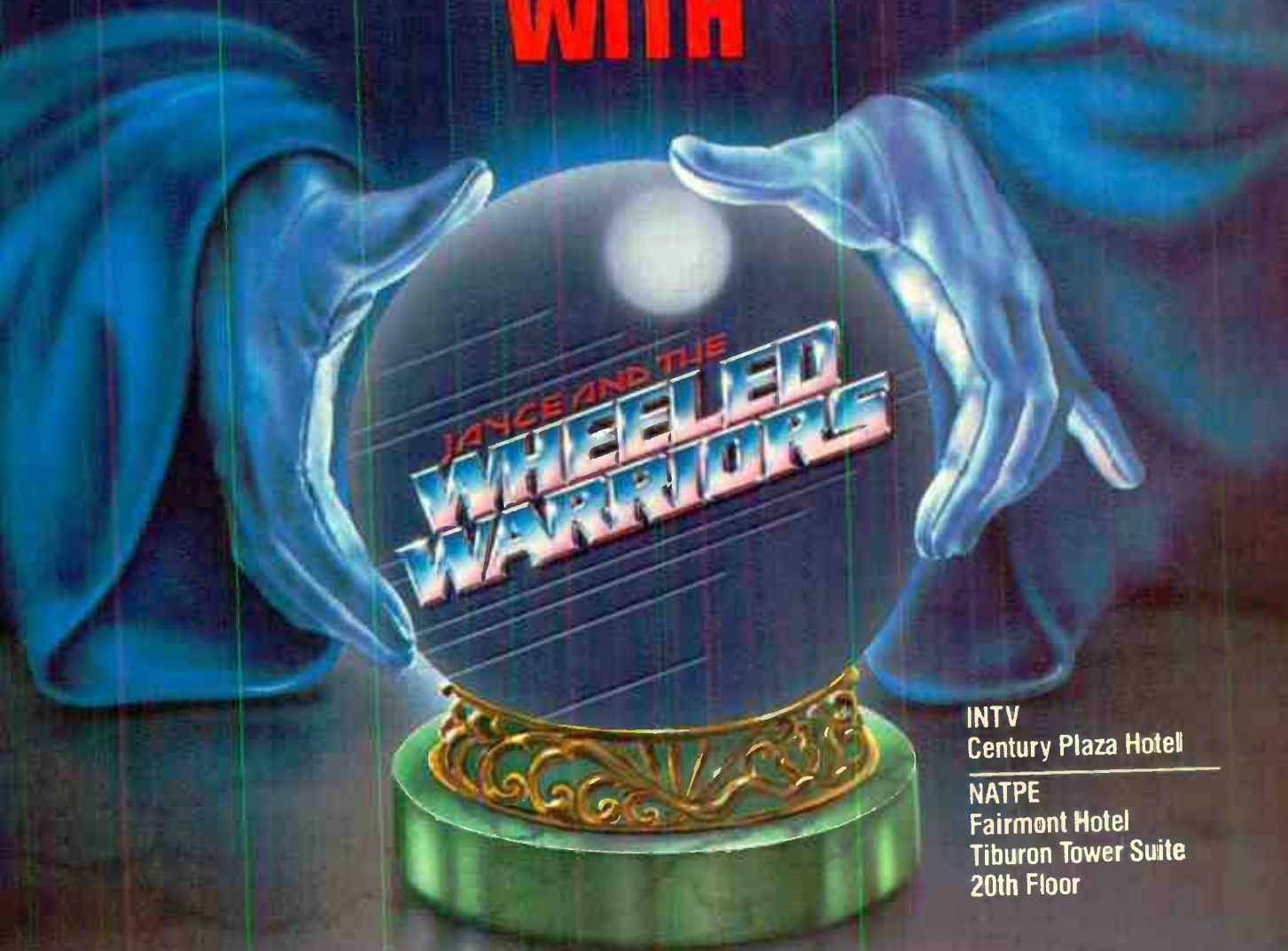
Burkhart/Abrams/Michaels/Douglas and Associates, Atlanta, has signed consultation agreements with DKM Broadcasting stations WUBE-FM Cincinnati, WMLX Cincinnati and WXYV(FM) Baltimore.

WMKM(FM) St. Augustine, Fla., will begin airing Bob Harper's contemporary adult format produced and syndicated by **KalaMusic**. KalaMusic, based in Kalamazoo, Mich., markets easy listening in both matched flow and category configurations as well as other formats. It serves more than 35 clients in the U.S., Canada, and Puerto Rico.

On Target, a new short-form radio feature, is now available from the **Progressive Radio Network**. *On Target* is a weekly series of five 60-second features covering lifestyle information in a "witty conversational style," is aimed at the 18-49 year-old demo, and is designed for use on all contemporary format stations. *On Target* is the fifth short-form offering of the PRN, which distributes *News Blimp*, *Laugh Machine*, *SoundAdvice* and *Computer Program*.

Gary Byrd has formed an independent radio production company, **WGBE Productions**. His first project is a weekly program, *Dance Music International*, and will be syndicated by **Radio International** for a March 1 debut. Among Byrd's credits are morning drive stint at **WBSL(FM)** New York and a hit British

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gospel program on BBC 1.

Dave Schulps, director of production at **MJI Broadcasting**, has been promoted to vice president of production. Schulps joined the network in January, 1982, as producer of *Rock Quiz*. He'll continue to produce *Metalshop*, the networks heavy metal magazine show.

Al Ham's Music of Your Life has added four new stations, and six stations have renewed the Life programming. New stations are *CHQT*, Edmonton, Alberta, *KMPC* Los Angeles, *KOCA-FM* Kilgore, Texas, *KGAA* Kirkland, Wash. The six stations renewing are *WXVW* Jeffersonville, Ind., *WLYC* Williamsport, Pa., *KLFF* Phoenix, *WEYZ*, Erie, *WCKK* Oshkosh and *WEJL* Scranton.

"Rock 'N' Hits" is the new name selected for **Satellite Music Network's** Top 40/CHR format. The format was known as *Rock America* and as *Kent Burkhardt's Contemporary Top 40/CHR*, after Kent Burkhardt of the Burkhardt/Abrams/Michaels/Douglas consulting firm. In addition to "Rock 'N' Hits," SMN offers the modern country "Country Coast to Coast"; the adult contemporary "StarStation," and the traditional "MOR/Stardust" formats. The network has 550 radio stations under contract, of which 458 are carrying the programming, while 92 stations are completing equipment installations.

Du-Pont-Columbia finalists

Twenty-one finalists have been selected as candidates for the 43rd Alfred I. du-Pont-Columbia University Awards in Broadcast Journalism. The winners of the 1983-84 awards will be named January 23, in a televised 90-minute program beginning at 10 p.m., over the Public Broadcasting Service. *WNET(TV)* New York, will produce the special. John Chancellor, NBC News senior analyst and commentator on the *NBC Nightly News*, will be master of ceremonies. Finalists were selected from more than 1,000 submissions by radio and television news directors, cablecasters and producers nationwide. The finalists in all categories follow:

RADIO—*KFGO*, Fargo, N.D., for *The Blizzard of '84*; *KOSU*, Stillwater, Okla., for *Selling the Public Spectrum*; *WCBS*, New York, for *The Phone Mess*. **CABLE**—Suburban Cablevision, Avenel, N.J., for *Right to Know: Hillside: a Desegregation Story*. **Small Market Television**—*WCAX-TV* Burlington-Plattsburgh, for *Patterns of Practice*; *WJXT(TV)* Jacksonville, for *The Smell of Money*.

Medium Market Television—*WJZ-TV* Baltimore, for *Baby Boom: The Pig in the Python*. **Major Market Television**—*KDFW-TV* Dallas-Ft. Worth, for *Emergency Call for Help*; *KRON-TV* San Francisco, for *Climate of Death*; Pamela Zekman and *WBBM-TV* Chicago, for *Elevator Rip-Off*; *WBZ-TV* Boston, for the I-Team; Gabe Pressman for *WNBC-TV* New York.

Network Television—ABC News for *World News Tonight: U.S./U.S.S.R.*; *A Balance of Powers*; ABC News for *Nightline*; CBS News for *60 Minutes: Lenell Geter's in Jail*; Brian Ross and Ira Silverman of NBC News; NBC News for *First Camera: Leader LaRouche*; The Documentary Consortium and PBS for *Frontline*; *WGBH-TV* Boston, and PBS for *Vietnam: A Television History*.

Independent Television Productions—Medvideo, Ltd., and Group W for *Whispering Hope: Unmasking the Mystery of Alzheimer's*; Quest Productions and PBS for *The First Fifty Years: Reflections on U.S.-Soviet Relations*.

Equipment notes

Microdyne Corp., Ocala, will supply a satellite radio distribution system to the Progressive Farmer Network, Starkville, Miss., which is expected to begin satellite distribution in January, using Westar III, transponder 2. The Single Channel Per Carrier System (SCPC) will consist of an uplink in Starkville and a downlink at 30 of the network's 90 affiliates. The PFN began operating in March, 1978.

The **Electronic Industries Association** has made available the "Mating Durability for Fiber Optic Interconnecting Devices," the EIA-455-21. The purpose of the new test method is to determine the effects of repeated matings and unmatings on the optical and mechanical characteristics of fiber optic connectors and other interconnecting devices.

Tektronix Inc., Beaverton, Ore., has authorized **Allied Broadcast Equipment**, the largest independent distributor of broadcast equipment in the U.S., to distribute a select group of its test and measurement products. These include the TM503, 506, and 515 mainframe power supply modules, the AA501 distortion analyzer, and the SG505 audio oscillator. Tektronix has also authorized the distributor to sell its 2213A and 2215A portable oscilloscopes, as well as a limited supply of accessories, including carts, cameras, and probes, for the 2200 portable oscilloscope line.

The **Private Satellite Network** has purchased three full KuBand uplink ve-

hicles from **GEC-McMichael**, Scottsdale. The vehicles will be used to expand GEC-McMichael's teleconferencing network. The Scottsdale operation is new, having been opened last month. The company is Britain-based and its product lineup includes antennas for business, TVRO, TV uplink and teleconferencing.

Bonneville Media Communications Salt Lake City, has equipped a second audio control room for video sweetening. Its newly remodeled studio A has been fitted with an audio kinetics Q-lock 310-3 synchronizer, an Ampex 1100 16-track audio recorder, and an MCI-one-inch format audio layback machine.

Robert L. Natwick has been appointed national sales manager of Ampex's Audio Video Systems Division. Natwick was northeast regional manager, for 18 months. Before joining Ampex, Natwick was with Canon, USA. At Ampex's magnetic tape division, **A. Franz Witte III** has joined the division as manager of market research and planning. He comes to Ampex from Weyerhaeuser Co., Tacoma, where he was manager of industry analysis, new and diversified businesses. At the same division, **Wm. Bruce Pharr** has been appointed manager of marketing communications. Pharr had been advertising manager at Fortel Inc., Atlanta. All division advertising, public relations show, trade show management, collateral and merchandising material are now under Pharr's supervision.



Pharr

Jim Hansen has been named national sales manager at Sony Video Communications. Hansen, a 10-year veteran with Sony Corp. of America, was manager, western division, playing a major role in developing western regional accounts. Before that, he was district manager in Florida.

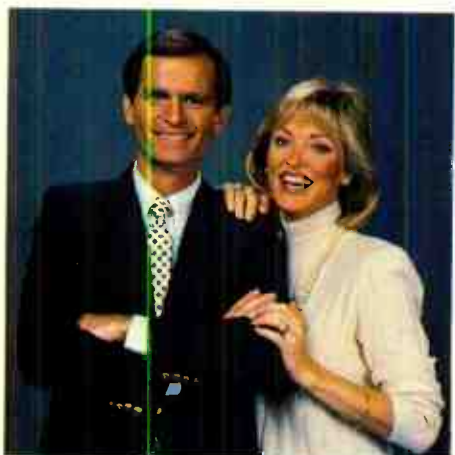


Hansen

"Good Company" Delivers What Other Shows Only Promise

3-4 PM*

	ADI R/Sh	METRO R/Sh	Share of time period			
			TW	W 18-49	W 18-34	W 25-49
GOOD COMPANY	7/33	8/42	53%	54%	56%	57%
Newlywed/Jeopardy	4/19	4/20	31%	22%	20%	22%
Rituals/One Day . . .	2/8	2/9	8%	10%	10%	9%
Scooby/He Man	4/20	4/20	8%	12%	10%	11%
Pink Panther/Popeye	1/6	1/7	1%	2%	3%	1%



Many new first-run shows promise big ratings. The trouble is, they rarely deliver. Good concepts are a dime a dozen. Remember the pitch on BREAKAWAY, RITUALS and THICKE OF THE NIGHT? At GOOD COMPANY we don't say, "we will". We say, "we do". Just look at our ratings for October '84. They could be yours next Fall.

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899 Market

Hubbard Entertainment

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(612) 642-4686

*Minneapolis-St. Paul, Oct '84 ARB

Commercials

Out on the farm

DeKalb AgResearch, Inc. an agricultural and natural resources company in DeKalb Ill., tapped several prominent broadcasters in its 1984 Oscars in Agriculture Program.

The rural-grown Oscars are presented to communicators as a means of recognizing excellence in the reporting of agricultural news. The award is generally recognized as one of the more significant agricultural communications honors.

Winners in the radio competition are as follows: single effort category, Taylor Brown, Northern Agri-Net, Billings, Mont.; non-farm category, Ian Creery, Canadian Broadcasting Corp., Toronto; honorable mention, Dan Modlin, Indiana Rural Network, New Palestine, Ind.; honorable mention, Robert Quinn, WHO Des Moines.

The television winners were: single effort category, Bruce Scheid, KTIV(TV) Sioux City; team effort category, five broadcasters (Jack Hill, Ray Scales, Gary Baugh, Bix Smith, Randy Hollis) with KAIT-TV Jonesboro, Ark.

DeKalb AgResearch has sponsored the Oscars in Agriculture program since its inception, in 1961.

BPME wants entries

Broadcast Promotion & Marketing Executives has issued a call for entries in its 1985 International Gold Medallion Competition. The advertising campaign submitted, must have been launched between January 1, 1984, and December 31, 1984. Entrants need not be members of BPME as long as the entry enhances the image of a television station, radio station, network program or distributor.

Tab for the entries is \$45 per single or campaign entry for BPME members and \$80 for non-members. Deadline is March 15. The package should be sent to BPME Gold Medallion Competition, c/o Department of Telecommunications & Film; San Diego State University, San Diego, Calif. 92182.

The spots and campaigns must be submitted on good quality (U.S. standard) 525 line NTSC 3/4-inch U-Matic videocassettes with no bars or tone, and have 10 seconds of leader.

The audio spots must be submitted at 7 and 1/2 IPS, on open reel 1/4-inch audio tape.

Gold awards will be presented at BPME's annual seminar that will be held June 6-9 with the Gold Medallion awards presentation scheduled for presentation on Saturday, June 8 at 6:30

p.m. in Chicago's Hyatt Regency Hotel.

Andy's cup runneth over



The Andy Awards, presented by the Advertising Club of New York, issued a call for entries last fall, anticipating its presentation in the spring, 1985. Thus far more than 6,000 entries have been received. Honorary Andy Chairman Wally O'Brien of J. Walter Thompson examines the entries.

DFS multinational advertising

Global advertising, a term that has been in the news much these past months, was deftly illustrated by Dancer Fitzgerald Sample on behalf of its client L'eggs Sheer Energy pantyhose. The idea for the 30-second spot was conceived in New York. The spot was filmed on location in Sao Paulo, Brazil, and the music added in Bogota, Colombia. Its target markets will be in South America and in Europe.

DFS copywriter Carol Krall created the seven-word theme line—"put on the power of sheer energy," which translates easily into a dozen different languages.

The storyboard, by art director Scott McNamara, features woman striding through a cityscape, turning on lights and cameras and bringing store mannequins to life as she passes them.

The woman lights up the whole city with her end-shot high kick. A giant L'eggs egg and a sheer energy sign are part of the panorama.

Like most multinational spots, the segment is long on action and short on copy, with a product that is both basic in its function and universal in its application.

Stephen Vengrove is the creative director, and Len Gelstein the creative

group head. The client was represented by Herve Roche, Latin American Manager for L'eggs and Vail Frost, director of L'eggs International.

Wellington Amaral of 5.6 Productions in Sao Paulo, directed the spot, while Toni-Velez Stroup, DFS' international producer, who is based in New York, oversaw the production. The production company is a Sao Paulo house called 5.6 Productions.

Helen Hayes for radio



Radio, which, over the last year, has figured prominently in some multi-million dollar multi media campaigns is getting another boost from an actress who has been called "the first lady of the American Theatre," Helen Hayes.

Hayes has agreed to record pro-radio commercials in conjunction with the Radio Advertising Bureau. (She currently has a Monday-Friday radio program, *The Best Years*, being heard on more than 200 stations nationwide).

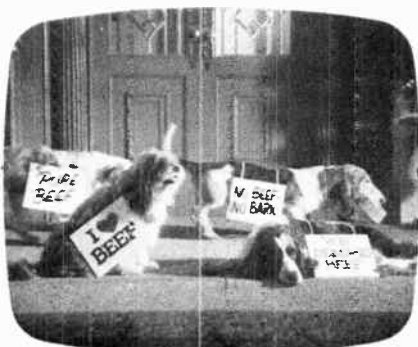
The spots, prepared by the RAB in conjunction with Gladney Communications, will compare radio's capabilities to that of newspaper and television.

One spot will discuss radio's value for getting the attention of targeted audiences, and all three spots will refer to radio stations' local sales managers, directing listeners to call them.

New campaigns

Carnation unleashes Mighty Dog

"Hydrant," a new commercial created by SSC&B and a trigger mechanism title, particularly when the spot involves a dog, could be one of the first blockbusters of the new year. The lavishly mounted commercial is on behalf of Mighty Dog, Carnation's new line of dog food.



Frame from *Mighty Dog*

Production values include director **Bill Tannen**, fresh from his stint as director of the feature *Flashpoint*, the theatrical feature starring **Kris Kristofferson** and **Treat Williams**.

The DOP on the spot is **Alan Daviau**, who served a similar function for **Steven Spielberg** on *E.T.*

The original score was composed by **Chesky Productions** and is performed by a 64-piece orchestra. **Jeff Devlin**, SSC&B's senior vice president and director of broadcast production, was the agency's point man on the scene. Creatives involved were art director **Ralph Palamidessi** and copywriter **Bruce Hopman**. **Stanley Schulman** was the associate creative director.

Star of the spot was a dog named **Scamper**, who has served as an extra in several animal commercials.



L. to r., **Wynn**, **Crosby** and **Layton** during *Golden Nugget* shoot.

Imero Fiorentino is known primarily as a lighting specialist, **Joe Layton** as a director/choreographer. Both have combined their talents in an offshoot company called **Jomero Productions**.

One of the first efforts of **Jomero Productions** is a zippy new spot on behalf of **Steve Wynn's Golden Nugget Casino**. Coming off a series of playful **Frank Sinatra** spots, this one shows dancer **Cathy Lee Crosby** going through a series of dips and turns.

Wynn continues as spokesman for the

Casino; the **Crosby** spot was one of four filmed by **Jomero**. **Tyoah Advertising**, the **Nugget** internal ad shop, came up with the concept. The art director was **Susan Lustig** of **Imero Fiorentino Associates**. The director of photography was **Donald Thorin**, who shot the film in a four-day location shoot in **Las Vegas**. **Jay Rubin**, of **IFA**, was co-producer with **Layton**.

One of the first commercials shot for stereo television was produced recently in **Atlanta** by **Burton Campbell**, **Atlanta-based ad shop**, and **Jayan Films**, a production company also based in **Atlanta**. The spot was on behalf of **Scripto's Erasable Insanity**. The production company used the facilities of **Video Tape Associates**, which, according to president **Ken Chambliss** has been geared to record in stereo for more than eight years.

"I knew it was only a matter of time before stereo came to television, and I didn't want to play catch-up when the time arrived," **Chambliss** says.

Though **NBC** plans to broadcast two shows in stereo this year, *The Tonight Show* and *Friday Night Videos*, there are barely a handful of stations that transmit in stereo and a small percentage of the population with stereo videos capable of receiving the signal. Thus far, the call for stereo commercials has not yet buffeted the industry, but the pace is beginning to quicken.

Ad makers

Meredith B&B senior vp

Copywriter **Brian Meredith** has been named a senior vice president of **Benton & Bowles**. He is the creative group head on the **Crest toothpaste** business for the shop.

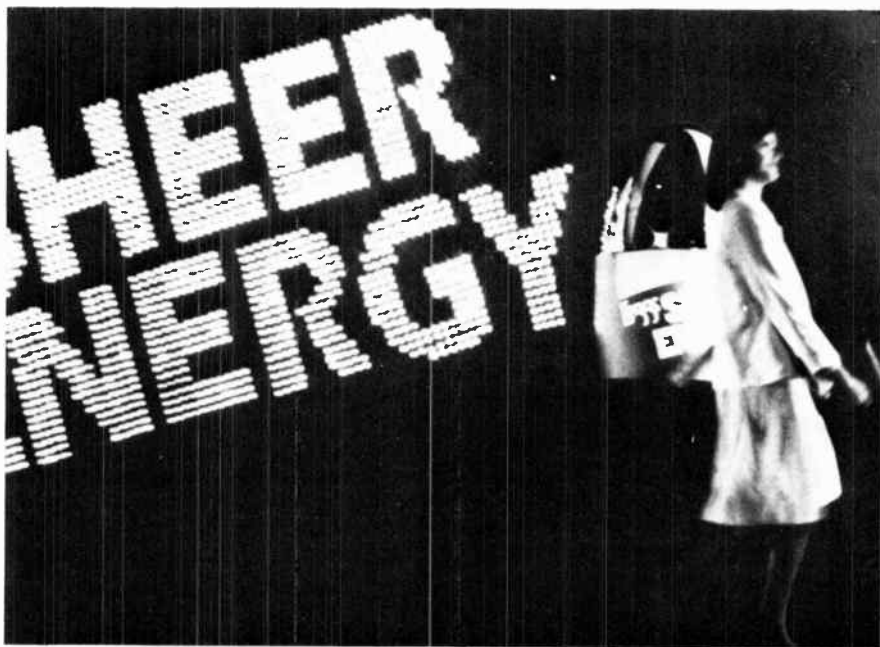
Before joining **B&B** in **September, 1983**, as a creative supervisor, **Meredith** served a seven-year stint with **McCann-Erickson**. The **British born Meredith** began his career as a creative group head of **McCann's Sydney, Australia, office**, serving **Coca-Cola, Johnson & Johnson** and **Nestle**.

Meredith was moved to **McCann's New York office** as a writer for its international task force, and in **1981** was named to head it up as vice president and creative director. He was promoted to creative director at **M-E** before leaving to join **B&B**.

Creative supervisors **Michael Shevack** and **Tony LaMonte** have been named vice presidents of **BBDO**.

Kenneth J. Majka has rejoined **Calet Hirsch & Spector** as executive vice president and creative director, according to **Peter Hirsch**, co-chairman and executive creative director of the advertising agency. He has been a prime mover in many of **Chas's** past campaigns.

Majka returns from **Ted Bates Worldwide** where, as senior vice presi-



Precursor of multinational spots is *DFS* entry for *Sheer Energy Panty Hose*. Concept was born in **New York**. Production was done in **Brazil**. Commercial will be shown in **Europe**.

Advertising Directory of Selling Commercials

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BANDELIER, INC., Albuquerque, NM

Million Dollar Movie • WOR-TV



LASZLO PRODUCTIONS, New York

D'Agostino • Jo Foxworth



GIFFORD ANIMATION, New York

Peoples Drug Stores • Ehrlich—Manes & Assoc.



BANDELIER, INC., Albuquerque, NM

Dencenz



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

WALA — TV • Mobile, Alabama



I — F STUDIOS, INC., New York

Magic Marker • Rapp Associates



KCMP PRODUCTIONS LTD., New York

WXYZ • Detroit



RODMAN INC., & GRFX PRODS., Darien, CT

dent and creative director, he worked on a wide range of accounts. He previously had been a staffer at Calet, Hirsch for seven years, beginning in 1977.

Two executive producers, **Charles J. Capuano** and **John Weaver** have been appointed vice presidents of **Young & Rubicam, Inc.**, according to **John McGarry**, executive vice president and managing director of Y&R New York.

Capuano joined Y&R in 1981, became a senior producer the following year, and in 1983 was named executive producer. Before joining Y&R, he spent 22 years with Compton Advertising, starting as an art director and leaving that agency as manager of its television production department.

Weaver joined Y&R in 1981 as senior producer, and in April of that year was named executive producer.

Before joining Y&R, Weaver was with Warwick, Welsh & Miller (now Warwick Advertising) as a senior producer, beginning in January, 1979. Prior experience was with D'Arcy MacManus & Masius, and with Tulchin Productions, the commercial production house.

David Francis, creative director of **Campbell-Mithun, Inc. Advertising**, in Minneapolis, has been named a senior vice president and appointed to the board of directors. Francis, who joined the agency in early 1984, had been a vice president.

Francis account assignments include Land O'Lakes, Better Homes & Gardens Real Estate, Kimberly-Clark new product development and new product development for General Mills' Minnetonka and Golden Valley divisions. Francis came to Campbell-Mithun from Needham, Harper & Steers/Chicago, where he served as vice president/group creative director.

Cathy Curran has joined **Goodwin, Dannenbaum, Littman & Wingfield, Inc.**, Houston-based ad shop, as a senior television producer. Curran moves to GDL&W from Leo Burnett in Chicago, where she had been a television and radio producer for the Leo Burnett Co.

James Dwyer has joined **Provandie & Chirurg, Inc.** Boston-based advertising agency as a copywriter. He formerly served in a similar function for Seafood Marketing, Inc.

Peter Serchuk and **Allen Gilburne** have been named senior vice presidents and creative directors of the **William Esty Co.**, reports **Charles Cilo**, executive vice president and director of creative services for the agency.

Serchuk was previously vice president

and creative director at D'Arcy, MacManus & Masius, where he was responsible for advertising of such brands as Budweiser, Michelob and Red Lobster restaurants. He will handle special projects for all William Esty clients.

Gilburne was previously with John Murray Advertising/Kornhauser & Calene, where he was senior vice president and creative director responsible for advertising for Whitehall Laboratories. He will work on Esty's Whitehall business, with emphasis on such brands as *Anacin* and *Dristan*.

Charley Gowl has been appointed senior vice president and associate creative director at Kenyon & Eckhardt, Inc. New York. He previously held a similar post at McCann-Erickson, Inc. and is a highly regarded advertising veteran, with senior creative stints at BBDO and J. Walter Thompson.

Commercial Circuit

Domenic Matrippolito has directed a pair of spots for McDonald's via Leo Burnett in Chicago. The national 30s are vignette pieces designed to get viewers to think of the halycon days of summer in the dead of winter.

Only show of product is in its use by the actors. In one spot the emphasis is on the hamburgers; the second commercial focuses on the french fries. Leo Burnett creatives on the shoot were Allen Klein, creative director. Walter LeCat was art director and Associate creative director on the *Fries* spot was Steve Nubie. Mal Edmonds produced both spots for the agency.

Veteran Director Lee Rothberg recently wrapped two spots for J. C. Penney Company, one marking the company's Founder's Day, the other, celebrating five million dollars in Jewelry sales. Penney booked the shoot directly, through its in house shop.

Manny Perez just completed a spot for Ray-O-Vac batteries, via FilmFair New York. Leber Katz is the agency. Jack Silverman was the creative director on the business. Sharon Hewitt wrote the copy, and the art director is Len Fink. Herb Miller and Tony Macchia produced for the agency. Larry Fox was executive producer for FilmFair.

R. Greenberg Associates of New York has wrapped a 30 second spot for *A Soldiers Story*, a new release from Columbia Pictures. Logo animation, that became the graphic for the entire television campaign was designed and directed by Kenneth Stytzer and shot by Bruce Morosohk. Marsha Lebbly wrote the copy, Vito DeSario edited, and Peter

Frankfurt produced. Columbia worked directly with Greenberg on the business.

Sid Myers has wrapped a 7Up stanza using spokesman Geoffrey Holder as a focal point for the proposition that you can never have enough 7Up on hand. Richard Fink was executive producer for Myers, and Jill Friedman line producer on the shoot. N. W. Ayer is the 7Up agency, and creative credits go to creative director Keith Gould; Copywriter Elin Jacobson and producer Jim McMenemy. The 30 second spot is schedule to run through the winter in major markets throughout the country.

DuRona Productions, via Geers Gross Advertising, has wrapped a commercial on behalf of the Michael Jackson doll. The 30 second commercial features the 12" replica of the rock entertainer. With the help of his young female friends, the doll walks and does splits. Barry Abrams of DuRona was director/cameraman and Nikki Abrams produced for the production house. DuRona also handled the post production work under the supervision of executive vice president Robert S. Marchetti.

Geers Gross creative credits go to Creative Director Larry Vine, Producer Sara Fader, Copywriter Sharon Glazer and art director Bruce Nelsom.

John Wassel, director for Ultramedia Productions has completed a package of three 30 second spots in three days for Michigan National Bank. The agency is J. Walter Thompson/Detroit.

Two of the commercials promote the client's bank card, through the escapades of an absent-minded middle aged couple, Madge and Donald. The third promote's the bank's Money Key Preferred Visa Card, and is reportedly a "takeoff" on American Express's *Do You Know Me* campaign.

Ed Krajewski was executive producer for J. Walter Thompson. Steve Kadjan was art director. Richard Smith was the creative director and Dan Cerullo wrote the copy.

For Ultra Media Productions. Bryant Ewing was executive producer. Bill Scarlet was line producer and Gary Galbraith was director of photography.

AFI Productions, via Richard & Edwards, Inc. has put together two 30 second spots for Coleco Industries. The spots will highlight two toys, the busy hauler, a five-wheel low cost pedal cycle, designed for infants one and one-half to four years of age; and the Koosa Power Cycle, a new transportation vehicle for the Koosa Cabbage Patch pet. Both toys will become available this spring. The

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national spots are scheduled for broadcast release at that time and no specific media schedule has been, as yet, announced by the Miami based agency.

Bill Randall helmed the two spots using an Arriflex 111. Creative credits for the agency include writer/creative director **Ed Mandell**, producer **Steve Tennyson**, and art directors **Dale Campbell** and **Herb Kepke**. **Scott Thoms** served as executive producer for AFI.

Another AFI shoot helmed by Randall features **Don Shula** in a insert shoot for **Ford Thunderbird**. Inserts for the running Thunderbird campaign are shot by AFI's Randall in Miami. **J. Walter Thompson** (Ford agency) creatives supervising the insert were Producer **Ed Krajewski**; **Art Director Bob Lyons**, writer **Jerry Semanson**, all jetted into Miami from JWT's Detroit office.

Triplane Films, Los Angeles based production house, has completed production on *Future MTV*, a 30-second-spot bowing two new products for Panasonic. Ted Bates is the agency. The music video commercial directed by Triplane's **Jane Simpson**, is destined for MTV, and plugs the clients *soundband*, a self contained stereo headphones, and *triple take*, a portable record player/radio/cassette player. **Joan Weidman** was producer on the shoot, **Gregg Heschong** was behind the lens, and **Jeff Meltzer** of *Nuchow Editorial* did the editing.

Seat belt campaign begins

Seat belts are mandatory in New York State this year. Drivers and passengers of automobiles licensed in New York *must* wear seat belts.

Theme for a public service campaign mounted by **Korey, Kay & Partners**, a New York based ad shop, is "get into the seat belt habit." Copy suggests people have been wearing seat belts of a type in a barber chair, and in a restaurant. Since New York is the first state to enact such legislation, and since the move has been effective in such heavily motorized countries as Sweden and England, **Korey, Kay** expects to roll out the campaign on a national basis as other states follow suit.

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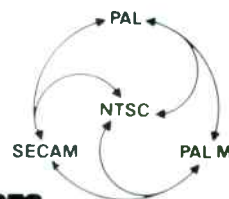
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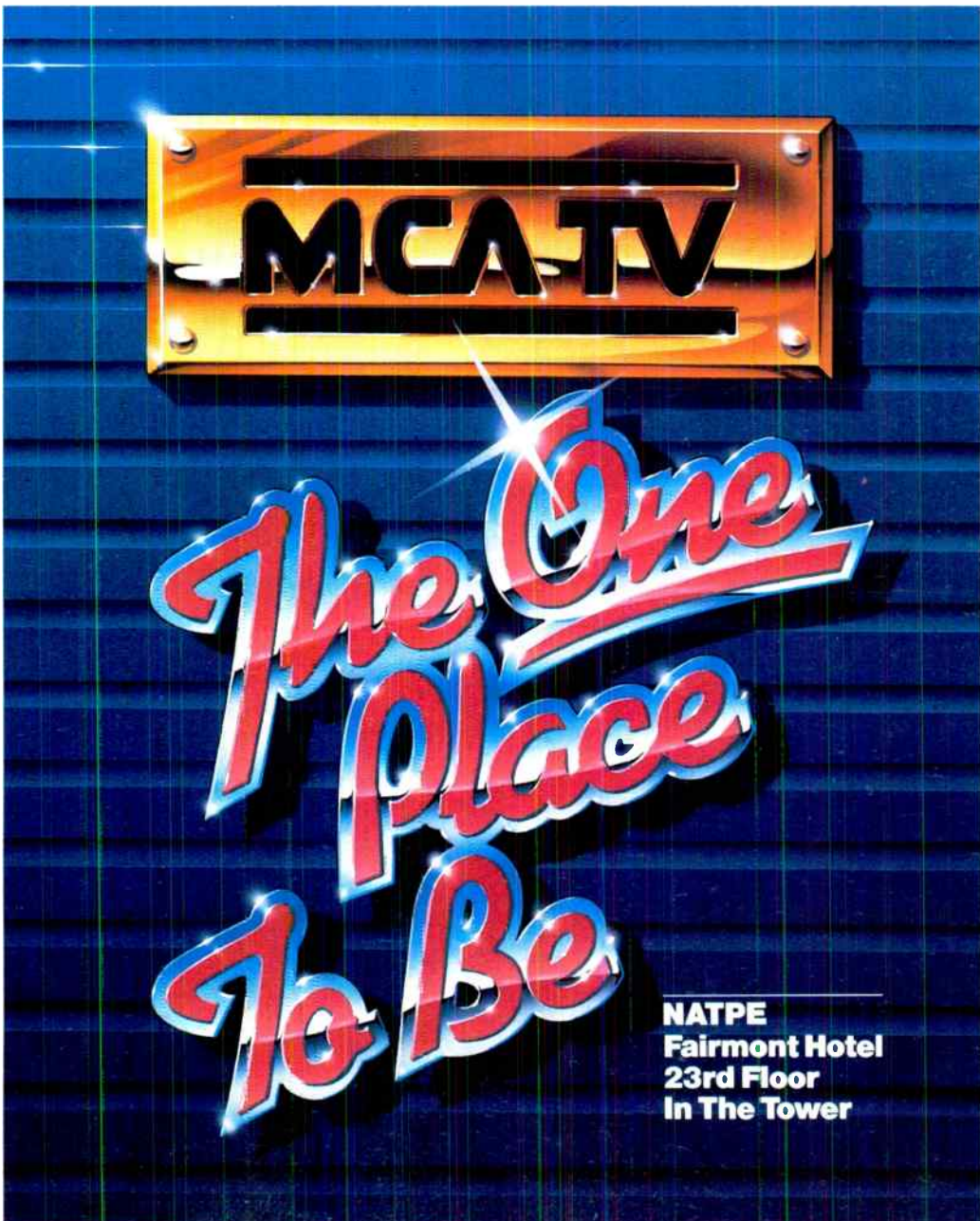
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NATPE Convention agenda A99

Exhibit Hall directory A4



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23rd Floor
In The Tower**

The image features a gold, rectangular sign with the letters 'MCA TV' in a bold, black, sans-serif font. Below the sign, the slogan 'The One Place To Be' is written in a large, stylized, red and blue cursive font with a 3D effect. The background is a dark blue wall with horizontal lines. In the bottom right corner, there is a white box containing the text 'NATPE Fairmont Hotel 23rd Floor In The Tower'.

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Game shows, animated product and movie packages lead list of offerings awaiting NATPE attendees

Attendees are going to this year's NATPE International convention in record numbers, despite its proximity to the INTV convention and the fact that several buyers polled believe the January date is too early to make decisions on future product. Nevertheless, front and center, in programming, will be an abundance of game shows, animated product and movie packages, with some other first-run product thrown in. First-run soaps and music video shows, which last year were plentiful, appear to be at a premium this year, while developing are revivals of canceled network shows.

As to the NATPE agenda, station group and rep meetings run all day Thursday, January 10, with the convention proper opening on Friday morning, January 11. A panel discussion with four FCC commissioners, "A View of Washington," moderated by attorney Michael Gardner, from 9:45 to 10:45 a.m., is followed by the NATPE general session/brunch from 11 a.m. to 1 p.m. NATPE president John von Soosten hosts this event, welcoming California State Assembly Speaker Willie Brown and MPAA president Jack Valenti, this year's keynoter. The exhibit hall at the Moscone Center opens at 1 p.m.

The Saturday schedule begins at 8:30 a.m. with a general session/breakfast featuring a NATPE/NAB joint seminar on "The Future of Children's Programming," with an introduction from last year's NATPE president, Stan Marinoff, director of broadcast operations, WISN-TV Milwaukee. Seminar moderator is Joan Lunder of ABC (*Good Morning America*) and the participants are Jack Blessington, CBS; John Claster of Claster Television; Thomas R. Dargan, KATU-TV Portland; Lew Klein, Gateway Communications; David Morgan, FACTS, Australia; Dr. Rosemary Lee Potter; and FCC Commissioner Henry M. Rivera. Also on the Saturday morning agenda are four workshops, all running concurrently from 9:45 to 11 a.m. "If You Can't Beat 'Em . . ." Computers For Programming," moderated by Dave Wilson, KRON-TV San Francisco. Participants will be Jan Cheney, VariCom; Andrew Flugelman, PC World; and Mike Jones of Jefferson-Pilot Data Systems. Workshop Number 2 is "Star Tech," billed as an update on emerging technologies. Moderator Harold Eady of Novo Communications, also president, SMPTE, leads the interchange among John J. Egan, DBS Association; William Koch of Eastman Kodak; Peter Kuyper, MGM/UA; Frank E. Liebert, WTTW(TV) Chicago; and Lee Shoblom, Community Broadcasters of America.

Another workshop showcases "Local Programming Success Stories," with participants Paul Dicker, WOWK-TV Charleston-Huntington; David R. Finney, WMAQ-TV Chicago; Paul LaCamera of WCVB-TV Boston; and Deb McDermott, KMBC-TV Kansas City. The moderator is J. Clifford Curley, WQTV(TV) Boston. Yet another workshop explores "New Program Alliances"—moderated by George Back of All American Television. Participants are Dick Block, Metromedia Television; Larry Gershman, MGM/UA; Jim Hayden, Local Program Network; Chuck Larsen, D. L. Taffner/Ltd.; LBS Communications' Roger Lefkon; and Lucie Salhany of Taft Broadcasting.

Affiliate meetings lead off Sunday at 8:45 a.m. Moderators are Stan Marinoff for ABC, Ann Miller, KPIX(TV)

San Francisco for CBS, and Bob Jones, KING-TV Seattle-Tacoma for NBC. Moderator for the PBS meeting is Natan Katzman, KQED(TV) San Francisco, and participants are Charles R. Allen, KAET-TV Phoenix; Ellis Brombert, WMHT-TV Albany-Schenectady-Troy; Trish Hibben of Chevron USA; John S. Porter, Eastern Education Network; and Marian L. Swaybill, WNET(TV) New York.

As for indies, the moderator is Joe Weber of WOFL-TV Orlando-Daytona Beach-Melbourne. Participants are Chick Alvey, KPHO-TV Phoenix; Art Hook, Media Central; Neil Kennedy, MMT Sales; Pat Kenney, Lorimar; and Paul Krimmier, KGMC-TV Oklahoma City. Participants in the international meeting are Willard Block, Viacom International; MCA TV's Bob Bramson; Bruce Gordon of Paramount Television International; Brian McGrath, Columbia Pictures TV International; and Lorimar's Ken Page. Michael J. Solomon of Telepictures is moderator.

Another set of four concurrent workshops fills the 10-11 a.m. time slot on Sunday. "The Awful Truth: Buying and Selling" is moderated by David Sifford of Centerpoint. Participants are Linda Des Marais, WCIX(TV) Miami; Alan Frank, WDIV(TV) Detroit, Jim Major, Petry Television; Chuck Swilling of WGN-TV Chicago; Barry Thurston, Embassy Telecommunications; and Joe Zaleski of Viacom Enterprises. Also: "Programming and Promotion: A Partnership," moderated by Farrell Meisel of Seltel, New York. Participants are Buz Buzogony, WLOS-TV Greenville-Spartanburg-Asheville; Frank Fletcher, WUAB-TV Cleveland; Tom Furr, Showtime/The Movie Channel; and Ann Pace, WJXT(TV) Jacksonville.

In addition: "Sports: Enough Already?" with moderator Robert Wussler of Turner Broadcasting System. Participants are Fred Botwinik, Katz Sports; Len Klompus, Metrosports; Zvi Shoubin, WPHL-TV Philadelphia; and Jerry Solomon from D'Arcy-MacManus & Masius.

A third set of simultaneous workshops is scheduled from 8:30-9:30 a.m. on Monday. "Would There Be First-Run Without Barter?," moderated by Joe Tirinato of MGM/UA. Participants are Michael Eigner, KTLA(TV) Los Angeles; Dennis Gillespie, Viacom Enterprises; Dan Greenblatt, LBS Communications; David Henderson, The Outlet Co.; Gary Scollard, MMT Sales; and Bob Turner of Orbis Communications. "Ratings: The Road to Riches" has Jay Isabella of TeleRep as moderator. The fourth workshop in the Monday series is Part II of "Local Programming Success Stories." Lon Lee, KCNC(TV) Denver moderates this installment and participants are Terry Dolan, KSTP-TV Minneapolis-St. Paul; Chuck Gingold, KYW-TV Philadelphia; Bob Jones, KING-TV Seattle-Tacoma; and Laurie Leonard, WMTV(TV) Madison.

A general session on Monday, from 3-4:30 p.m., focuses on "Programming Trends: The Endless Cycles." Gary Collins (*Hour Magazine*, Group W) moderates. The participants for the session are Bob Jacquemin, Paramount Television; Dick Colbert, Colbert TV Sales; Sid Cohen, King World; Judy Gerard, WTAE-TV Pittsburgh; Mel Smith, Tribune Entertainment; John von Soosten of Katz Television; and Gary Lieberthal of Embassy Telecommunications.

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Hot Rocks—"Gimme Shelter;" "Man Who Fell to Earth;" "Monty Python & Holy Grail;" "Jabberwocky;" "Heartland Reggae;" "Atomic Cafe;" "Marjoe;" "On Any Sunday;" "Pumping Iron;" "Return of the Seacaus 7."

Thriller—"Loophole;" "Silver Dream Racer;" "One Down, Two to Go;" "Big Score;" "Run Stranger Run;" "A Time to Die;" "Forbidden Cargo;" "39 Steps;" "Man on the Roof;" "Horrorplanet;" "I am the Cheese;" "Symptoms;" "Silent Madness;" "Tiger in the Smoke;" "2019, Fall Of New York;" "Natural Enemies;" "State of Siege;" "Z."

Jennifer's Journey—3 hours. Danny Wilson production. Also available complete as 7 half-hours or 1-hour/5 half-hours. Starring Denise Miller, David Elliot, Anthony Michael Hall.

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Great Comedy II—"All for Mary;" "Always a Bride;" "Bachelor of Hearts;" "Boy, a Girl and a Bike;" "Easy Money;" "Helter Skelter;" "Jumping for Joy;" "London Town;" "Meet Me Tonight;" "The Perfect Woman;" "Poet's Pub;" "The Sandwich Man;" "Tiara Tahiti;" "Traveler's Joy;" "Vice Versa."

Passport To Adventure—"All Cops Are;" "The Bad Lord Byron;" "Bitter Harvest;" "The Brothers;" "Caravan;" "Carnival;" "Diamond City;" "Eyewitness;" "Fame is the Spur;" "The Heart of a Man;" "The Kidnappers;" "Life for Ruth;" "Lost;" "Love Story (a.k.a. Cornish Rhapsody);" "Madness of the Heart;" "The Magic Bow;" "Men of Two Worlds (a.k.a. Witch Doctor);" "My Brother's Keeper;" "Never Let Go;" "Once a Jolly Swagman;" "Once Upon a Dream;" "Prelude to Fame;" "The Reluctant Widow;" "The Seekers (a.k.a. Land Of Fury);" "The Tawny Pipit;" "They Met in the Dark;" "They Were Not Divided;" "The Weaker Sex;" "When The Bough Breaks;" "Whirlpool;" "Woman for Joe;" "The Young and the Willing;" "The Young Lovers."

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Premier Showcase—10 92+ minute first-run theatrical features, titles include: The Hound of the Baskervilles; Little Moon & Jud McGraw; Medusa; Escape From Angola.

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Heroes & Heroines—15 first-run 92+ minute titles including "The Trojan Women," "Portrait of a Hitman," "Big Mo," "Lucky Star," "Playing for Keeps" and "Cruise Missile." Stars include Warren Oates, Katherine Hepburn, Vanessa Redgrave, Louise Fletcher, Christopher Plummer, Maggie Smith, Genevieve Bujold, Jack Palance, Rod Steiger, Ann Turkel and Elke Sommer.

Once Upon A Scoundrel—90-minute first-run feature starring Zero Mostel and Katy Jurado, A. Martinez.

Goldenrod—99-minute first-run feature starring Tony Lo Bianco, Donald Pleasence, Gloria Carlin and Will Darrow McMillan.

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Goldwater, the FBI, Army, Navy and Airforce have to say about UFO's; "Lady Vanishes," starring Elliott Gould, Cybill Shepherd, Angela Lansbury, Herbert Lom; "Take All of Me," starring Pamela Vincent, Richard Johnson, Maria Bell, Leonard John.

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718-746-4230
695 O'Farrell St.

Representatives: Terry Lynch, *p*;
Brian Davidson, *p*

Properties:

Hit City—30-minute, one-a-week, urban contemporary music/video show, hosted by Warren Eppo. 52 originals available for barter.

It's Been Done—30 minute, one-a-week comedy/variety series, each featuring a guest star. 39 originals/13 repeats available September '85.

Phillip Russell's Selling Television Advertising—3-hour sales seminar for local salespeople.

The Stillman-Grissmer Thriller Package # 1—20 horror/sci-fi features, 19 in color.

Stillman-Grissmer Action 7—7 action/adventure features, 4 in color.

Holiday Hints—24 50-second program inserts on how to prepare for the Christmas holidays with a minimum of stress.

**BROADCAST INFORMATION
BUREAU**

100 Lafayette Drive
Syosset, NY 11791
516-496-3355
Telex: 6852011
471 Union St.

Representatives: Avra Fliegelman

Services:

Publishers of research source books

pertaining to everything available on film or tape for television.

BROADCASTING MAGAZINE

1735 DeSales St., NW
Washington, DC 20036
202-638-1022
641 O'Farrell St.

BROADCAST MAGAZINE

32-34 Great Marlborough St.
London W1
England
(01) 439 9756
494 Union St.

**BROADCAST MANAGEMENT
PLUS, INC.**

P.O. Box 233
Los Altos, CA 94022
415-949-2385
19A Washington St.

Representatives: Glenn M. DeKraker, *chmn*; Roger Cooper, *p*; David Ludwig, *vp, mktg*; John Morris, *southern reg mgr*

Services:

Converts Arbitron and NSI computer tapes to floppy diskette and provide software to allow station to perform many kinds of program and sales research, in-house, on micro computer. Applications allow evolution of syndicated programs, strength, audience trends, rankings, and age profile. Create instant color graphics on screen and in print.

BSW VIDEO, INC.

3355 Bee Cave Rd.
Suite 301A
Austin, TX 78746
512-480-8158
306A Anza St.

Representatives: Shaun White, Ginny Simone.

Property:

Travel Pass—52 half-hour weekly magazine episodes. Each week features a different travel destination around the world.

**BILL BURRUD PRODUCTIONS,
INC.**

1100 South LaBrea Avenue
Los Angeles, CA 90019
213-937-0300



Mr. Burrud

Representatives: Bill Burrud, *chmn of the bd*; John Burrud, *p*; Curt Marvis, *vp*

Properties:

- The Amazing World**—four one-hour specials.
- Animal World**—147 half hours.
- Wildlife/Adventure**—78 half hours.
- World of the Sea**—26 half hours.
- Safari to Adventure**—160 half hours.
- The Secret World of Reptiles**—two-hour feature.
- Vanishing Africa**—two-hour feature.
- The Great American Wilderness**—two-hour feature.
- The Amazing Apes**—two-hour feature.
- Predators of the Sea**—two-hour feature.
- Creatures of the Amazon**—two-hour feature.
- Devils Mountain**—two-hour feature.
- Treasure Chase**—two-hour feature.
- Man against the Sea**—two-hour feature.
- The Carnivores**—two-hour feature.
- Mysterious Miniature World**—two-hour feature.
- The Last Ark**—two-hour feature.
- Wonderful World of Travel**—26 one hours.
- Animals Are the Funniest People**—one-hour special.
- New! Animal World**—105 half hours.
- Wonderful World of Adventure**—26 half hours.

CABLE FILMS

Country Club Station
Kansas City, MO 64113
913-362-2804
913-362-8375



Mr. Miller

Representatives: Herbert Miller, *p*

Properties:

- Cable Classics**—250 motion pictures from the 1930's and 1940's, classic and vintage. Aside from 16mm prints, CF distributes all features on 1" videotape, 3/4" U-Matic formats and PAL/SECAM overseas. Clients include STV, LPTV, MDS, SMATV, PBS and Commercial TV.
- Farewell to Arms**—starring Gary Cooper & Helen Hayes.
- Meet John Doe**—starring Gary Cooper & Barbara Stanwyck.
- It's a Wonderful Life**—starring James Stewart, Lionel Barrymore.
- This Is the Army**—starring Ronald Reagan, George Murphy.
- Santa Fe Trail**—starring Ronald Reagan, Errol Flynn.
- Our Town**—starring William Holden, Martha Scott, Thomas Mitchell.
- Cyrano de Bergerac**—starring Jose Ferrer.
- Private Life of Henry VIII**—starring Charles Laughton.
- The Little Princess**—starring Shirley Temple, Cesar Romero.
- A Star Is Born**—starring Janet Gaynor, Frederick March, Adolph Menjou.
- Of Human Bondage**—starring Bette Davis, Leslie Howard.
- Little Lord Fauntleroy**—starring Mickey Rooney, Freddie Bartholomew.
- Birth of a Nation**—starring Lillian Gish, Donald Crisp, Mae Marsh.
- Sidewalks of London**—starring Charles Laughton, Vivien Leigh, Rex Harrison.
- Pepe Le Moko**—starring Jean Gabin.
- Yojimbo**—starring Toshiro Mifune.
- The General**—starring Buster Keaton.
- As You Like It**—starring Laurence Olivier.
- His Girl Friday**—starring Cary Grant, Rosalind Russell.
- Inspector General**—starring Danny Kaye, Elsa Lanchester, Walter Slezak.
- The Man Who Knew Too Much**—starring Peter Lorre.
- Gulliver's Travels**—1939, animated feature.
- Tarzan the Fearless**—starring Buster Crabbe, Jacqueline Wells.
- Phantom of the Opera**—starring Lon Chaney, Sr.

Night of the Living Dead

Hunchback of Notre Dame—1923, starring Lon Chaney.

The Outlaw—starring Jane Russell, Walter Huston.

CAMELOT ENTERTAINMENT SALES

150 East 58th St.
New York, NY 10155
212-319-1900
57 Mason St.



Mr. Levy

Representatives: Rick Levy, *p*; Steve Hirsch, *d, adv sls*; Joseph Weinfeld, *d, stat sls*; Allen Imfeld, *ae* Marsha Diamond, *d, research*.

Properties:

- Wheel of Fortune**—39 weeks first-run, 13 weeks repeat.
- Jeopardy**—39 weeks first-run, 13 weeks repeat.
- Merv Griffin Show**—46 weeks first-run, 6 weeks repeat.
- Little Rascals Christmas Special**—half hour.
- Headline Chasers**—39 weeks first-run, 13 weeks repeat.

CANNON TELEVISION DISTRIBUTION

6464 Sunset Blvd.
Suite 1150
Los Angeles, CA 90028
213-469-8124
94 California St.

Representatives: Menahem Golan, *chmn*; Yoram Globus, *p*; Micky Hyman, *coo*; John Pardos, *d of tv sls*.

Properties:

- Dayan**—6 hour mini-series based on the autobiography of Moshe Dayan, teleplay by Millard Lampel.
- The Assisi Underground**—4 hour mini-series based on true incidents during the Nazi occupation starring Ben Cross, Maximilian Schell, James Mason, and Irene Papas.
- The Sea Hawk**—4 hour mini-series adapted from Rafael Sabatini's classic

masterpiece and written by Edward Anhalt.

The Nat King Cole Story—2 hour special starring Al Jarreau.

Battle of the Sexes—exciting half-hour strip game show with men and women competing against each other for cash prizes.

Breakdance—You Can Do It—one-hour special with scenes from the Cannon smash hit, "Breakin'."

I'm Almost Not Crazy . . . John Casavetes: The Man and His Work—one-hour incisive portrait of the director with scenes from a number of his films including the latest Cannon release, "Love Streams."

Le Mans '84—all the danger and excitement of the famed grand prix race in a one hour special.

Making the Grade—new comedy with young sensation, Judd Nelson.

The Funniest Man in the World—90 minute Charlie Chaplin biography with clips from his best known shorts.

Premium Package—12 prime time films including "X-Ray," "Treasure Seekers," "Joe" and "The Swap."

Challenge I & II—16 action adventure films including "Operation Thunderbolt," "God's Gun," "The Great Skycopter Rescue," and "Commando Squad."

Heartwarmers—family oriented features including "Lupo," "One More Chance" and "Gregorio."

Flirtation—19 wild and witty films especially edited for television including "The Happy Hooker," "Gas Pump Girls," "Slummer Party" and "Naughty Wives."

Johhny Mack Brown—27 one hour western features starring the perennially popular cowboy.

CAPITAL CITIES TELEVISION PRODUCTIONS

4100 City Line Avenue
Philadelphia, PA 19131
215-878-9700
105 Broadway

Representatives: Charles Keller, *vp, gen mgr*; William Mulvey, *d of mktg*; John Toutkaldjian, *d of stat serv*

Properties:

Buchanan High—4 30-minute programs. The staff of Buchanan High's newspaper are the focal point of this series of original dramas that explore the dilemmas and complexities today's young people face. Suicide, sexuality, self esteem and peer relationships are

explored with a continuing cast of characters including Ike Eiseman, Sherry Hursey and Bruno Kirby.

The Juggler of Notre Dame—one-hour Christmas special starring Merlin Olsen, Milenda Dillon, Patrick Collins and Carl Carlsson as the Juggler.

Capital Cities Special Reports—one-hour documentary special, March 1985, on the high school dropout problem.

CARDEN & CHERRY

1220 McGavock St.
Nashville, TN 37203
615-255-6694
725 Pine St.

Representatives: Beverlie Brewer, Carmon Moon

Properties:

Ernest—promotion campaign for news programming or station ID.

Hey Vern: It's My Family Album—one-hour comedy special.

CARIBBEAN PROGRAMME SERVICES LTD.

1/2 John Prince's Street
London W1M 9HD
England
01-491-4997
Telex: 299509

Representative: Richard Blayney, *chmn*

GEORGE CARLSON AND ASSOCIATES

113 Battery St.
Seattle, WA 98121
206-623-8045



Mr. Carlson

Representatives: George Carlson

Properties:

The Traveler/Northwest Traveler—184 half-hour true-life travel-adventures featuring journeys to all countries and island groups of the world.

CARROUSEL PRODUCTIONS, INC.

116 Mason St.
Greenwich, CT 06830
203-622-6637
565 Powell St.

Representatives: Norbert Auerbach, *p*; Shelby Larsen, *exec vp*; Allen Jackson, *d of sls, pay TV & home video*; Susan Martingano, *d of synd sls*.

Properties:

What's Cookin'—1400 85-second inserts. A gourmet's guide to food and wine with renowned expert Burt Wolf, taped on location.

A Merry Mirthworm Christmas—half hour, animation.

A Mirthworm Surprise—half hour, animation.

The Great Mirthworm—half hour, animation.

The Mirthworms on Parade—half hour, animation.

SANDRA CARTER PRODUCTIONS INC./IFS

44 W. 63rd St.
New York, NY 10023
212-246-0600



Ms. Carter

Properties:

Women of the World—13 half-hour series on women and two-hour special.

Yesterday Live—one-hour dramatic series.

Rx for Your Health—60 22-second shows on health and prescription tips.

Make It Easy in Your Kitchen—52 twenty-second cooking features starring Laurie Burrows Grad.

Growing Strong—half-hour daily program aimed at the 50 plus market.

Eight Days of Chanukah—8 1-minute spots on Chanukah.

Chapters in Black American History—20 1-minute vignettes of Black History.

Traditions of Easter—15 1-minute spots on Easter.

Wine Tips—20 30-second spots with Bob Hope.

Jewelry Commercials—with Virginia Graham.

Rock Quiz—52 22-second questions and answers.

Tax Tips—35 22-second inserts on how to save money around tax time.

CASH PLUS INC.

22 South Ninth St.
Suite 2200
Minneapolis, MN 55402
612-347-6900

Representatives: Dale Applequist, *ptn*; Chuck Percival, *ptn*; Julie Golden, *prog ops d*

Properties:

Music, variety and all family specials for trade and barter.

CASSANDRA

1290 Avenue of the Americas
New York, NY 10104
212-708-7500
181 Market St.

Representatives: Ann Rosenberg, Dave Traylor

CASTLE HILL TELEVISION

1414 Avenue of the Americas
New York, NY 10019
212-888-0080

815 Amherst Ave.
Los Angeles, CA 90049
213-820-8319
12 Washington St.



Mr. Schlossberg

Representatives: Julian Schlossberg, *p & ceo*; Beverly Irby Schlossberg, *exec vp*; Alix K. Horland, *exec d, synd*; Barbara Karmel, *sr ae, synd*; Milly Sherman, *sls serv d, ae*; Loretta Woodruff, *researcher, ae*; Anthony Potenza, *cinema serv d*; Edy Schackell, *west rep*.

Properties:

Castle Hill Volume 1—package of 12 first-run color movies. Major star names include Charles Bronson, Jac-

queline Bisset, Robert Preston, Richard Burton, Harvey Keitel and Max von Sydow. Titles include Bruce Beresford's "Beaker Morant," "The Nesting," "Honor Among Thieves," "Cat & The Canary," and "Going Hollywood—the 30's," with rare footage of Clark Cable, Mae West, Laurel & Hardy, Joan Crawford and other superstars of the era.

Made in Hollywood, USA—highlights include The Marx Brothers in "A Night in Casablanca," Alfred Hitchcock's "Foreign Correspondent" starring Joel McCrea, the original Jack Benny/Carole Lombard "To Be Or Not To Be," Humphrey Bogart, Leslie Howard and Joan Blondell in a re-discovered backstage-Hollywood gem, "Stand-In." Also, John Wayne in two John Ford classics, "Stagecoach" and "Long Voyage Home," and Henry Fonda and Sylvia Sydney are a Bonnie & Clyde couple in Fritz Lang's "You Only Live Once."

Fright Night—package of 16 suspense-and-horror tinglers. Joan Collins, Judy Geeson, Mora Shearer and Anna Massey are among the headlines. Christopher Lee and Peter Cushing lead the parade of evil types. Other stalwart stars include Bernard Lee (famed as "M" in the James Bond movies), Donald Pleasance and Richard Greene. Titles include the psychological thriller "Peeping Tom," "The Brain," plus other chillers like "Castle of Fu Manchu," "Fear in the Night," "Circus of Horrors," "Tower of Terror" and "Unearthly Stranger." Extra added attractions for film-buyers: Andy Warhol's campy "Frankenstein" and "Dracula."

C. B. DISTRIBUTION

141 El Camino
Suite 110
Beverly Hills, CA 90212
213-275-6114
33 Sutter St.

Representatives: Bob Wright, *exed d*; Wayne Baruch, *d admin*; Jo Anne Leighton, *d sls*; Linda Ross, *stat rels*.

Property:

Carol Burnett and Friends—150 half-hour comedy shows, available for syndication. Starring Carol Burnett, Harvey Korman, Vicki Lawrence, Tim Conway, and many guest stars. All shows are in color.

CBC ENTERPRISES/LES ENTERPRISES RADIO-CANADA

P.O. Box 500, Station A
Toronto, Ontario
Canada M5W 1E6
416-925-3311
870 Market St.

Representatives: Paul Cadieux, *gen mgr, CBC Enterprises/Les Enterprises Radio Canada*; Martha Burke-Hennessey, *mng d, U.S. sls*; Cyd Longo, *sls exec, U.S.*; Donna-Lee Lyons, *mgr, Caribbean & U.S. sls admin*; Carmel Kidd, *sls asst, Caribbean & U.S. sls*.

Properties:

Beachcombers—250 30-minutes, series.

Flappers—43 30-minutes, series.

Hanging In—26 30 minutes, series.

Judge—30 30 minutes, series.

King Of Kensington—111 30 minutes, series.

For the Record—26 60 minutes, series.

Seeing Things—26 60 minutes, series.

I'll Get There Somehow—documentary.

Planet For the Taking—documentary.

The Lifer and the Lady—documentary.

Marshall McLuhan—documentary.

Charlie Grant's War—drama.

Gentle Sinners—drama.

Labour Of Love—drama.

Grand Piano—cultural.

L'Astronaute—cultural.

The Micado—cultural.

The Gondoliers—cultural.

CBN SYNDICATION, INC.

CBN Center
Virginia Beach, VA 23463
804-424-7777, ext. 2300



Dr. Clark



Mr. Newton

Representatives: Dr. David Clark, *vp mktg*; Norman C. Mintle, *prom mgr*; Steve Newton, *grp synd mgr (West Coast)*; John McEntee, *Central & East*; Ed Nashatka, *South & East*

Properties:

Another Life—the continuing drama

with an exciting difference. With five half hour episodes available each week, the show features a top-notch cast. The compelling story line gives positive viewpoints on today's problems.

XPOSE—The candid, new mini-series that explores the pornography industry as never before. The five one-hour episodes are narrated by celebrities such as Efrem Zimbalist, Jr. See features on child porn and actual footage inside sado-masochistic torture chambers. Incisive interviews with actors, dancers, victims, and businessmen involved in the industry. Available as a series or in one-hour special features.

Superbook!—this animated special children's series appeals to audiences of all ages. Dubbed in English, 26 half-hour episodes are available. Produced by one of the largest animators in Japan.

Update News—up-to-the-minute news breaks, seven times a day. Find out the latest news in 90-second breaks with a 30-second commercial midbreak.

The 700 Club—90-minute daily magazine-style show hosted by Pat Robertson continues to practice its unique blend of investigative reporting and compassionate programming.

The Flying House!—the latest animated masterpiece of family entertainment. Three lively children and a rollicking robot soar through 52 half-hour episodes into the past to witness some of the most inspiring times the world has ever known.

"Don't Ask Me Ask God"—original and refreshing prime time entertainment that boldly tackles profound questions never before posed on the TV screen. A provocative mix of discussion and dramatic segments. This one-hour special includes Hollywood stars such as Ben Vereen, Ned Beatty, Ruth Buzzi, Tony Danza, Steve Allen and Jayne Meadows, just to name a few.

**CBS BROADCAST
INTERNATIONAL**
51 West 52 Street
New York, NY 10019
212-975-8585
Telex: 662101 CBINY

Hill House
6 Albemarle Street
London W1X 3HF
England
(01) 493-1256
Telex: 266415 COLINT

45 Charles St. East
Toronto, Ontario
Canada M4Y 1S2
416-926-8115

Fairmont Hotel
Nob Hill Suite



Mr. Eger



Mr. Kane

**CBS BROADCAST GROUP/
WORLDWIDE ENTERPRISES**

51 W. 52nd St.
New York, NY 10019
212-975-8585
Telex 662101 CBINY

Hill House
6 Albermarle St.
London W1X 3HF
United Kingdom
(01) 493-1256
Telex: 266415 COLINT

45 Charles St. East
Toronto, Ontario
M4Y 1S2
Canada
416-926-8115

Fairmont Hotel
Nob Hill Suite

Representatives: John Eger, *sr vp*; Gene Mater, *vp, admin & policy*; Joseph Bellon, *vp, mng d, prog & mktg develop*; Haidee Granger, *vp, prod & acquist*; Joseph Dicerto, *d, adv & prom*; Albert Crane, *vp, info & cable entertainment*. *CBS Broadcast International:* Art Kane, *vp & mng d*; Jim Landis, *d, intl sls*; Maria Komodikis, *d, news serv mktg*; Nina Renaud, *d sls admin*; Barbara Cioffari, *sls exec*; Rainer Siek, *mng d, Europe*; Sonja Mendes, *sup, Europe*; Reg Baker, *vp, mng d, Canada*.

Properties:
Storybreak—13 30-minute animated episodes.

Mills Family Saga—3 90-minute episodes, and 1 60-minute episode. For children.

Orphans, Waifs and Wards—60-minutes, for children.

Help Wanted—60-minutes, for children.

Faces of Culture—24 half-hours, documentary.

CBS News Special: The War Years—60 minute documentary.

Adventure—10 one-hour episodes, documentary.

The Twentieth Century—222 half-hour episodes, documentary.

Passport To Extinction—one-hour documentary on endangered species.

American Parade—7 one-hour episodes, drama.

Ben Franklin—4 90-minute episodes, drama.

My Wicked, Wicked Ways: The Legend of Errol Flynn—3-hour feature.

He's Not Your Son—2-hour feature.

He's Fired, She's Hired—2-hour feature.

First Steps—2-hour feature.

Threesome—2-hour feature.

Coast To Coast—30-minute segments, magazine format, continuing series.

NBA on CBS—professional basketball.

PGA Tour on CBS—professional golf tournaments.

CBS Sports Anthology Series—30-minute continuing series.

NYRA Horse Racing on CBS—featuring the Belmont Stakes.

Early Days—90-minute stage play, starring the late Sir Ralph Richardson.

On the Razzle—2-hour stage play.

The Importance of Being Earnest—2-hour classic Oscar Wilde stage play.

Sizwe Banzi is Dead—90-minute stage play.

Purlie—2-hour 20-minute stage play starring Melba Moore and Robert Guillaume.

Kennedy's Children—90-minute stage play starring Jane Alexander.

Gertrude Stein, Gertrude Stein, Gertrude Stein—90-minute stage play, Pat Carroll's one woman show.

Copies of
Television/Radio Age
NATPE Issue
may be obtained at
451 Union Street.

Rock-N-America—One hour weekly comedy/music show with Fraser Smith.

US Festival—six one-hour specials. Top stars.

Cocaine Blues—one-hour docu-drama that explodes the myths and explores the facts about cocaine.

CENTERPOINT DISTRIBUTION, INC.

9000 E. Church Street
P.O. Box 911
Brentwood, TN 37027
615-373-1500
Telex: 555151
550 Powell St.



Mr. Sifford

Representatives: David F. Sifford, *p*; Ron Johnson, *vp, sls & mktg*; Annelle Johnson, *sls/serv mgr*; Caroline Rothe, *stat sls*; Sissi Haffner, *traff/stat sls*; Hamilton Sellers, *ae*

Properties:

Million Dollar Body Challenge—half-hour strip. Music, aerobic dance. Fit and shapely bodies. Contestants compete for up to one million dollars. Hosted by Judy Landers and Ronnie Schell. First run.

The First—half-hour weekly. Action/adventure—an upclose look at those splendid moments in time when one special person could claim to be "The First." Hosted by Ron Ely. First-run.

The Jacki Sorensen Show—half-hour strip. Jacki Sorensen, the originator of aerobic dancing in a daily half-hour with aerobic instruction, medical tips and healthful cooking hints. First-run.

Black Rock—half-hour weekly with music, video, comedy and personalities for the new cross-over audience. Entertainment with humor style and state-of-the art technology. First-run.

Rock-N-America—1 hour weekly. Back for 2nd season—late night lunacy with Frazer Smith. Comedy/music.

US Festival—six one-hour specials. Top name stars.

Cocaine Blues—one hour documentary-drama that explodes the myths and explores the facts regarding use of cocaine.

CENTRAL INDEPENDENT TELEVISION PLC

The British Group
35/38 Portman Square
London W1A 2HZ
England
(01) 486 6688
Telex: 24337
96 California St.



Mr. Jones

Representative: Philip M. Jones, *compt of intl sls & mktg*

Properties:

Automania—13 30 minutes. An original, provocative and irreverent view, filmed in over a dozen countries, of the one hundred years man has spent cohabiting with his extraordinary creation—the motor car.

Ancient Lives—4 60 minutes. Daily Life in Ancient Egypt is brought vividly alive by writer and Egyptologist John Romer in this series filmed in the mysterious Valley of the Kings on the west bank of the Nile.

Afghanistan—Allah Against The Gunships—60 minutes. Special report about the continuing fight waged by Afghan guerrillas against the occupying Soviet army.

Blue Silver—60 minutes. Documentary capturing all the hysteria and backstage excitement surrounding Duran Duran's sell-out tour of America in 1984.

Cuba—25 years of Revolution—6 30 minutes. Six-part series looking at life in Cuba today, 25 years after Castro's revolution.

The Cresta Run—60 minutes. An exciting and entertaining film about the Cresta Run in Switzerland, the most famous toboggan run in the world, which celebrates its 100th anniversary next year.

The Decade of Destruction—3 60 minutes, 2 half-hours. Series about the gradual destruction of the South American rain forest.

Frontier—3 60 minutes. Trilogy about the origins and manufacture of cocaine, filmed in Bolivia, Columbia and North America.

Annika—3 60 minutes. A love story filmed entirely on location in England

and Sweden which tells of the affair between an 18 year-old English boy and a 15 year-old Swedish girl.

Charlie—4 60 minutes. A thriller by Nigel Williams, starring David Warner as private detective Charlies Alexander.

Eh Brian It's A Whopper—6 60 minutes. Comedy drama series about the adventures of an English fishing club who spend more time debating rules than they do catching fish.

Kennedy—7 hour mini-series. Drama starring Martin Sheen, about the loves, lives, triumphs and tragedies of the most controversial family of the century.

The Disappearance of Azaria Chamberlain—2 hours. TV movie about the Australian mystery of the baby who vanished at Ayers rock and the continuing controversy surrounding the mother's trial.

A Kind of Alaska—75 minutes. First television version of Harold Pinter's stage play starring Paul Scofield and Dorothy Tutin.

Duran Duran—As The Lights Go Down—60 minutes. A concert special filmed in California during the band's 1984 U.S. tour intercut with some stunning conceptual fantasy sequences.

Spitting Image—12 30 minutes. Wicked, funny and irreverent puppet series, featuring the world's most famous people—presidents, politicians, royalty and pop stars.

CHAMBER OF COMMERCE OF THE UNITED STATES

1615 H Street, N.W.
Washington, DC 20062
202-463-5834
627 O'Farrell St.

Representatives: Richard L. Leshner, *p*; Dr. Carl Grant, *grp vp, communications*; Robert L. Adams, *vp, bdcst*; Milton Mittler, *vp, pub liason*; Cheri Rusbuldt, *mktg d*; Frank Allen Philpot, *synd mgr*; Andrea Kosek, *prom mgr*; Meryl Comer, *moderator, "It's Your Business"*

Properties:

It's Your Business—half-hour weekly public affairs debate on timely issues. Produced in Washington, D.C. by the U.S. Chamber of Commerce. Videotape via satellite.

BizNet News Today—daily hour news with business emphasis, including interviews and special features. Live via

satellite from Washington, D.C.

BizNet's Ask Washington—hour daily viewer call-in interviews with national newsmakers. Live via satellite from Washington, D.C.

CHANNEL FOUR TELEVISION

60 Charlotte St.
London W1P 2AX
Great Britain
(01) 631-4444
Telex: 892355 FOURTV G
96 California St.



Mr. Coyne

Representative: Larry Coyne, *hd of bus develop.*

Properties:

The Bullshitters—50 minutes. In this tongue-in-cheek tribute to the TV toughguy, Keith Allen and Peter Richardson are put through their paces in an action packed thriller involving guns, gags, girls and fast cars!

The Price—6 52-minute segments. A terrorist kidnaps the wife and daughter of an English computer millionaire in Eire. A ransom of 3 million pounds is demanded, and he has to decide whether he can pay "The Price."

A Profile of Arthur J. Mason—40 minutes. Bernard Hepton stars as the butler whose life is turned upside down when the novel he wrote 36 years before is finally published to critical acclaim.

Realm of Darkness—3 52-minute. This trio of films of focuses on some recent, very exciting caving explorations in Mexico, Borneo, and Otter Hole in the U.K. Sid Perou uses some superb lighting effects to capture the atmosphere of discovery and danger as the explorers delve deeper and deeper into uncharted passages and waterways, often risking their lives.

Relative Strangers—12 25-minute segments. Fitz, a happy and independent 35 year old loner leads a relaxed and carefree existence. Until, that is, his unknown 17 year old son shows up—the result of a 1966 holiday romance! The mixed joys of their encounter and their new life together make a funny and moving comedy.

CHAPMAN ASSOCIATES

1835 Savoy Drive
Suite 206
Atlanta, GA 30341
404-458-9226

CHILDREN'S TELEVISION WORKSHOP

One Lincoln Plaza
New York, NY 10023
212-595-3456



Mr. Champtaloup

Representatives: David Champtaloup, *vp, Int'l Television Group;* Dr. Lu Horne, *vp & exec prod, Int'l Tel. Group;* Adrienne Benton, *assoc d, Int'l Tel. Group*

Properties:

Children's Programming

Sesame Street—130 one-hour episodes.

The Electric Company—52 half-hour episodes.

3-2-1 Contact—20 half-hour episodes.

Big Bird in China—90-minute U.S. network primetime special.

Please Don't Eat The Pictures—60-minute special.

Christmas Eve on Sesame St.—60-minute special.

THE CHRISTOPHERS

12 East 48th St.
New York, NY 10017
212-759-4050
3 Westwood St.

Representatives: Mary Jane Hopkins, *natl mktg mgr;* Rev. John Catoir, *d.*

Properties:

Christopher Closeup—200 half-hour current episodes. A look at the people who are shaping tomorrow's world—today. Hosted by Rev. John Catoir.

The Christophers Story Laboratory—2 specials aimed at children between 5 and 8 years of age—a Christmas TV special, and "There's Nobody Like You," a self-esteem special.

CIANCO

9056 Santa Monica Boulevard
Los Angeles, CA 90069
213-278-3072

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Blood Sabbath—81 minutes. Starring Tony Geary and Susan Damante.

Runaway Nightmare—92 minutes. Starring Michael Cartel, Jody Lee Olhave and Al Valletta.

Cuts Throats—73 minutes. Starring Jay Scott, Joanne Douglas and George Garvin.

My Boys Are Good Boys—89 minutes. Starring Ida Lupino, Ralph Meeker and Lloyd Nolan.

Dream No Evil—Starring Edmond O'Brien, Brooke Mills and Mark Lawrence.

Little Miss Innocence—77 minutes. Starring John Alderman and Sandy Dempsey.

Teenage Seductress—75 minutes. Starring Sondra Currie and Elizabeth Saxon.

Mona's Place—80 minutes. Starring James Whitworth and Donna Stanley.

All the Lovin' Kinfolk—90 minutes. Starring Jay Scott, Maddy Maquire and Janice Douglas.

Norma—77 minutes. Starring Maddy Maquire and Art Petrono.

The Erotic Adventures of Pinocchio—86 minutes. Starring Alex Roman, Dyanne Thorne, Karen Smith and Eduardo Ranez.

Up Your Ladder—86 minutes. Starring Colleen Meeker, Cindy Morgan

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Adventure in Action 5—new futuristic action-adventure feature “Rush” starring newcomer Conrad Nichols, “Hunter’s Crossing” starring Rich Harrison and Bruce Barron, “Blood Debts” Starring Rich Harrison and Anne Jackson, “Encounters in the Deep.”

Adventure in Love—2 new dramatic action features: “This Time Forever” starring Vincent Van Patten, Claire Pimpare, Cloris Leachman and Eddie Albert, and “My Champion” starring Chris Mitchum and Yoko Shimada (of “Shogun”).

Shock Around the Clock 6—“Slithis,” “Bloodsucker” starring Patrick MacNee and Peter Cushing, “The Keeper” starring Christopher Lee, “Black

Torment” starring Heather Sears and “Space Warriors: 2000.”

Adventure in Action Goes West 2—4 new western titles: “Silent Sentence” starring Jack Elam and Ruth Roman, “The Kid and the Killers” starring Jon Cypher (of “Hill Street Blues”), “The Colt is My Law” and “Wanted: Johnny Texas.”

The American Woman: Portraits of Courage—dramatized vignettes by all-star cast including Lois Nettleton, Frank Langella, Joan Hackett, Melba Moore, Kate Mulgrew, etc. Narrated by Patricia Neal.

Shock Around the Clock 5—6 horror features including “The Hazing” starring Charlie Martin Smith, “The Puma Man” starring Donald Pleasance, “Strangers,” “Among the Living Dead,” “Zombies’ Lake” and “Demoniac.”

Shock Around the Clock 4—5 horror features including “Moonchild” starring Victor Buono and John Carradine, “Panic,” “Neurosis,” “Orloff Against the Invisible Man” and “Oasis of the Zombies.”

Shock Around the Clock 3—8 suspense and horror features including “Night Fright” starring John Agar, “Don’t Open the Door” starring Susan Bracken, “The Rats Are Coming, The Werewolves Are Here,” “Blood Waters of Dr. Z,” “Headless Eyes,” “The Man With Two Heads,” “Torture Dungeon” and “Sweeney Todd (Bloodthirsty Butchers).”

Shock Around the Clock 2—7 horror and sci-fi features including “Creature From Black Lake” starring Jack Elam, Dub Taylor “Godzilla Vs. Megalon,” “The Alpha Incident” starring Ralph Meeker, “Dracula’s Great Love,” “Till Death,” “Godzilla on Monster Island” and “Legacy of Horror.”

Shock Around the Clock 1—7 horror and suspense features including “Blue Sunshine” starring Robert Walden, Charles Siebert, Alice Ghostley, “Web of the Spider” starring Tony Franciosa, “Godzilla Vs. the Cosmic Monster,” “Track of the Moonbeast,” “The Companion” starring Antoinette Bower, “Legend of Boggy Creek” and “Shriek of the Multilated.”

Adventure in Action 4—7 action adventure features including “Slavers” starring Trevor Howard, Britt Ekland, Ron Ely, Cameron Mitchell and Ray Milland, “Mad Dog Morgan” starring Dennis Hopper, “Christina” starring Barbara Parkins, “Survival” starring Anne Francis, Sheree North and Barry

Sullivan, “Blood, Sweat and Fear” starring Lee J. Cobb, “Kidnap Syndicate” starring James Mason, and “Diary of a Murderess” starring Richard Conte.

Adventure in Action 3—7 action adventure titles: “Journey into Fear,” “Crime Boss,” “The Grand Duel,” “Brotherhood of Death,” “Student Connection,” “Recommendation for Mercy” and “Texas Detour.” Stars include Telly Savalas, Priscilla Barnes, Lee Van Cleef, Shelly Winters, Vincent Price, Yvette Mimieux, Donald Pleasance, Zero Mostel, Ian McShane, Cameron Mitchell.

Adventure in Action 2—6 action adventure titles: “To Kill the King,” “Beyond the Law,” “No Way Out,” “Flatfoot,” “Scenes From a Murder” and “Ripped Off.” Stars include Robert Blake, Ernest Borgnine, Telly Savalas, Anne Heywood, Richard Conte, Alain Delon, Patrick O’Neal, Barry Morse, Lionel Stander and Lee Van Cleef.

Adventure in Action 1—7 action adventure features: “Cry of the Black Wolves,” “Aces High,” “The Four Deuces,” “Kingfish Caper,” “The Night of the Assassin,” “Wipeout!” and “Bootleggers.” Stars include Jaclyn Smith, Jack Palance, Carol Lynley, Ron Ely, Christopher Plummer, Trevor Howard, Malcolm McDowell, John Gielgud, Simon Ward, Hayley Mills.

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Telex: 423409 ITT-UI



Mr. Lehmann

Representatives: Klaus J. Lehmann, *p*

Properties:

Spectreman—63 live-action half hours (children's shows).

Images of Ireland—one-hour gambol through the Land of Leprechauns, from ballads to blarney (documentary).

Peter Gunn—114 half hours of the classic, definitive "private eye" series, starring Craig Stevens, Lola Albright, and Herschel Bernard; with a mesmerizing score by Henry Mancini (series/mini-series).

Biography—65 half hours, narrated by Mike Wallace, focusing on the true stories of men and women who helped shape the 20th century (series/mini-series).

Mr. Lucky—34 half hours, starring John Vivyan, dealing with a gambler's involvement in excitement, romance, drama and thrills aboard a luxury yacht (series/mini-series).

Yancy Derringer—34 half hours of excitement and adventure in the New Orleans of the late 1860's, starring Jock Mahoney (series/mini-series).

Star Performance—156 half hours, starring Dick Powell, Charles Boyer, David Niven and Ida Lupino in a dramatic anthology series of superb entertainment (series/mini-series).

The Sinister Queen (working title)—8-hour mini-series bristling with the intrigues and romances of Catharine de Medici (series/mini-series).

Almanac—377 3½-minute shorts in a remarkable compilation of momentous events in contemporary history, one for each day of the year, with extras for "special" days (program inserts).

J.F.K.—one hour, a superb and timely special about the life of America's most beloved president. Narrated by Cliff Robertson.

Marilyn Monroe—half-hour special, narrated by Mike Wallace. The touching story of the star's turbulent life and career, the depth of her loneliness and tragedy.

Legends of the Screen—one-hour special, narrated by Nancy Collins, focuses on frank discussions of Hollywood "then" and "now" with film clips/live interviews with Ginger Rogers, Rhoda Fleming, Dorothy Lamour and Myrna Loy.

Woman in Rock and Roll—one hour. Joan Jett, Grace Slick, Ann and Nancy Wilson join other top women

performers in interviews and intimate conversations with Nancy Collins.

The Masculine Mystique—one hour. Nancy Collins interviews a new breed of male sex symbols. Ron Duguay, Dudley Moore, Joe Namath, Teddy Pendergrass and Tom Selleck reveal the way they look at women and women look at them.

Heavenly Bodies—Phyllis Diller hosts this one hour look at Hollywood's beautiful people. Paul Anka, Britt Ekland, Zsa Zsa Gabor, Paul Michael Glaser, Tanya Roberts and others share their secrets.

An Evening at the Improv—52 hours of comedy and music in which well known guest celebrities host and introduce the stars of tomorrow.

Grand Prix All Star Show—26 half hours of thrills as young athletes compete against celebrity guests in a variety of sports and stunts. Michael Young and Teri Ann Linn are co-hosts.

CRYSTAL PICTURES, INC.

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Telex: 620852
16 Washington St.



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Representatives: Joshua Tager, *p*; Sidney Tager, *sls mgr*; Jeanne Wechsler, *TV sls*

Properties:

Buck Rogers—with Buster Crabbe, Constance Moore. 12 episodes of 18-20 minutes each. (1939)

Buck Rogers—Destination Saturn—feature edited from serial, 90 minutes. (1939)

The Fighting Sullivans—with Thomas Mitchell, Anne Baxter, 100 minutes. (1944)

The Moon and Sixpence—with George Sanders, Herbert Marshall, 89 minutes. (1942)

So Ends Our Night—with Frederic March, Margaret Sullivan, 117 minutes. (1941)

Charlie's Big Romance—with Charlie Chaplin, Marie Dressler, 72 minutes.

(1914)

Betty Boop Scandals—Max Fleischer cartoon compilation, 72 minutes. (1937)

Wide Open Faces—with Joe E. Brown, 65 minutes. (1939)

When's Your Birthday—with Joe E. Brown, 70 minutes. (1937)

The Gladiator—with Joe E. Brown, 70 minutes. (1938)

Ridin on Air—with Joe E. Brown, 70 minutes. (1937)

Flirting with Fate—with Joe E. Brown, 69 minutes. (1938)

The Southerner—with Zachary Scott, Betty Field, 91 minutes. (1946)

Tabu—Murnau and Flaherty production, 78 minutes. (1931)

Tamango—with Dorothy Dandridge, Curt Jurgens, 98 minutes. (1958)

Rage of the Buccaneers—with Ricardo Montalban, Vincent Price, 89 minutes. (1964)

The Most Dangerous Game—with Joel McCrea, Fay Wray, 66 minutes. (1932)

The Prowler—with Van Heflin, Evelyn Keyes. Directed by Joseph Losey. 92 minutes, U.S. and Western hemisphere only.

Melba—with Patrice Munsel, Robert Morley, 113 minutes. U.S. and Western hemisphere only.

When I Grow Up—with Bobby Driscoll, Robert Preston, 90 minutes. U.S. and Western hemisphere only.

Earrings of Madame de—105-minute French feature with Charles Boyer, Danielle Darrieux. Dubbed in English.

Dr. Schweitzer Jungle Doctor—91-minute French feature with Pierre Fresnay, Jeanne Moreau. Dubbed in English.

I Love You Rosa—84-minute Israeli feature with Michael Bat-Adan. Subtitled, color.

The Red and the Black—134-minute French feature with Gerard Phillips, Danielle Darrieux. Subtitled.

Elene et les Hommes—100-minute French feature with Ingrid Bergman, Jean Marais.

Fernandel the Dressmaker—84-minute French feature with Fernandel, Suzy Delair. Subtitled.

Manon—91-minute French feature Cecil Aubrey, Michel Auclair. Subtitled.

Last Ten Days—108-minute German feature with Oskar Werner, Albin Skoda. Subtitled.

Girl with a Suitcase—108-minute Italian feature with Claudia Cardinale. Subtitled.

Psychossissimo—88-minute Italian feature with Ugo Tognazzi, Raimondo Vianello. Subtitled.

Too Bad She's Bad—95-minute Italian feature with Sophia Loren, Vittorio de Sica. Subtitled.

My Name Is Ivan—94-minute Russian feature with Kolya Burlaiev. Subtitled.

Summer to Remember—80-minute Russian feature with Borya Barkhatov, Sergei Bondarchuk. Subtitled.

Loving Couples—113-minute Swedish feature with Harriet Andersson, Gunnel Lindblom. Subtitled.

To Love—90-minute Swedish feature with Harriet Andersson, Zbigniew Cybulski. Subtitled.

Buster Crabbe Western Theatre—26 half hours of fast-paced all-action black and white feature westerns, each a complete story. Edited for TV from 60-65 minute features, with an introduction by Buster Crabbe. On 1" TV tape, 3/4" cassettes, or film. Programs include: The Drifter (1944), Mysterious Riders (1942), Thundering Gunslinger (1940), Fuzzie Settles Down (1946), Wild Horse Rustlers (1943), Fighting Valley (1941), Return of Rangers (1943), Blazing Frontier (1941), Border Buckaroos (1943), Rustler's Hideout (1944), Gunsmoke Mesa (1944), Brand of the Devil (1944), Trail of Terror (1943), Spook Town (1941), Western Cyclone (1943), The Guns of Law (1943), Outlaw Roundup (1944), Cattle Stampede (1943), The Valley of Vengeance (1944), The Devil Riders (1935), The Renegades (1943), West of Texas (1943), The Boss of Rawhide (1944), Rangers Take Over (1943), Pinto Bandit (1944), Fugitive of the Plains (1943).

DAN CURTIS DISTRIBUTION CORP.

9911 W. Pico Blvd.
Los Angeles, CA 90035
213-557-6951

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Properties:

The Curtis Signature Collection—a collection of some of TV's most outstanding off-network suspense dramas, all produced and most directed by the master of the genre, Dan Curtis. Six-

teen movies (12 titles, four of which are two-parters):

Dracula—starring Jack Palance, Simon Ward, Nigel Davenport.

The Strange Case of Dr. Jekyll and Mr. Hyde—(two parts) starring Jack Palance, Leo Genn, Oscar Homolka.

Dead of Night—starring Joan Hackett, Patrick MacNee, Horst Bucholz.

When Every Day Was the Fourth of July—starring Dean Jones, Geoffrey Lewis, Harris Yulin, Louise Sorel.

Frankenstein—(two parts) starring Robert Foxworth, Susan Strasberg.

The Turn of the Screw—(two parts) starring Lynn Redgrave.

The Picture of Dorian Gray—(two parts) starring Nigel Davenport, Fionnuala Flanagan, Shane Briant.

Come Die with Me—starring Eileen Brennan, George Maharis.

Shadow of Fear—starring Claude Akins, Jason Evers.

Nightmare at 43 Hillcrest—starring Mariette Hartley, James Hutton.

The Invasion of Carol Enders—starring Meredith Baxter, Christopher Connelly.

The Long Days of Summer—starring Dean Jones, Joan Hackett, Donald Moffat.

DAP ASSOCIATES

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DCC, Broadcast Industry Automation System products include automation

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D.A.W.N. INC.
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Mr. Dexter

Representatives: Jerry Dexter, *p*

Properties:

The Captain & Tennille Songbook—one-hour color video tape. ABC-TV network special, with guest stars Glen Campbell, Ella Fitzgerald and B. B. King. (Also available in Spanish language version.)

The Captain & Tennille in Hawaii—one-hour color video tape. ABC-TV network special, with guest stars Kenny Rogers, David Soul and Don Knotts.

The Captain & Tennille in New Orleans—one-hour color video tape. ABC-TV network special, with guest stars Hal Linden, Fats Domino, John Byner and Olympia Brass Band.

Johnny Cash Ridin' the Rails—one-hour color video tape. Award-winning

ABC-TV network musical special. A presentation of Johnny Cash's career, recreating the history of American railroading in story and songs.

Johnny Mathis in Concert in Germany—one-hour special produced by Germany's ZDF Network, features the international singing star in concert during European tour. (Foreign sales only)

At The Limit/Paul Newman Championship Race Driver—half-hour special on actors efforts on racing circuit in USA. (Foreign sales only.)

Superstar Profile—24 half-hour episodes profiling the world's current leading motion picture superstars. Produced by the FR3 French Television Network, this unique series is hosted by Catherine Laporte, movie editor of France's top weekly news magazine, L'Express, and directed by France's leading TV director, Michel Minaud. (Also available in Spanish language version.)

The Wolfman Jack Show—26 half-hour musical variety programs featuring top name guest stars, produced by Canada's CBC Television Network. (Also available in Spanish language version.)

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625 O'Farrell St.

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Scooby-Doo—off-network canine detective stories—110 half-hours.

Bullwinkle—excitement for kids and sophisticated humor for adults by Jay Ward, 98 half hours.

Devlin—an orphaned family turns to motorcycle stunting in state fairs emphasizing bravery and safety, 16 half hours.

Dudley Do-Right & His Friends—38 half hours.

Inch High, Private Eye—world's tiniest detective solves big crimes, aided by an entourage including a cowardly St. Bernard and Bond-like devices, 13 half hours.

Korg—70,000 B.C.—live-action series depicting the adventures of a Neanderthal family. Narrated by Burgess

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Rocky & His Friends—subtle and intelligent approach to children's humor created by Jay Ward, 156 quarter hours.

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Space Kidettes—adventures of four space-age youngsters in their space-capsule club house, 20 half hours.

Tennessee Tuxedo and His Tales—misadventures of two escapees from the zoo, as they are saved from the outside world by Prof. Whoopie, 56 half hours.

Uncle Waldo—in and out of trouble with Hoppity Hooper and his pals, 52 half hours.

Underdog—a hilarious anti-hero take-off on Superman, 62 half hours or 120 quarter hours.

Valley of the Dinosaurs—an American family accidentally thrown back into the Dinosaur Age, relying on application of scientific principles to practical problems, 16 half hours.

Wheelie & the Chopper Bunch—personified motor vehicles with the hero a souped-up VW Beetle, 13 half hours.

Young Samson—a teenage boy and his dog transformed by magical powers overcome evil forces trying to enslave earth. 20 half hours.

The Flintstones—domestic relations in the Stone Age, a kids' classic. 166 half hours.

King Leonardo—kind-hearted King and pal Odie Colognie foil plots of Itchy Brother and Biggey Rat to dethrone Leonardo. A childhood classic. 38 half hours.

Secret's Out—pre-teen panel tries to guess unusual hobbies of contemporary challengers within time limit. 26 half hours.

Bewitched—young ad executive and beautiful wife learn to cope with her supernatural powers. Her mother, similarly "gifted," adds to domestic complication. Stars Elizabeth Montgomery and Agnes Moorehead. 172 half hours.

Olympic Champions—sixty 50-second Olympic profiles narrated by Bruce Jenner, featuring Olympic standouts.

Picture Pages, with Bill Cosby—sugar-coated educational feature. 455 5-minute program inserts.

I Dream of Jeannie—a stranded As-

tronaut releases a bottle-trapped genie who thereafter devotes herself to fulfilling her master's wishes. Starring Barbara Eden and Larry Hagman. 109 half hours.

The Partridge Family—a beautiful widow (Shirley Jones) becomes part of her children's musical group as they do what they love with great success. 96 half hours.

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Services:

A motion graphics studio specializing in both design and animation of show openings, logo's, title graphics and special effects for networks, TV stations, advertising agencies and independent producers.

DOMINION VIDEO SATELLITE, INC.
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813-262-1433

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Direct broadcast satellite licensee interested in joint program ventures; syndication; and DBS transmission of programs.

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Tony Randall—44 half-hour sitcoms, produced by MTM.

Phyllis—48 half-hour sitcoms, produced by MTM.

Good Life—65 half-hours, information, variety, sports and health, starring John Newcomb.

3 Stooges Cartoons—156 7 minutes or 52 half-hour cartoons, featuring live 3 stooges and animation.

Women of the World—13 half-hour programs, Sept. '85, plus two-hour special. Featuring prominent women in drama/sports/fashion/science.

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EASTMAN KODAK COMPANY

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Oak Brook, IL 60621
312-654-5542
P.O. Box 38939
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213-464-6141



Mr. Koch

Representatives: William A. Koch, *vp & gen mgr*; Wm. Hunter Low, Jr., *d, adv & prom*; Leonard F. Coleman, *mktg d*; Roger Soike, *d, mktg res*; Robert S. Woolman, *reg mgr (NY)*; John G. Spence, *reg mgr (IL)*

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Hollywood, CA 90038
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3633 AE Vreeland, Holland
2943-4540
Telex: 73242

Dana Murray Ltd.
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Toronto, Ontario, Canada M5J 1J7
416-361-1428
Telex: 065-23-008

Eureka Productions
8 Rue de la Bienfaisance
75009 Paris, France
522-2377
Telex: 640971 F EUREKA

Japan Intl TV Film Exchange, Inc.
Akabishi Building, 1-29 Akasaka
4-Chome, Minato-ku
Tokyo 107, Japan
583-4243
Telex: J26689 JITV

Sunnyland Film International
Post Office Box 113-5045
Beirut, Lebanon
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Telex: 22617 FILM

Sydney Telecasters Pty. Ltd.
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Star Fleet—24 half-hour sci-fi adventure with puppets.

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Petite Pollon—46 half-hours animated comedy.

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Family of the Wild—26 half-hours animated animal drama.

Miraculous Melmo—26 half-hours animated comedy.

Captain Hawk—52 half-hours animated sport (soccer).

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Cosmo-Ranger J9-II—39 half-hours animated sci-fi adventure.

Scramble the Gorillas—52 half-hours animated sci-fi adventure.

Wonder Six—39 half-hours animated sci-fi adventure.

Dorvack—36 half-hours animated sci-fi adventure.

Gorvarian—26 half-hours animated sci-fi adventure.
Moon Masked Rider—39 half-hours animated action drama.
Chuck the Beaver—99 half-hours animated animal adventure.
Starfleet/Thalian Space Wars—96 minutes. Sci-fi adventure with puppets.
Starfleet/Space Quest For F-01—96 minutes. Sci-fi adventure with puppets.
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Moon Raiders—90 minutes, animated sci-fi adventure.
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 Beverly Hills, CA 90211
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Representatives: Drew Savitch Levin, p; Bill Doyle, vp; Steven Finch, d of sls, east; Eve Joffee, d of sls, west; Karen Katz, d of sls, midwest.

Properties:

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Slapstick Studio—13 30 minutes. Starring Dick Shawn.
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The Rainbow Patch—13 30 minutes.
Kid-A-Littles—26 30 minutes, first-run syndication.
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The Wild Swans—60 minutes, classic animated feature.
The Snow Queen—60 minutes, classic animated feature.
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Huckleberry Finn—72 minutes, classic animated feature.
Raft Adventures of Huck and Jim—72 minutes, classic animated feature.
Little Women—30 minutes, classic animated Christmas holiday special.
Mystery of the Third Planet—60 minutes, animated sci-fi feature.
Shadow World—75 minutes, animated sci-fi feature.
Voltus 5—72 minutes, animated sci-fi feature.
Starbirds—72 minutes, animated sci-fi feature.
Revenge of the Defenders—72 minutes, live action/animated sci-fi feature.
Swords of the Space Ark—72 minutes, live action/animated sci-fi feature.
Grand Prix—90 minutes, animated sci-fi feature.
Alaska Outdoors—26 30 minutes. All new first-run syndication wilderness series based on Alaska Outdoors Magazine and hosted by Cliff Robertson.
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 Beachwood, OH 44122
 216-831-6940
 683 O'Farrell St.



Mr. Steinmann Mr. McNamara

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Documentaries—13 one-hour specials, available worldwide, excluding Australia. Malcolm Douglas, adventures in the western hemisphere.

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The Blue N.I.E.T.Z.—90-minute movie of the week. 26 one hours projected. A federation of police, hand picked from the 25 non-Communist countries of Europe, patrol without national bias the highways, ports, rivers and canals uniting the continent. Available worldwide.

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The Fugitive—85-minute action/adventure show. Jungle brutality of the desert.

Teeth—95-minute comedy. Spoof of vampire.

Shame of the Jungle—70-minute animated comedy starring voices of John Belushi, Bill Murray and Brian Doyle Murray. Adult sex spoof of Tarzan story.

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Properties:

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The Racoons on Ice—half-hour animated musical special starring Rich Little, Rita Coolidge, Leo Sayer.

The Racoons and the Lost Star—new one-hour animated musical special starring Rich Little, Dottie West, John Schneider.

The Racoons—Let's Dance!—24-minute fully animated "MTV-style" music video premiering in 1984.

Schaeffer and the Racoons—eleven half-hour weekly animated series.

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Terrorvision—52 half-hours or 26 one hour thriller-chiller stories now in production.

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Follow That Rainbow—90 minutes on color film. A musical drama of a child's search for her father with new child star Memory Jane. Family entertainment Christmas special.

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Feature Film Package—"Dirty Knight's Work" starring David Birney, John Mills, Barbara Hershey; "Hostages," Stuart Whitman; "Edge of Fury," Bruce Li; "The Ragpicker"; "Night of the Seagull"; "Knocking at Heaven's Door"; "Combat Killers"; "Perilous Journey" "Chanel Solitaire", "Bye, See You Monday" and others.

Music Mood Specials—"Kenny Ball and His Jazzmen"; "Barry Mason: The Songwriter"; "New Seekers in Concert"; "Guys 'N' Dolls in Concert"; "Lifespan—Paice, Ashton, Lord—A Rock Biography," one-hour specials.

Hemdale Collection—"The Triple Echo" (new) starring Glenda Jackson and Oliver Reed; "The Blockhouse," Peter Sellers, Charles Aznavour and Peter Vaughn; "The Legend of Frenchie King," Brigitte Bardot, Michael J. Pollard, Claudia Cardinale;

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Go, Johnny, Go!—75 minutes. Classic Rock N' Roll with Chuck Berry, Ritchie Valens. Available 1985.

Mein Kampf—123 minutes. Stunning documentary with rare film on Hitler (B&W).

Pinocchio—80 minutes, classic story in color, live action.

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The Adventures of Curley & His Gang—54 minutes. A Hal Roach "Our Gang" type remake in color, live action featurette.

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Here Comes Trouble—54 minutes. A Hal Roach comedy starring Walter Abel in color, live action.

The Fabulous Joe—54 minutes. A Hal Roach comedy starring Bill Tracy and Joe Sawyer. In color, live action.

The Wild Swans—54 minutes. Wildlife adventure in color, live action.

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A Very Special Christmas—half-hour special. A warm Christmas story, animated, in color.

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The Fabulous Fleischer Folio—13 half hours or 39 ten-minute segments of classic Fleischer cartoons (color).

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Fishing the West—nationally syndicated half-hour fishing show, with an emphasis on wilderness and environment. Catch and release with top guides and expert fishermen throughout the nation; all species of fish.

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Heroes—new half-hour show hosted by Steve Garvey paying tribute to heroes and re-creating true-life stories.

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Poseidon Files—15 features or 15 hour undersea series, first-run.

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The Renown Pictures—27 classic features.

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The Main Events I—15 dramatic theatrical features.

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Harry Blackstone, Jr.'s Magic, Magic, Magic—one-hour special.

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Mr. Fox



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Big Palookas and Hard Boiled Blondes—16 mystery/suspense features including cult classics directed by Edgar Ulmer as well as the best of Philo Vance, P.I.

Blood Curdlers—13 horror and science

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Broadway Video Specials—7 off-network comedy/music specials produced by Lorne Michaels featuring Steve Martin, Bill Murray, Jane Curtain, John Belushi, Dan Akroyd and Paul Simon among other contemporary greats from the world of comedy and music.

Grundy Premiere Films—12 first-run films originally produced for the Australian television networks. An action packed line-up of suspense, mystery and adventure including "Bellamy: Massage Girl Murders" (2 hours), "Death Train" (2 hours), "Demolition" (2 hours), "Image of Death" (2 hours), "Island Trader" (2 hours), "The Night Nurse" (90 minutes), "Plunge Into Darkness" (90 minutes), "Roses Bloom Twice" (2 hours), "The Scalp Merchant" (2 hours). Seven films available with Spanish track.

King . . . Montgomery To Memphis—two-hour feature documentary from the Dr. Martin Luther King, Jr. Foundation.

Legacy of a Dream—30-minute documentary from the Dr. Martin Luther King Foundation.

Local Program Network—a consortium of 37 stations, spearheaded by WCCO, Minneapolis, sharing their best in local news and feature productions. Distributed in association with All American Television.

Weekly Story Service—a 90-minute weekly story feed, for use in local use, magazine and public affairs programming.

One on One Exclusive—a breakthrough concept enabling local news anchors to conduct exclusive interviews with national newsmakers and trendsetters.

The New Candid Camera—130 half-hours in color with Allen Funt. Produced for first-run syndication 1974-1978. Presented in association with Fremantle Corporation.

Trail Blazers—32 Westerns from the '30's and '40's, featuring the original two fisted, gun slinging, rope 'n ridin' Hollywood cowboys, including the legendary Tex Ritter and Lash La Rue.

Young Duke—John Wayne debuts his true grit in his first Westerns. This package of 15 films from the '30s includes the only features to have the Duke singing in the saddle.

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The New \$100,000 Name That Tune—52 weeks (160 original/100 repeat half hours.) All new strip production of top rated music-game entertainment series aired in the 1974-79 seasons as a once a week access checkerboard show.

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Mr. Talbot

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Properties:

Burning Rage—2 hour movie (CBS).
Reckless Disregard—2 hour movie (Showtime).

The Baron and the Kid—2 hour movie (CBS).

Half Slave, Half Free—2 hour movie (PBS).

The Cradle Will Fall—2 hour movie (CBS).

City Killer—2 hour movie (CBS).

Special People—2 hour movie (CBS).

Loving—2 hour movie (ABC).

The Kid From Nowhere—2 hour movie (NBC).

Sophisticated Gents—2 hour movie (NBC).

One Last Ride—2 hour movie (CBS).

Joey and Redhawk—2 hour movie (CBS).

Fugitive Samarai—2 hour movie (NTV).

The Tripods—3 hour movie (BBC).

A Supernight of Rock 'n' Roll—2 hour music special (NBC).

Night of 100 Stars II—3 hour variety special (ABC).

Tony Awards—2 hours (CBS).

Kennedy Center Honors—2 hours (CBS).

Christmas in Washington—2 hours (NBC).

Ellington: The Music Lives On—90-minute music special (PBS).

The New Candid Camera—130 half-hours. in syndication.

Candid Camera's 35th Birthday Party—one hour (NBC).

Candid Camera Now and Then—one hour (NBC).

Candid Camera Looks at the Difference Between Men and Women—one hour (NBC).

TV's Funniest Game Show Moments—one hour (ABC).

The National Geographic Far East Specials—52 one hour documentaries (PBS).

Ryan's Hope—half-hour daytime drama, in its 9th year of production (ABC).

Loving—half-hour daytime drama, in its second year of production (ABC).

Warner-Amex/Nickelodeon—for children.

Romper Room—local originations, for children.

Curious George—104 5-minutes, animated series.

The Snowman—1 half-hour animated special, available in North and South America.

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Take Kerr with Graham "Galloping Gourmet" Kerr—26 five-minutes, in syndication.

Dean Martin Roasts—26 hours, for syndication.

The Wacky World of Jonathan Winters—52 half-hours, for syndication.

Marty Feldman Comedy Specials—4 hours, for syndication.

The Magic of David Copperfield—6 one-hour specials (CBS).

Scottish Television is also represented by Fremantle in the U.S.

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FUSCO ENTERTAINMENT, INC.

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Disaster!—26 half hours.
Biography—65 half hours.
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Almanac—377 shorts.
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The Buccaneers—39 half hours.
Sword of Freedom—39 half hours.

Yancy Derringer—34 half hours.
Foreign Intrigue—156 half hours.
Star Performance—153 half hours.
Star & Story—26 half hours.
The Big Story—39 half hours.
Int'l. Detective—39 half hours.
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Decoy—39 half hours.
Police Station—39 half hours.
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Marilyn Monroe—half hour.
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Elements of the Unknown—1 hour.
Flip Wilson's Salute to Football—1 hour.
Invisible Influences—1 hour.
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Representatives: Melanie Cross Farber, *p*; Daniel J. Hoynacki, *d mktg & synd*; Robert H. Rice, Jr., *assoc d synd*; Robert Fiveson, *d prodns*; Kathleen Sullivan, *sls coord*.

Properties:

Occupation: Adventure—13 half-hours that take the viewer out of the living room and into the action. Travel around the world with people who risk their lives on a daily basis. Action, adventure and danger are all in a day's work. First-run series.
Fan Fare—13 half-hours hosted by Fabian that look at notable persons, events and things through the eyes of those most passionately involved, the fans. It's amazing what fans will do, fun and very entertaining. First-run series.
Bwana Kennedy—1 30-minute first-run special featuring breathtaking

scenery shots on location in Zaire and introduces Ken Enright, a humanitarian cross between Albert Schweitzer and Will Rogers, as he travels up the Lualaba River en route to an isolated leper colony. Lovingly dubbed Bwana Kennedy by the natives, Ken is a legend throughout Zaire. First-run.

Have You Ever Wondered?—65 two-minute educational inserts for children that answer questions about how things work and why things are the way they are, for the young inquisitive mind. First-run series.

Let's Go Fishing—52 half-hours that take stars like Wilt Chamberland fishing to far-off locales in Alaska, New Zealand, Christmas Islands, Ponape, and Hawaii. First-run series.

Body By Janis—26 half-hours hosted by the invigorating and personable Janis McDonald. Shot on location in some of Hawaii's most scenic spots. First-run series.

Your Own Worst Enemy—half-hour special that delves into one of the nation's leading medical problems—stress, and how to deal with it. First-run.

The Fury of IWA—hour special examining the wrath of Hawaii's most destructive hurricane, Eva. First-run.

Curtain of Fire—hour special filled with spectacular footage of Hawaii's active volcanoes and the destructive force they unleash in paradise. First-run.

The Aloha Concert Series—3 one-hour music specials. The first features the nationally popular group, Cecilo and Kapono under the stars of the Waikiki Shell. The second show features the contemporary sounds of Kalapana, also at the Waikiki Shell. The third features the exquisite Hawaiian music of the Cazimero Brothers in a caberet concert.

A Celebration Continues—90-minutes that will dust off your love beads. A concert celebrating the 10th anniversary of the spirit of Woodstock, with rock n'roll legends Canned Heat, Paul Butterfield, Country Joe and the Fish, Richie Havens, Taj Mahal, Kenny Rankin and Rick Danko, together in concert at Madison Square Garden. First-run.

Honolulu Boy's Choir Christmas Specials—3 one-hour specials that ring the holidays season with music. Shot on location in Hawaii. First-run.

Christmas At Iolani Palace—hour

filled with Christmas music set in the luxurious home of the last Hawaiian monarch, Iolani Palace. First-run.

96 Strokes A Minute—half-hour sports documentary that follows Australian Grant Kenny's quest for a new world record across the infamous Molokai Channel, 30 miles of padding without relief. First-run.

Molokai Canoe Race—one-hour special on the Pacific Ocean as over 30 canoe teams race across 35 miles of open ocean in the traditional Hawaiian sport. First-run.

OP Wave Classic—one-hour filled with spectacular footage of wind-surfers in free style competition in 4 to 6 foot surf under the famous cliffs of Diamond Head, Hawaii. First-run.

7th Annual Pro Class Surfing—an hour featuring surfers from all over the world as they take the ultimate challenge of surfing at Sunset Beach, Hawaii. Spiced with the humorous "Wi-peout Polka."

Molokai Kayak Race—hour special that follows the world's only open ocean kayak race from the island of Molokai to Oahu across one of the roughest bodies of water in the world, the Molokai Channel. First-run.

Triathlon—an hour highlighting the most difficult athletic competitions, the world renowned Hawaii Triathlon. First-run.

Full Contact Karate Fights—2 1-hour specials on the lightning fast and devastatingly powerful sport of karate. First-run.

TransPac Yacht Race—30-minutes on one of America's premiere yacht races as sailboats and crews from all over the world assemble in Hawaii to battle wind, waves, and each other. First-run.

Cataline Pro Raquetball—one-hour showdown between pro raquetball's best, Marty Hogan and Dave Peck, in the finals from the Honolulu Club. First-run.

Fast Is Fun—half-hour special from the pitching and yawling decks of the yachts participating in the grueling TransPac yacht racing series from Hawaii. First-run.

GARDEN WAY BROADCAST

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Full-service public relations, promotion and advertising agency specializing in syndicated and network television, including news, information, variety, talk, game and dramatic strips, series and specials. Also representing feature films and personalities.

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Properties:

Hee Haw—26 one-hour episodes, each season, color, country musical comedy.

GAYLORD SYNDICOM

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Property:

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Warrington, PA 18976
215-343-9450
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Representatives: Garry Gannaway, *p*; Jerry Weaver, *vp*, *public bdcst*, 512 Rothbury Lane, Louisville, KY 40243; Jeffery Kinney, *vp*, *sls/midwest (PA)*; Betsy Green, *vp*, *opers (PA)*; Nancy Vautin, *d of corp rels*

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Classic Country Featuring the Stars of the Grand Ole Opry—182 half hours, 91 hours, filmed in brilliant 35mm color. Performances by the greatest entertainers in the history of the Grand

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A Third Testament—six one-hour specials exploring the roots of philosophies and religions.

Life Around Us—26 half-hour life sciences program.

The Africans—six one-hour, three two-hour, two three-hour shows hosted by Lou Gossett which takes a look at African lifestyles, politics and history.

Sale of the Century—half-hour first-run game show strip, hosted by Jim Perry.

Music World—one-hour country music special.

America Sings—one-hour gospel music special.

GERMAN TELEVISION-ARD/ ZDF

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109 Broadway

G. G. COMMUNICATIONS

111 French Ave.
Braintree, MA 02184
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Representatives: Nicholas W. Russo, p; Rick Russo, vp

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First Run Feature Movies Film Package—includes "Little Mermaid," "Summerdog," "Legend of the Northwest," "Dunderklumpen," "The Magic Pony," "The Adventures of Pinocchio," and "Mr. Too Little."

Documentary Drama on Sex Education—"Inside Out/UpSide Down."

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Gadabout Gaddis the Flying Fisherman—series of 65 half-hour episodes.

Family Feature Film Special—Pinchcliffe Grand Prix.

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Representatives: David L. Peterson, p; Robert C. Horowitz, vp/gen mgr; Michael V. Galizio, vp/tv prog; Henry Schneidman, vp/sls & prom; Herb Farber, exec vp/gen sls mgr; Peter Homer, prodn mgr; Barry Siegel, events div mgr; Betsy Ussery, prodn sup; Ted Griggs, Alan Winter, prods.

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Race for #1—College Football Report—half hour live of college football highlights features and interviews. Included are exclusive computer rankings, contests and a review of the day's football action. 13 weeks.

Race Special—a year-end review of the college football season.

Race Pre-season Special—a look at the season ahead. The top teams, coaches and players. Exclusive interviews, features and computer team rankings.

California Derby Special—one hour. The last derby before the Kentucky Derby. This year featuring a purse. All the action from California's beautiful Golden Gate Fields.

Sports Today—live sports anthology weekly.

Stanford Football—magazine format featuring game video.

USFL/Invaders Report—wrap-up of week from the USFL and Invader football.

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World Cup Skiing—Val D'Isere—same day Olympic-style ski.

World Cup Skiing—Bormio—same day Olympic-style ski.

World Cup Skiing—Arosa—same day Olympic-style ski.

World Cup Skiing—Yugoslavia—same day Olympic-style ski.

World Cup Skiing—Vail—same day

Olympic-style ski.

World Cup Skiing—Heavenly Valley—same day Olympic-style ski.

Devil's Cup—live cycling Olympic-style (Bay Area)

Angel's Cup—live cycling Olympic-style (Westwood Village.)

U.S. Nationals—Colorado—live 2 day ski coverage.

GILSON INTERNATIONAL

15250 Ventura Blvd.
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818-995-8820

Representatives: Frederick L. Gilson, p; Anne Stewart Page, vp, intl sls

Properties:

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WKRP—half-hour series.

Last Resort—half-hour series.

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White Shadow—one-hour series.

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GLENRAY COMMUNICATIONS

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Children's Media Productions
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Representatives: Mr. & Mrs. C. Ray Carlson, p; Glenn Carlson, vp, dist

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Chronicles of Narnia/Magician's Nephew—2-hour special (in production).

Treasures of the Snow—2-hour special.

Humpty—half-hour special.

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Time Cube—half-hour special.

Moonmania—half-hour special.

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Representatives: E. J. Delaney, *p*; A. P. Chapman, *vp & mng d*; Stan Parlan, *gen mgr, New York*

GLL TV ENTERPRISES, INC.

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Representatives: Gunther L. Less, *p*

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Journey to Adventure—300 half hours, hosted by Gunther Less. Provides fascinating close-ups of people...living, working, playing.

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Mr. Borgerth

Representatives: Roberto Marinho, *p*; Roberto Irineu Marinho, *vp*; J. Bonifacio Oliveria Sobrinho, *vp opns*; Luiz Eduardo Borgerth, *d foreign affairs*

Properties:

Plumas E Paetes—191 half-hour episodes dubbed into Spanish. Title in Spanish is "Plumas y Lantejuelas."

Louco Amor—168 forty-minute episodes dubbed into Spanish. Title in Spanish is "Loco Amor."

Maria Maria—119 half-hour episodes dubbed into Spanish. Title in Spanish is "Maria Maria."

Agua Viva—159 forty-minute episodes dubbed into Spanish. Title in Spanish is "Agua Viva."

Sinhazinha Flo—82 half-hour episodes dubbed into Spanish. Title in Spanish is "Senorita Flo."

A Moreninha—79 half-hour episodes dubbed into Spanish. Title in Spanish is "La Morentia."

Pai Heroi—178 forty-minute episodes dubbed into Spanish. Title in Spanish is "Papa mi Heroe."

Rabo De Saia—20 40-minutes, dubbed into Spanish.

Bandido Corazon—10 40-minutes, dubbed into Spanish.

Anarchists Thank God—9 40 minutes, dubbed into Spanish and English subtitles.

Once Again, Happy New Year—50 minute drama, dubbed into Spanish.

Orphans of the Earth—one-hour drama dubbed into Spanish.

The Reencounter—40 minute drama dubbed into Spanish.

Death in Paradise—80 minute drama dubbed into Spanish.

The Other Side of the Horizon—85 minute drama dubbed into Spanish.

Sao Bernado—90 minute drama dubbed into Spanish and English subtitles.

Life Squad—90 minute drama dubbed into Spanish.

Otelo De Oliveira—95 minute drama dubbed into Spanish and English subtitles.

Mandrake—80 minute drama dubbed into Spanish.

The Miraculous Saint—90-minute drama dubbed into Spanish and English subtitles.

Divine Woman—one-hour drama dubbed into Spanish.

A Hora De Carrasco—90 minute drama dubbed into Spanish.

O Homem Que Veio De Minas—85 minute drama dubbed into Spanish.

Damas, Valete E Crime—90 minute drama dubbed into Spanish.

A Pata Do Macaco—80 minute drama dubbed into Spanish.

Alice, Alice—90 minute drama dubbed into Spanish.

The Yellow Woodpecker Ranch—40 30 minutes, children's series dubbed into Spanish.

Fantastico, The Show of Life—24 60 minute specials.

Simone—50-minute musical.

Rita Lee—50-minute musical.

Roberto Carlos—50-minute musical.

Fabrio Junior—50-minute musical.

Elba Ramalho/Alceu Valenca—50-minute musical.

Milton Nascimento—50-minute musical.

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Mr. Wooller

Mr. Walsh

Representatives: Mike Wooller, *mng d, TV*; Steve Walsh, *d TV mktg & co-prodns*

Properties:

Robin Hood—13 hours completed, 13 more in pre-production. A major on-going series.

The Living Body—26 26 minutes. Filmed encyclopaedia of the body and all its functions.

Assignment Adventure—13 55 minutes. Adventure documentary series filmed all over the world. In production. First two available for screening.

The World—A Television History—visual history of the world.

The Far Pavilions—6 1 hours, mini-series. Available through Metromedia.

Concealed Enemies—4 1 hours, mini-series. Available through Comworld.

First Love—4 90-minute TV movies on a universal theme. Includes "Sharma and Beyond," "Arthur's Hallowed Ground," "Those Glory, Glory Days," and "Forever Young."

Red Monarch—98 minute feature film.

Runners—110 minute feature film.

Cry Freedom—1 3-hours and 1 2-hours, mini series. Story of three people caught up in the 1956 Hungarian uprisings.

Four Against the Bank—4 1 hours, mini-series. How four Americans daringly robbed the impregnable Bank of England in 1873.

The Monte Carlo Casino History—6 1 hours, mini-series. The story of Monaco becoming the playground of the rich and famous.

The Matterhorn Flyers—6 1 hours, mini-series. Action adventure set in the Alps.

Triads—6 1 hours, mini-series. Action

adventure series centered on the Chinese Mafia in Hong Kong, San Francisco and London.

The Blunderer—made-for-TV movie/thriller based on the novel by Patricia Highsmith.

12 Vice Consuls—made-for-TV story of Intelligence operations in North Africa during World War II.

Girl on a Bicycle—made-for-TV movie. The tragic love story of Kathleen Kennedy and the son of an English Duke.

Broken Wings—made-for-TV movie. The incredible story of a prison camp in Southern Ireland during World War II shared by Germans and Allies alike.

GOLDEN WEST TELEVISION

P.O. Box 500

Los Angeles, CA 90078

213-460-5500

585 Powell St.



Mr. Johansen

Representatives: Anthony B. Cassara, *p & chf exec off, Golden West Television, Inc.*; Dick Gold, *vp/gen mgr*; Diana Foster, *midwest sls rep*; Bobbie Marcus, *west coast sls rep*; Bette Aloysin, *east coast sls rep*; Lisa Woodcock, *sls rep*; Jocelyn Chan, *res d*; Bob Clark, *vp/finan & admin*; Don Patton, *vp/gen mgr, Golden West Videotape*; Robin Silverman, *d of sls admin*

Properties:

It's A Living—half-hour weekly, includes 26 all new episodes for 1985. Comedy about five sexy, but zany waitresses working at a posh Los Angeles restaurant. Produced by Junger Witt and Tony Thomas.

Press Your Luck—new for 1985. Unique daytime game show in which a correct answer to an off-beat question earns contestants a chance at an electronic game board loaded with money and lavish prizes. Distributed by Syndivision Corporation.

N.Y. Hot Tracks—90-minute weekly series hosted by Carlos De Jesus. Taped at the top clubs in New York, it features the hottest urban contemporary music videos and live perfor-

mances.

American Video Awards—to be aired between April 19 and May 19, 1985. Casey Kasem hosts this star-studded gala event honoring the best music videos.

The First Annual Stuntman of the Year Awards—new for 1985. Two-hour special hosted by TV's hottest "fall guy" Lee Majors. Highlighted with stunt footage and out-takes of stunts that didn't work.

On The Rocks—new for 1985. Half-hour strip comedy about the inmates of Alamesa Minimum Security Prison, a "low risk" institution apparently run as much by the prisoners as by the authorities. Jose Perez of "Steambath" fame stars.

Animalympics—new for 1985. Gilda Radner, Billy Crystal and Harry Shearer are the voices in this pair of animated specials depicted an array of wild animals that participate in their very own Olympic events.

It Takes Two—half-hour strip comedy. Patty Duke Astin and Richard Crenna juggle a two-career household while coping with criticism from their two teenage children.

I'm A Big Girl Now—half-hour strip comedy. Father Danny Thomas, whose wife just ran away with his partner, and daughter Diane Canova, just divorced, try to live under the same roof.

The Practice—half-hour strip comedy starring Danny Thomas as an old-fashioned family doctor who clashes over the practice of medicine with his son David Spielberg, now an exclusive Park Avenue physician. New for 1985.

Gene Autry Movie Classics—two packages starring Gene Autry in exciting, wholesome family entertainment. Includes 32 features.

Kung Fu Theater—the masters of the martial arts star in 14 color features with enough action for the connoisseur.

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Representatives: Joseph Goldfarb, *p*; Barbara Goldfarb, *vp*

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Representatives: Mort Marcus, *vp, TV sls*; Suzanne Horenstein, *vp, TV prog acquist & develop*; Jack Masters, *d, Inflight & TV sls*; Stuart Doriss, *d, TV sls, NY*; Larry Jackson, *vp, acquist*.

Properties:

Samuel Goldwyn's Treasure Chest—16 family features.
Goldwyn Gold—21 motion picture classics.
Explosives!—15 action features
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He Makes Me Feel Like Dancin'—one hour documentary.
The Little River Band in Australia—one hour, in concert from Melbourne.
Life or Death in the Emergency Room—one hour actuality special.
Take Off To Night Flight—22 hour series of special themed videos from ATI Video.
I Feel A Song Comin' On—90 minutes. Anthony Newley hosts.
John Schneider's Christmas Holiday—one hour with Debbie Allen, others.
Paul Simon—Hearts and Bones—half-hour. Albumflash.
The World's Greatest Illusions—one hour. Mark Wilson performs.
Going Back Home—one hour. Mr. T, Jacqueline Bissett and John Ritter.
Word Into Image—6 one-hour specials on American Screenwriters. Neil Simon, Paul Mazursky, Carl Foreman, William Goldman, Eleanor Perry, Robert Towne.
Barry at Blenheim—90 minutes. Barry Manilow in concert at Blenheim Palace. A BBC Production.
Barry Manilow Specials—5 specials including the latest CBS Network special.
Diana Ross In Concert At Caesar's Palace—90 minutes.
Ringling Brothers Barnum and Bailey Circus Specials—12 one-hour specials off network.
Doug Henning's World of Magic Specials—8 one-hour magic, variety specials off network.
Siegfried and Roy: Superstars of Magic—2 one-hour specials from Las Vegas off network.
Earth Wind and Fire In Concert—1 hour of their full performance in London and Berkely.
The Grateful Dead In Concert—90 minutes. From Radio City Music Hall in a rare TV performance.
The Carpenters—Music, Music, Music—1 hour with Ella Fitzgerald.
Christmas In Hawaii—1 hour with Tom Selleck, Carol Burnett and Jim Nabors.
A Special Evening With Tony Bennett—1 hour in concert from New York's Bottom Line Cafe.
Camelot—2½ hour TV version of the

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Eubie!—90 minutes. Eubie Blake's music performed by original Broadway cast.

Cleo Laine and James Galway—Harmony In Music—1 hour of music from two of England's finest musicians—BBC Production.

Abbott and Costello—52 half hours, B&W. The only live action TV series ever done by the famous comedy team.

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The Best of Ernie Kovacs—10 half hours. America's first TV comedy genius shown in tape compilations from the 1950's and 1960's.

Felix The Cat—260 4½ minute cartoons, color.

The Mighty Hercules—130 5½ minute cartoons, color.

Puff The Magic Dragon—3 half-hour cartoon specials, color.

Strawberry Shortcake—2 half-hour cartoon specials, color.

Peter And The Magic Egg—half-hour cartoon special, color.

Dorothy in the Land of Oz—1 half-hour cartoon special, color.

Middletown—6 8 hours. A comprehensive look at middle American life, produced by Peter Davis.

Time Was (HBO)—6 one-hour episodes. Traces the decades from 1920 through the 1970's, hosted by Dick Cavett.

The War Series (HBO)—5 half hours. Covers unusual aspects of WW II focusing on Churchill, the Kamakazi, MacArthur, Rommel and Hitler.

Those Fabulous Clowns (HBO)—1 hour. A nostalgic tribute to the world's funny people with film clips of Marx Bros, Laurel & Hardy, Gracie Fields and many others.

Chaplin: The Little Tramp (HBO)—1 hour. Joel Grey narrates the history of the development of this famous character, over clip illustrations.

The Great Pleasure Hunt (HBO)—1 hour. Hedonism around the world. The

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P.T. Barnum & His Human Oddities (HBO)—1 hour. The life and times of those who were somehow different from their fellows and how their spirit overcame their difficulties.

Beautiful, Baby, Beautiful (HBO)—1 hour. A behind the scenes look at the world of modeling, with a tongue-in-cheek.

America's Cup '83—The Greatest Race Of The Century—1 hour. An overview of one of the biggest upsets in sports history, as Australia beats the USA in this classic event.

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GOULD ENTERTAINMENT CORP.

101 West 57th Street
New York, NY 10019
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Mr. Gould

Representatives: Michael J. Gould, *p*,
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Properties:
The Paul Hogan Show—26 first-run half hours. Comedy series from RPTA.

The Two Ronnies—40 half-hour comedy series starring Ronnie Barker and Ronnie Corbett from BBC.

Two's Company—29 first-run half hours starring Elaine Stritch, sit-com from London Weekend Intl.

Mind Your Language—29 first-run half hours starring Barry Evans. Sit-com from London Weekend Intl.

The Death of Adolph Hitler—two-hour drama starring Frank Finlay from London Weekend Intl.

Friday—3 or 4 hour, version of Robinson Crusoe starring Michael York and Gene Antony Ray.

Bouquet of Barbed Wire—14-hour first-run contemporary drama starring Frank Finlay from London Weekend Intl.

The Presidents: 80 Years on Camera—4 one-hour color specials starring James Garner, produced by Corporation for Entertainment & Learning.

The First Ladies—in development. Six new one-hour specials in a personal look at the six living first ladies, covering the last twenty years in the White House.

The American Documents—series of 13 first-run one-hour color specials on America, produced by Post-Newsweek Stations, Inc., and narrated by Jean Stapleton, Gloria Swanson, Lowell Thomas, Ossie Davis, Alexander Scourby, Theodore Bikel and others.

A Man Named Lombardi—one-hour color special narrated by George C. Scott.

Violence in Sports, The Will to Win—What Price Winning.

Black Squadron—program in development based on the Black Air Force units of World War II.

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Young Sherlock—9 30-minute drama serials about Sherlock Holme's adventures as a boy.

Television—13 1 hours, new series.
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Pop Explosion I—30 minutes. A firework extravaganza of top pop stars.

Pop Explosion II—30 minutes. Top pop stars in a non-stop music show.

Ebony Tower—90-minute film based on John Fowles' book (color).

Staying On—87-minute play about India after independence (color).

Flame to the Phoenix—79-minute drama, the last Polish cavalry charge against the German troops (color).

No Man's Land—91-minute Harold Pinter play (color).

For Services Rendered—111-minute drama by Somerset Maugham (color).

Secret Orchards—100 minutes, true story drama (color).

St. Cribb—7 one-hour plays, mysteries (color).

Chessgame—6 one-hour thrillers (color).

Gloria—26 minutes, ballet set to Poulenc's music for the Gloria of the Latin mass.

Isadora—108 minutes, Kenneth MacMillan ballet (color).

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Follow the Fun—52 dynamic 30-second features-five second sponsor ID.

Quality of Life—52 30-second programs with top stars and experts, practical tips and advice to viewers.

John's Miracle—2 hour or 1 hour or half-hour versions of animated Christmas special.

Celebrity Quiz—Series One: 30-second Celebrity Quiz; Series Two: Celebrity Quiz, various lengths.

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Mr. Vane



Mr. Giarraputo

Representatives: Edwin T. Vane, *p & ceo*; George E. Resing, Jr., *sr vp*; Jeff Snetiker, *compt*; Christine Foster, *vp*, *prog develop*; Owen S. Simon, *vp*, *creat serv*; Nancy Hamilton, *vp*, *opers*; Carol J. Strond, *vp*, *research*; Frederick Kuperberg, *vp*, *bus affairs*; Donald P. Spagnolia, *d of visual comm*; *New York:* Leonard T. Giarraputo, *vp*, *sls*; Andy Spitzer, *vp*, *natl sls*; Daniel Cosgrove, *vp*, *media sls*; Robert H. Rubin, *vp*, *prog for cable*; Judith Bernat, *eastern div mgr*; Glen Burnside, *ae*, *media sls*; *Chicago:* Richard M. Grove, *central div mgr*; Larry K. Frankenbach, *midwestern div mgr*; Cindy Walker, *north central div mgr*; *Carpenteria:* Jack Foley, *western div mgr*; *Slidell:* Jack Swindell, *southern div mgr*; *Sudbury:* Peter Gimber, *eastern div mgr*; *Canoga Park:* Linda McMann, *northwestern div mgr*; Hour Magazine, 5800 Sunset Blvd., Los Angeles, CA 90078, 213-460-5266; Martin Berman, *exec prod*; Steve Clements, *prod*; Paul Nichols, *creat serv mgr*; PM Magazine, 825 Battery St., San Francisco, CA 94111, 415-362-6220; Bob George, *vp & exec prod*; Debby Messana, *natl prod*; Richard Newton, *creat serv mgr*; TVSC (Television Video Satellite Communications), 310 Parkway View Drive, Pittsburgh, PA 15205, 412-928-4700; George A. Sperry, Jr., *vp & gen mgr*; Jim Tuverson, *western reg sls rep*; Filmation, 18107 Sherman Way, Reseda, CA 91335, 818-345-7414; Lou Scheimer, *p & ceo*; Alice Donenfeld, *exec vp*; Newsfeed, 888 Seventh Ave., New York, NY 10106, 212-307-3218; Richard Sabreen, *vp & gen mgr*; Terry O'Reilly, *news d* (215-238-4845); Gregg Risch, *Washington Bureau chf* (202-331-9240); International Sales Representatives; *Western-World Television*, 10490

Santa Monica Blvd., Los Angeles, CA 90025, 213-475-5500; Direction Video, Inc., 1075 Bay St., Toronto, Canada M5S 2B1, 416-968-3111.

Properties:

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Hour Magazine—daytime magazine featuring information presented by host Gary Collins with Bonnie Strauss and guest experts on such topics as relationships, medical matters, coping, cooking, fashion and beauty. Five days a week, 60 minutes.

Newsfeed Network—daily cooperative satellite news feed for television stations. Two separate feeds—hour in afternoon, half hour at night.

He-Man and the Masters of the Universe—first-run children's animated adventure series produced by Filmation. 130 half hours of daily striping.

She-Ra: Princess of Power—first-run children's animated series from Filmation based on the adventures of He-Man's twin sister.

Fat Albert and the Cosby Kids—Bill Cosby's childhood adventures in a Filmation animated series that combines entertainment and pro-social content. 90 half hours including 50 new for syndication.

Every Second Counts—Bill Rafferty hosts comedy game show. Half hour for daily striping. Produced in association with Charles Colarusso Productions.

Music of Your Life—Toni Tennille hosts hour special featuring the great music of the 40's to today with guest Johnny Mathis, Patti Page and Andy Gibb. Weekly series for September 1985. Produced in association with Bob Banner Associates.

Willard's World—Willard Scott, popular "Today" personality with his own daily half hour of interviews with fascinating people, games, audience participation, on-location features and other attractions. For September 1985.

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Properties:

Sale of the Century—currently on the air on NBC, now in second year.

Scrabble—on air.

Battle of the Sexes—in development.

The Time Machine—premiered December 31, 1984.

Hot Streak—piloted.

Pimpernel 85—action/humor in development

Say Ahh!—situation comedy in development.

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230 Park Avenue
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Telex: 710-581-3780 LAG NYK



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The Damon Runyon Theatre—39 half-hours, b&w. In the tradition of "Guys and Dolls," this series is an entertainment package that's totally original Runyonese. Broadway and Times Square locales and diamond-in-the-rough characters are the people in the world of the Damon Runyon Theatre. Features nearly 100 of Hollywood's most enduring stars, including Gene Barry and John Caradine.

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Village Western Movies (1930's)—11 movies, b&w. With Hoot Gibson, Big Boy Williams, and Tim McCoy starring in these action-filled Westerns: "Cowboy Counselor;" "Hard Hombre;" "Fighting Parson;" "Man's Land;" "Thunder Over Texas;" "Law of the 45's;" "Lucky Boots;" "The Traitor;" "Roaring Guns;" "Ghost Patrol;" "Bulldog Courage."

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201-224-8000
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Representatives: Alfred Haber, *p*; Martha Strauss, *vp*

Properties:

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Tom Jones—24 brand new half hours. Guest stars include Brooke Shields, Paul Anka, Marie Osmond, Hal Linden, Dionne Warwick, Gladys Knight and Donny Osmond.

The Forum Presents—18 one-hour concerts. Guest stars include Roberta Flack, Sarah Vaughan, Jan & Dean, Judy Collins and Don McLean.

Dottie West: Special Delivery—one hour. Guest star Kenny Rogers.

New Country from the Old Country—

one hour. Stars Larry Gatlin and The Oak Ridge Boys.

Las Vegas Jubilee—one hour. Stars Tony Orlando and Liberace.

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Mississippi Days & Southern Nights—one hour. Guest stars Glen Campbell, Rita Coolidge & Tanya Tucker.

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The Buddy Holly Story—feature film starring Gary Busey.

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Sheena Easton . . . Act One—one-hour special.

Here's Television Entertainment—two-hour special.

Billy Joel Live from Long Island—one-hour special.

Castles and Concerts—two one-hour episodes.

Pavarotti & Friends—one hour.

Anne Murray in London—one hour.

Perry Como's Christmas in London—one hour.

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Properties:

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Call Of The Wild—74-minute animated cartoon feature.

Little Women—74-minute animated cartoon feature.

Frankenstein—94-minute animated cartoon feature.

20,000 Leagues Under the Sea—74-minute animated cartoon feature.

The Adventures Of Pinocchio—95-minute animated cartoon feature.

The Adventures Of Little Lulu—90-minute animated cartoon feature.

Captain Future—94-minute animated cartoon feature.

Flower Angel—90-minute animated cartoon feature.

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Can Your Solve The Mystery?—half-hour interactive mystery dramas.

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Silas Marner—27 minutes of animated children's shorts.

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Voyage Surprise—feature film, director Pierre Prevert.

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Another Winter—15-minute short, director Francoise Sagan.

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Dream of the Wild Horses—nine-minute classic short, Denys Colomb de Daunant.

Little Match Girl—classic short, director Jean Renoir.

Occurrence at Owl Creek Bridge—27-minute classic short, director Robert Enrico.

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Lucie-sur-Seine—feature film by Jean-Louis Bertuccelli, 90 minutes.

La Marseillaise—feature film by Jean Renoir.

Picnic on the Grass—feature film by Jean Renoir.

Nana—feature film by Jean Renoir.

Toni—feature film by Jean Renoir.

Renoir the Boss—documentary by Jacques Rivette and André Labarthes, 52 minutes.

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Fury—114 family-adventure half hours, starring Peter Graves.

The Very Special Seven—first-run off-network musical-variety hour specials in color, including: "The Julie Andrews Christmas Special," starring Julie Andrews, Peggy Lee, Peter Ustinov, Dougie Squires, Second Generation and the Treorchy Male Voice Choir; "Julie & Dick in Covent Garden," starring Julie Andrews, Dick Van Dyke, Carl Reiner; "Julie, My Favorite Things," starring Julie Andrews, Peter Sellers, The Muppets; "Our Love Is Here to Stay," starring Steve Lawrence, Eydie Gorme, Gene Kelly; "James Paul McCartney," the former Beatles' TV special; "Tony and Lena," starring Tony Bennett and Lena Horne; "Sammy," starring Sammy Davis, Jr. and special guest star Sammy Davis, Sr.

Superlative Seven—first-run off-net-work musical-variety hour specials in color, including: "Julie & Sammy," starring Julie Andrews and Sammy Davis, Jr.; "The Beatles Forever," starring Diahann Carroll, Ray Charles, Bernadette Peters, Paul Williams, Anthony Newley, Mel Til-lis; "The Entertainers," starring Rita Moreno and Bruce Forsyth; "Merry Christmas...With Love. Julie," starring Julie Andrews, James Stewart, Dan Dailey, Steve Lawrence, Joel Grey, Sergio Franchi, Carl Reiner; "Come Hear the Music Play," starring Julie Andrews, Robert Goulet, Joel Grey; "Heart and Soul," starring Ray Charles and Cleo Laine.

Diamonds—13 hours, mini-series.

Foundation (Tycoon)—26 hours, se-ries.

Nature Watch—13 half hours, se-ries.

The Two of Us—20 half hours, se-ries.

Thunderbirds: 2086—24 half hours, series.

Symphony on Ice—special.

Giselle—special.

BRIAN JACKSON FILMS LIMITED

Hampden Gurney Studios
Hampden Gurney St.
London W1H 5AL
England

(01) 402 6255/(01) 262 5736

Telex: 896559 GECOMS G

Cables: JACKSON FILM LONW1

Representatives: Brian Jackson,
chmn

Properties:

A Story of Tutankhamun—56 minutes, 35mm film.

Island in the Snow—85 minutes, 35mm color film.

The Princess and the Pea—90 min-utes, 35mm film.

The Princess and Seven Brothers (Au-tumn Bells)—76 minutes, 35mm color film.

The Snow Maiden—93 minutes, 35mm color film.

Arrows of Robin Hood—80 minutes, 35mm color film.

Polish Tale—30 minutes, 16mm ballet.

Raymonda—story of a girl in love with an image on a tapestry, ballet.

Chopiniana—30 minutes, 35mm ballet.

La Fille Mal Gardee—two hour, SECAM 625 ballet.

Duet of the Young—40 minutes, 35mm ballet.

Classical Pas de Deux—50 minutes, 35mm ballet.

The Old Tango—one hour, 35mm ballet.

Dvorak's Slavonic Dances Op. 47 & 72—one hour 30-minutes, 35mm folk dancing.

Faust and Margaret—one hour 43 minutes, 35mm opera.

La Boheme—one hour 46 minutes, VTR opera.

Boris Godunov—three hours, SECAM opera.

Dvorak's Symphony from the New World—52 minutes, 35mm music.

J.S. Bach—Six Brandenburg Concer-tos—one hour 45-minutes, VTR music.

Mozart for Prague—39 minutes, VTR music.

Music at the Castles and Chateaux—series of 12, about 35 minutes each, music.

The Story of Perseus—20 minutes, 35mm color (English dialogue) car-

toon.

Robbery with Style—cartoon.

JANUS FILMS INC.

119 W. 57th St.
New York, NY 10019
212-753-7100

Representatives: Ian Birnie, *dist*;
Jonathan Turell, *d of TV*

Properties:

Laurel and Hardy—11 feature films and 60 half hours.

Doctor in the House—150 half-hour sitcom series.

Teenage Films—the greatest collection of features, serials, and shorts made for young adults from around the world.

The Ultimate Classics—classic motion pictures including "Pygmalion," "Hamlet," "The Red Shoes," "Great Expectations," "The Devil and Daniel Webster," "The 49th Parallel," "The Seventh Veil." Also Katharine Hepburn in "Summertime," Cary Grant in "Topper," Alec Guinness films, "Brief Encounter," "Stairway to Heaven," "A Night To Remember."

J. E. D. PRODUCTIONS CORP.

140 East 56th Street
New York, NY 10022
212-751-5758

Representatives: Jackson E. Dube, *p*

Properties:

Children's Package—18 CBS Children's Film Festival and England's Children's Film Foundation.

Documentary Feature Films—various.

RKO Short Library—600 one- and two-reelers including Edgar Kennedy, Leon Errol, Laugh Classics, Flicker Flashbacks, etc.

Cable Teleplays of Broadway Shows—"Are You Now or Have You Ever Been . . .," "Eubie," "The Drunkard."

Movies of the Week—"See China and Die."

JM ENTERTAINMENT, INC.

(JME)

Program Marketing Services (PMS)
133 E. 58th St.
New York, NY 10022
212-319-9152
884 Market St.

Representatives: Jerry Molfese, *p*;
Brian Molfese, *vp/sls*; Doug Yates, *ae*;
Lydia DeTorres, *d TV ops*.

Services:

TV program distributors and syndicators as well as TV program marketers for national, local and regional advertisers.

Properties:

JME World Premiere I—14 titles.

JME Reel Classics—21 titles.

JME Power Pac—30 titles.

JME Action Plus—20 titles.

JME International Theatre—45 titles.

JME Feature Fifteen—15 titles.

Jockey—one-hour special.

Miss National Teen-Ager Pageant—90-minute special.

Miss National Pre-Teen Special—90 minutes.

Let's Celebrate America—two-hour special.

International Model of the Year—two-hour special.

To Be a Man—half-hour special.

Metal Mickey—40 half-hours, series.

Let's Celebrate America—39 half-hours, new series.

To Be A Man—39 half-hours, new series.

In Search of a Perfect Meal—26 half-hours, new series.

HARDY JONES PRODUCTIONS

PO Box 855
Sausalito, CA 94966
415-332-5410

Representatives: Hardy Jones

Properties:

America's National Parks—six part series.

In the Kingdom of the Dolphins—a one-hour action/adventure film about mankind's first prolonged encounter with friendly dolphins. Film is shot around the world, particularly in Bahamas.

Island at the Edge—story of the Iki, Japan dolphin massacre.

Sea of Cortez—diving with hundreds of sharks, a ride on a manta—magnificent underwater footage.

Return of the Great Whales—heartwarming story of the humpback whales reappearing in California waters after near destruction by whalers.

JRD PRODUCTIONS, INC.

1207 17th Ave. South
Nashville, TN 37212
615-327-2532
690 O'Farrell St.

Representatives: J. Reginald Dunlap, *p*; Sam Fuller, *vp/stat sls*; Joyce Simmons, *ae*.

Properties:

This Week in Country Music—52 original half-hours.

This Year in Country Music—2 hour special, top 20 songs and major music news.

Elvis Memories—1-hour special using clips, photos and rare film footage (much never seen before).

The Door is Always Open—2 hour special. Stars Kris Kristofferson, Willie Nelson, Waylon Jennings, George Jones, Hank Williams, Jr., Roger Miller.

KAMAN SCIENCES/KAMAN BROADCASTING SYSTEMS

(Division of Kaman Sciences)
P.O. Box 7463
Colorado Springs, CO 80933
303-599-1470

Representatives: Vicki Clinebell, Richard Lashua, *sls reps*, *KBS*; George Beattie, *mgr*, *KBS mktg*

Services:

Completely in-house computerized programs for radio and television stations including traffic, accounting, film amortization, film library management, tape cassette and news inventories and demographic sales avail submission programs. Available on the IBM System 38 in-house computer.

KATZ COMMUNICATIONS INC.

1 Dag Hammarskjold Plaza
New York, NY 10017
212-572-5500
650 O'Farrell St.

Representatives: James L. Greenwald, *chmn & ceo*; Richard D. Mendelson, *p & coo*; Frank McCann, *v chmn*; Barry Lewis, *sr vp of corp develop*; Gordon Hastings, *p, TV*; Richard Goldstein, *sr vp*; Peter Goulazian, *sr vp*; Paul Arnzen, *vp, d of new bus*; Lucille Luongo, *d of corp rels*; Jim Beloyianis, *p, American TV*; Tom Olson, *p, TV Continental*; Marty Ozer, *p, Independent TV*; Michael

Hugger, *vp/gen mgr, American TV*; Jack Higgins, *vp/gen sls mgr, TV Continental*; Richard Brown, *vp/gen mgr, Independent TV*; John von Soosten, *vp, d of prog*; Phil Oldham, *vp prog, American TV*; Gary Lico, *vp prog, TV Continental*; Serge Valle, *vp prog, Independent TV*; Janice Marinelli, Mitchell Praver, *stat spec progs.*

KDKA-TV

1 Gateway Center
Pittsburgh, PA 15222
412-392-2270
TWX: 710-664-4380
699 O'Farrell

Representatives: Bruce Kaplan, *mktg d*; Carolyn McClair, *pr d*; Kweilin Naffar, *pub affairs d*; Margy Snyder, *admin asst.*

Property:

Second Chance—a national organ transplantation campaign created by KDKA-TV Pittsburgh and the Group W Television Stations. Components include a one-hour documentary, PSA series, editorials, feature segments and strong opportunities for local participation. Free to all stations.

M.A. KEMPNER, INC.

4699 N. Federal Highway
Suite 102
Pompano Beach, FL 33064
305-946-7660
800-327-4994
423 Union St.



Mr. Kempner

Representatives: Marvin A. Kempner, *p*; Dan Kempner, *vp*; Jo Montgomery, John James, *als.*

Properties:

"TV POWWW!"—Local live game show, 30-minute and 60- or 90-second insert.

Telephone Poll—Totally automated "instant survey" with 360 telephone responses per hour per telephone. On-air read out in numbers or per-

centages with six different responses.

Feature Films

KIDPIX, INC.

8406 Mulholland Drive
Los Angeles, CA 90046
213-650-2368
820 Market St.

Representatives: Jim Terry, *p*; Joe-Joseph Adelman, *exec vp.*

Properties:

Dr. Snuggles—90-minute animated feature.

The Magic of Dr. Snuggles—90-minute animated feature.

Timefighters—90-minute animated feature.

Timefighters in Fantasyland—90-minute animated feature.

Ninja, the Wonderboy—90-minute animated feature.

Robby the Rascal—90-minute animated feature.

KING FEATURES ENTERTAINMENT, INC.

(Subsidiary of The Hearst Corporation)
235 East 45 Street
New York, NY 10017
212-682-5600
591 Powell St.



Mr. Miller



Mr. Soglio

Representatives: Bruce L. Paisner, *p*; William E. Miller, *vp*; Leonard Soglio, *natl sls mgr*; Donald "Chips" Barra-
bee, *d sls*; Steve Weiser, *d sls*; Samuel Gang, *intl sls d*; Maureen Smith, *prom mgr.*

Properties:

The Performers—15 movie domestic package including "American Werewolf in London"; "The Choice"; "The Day the Loving Stopped"; "The Five of Me"; "Hotline"; "The Kid with the 200 I.Q." "The People vs. Jean Harris"; "Prime Suspect"; "Rehearsal for Murder"; "Six Weeks"; "A Small Killing"; "Split Image"; "A Town Like Alice: The War Years"; "A Town Like Alice: A Love Story"; "Will: G. Gordon Liddy."

The Performers Volume II—12 movies, domestic package including "Between Two Brothers"; "Deadly Blessing"; "Dixie: Changing Habits"; "The Fighter"; "Happy Endings"; "Isabel's Choice"; "Miss All-American Beauty"; "Missing Pieces"; "Murder In Coweta County"; "The Pursuit of D. B. Cooper"; "Something So Right"; "The Toughest Man In The World".

The All New Popeye Show—192 5½-minute cartoons. Also available as 65 half hours.

Original Popeye—220 5½-minute cartoons.

Cool McCool—20 half-hours, cartoons.

Beatles—39 half-hours, cartoons.

Beetle Bailey—50 5½-minute cartoons.

Barney Google and Snuffy Smith—50 5½-minute cartoons.

Krazy Kat—50 5½-minute cartoons.

Animated Flash Gordon—24 half-hours, and one 2-hour movie.

The Original Flash Gordon—4 90-minute movies, and 40 18-minute programs.

Blondie—28 75-minute movies, and 26 30-minute programs.

Perspective on Greatness—documentary, 26 60-minute shows.

Hearst Reports—documentary, 345 shows, 64 one-hour tapes.

T.V. Time Capsule—2000 50-second inserts.

The Butcher—195 90-second inserts.

Hints from Heloise—130 60-second inserts.

Available for international markets only:

Genesis Project—11 hours of the Bible on film.

World—6 60-minute shows, documentary.

Pick Up Your Feet: The Double Dutch Show—30-minute documentary.

Television Playhouse—18 dramas of various lengths.

The Performers—31 movie international package including "American Werewolf in London"; "Between Two Brothers"; "The Choice"; "The Day the Loving Stopped"; "Deadly Blessings"; "Dixie: Changing Habits"; "Endless Love"; "The Fighter"; "The Five of Me"; "Happy Endings"; "Hotline"; "Isabel's Choice"; "The Kid with the 200 I.Q."; "King of the Mountain"; "Miss All-American Beauty"; "Missing Pieces"; "Murder in Coweta County"; "The People vs. Jean Harris"; "Prime Suspect"; "The Pursuit of D. B. Cooper"; "Rehearsal

for Murder"; "The Shadow Box"; "Six Weeks"; "Skokie"; "A Small Killing"; "Something So Right"; "Split Image"; "Take Your Best Shot"; "Will: G. Gordon Liddy"; "Prototype"; "The Toughest Man In The World".

How About . . .—104 80-second inserts.

KING WORLD PRODUCTIONS

150 E. 58th St.
32nd Floor
New York, NY 10155
212-486-9300
Telex: 968102
57 Mason St.



Mr. R. King



Mr. M. King

Representatives: Roger M. King, *bd chmn/p, dom TV synd*; Michael King, *p/ceo*; Stuart A. Hersch, *exec vp/ceo*; Karen Rabe, *corp sec*; Caroline Vanderlip, *vp, bus affrs*; Sidney Cohen, *sr vp, natl sls*; Roger Adams, *sr vp, northeast div mgr*; David Fams, *vp, creat affrs*; Stu Stringfellow, *midwest div mgr*; Jim Farah, *southeast div mgr*; Lisa Gamboa, *ae*; Maryann Catalano, *western div ae*; Moira Dunlevy, *d research*.

Properties:

The Little Rascals—71 8-20 minute comedies.

Rascals PSA's—195 20 second public service announcements.

Rascal's Christmas Special—30-minute animated special.

Rascal Dazzle—90-minute comedy feature.

Topper—78 30-minute comedies.

Sherlock Holmes—14 60-82 minute movies.

Charlie Chan—11 56-73 minute movies.

Mr. Moto—9 63-72 minute movies.

East Side Kids—13 61-70 minute movies.

Chuck Connors (starring)—2 79-105 minute movies.

Movie Classics—17 82-120 minute movies, including "Joan of Arc," starring Ingrid Bergman and Jose Ferrer, produced by Victor Fleming; "Under Capricorn," starring Ingrid Bergman, Joseph Cotton and Michael

Wilding.

Branded—48 30-minute westerns.

Guns of Will Sonnett—50 30-minute westerns.

Wheel of Fortune—195 30-minute original game shows.

Jeopardy!—195 30-minute original game shows.

Merv Griffin Show—260 60-minute original talk shows.

Mr. Food—260 60 and 90-second original inserts.

Paul Strassel's Tax Report—75 90-second inserts.

Drug Wars—60-minute news special.

Wards of the Street—60-minute news special.

Trivia Break—130 30 and 90-second original inserts.

Soap Spot—130 90-second original inserts.

Headline Chasers—39 30-minute game shows.

KLEIN &

1111 So. Robertson Blvd.
Los Angeles, CA 90035
213-278-5600



Mr. Klein

Representatives: Bob Klein, *p*; Bruce Littlejohn, *vp, prodn*; Bob Hughes, *vp, post-prodn. staff d*

Properties:

Against All Odds—26 half hours.

Out of Control—26 half hours.

Castles and Concerts—2 hours.

Wild Rides—1 half hour.

Why in the World—co-production with Satellite Education Services.

KRISTOFFERSON COMMUNICATIONS INC.

(Kristofferson Inc.)
Suite # 111
3480 Barham
Los Angeles, CA 90068
213-850-1017



Mr. Kristofferson

Representatives: Daniel Kristofferson, *chf exec*

Properties:

13 weekly half-hour shows on the great ski resorts of America with a celebrity guest star each week.

ALAN LANDSBURG PRODUCTIONS

11811 W. Olympic Blvd.
Los Angeles, CA 90064
213-208-2111



Mr. Lipstone



Mr. Golden

Representatives: Alan Landsburg, *chmn of the bd*; Howard Lipstone, *p*; Stan Golden, *vp/worldwide synd*.

Properties:

Strange But True—24 half-hour episodes.

Between The Wars—16 half-hour episodes.

Kennedy—7-hour mini series.

Alaska Wilderness Lake—special.

And Now a Goof From Our Sponsor—special.

Armies Of The Ant—special.

Book Of Lists—4 one-hour specials.

The Blue Edge—special.

Catastrophe: No Safe Place—3 one-hour specials.

The Future: What's Next?—special.

It Only Hurts When You Laugh—special.

Life's Most Embarrassing Moments—6 one-hour specials.

Me & Mr. Stenner—special.

No Holds Barred—3 one-hour specials.

Search—special.

Success: It Can Be Yours—special.

The World's Most Spectacular Stuntman—special.

Sharkhunters—special.

The World's Funniest Commercial Goofs I-II—2 one-hour specials.

International Distribution:

That's Incredible—available both as 165 half-hours or 102 one-hour episodes.

In Search Of—144 half-hour episodes.

Kate and Allie—28 half-hour episodes.

Spencer—6 half-hour episodes.

And Baby Makes Five—5 half-hour episodes.

The Pop 'N' Rocker Game—13 half-hour episodes.

Personal and Confidential—5 one-hour episodes.

The Chisholms—16-hour mini series.

Ruby & Oswald—tv movie of the week.

Adam—tv movie of the week.

A Long Way Home—tv movie of the week.

And Baby Makes Six—tv movie of the week.

Ants: It Happened At Lakewood Manor—tv movie of the week.

Baby Comes Home—tv movie of the week.

Bill—tv movie of the week.

Bill: On His Own—tv movie of the week.

The Jayne Mansfield Story—tv movie of the week.

Marathon—tv movie of the week.

Mysterious Island of Beautiful Women—tv movie of the week.

Mysterious Two—tv movie of the week.

Tarantulas: The Deadily Cargo—tv movie of the week.

Terror Out Of The Sky—tv movie of the week.

The Triangle Factory Fire Scandal—tv movie of the week.

Torn Between Two Lovers—tv movie of the week.

Oh Baby, Baby, Baby—special.

Song Of The Succubus—special.

Rock-A-Die-Baby—special.

Murder In The First Person Singular—special.

Death In Space—special.

Murder: Impossible—special.

The Coming.

Manbeast: Myth or Monster.

The Outer Space Connection.

The White Lions.

LAVA PRODUCTIONS, INC.

320 W. 57th St.

New York, NY 10019

212-977-9070

Representatives: Vincent Tilotta, *p*; Jim Tilotta, *vp*; Karl Kraft, *vp, creat servs*; Larry Cooper, *vp, mktg & sls*; Worcester: Keith E. Istead, *mng d*; Clive Haynes, *d of mktg*.

Services:

We have now entered the field of TV commercials and programming and have now completed a full package for TV broadcasters; can create three-dimensional live animated characters that are simultaneously given movement and voice by an operator. Stan-

dard studio video and chroma key equipment are all that is needed. We can also develop new children's programming, newscast features and talking weather maps.

LBS COMMUNICATIONS INC.

875 Third Ave.

New York, NY 10022

212-418-3000

625 N. Michigan Ave.

Suite 1200

Chicago, IL 60611

312-943-0707

9220 Sunset Blvd.

Suite 101-A

Los Angeles, CA 90069

213-859-1055

535 Powell St.



Mr. Siegel

Representatives: Henry Siegel, *chmn of the bd & p*; Dan Greenblatt, *exec vp, stat sls & mktg*; Roger Lefkon, *exec vp, prog*; Jeffrey Schlesinger, *exec vp, intl sls*; Paul Siegel, *exec vp, finan & admin*; Mike Weiden, *exec vp, adv sls*; Marty Mills, *sr vp, mktg*; Fred Petrosino, *sr vp, stat sls*; Robert Unkel, *sr vp, prog*; Jerry Frank, *vp, west coast prog*; Andrew Holtzman, *vp, adv & prom*; Vivian Hunt, *vp, midwest sls mgr*; Tony Intelisano, *vp, strategic planning*; Stephen Parker, *vp, sls, midwest reg*; Louise Perillo, *vp, admin servs*; Wendy Phillips, *vp, stat sls mgr*; Donna Barrie, *mgr, bdcst servs*; Marian Lockett-Egan, *mgr, reg sls*; Richard Golden, *stat sls rep*; Chris Gordon, *mgr, stat sls*; Roberta Lehrman, *stat sls rep*; Beth Mulnick, *prom d*; Marc Nagel, *stat sls rep*; Monica Powers, John Reisenbach, Rand Stoll, *adv sls reps*; *Colex Enterprises:* Dan Greenblatt, *p*; David Friedman, *vp/gen mgr*; Bruce Casino, Joanne Shapiro, Cindy Wilson, *aes*; *LBS Sports:* Dan Greenblatt, *p*; Carl Dietze, *vp/gen mgr*; Gary Perchick, Scott Gaulocher, *sls reps*.

Properties:

Inday—2-hour block of first-run programming featuring a half-hour of

daily news and 3 half-hour entertainment series. A joint venture with Tribune Broadcasting Company, premieres Fall, 1985.

Tales From the Darkside—26 half hours. Deliciously entertaining tales of the eerie and unusual, with major guest stars. Produced by thrillmaster George A. Romero.

M.A.S.K.—65 half-hours, animated. Fabulous action vehicles and colorful heroes to capture the imagination of kids everywhere. First-run children's strip available for 1985.

Heathcliff—65 animated half-hours featuring the voice of Mel Blanc as Heathcliff.

Inspector Gadget—86 animated half-hours featuring the voice of Don Adams as the bumbling Inspector. New episodes available for 1985-1986.

Fame—weekly, hour-long, first-run series starring Debbie Allen. A talented young cast in the hit series about conflicts and triumphs in a school for the arts.

Too Close For Comfort—first-run, weekly, half-hour comedy hit starring Ted Knight.

Superfriends—110 animated half-hours. Amierca's favorite superheroes together in a winning animated adventure strip for kids.

The Greatest American Hero—85 weekly hours. Comedy/adventure series starring William Katt, Connie Sellecca and Robert Culp.

Family—85 hours. True-to-life drama strip starring Sada Thompson, James Broderick, Meredith Baxter-Birney and Kristy McNichol.

World Premiere Movies: It Came Upon the Midnight Clear—two-hour, made-for-TV movie special starring Mickey Rooney. A heart-warming Christmas story, produced by Columbia Pictures Television.

MGM/UA Premiere Network—package of 24 TV premieres including "My Favorite Year," "The French Lieutenant's Woman," "Fame," and many other top titles, with top box-office stars, and no prior broadcast exposure.

LBS Movie of the Month—12 two-hour monthly movie specials from the superb MGM library. Rex Harrison, Errol Flynn, Julie Christie, Lucille Ball, Glenn Ford and many other stars.

Goldwyn Classics—12 monthly movie specials. Goldwyn greats with top stars including Cooper, Bogart, Stanwyck, Brando, Sinatra and Hope.

The Making Of—half-hour, fast-moving, entertaining and informative guided tour behind the scenes of all areas of today's booming show business industry. A proposed first-run series for 1985.

Marco Polo—10-hour mini-series. A huge international cast of stars in a spectacular adventure story filmed on location throughout the world.

Peter & Paul—4-hour mini-series. A superb production with a timeless religious message. The ideal presentation for family audiences during the Easter holiday.

Gidget—32 half-hours, starring Sally Field as America's beach-blanket princess.

Hawk—17 weekly hours. Burt Reynolds is "Hawk" in this fast-action police/adventure series from Colex.

Eischied—13 weekly hours. Joe Don Baker stars as Eischied in this exciting police/adventure series.

LBS Children's Theatre—20 animated, monthly, half-hour specials including colorful holiday specials throughout the year.

Gobots—five-part, half-hour mini-series. Action vehicles become fabulous robots in this futuristic animated adventure for kids.

Robotman—three-part, half-hour mini-series. Robotman loves to help kids in this happy, upbeat story for young viewers.

Strawberry Shortcake—5 half-hour animated specials. The ongoing series of music/fantasy charmers starring the popular Strawberry Shortcake.

Care Bears—2 half-hour animated specials. They're an animated delight in light-hearted entertainment for young viewers.

Test Series—in Dr. Frank Field's continuing series of quarterly self-test programs, each focuses on important information families should know about a specific, timely health-related topic.

America's Top Ten—weekly, half-hour series hosted by Casey Kasem, includes segments featuring the top "chart" songs performed by major recording artists.

MTV Video Music Awards—two-hour music special. Celebrity hosts preside over a colorful evening celebrating excellence in music videos, featuring the hottest celebrities in the music industry.

MTV Summer Concerts—10 1-hour weekly music specials. Live-on-tape performances by top rock and pop artists, including Culture Club, The

Cars, Asia, Styx and more.

Montreux Golden Rose Pop Festival—two-hour music/variety special. Major international music event spotlighting Elton John, Adam Ant, Cyndi Lauper, Roger Daltrey, Bonnie Tyler, Duran Duran, and many others. Taped live in Montreux, Switzerland.

LBS Sports—exclusive distributor for all Katz sports programming including college basketball, football, boxing and many other top sporting events.

TONY LEASE TOURS

305 N. Coast Blvd.
Laguna Beach, CA 92651
714-494-0783
405 Union St.

Representatives: Tony Lease, *p*; Mark A. Lease, *vp*; Robert H. Campbell, *exec asst*.

Service:

Broadcast tour company specializing in the sales incentive broadcast tour programs, one of the most successful means of launching a new season or a "soft" season.

LIONHEART TELEVISION INTERNATIONAL

10490 Santa Monica Blvd.
Los Angeles, CA 90025
213-475-5500

40 West 57th Street
New York, NY 10019
212-541-7342

476 Plasamour Drive, N.E.
Atlanta, GA 30324
404-873-5101
527 Powell St.



Mr. Miller

Representatives: Frank R. Miller, *p*; Tay Voye, *exec vp*; Paul Vane, *ae*; Lisa Ericsson, *sls & prog research coord*; Nelsa Gidney, *vp, prog (New York)*; Robert L. Greenstein, *sr vp, sls, mktg & merchandising (Atlanta)*.

Properties:

Threads—2 hour movie. Powerful film about shattering effects of thermonuclear holocaust on inhabitants of British

town.

1915—7 hours. Epic mini-series from Australia reveals engrossing drama about lives of young people leading up to tragic events at Gallipoli at start of World War I.

The Great Detectives—52 hours. Umbrella name for trilogy of sleuth series: Bergerac, Shoestring and Target.

The Wild Side—52 half-hours. In the best tradition of animal nature shows, this series will be hosted by well-known American personality.

Blakes's 7—52 hours. From the same people who brought you Dr. Who, this sci-fi series has the same eccentricities as that of the doctor.

Thunder Sub—27 half-hours. Animated series about super-powered submarine-spaceship that defends Earth from attack under leadership of Captain Noah.

The Beatles Special—1 hour hosted by "Dynasty's" Joan Collins. This special on music of the Beatles features London Royal Philharmonic Orchestra during a command performance.

Doctor Who—402 half-hours. For over 21 years, the doctor has traveled the universe saving mankind from disaster.

Anna Karenina—10 hours.

Duchess of Duke Street—31 hours.

The Pallisers—22 hours.

Poldark—29 hours.

Rush—13 hours.

Fall of Eagles—13 hours.

Ivanhoe—10 half-hours.

The Legend of King Arthur—8 half-hours.

Little Women—9 half-hours.

The Prince and the Pauper—6 half-hours.

Rebecca of Sunnybrook Farm—4 half-hours.

Robin Hood—12 half-hours.

America—13 hours or 26 half-hours.

The Americans—12 hours.

Civilization—14 hours.

The Commanders—7 hours.

Great Little Railway Journeys—7 hours.

Great Railway Journeys—7 hours.

The Long Search—13 hours.

Risking It All—13 half-hours.

Ten Who Dared—10 hours.

All Creatures Great and Small—41 hours.

Training Dogs the Woodhouse Way—10 half-hours.

Butterflies—27 half-hours.

Dave Allen at Large—51 half-hours.

The Dick Emery Show—40 half-hours.

Fawly Towers—12 half-hours.
To the Manor Born—20 half-hours.
Solo—13 half-hours.
The Two Ronnies—32 half-hours.
Sight and Sound in Concert—16 hours.
Connections—10 hours.
Elizabeth R—6 90 minute programs.
Madame Bovary—4 hours.
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The Stableboy's Christmas—30 minute dramatic holiday special (English & Spanish).

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Apartado 62276
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Videoprograma, S.A.
Martires de Alcala, 4
Madrid 8, Spain

Anthony Morris Ltd.
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1073 Bay St., Toronto
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Mr. Bennett

Representatives: Charles D. Young, *p*, *Metromedia Producers Corporation*; Len Grossi, *vp, admin*; Bruce Marson, *vp, prog devel*; Dale Sheets, *vp, prodn*; Pat Pattison, *vp, creat servs*; Rebecca Segal, *d, pr*; Ed Hawkins, *western sls mgr, Spectrum Collection, Los Angeles*; Robert Bennett, *p, Metromedia Broadcasting, Boston*; Chet Collier, *exec vp/gen mgr, synd Boston*; Paul Rich, *vp, worldwide sls, Boston*; Carl Menk, *vp, d of sls, Boston*; Susan Bender, *d, intl sls, Boston*; Ted Baker, *northeast sls mgr, Boston*; Ron Geagan, *ae, Spectrum Collections, Boston*; Jack Duffield, *vp, media sls, New York*; Regina Dantas, *vp, prog acquisition, New York*; Jim Ricks, *southeast sls mgr, Florida*; Grant Norlin, *vp, western sls mgr., California*; Tim Noonan, *southwest sls mgr, Iowa*; John Barrett, *midwest sls mgr., Chicago*; Rob Roberson, *ae, Florida*; Neville L. Thompson, *sls rep, Australia*; Dr. Pedro Simoncini, *sls rep, Argentina*; Panos Spyropoulos, *sls rep, Greece*; Bajiro Uemura, *sls rep, Tokyo*; Fred Keeling, *sls rep, London*; Chris Wilson, *sls rep, Rome*; Victor Berbara, *sls rep, Brazil*; Joel Nuffer, *sls rep, France*; Mounir J. Chammas, *sls rep, Austria*; Lawrence Fein, *sls rep, Canada*; Richard Blayney, *sls rep, London*; Irwin Klein, *sls rep, Venezuela*; Jose Luis Augustin, *sls rep, Spain*; Anthony Morris, *sls rep, London*; Louise O'Shea, *sls rep, Canada*

Properties:

Miller's Court—half hour weekly featuring famous attorneys recreating courtroom controversy, hosted by Arthur Miller.

Dynasty—118 hours starring John Forsythe, Linda Evans and Joan Collins. Off-network.

Wild and Free—weekly half-hour action/adventure.

Vega\$—68 hours, action drama, off-network, starring Robert Urich and Bart Braverman.

That Girl—136 half hours, starring Marlo Thomas.

The New Avengers—26 hours of action/drama.

The Untamed World—156 half hours of action/drama.

Presidential Command Performance—two-hour special performed in Washington for President and Mrs. Ronald Reagan starring Liza Minelli and Ben Vereen.

Assassins among Us—one-hour special on political assassination in the United States.

The Undersea World of Jacques Cousteau—36 one-hour specials narrated by Rod Serling and Joseph Campanella.

Jane Goodall and the World of Animal Behavior—four one-hour specials narrated by Jane Goodall.

The Ann Southern Show—190 hours and half-hours.

I, Claudius—13 one hours, historical drama, taped in color. Hosted by Anne Bancroft, starring Derek Jacobi and John Hurt.

Wild Times—4 hour features starring Sam Elliott and Ben Johnson.

Roughnecks—4 hour features starring Harry Morgan, Sam Melville and Cathy Lee Crosby.

Premium I—8 features, about 90 minutes in length. Includes: "Murder Once Removed"; "Heat of Anger"; "The People"; "Second Chance"; "She Waits"; "A Tattered Web"; "Thief"; "To All My Friends on Shore."

Premium II—12 features, about 90 minutes in length. Includes: "Class of '63"; "The Connection"; "Firehouse" (pilot); "Footsteps"; "Get Christie Love"; "Go Ask Alice"; "A Great American Tragedy"; "Mr. Inside, Mr. Outside"; "The Norliss Tapes"; "Sandcastles"; "Soul Soldier"; "Your Money or Your Wife?"

Premium Plus—28 features, from 90 minutes to 2 hours in length. Includes: "The Affair"; "Betrayal"; "Cry Panic"; "Daughters of Joshua Cabe Return"; "Death Cruise"; "Death Sentence"; "Death Squad"; "Girl Who Came Gift Wrapped"; "Hijack"; "Hit Lady"; "Honor Thy Father"; "Hurricane"; "In Tandem"; "It's Good to Be Alive"; "Letter from Three Lovers"; "Message to My Daughter"; "Only with Married Men"; "Murder on Flight 502"; "One of My Wives Is Missing"; "Punch & Jody"; "Satan's School for Girls"; "Savages"; "Scream of the Wolf"; "Secret Night Caller"; "Starsky & Hutch" (pilot); "Terror on the 40th Floor"; "Where Have All the People Gone?"; "Legend of Valentino."

MPC 20—20 features from one hour to 2½ hours in length. Includes: "Lady of the House"; "San Pedro Bums" (pilot); "Little Ladies of the Night"; "New Daughters of Joshua Cabe"; "Charlie's Angels" (pilot); "Death at Love House"; "Kate Bliss and the Ticker Tape Kid"; "The Users";

"Cruise into Terror"; "Wild & Wooly"; "Love's Savage Fury", available Fall '82 run-in; "The Power Within" (pilot); "Master Touch"; "Casino" (pilot); "Murder Can Hurt You"; "Vega\$" (pilot); "New Love Boat III" (pilot); "Return to Fantasy Island"; "Fantasy Island" (pilot); "To Catch a Spy."

Carry On—11 features, about 90 minutes in length. All in color, all comedies, all television premieres. Includes: "Carry On Abroad"; "Carry On Again Doctor"; "Carry On Round the Bend"; "Carry On Behind"; "Carry On Dick"; "Carry On Loving"; "Carry On Matron"; "Carry On Up the Jungle"; "Carry On the Kyber."

Little Gloria... Happy at Last—4-hour drama starring Angela Lansbury, Christopher Plummer, Maureen Stapleton, Lucy Gutteridge and Bette Davis as Alice Gwynne Vanderbilt.

Sara Dane—8 one hours, historical drama taped in color. Stars Juliet Jordan. Produced by South Australian Film Corp.

The Groovey Goolies and Friends—104 half hours in color. Includes: "The Groovey Goolies," "The Secret Lives of Waldo Kitty," "M.U.S.H.," "Friday Cat," "Wacky & Packy," "Lassie," "The New Adventures of Gilligan," "My Favorite Martians."

Crusader Rabbit—13 hour features in color; 260 4-minute episodes in color; 195 4-minute episodes in black and white.

Cousteau Odyssey—12 one-hour specials, narrated by Jacques Cousteau.

Movies of the Week—"Massarati and the Brain," "Lady of the House," "S.S. Casino," "The Power Within," "Users II," "Love's Savage Fury," "Best Little Girls in the World," "No Place to Hide," "Sizzle," "Of Mice and Men," "... Plus All Others."

International Series—"Vegas," 68 hours; "Dusty's Trail," 26 half hours; "Chopper One," 13 half hours; "Firehouse," 13 half hours; "Here We Go Again," 13 half hours; "Primus," 26 half hours; etc.

Dynasty—116 hours in color, international.

Fantasy Island—146 hours filmed in color, international.

Charlie's Angels—115 hours filmed in color, international.

Starsky and Hutch—93 hours filmed in color, international.

Family—93 hours filmed in color, international.

Strike Force—19 hours filmed in color, international.

S.W.A.T.—37 hours, one- and two-hour episodes filmed in color, international.

Movin' On—44 one-hour episodes filmed in color, international.

Squaring The Circle—two-hour feature by Tom Stoppard on Lech Walesa and the Solidarity movement.

Premium III—14 features, "Sizzle," "Portrait of a Showgirl," "Of Mice and Men," "No Place to Hide," "Child Bride of Short Creek," "Strike Force," "Massarati and the Brain," "The Best Little Girl in the World," "Gauguin the Savage," "B.A.D. Cats," "Escape From Iran," "Waikiki," "T. J. Hooker."

Premium IV—11 features, "Choices of the Heart," "Hard Knox," "Her Life As a Man," "License to Kill," "Intimate Agony," "Sweet Revenge," "Urge To Kill," "The Seduction of Gina," "The Awakening of Candra," "When She Says No," "Shooting Stars."

METROSPORTS

6151 Executive Blvd.
Rockville, MD 20852
301-984-9600
83 Embarcadero

CARL MEYERS & ASSOCIATES

10 E. 39th St.
New York, NY 10016
212-686-6474



Mr. Meyers

Representatives: Carl Meyers, Richard Kopley, Yvonne Spellman.

Properties:

A View of Soviet Sport—2 original one-half specials tracking the Soviet athlete's development for the Olympics. Produced by Trans World International.

Sports 85: The Annual George Plimpton Sports Scrapbook—90 minute yearend sports montage. Available December 26 '84 through Super Bowl Saturday '86.

Champagne to Fireworks: The George Plimpton Midyear Report—60 minute sports special. Available for airing late July and August '85.

7th Annual American Black Achievement Awards—90-minute star-filled entertainment special honoring American Black achievers. Produced by Johnson Publishing Company. Available December '85.

MG/PERIN, INC.

400 E. 54th Street
New York, NY 10022
212-371-1622
560 Powell St.



Mr. Grieve



Mr. Perin

Representatives: Marvin M. Grieve, *p*; Richard Perin, *exec vp*; Fran Reiter, *d of sls*; Holly Grieve, *d of admin*

Properties:

Gateway To Liberty—75 30-second vignettes symbolizing freedom and opportunity.

The Winning Moment—30 30-second NFL football programs.

B.C.—The First Thanksgiving—animated family half-hour, first-run syndication, based on comic strip.

B.C.—A Special Christmas—animated family half-hour, first-run, based on comic strip.

Ciceo, The Queen's Drum Horse—one-hour family program.

The Amazing Voyage of Daffodil & Daisy—one-hour program.

Flames Over the Sahara—half-hour program.

Where the Lotus Fell—one-hour program.

Children of the Lotus—half-hour program.

The Gathering Storm

Churchill and the Generals

The Finest Hours—package of 3 features on Winston Churchill.

A King's Story

Black Fox

Cannon Fodder—45 features.

Spirit of Independence—208 5 minutes. American history, animated and illustrated.

Coral Jungle—12 one-hours, underwater adventure.

MGM/UA

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Chicago, IL 60601
312-263-1490

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Suite 620
Atlanta, GA 30309
404-352-3465

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Suite 274, Bldg. IV
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214-692-1990

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London W1X 1LB
United Kingdom
44-1-434-4341
Telex: 296493

52 Avenue de Champs Elysee
75008 Paris, France
33-1-359-6976
Telex: 642780

A.G.L. Center
22nd Level
111 Pacific Highway
North Sydney, NSW 2060
61-2-957-5255
Telex: 20734

MU-TV (Japan) Inc.
Mitsuwa Bldg.
Ginza 6-7-2
Tokyo 104, Japan
81-3-573-0553
Telex: 781-24204

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Telex: 391-212-2233

45 Charles Street East
Toronto, Ontario
Canada M4Y 1S2
416-968-9224
Telex: 062-17785
540 Powell St.



Mr. Gershman

Representatives: Lawrence E. Gershman, *p*, *MGM/UA TV Group*; Jerry Gottlieb, *sr vp*, *TV Group*; Lynn Loring, *sr vp*, *prog*; Anita Van Petten, *vp*, *legal affairs*, *TV Group*; Sheryl Hardy, *vp*, *intl*; David Terrasi, *vp finance*, *TV*; Leslie H. Friends, *vp*, *admin*; George Paris, *vp*, *synd prog & spec projects*; Terri Ooghe, *mgr*, *TV intl*; Keith Miller, *mgr*, *domestic TV synd*; Colleen Malone, *mgr of pub servs*; Peter K. Presis, *western div sls mgr*; William P. Trotter, *ae*; *New York*: Joseph C. Tirinato, *p*, *MGM/UA TV Distribution*; Robert Corona, *gen sls mgr*; Philip L. Smith, *natl sls mgr*; Susan Swimer, *vp*, *mktg opers*; Jean Goldberg, *vp*, *mktg research*; Stacey Valenza, *d of contract servs*; Donna Landau, *mgr*, *adv & sls prom*; Edna Kaye, *prom mgr*; Chuck Atkins, *eastern div mgr*; *Chicago*: Robert J. Horen, *d of midwestern sls*; Thomas A. Dwyer, Michael Caponi, *div mgrs*; *Atlanta*: Virgil B. Wolff, *d of reg sls*, *southwest*; Kenneth N. DuBow, *southeastern div mgr*; *Dallas*: Peter Newgard, *southwestern div mgr*; *London*: Howard Karshan, *p*, *TV Europe, Africa, Middle East, Caribbean*; Lynden Parry, *vp*, *European & Africa sls*; Michelle Prince, *sls exec*; *Paris*: Jean Viana, *vp*, *European sls*; *Australia*: William Wells, *sr vp*, *mng d*, *Australia, China, Japan, Southeast Asia*; *Japan*: Jiro Sugiyama, *rep*; *Mexico*: Travis Wynne, *sr vp*, *mng d*; *Brazil*: Francisco Serrador, *d*; *Canada*: John MacDonald, *sr vp*, *mng d*; Bill Wineberg, *vp*, *sls*.

Properties:

Kids Incorporated—26 half-hour episodes plus 1 hour pilot.
Fame—1 hour series now in its 4th season.
Gilligan's Island—98 half-hours.
CHIPS—138 hours.
The Courtship of Eddie's Father—73 half-hours.

How the West Was Won—6 hours or 3 2-hour episodes.
Medical Center—170 hours.
Please Don't Eat the Daisies—58 half-hours.
MGM/UA Premiere Network—
MGM/UA #2
MGM/UA Vintage I
MGM/UA #1
MGM Family Fair
MGM's That's Entertainment
MGM Lion I & II
Warner Bros./Pre-48
RKO/Pre-48

UA Showcase 1, 2, 3, 5, 6, 7, 8, 9, 10
The Pink Panther—226 cartoons.
Tom & Jerry—308 cartoons.
MGM/105—library of 105 cartoons.
Bugs Bunny & The Warner Bros. Cartoons—327 cartoons.
Popeye—234 cartoons.
International:
Paper Dolls—1 hour series.
Jessie—1 hour series.
Pink Panthers & Sons—half-hour animated series.
Mighty Orbots—half-hour animated series.

Gabriela—130 40 minute episodes.
George Washington—8 hour mini-series.
New Adventures of Gilligan—24 half-hours, animated.
The Yearling—52 half-hours, animated.
The Barretts of Wimpole Street—3 hour TV presentation.
Thank Heavens for Maurice Chevalier—52 minutes, special movie presentation.
Tom Sawyer—in two parts, 75 minutes each.
Bette Davis: The Benevolent Volcano—60 minutes, special movie presentation.
The Citadel—10 hour serial.
Gilligan's Planet—13 half-hours, animated.

Motion Pictures for TV—"The Dirty Dozen: The Next Mission," "Something About Amelia," "Paper Dolls," "Casey Stengel," "Cowboy," "Cry For the Strangers," "Deadly Lessons," "Dear Liar," "Death of a Centerfold," "Fantasies," "Farrell For the People," "For Lovers Only," "Happy Endings," "Hear No Evil," "Incident At Crestridge," "I Take These Men," "I Want To Live," "I Was a Mail Order Bride," "Johnny Belinda," "Journey's End," "Love Tapes," "Marian Rose White," "Sins of the Past," "This House Possessed," "Witness for the Prosecution," "Women of San Quentin."

MIGHTY MINUTE PROGRAMS

840 Battery Street
San Francisco, CA 94111
415-788-1211
307 Anza St.



Mr. D. Meblin

Mr. A. Meblin

Representatives: David Meblin, Andrew Meblin

Properties:

Joe Carcione—The Greengrocer—Fresh daily 60-second news/magazine report on ways to save on food budgets and obtain the most nutrition for the dollar. 11th year on television.

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350 Fifth Avenue
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New York, NY 10118
212-279-4020
21 Van Ness Ave.

Representatives: Paul Dujardin, *p*; John Pisciotta, *d of opers*; Josette Raffalle, Victoria Soltite, Eileen Archer, *net coords*.

MIZLOU PROGRAMMING INC.

350 Fifth Ave.
64th Floor
New York, NY 10118
212-244-3750
21 Van Ness Ave.

Properties:

The Holiday Showcase—includes "St. Patrick's Day Special," 60-minutes of entertainment/variety; "Easter Special," 60-minutes of variety with love themes; "My Champion," 90-minute full length motion picture for Oct/Nov '85, an adaptation of a true story about a girl who is a professional marathon runner; "Wizard of Oz," 90-minute animated special for Nov/Dec '85, with Lorne Greene as the voice of The Wizard and Aileen Quinn (of "Annie" fame) as the voice of Dorothy. Completely original score by Sammy Kahn and Allen Burns.

Star Time—13 half-hours, entertainment/variety series.

Mis-Matched—13 weeks half-hour comedy game show, available for clearance September '85 or as a Summer replacement.

Bar Wars (working title)—13 week half-hour adult contemporary game show for late night. Available for second quarter.

MIZLOU TELEVISION NETWORK, INC.

350 Fifth Ave.
New York, NY 10118
212-279-4020
21 Van Ness Ave.

Representatives: William A. Schwing, *p, sports div*; Howard David, *vp sls*; Mark Wenzel, *network mgr*; Roger Schwing, *vp stat rels*; Ellen Miller, *off mgr*; Don Friedman, *d sls/prog develop*; Roger Furman, *ae*; Red Springer, *mktg d*; Jon Hilson, *stat rels*

Properties:

Football Bowl Games, 7 Auto Races, 3 Rodeos—(College Football), post-season games.

Miller Time 300—NASCAR.

Budweiser 500—NASCAR.

World 600—NASCAR.

Mello Yello 300—NASCAR.

Score International Chp.

Miller High Life 500—NASCAR.

College Rodeo Finals

Bally's Fun Moments in Sports—4 (four), one per quarter.

College Bowl Games—various.

Pro Arm Wrestling

ABC Masters Bowling

Miller National Double Bowling Tournament

Miller Tavern Pool Championships

Lowenbrau World Darts Finals

MMT SALES, INC.

150 E. 52nd St.
New York, NY 10022
212-319-8008
Fairmont Hotel
Versailles Suite-662

Representatives: Gary Scollard, *chmn of the bd*; Jack Oken, *p*; Neil Kennedy, *exec vp, chf operating off*; Roger Goldhammer, *sr vp, d of natl sls*; Jon Gluck, *vp, d of prog*; Al Cannarella, *vp, d of research*; Matt Shapiro, *mgr prog ops*.

MONUMENT PRODUCTIONS, INC.

1840 Deer Creek Rd.
Monument, CO 80132
303-488-3400

Representatives: Michael Rosen, *p*; Norman Tucker, *vp*

Properties:

America Rocks—syndicated rock 'n roll show.

Hit City—urban contemporary/black music show.

MOVIE TELEVISION INC.

1437 North Kings Road
Hollywood, CA 90069
213-654-1096
Telex: 4720225

3-9 Yotsuya, Shinjiku-Ku
Tokyo, Japan
03-357-6571
Telex: 2324084

Representatives: Masaaki "Aki" Asukai, *ceo*; Kenichi "Ken" Morohashi, *p*; Michiyo Ohtaka, *vp, sls*; Akira Harima, *assoc sls mgr*; Masahiro "Hiro" Kimura, *asst sls mgr*.

MOTHER BASILEA FILMS/INTERNATIONAL

9849 N. 40th St.
Phoenix, AZ 85028
602-996-4040
32 Sutter St.



Sister Rebecca

Representatives: Sister Rebecca Frankel, Sister Laela Peterson, Sister Adaiah Klingbeil.

Properties:

God's Tears for His World (Easter)—half hour. A portrayal of the love of God in search of His lost and straying children. For many, these thirty minutes could mark the beginning of a totally new life.

Jesus, Beloved Child (Christmas)—half-hour. Viewers are invited to celebrate Christmas in this unique film. Jubilant and spontaneous, this pro-

gram will be an unforgettable experience for your viewing audience.

Life's Deepest Meaning (Easter)—one hour. Relive a special hour in Providence, Rhode Island as Mother Basilea speaks at a renewal conference.

When God's Heart Breaks with Love (Christmas)—half hour. Rebellion at home and out on the streets, wars, rumours of war, natural disasters—tragedy is everywhere. And amid the tumult, the smoke and fire, Someone's heart is breaking. This program is a message of hope for the future.

Fill All the World with Songs of Praise—half hour.

God Lives & Works Today—two parts, half hour each.

Hearts Attuned to God—half hour.

Land of Promise—two part sequel, half hour each.

Patmos—When the Heavens Opened—half hour.

The Golden Life Lines of Sinai—half hour.

Under the Banner of the Lamb—half hour.

When God's Heart Breaks with Love—half hour, non-Christmas version.

Sign-On Series—189 one-minute programs, dayspring.

Sign-Off Series—189 two-minute programs, eventide.

Daily Discoveries—30 5-minute inserts.

Christmas Inserts—5 and 10 minute programs.

Christmas PSA's—30 and 60 seconds.

Easter PSA's—30 and 60 seconds.

Thanksgiving PSA's—30 and 60 seconds.

Ray of Hope—series of 60 second PSA's.

Comfort When Catastrophe Strikes—60 second PSA's for areas struck by natural disaster.

International Programming:

Arabic—9 half-hours, 1 one-hour, 2 45-minute programs and a variety of inserts.

Chinese—5 half-hours, 1 one-hour, 2 45-minute programs.

Danish—1 half-hour, 1 45-minute program and a variety of inserts.

Dutch—5 half-hours, 1 one-hour, 1 45-minute program.

Finnish—6 half-hours, 1 one-hour program and a variety of inserts.

French—6 half-hours, 1 one-hour, 2 45-minute programs.

German—10 half-hours, 1 one-hour programs.

Greek—6 half-hours, 1 one-hour programs.

Indonesian—1 half-hour program.
Italian—2 half-hours, 1 one-hour program and a variety of inserts.
Ivrit—3 half-hour programs.
Japanese—2 half-hour programs.
Korean—4 half-hours, 1 45-minute program.
Norwegian—3 half-hours, 1 one-hour, 1 45-minute program and a variety of inserts.
Polish—2 half-hour programs.
Portuguese—4 half-hours, 1 one-hour program and a variety of inserts.
Serbo-Croatian—2 half-hour programs.
Spanish—2 half-hour programs and a variety of inserts.
Swahili—2 half-hour programs.
Swedish—1 half-hour, 1 one-hour, 1 45-minute program and a variety of inserts.

M. T. TELEVISION

18955 La Amistad
 Tarzana, CA 91356
 818-881-2706
 880 Market St.

Representatives: John E. Smith, *mgr inside oper*; Seth Davis, *vp*

MULLER MEDIA INC.

23 E. 39th St.
 New York, NY 10016
 212-683-8220
 460 Union St.



Mr. Muller

Representatives: Robert B. Muller, *p*; Daniel Mulholland, *exec vp*; Zee Querra, *d spec prop*

Properties:

Warriors—15 theatrical features
Heroes and Heroines—15 new first-run theatrical titles.
Super Action 10—ten first run titles, including 5 "superbug" movies.
Cinema Greats—15 classic features including Napoleon, Blue Gardenia, etc.
Premier Showcase—10 first-run features, including "Hounds of Baskerville," Dudley Moore.
Family Rainbow Theatre—12 new first-run theatrical features for the entire family.
The American Diary—six one-hour

specials, "The Formative Years of America, 1895-1933," hosted & narrated by E. G. Marshall.
The Real McCoys—224/130 half-hour family sit-coms, starring Walter Brennan, Richard Crenna, Kathy Nolan.
Martial Arts—26 half hours on history of martial arts and instruction, hosted by John Saxon.
The Fabulous Follies—36 half hours, first-run, comedy/variety, starring Julie Miller.

MULTIMEDIA ENTERTAINMENT

75 Rockefeller Plaza
 22nd Floor
 New York, NY 10019
 212-484-7025
 524 Powell St.



Mr. Weinblatt



Mr. Jackoway

Representatives: Mike Weinblatt, *p*; Don Dahlman, *vp*; Lee Jackoway, *vp, synd sls*; Joe Cifarelli, *vp, media sls*; Richard Thrall, *sr vp, progs*; Valerie DeSanti, *sls exec*; Bob Mitchell, *sls mgr central div*; Bruce Johansen, *sls mgr western div*; Norm Hayes, *sls mgr southern div*; Dick Mincer, *exec prod*; Charles Strother, *prom mgr*; Betty Stiliz Mills, *vp, pr*

Properties:

Donahue—one-hour strip; 47 weeks of first-runs, 5 weeks of repeats.
Young People's Specials—10 half hours, one per month, September through June, made to appeal to young families.
Sally Jessy Raphael—30-minute strip. Monday through Friday.
Music City U.S.A.—26 half hours with top recording stars performing current hits plus music videos with major stars.
America Comes Alive—two-hour prime-time specials, plus 90-minute Christmas program.
POP! Goes the Country—26 half hours of top country music stars.

MULTIVISIONS, LTD.

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 Anchorage, AK 99503
 907-562-2400

Representatives: John E. Smith, *mgr inside plant oper*; Seth Davis, *vp*.

NATIONAL CAPTIONING INSTITUTE

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 Falls Church, VA 22041
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 13 Washington St.

Representatives: Sharon Earley, *exec d, mktg*; Jane Edmondson, *d, mkt devel*

Services:

A private nonprofit corporation headquartered near Washington, D.C. with a second production facility in Los Angeles, we provide and promote closed captions. NCI captions over 70 hours of network, syndicated and cable programming each week. We also caption home video releases for the major home video companies and commercials for over 250 television advertisers. Our services include: pre-taped captioning, live captioning, real-time captioning, subtitling, audience demographics, hearing-impaired community relations, client and program promotion, dissemination of program schedules and technical support to clients.

NATIONAL FILM BOARD OF CANADA

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Services:

Produce and distribute documentaries and short animation films available in 16mm and 3/4" formats.

NATIONAL TELEFILM ASSOCIATES, INC.

(See Republic Pictures/NTA)

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212-664-4444
Telex: 662131

Representatives: Rick Traum, *d prog*

NBC INTERNATIONAL
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Representatives: Mike Perez, *vp, intl sls*

NETCOM
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Burbank, CA 91505
818-841-8855
308 Anza St.

Representatives: Robert Paterson, *p*

Services:
Satellite services.

ALAN NEUMAN PRODUCTIONS
6725 Sunset Blvd.
Suite 505
Los Angeles, CA 90028
213-461-3341

Representatives: Alan Neuman, *p*;
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Properties:
The Psychic Connection—39 half hours.
The American West—78 half hours.
Trails to Adventure—78 half hours.

NEW DAY MARKETING
Faith For Today
1100 Rancho Conejo Boulevard
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805-499-4929
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Representatives: Don James, *vp, mktg*

Properties:
The Harvest—one-hour family special. Grandpa (Les Tremayne) uses a vacation to mend a broken family.
Mountain Tops—a young paraplegic climbs a 13,000 foot peak in the High Sierras. 1/2-hour documentary.

Westbrook Hospital—52 half-hour dramatic series on dealing with personal crises. Public service.

NEWSLINK, INC.
210 East 36th Street
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Satellite communications for public relations firms. Transmission of news clips to 483 receivers around the country.

Properties:
Business Week Final—90-second news inserts. Available on a cash basis, beginning March 5. Available to one station per market.
Convention Coverage Package—live and taped feeds of both the Democratic and Republican national nominating conventions.

NEW YORK COMMUNICATIONS
101 Bryn Mawr Avenue
Suite 300
Bryn Mawr, PA 19010
215-527-5100
317 Anza St.

Representatives: Michael Davis, *p*;
Jerry Hagins, *mktg d*

Services:
Marketing and advertising services for the broadcast industry. Creation and production of commercials and campaigns for local television stations in markets of all sizes nationwide.

THE NEW YORK TIMES SYNDICATION SALES CORPORATION
200 Park Avenue
Sixth Floor
New York, NY 10166
212-972-1070

6420 Wilshire Blvd.
Suite 1100
Los Angeles, CA 90048
213-852-1579



Mr. Summerlin

Representatives: Sam Summerlin, *p*;
Paul Finch, *vp of west coast off*; John White, *TV consultant*

Properties:
Olympic Champions—a series of 60 "mini-programs" capturing the triumphs of past Olympic Gold Medal winners.

H.R.H. Prince Charles—a half-hour special on the life of Prince Charles, Britain's heir to the throne.

The Western—a 13-part series of half-hour programs on the history of the western movie.

Glittering Crowns—a one-hour portrayal of monarchy in the 20th Century. This impressive TV special, appropriate for prime-time slotting, captures all the splendor and historical interest of the forebearers of the child born to Princess Diana and his Highness Prince Charles. Edward Fox narrates this production by Electronic Publishing Company, Ltd., London.

Princess—an intimate, colorful one-hour television special of Diana, the enchanting young woman destined to be Queen of England. Produced by Michael Barratt Ltd., London.

The Golden Link—an eight-part Olympic series of half-hour programs each covering two events and featuring four competitors, past and present; six half-hours on the Summer Olympics.

The Torch of Champions—Prelude to 1984 Winter and Summer games this four-hour, two-part series on the history of the Olympic Games, hosted by Bob Mathias, Peggy Fleming.

The Songwriters—8 one-hour TV specials each highlighting a famous songwriter such as Alan Jay Lerner, E. Y. "Yip" Harburg, Mitchell Parish, Charlene Strouse, Sheldon Harnick, Arthur Schwartz, Burton Lane and John Kander and Fred Ebb.

Craig Claibourne's New York Times Video Cookbook—first in series of Craig Claiborne cassettes will be re-released in early 1985. In pre-production or development stage: "The New York Times Video Tour of London," "The New York Times Video Tour of Rome," "The New York Times Video

Tour of Paris," "The Sophisticated Traveler, Beloved Cities of Europe," "The Sophisticated Traveler, Winter Love It Or Leave It," "The New York Times Video Guide to Wine," "The New York Times Portraits of Power," "The New York Times 1984, The Year in Review," "The New York Times History of Broadway."

THE NEW ZOO REVUE COMPANY

9401 Wilshire Boulevard
Beverly Hills, CA 90212
213-278-5325

Representatives: Barbara Atlas, *exec vp & chf oper off*

Properties:

The New Zoo Revue—195 half-hour episodes, Monday-Friday; children's book musical, taped barter program.

NEWSPEOPLE

A Division of Reymar & Gersin Associates
20300 Civic Center Dr.
Southfield, MI 48076
313-354-4920

Representatives: Arnold S. Reymar, *p*; Harvey N. Gersin, *exec vp*

Services:

Broadcast news employment service.

A. C. NIELSEN COMPANY-MEDIA RESEARCH GROUP

Nielsen Plaza
Northbrook, IL 60062
312-498-6300
835 Market Street

Representatives: Roy H. Anderson, *exec vp/d mktg loc (NSI)*; Paul P. Baard, *vp natl sls mgr (NSI)*; Thomas J. Hargreaves, *vp LA reg mktg mgr (NSI)*; William M. Chesney, *vp western reg mktg mgr (NTI)*; Mahlon W. Edmonson, *vp mktg (NSI)*; Hal P. Fleig, *vp, d mktg serv, media research grp*; Larry Frerk, *prom d*; William S. Hamill, *exec vp grp d mktg*; Jerry S. Infantino, *vp mktg (NTI)*; David R. McCubbin, *vp northwest reg mktg mgr (NSI)*; Ann M. Rosenberg, *mktg rep, Cassandra (NSI)*; David A. Traylor, *vp mktg opers mgr (NSI)*; Lou West, *vp agency/adv mktg mgr (NSI)*; Andrew T. Faller, *exec vp, d of*

mktg (NTI); James D. Lyons, *p/ceo media research grp*; Ken Mogensen, *vp/asst to p, media research*; Steve Dyer, *ae (NTI)*; Connie L. Malick, *vp/central reg mgr (NTI)*; Arthur Bulgrin, *mktg rep, on-line servs*; Rusty Taragan, *ae (NTI)*

NILES PRODUCTIONS

P.O. Box 1935
Fremont, CA 94538
415-651-6255
304 Anza St.

NINE TELEVISION NETWORK OF AUSTRALIA

(Publishing and Broadcasting,
Sydney, Australia)
6255 Sunset Blvd.
Los Angeles, CA 90028
213-461-3853
Telex: 698236

Representatives: Russell Watkins, *vp, intl*

OGILVY & MATHER

2 East 48th Street
New York, NY 10017
212-688-6100

Representatives: Ken Caffrey, *sr vp/exec d of med opers*; Lawrence (Larry) Cole, *sr vp/d of med serv*; Marc Goldstein, *sr vp/d of network prog*; Jack Deitchman, *sr vp/d of loc bdcst*; Robert (Bob) Goldfarb, *vp, d prog*

ON THE AIR

160 East 56 St.
New York, NY 10022
212-935-2963
682 O'Farrell St.



Mr. Zaretsky



Mr. Carpenter

Representatives: Fred Weiner, *chmn*; Alan Zaretsky, *p*; William Carpenter, *exec vp/gen mgr*; Alvin Sussman, *sr vp*; Jack Steng, *exec vp*; Rita Michaelson, *d of opers*; John Mulderrig, Marie Bowen, *aes*.

Properties:

Let's Go to the Movies—35 30 min-

utes, series. Movie previews, music videos, behind-the-scenes interviews. **Lovesongs**—5 30 minutes, strip. Stars, music and style for adult viewers. **Visions**—12 2 hours. Hottest stars, latest fashions, best videos.

The Living Series—4 30 minutes, special. Includes National Alcoholism Test, National Stress Test, Attacking the Heart Attack, and Cancer: An Update.

Liberace and Friends—26 60 minutes, series. The incomparable Liberace with guest stars, a family of regulars, new talent and more.

Your Choice For The Film Awards—2-hour special. Celebrity hosted, star-studded event, as voted by the viewers.

Television: Our Life and Times—2-hour special. A look at the great moments in television's history with a celebrity host.

Years of Danger, Years of Hope: The Post War World—2-hour special. A look at the 40 years since the close of the war.

The Soap Opera Awards—2-hour special. Primetime and daytime soaps, celebrity host and presenters, star-studded.

America Remembers John F. Kennedy—2-hour documentary narrated by Hal Holbrook.

The Challengers—6 1-hour specials. Action and adventure documentaries.

Kimba, The White Lion—52 30 minutes. Animated children's programs.

Movies On The Air—5 psychological dramas.

The Unknown War—15 1 hours. Documentary hosted by Burt Lancaster.

ONE PASS, INC.

One China Basin Bldg
San Francisco, CA 94107
415-777-5777



Mr. Stutz

Representatives: Steve Michelson, *p & ceo*; Taylor Phelps, *exec vp/coo*; Kathleen McGlaughlin, *chf finan off*; Scott Ross, *vp/gen mgr*; Ken Stutz, *d/One Pass Media*

Services:

1" and 3/4" videotape, videodisc, 16mm and 35mm film production; King Street Studios mobile services; post-production including film editing; 1", 3/4", 1/2" video editing; Montage Picture Processor, computer animation and effects, Rank Cintel film-to-tape transfer, dubbing, audio services.

Properties:

Special Effects—one-hour on effects in today's hit movies.

Massive Retaliation—90-minute feature film with Tom Bower, Marilyn Hassett, Peter Donat.

Dreams of Gold—3 30-minute shows on America's athletes and the events of the Olympics.

The Aussie One Feature Film Package—"Sunday Too Far Away" with Jack Thompson; "The Plumber" directed by Peter Weir; "Weekend of Shadows" with John Waters; "Palm Beach" with Bryan Brown; "In Search of Anna" with Richard Moir.

The Endless Summer—directed by Bruce Brown.

The Alternative Miss World—with Divine.

Nick Danger—directed by Bill Dear with Firesign Theater.

The Hungry i Reunion—with Jonathan Winters.

The Mel Torme Special—with George Shearing.

Dave Brubeck—Live at the Vineyards

Eddie Money—Live at the Kabuki San Francisco Blues Festival

Don't Bother Me, I'm Learning—3 1-hour programs on kids and computers.

ORBIS COMMUNICATIONS INC.

432 Park Avenue South
New York, NY 10016
212-685-6699
105 Broadway

Representatives: Robert L. Turner, John C. Ranck, Brian Byrne, Ethan J. Podell, Peter Schmid, Mark Wagenheim, David Spiegelman, Lorraine Joseph, Rae Brooks, Barbara Fultz, Betty McGuire.

Properties:

Metroprime—1985 mini-series offerings include "Empire," "Jamaica Inn," and "The Far Pavilions."

Warner First Edition Movies—1984—includes "Bobby Deerfield," "Rollover," and "Agatha."

Alive & Well—hour strip, first-run

series on celebrity lifestyle/information.

Graffiti Rock Breakdance Party—weekly half-hour for Summer 1985, first-run series.

Play The Numbers—first-run game show strip, April 1985 start.

Seeing Stars—first-run weekly half-hour movie previews, star interviews. April 1985 start.

Jury! Jury!—first-run game show strip.

Comedy Tonight—comedy/talk half-hour strip, first-run.

Movin' On—44 hours, off-network series.

Liberty Minutes—104 30-second inserts. The official inserts of the Centennial Commission of the Statue of Liberty, Ellis Island Foundation, Inc.

Bob Uecker's Wacky World of Sports—quarterly hour bloopers type special.

I Challenge You—hour sports special with Jim Brown vs. Franco Harris, (pilot for series).

Animated Classics—animated hours, children's specials.

ORION SYNDICATION

1875 Century Park East
Los Angeles, CA 90067
213-557-8700

9 W. 57th St.
15th Floor
New York, NY 10019
212-980-1117

625 N. Michigan Ave.
Suite 246
Chicago, IL 60601
312-642-2880

1657 Phoenix Blvd.
Suite 1
Atlanta, GA 30349
404-997-0280
590 Powell St.



Mr. Kellner

Representatives: Jamie Kellner, p; Scott Towle, sr vp; Alex Horwitz, vp; Rick Jacobson, vp, western div sls; Larry Hutchings, vp, northeastern div

sls (NY); Thomas Cerio, ae, eastern div sls; Don Frehe, vp, central div sls (Chic.); James Ricks, vp, southern div sls (Atlanta); Edward K. Cooper, p, Orion Pictures Int'l (NY)

Properties:

Orion Premieres—15 motion picture package including "Under Fire," starring Nick Nolte, Joanna Cassidy and Gene Hackman; "Easy Money," with Rodney Dangerfield; "The Bounty," with Mel Gibson and Anthony Hopkins; "Lone Wolf McQuade," with Chuck Norris, Barbara Carrera and David Carradine; "Class," with Jacqueline Bisset and Rob Lowe; "Breathless," with Richard Gere; "Strange Invaders," with Paul LeMat, Nancy Allen and Louise Fletcher; "Gorky Park," with William Hurt and Lee Marvin. Availabilities for the premiere window are in '85 and '86.

Orion II—25 titles including "Blow Out," with John Travolta and Nancy Allen; "Nothing Personal," with Donald Sutherland and Suzanne Somers; "Starflight One," with Lee Majors and Lauren Hutton; "Forbidden Love," with Yvette Mimieux and Andrew Stevens; "Graveyard," with Alex Cord and Ben Johnson; "This Girl For Hire," with Bess Armstrong heading an all-star cast.

Orion I—20 features including "Dressed To Kill," starring Angie Dickinson and Michael Caine; "Meteor," with Sean Connery, Natalie Wood and Henry Fonda; "How To Beat the High Cost of Living," with Jessica Lange, Susan St. James and Jane Curtin; "The Norseman," with Lee Majors; "Breaker! Breaker!," with Chuck Norris; "Mad Max," with Mel Gibson and more.

Filmways I—22 features including "The Amityville Horror," with Margot Kidder and James Brolin; "Force Ten From Navarone," with Harrison Ford and Robert Shaw; "Rolling Thunder," with William Devane and Tommy Lee Jones; "Walking Tall—The Final Chapter" and more.

Monsters on the Prowl—10 color features including "Mad House," with Vincent Price; "The Devil Within Her," with Joan Collins and Donald Pleasance; "The Zombies of Sugar Hill," "The Bat People" and more.

Films For The '80's—45 titles including "The Island of Dr. Moreau," with Burt Lancaster, Michael York and Barbara Carrera; "Frogs," with Sam

Elliot; "Futureworld," with Peter Fonda and Yul Brynner; "Empire of the Ants," with Joan Collins; "Return to Macon County," with Nick Nolte and more.

Twenty Minute Workout—95 half-hour strip series featuring gorgeous instructors in the nation's hottest new exercise program.

Best of Saturday Night—102 half-hours featuring the comedy antics of the original Not Ready For Prime Time Players. Also available in 60 and 90-minute versions.

The Addams Family—64 half-hours featuring America's favorite freaky family.

The Avengers—57 color and 26 B/W one-hour adventure series.

Green Acres—170 half-hours in color.

Mr. Ed—143 half-hours, B/W.

Prince Planet—52 half-hours, B/W.

Sinbad, Jr.—130 5-minute color cartoons.

Johnny Sokko and His Flying Robot—26 half-hour live action programs in color.

Lorne Greene's Last of the Wild—78 half-hours in color.

Touch of Music—6 one-hour musical specials.

Sherlock Holmes—24 half-hours in color.

17 New Color Adventures—9 feature films.

Children's Showtime—6 titles.

A.I.P. Feature Group—24 titles.

Films For The '70's—22 features.

Ghoul-A-Rama I—16 titles.

Ghoul-A-Rama II—8 titles.

Sci-Fi 63—35 titles.

Winning Hand—25 titles.

World of the Macabre—8 titles.

Young Adult Theatre—12 titles.

Strongmen of the World—21 titles.

Special Action Features, Vol. I—12 titles.

ORO PRODUCTIONS

8039 Mulholland Drive
Los Angeles, CA 90046
213-650-8362

Representatives: Samm Pena, Rob Armband, Roger Aronoff, Alfredo Bejar, Ron Eckerman, Joe Hernandez, Guillermo Vasquez

Properties:

Bravisimo—series of one-hour specials featuring Latino superstars and new talent.

OVERSEAS NEWS & INFORMATION SERVICE INC.

(ONISI)

13 W. 36th St.
New York, NY 10018
212-974-5987
Telex: 425262 ICV

Representatives: Gerald Citron, *bd chmn*; Jack Lewis, *p*

Services:

Exclusive worldwide non-broadcast license for the International Edition of "CBS Evening News" and the International Edition of "60 Minutes" the weekly news magazine produced by CBS News. CBS Reports, CBS News specials, and documentaries, Financial programs and sporting events. Available NTSC/PAL/SECAM videocassettes in all formats.

JIM OWENS ENTERTAINMENT, INC.

Colonial Place
Box 457
Brentwood, TN 37027
615-791-1077
61 Lombard St.



Mr. Owens

Representatives: James Owens, *p*; Hal Buckley, *exec vp*; David Vestor, *sls rep*

Properties:

18th Annual Music City News Country Awards—a 2-hour award spectacular live from the Grand Ole Opry House on June 4, 1984.

Hank Williams: the Man and His Music—a 2-hour tribute to the country music legend whose music was the first to cross over into the pop world from country. A poignant special that bridges a live concert with flashbacks into his life.

A Tribute to Chet Atkins from His Friends—a 2-hour special featuring Jim Stafford, Dale Robertson, Charlie Daniels, and many more (available for reruns).

A Concert behind Prison Walls—a 1-hour special starring Johnny Cash,

Linda Ronstadt, Roy Clark and Foster Brooks (available for reruns).

Louise Mandrell: Diamonds, Gold and Platinum—a 2-hour special with Louise Mandrell, Dick Feller, Janie Fricke, Lee Greenwood, Barbara Mandrell, Irlene Mandrell, Tony Orlando, Jerry Reed, Johnny Rivers, T. G. Sheppard, Jim Stafford, Danny Thomas and Herve Villechaize.

Another Evening with the Statler Brothers—**Heroes, Legends and Friends**—a 2-hour special featuring the Statler Brothers, Mel Tillis, Reba McEntire, Charly McClain, The Oak Ridge Boys, Masters V.

Janie Fricke You Ought to Be in Pictures—a 2-hour special starring Janie Fricke with Alabama, Lynn Anderson, Johnny Duncan, Roger Miller, John Schneider, Ray Stevens, Conway Twitty and Ruth Buzzi.

Concert of the Stars—1-hour special with co-host Jim Stafford and Tanya Tucker, plus guests of Lynn Anderson, Janie Fricke, The Gatlin Brothers, Ray Stevens and Jerry Reed.

Behind the Scenes—1-hour special featuring an in-depth look at the making of country music TV specials.

JIM OWENS TELEVISION, INC.

1525 McGavock St.
Nashville, TN 37203
615-256-7700
61 Lombard St.

Representatives: James Owens, *p*; Hal Buckley, *exec vp*; David Vester, *sls rep*

Properties:

This Week in Country Music—52 new half hours per year—no repeats. A new show every week featuring performances of latest hits by the biggest names in country music, interesting interviews with country superstars, the week's top 10 records and current news of country music, contemporary country. (Barter)

This Year in Country Music—1st-run two-hour prime-time special, year-end wrap-up featuring the top 20 country songs of the year performed by country superstars, interviews with superstars, years top singles and albums and the biggest country news stories. (Barter)

Country Superstars at Home—the first of a series of 1st-run 1-hour primetime specials featuring exciting perfor-

mances by country music's superstars and introspective "Barbara Walters-style" interviews with the stars and their families at home. Fast paced, behind the scenes insight into country music with a different twist. (Barter)

OZMA BROADCAST SALES

408 South Sixth Street
Philadelphia, PA 19147
215-922-6179

Representatives: Richard W. (Dick) Ostrander

Services:

Exclusive sales agent in the eastern and southeastern United States for Gray-Schwartz Enterprises, Cinema Shares International, Alfred Haber Inc., and 21st Century Distribution Corp.

PARAMOUNT TELEVISION & VIDEO DISTRIBUTION

5555 Melrose Avenue
Los Angeles, CA 90038
213-468-5000

1 Gulf & Western Plaza
New York, NY 10023
212-333-4600

625 N. Michigan Avenue
Suite 401
Chicago, IL 60611
312-372-0638

5949 Sherry Lane
Suite 745
Dallas, TX 75225
214-696-8823

Paramount TV Ltd.
23 Berkeley House
Hay Hill
London W1X 8JB
England
(01) 499 5837

Paramount Pictures Pty, Ltd.
Suite 3209
Australia Square
Box 4272 GPO
Sydney 2001
N.S.W. Australia
27-9367

Paramount Pictures Corp. Ltd.
146 Bloor St. W.
Toronto, Ontario
Canada M5S 1M4
416-922-2002
Union Square



Mr. Reiss

Representatives: Richard Frank, *p*, *Paramount TV Group*; Ron Nelson, *exec vp*; W. Randolph Reiss, *p*, *TV Domestic Distribution*; John E. Goldhammer, *sr vp/prog*; Frank Kelly, *vp/prog*; Barbara Buce, *d/prog*; Ray Solley, *d/prog*; Karen Paull, *mgr/prog*; Helen Ricketts, *exec d/sls admin*; Denise Kurtzman, *mgr/sls admin*; Michael Tanner, *vp, adv & prom*, *Paramount TV Group*; Richard Winters, *exec d, pub*, *Paramount Network TV Prod*; Dea Shandera, John Wentworth, Russ Paris, Debra Garrett, *mgrs, adv & prom*, *Paramount TV Group*; Rick Weidner, *vp/stat rels & prom serv (NY)*; Tom Mazza, *mgr/research*, *Paramount Pictures Corp*; Stephen Fields, *vp, finan*; Phil Murphy, *exec d/opers (domestic & intl)*; Paul Sperrazza, *d/intl opers*; Robert Jacquemin, *exec vp, sls & mktg (LA)*; Greg Meidel, *sr vp/gen sls mgr*; James Martz, *vp/western div mgr*; Ken Solomon, *ae*; Steve Goldman, *sr vp/sls & client rels (NY)*; Robert Gutkowski, *vp/adv prog sls*; Joel Berman, *vp/eastern div mgr*; Marc Hirsch, *northeastern div mgr*; John Watson, *ae*; Dick Montgomery, *vp/central reg mgr (Chicago)*; Gerry Noonan, Stan Justice, *central div mgrs*; Ed Wilson, *southwestern div mgr (Dallas)*; Mel Harris, *p*, *Paramount Home Video*; Robert Klingensmith, *sr vp, video dist*; Leonard Kalcheim, *sr vp/bus affairs/legal (Los Angeles)*; Howard Green, *exec d, contract admin (Los Angeles)*; Bruce Gordon, *p, intl dist (New York)*; Joseph Lucas, *vp/opers (New York)*; Peter Cary, *vp & mng d (London)*; Patrick Stambaugh, *European sls mgr*; Jean Pullen, *Middle East & African sls*; George Mooratoff, *mng d, Australia & Far East*; Malcolm Orme, *vp & mng d (Canada)*; Kevin Keely, *d synd sls, Canada*; Ramon Perez, *vp, Latin America*; Matt Poulos, *d, Latin American sls*.

Properties:

America—5 daily hours, 1 weekend hour, first-run.
Anything For Money—5 daily half-hours, first-run.
Entertainment Tonight/This Week—5 daily half-hours, 1 hour weekly, first-run.
Solid Gold—1 hour weekly, first-run.
Taking Advantage—half-hour weekly, first-run.
Cheers—94-plus half-hours, off-network.
Family Ties—92-plus half-hours, off-network.
Taxi—114 half-hours.
Happy Days—255 half-hours.
Mork & Mindy—95 half hours.
Laverne & Shirley—178 half-hours.
The Odd Couple—114 half-hours.
The Brady Bunch—117 half-hours.
Star Trek Animated—22 half-hours.
Love, American Style—224 half-hours.
The Brady Kids Animated—22 half-hours.
The Lucy Show—156 half-hours.
Madame's Place—75 half-hours, 18 hours.
Mission: Impossible—171 hours.
Untouchables—114 hours.
Mannix—130 hours.
Star Trek—79 hours.
The Jesse Owens Story—4-hour special.
Star Trek Memories—one-hour special.
Portfolio X—20 features.
Portfolio IX—30 features.
Portfolio VIII—37 features.
Portfolio VII—30 features.
Portfolio VI—30 features.
Portfolio V—33 features.
Portfolio IV—40 features.
Portfolio III—60 features.
Portfolio II—38 features.
Portfolio I—44 features.
Diana Ross—Live From Central Park
Frank Sinatra—Concert for the Americas
Santana & Heart—Concert for the Americas
The Doobie Brothers—Farewell Cher—A Celebration at Caesars
Shogun—12-hour mini-series formatted for 6 2-hour episodes and/or 1 3-hour theatrical feature.
A Woman Called Golda—4 hours.
Smiley's People—6 hours.
The Way We Were—2 hours.
The Top of the Hill—4 hours.
The Girl, The Gold Watch & Dynamite/Everything—2 hours each.

TOM PARKER THEATRICAL PRODUCTIONS

18653 Ventura Blvd.
Tarzana, CA 91356
818-342-9115
Telex: 858964
4 Sutter Pl.

Representatives Tom Parker, *p.*

Properties:

Sci-Fi Theater—12 exclusive first-run movies: "Galaxy Invader," "Fiend," "Cosmic Monsters," "Night of the Ghouls," "Devil Girl from Mars," "Stranger from Venus," "Monster from Green Hell," "Half Human," "The Flying Saucer," "Terror of the Baskervilles," "The Milpitas Monsters" and "Deluge."

PARROT COMMUNICATIONS INC.

Dean's Corner
Brewster, NY 10509
914-279-9494
89 Embarcadero

Representatives: Robert Mertz, *p;* Rae Ann Assorgi, *vp.*

Services:

Publisher of "TV Industry Dreambook," a source book available to TV syndicators. Also offers a variety of mailing and communications services to the syndication community.

PAULIST PRODUCTIONS

17575 Pacific Coast Highway
Pacific Palisades, CA 90272
213-454-0688

Representatives: Ellwood Kieser, *C.S.P. exec prod;* Judith Eagan, *d, TV synd & prom*

Properties:

Insight—series of half-hour dramas and comedies which explore the contemporary human situation. Known as Hollywood's experimental theatre, Insight is a showcase for Hollywood's gifted talent.

PEARSON INTERNATIONAL, INC.

6330 San Vicente Blvd.
Suite 301
Los Angeles, CA 90048
213-933-5879

Representatives: Arnie Frank, *p;* Suzanne Morden, *compt;* Neil Chamberlin, *traff;* Adam Tyler, *prom & pub;* Joan Frank, *contracts.*

Properties:

Average White Band—half hour, tape.

Lucille Ball Specials—includes "Happy Anniversary and Goodbye" (1 hour); "Lucy Gets Lucky" (1 hour); "Three For Two" (1 hour); "What Now Catherine Curtis" (1 hour); "CBS Salutes Lucy—The First 25 Years" (2 hours); "Lucy Calls the President" (1 hour); "Lucy, the Producer" (1½ hours).

Bell Telephone Jubilee Spectacular—1½ hours, film.

Randy Edelman—half-hour entertainment special.

E.L.O.—one-hour music special, tape.

11th World Popular Song Festival—one hour, tape.

An Evening with Charles Aznavour—one hour, tape.

Susan George—Naturally—half-hour entertainment special, tape.

The Great American Disco Experience—half-hour or 1-hour tape.

Heifetz—one-hour entertainment special, tape.

Inside Hollywood—half hour, tape.

Burl Ives' America—half hour, film.

The Magic of Christmas—one hour, tape.

Military Music Pageant—60 or 90-minutes, tape.

Nazareth . . . Live!—one-hour entertainment special, tape.

A Night in Las Vegas!—one-hour entertainment special, tape.

Number One Country—one hour, tape.

Osmond Holiday Special—one hour, tape.

Osmonds U.S. Ski Team Celebrity Classic—one hour, tape.

Debbie Reynolds—Las Vegas!—one-hour entertainment special, tape.

Rock and Roll Revival—one hour, tape.

Rollermania—one hour, tape.

Sentimental Journey Package—includes "Showstoppers" (1 hour); "Hit Records" (1 hour); "Chemistry" (1 hour).

Something Special—22 1-hours, tape. Entertainment specials.

Soul to Soul—60 or 90-minutes, tape.

Superstars—Las Vegas—includes "Ben Vereen Special" (86 minutes); "The John Davidson Special" (70 minutes); "The Strange Case of Alice Cooper" (72 minutes).

Sound Factor—one hour, tape.

Televisa Music Specials—3 1-hours, includes Barry White, Ike and Tina Turner, The Jackson Five.

Today's Jazz—3 half-hours, includes Red Norvo, Freddie Hubbard, Ernie Watts.

Tina Turner—Queen of Rock & Roll!—30 or 60-minutes, tape.

That Girl—136 half-hours, series.

Bongo Man—89-minute feature.

California Girls—83-minute feature.

Communion—103-minute feature.

Cry to the Wind—90-minute feature.

Femme Fidele—feature.

Flight to Holocaust—98-minute feature.

Minstrel Man—98-minute feature.

The New Adventures of Heidi—98-minute feature.

Panic in Tokyo—96-minute feature.

Red Nights of the Gestapo—80-minute feature.

Shinbone Alley—84-minute feature.

Werewolf in Washington—90-minute feature.

Angel Dust—The Wack Attack—one-hour dramatic special.

The Going Up of David Lev—76-minute dramatic special.

JOSEPH PEDOTT ADVERTISING AGENCY, INC.

235 Montgomery St.
Suite 925

San Francisco, CA 94104
415-397-6992

Representative: Richard P. Hirsch

Properties:

Good Fishing with Babe Winkelman—13 half hours. Fishing show filmed in the Midwest, North East and Great Lakes region.

PENNZOIL FILM CENTER

5999 E. Slauson Ave.
City of Commerce, CA 90040
213-385-0311
800-421-8393
3 Sutter Place

Representatives: Dennis Sylvester, *mgr, TV synd*; Gigi Stevens, *assoc/asst*

Properties:

The Penske Advantage—half hour. Insight into Roger Penske's racing world. With Rick Mears and Al Unser.

The Bull Rider—half hour. Six time world champion Larry Mahan hosts this profile of rodeo bull rider, Jody Tatone.

Champions of Endurance—half hour. World class motorcycle racing. Produced and directed by Peter Starr.

Winning Formula—half hour. NASCAR stock car racing with the colorful history and today's fast moving action. With Darryl Waltrip, Bobby Allison, and Junior Johnson.

Truk's Legendary Lagoon: A Voyage Back Into Time—half hour. Undersea diving adventure in Micronesia. "Japan's Pearl Harbor." Truk Lagoon, is the fantastic location. This World War II battlesite is now exploding with life.

Alaska: Cameras In The Wild—half hour. Zoom in on America's last great wilderness. Take a photo safari with Mal Wolfe's film crew.

Sailing Too!—half hour. Features high performance sailboats in world class competition and cruising scenes from the California coast to the Caribbean, to Newport, Rhode Island, to Lake Michigan. By Warren Miller.

Off The Beaten Path—half hour. Off road racing, features racing stars Walker Evans, Rod Hall and John Baker. Narrated by Ernie Anderson.

Baja's Giants Of The Deep—half hour. 50 foot sharks, huge 'devil fish.' Are these the sea monsters of living legends? Produced and directed by Lenora Carey.

The Ultimate Challenge: Running Pike's Peak—half hour. The "ultra-marathon" hosted by Bob Mathias, two-time Olympic decathlon champion.

Action Makers: Sports Adventures—5 half hours, anthology.

Action Makers 2: More Of The Best Of Penzoil's Sports Adventures—5 half hours, anthology.

Action Makers 3: Another Package Of High Action Sports Adventures—5 half hours, anthology.

PETERS PRODUCTIONS, INC.

9590 Chesapeake Drive
San Diego, CA 92123
619-565-8511

Representatives: Edward J. Peters, *p*; Steve Cotov, *reg mgr/radio*; Greg Spraul, *reg mgr/radio*.

Services:

Complete and comprehensive television marketing concepts and services, including all elements needed to create and then establish a single, precise, controlled, definable image: marketing plans, management guidelines, research, custom and syndicated music, graphics and logo design, videographics, animation, cinematography. Available individually or as a total image concept.

PETRY TELEVISION, INC.

3 East 54th Street
New York, NY 10022
212-688-0200
850 Market St.



Mr. Major



Mr. Fentress

Representatives: David Allen, *chmn*; Theodore Van Erk, *sr vp, corp planng*; Harry Stecker, *sr vp, mktg*; C. William Schellinger, *sr vp, fin*; Bill Fagan, *p, Petry Television*; George Blinn, *sr vp, sls*; Jim Major, *vp, prog*; Teddy S. Reynolds, *vp, res*; Mike Membrado, *p, Petry National*; Bill Wieke, *vp, sls*; Jack Fentress, *prog d*; Susan Cohen, *prog info/res sup*.

PICTUREMEDIA LIMITED

119-45 Union Tpk.
Forest Hills
New York, NY 11375
718-268-8646

Representatives: Vlado Hreljanovic, *p*

Properties:

Picturemedia Features I—15 titles, 11 first-run and 4 off-network new color theatrical features with stars including George Kennedy, James Whitmore, Leslie Nielsen, Ursula Andress, William Conrad, Susan Howard, Richard Crenna and more.

Mischief Makers—78 original black and white Hal Roach "Our Gang" comedies.

Comedy Capers—92 original black and white Laurel and Hardy, Keystone Cops and Will Rogers comedies.

Picturemedia Classic Horrors—30 black and white vintage shock-horror feature films including Boris Karloff, Bela Lugosi, Lon Chaney and others.

Toga Spectacles—30 color action "Toga" features with Steve Reeves and others

Classic American Cinema—20 feature b & w films featuring James Cagney, Roger Brown, Brad Harris, Richardo Montalban and others

International Feature Films—in German, Spanish, Italian, Yugoslav, Turkish, Scandinavian and French languages.

PICTURE MUSIC INTERNATIONAL (PMI)

1800 N. Vine St.
Hollywood, CA 90028
213-461-0380

24 E. 23rd St.
New York, NY 10010
212-420-5900



Mr. Levinson



Mr. Hart

Representatives: Mark Levinson, *p*; Bob Hart, *vp, prodn & mktg*; Peter Blachley, *d of mktg & prom*.

Properties:

Rock-N-America—26 one-hours.

London Calling—indeterminate number of one-hour shows.

American Suite—1 one-hour.

Castles and Concerts—2 hours.

Ready Steady Go!—2 hours.

PREMORE PRODUCTIONS

332 South Michigan Avenue
Chicago, IL 60604
312-341-0795

Representatives: Nick Tallerico, *sls mgr*; Joe Sperry, *tv ae*

Properties:

Scrooge's Rock'n Roll Christmas—30-minute musical special featuring Paul Revere & the Raiders, The Beach Boys, Mike Love, Three Dog Night, Bobby Goldsboro and Jack Elam as

Scrooge.

Imagine That—a half-hour musical-fantasy special featuring Tommy McLoughlin and the L.A. Mime Co., Dora Hall, and Tiffany Potter.

Cliffwood Avenue Kids—26 live-action, half-hour adventures.

Tony the Pony—six live-action, half hours.

Rose on Broadway—one-hour musical special in color, starring Dora Hall, Donald O'Connor, Frank Sinatra, Jr. and Scatman Crothers.

Cameo Music Hall—half-hour musical/variety special, starring Dora Hall, Donald O'Connor, Scatman Crothers, and Pete Barbutti.

Magic Music Hall—half-hour variety special featuring the Great Ballantine, Phil Harris, Dora Hall, Frank Sinatra, Jr.

RICHARD PRICE TELEVISION ASSOCIATIONS LTD

444 Madison Avenue
26th Floor
New York, NY 10022
212-980-6960

Telex: 971375 PRIME LWTI

Seymour Mews House
Seymour Mews
Wigmore St.
London W1H 9PE
England
(01) 935-9000
TV FILM G
Telex: 22872
840 Market St.

Representatives: Robert E. Shay, *d US ops*; Gloria Gallo, *asst d, US ops*

Properties:

The Captain's Doll—107-minute film for television based on the D.H. Lawrence short story. Set in Germany, it stars Jeremy Irons as a British "officer and gentleman" left with no clear role in the upheaval following the First World War.

Swallows and Amazons Forever—two 95-minute specials or 8 24-minutes. Two of Arthur Ransome's celebrated children's books. "Coot Club" and "The Big Six," adapted for television. Set in some of England's most attractive waterways, the two stories follow the adventures and daring escapades of six boat and nature loving children.

The Amateur Naturalist—13 half hours. World renowned amateur-conservationist Gerald Durrell, and his

wife Lee, explore the wonders of the natural world from a unique and practical perspective. Wildlife and plant life alike are subject to Durrell's insight and inimitable wit.

Sherlock Holmes—four one-hour animated mystery specials based on Sir Arthur Conan Doyle's stories: "The Baskerville Curse," "The Sign of Four," "A Study in Scarlet," and "Valley of Fear."

The Paul Hogan Show—26 half hours. Paul Hogan's madcap mix of zany wit, humour and luscious ladies.

PRIJATEL PRODUCTIONS, INC.

2211 South Dixie Drive
Dayton, OH 45409
513-298-8134
305B Anza St.

Representatives: Don Prijatel, *p*; Julie Prijatel, *d prom & pr*; Marcia Clark, *d ref serv*; Sherry Sorrell, *asst to p*; Beverly Smith, *Missing Children Network asst.*

Properties:

The Missing Children Network—television's only nationally coordinated search for our nation's missing children. The resources of 20 non-profit missing children's organizations and over 60 television stations are accomplishing together what they could not achieve on their own. The network includes 3 weekly 60-second reports, a national 800 hotline, parent Help Books, station posters of missing children and special reports of locations and recoveries.

The Paul Strassels Tax Report—Paul Strassels, television's tax expert, presents 75 first-run tax saving tips for the fifth consecutive year. Series includes five promotable reports, free tax tip brochures for viewers, a majority shot on location, state-of-the-art production.

PRIMETIME ENTERTAINMENT, INC.

444 Madison Avenue
26th Floor
New York, NY 10022
212-355-7070
Telex: 971375 PRIME LWTI

Seymour Mews House
Wigmore Street
London W1H 9PE
England
(01) 935-9000

Telex: 22872 TV FILM G
840 Market St.

Representatives: Robert E. Shay, *p*; Harvey Reinstein, *vp*

Properties:

Primetime Two—syndication package of 10 films: "Deadly Harvest," "Face of Fear," "Goodbye Raggedy Ann," "Family Rico," "Antonio and the Mayor," "Death of Innocence," "The Migrants," "Hunter," "Crime Club," "Dr. Max."

Primetime One—syndication package of 17 films: "An American Christmas Carol," "Bushido Blade," "Chu Chu and the Philly Flash," "Daddy I Don't Like it Like This," "Graduation Day," "Legend of Walks Far Woman," "Mother and Daughter," "My Bodyguard," "Nightmare," "On the Right Track," "Seduction of Miss Leona," "Thaddeus Rose and Eddie," "That Lucky Touch," "Travis Logan, D.A.," "Visions of Death," "When She Was Bad," "Zorro the Gay Blade."

Trident One—syndication package of 15 films: "America at the Movies," "Aunt Mary," "City in Fear," "Coffee Tea or Me?," "Crisis in Mid-Air," "Cutter's Trail," "Escape," "The Four Feathers," "The Horror at 37,000 Feet," "I Want to Keep My Baby," "Mongo's Back in Town," "Orphan Train," "Relentless," "Revenge of the Stepford Wives," "Something Evil."

Terrahawks—39 half hours. A spectacular new space fantasy series for children of all ages. An elite international fighting force is set up to defend the World against intergalactic aggressors. From their secret base, they develop their sophisticated weaponry and prepare for the battles to come.

Doctor In The House—137 half-hour comedies. This series follows the adventures of young Michael Upton and his bawdy womanizing fellow students during their first year at medical school. Further adventures continue once he becomes a fully qualified doctor.

Sherlock Holmes—4 one-hour animated mystery specials based on Sir Arthur Conan Doyle's stories—"The Baskerville Cure," "The Sign of Four," "A Study in Scarlet" and "Valley Of Fear." Featuring the voice of Peter O'Toole as Sherlock Holmes.

The Life and Adventures of Nicholas Nickleby—9 one-hour mini-series based on Charles Dicken's famous classic.

The Paul Hogan Show—26 half-hour comedies. Paul Hogan's madcap mix of zany wit, humour and luscious ladies.

Agony—20 half-hour comedy series about an "Agony" columnist in a woman's magazine who advises on other people's problems but cannot work out her own. Starring Maureen Lipman, the writing is a remarkable blend of truthful comedy and satirical observation.

A Fine Romance—26 half hours. Thirty-seven year old Laura, still unmarried, is introduced to Mike, a market gardener, by her trendy younger and more attractive sister, Helen. Though there is no attraction, they pretend they are getting along to keep Helen happy. Stars Royal Shakespeare Company stars, Judi Dench and Michael Williams.

Mind Your Language—29 half hours. An eager young teacher lands a job teaching English to foreigners. Faced with a classroom of pupils from all over the world, most of whom speak little or no English, he is soon near hysteria.

PROGRAM SYNDICATION SERVICES, INC.

405 Lexington Avenue
New York, NY 10174
212-532-1560

5757 Wilshire Boulevard
Los Angeles, CA 90036
213-937-2710
625 O'Farrell St.



Ms. Green

Representatives: Peggy Green, *p*; Marti Wishengrad, *western sls mgr*; Suzanne Crowe, *eastern sls mgr*; Marie Tuccille, *opers mgr*; Karen Davidson, *sls rep*

Properties:

Morning Stretch—Monday through Friday half-hour exercise show, hosted by Joanie Greggains. Produced by KPIX-San Francisco.

Holiday Moments—35 one-minute programs featuring celebrity hosts and tailored to the holidays of Thanksgiving, Christmas and New Year's. To

run November 22 through January 1.

Campaign Buttons—a series of 230 thirty-second television programs that recapture the most significant, exciting and entertaining moments in the history of the American presidency.

Growing Young—Monday through Friday half-hour entertainment/magazine/interview show starring Virginia Graham and George Skinner.

PROMARK

11645 Montana Ave.
Suite 319
Los Angeles, CA 90049
213-471-7991
493 Union St.

Representatives: Lynelle Bergquist, David Levine, Don Azars, Thom Thompson.

Properties:

From Hawaii With Love—2-hour international beauty pageant special.

Liberace Live With the London Philharmonic Orchestra—60-minute musical concert special.

Crisis Counselor—half hour strip. Families in conflict appear before a certified social worker.

PUROLATOR COURIER CORPORATION

131 Morristown Rd.
Basking Ridge, NJ 07920
800-645-3333
17 Washington St.

Representatives: William H. Waltrip, *p & ceo*; Hollis S. McLoughlin, *vp*, *mktg*; Geoffrey L. Duncan, *vp*, *sls*; Don Smith, *d of sls*, *northeast grp*; James Stralka, *d of sls*, *central grp*; Gene Bauman, *d of sls*, *western grp*; Dan DiFrancesco, Frank DiFilippo, *Media Express aes*.

Services:

A major overnight express delivery courier serving over 75,000 destinations in more than 165 countries worldwide. Purolator Courier Media Express has been expanded nationwide to provide services and rates tailored specifically to the needs of television and radio stations, program distributors and advertising agencies. Shipping rates have remained virtually unchanged since 1980, offering substantial savings to the broadcast industry.

Q.E.D. PRODUCTIONS INC.

21 West 46th Street
New York, NY 10036
212-719-4141

Representatives: Robert Baron, *exec prod*; John Whited, *d*; Jonathan Kaufman, *prodn mgr*

Properties:

Soap Opera Recap

B. T. Temps

The Big Band Show

No License Music Library

RADIO-TV COMMISSION OF THE SOUTHERN BAPTIST CONVENTION

6350 West Freeway
Fort Worth, TX 76150
817-737-4011

Representatives: Claude Cox, *d of mktg*

Properties:

Human Dimension—half-hour weekly series. These 13 episodes have been selected because they have all won one or more major national awards, and are documentaries ranging from the birth of the English language to tours of the most notable cathedrals in Europe.

Jot—a 4½ minute animated cartoon series of 30 episodes. These deal with problems most children have with parents, school and playmates. All episodes have morals for children up to 12 years old.

Puntito—this is "Jot," described above, in Spanish.

The Athletes—a half-hour program featuring one or more noted athletes shown in action in their sport or sports, ranging from race drivers to yoyo champions to football coaches. Somewhere in each episode each athlete explains his or her relationship to God. The series of 10 programs was produced in cooperation with the Fellowship of Christian Athletes.

Listen—a series of 10 half-hour programs dealing with the moral values of our society today. Topics cover everything from travel to divorce to the ecology of energy.

Circulo Tres—a Spanish-language half-hour program of 52 episodes in magazine format featuring interviews with knowns and unknowns, and music performed by musicians from Central and South America.

The Answer—13 1/2-hour documentaries. Dramatizations of biblical events, filmed on locations of occurrence.

ReDiscovery—a series of 8 one-hour documentaries visiting cities such as Madrid, London, and Florence, studying the essence of man's spirit through his artistic achievements and cultural advancements.

These programs can be obtained free of cost to any station that will schedule one or more of the titles on a regular basis.

RANDOM PRODUCTIONS

5437 Laurel Canyon Blvd.
North Hollywood, CA 91607
818-760-7333

Representatives: Stuart M. Schoenburg

Properties:

Bordello—90 minutes. Documentary on a Nevada bordello and its Madame.

Body Rhythm—aerobic exercise show with Darcel.

The Paul Ryan Show—celebrity interviews.

10th Frame Bowling with Chick Hearn

Zsa Zsa Gabor—90 second inserts.

Cleve Hermann—90 second inserts.

Ken Norton—90 second inserts.

RAYMOND INTERNATIONAL

353 St. Clair Avenue East
Toronto, Ontario
Canada M4T 1P3
416-485-3406
Telex: 06-22339



Mr. Raymond

Representatives: Bruce Raymond, p;
Donovan Raymond, sls coord

Properties:

Parenting—68 30-minute programs with Joyce Davidson and guests dealing with bringing up children.

The Kangazoo Club—26 30-minute children's/animal/nature shows.

Inuit—13 5-6 minutes, animated.

Lisa and Her Friends—13 4-6 minutes,

animated.

Welcome to Our Small World—13 4-6 minutes, animated.

Adventures In The High Grass—13 4-6 minute puppet shows.

Alphabet Soup—52 30-minute children's shows.

Celebrity Cooks—379 30 minutes.

Birth of a Baby—17-minute documentary.

Matthew Manning: Study of a Psychic—27-minute documentary.

Philip: The Imaginary Ghost—15-minute documentary.

Changing Worlds—14 30-minute documentaries.

Albertine, the Eternal Youngster—29-minute documentary.

An Adventure in Curiosity—29-minute documentary.

Culture on Wheels—28-minute documentary.

Guitare—75-minute documentary.

Hermenegilde—54-minute documentary.

The Instant Schoolhouse—27-minute documentary.

Interludes with Nature—27 2- to 5-minute documentaries.

The Wreck of the Margeson—29-minute documentary.

The Shack—42-minute documentary.

Living Colours—25-minute documentary.

A Journey to the Soul of Brittany—96-minute documentary.

Space Silo—29-minute documentary.

What's That For?—23-minute documentary.

Christmas on Crane Island—26-minute documentary.

Fifteen Humorous Glimpses of Winter—15 4- to 6-minute documentaries.

Her One True Love—25 minutes, drama.

Wild Flowers—110-minute feature.

Red Eyes—90-minute feature.

A Blue Winter—81-minute feature.

To Be Sixteen—125-minute feature.

The Old Country Where Rimbaud Died—113-minute feature.

The Movie-Maker—149-minute feature.

Wounded Love—74-minute feature.

Body and Soul—black and white feature.

The Last Betrothal—91-minute feature.

Pigs Are Seldom Clean—112-minute

feature.

Yellow Island—black and white feature.

Those Damned Savages—115-minute feature.

Struggle for Love—77-minute feature.

My Eye—87-minute feature.

House of Light—78-minute feature.

Don't Let It Kill You—75-minute feature.

The Revolutionary—72-minute feature.

REEVES TELETAPE

304 E. 44th Street
New York, NY 10017
212-573-8888

Duplication Center
35-30 38th St.
Long Island City, NY 11101
718-392-9560



Ms. Ricco

Representatives: Caddy Swanson, p;
Jim McKenney, vp/gen mgr post-prodn;
Lou Maltese, vp post-prodn sls & serv;
Dick Smith, vp synd; Angelo Ricco, mgr duplications services;
Bob Eisenstaedt, Bob Koch svcs

Services:

Complete post production facilities: 4 CMX On-Line editing suites, 2 off-line rooms, 21 Ampex 1" VPR2BS, 2 Ampex VPR3s. Mirage, 2 ADOs 2 Quantel SP5000s, 1 Chyron RGU2 dual channel, 2 RGU single channel, transfer services: Film-to-tape, tape-to-tape, scene-to-scene, frame by frame, computerized automatic color correction, negative/positive 16mm/35mm film and slides, one-of-a-kind tape-to-tape color correct system capable of correcting 1" or 3/4" cassettes to 1" tape, Satellite transmission, closed circuit/network line feeds, time compression, closed captioning, complete sound shop mixing voice-to-picture, 16mm/35mm film. 43' production van and 26' VT/Font van with RCA TK 47Bs, Ikegami HL 79Ds, Grass Valley 1680-24K triple re-entry switcher, Quantel SP5000, RTS communications and IFB system, Ampex VPR2Bs, Neve 24 x 24 audio console, Chyron IV dual channel. Also single camera carry-in packages. 3 studios fully equipped.

REGO IRISH RECORDS & TAPES, INC.

64 New Hyde Park Road
Garden City, NY 11530
516-328-7800

Properties:

Let's Have an Irish Party—one-hour St. Patrick's Day special, 48 minutes, 37 seconds. Hosted by Carmel Quinn, with Paddy Noonan and his band. Guest stars: Anna McGoldrick and The Barley Bree.

REPUBLIC PICTURES/NTA

12636 Beatrice Street
P.O. Box 66930
Los Angeles, CA 90066-0930
213-306-4040
Telex/Twx: 910-343-7417

242 East 19th Street
Suite # 5-C
New York, NY 10003
212-598-9833

1001 Shalimar Drive
High Point, NC 27260
919-885-6437

612 North Michigan Avenue
Suite # 217
Chicago, IL 60611
312-280-2255

3819 North Beltline Road
Suite # 906
Irving, TX 75062
214-255-3539

Kaleidoscope Entertainment, Inc.
1650 Avenue Road
Toronto, Ontario M5M 3Y1
Canada
416-789-7478
Telex: 07-986562

TV Programmes International, Ltd.
21 Cherry Garden Lane
Folkestone, Kent
England
303 76897
Telex: 966560 SHAW TV

46 King Constantine Avenue
Athens, 516 Greece
7224-243/7234-896
Telex: 221880 APOL GR

Umud Sanat Urunleri
Istiklal Caddesi Lale Han No. 87/6
Beyoglu Istanbul, Turkey

149-77-35/143-44-39
Telex: 22644 BEGY TR
630 O'Farrell St.



Mr. Gross



Mr. Jolliffe

Representatives: George C. Hatch, *chmn of the bd*; Bud Groskopf, *p*; Arthur S. Gross, *vp, worldwide sls*; Dick Jolliffe, *vp, natl sls mgr*; Barry Bernard, *mgr, special mktg*; Mickey Georgianna, *d, film serv*; Joe Termott, *d, sls prom & adv*; Terez Kelly, *northeast sls mgr*; John Herrin, *vp, southeast sls mgr*; Tony Dwyer, *midwest sls mgr*; Bill Pastuch, *southwest sls mgr*; Randy Zalken, *p (Kaleidoscope, Canada Off)*; Bernard Shaw, *sls rep (England Off)*; Panos Spyropoulos, *sls rep (Greece Off)*; Seher Karabol, *sls rep (Turkey Off)*.

Properties:

Animal Secrets—24 half-hour color episodes.

Bonanza—260 one-hour episodes, plus 50 syndicated first-run episodes. Color.

Car 54, Where Are You?—60 half-hour black and white episodes.

Dean Martin—26 color hours.

Flip Wilson—26 color hours.

Get Smart—138 half-hour color episodes.

High Chaparral—98 one-hour color episodes.

Laramie—64 one-hour black and white episodes and 60 one-hour color episodes.

Laredo—56 one-hour color episodes.

Loretta Young—187 half-hour black and white episodes.

Search and Rescue—26 half-hour color episodes.

T.H.E. Cat—26 half-hour color episodes.

Victory at Sea—26 half-hour black and white episodes.

The Champions—152 features including 6 Cary Grants and 17 John Waynes.

First Time Features—20 titles with Claire Trevor, Simone Signoret, Yves Montand, Katharine Ross and Brigitte Bardot.

Horror Features—35 titles.

John Wayne Classic Westerns—29 titles.

Mystery-Suspense/Great Detectives—339 features.

Nostalgic Westerns—455 features dating from 1932.

Nostalgic Musicals—47 features.

Roy Rogers' The Great Movie Cowboys—26 one-hour adventures with color intro and narrations by Roy Rogers; features best of Hoot Gibson, John Wayne, Buster Crabbe, Don "Red" Barry, Lash La Rue, Johnny Mack Brown, Wild Bill Elliott, Rex Allen, Monte Hale, Bob Livingston, Bob Steele and Roy Rogers.

Science Fiction—28 titles.

Republic Serials—45-12 to 15 chapters each, plus 26 as 100-minute black and white features.

Paramount Short Subjects—Over 500 nostalgic one- and two-reelers.

Betty Boop—100 color cartoons.

George Pal Puppets—42 in color.

Little Lulu—26 color cartoons.

Max Fleischer Color Classics—34 in color.

Noveltoons—43 in color.

Storybook Theater—5 features.

A Currier and Ives Christmas—A video music Christmas album, 90 minutes.

REYMER & GERSIN ASSOCIATES, INC.

20300 Civic Center Dr.
Southfield, MI 48076
313-354-4950



Mr. Reymer



Mr. Gersin

Representatives: Arnold S. Reymer, *p*; Harvey N. Gersin, *exec vp*; Mark I. Kassof, *vp, res*; Eric Braun, *vp, cons*.

Services:

Media research and news consulting, television marketing and promotional strategies.

RHODES PRODUCTIONS

124 11th Street
Manhattan Beach, CA 90266
213-379-3686
520 Powell St.



Mr. Rhodes

Representatives: Jack E. Rhodes, *p*; Ralph V. Cunningham, *exec vp*; Willis R. Tomlinson, *sr vp*; Georgia Woo Oswald, *sls serv d*

Properties:

Rhodes programming represented by Blair Entertainment. See listing under Blair Entertainment.

RKO PICTURES, INC.

1440 Broadway
New York, NY 10018
212-764-7000
832 Market St.



Mr. Nathan

Representatives: C. Robert Manby, *p*; Wynn Nathan, *vp, TV mktg*; Stephen Robeck, *vp*; Tom Seehof, *d, prog acquisitions*; Clare Alter, *exec asst*; Ron Devillier, *consul*.

Properties:

The World of Survival—200 color half-hours, 21 new, first-run color half-hours. John Forsythe, narrator and host. Produced by Survival Anglia, Ltd.

Soldiers—History of Men in Battle—13 one-hours, first-run color documentary series. Presented by Frederick Forsyth. Co-production with BBC-TV.

Great River Journeys—6 one-hours, color. Includes "The Mekong," presented by William Shawcross; "The Sao Francisco," presented by Germaine Greer; "Wahgi: Eater of Men," presented by Christina Dodwell; "Zaire," presented by Michael Wood; "Nile," presented by Brian Thompson; "Murray," presented by Russell Braddon. Co-production with BBC-TV.

The Day the Universe Changed—10 one-hours, color. James Burke series, coproduction with BBC-TV.

Secret Servant—3 one-hours, color. Starring Charles Dance and Dan O'Herlihy. Co-production with BBC-TV.

Cyrano De Bergerac—2½ hours, color. Starring Derek Jacobi and Sinéad Cusack.

Moliere—105 minutes, color. Starring Antony Sher.

Tartuffe—110 minutes, color. Starring Antony Sher.

Sweeney Todd—139 minutes, color. Starring Angela Lansbury and George Hearn.

Lena Horne, The Lady and Her Music—90 minutes, color.

I Do! I Do!—116 minutes, color. Starring Lee Remick and Hal Linden.

The Gin Game—82 minutes, color. Starring Jessica Tandy and Hume Cronyn.

Hughie—65 minutes, color. Starring Jason Robards.

Cold Storage—125 minutes, color. Starring Martin Balsam and Len Cariou.

Table Settings—90 minutes, color. Starring Stockard Channing, Mindy Cohn, Eileen Heckart, Robert Klein, James Kushner, Dinah Manoff, Peter Riegert.

Twigs—140 minutes, color. Starring Cloris Leachman.

Bullshot Crummond—90 minutes, color. Starring The Low Moan Spectacular Comedy Troupe.

Minsky's Follies—60 minutes, color. Starring Edie Adams, Phyllis Diller.

Scrambled Feet—92 minutes, color. Starring Madeline Kahn, Jeffrey Haddow, John Driver, Roger Neil.

Cheaters—103 minutes, color. Starring Peggy Cass, Jack Kruschen, Patricia Barry, Jack Moscolo.

Footlight Frenzy—111 minutes, color. Starring The Low Moan Spectacular Comedy Troupe.

Sganarelle—115 minutes, color. Starring John Bottoms, Richard Grusin, Thomas Derrah.

Emlyn Williams as Dylan Thomas Growing Up—90 minutes, color.

Emlyn Williams as Charles Dickens—2 hours, color.

Fred Astaire: Puttin' On His Top Hat—1 hour.

Fred Astaire: Change Partners and Dance—1 hour.

John Wayne ... The Duke Lives On—40 minutes, first-run.

Hepburn and Tracy—45 minutes, first-run.

Fonda: The Man and His Movies—1 hour, first-run.

Gotta Sing, Gotta Dance—1 hour, first-run.

Monsters, Madmen and Machines—1 hour, first-run.

This is Noel Coward—1 hour, first-run.

An Evening with Helen Schneider—1 hour, color.

Neil Sedaka in Concert—1 hour,

color.

Bobby Vinton—1 hour, color.

Madame in Manhattan—1 hour, color comedy.

George Segal's Best Bets—1 hour, color comedy.

David Steinberg in Concert—1 hour, color.

Blackstone's Magic Show—1 hour, color.

Curtains Up: Broadway and London—1 hour, color.

Dick Turpin—5 half-hours, color. Starring Richard O'Sullivan.

Dolly Parton Meets the Kids—half hour, color.

**HAL ROACH STUDIOS, INC./
COLORIZATION**

1600 N. Fairfax Ave.
Hollywood, CA 90046
213-850-0525
499 Union St.

Representative: Victor C. White.

Properties:

Classic motion pictures in B&W and color.

Laurel & Hardy—11 features and 40 2 and 3 reels, B&W and color.

1 Million B.C.—starring Victor Mature.

Captain Caution—starring Victor Mature.

Captain Fury—starring Victor McLaglen, Brian Aherne.

Topper—starring Cary Grant and Constance Bennett, in color.

Charlie Chase—100 features.

Zasu Pitts & Patsy Kelly—35 features.

**ROBERTS TELEVISION
INTERNATIONAL**

5785 Pine Tree Drive
Miami Beach, FL 33140
305-864-8043

Representatives: Tommy Roberts, *p & exec prod*

**THE PETER RODGERS
ORGANIZATION LTD.**

P.O. Box 2759
Beverly Hills, CA 90213
213-651-1623/213-654-5052
492 Union St.

Representatives: Peter S. Rodgers, *p*; Susan M. Warner, *sec & treas*; Stephen M. Rodgers, *asst to p*



Mr. Rodgers

Properties:

Science Fiction Feature Package—18 features in color including: "The Beginning of the End"; "The Unearthly"; "Fortress of the Dead"; "The Brain Machine"; "Big Foot"; "Clones"; "Castle of Fu Manchu"; "Trauma"; "Eegah"; etc.

Chiller/Monster/Horror Feature Package—43 features in color including: "Haunts"; "The Witchmaker"; "Bigfoot"; "Hollywood Stranger"; "Blood Shack"; "Incredible Strangler Creatures"; "The Beast of Yucca Flats"; "Thrill Killers"; "Blood Orgy of the She-Devils"; "The Corpse Grinders"; "Doll Squad"; "Body Fever"; "Touch of Satan"; "Spectre of Edgar Allan Poe"; "Worm Eaters"; "The Thirsty Dead"; "Treasure of Tayapa"; "The Sadist."

The PRO Feature Package—53 features, most in color, late releases—action, adventure, western, war—including "Chino" with Charles Bronson; "Call of the Wild" with Charlton Heston; "Jamaica Reef" with Cheryl Ladd, Stephen Boyd; "Bare Knuckles"; "Beginning of the End"; "Fighter Pilots"; "Outlaw Riders" with Rafael Campos; "Doll Squad" with Michael Ansara; "Redneck" with Telly Savalas; "Yellowneck"; "The White Search"; "The Shark River"; "Woman in the Rain" with stars such as Charlton Heston, Vincent Van Patten, Charles Bronson, Lee Van Cleef, Telly Savalas, Franco Nero and many more.

The "Golden Dragon" Kung-Fu Feature Package—8 specially selected major studio productions—late productions—all in color—for the entire family, including: "The Tiger Killer"; "Super Dragons"; "The Young Avenger"; "Crippled Heroes"; "Golden Constables"; "Furious Killers"; "18 Jade Pearls"; "The Red Master."

The Nostalgia 11 Feature Group—eleven great classic features including "Patty"; "Prison Train"; "Rain"; "Hallelujah I'm a Bum"; "The Last Outlaw."

I Spy—82 one-hour shows in color starring Bill Cosby and Robert Culp. Off NBC network; international espionage with a light touch; two secret agents take dangerous assignments, masquerading as a top seeded tennis player and his trainer companion.

Roller Super Stars—52 one-hour shows—all in color—one of the most exciting and successful sport shows on television. The Los Angeles Thunderbirds in thrilling and exciting roller skating action in competition with the nation's leading professional roller skating teams.

The Bill Cosby Show—52 half-hour shows in color; all family situation comedy, off NBC network, starring Bill Cosby as a big city high school gym teacher, with guest stars: Henry Fonda, Vic Tayback, Cicely Tyson, Lou Gossett, Dick Van Dyke and many more.

The Comedy Shop—75 half-hour comedy shows—hosted by Norm Crosby and featuring the world's greatest comedians. All in color.

The Judy Lynn Show—52 half-hour shows in color, starring Judy Lynn and featuring the most famous, all-time favorite country and western songs.

The White Escape—13 half-hour shows in color. One of the most exciting skiing shows ever.

The Shari Lewis Show—24 half hours in color, starring Shari Lewis and 30 new puppets. Shari Lewis is the assistant manager of a TV station which is run entirely by puppets.

Celebrity Tennis—52 half-hour shows—all in color—with Bobby Riggs and cohort Tony Trabert and featuring top entertainment personalities; real Hollywood rivalries are fought on the courts as top personalities play exciting doubles matches for fun and prizes.

Celebrity Bowling—52 half-hour shows—all in color—featuring the greatest celebrities matching each others skills.

The Bobby Jones Gospel Show—104 half-hour shows—all in color—from Nashville, Tenn., starring Bobby Jones and some of the greatest gospel singers.

Kennedy's Ireland—1 60-minute version or 1 90-minute version in color. Narrated by Robert Vaughn. JFK's last visit to Ireland, June, 1963.

Johnny Cash—A Flower Out of Place—1 60-minute special in color starring Johnny Cash, Roy Clark, Linda Ronstadt, Glen Sherley and

Foster Brooks. An all-star performance before 2000 inmates at the Tennessee State Prison.

Shari Lewis "Christmas Concert"—in color starring Shari Lewis and the Art Center Orchestra of Toronto.

Celebration—1 60-minute special in color starring Burl Ives.

A Christmas Visit—1 30-minute special in color starring Hans Conreid, Marty Allen and Stephanie Edwards. All family special.

Myth or Reality—1 60-minute version or 2 30-minute versions in color. Hosted by Dr. Rena Winters, "The World's Most Beautiful Psychic." Available for first run syndication. Video taped in Hollywood, 1979.

The Man Who Was Born to Sail—1 60-minute special in color. Filmed by Olivier Karsenty in 1978, during a transatlantic crossing on the "Club Mediterranean" with Alain Colas as the captain.

A World Full of Music—one 1 hour—in color—starring Frank Sinatra Jr. with guests Johnny Mathis, Lynn Anderson, Olive Gallagher, Turly Richards, Johnny London.

The Sandler and Young Musical Specials—two 1-hour musical extravaganzas—in color—starring the fabulous Las Vegas headliners Tony Sandler and Ralph Young.

A Crime of Innocents—1 hour—in color. A look at the contemporary juvenile crime scene in Los Angeles.

On the Streets—"Youth and Prostitution"—1 hour—in color. An authentic, hard hitting documentary of the lives of teenage prostitutes in Los Angeles.

The Bag Ladies—"An Invisible Minority"—1 hour—in color. The struggling life of Los Angeles' poor and homeless women in search of food and shelter.

Frank Sinatra Jr. in Concert—one 1-hour special—in color. Taped at the famous Las Vegas Frontier Hotel.

The Pia Zadora Special—one 1-hour special—in color. From Mexico City featuring a forty piece orchestra in a lavish spectacular.

Bobby Jones and Marty Robbins—one 1-hour special—in color. A gospel special of all the best of gospel music—the final appearance of the late Marty Robbins.

RUBICON CORPORATION

1735 N.W. 7th St.

Miami, FL 33215

305-643-0250

Representatives: Don H. Kemper

Properties:

Package of feature films, sports programs, series, specials, children series.

SANDOVAL PRODUCTIONS

3142 Dona Sofia Drive
Studio City, CA 91604
213-650-8942
35 Sutter St.

Representatives: Rik Sandoval, *p*;
Mary Ann Garcia, *mgr*; Jackie English, *mktg d*

Services:

Creative services for broadcast promotion, advertising, marketing for television stations, cable systems, motion pictures and syndicators.

SATELLITE PROGRAM NETWORK

8101 South Harvard
Tulsa, OK 74137
918-496-0101
Telex: 796322 SSS Inc.



Mr. Klinge

Representatives: Ray Klinge, *vp*,
sls/opers

Services:

SPN is an advertising supported, satellite delivered network operating 24 hours-a-day, 7 days a week. Producers or distributors purchase programming time and retain advertising revenue. SPN delivers over 11.5 million homes to almost 500 cable affiliates and over 25 broadcast affiliates.

SATORI ENTERTAINMENT CORP.

330 West 42nd St.
Penthouse Suite
New York, NY 10036
212-563-2323
Telex: 426917
595 Powell St.



Mr. Sauer



Mr. Connor

Representatives: Ernest G. Sauer, *p*;
Jeffrey W. Sass, *vp*, *acquis & prodn*;
Gary P. Connor, *sr vp*; Jack Firestone,
d sls; Jeffrey Smith, *synd sls*; Joe Martino, *prod*

Properties:

The Wombles—28 half-hour episodes with those nature loving, garbage hating musical creatures whose adventures will appeal to viewers of all ages.

Dimension—15 films. General interest package for all audiences.

Family Entertainment—13 films. A family entertainment selection.

Shock Theatre—8 films. A thriller/horror package for adult audiences.

SATSERV

1660 L Street, NW
Suite 906
Washington, DC 20036
202-331-1960

Representatives: Dr. Elizabeth Young,
p; Polly Rash, *d mktg*

Services:

Telecommunications services to business industry associations, educational institutions and organizations, and government agencies. Services include networking, teleconference production and distribution, consulting, systems engineering design, lease of satellite facilities, workshops, and publications.

PIERRE SAUVAGE PRODUCTIONS

8760 Wonderland Avenue
Los Angeles, CA 90046
213-650-8986

Representatives: Pierre Sauvage, *p*

Properties:

Entertainment Watch

Hollywood Week in Review

Yiddish, The Mame-Loshn—the mother tongue.

Through the Weapons of the Spirit: Le Chambon, 1940-1944

SCHOLASTIC PRODUCTIONS, INC.

(A Division of Scholastic Inc.)
730 Broadway
New York, NY 10003
212-505-3000



Mr. Keltz



Ms. Startz

Representatives: Martin J. Keltz, *p*;
Jane Startz, *exec vp*; John Matoian, *d of devel*

Properties:

The Law Works—5 half hours, teenage mini-series.

Scholastic Sports Academy—children's series of half hours with celebrity athletes giving instruction in their specialties.

Mystery at Fire Island—one-hour mystery for children and family viewing.

Dear Lola—this 90-minute feature finds a group of kids who run away from their orphanage and vow to stick together no matter what happens.

The Almost Royal Family—one-hour family show about a family inheriting an island.

The Special Magic of Herself the Elf—30-minute animated show

The Get Along Gang—30-minute animated show

Co-Ed—half hours for teenage girls.

Family Computing—half-hour series on computers.

The Great Love Experiment—one-hour family show.

R. SCHULLER TELEVANGELISM

4201 W. Chapman Avenue
Orange, CA 92668
714-971-4111



Mr. Schuller

Representatives: Bill Underwood, p,
R. Schuller Ministries

Properties:

Robert Schuller from the Crystal Cathedral—52 one-hour color episodes.
Robert Schuller—52 half-hour color episodes.

SCOTTISH TELEVISION PLC

The British Group
Cowcaddens
Glasgow G2 3PR
Scotland
(041) 332 9999
Telex: 777087 STVPMK G
96 California St.



Mr. Johnstone



Mr. Trotter

Representatives: David Johnstone, d
of prog; Michael Trotter, hd prog
sls

SEFEL ENTERTAINMENT CORPORATION

320 Bow Valley Sq. II
Calgary, Alberta
Canada T2P 2V7
403-261-3970
36 Sutter St.

SELECT MEDIA

123 East 54th Street
Suite 4H
New York, NY 10022
212-355-0033
821 Market St.

Representatives: Mitch Gutkowski, p;
Claire Scully, sls coord

Properties:

Today in Music History Shhhhhhhhh
Videos Rock Moments Americas
Image

SELTEL, INC.

750 Third Avenue
New York, NY 10017
212-697-0944

Representatives: Jack Mulderrig, p;
Larry Maloney, gen mgr/indep; Ray
Johns, vp/LA mgr; Doug Darfield,
vp/research d; Joe Eisberg, vp/gen sls
mgr; Farrell Meisel, vp prog; Tom
Will, vp/Chicago mgr

SFM ENTERTAINMENT

Division of SFM Media Corporation
1180 Avenue of the Americas
New York, NY 10036
Fairmont Hotel
Tiburon Tower
20th Floor



Mr. Moger

Representatives: Stanley H. Moger, p,
SFM Entertainment; Jordan Ringel,
sr vp, bus affrs; Joseph Gerard, exec
vp; Maria Carayas, vp/stat rels; John
Doscher, vp/d, synd sls; James Hergen,
ae; Gary Montanus, d prog mktg;
James Hergen, ae; John Murphy, mgr,
synd sls; Dave Grimm, Mike James,
synd sls; Morrie Roizman, ed mgr;
Virginia Jucius, mgr. synd contracts;
Mary Ann O'Dea, adv/promo d

Properties:

SFM Holiday Network—11 all-family
features. "Imitation General" (2
hours, MGM); "Brigadoon" (2 hours,
MGM); "The King's Thief" (2 hours,
MGM); "Don't Go Near the Water"
(2 hours, MGM); "The Caine Mutiny"
(2 1/2 hours, Columbia); "From
Here to Eternity" (2 1/2 hours, Colum-
bia); "Glass Bottom Boat" (2 hours,
MGM); "My Bodyguard" (2 hours,
Primetime Entertainment); "Jungle
Book" (2 hours, SFM/London Films);
"The Horizontal Lieutenant" (2 hours,
MGM); "Special Christmas Presenta-
tion" (2 hours).

Jason and the Wheeled Warriors—65
half-hours, animated series.

Rainbow Brite—5-part mini-series,
animated.

Rose-Petal Place—2 half-hours, ani-
mated special.

**Walt Disney's Mickey, Donald & Sport
Goofy**—collection of half-hour ani-

mated specials.

Hollywood Roughcuts—26 half-hours.
Takes the viewer on a behind-the-
scenes look at the motion picture in-
dustry.

Twists From Forsyth—9 half-hours
based on short stories by Frederick
Forsyth.

All For Love—8 one-hour dramas
pertaining to love.

The March of Time—205 half hours.
Crusade in the Pacific—26 half
hours.

The Indomitable Teddy Roosevelt—2
hour special hosted by George C.
Scott.

Dayan's Israel—2 1/2 hours hosted by
Moshe Dayan.

The World of Tomorrow—1 hour
hosted by William Shatner.

King Lear—3 hour special.

Voyage Round My Father—90-minute
drama special.

The Shepherd—one-hour by Frederick
Forsyth.

THE SILVERBACH-LAZARUS GROUP

9911 West Pico Blvd., PH-M
Los Angeles, CA 90035
213-552-2660
80 Embarcadero



Mr. Silverbach



Mr. Lazarus

Representatives: Alan Silverbach,
Herb Lazarus, Carla Hammerstein,
Jim Phillips, Gerald Feifer

Properties:

Growing Young—26 weeks, 5 half-
hours per week.

The Littlest Hobo—96 half-hours with
18 episodes in production.

Explore—13 hours or 26 half-hours.

Phenomenal World—11 hours or 22
half-hours.

Faerie Tale Theatre—26 hours, in-
ternational only.

Europarade—26 hours, music.

**Quincy Jones—A Celebration in
Seattle**—one-hour special.

The Beam (Mistrals)—13 half-hours.

Miles Davis—one-hour special.

Operas From Nice—nine operas.

Terror!—2 1-hour programs.

Cimarron Strip—23 90-minute shows
off-network.

SIROCO ENTERPRISES

9200 Sunset Blvd.
Los Angeles, CA 90069
213-276-1014

Representatives: Paul Roth, Joe Siegman, *p*

Properties:

Norm Crosby's Comedy Shop—series, 75 half hours, featuring the best of America's veteran and young comedians.

The First 100,000 Laughs—specials. One ninety, two one hours, two ninetys. Jokes, one-liners, stories, performances by America's top veteran and young comics.

Good News, Bad News—pilot. For one-a-week or strip. Half-hour "eyewitness" type news, but all comedy. Featuring outstanding young comedy performers and young/veteran professional writers.

The New Celebrity Bowling—series strip. New, stripped, 80's version of the long-running fun series that started the "celebrity sport" craze in the early '70's.

SJOCOM

1088 Howard St.
San Francisco, CA 94103
415-863-4880



Mr. Sjudahl



Ms. Robins

Representatives: Karl H. Sjudahl, *p & creat d*; Debra L. Robins, *vp, opers*; Karla Ulbrich, *mktg coord*.

Services:

A marketing-design-production company specializing in positioning and promotion planning; news, station and personality promotional spots; program showcasing; sales and marketing presentations; custom animation and music.

SMELOFF TELEPRODUCTIONS

8201 East Pacific Place, Suite 502
Denver, CO 80231
303-750-5000

Representatives: Nick Smeloff, *exec prod*; Debie Garrity, *prodn coord*;

Chris Haney, *bus mgr*; Mark Hintz, *sls d*; Doug Craig, *dist*; Mark Shepard, *opers*; Ed Coryell, *synd*

Properties:

The American Trail—104 30-minute shows and 400 3 and 1/2 minute shows.

SPORTSMAN'S CHOICE

620 W. Minnetrista Blvd.
Muncie, IN 47303
310 Anza St.

S.P.R. ENTERTAINMENT/ NEWSSOURCE

5165 Shady Island Road
Minneapolis, MN 55364
612-474-1064/203-637-4226
420 Union St.

Representatives: Jack Hansen, *p*; John Lehman, *vp*; Gerry Corwin, *d of sls*.

Properties:

The Great All-American Picture Show—52 95-minute programs, with newsreel/comedy/serial & feature plus golden music videos.

All Alone Together—43 minute docu-drama on alcoholism. Formatted for local one hour—90 minutes.

A Child is Missing—36 minutes formatted for local production to one hour special.

A Parent's Greatest Fear—48 minutes formatted for local production; sex abuse in teens.

Touch—32 minutes. Stars Lindsay Wagner. Child sex abuse prevention.

The Original Fish and Game Forecaster—news service. Daily animated graph predicting peak periods of fish and wildlife activity.

Weather/Health Trend—daily weather service relating local weather conditions to viewers/listeners health in four specific categories.

Take Care of Your Pet—50 60-second inserts. Pet health care.

THE STORYTELLERS INC.

437 Madison Avenue
New York, NY 10022
212-826-2000

Representatives: Michael Drexler, *exec vp*, Doyle Dane Bernbach; Steve Everitt, *vp, gen mgr*; Susan Horowitz, *vp, prog develop*; Nancy Hodin, *d prog develop*

Properties:

Better Homes & Gardens Idea Notebook—13 half hours.

Future Sport—13 half hours.

The Travel Show—pilot.

The Get Along Gang—half-hour children's animated special.

Weight Watchers Magazine Show—20 half-hours.

STUDIO HAMBURG ATELIER GMBH

Tonndorfer Hauptstrasse 90
2000 Hamburg 70
West Germany
040 6688-5353

Telex: 0214218 Studio Hamburg
109 Broadway

SUNBOW PRODUCTIONS, INC.

380 Lexington Avenue
Suite 1105
New York, NY 10168

212-687-2500

Telex: 710-581-3735 GBT NY
48 Post St.

Representatives: Thomas L. Griffin, *ceo*; Joe Bacal, *p*; Art Heller, *exec vp*; Heide Kahme, Tom Horner, Lisa Kaye, Mary Tricoli, Carol Weitzman, *aes*

Properties:

The Great Space Coaster—250 color half-hours.

G.I. Joe, A Real American Hero—5 color half-hours.

G.I. Joe, Revenge of the Cobra—5 color half-hours.

G.I. Joe Series—65 color half-hours.

The Transformers I—3 color half-hours.

The Transformers II—3 color half-hours.

The Transformers Series—65 color half-hours.

The Charmkins—color half-hour special.

My Little Pony I—color half-hour special.

My Little Pony II—color half-hour special.

SYNDICATION DIVISION, INC.

488 Madison Ave.
New York, NY 10022
212-688-7649/7331

Representative: Charles S. Gerber, *p*.

Properties:

Medical Doctor's TV—informative,

educational series targeted to all doctors in the top 50 markets and also for all viewers. 52 weekly half-hour shows.

Dance Theatre of Harlem—one hour special.

SYNDICAST SERVICES, INC.

2 West 45th Street
New York, NY 10036
212-921-5091
660 O'Farrell St.



Mr. Boden



Mr. Koch

Representatives: Sheldon Boden, *p*; Leonard V. Koch, *p*; Gerry Lepkanich, *vp, sls*; William Koblenzer, *vp, sls*; Terry Paolillo, *vp, opers*; Bernie Schulman, *d, stat sls*; Cyndy Wynne, Jay Whalen, Vicki Jo Hoffman, *stat sls*; Mari Kimura, *d, bdcst*.

Properties:

The Black Universe—38-week series of one-hour shows. Presents a video magazine of Black life in America today, with various co-host including Lou Rawls, Ben Vereen, Wally "Famous Amos" Amos and O. J. Simpson. Begins March 1985.

Dick Clark Presents—13-week series of one-hour shows. Variety series starring Dick Clark with guest appearances by major entertainers and superstars including Diana Ross, Barry Manilow, Don Rickles, Suzanne Sommers, Rodney Dangerfield among others. Begins June 3, 1985 through August 25, 1985.

The Golden Globe Awards—motion pictures' and TV's greatest stars are honored in a two-hour star-studded telecast which airs January 27, 1985 (through March 31, 1985). Produced by Dick Clark Productions.

Mrs./Woman of the World Pageant—Richard Dawson and Vikki Carr host the first international pageant for married women, featuring representatives from 33 countries and celebrity entertainer Don Ho. Airs throughout January 1985.

Here's Television Entertainment—two-hour off-network entertainment special that recaptures the dazzling early days of TV with performances by Elvis Presley, Arthur Godfrey, Barbra

Mandrell and her sisters Irlene and Louise, featuring special guests The Statler Brothers. Aired in November 1985.

Perry Como Las Vegas Style—one-hour off-network special starring Perry Como, as he salutes Las Vegas with co-stars Ann-Margaret and Rich Little.

The 1985 NAACP Image Awards—90-minute yearly presentation honoring those Blacks in the entertainment field who have attained great heights and best served to enhance the Black image. Available for air February–April 1985.

Baryshnikov in Hollywood—one-hour off-network musical romp through Hollywood with co-stars Dom DeLuise, Shirley MacLaine, Bernadette Peters, Charles Nelson Reilly, Orson Welles and Gene Wilder. Available March 1985.

Lou Rawls Presents the 2nd Annual Black Gold Awards—an all-star salute to Soul—for the best rhythm & blues music of 1984. Produced by Dick Clark Productions, air March/April 1985.

Perry Como's Easter By the Sea—one-hour off-network Easter special with guest stars Kenny Rogers and Debby Boone. Available in syndication from March 15th through April 7, 1985.

1985 Mrs. America Pageant—Richard Dawson and Vikki Carr host the search for America's most beautiful married woman. Two-hour special featuring guest entertainers airs June–August 1985.

The 1985 Victor Awards—top sports stars are honored in a star-studded 90-minute ceremony featuring celebrity guest entertainers. Aired July–August 1985.

The Demon Murder Case—two-hour off-network made-for-TV movie, where terror grips the lives of a family whose son is possessed by the devil. Available for air October 1985.

Magical, Musical Halloween—sorcery, magic and music in a three-hour special featuring top rock stars. Produced by Dick Clark Productions, airs October 1985.

Barbara Mandrell & The Mandrell Sisters Halloween Special—one-hour off-network show starring The Mandrell Sisters and featuring Gladys Knight & The Pips and T. G. Shepard. Aired October 1985.

Barbara Mandrell & The Mandrell Sisters Thanksgiving Special—one-hour off-network show starring Bar-

bara Mandrell and her sisters Irlene and Louise, featuring special guests The Statler Brothers. Aired in November 1985.

Barbara Mandrell & The Mandrell Sisters Christmas Special—Bobby Vinton and Andrae Crouch are the special guest stars. Aired in December 1985.

The Man in the Santa Claus Suit—two-hour made-for-TV movie starring Fred Astaire as a costume shop proprietor who rents Santa Claus costumes to three men from different walks of life. Also stars Nanette Fabray and Harold Gould.

Pro Wrestling USA—52 one-hours. Six different regional shows air each week for nationwide coverage of top-rated wrestling bouts which feature stars of the NWA and AWA in 4–6 matches per show.

NCAA Football Previews—highlights of action in the Big 10, PAC 10 and SEC Conferences plus a top-10 countdown show. Four half-hour football closeups are available for air throughout the third quarter 1985.

Bowling Skins Game—one-hour special pits top bowling stars against each other for \$110,000 total prize money reward. Live from Las Vegas, produced by Woody Fraser, airs in March 1985.

World Freestyle Invitational—one-hour special features the world's top skiers competing in an exciting freestyle event which caps a week of competitive skiing. Host Suzy Chaffee is joined by celebrity skiers Ed Marinaro, Tom Sullivan, Deborah Raffin, Priscilla Presley, William Shatner and others. Available for air throughout first quarter, 1985.

SYNDICATION ADVERTISING SERVICES

420 Lexington Ave.
New York, NY 10170
212-490-5970
498 Union St.

Representative: J. Slade Walter, *p*.

Properties:

Men of October—annual half-hour World Series special.

This is the USFL—half hour weekly series (23 weeks) highlighting USFL action and stories.

Supersport—half-hour weekly series (13 weeks) focusing on "odd-ball" sports activities. Hosted by Hoyt Axton.

SYNSAT

5746 Sunset Boulevard
Wilton Building
Fourth Floor
Los Angeles, CA 90058
213-460-4044



Mr. Sperry

Representatives: Harold Eady, *p & chf exec off*, Novo Communications; George A. Sperry, Jr., *vp & gen mgr*; Jim Tuverson, *west coast sls rep*

Services:

A full-service company offering satellite transmission and videotape duplication and distribution. A service of Group W Productions' TVSC and Novo Communications' Bonded Services.

TAFFNER/LIMITED, D. L.

31 West 56th Street
New York, NY 10019
212-245-4680

5455 Wilshire Blvd.
Los Angeles, CA 90036
213-937-1144

7110 Faunsworth Drive
Atlanta, GA 30328
404-393-2491

2125 S. Tonne Rd.
Arlington Heights, IL 60005
312-593-3006
855 Market St.



Mr. Taffner

Representatives: Donald L. Taffner, *NY*; Chuck Larsen, *NY*; Mike Fahn, *LA*; Ed Nugent, *Atlanta*; Merrit Sticker, *NY*; Jim Curtin, *Chicago*; Charles Falzon, *NY*; Rosemary Berry, *NY*; Annette Bergh, *NY*; Mary Lou Bradley, *NY*; Don Taffner, Jr., *NY*

Properties:

Hollywood—13 one hours.
World at War—36 hours.
Blood And Honor—5 hours.
Benny Hill Show—85 half hours.
After Benny—40 half hours.
The Thames Comedy Originals—156 half hours.
Too Close for Comfort—once-a-week network and 107 half-hours.
Best of Benny Hill—one and one half hours.
Man about the House—39 half-hours.
George and Mildred—38 half-hours.
Keep it in the Family—31 half-hours.
Robin's Nest—48 half-hours.
Benny Hill—5 hours.
Three's Company—200 half-hours.

TAFT TELEVISION AND RADIO COMPANY

85 Merrimac St.
Suite 502
Boston, MA 02114
617-720-1017
Telex: 710-321-0581.
54 Mason St.

Representative: Jack Morse.

Services:

Occasional use satellite time for program distribution. Uplinks and downlinks arranged on a nationwide basis. Tape duplication and distribution available as well. Closed circuit previews and teleconferences arranged. Production facilities available in Washington, Kansas City, Birmingham, Miami, Philadelphia, Cincinnati and Columbus, Ohio.

T.A.P.E. (CONSULTANCY) LTD.

111 Regent's Park Road
London NW18UR
England
(01) 586 8546
Telex: 21636

Representatives: Michael Firman, *chmn*; Brian Abrahams, *mng d*; Tom McManus, *North American rep*, 425 E. 63rd St., New York, NY 10021; 212-888-7456; telex: 220425; Susan Tirsch, *Los Angeles rep*, 9601 Charleville, Beverly Hills, CA 90212; 213-276-3766; telex: 677560.

Services:

Program evaluation, promotion and

marketing service for television stations, producers, and distributors.

TATUM COMMUNICATIONS, INC.

1800 North Argyle Avenue
Suite 402
Hollywood, CA 90028
213-461-8251
28 Van Ness Ave.

Representatives: Tom Tatum, *exec prod*; Jack Allen, *synd mgr*; Scott Hanock, *d of mktg*; Lynn Bessflug, *prodn coord*

Properties:

San Diego Supercross Finals 1982—30 minutes, motocross racing.
Superbowl of Motocross 1983—30 minutes. Hosted by Bruce Penhall.
International Speed Skiing Championships 1983—30 minutes. Hosted by David Soul.
U.S. Pro Ski National Finals 1983—30 minutes.
Rocky Mountain Nordic Skiing—30 minutes. Cross country skiing.
Skiercise—1 hour, available in seven segments. Ski exercises.
World Cup Freestyle Skiing 1984—available in 1 and 2 hour formats. Hosted by Suzy Chaffee.
Look to the Sky—30 minutes. Hang-gliding and ballooning, hosted by David Soul.
The Dallas Supercross Finals 1984—30 minutes. Hosted by Bruce Penhall.
Frontier 500 Off-Road Race 1984—30 minutes. Desert vehicle race, with host Bruce Penhall.
World Breakdancing Championships 1984—30 minutes. Hosted by Jimmy Tate.
Droids—60 minutes. Extreme skiing documentary.
Wizards vs. Wizards—30 minutes. Video game championships.
1984 Pro Ski Championships—30 minutes. Hosted by Suzy Chaffee.
Winter Ski Special—30 minutes. Pro, speed and ballet skiing.
1985 Freestyle World Cup—30 minutes, with host Suzy Chaffee.
1985 Beach Special—30 minutes. Windsurfing and beach volleyball.
Supercross Special—30 minutes, with host Bruce Penhall.

TEL-COM ENTERPRISES

23241 Ventura Boulevard
Suite 209

Woodland Hills, CA 91364
818-884-2744

Representatives: Mel Giniger, *chmn of the bd*; Gabriel Manjarrez, *p*; Reuben Sussman, *treas*; Paula S. Tuchman, *sls & mktg asst*; Rosa Maria Gonzalez, *admin asst*

Properties:

Latin American Representations, RM Productions, Arts Int'l, Reg Grundy, Goldcrest, Centerpoint, Central Independent Television, Tyne Tees Television, Ltd., France Media International.

TELECAS JAPAN CO., LTD.

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Representatives: Kenzo Kuroda, *p*; Ted Shibata, *sls plan div mgr*; Susumu Saegusa, *dist mgr*; Yuzo Saito, *synd sls div mgr*

Properties:

Mysteries of the Indigo Depths—showing over 500 species of animal life deep in the sea. 78 30 minutes and 6 one-hour specials.

Colorful Wu-Hang Circus—57 minutes showing various Chinese Circus acts.

Assault of the Northface—a portrait of a man's conquering spirit...climbing the Grandes Jorrases. 90 minutes.

The Newest Weapons of the World—showing many kinds of "the newest weapons of the world". 90 minutes.

The Final War—1 96 minutes. In a computer room buried deep underground, you happen upon a mysterious simulation file: 0604.....on THE FINAL WAR. Can it be laughed off as a mere scenario emitted by a computer?

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Chicago, IL 60601
312-726-1216

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Suite 314K
Irving, TX 75062
530 Powell St.



Mr. Solomon



Mr. Garin

Representatives: Michael Jay Solomon, *chmn of the bd & ceo*; Michael Garin, *p & coo*; Jonathan D. Shapiro, *vp, eastern sls*; Karl Kuechenmeister, *vp, media sls*; Donald Stump, *vp, media sls*; Mary Martin, *ae, med sls*; Jeannine Kadow, *mgr, eastern sls*; Steve Knowles, *d, east coast sls, Telepictures Perennial*; Stuart Graber, *vp, intl sls*; Jeff Schlessinger, *vp, intl sls*; Michelle Kearney, *d, Latin American sls*; Josh Elbaum, *intl sls exec*; Frances Reynolds, *intl sls exec*; Vince Messina, *ae, Telepictures Perennial*; Sherman Oaks: David E. Salzman, *v chmn*; Richard T. Robertson, *exec vp*; Jim McGillen, *sr vp, gen mgr*; Stephen Ross, *sr vp, gen counsel*; Joe Goldfarb, *sr vp*; Don Ross, *exec vp, news & info div*; Scott Carlin, *vp, gen sls mgr, Telepictures Perennial*; Jim Moloshok, *vp, creat serv*; Bruce Rosenblum, *vp, research*; Scott Stone, *vp, prodn*; Jay Feldman, *vp, develop*; Tom Straszewski, *vp, western sls*; Mike McHugh, *mgr, western sls*; Mike Burke, *d, stat sls (N.I.W.S.)*; Robert Barnett, *d, western sls, Telepictures Perennial*; Joan

Robbins, *d, intl pub & prom*; Kathleen Bracken, John Garofolo, Brenda Geffner, *dirs, creat servs*; Yelena Lazovich, *creat serv coord*; J. Mathy Simon, *creat serv*; Chicago: Mark Robbins, *vp, dom sls*; Warren Taylor, Sherri Braman, *sls aes*; Irving: Alicia Windroth, *southwest sls*.

Properties:

Catch Phrase—new, fast-paced, first-run game show strip using computer video technology to involve and challenge contestants and viewers alike to decipher the hidden well-known phrases. Five episodes a week.

TV Previews—one half-hour a week, first-run. Gives viewers an inside track on the latest programs to enter the TV arena each week, plus features, backstage interviews and the inside gossip behind-the-scenes of America's most popular shows.

Thundercats—5 episodes a week, first-run, barter. A new animated strip custom-designed for the early fringe after school audience from Rankin/Bass. September 1985 debut.

The Telepictures All-Family, Off-Network, Primetime Animated Holiday Specials—a holiday gift for all viewers, debuting in syndication in 1985-86 season. Barter.

Telepictures 3—sequel to the Telepictures 2 made-for-TV movie package including "SuperSystem," a full system of totally researched promotional support tools. 28 Titles include: "Arch of Triumph," "Born Beautiful," "Coming Out of the Ice" (2 parts), "Coward of the County," "The Cradle Will Fall," "The Dollmaker" (2 parts), "Ellis Island" (3 parts), "Eureka Stockade" (2 parts), "The Flame is Love," "Forbidden," "Kim" (2 parts), "Living Proof: The Hank Williams, Jr. Story," "Not Just Another Affair," Rona Jaffe's Mazes and Monsters," "The Scarlet Pimpernel," "Second Sight: A Love Story," "The Sins of Dorian Gray," "Surviving: Family in Crisis" (2 parts), "Wet Gold," "World War III" (2 parts).

Rituals—the first dramatic serial made specifically for local stations. Now being renewed for its second season. 52 weeks of first-run programming with no repeats. 260 half-hours each year.

The All New Let's Make a Deal—America's favorite big dealer, Monty Hall, stars in this all new first-run half-hour strip featuring unpredictable, hilarious action and big money payoffs.

The People's Court—America's blockbuster, half-hour strip from Ralph Edwards and Stu Billett, Real plaintiffs and defendants battling it out before Justice Joseph A. Wapner with his decision being legally binding.

Love Connection—a half-hour reality strip based on real life dating experiences everyone can identify with—hosted by Chuck Woolery and full of genuine humor and unpredictable surprises.

N.I.W.S. (News Information Weekly Service)—weekly news service in syndication has gotten even better with the addition of Extra, providing multi-part series and feature reports along with extensive support materials to over 160 TV stations worldwide.

Here's Lucy—144 classic comedy off-network half hours starring Lucille Ball, Desi Arnaz, Jr., Lucie Arnaz and an all-star line-up of special guests.

More Real People—George Schlatter's top rated network show available as 195 fast paced half hours celebrating the accomplishments and achievements of the American individual.

My Favorite Martian—107 hilarious half hours featuring contemporary humor and special effects and starring Bill Bixby and Ray Walston. Provided with a total exploitation and promotion kit.

The New Dick Van Dyke Show/Mayberry R.F.D.—150 half-hour all color episodes featuring the leading men of comedy. "The New Dick Van Dyke Show" is 72 all color, off-network half hours starring four time Emmy winner Dick Van Dyke and an all-star cast including Hope Lange, Richard Dawson, Dick Van Patten and many more. "Mayberry R.F.D." features Ken Berry and the antics of the Mayberry regulars for 78 all color half hours of down home fun.

Telepictures 2—27 made-for-TV movies. The first movie package ever designed specifically for local television stations. Each title is accompanied by extensive, fully researched promotional support materials. With only two network runs, most of these movies are available for local broadcast right now. Titles include: "Alcatraz: The True Story" (2 parts), "Angel City," "Better Late than Never," "Born to Be Sold," "Christmas Without Snow," "Dark Night of the Scarecrow," "Death of a Princess," "Desperate Voyage," "The Golden Moment" (2 parts), "The Great American Traffic Jam," "A Gun in the House," "The

Last Song," "Mark, I Love You," "Murder in Texas" (2 parts), "The New Adventures of Heidi," "The Pigs vs. the Freaks," "The Pride of Jesse Hallam," "The Promise of Love," "Reunion," "Rivkin," "Scared Straight: Another Story," "Three Hundred Miles for Stephanie," "A Whale for the Killing" (2 parts).

Telepictures 1—"All the Kind Strangers," "Before and After," "Exploring the Unknown," "Guyana Tragedy: The Story of Jim Jones" (2 parts), "Hey Abbott!!", "James Dean: The First American Teenager," "Riding Tall," "The Sacketts" (2 parts); "The Savage Is Loose," "The Stoolie," "The Suicide's Wife," "Target of an Assassin," "The Three Musketeers."

International:

A.D.—Anno Domini—12 hour mini-series.

Ellis Island—7 hour mini-series.

Eureka Stocade—4 hour mini-series.

For Those I Loved—8 hour mini-series.

Surviving—3-hour mini-series.

Arch of Triumph—2-hour feature.

The Man in the Santa Claus Suit—2-hour feature.

Second Sight: A Love Story—2-hour feature.

First Blood—96-minute feature.

Forbidden—2 hour feature.

American Music Awards—2 hours.

The Golden Globe Awards—2 hours.

The 1985 Grammy Awards—3 hours.

The Most Beautiful Girl in the World—2 hours.

Burnett "Discovers" Domingo—1-hour music special.

Animals Are the Funniest People—1 hour.

Celebrities! Where Are They Now!—1 hour.

The Funniest Joke I Ever Heard—2 1-hours.

TV Censored Bloopers—10 1-hours.

TV's Greatest Censored Commercial Bloopers—1 hour.

The Woman Who Willed a Miracle—1 hour.

The Dick Clark Library of Specials—various lengths.

Thundercats—65 half-hours, animation.

Buffalo Bill—26 half-hours.

Lorne Greene's New Wilderness—52 half-hours.

Love Connection—170 half-hours.

The People's Court—340 half-hours.
Not Necessarily the News—28 half-hours.

Rituals—60 half-hours.

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212-759-8787

Representatives: Al Masini, p & gen mgr; Steve Herson, vp/d of ops; Jay Isabella, vp/d of prog; Laurey Barnett, Janeen Bjork, assoc prog ds; Tom Tilson, Jr., vp/d of sls; Tom Belviso, vp/gen sls mgr; Larry Goldberg, vp/gen sls mgr; David Hills, vp/gen sls mgr; David Pleger, vp/gen sls mgr; Rich Sheingold, vp/gen sls mgr; Jerry Braet, vp/west coast mgr

THE TELEVISION DISTRIBUTION CO., INC.

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212-315-2410
212 Arguello Blvd.

Representatives: Lawrence P. O'Daly, p; Barbara Hosie O'Daly, vp; Henry Haggerty, sls mgr; Ben McGowan, Lee Nash, sls.

Properties:

The Agri Business Reports—15 90-seconds news inserts each week, 52 weeks first-run.

The Making of . . .—20 episodes available January–September 1985, 26 episodes available September 1986–September 1986. Half-hour documentary on how productions are made on location. First-run.

GrandPrix All Star Show—26 half hours, sports competitive show. Features Michael Yound and co-host Teri

Ann Linn; teenage vs. Hollywood celebrity.

An Evening at the Improv—52 hours. Late night comedy with celebrity guest host introducing stand-up comedy and music acts.

Razzle Dazzle—26 half hours, adult entertainment game show. Couples compete against one another (stunts and quiz questions) for prizes; the losers must remove articles of clothing.

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Properties:

The Start of Something Big—the secrets of how successful people and special things around us start. Weekly hour series beginning April 1985.

The Start of Something Big/Exciting People, Exotic Places—with Bob Hope, Joan Collins, Julio Iglesias, Raquel Welch and others. Two hour special available January 1985.

On Top All Over the World—depicts the top entertainment media around the world. Two hour special available April 1985.

Key to Rebecca—dramatization of Ken Follette's best-seller about the intrigue of World War II espionage starring Cliff Robertson and David Soul. Four hour mini-series available May 1985.

Jenny's War—about a woman who goes behind enemy lines in Nazi occupied France to free her son from a POW camp starring Dyan Cannon and Elke Sommer. Four hour mini-series available November 1985.

Star Search—talent competition entering its third season.

Solid Gold—weekly music show entering its sixth season.

Entertainment Tonight—entertainment news program starting season five.

Lifestyles of the Rich & Famous—intimate, revealing tour of the private

lives of exceptional people entering its second season.

A Woman of Substance—six-hour mini-series dramatizes Barbara Taylor Bradford's best-seller about an English servant girl who through her own ingenuity and determination becomes the richest, most powerful woman in the world. Starring Deborah Kerr, Barry Bostwick, John Mills and Jenny Seagrove.

Sadat—four-hour mini-series depicting the turbulent life of Egypt's Anwar Sadat, a man of war who chose to seek peace, starring Lou Gossett, Jr.

Blood Feud—four-hour mini-series dramatizing the conflict between Jimmy Hoffa and Robert Kennedy. Robert Blake and Cotter Smith star.

Helen Keller: The Miracle Continues—two-hour movie about the adult life of Helen Keller and her teacher Annie Sullivan, starring Blythe Danner, Mare Winningham and Perry King.

Solid Gold Countdown '84—countdown of the top 50 songs of 1984 performed by the stars who made them hits. Two hours available February 1985.

Lifestyles Picks the World's Best—shows the world's best hotels, restaurants, vacation spots. Two hours available March 1985.

Star Search Junior Championships—talent competition for contestants under 18 years of age. Two hours available June 1985.

Solid Gold Summer Special—features the top songs of the summer with today's most popular musical artists. Two hours available July 1985.

Face of the 80's—1985—an international competition of the most beautiful debutant models. Two hours available December 1985.

Solid Gold Christmas—features popular music of the Christmas season performed by top contemporary stars. Two hours available December 1985.

THE TELEVISION PROGRAM SOURCE

711 Fifth Ave.
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818-954-2343
Telex: 67279
The Cannery

Representatives: Robert R. King, *ceo*; Alan Bennett, *coo*; Bob Peyton, *vp*; John Donahue, *d of research*.

Properties:

The Price is Right—strip for access. Available Fall '85

Dick Clark's Good Times '85—strip for early fringe. Available Fall '85

TELEVISION/RADIO AGE

1270 Avenue of the Americas
New York, NY 10020
212-757-8400
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Representatives: Paul Blakemore, Al Jaffe, Mort Miller, Sol Paul, Brad Pfaff, Lee C. Sheridan, Bob Sobel

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Telex: 21350 G/45566 G
96 California St.



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Representative: Mary-Jane Mansfield, *mng d*.

Properties:

Doubling Thomas—one-hour major new musical for TV. The story after the crucifixion of Thomas Didymus. Ideal for Easter '85.

Secrets of the Coast—7 30 minutes. Natural history with Su Ingle. Tracking down the wonders beneath, above and along the coastlines in all their forms.

The Cut-Price Comedy Show—10 30 minutes. Zany, original material to appeal to all ages and humors.

The Unvarnished Truth—78 minute feature. Riotous comedy; a lovers quarrel starts a bizarre sequence of events.

Heather Ann—1 hour. Adventure drama story with Susan Penhaligon and Maurice Rooves.

A Breath of Fresh Air—1 hour. Nanette Newman stars in docu-drama based on the original "narrative" painters including Stanhope Forbes.

Painting the Warmth of the Sun—3 60

minutes. James McNeill Whistler was influenced by a group called the St. Ives School. The series traces its history to the present day. International series in production.

Hotel Amigo—1 hour. Jazz fantasy by Kate & Mike Westbrook.

Classix Nouveaux—2 30 minutes, music.

Dance Class—2 30 minutes, with guest Annabel Lamb.

The Strawbs—2 30 minutes, in rehearsal & concert.

The Mechanics—1 half-hour of rock.

The National Youth Jazz Orchestra—4 30 minutes. The best of young jazz, available in stereo.

Ron Goodwing & Members of the B.S.O.—half-hour of well-loved scores.

Moura Lympany—half-hour, favorite classical themes.

The Albion Ensemble—2 30 minutes. Classical music played with style and wit.

Simple Gifts—3 30 minutes. Folk songs of Britain & America.

Invitation to the Dance—3 30 minutes. International folk songs and traditional dances.

The Sharks—half-hour, Navy helicopter display team.

Harnessing the Past—half-hour. The re-emergence of the magnificent shire horse.

Isambard Kingdom Brunel—half-hour. Engineer of world-acclaim; his 150th anniversary in 1985.

Sefton: A Household Name—half-hour. Hero horse of the London IRA bombings.

A Part of Life—half-hour. Dr. Sheila Cassidy, tortured by the Chilean administration, uses her philosophy to help the dying.

Putting Them on the Bill—3 30 minutes. Penal detention for young offenders.

Killers of the Deep—half-hour. Nuclear submarine outfit serving England.

Come Hell & Heavy Water—half-hour. The Telemark heroes revisited.

The Doctor & The Deep Blue Sea—half-hour. Deep sea diving researchers.

The Man Who Was "Q"—half-hour. Ian Fleming's original for the James Bond "Q".

The Sands of Silence—half-hour. 750 U.S. G.I.'s died during the rehearsals for the D-Day Landings. Why?

The Brewers of Helston—half-hour. Find out more about a unique beer

called "spingo."

Maritime Art—2 30 minutes. Artists influenced by their love of the sea.

The River—half-hour. Mike Oldfield's music with stunning pictures of the life along a river.

For the Love of Dorset—half-hour. Thomas Hardy's words with others combine in a beautiful portrait of his homeland.

Michael Hordern—Going Home—half-hour. Sir Michael's visit to his roots.

R.A.T.S.—half-hour. U.S. choreographer's new dance.

An Canker Seth—7 10 minutes. Learn to speak Cornish and improve yourself.

TELEVISION SYNDICATIONS INC.

230 West Alabama, #410
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713-526-6176

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Properties:

Vintage Classic Cartoons—86, 51 color.

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Two Hundred Feature Films

The Great American Garden Tips—260 inserts.

Jimmy Dean's Country Beat—39 half hours.

TELEWIDE SYSTEMS, INC.

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52 Mason St.



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Properties:

Chiefs—6-hour top rated CBS mini-series starring Charlton Heston and, in alphabetical order: Keith Carradine, Stephen Collins, Brad Davis, Tess Harper, Wayne Rogers, Paul Sorvino, Victoria Tennant and Billy Dee Williams. (Available for international and domestic television.)

Spider-Man Movie Specials—7 live-action movies produced for prime time CBS-TV exposure by Charles Fries Productions. Starring Nick Hammond as Spider-Man. (USA only).

Teleworld's Top 50—includes the best of the Chiller Package and Action Adventure features.

The Turning Point—24 new first-run half hours available world-wide, starring Richard Kiley. True stories with crucial moments of fate. Also available as 12 one-hour programs.

Powerhouse—16 half hours, action/adventure, family audience programs funded by the U.S. government and premiered on PBS.

The History Makers Volume II—26 half-hour productions from Learning Corporation of America including new subjects on American history. (Available for international television).

The History Makers Volume I—13 half-hour productions from Learning Corporation of America dealing with people who shaped the course of world history. (Available for international television).

International Award Theatre—14 one-half-hour film programs including latest productions from Learning Corporation of America. (Available for international television).

Witness to Yesterday—26 half-hour programs recreating the lives of fascinating historical figures. (Available for international television).

Star Maidens—science fiction series featuring international stars. Available as 13 half hours or two-part feature film. (USA only).

Castaway—13 adventure half hours; family oriented; filmed in the South Pacific. (USA only).

Prestige I—13 off-network special hours including new productions such as "Family of Strangers," "The Gold Bug," "A Movie Star's Daughter" and "Seven Wishes of a Rich Kid." (International edition).

Prestige II—five additional off-network specials, "Sunshine's on the Way," "My Mother Was Never a Kid," "Starstruck," "The Color of Friendship," and "The Electric Grandmother." (International edition).

Prestige I—10 off-network special hours; titles include "Snowbound," "Big Henry and the Polka Dot Kid," "Make Believe Marriage," and "The Tap Dance Kid."

Heritage: Civilization and the Jews—9-hour documentary mini-series. Abba Eban host-narrator. For international distribution. PBS network U.S. Fall '84.

THAMES TELEVISION INTERNATIONAL

149 Tottenham Court Road
London W1P 9LL
England
(01) 387-9494
855 Market St.

Representatives: Michael Phillips, *mng d*; Peter Davies, *sls mgr*; Roger Miron, *controller, sls*; Patricia Friwell, *sls sup, South America & Caribbean*

Properties:

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Telex: 643282
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All Star Wrestling—52 47 minutes.

Championship Wrestling—52 47 minutes.

Superstars of Wrestling—52 47 minutes.

These two shows, available for domestic distribution, feature such super stars as Hulk Hogan, Andre the Giant, Tony "Mr. U.S.A." Atlas, Sgt. Slaughter, and Paul Orndorff, with an additional 80 outstanding stars of the World Wrestling Federation featured on a regular basis.

All Star Wrestling—125 1-hours.

Championship Wrestling—125 1-hours.

World Championship Wrestling Spectaculars—18 3 hours.

Superstars of Wrestling—52 1-hours.

These four shows available for international sales and distribution in French, Italian, Spanish and Arabic, as well as English.

All American Wrestling—52 60 minutes.

World Wrestling Federation—104 60 minutes, Arabic.

Available for international sales and distribution.

TOTAL VIDEO

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New York, NY 10022
212-759-3900
208 Arguella Blvd.

Representatives: John Andariese, *p*; Sean Donovan; Jon Feller

Properties:

A. G. Day Television Network—30-minute daily farm business/weather/health report.

TRACO, INC.

P.O. Box 3286
Tulsa, OK 74101
918-495-6381

Representatives: Arnie Schanke, *gen mgr*

Properties:

Oral and Richard Roberts—52 half-hour programs for Sunday time slots.

Richard Roberts—260 one-hour programs for Monday-Friday time slots.

Four to six one-hour specials for prime-time release internationally.

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Properties:

Kung Fu Films—"A Hard Way to Die," "Super Power," "Jade Claw," "Kung Fu Executioner," "Kung Fu Zombie," and "A Fist Full of Talons."

TRIBUNE ENTERTAINMENT COMPANY

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404-955-7700

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213-277-6660
536 Powell St.



Mr. Cooper

Representatives: Sheldon Cooper, *p*;
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mgr.

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90-minute children's motion picture.

At the Movies—half-hour, once-a-
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and Gene Siskel.

Dempsey & Makepeace—weekly 60-
minute action/adventure series and
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Michael Brandon and Glynis
Barber.

U.S. Farm Report—half-hour, once-
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Orion Samuelson.

A Married Man—2 part 4-hour mini-
series, starring Anthony Hopkins.

Cornelia Connelly—multi-part mini-
series based on 19th century socialite
whose husband forces her to renounce
their marriage and enter a convent.

Monte Carlo—two-part mini-series
written by Judith Krantz, revolving
around personal conflicts of one of the
world's richest families.

Nadia—two-hour movie based on life
of Olympian gold medalist Nadia Co-
maneci.

Soul Train—weekly 60-minute dance
and entertainment show with host Don
Cornelius.

Chicago Cubs TV Network (regional)

Chicago Cubs Baseball (selected)
Martin: The Emancipator—60-minute
documentary tribute to Martin L.
King, Jr.

**National Know Your Heritage Quiz
Show**—one-hour special on African-
American history for Black History
Month.

Making of Black Mayors—Two one-
hour specials.

For Your Precious Love—one-hour
entertainment and variety special for
Mother's Day.

**TURNER PROGRAM SERVICES,
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212-692-6900
TWX: 710-581-2408

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Suite 350
San Francisco, CA 94109
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Centennial—two 3-hours/ten 2-hours

or 26 1-hours. Based on James Mi-
chener's best seller the story's magni-
tude is matched with powerful action
and production bringing the frontier
story to life with stars like Richard
Chamberlain, Sally Kellerman and
Raymond Burr. It's an epic adventure
for the whole family.

Black Beauty—two 1 hours. This
classic children's novel, starring Eileen
Brennan, William Devane, Noah
Beery and Kristopher Tabori as Luke,
tells the emotional story of a gentle
horse and the people that control his
life.

Women in White—two 2-hours or one
2-hours/two 1-hours. Based on the
best-selling book, this saga focuses on
the doctors and nurses of a major
medical center as they reveal their
personal ambitions, jealousies and
loves against a background of ever-
present hospital vices. Stars Patty
Duke Astin, Robert Culp, Kathryn
Harrold, and Susan Flannery.

Battle of the Planets—85 half-hours.
This animated, action-adventure series
utilizes dramatic, futuristic special
effects and imaginative story lines to
deliver a dazzling space adventure.

The Last Convertible—three 2-hours.
From the best-seller, this is the story
of five Harvard men, the women they
loved and the elegant car that came to
symbolize their romantic youth.
Starring Perry King and Deborah
Raffin, this compelling story tracks
their unshakable loyalty to a lost
dream as they grow and mature.

The World of Cousteau—24 hours
available now: "Conversations with
Cousteau;" "Rigging for the Amaz-
on;" "Cousteau/Amazon—The Ex-
pedition of the Century;" "Snowstorm
in the Jungle;" "Cousteau's Missis-
sippi;" "Jacques Yves Cousteau: The
First 75 Years;" "The Voyage of the
Windship;" "Cousteau's North
American Adventures;" "Cousteau's
Odyssey Series."

CNN Television—half-hours and ex-
cerpting. Delivery through Sat 3R-
Trans 14 (CNN) and 15 (CNNHN).
Offers stations the maximum in news
and informational programming 24
hours a day, from the resources of the
nation's only all news network.

American Caesar—5 hours (one hour
episodes or any combination). Based
on William Manchester's best-seller,
this gripping biography of Gen.
Douglas MacArthur captures his
bravery and bravado. Writer/direct-
or/actor John Houston speaks the
words and thoughts of MacArthur.

TV EXTRA (UNITED MEDIA ENTERPRISES, INC.)

200 Park Avenue
New York, NY 10166
212-557-2333/800-221-4816
14 Washington St.



Ms. Parsons

Representatives: Jacquelyn Parsons, *natl sls mgr*; Joseph Brunner, *sr vp*; John Gabor, *natl mktg d*; Fran Hession, *mgr, adv, prom & pr*

Services:

TV Extra is a program service which assists television and cable promotion decision makers. Boldface advertisements are imbedded within television listings published by newspapers, thus giving major impact to selected programming to capture the reader's attention for better tune-in potential.

TVM ASSOCIATES, INC.

96 W. 3rd St.
Deer Park, NY 11729
516-921-6560

Representatives: Thomas V. Melodia, *p*

Properties:

Forgottenville, The Town That Arrested Santa Claus—39-minute animation Christmas special. Video cassette.

Forgottenville, The Town That Arrested Santa Claus—live dramatization.

George, The Great St. Bernard—26 half hours.

TVSC/ GROUP W PRODUCTIONS

310 Parkway View Drive
Pittsburgh, PA 15205
412-928-4700
Telex: 510-697-4055



Mr. Sperry



Mr. Tuerson

Representatives: George A. Sperry, Jr., *vp & gen mgr*; Jim Tuerson, *western reg sls rep*; Marge Sherwood, *eastern sls rep*

Services:

Vidsat Television program satellite and/or videotape distribution services, TVSC cassette duplication service, videoconferencing.

TVS INTERNATIONAL

The British Group
60 Buckingham Gate
London SW1E 6AJ
England
(01) 828 9898
Telex: 291602
96 California St.

Representatives: Peter Clark, *chf exec*

TVS TELEVISION NETWORK

19 West 44th Street
New York, NY 10036
212-221-8181
Fairmont Hotel



Mr. Eden

Representatives: Lee S. Eden, *p*; Burke Liburt, *exec vp*; Mike Presbrey, *sr vp*; Ellen Bedell, *dir, sta rels*

Properties:

Hits

Pro Celebrity Golf Challenge

Cadillac Cup Polo Championship

Legends of Tennis

Charlton Heston Pro-Celebrity Tennis

Olympic Champions

TV WORLD

27 Wilfred St.
London SW13 6PR
England
(01) 828 6107
Telex: 297166
443 Union St.

TWENTIETH CENTURY FOX TELEVISION

P. O. Box 900
Beverly Hills, CA 90213
213-277-2211
Telex: 6-74875

40 West 57th Street
New York, NY 10019
212-977-5500
Telex: 125395

35 East Wacker Drive
Suite 1234
Chicago, IL 60601
312-372-1589

433 E. Las Colinas Blvd.
Suite 971
Irving, TX 75039
214-869-0215

2200 Century Parkway, Suite 560
Atlanta, GA 30345
404-634-0011

Fox Film do Brazil S.A.
Rua Dr. Costa Jr., 230
CEP 05002
Sao Paulo, S.P.
Brazil
Tel: 62-1998
Telex: 1131578

Fox Interamericana, S.A.
Apartado 6-1023
Mexico D.F. 06600
Tel: 905-545-9142
Telex: 001771002

Entertainment Programming
Services, Ltd.
720 King Street West
Suite 600
Toronto, Ontario
Canada M5V 2T3
416-364-3894
Telex: 0622411

Entertainment Programming
Services, Ltd.
175 Montpellier Boulevard,
Ville St. Laurent, Quebec
Canada H4N 2G5
514-748-6541

114 Rue la Boetie
75008 Paris
France
225-45-17
Telex: 290053F

31-32 Soho Square
London W1, England
01-437-7766
Telex: 27869

P.O. Box Q 301
Queen Victoria Bldg.
Sydney 2000
Australia
29-2941
Telex: AA 21450

Fukide Bldg.
1-13 Toranomou 4
Chome Minato-Ku
Tokyo 105, Japan
436-3425
Telex: J 24751
Fairmont Hotel



Mr. Roberts



Mr. Morin

Representatives: Steve Roberts, *p, telecomms*; Robert B. Morin, *exec vp, ww synd*; George Sefeotes, *vp, fin*; William Saunders, *sr vp, intl synd*; Robert Buchanan, *vp, natl sls & admin*; Jerry Greenberg, *vp, creat servs*; Gen Lavelle, *d, intl admin*; Stanley Decovnick, *d bus & sls admin*; David Skillman, *vp, western div sls*; Peter Baca, *mgr, dom booking*; Barry Lowen, *sr vpxec prod spec projs*; Ruth Slawson, *vp, pay tv cable devel*; Gerald Minnucci, *d, adv, prom, pr*; Joseph F. Greene, *sr vp, dom sls (NY)*; Michael DiGennaro, *vp, natl sls east coast*; Harry Mulford, *vp, natl sls, east coast*; Marvin Levan, *d spec sls (NY)*; Charles Gersch, *d research (NY)*; Barbara van Buskirk, *d, sls info, ww synd (NY)*; James Puffer, *vp, northeastern div sls*; Dennis Juravic, *vp, central div sls (Chicago)*; Gary Grandolph, *ae, central div sls (Chicago)*; Al Shore, *vp, southwestern div sls (TX)*; John Martin, *ae, southwestern div sls (TX)*; Tony Bauer, *vp, southeastern div sls (GA)*; Elie Wahba, *vp, Latin America (Brazil)*; Maurice Aghion, *sls mgr, Brazil/So.*

America; Gustavo Montaudon, *sls mgr, Mexico & specific Spanish language mkts*; David W. Jackson, *vp gen mgr (Toronto)*; Earl David Weiner, *d, natl synd (Toronto)*; Harold Greenberg, *p (Quebec)*; Stephen Greenberg, *vp, planning & acquisitions (Quebec)*; Gerald Ross, *vp, French Canadian market (Quebec)*; Gilles Meunier, *continental sls rep (Paris)*; Malcolm Vaughan, *vp, United Kingdom, Europe/Middle/Near East and Africa and Michael Doury, sls rep, UK, Scandinavia, London*; Peter Broome, *vp, Australia, Far East and Paul Herbert, sls mgr, Sydney*; Goro Uzaki, *sls rep, Japan, Tokyo.*

Properties:

Dance Fever—year 7. 26 half hours, color.

The Animal Express—130 half-hours.

Fox Movietone News—520 original newsreels.

M*A*S*H—255 half hours, color.

Daniel Boone—120 hours, color.

That's Hollywood—74 half hours, color.

The Jackie Gleason Show—100 half hours, black and white.

Batman—120 half hours, color.

Circus—52 half hours, color.

The Ghost and Mrs. Muir—50 half hours, color.

Nanny and the Professor—54 half hours, color.

Room 222—113 half hours, color.

Land of the Giants—51 hours, color.

Lost in Space—83 hours, 29 black and white.

Voyage to the Bottom of the Sea—110 hours, 32 black and white.

Fall Guy—110 hours, color.

Trapper John—132 hours, color.

Julia—86 half-hours, color.

12 O'Clock High—78 hours, 17 color, 61 black and white.

Century 5—212 color, 8 black and white.

Charlie Chan—20 black and white.

Fox I, II, III, IV & V—102 color and 97 black and white.

Laurel & Hardy—6 black and white.

Planet of the Apes—5 color.

Premier 1—20 color.

Shirley Temple—2 color, 18 black and white.

Special 41—26 color, 15 black and white.

Super 65—49 color, 16 black and white.

Hollywood: The Gift of Laughter—3

hours or 3 one-hours.

Fox Mystery Theatre—13 90-minute specials.

Charles Dickens Classics—8 90-minute animated specials.

Time Tunnel—5 color.

This Day in Sports—365 color.

21ST CENTURY DISTRIBUTION CORP.

1650 Broadway
New York, NY 10019
212-541-4722
86 Embarcadero

Representatives: Art Schweitzer, *p*; Hank Guzik, *vp*; Debbie Dave, *d*; Dick Ostrander, *Eastern sls*;

Properties:

Horror, Science Fiction, Action/Thriller & Martial Arts Action. U.S. theatrically successful feature films starring Lila Kerdova, Jose Ferrer, James Earl Jones, Richard Widmark, Richard Kiel, Bruce Li, Jackie Chan, Kirk Alyn, Nastassia Kinski.

TYNE TEES TELEVISION INTERNATIONAL

The British Group
15 Bloomsbury Square
London WC1A 2LJ
England
01-405-8474
Telex: 266316
96 California St.

Representatives: Tony Sandford, *chf exec*; Ann Gillham, *hd of sls admin*

Properties:

Operation Julie—3 60 minutes, mini-series. True story of infiltration of one of the world's largest international drug rings.

Supergran—13 30 minutes, children's program. Comedy drama featuring the exploits of a dear old lady who can do anything but fly!

The Tube—a top British rock show currently in its third season in the U.K.

Andy Robson—20 30 minutes, children's drama series.

UNIFILM INTERNATIONAL COMPANY

1741 North Ivar
Suite 102
Hollywood, CA 90028
213-461-3268
831 Market St.

Representatives: Kenneth Haker, *sls rep*; Neva Friedenn, *sls rep*

Properties:

The Masters of Kung-Fu, Collection I—13 martial arts films starring John Liu, Bruce Liang, Carter Wong.

The Masters of Kung-Fu, Collection II—13 martial arts films starring Bruce Li, Bruce Liang, John Liu, Chi Kuan Chun, Raymond Lui.

The Masters of Kung-Fu, Collection III—13 martial arts movies starring Bruce Li, Simon Yuen, Lee I Min, Carter Wong.

Blood of the Dragon—special feature starring Jimmy Wang Yu.

UNITED MEDIA PRODUCTIONS

United Media Enterprises
200 Park Avenue
6th Floor East
New York, NY 10166
212-557-2316

9701 Wilshire Blvd.
Suite 817
Beverly Hills, CA 90212
203-275-8275

Representatives: Robert Roy Metz, *p*;
Jay Poynor, *vp/exec prod*; Annette
Van Duren, *assoc prod*

Properties:

Here Comes Garfield—half-hour animation.

Garfield on the Town—half-hour animation.

Garfield in the Rough—half-hour animation.

Three Robotman—3 half-hour animation specials.

Miss Manners—2 minute inserts.

**UNITED STATES SATELLITE
BROADCASTING COMPANY,
INC.**

3415 University Avenue
St. Paul, MN 55114
612-645-4590

1225 Connecticut Avenue, NW
Washington, DC 20036
202-828-5712

1230 Avenue of the Americas
New York, NY 10020
212-247-3366
St. Francis Tower Suite

Representatives: Stanley S. Hubbard, *p*;
Stanley E. Hubbard, II, *vp*; Robert
F. Fountain, *exec vp*; Dennis Brownlee,
vp; Clare Simpson, *vp, prog*; Paul
Heinerscheid, *d tech ops*

UNIVERSAL PRESS SYNDICATE

1271 Avenue of the Americas
New York, NY 10020
212-582-0650

Representatives: Tom Drape, John
McMeel

Services:

Sale of rights to people and properties
for programming.

**UPA PRODUCTIONS OF
AMERICA**

1875 Century Park East
Suite 2140
Los Angeles, CA 90067
213-556-3800

Representatives: Henry G. Saperstein,
p

Properties:

Mary White—100-minute film starring
Ed Flanders, Fionnula Flanagan,
Kathleen Beller, Tim Matheson,
Donald Moffat, Diana Douglas.

Sounder—105-minute film starring
Cicely Tyson, Paul Winfield, Kevin
Hooks, Carment Mathews, Taj
Mahal, James Best, Janet Mac-
Lachlan.

Misty—92-minute film starring David
Ladd, Arthur O'Connell, Pam Smith,
Anne Seymour.

A Dog of Flanders—96-minute film
starring David Ladd, Donald Crisp,
Theodore Bikel.

**'A Hero Ain't Nothin' but a Sand-
wich**—105-minute film starring Paul
Winfield, Cicely Tyson.

Features:

"Terror of Mechagodzilla," "Godzilla
vs the Thing," "Godzilla vs Monster
Zero," "Godzilla's Revenge," "God-
zilla-King of the Monsters," "War of
the Gargantuas," "Rodan," "Island of
the Burning Doomed," "Battle of the
Worlds," "Atom Age Vampire,"
"High Seas Hijack," "Espy," "Evil of
Dracula," "Lake of Dracula," "Last
Days of Planet Earth."

Mr. Magoo's Christmas Carol—one-
hour special, color.

Uncle Sam Magoo—one-hour special,
color.

Mr. Magoo's Snow White—one-hour
special, color.

Mr. Magoo Color Cartoons—130 5-
minute segments, color.

What's New, Mister Magoo—16
half-hours or 32 15-minute segments,
color.

**Famous Adventures of Mr.
Magoo**—26 half hours, color. Also
available as 6 full length feature
films.

Roy Rogers Show—100 half hours,
B&W.

All Star Golf—142 hours, B&W.

USA CABLE NETWORK

208 Harristown Road
Glen Rock, NJ 07452
201-445-8550

Representatives: Kay Koplovitz, *p*;
David Kenin, *vp, prog*; Monia Joblin,
d prog; Mary Silverman, *mgr prog
acquisition*

VARIETY

154 West 46th Street
New York, NY 10036
212-869-5700
577 Powell St.

VARICOM, INC.

350 Townsend St.
San Francisco, CA 94107
415-543-7218
422 Union St.

Representatives: William E. Ost-
erhaus, *chmn*; Jan Cheney, *p*; Edgar P.
Bierdeman, *vp, mktg*; William E.
Jackson, *east coast sls rep*; Laurie J.
Cerf, John Kalb, *sls reps*; Kate In-
gram, *mktg sls coord*; Deborah E.
Charlip, *customer support sup*

Services:

Markets personal computer software
which it has specifically developed for
use in the broadcast environment.
These systems are intended for use by
managers and their staffs in the pro-
gramming, news, engineering, busi-
ness, sales and personnel departments.
They include spreadsheet, database,
and wordprocessing software fully in-
tegrated with more than forty easy-
to-use and powerful software modules
intended to support decision-making
analysis, high-speed data search,
complex record-keeping, budget
preparation, expense monitoring,
equipment and product performance,
profit potential, and other valuable
management tools.

**VARITEL COMMUNICATIONS
INC.**

350 Townsend Street
San Francisco, CA 94107
415-495-0910



Mr. Osterhaus



Ms. Cheney



Mr. Zaleski

Representatives: William E. Osterhaus, *p*, *VCI*; Arthur Porter, *p*, *Varitel Video*; Jan Cheney, *p*, *Vari-com, Inc.*; Ed Bierdeman, *vp*, *mktg*, *Varicom*; William Jackson, *eastern sls rep*, *Varicom*; Michael Cunningham, *gen mgr*, *Varitel Video, San Francisco*; Jack Schaeffer, *gen mgr*, *Varitel Video, Los Angeles*.

Services:

Varitel Communications, Inc. is a television management firm specializing in start-ups, takeovers, and expansions of television companies and television-related ventures. Varitel Video, with facilities in Los Angeles and San Francisco, provides advanced video editing and shooting facilities for syndicated programming and special applications such as video disk production. VariCom, Inc. markets personal computer software for departmental use in broadcast stations, production facilities, program services, distributors and other applications.

VIACOM

1211 Avenue of the Americas
New York, NY 10036
212-575-5175

10900 Wilshire Blvd.
Los Angeles, CA 90024
213-208-2700

5881 Glenridge Drive
Atlanta, GA 30328
404-256-0484

433 East Las Colinas Blvd.
Suite 1160
Irving, TX 75039
214-556-2255

10 South Riverside Plaza
Suite 316
Chicago, IL 60606
312-943-6500
74 Geary Blvd.

Representatives: Ralph M. Baruch, *chmn of bd*; Terrence A. Elkes, *p/ceo*; Kenneth F. Gorman, *exec vp*; Bud Getzler, *p*, *Viacom Entertainment Group*; Ron Lightstone, *sr vp, corp & legal affs*; Jules Haimovitz, *exec vp*, *Viacom Entertainment Group*; Joseph D. Zaleski, *p*, *dom synd*; Willard Block, *p*, *Viacom World Wide Ltd.*; Dennis Gillespie, *sr vp, natl sls*; John D. Kelley, *vp/gen sls mgr*; Michael H. Gerber, *sr vp*; Paul Calvin, *vp, natl mktg mgr*; Toby Martin, *vp, prog devel & prodn*; Raul Lefcovich, *vp, intl*; James Murrinam, *vp, intl mktg*; Eric Veale, *vp, sls opers*; Joseph DiSalvo, *sls mgr, northeast*; Milton H. Strasser, *sls mgr, mid-Atlantic*; Brooks Carroll, *mgr, western div*; Al Miller, *ae, western div*; Frank Flanagan, *mgr, southeastern div*; Jim McCormick, *vp, southwest*; Gloria Martin, Jim Halsell, *southwest*; Dennis Emerson, *east central sls mgr*; David Campbell, *west central sls mgr*

Properties:

Terrytoons—689 cartoons.
Harlem Globetrotters—22 half-hours.
Bizarre—125 comedy half-hours, starring John Byner
Star Games—26 hours
This Week's Music—65 half hours, 13 hours
Family Feud—half-hour strip, 260 episodes.
Music Breaks—260 half-hours.
All In The Family—207 half-hours.
The Mary Tyler Moore Show—168 half-hours.
The Bob Newhart Show—142 half-hours.
The Life and Times of Grizzly Adams—35 hours, two 90-minute specials.
The Best of the Beverly Hillbillies—168 half-hours.
Hawaii Five-O—200 hours.
Cannon—124 hours.
Clint Eastwood in Rawhide—217 hours.
Andy Griffith—249 half-hours.
Circus—24 half-hours and one one-hour special.
December Bride—154 half-hours.

Dick Van Dyke—158 half-hours.
Family Affair—138 half-hours.
Gomer Pyle—150 half-hours.
Gunsmoke—226 hours.
Have Gun Will Travel—156 half-hours.
Honeymooners—39 half-hours.
Hogans Heroes—168 half-hours.
I Love Lucy—179 half-hours.
Marshall Dillon—233 half-hours.
Millionaire—188 half-hours.
My Three Sons—160 half-hours.
Our Miss Brooks—127 half-hours.
Perry Mason—245 hours.
Petticoat Junction—148 half-hours.
Rookies—90 hours.
Spy—6 hours.
Trackdown—71 half-hours.
Twilight Zone—168 half-hours and hours.
Wild Wild West—104 hours.
You Are There—65 half-hours.
Viacom Features I, II, III, IV, V, VI, VII, VIII, IX, X
Viacom Movie Greats
The Legend Group
The Exploitable
The Explodables
Gasp
Thematics

VICTORY TELEVISION INC.

275 Madison Avenue
New York, NY 10016
212-687-1516
Fairmont Hotel
Edinburg Suite 562



Mr. Victory

Representatives: James T. Victory, *p*; Chuck Wolfertz, *eastern div*; Ben Okulski, *western div*; John Rohrs, *midwest div*; John Rohrs, Jr., *midwest div*; Mrs. Ray Feinstein, *off mgr*

Properties:

Hill Street Blues—101 hours, fall 1987
Lou Grant—114 hours
WKRP in Cincinnati—90 half hours, fall 1984.
White Shadow—54 hours.
Rhoda—110 half hours.
Streets of San Francisco—119 hours.
Match Game—half-hour strip.

MTM Group—9 one-hour features.
Tattletales—half-hour strip

**VIDEO AGE DAILY/THE TV
EXECUTIVE**

211 East 51st Street
Suite 7F
New York, NY 10022
212-688-1760
Telex: 428669 VIDEO

VIDEO DUB INC.
423 West 55th St.
New York, NY 10019
212-582-9550

Representatives: Don Buck, *p*; Lenard Schwartz, *vp, opers*; James Muldow, *sls exec*; Martin Irwin, *exec vp*; Donald Fox, *vp, tech opers*.

Services:

Videotape duplication, syndicated programs, commercial integrations, film-to-tape transfer, videotape cassette duplication.

THE VIDEO TAPE COMPANY

10545 Burbank Boulevard
North Hollywood, CA 91601
213-985-1666
Telex: 910-499-1471
415 Union St.



Mr. Austin

Mr. Millais

Representatives: Keith Austin, *p*; Frances Van Paemel, *vp*; Dick Millais, *d, mktg*; Marilyn Davis, Mary McEvers, *dist sls mgrs*

Services:

Provides a full range of services for distributors and syndicators including video tape duplication and distribution in all formats (2", 1", 3/4" and 1/2"); satellite services; film-to-tape transfer (latest 16/35mm Rank Scanner with pan/scan, color correction, and time compression/expansion); standards conversion (NTSC-PAL-NTSC).

VIDTRONICS, INC.

A Compact Video, Inc. Company
855 North Cahuenga Boulevard
Hollywood, CA 90038
213-856-8200

Representatives: Bob Ringer, *p*; Jack Mauck, *sls mgr*; Diane Goldbaum, *dist serv mgr*; Shellie Yassen, *d spec mktg*

Services:

Distribution services including satellite and 35 remote start 1" and 2" VTR's; four Rank Cintel film-to-tape systems with AVRS; twelve editing suites; audio sweetening and full shipping and receiving fax.

VISCOM INTERNATIONAL

630 Fifth Avenue
Suite 2220
New York, NY 10111
212-307-7315

Representatives: Edward Helfer, *vp mktg*; Thomas Freebairn, *vp*

Properties:

Tomorrow/Today—13 26 minutes. Shot on location around the world, this fascinating series attempts to explain and review technological and environmental progress.

One Day—365 3 minutes. An historical series which traces the history of each calendar day across the 20th Century and around the world.

Windows—52 26 minutes. An exploration into the strange customs of other countries.

Sports Magazine—13 26 minutes. A look at unusual sports around the world, from canal pole vaulting in Holland to finger wrestling in Germany.

**VISUAL PRODUCTIONS '80
LTD.**

101 Niagara St.
Suite 2
Toronto, Ontario
Canada M5V 1C3
416-868-1535
18 Washington St.

**VITT MEDIA INTERNATIONAL,
INC.**

1114 Avenue of the Americas
New York, NY 10036
212-921-0500
Telex: 710-581-4294
83 Powell St.

Representatives: Richard Olsen, *v chmn*; William Morton, *vp*

Properties:

Wall Street Journal Report—30 min-

ute weekly business news program.

Hail to the Chief—90 minute film feature: political satire, The Watergate Story, prior to Watergate.

Big Blue Marble—151 thirty minute episodes for children in English. 104 thirty minute episodes for children in Spanish. 52 thirty minute episodes for children in French.

Big Blue Marble Company Specials—one hour children's programs including "My 17th Summer," "Do Me a Favor Don't Vote for Mom" and an animated "Treasure Island."

The Witches Sister—30 minute children's program.

Choppy and the Princess—one 72 minute children's program animation feature. 52 half-hour episodes for children.

New Zoo Revue—195 thirty minute episodes, children's book musical, live action.

Super Pay Cards—130 30 minutes, game show, barter, strip.

Dick Dead Eye—animated feature depicted by the English master cartoonist Ronald Searl. 90 minutes.

Outcry—90 minutes. A new release starring Robert Walker, Stefan Gierasch, Julius Harris, and Tony Dow.

Echoes—90-minute feature directed by Allan Siedelmann.

Children of Rage—90-minute feature directed by Allan Siedelmann involving the Middle East controversy.

**BRENT WALKER FILM AND
THEATRE DIVISION LTD.**

9 Chesterfield Street
London W1X 7HF
England
491 4430
Telex: 23639



Mr. Helyer

Mr. Murphy

Representatives: George Helyer, *mng d*; Tony Murphy, *d*

Properties:

Mountbatten: The Last Viceroy—6 1-hour mini-series for delivery in Spring 1985.

The Return of the Soldier—100-minute feature film starring Alan Bates, Julie Christie, Glenda Jackson, Ann-

Margaret.

Boyce Goes West—4 30 minutes. Welsh entertainer Max Boyce tours the Rodeo Circuits of the USA. Full of hard-hitting action, comedy and music.

The Light: The Life of David Ben Gurion—2 52 minutes. Dramatized documentary on the life of Israel's first Prime Minister, produced by Kenneth Griffith.

A Night on the Town—120-minute musical extravaganza featuring Hinton Battle, Lewis Collins, Frank Gorshin, Eartha Kitt, Elaine Page, Ann Reinking, Bobby Short.

Orpheus in the Underworld—118 minutes. Offenbach's most popular operetta full of glamour and vitality with star performers Denis Quilley, Honor Blackman, Christopher Gable.

Treasure Island—121 minutes. Musical based on the famous Robert Louis Stevenson story starring Christopher Cazenove, Frank Gorshin, Bernard Miles.

WARNER BROS. TELEVISION DISTRIBUTION

4000 Warner Boulevard
Burbank, CA 91522
818-954-6000

630 9th Avenue
New York, NY 10036
212-484-8000

143 Patricia Way
P.O. Box 2749
Grass Valley, CA 95945
916-272-5343

1400 Lake Shore Drive
Apt 11-B
Chicago, IL 60610
312-787-8374

9 Spoon Court
Alpharetta, GA 30201
404-998-7732

50 Belmont Ave.
Apt. 316
Bala Cynwyd, PA 19004
215-664-7307

Box 999
Covington, LA 70434
504-892-2703

3058 Brookwood Circle
Fort Mitchell, KY 41017
606-341-2585
Fairmont Hotel
Suite 462



Mr. McGregor



Mr. Hart

Representatives: Charles D. McGregor, *p*, worldwide distribution; Mauro A. Sardi, *vp*, worldwide opers; William S. Hart, *vp*, dom sls mgr; Ed Donaldson, *vp*, western sls; Bill Seiler, *vp*, southern sls; John Louis, *vp*, midwestern sls; John Laing, *north central sls d*; John Bryan, *southern sls d*; Gary Cozen, *eastern sls d*; Paul Simon, *vp, res*; John Chickering, *d, finan admin*; Dee Eulberg, *d, prod coord*; Dan McRae, *d, dom sls contracts*; Erwin Markisch, *tech serv mgr (NY)*; Joe Kivlehan, *booking serv mgr (NY)*; Louis B. Marino, *prog info mgr (NY)*

Properties:

Bugs Bunny & Friends—100 cartoons, color.

Porky Pig & Friends—156 cartoons, color.

Private Benjamin—39 half-hours, all in color.

Alice—202 half hours, all color.

Welcome Back, Kotter—95 half hours, all color.

Chico and the Man—88 half hours, all color.

F Troop—65 half hours, 31 in color.

Superman—104 half hours, 52 in color.

Batman/Superman/Aquaman—69 animated half hours, all color.

The Dukes of Hazzard—143 hours, all color.

Harry O—44 hours, all color.

Wonder Woman—61 hours, all color.

Kung Fu—62 hours, all color.

The Waltons—221 hours, all color.

The FBI—234 hours, all color.

Tarzan—57 hours, all color.

Maverick—124 hours.

Roots: The Next Generations—14-hour multi-part production, all color.

Roots—12-hour multi-part production, all color.

Bare Essence—4 hours, general drama, all in color.

The Thorn Birds—10 hours, epic saga, all in color.

Pearl—6-hours, general drama, all color.

Scruples—6-hours, general drama, all color.

The Phenomenon of Roots—1-hour special, color.

David L. Wolper Specials of the Seventies—30 one-hour specials, color.

13 Classic Thrillers II—13 features, all in color.

TV2—13 features, color.

TVI—13 features, all in color.

Volume 24—18 features, color.

Volume 23—20 features, all color.

Volume 22—38 features, all color.

Volume 21—26 features, all color.

The FBI Story—4 features, all color.

Volume 20—30 features, all color.

Volume 19—12 features, 12 in color.

Volume 18—28 features, 25 in color.

Volume 17—23 features, 21 in color.

Volume 16—19 features, 17 in color.

Volume 15—7 features, 6 in color.

Volume 14—4 features, all color.

Volume 13—25 features, 17 in color.

Volume 2-A—22 features, 13 in color.

Volume 1-A—22 features, 15 in color.

13 Classic Thrillers—13 features, all color.

Tarzan Features—32 features, 9 in color.

The Bowery Boys—48 features.

Starlite 6—25 features, 11 in color.

Starlite 5—28 features, 18 in color.

Starlite 4—30 features, 16 in color.

Starlite 3—30 features, 19 in color.

Special Features—17 features.

WDR INTERNATIONAL

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Mr. S. Weiss

Representatives: Adrian Weiss, *p*; Steven A. Weiss, *sec/treas*; Ethel L. Weiss, *vp*; Patricia C. Sandoval, *opers mgr*; Alex Gordon, *info servs*; E. Melvin Pinsel, *midwest*; Tom J. Corradine, *west non-theatrical*; Hank Profenius, *southeast/southwest*; Hank Guzik, *west*; Albert S. Goustin, *northeast*; Tom Thuman, *Texas*; Eric Conrad, *Far East*; Michele Haye, *France*; Panos Spyropoulos, *Greece*; Susumu Shimada, *Tokyo*; Roger Hooker, *Beirut*; Jorge Rossi, *LA*

Properties:

For Adults Only—select feature films for adult audiences only.

Galaxy "14"—14 features, including "Cactus in the Snow," "Ginger in the Morning," "Lovers Like Us," "Molly and Lawless John," featuring Richard Beymer, Catherine Deneuve, Barbara Eden, Sam Elliott, Elliot Gould, George Hamilton, Jayne Mansfield, Monte Markham, Vera Miles, Ray Milland, Cameron Mitchell, Yves Montand, Tony Roberts, Ginger Rogers, Sissy Spacek and Richard Thomas.

Golden ShowmanShip "9"—9 features, including "Cattle Queen of Montana," "Slightly Scarlet," featuring Raymond Burr, Arlene Dahl, Yvonne De Carlo, Rhonda Fleming, Glenn Ford, Guy Madison, Virginia Mayo, John Payne, Ronald Reagan, Robert Ryan, Elizabeth Scott, Zachary Scott, Ann Sheridan, Barbara Stanwyck and Cornel Wilde.

Impact "120"—120 features produced by Robert L. Lippert, including "Baron of Arizona," "I Shot Jesse James," "King Dinosaur," "Rocketship X-M," "Sins of Jezebel," "Steel Helmet," featuring Robert Alda, Richard Arlen, Don Barry, Scott Brady, George Brent, Lloyd Bridges, Raymond Burr, Dana Clark, Lee J. Cobb, Dan Duryea, Gene Evans, Preston Foster, Paulette Goddard, Russell Hayden, Paul Heinreid, John Ireland, Bela Lugosi, Wayne Morris, Vincent Price, George Raft, Tex Ritter, Cesar Romero and Bob Steele.

Parade "4"—4 features of the 60's, featuring Marshall Thompson and Hedy Lemarr.

Vintage Flicks—24 features from the '30's and '40's featuring Leon Ames, Robert Armstrong, Mischa Auer, Noah Berry, Leo Carrillo, Fifi D'Orsay, William Farnum, Wallace Ford, Ruth Mix, Jack Mulhall, Regis Toomey and H.B. Warner.

Westerns—60 action features starring Buffalo Bill, Jr., Johnny Mack Brown, Harry Carey, Fred Kohler, Jr., Rex Lease, Buddy Roosevelt and Bob Steele.

The Brave Rifles—51 minutes, narrated by Arthur Kennedy.

Our Time in Hell—51 minutes, narrated by Lee Marvin.

Those Crazy Americans—54 minutes, narrated by George Gobel.

The Black Coin—15 episodes featuring Ralph Graves and Ruth Mix.

The Clutching Hand—15 episodes featuring Jack Mulhall, Marion Shilling, William Farnum and Ruth Mix.

Custer's Last Stand—15 episodes featuring Rex Lease, Jack Mulhall, Ruth Mix and William Farnum.

Glitter, Glamour & Gags: That Beauty Contest—one-hour first-run, guest starring Garrett Morris.

America Confidential—5 half-hour first-run episodes per week with celebrity correspondents Fred Dunbar, Katy Lyan O'Toole and others.

Make Room For Daddy—161 half-hour programs starring Danny Thomas, Marjorie Lord, Rusty Hamer and Angela Cartwright.

The Stan Kann Show—52 half-hour episodes starring Stan Kann, America's contemporary super Klutz who introduces a potpourri of hilarious comedy in a warm, friendly atmosphere for the entire family's enjoyment, starring Marty Allen, Barbi Benton, Raymond Burr, Richard Deacon, Phyllis Diller, Nanette Fabray, Peter Marshall, Pat McCormick, Della Reese and Nipsey Russell.

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Thrill of Your Life—13 half hours focusing on vocations of people from all walks of life.

The Chuckle Heads—150 five-minute slapstick comedy shorts featuring Ben Turpin, Snub Pollard, Hairbreadth Harry, Poodles Hanneford, Jimmy Aubrey and many others.

"Alice" by Walt Disney—10 "Alice Comedy" cartoons produced by Mr. Walt Disney.

Krazy Kid Kartunes—4 six-minute cartoons.

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Ms. Boyle

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Mr. Gonzales-Reyes

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Properties:

Suez—1 184 minutes, feature.
Churchill & The Generals—1 165 minutes, feature.
Prisoner Without a Name/Cell Without a Number—1 90 minutes, fea-

ture.

Threads—1 110 minutes, feature.

Frankenstein—1 83 minutes, feature.

Amy—1 100 minutes, feature.

Dead Wrong—1 60 minutes, feature.

Kessler—6 60 minutes, mini-series.

Tycoon—10 60 minutes, mini-series.

Oppenheimer—7 60 minutes, mini-series.

Great Expectations—13 30 minutes, mini-series.

Beau Geste—8 30 minutes, mini-series.

Tenko—10 60 minutes, mini-series.

Kidnapped—13 30 minutes, mini-series.

Smuggler—13 30 minutes, mini-series.

Wagner—10 60 minutes, mini-series.

War & Man—7 60 minutes, mini-series.

1915—7 60 minutes, mini-series.

Shoestring—21 60 minutes, series.

Gentle Touch—26 60 minutes, series.

Westgate—26 60 minutes, series.

Enemy at the Door—26 60 minutes, series.

Vietnam—13 60 minutes, documentary.

Making of Mankind—7 60 minutes, documentary.

Wildlife On One: Series II—26 30 minutes, documentary.

World About Us: Series II—26 30 minutes, documentary.

Royal Society of Protection of Birds—2 60 minutes, documentary.

Stranded—1 60 minutes, documentary.

Dolphin Touch—1 60 minutes, documentary.

Living Tomorrow—58 60 minutes, documentary.

Fat Albert—50 60 minutes, animation.

He Man, Series I—65 30 minutes, animation.

He Man, Series II—65 60 minutes, animation.

P.M. Magazine—strip, family entertainment.

Behind The Scenes—63 3 minutes, family entertainment.

Circus World Championship—2 60 minutes, family entertainment.

Newsfeed—strip, news programming.

WILLIAM WINCKLER PRODUCTIONS

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Properties:

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Musical Variety—"Menudo," "Juventud 84," "Mundo Music," "El Show de Chucho Avellanet," "Nydia Caro," "Cita con . . .," "Retrato en Vivo," "De Ahora en Adelante," "Los Kakukomikos con Lourdes Chacon," "La Botica del Tango," "Amigos Siempre Amigos," "Vamos a Ver."

Children—"Tin, Pilin y Yo," "Las Aventuras de Trapito," "El Gran Circo."

Musical Specials—"Julio Iglesias," "Menudo," "Raphael," "Jose Luis Rodriguez: El Puma," "Roberto Carlos," "Mocedades," "Camilo Sesto," "Alberto Cortes," "Maria Conchita Alonso," "Armando Manzanero," "Susy Leman," "Rolando Laserie," "Mirla Castellanos," "Guillermo Davila," "Braulio," "Dyango," "Jose Jose," "Johnny en Atlantic City," "Dia de la Raza."

Feature Films—over 200 titles all in Spanish.

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Full service telecommunications including transmission of radio and television programming by domestic satellite. Wold Satellite TV Network is a full network-quality distribution system for cost-efficient, timely delivery of syndicated programming.

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Mr. Ryan

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Dark Shadows—520 half hours, strip, drama.
The Man from Atlantis—3 two-hours, 13 hours, 1 90-minute, starring Patrick Duffy.
The Doris Day Show—128 half hours.
The Rebel—76 half hours, starring Nick Adams.
The Mod Squad—124 hours, police drama.
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One Step Beyond—94 half hours, John Newland as host.
The Next Step Beyond—24 half-hours, hosted by John Newland.
Wonders of the Wild—26 half hours, wildlife.
N.Y.P.D.—49 half hours, police drama.
F.D.R.—27 half hours, historical.
One Man Show—26 half hours, comedy.
People's Choice—104 half hours, situation comedy.
Wendy and Me—34 half hours, situation comedy.
The Bobby Vinton Show—one-hour variety series available Fall '85. Ad-supported.

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Prime V—26 color features.

WRIGHTWOOD ENTERTAINMENT, LTD.

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Properties:

Feature Films—variety of titles available now or to be offered in the future, including Mel Brooks' "The Twelve Chairs," starring Ron Moody, Dom DeLuise, Frank Langella, Mel Brooks.
It's a Great Life—78 half hours, first-run off NBC; starring Michael O'Shea, William Bishop, James Dunn; comedy series.
Specials—a variety of specials including "An Audience with Mel Brooks" and "I Thought I Was Taller... A Short History of Mel Brooks."

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Mr. Hankoff

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Black Belt Theater—13 feature films including "Bruce Lee: His Last Days"; "Master Killer"; "The Tattoo Connection"; "The Savage Five"; "The Chinatown Kid"; "Executioner of Death"; "Dynamo"; "Street Gangs of Hong Kong"; "The Three Avengers"; "Duel of the Iron Fist"; "Five Deadly Venoms"; "The Kid With the Golden Arm"; "Five Masters of Death."
Black Belt Theater 2—26 feature films: "The Four Assassins"; "Bloody Avengers"; "Shaolin Handlock"; "Avenging Eagles"; "Unbeatable Dragon"; "Challenge of the Ninja"; "Challenge of the Masters"; "Masters of Kung Fu"; "Killer from Shantung"; "Death Chamber"; "Flying Guillotine"; "Ten Tigers from Kwantung"; "Slaughter in San Francisco"; "Stoner"; "Hard Way to Die"; "Super Power"; "Man Called Tiger"; "Tattoo Dragon"; "Kung Fu Conspiracy"; "Jade Claw"; "When Taekwondo Strikes"; "Deadly Angel"; "Spearman of Death"; "Ninja Warlord"; "Kung Fu Executioner"; "Roots of Evil."
Black Belt Theater 4—26 first-run martial arts feature films, from studios of Sir Run Run Shaw.
WW Entertainment Group 1—16 feature films: "Circle of Two"; "Disappearance, the Last Wave"; "Take It from the Top"; "The American Game"; "Black Magic"; "Cop in Blue Jeans"; "Goliathon"; "The Orphan"; "Quadrophenia"; "Revenge of the Zombies"; "Strange Behavior"; "Bullet Train"; "Kowloon Assignment"; "Peace on Earth"; "Hussy."
The Best of Groucho—130 half hours classic Groucho Marx (formerly titled "You Bet Your Life").

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 96 California St.



Mr. Harris

Mr. Kaner

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Properties:

Harry's Game—3 1-hours or 130-minutes. This tense thriller, adapted from Gerald Seymour's book, is the story of a British agent sent undercover to track down a political assassin. Directed by Lawrence Gordon-Clark.

The Bounder—14 half hours. Written by Eric Chappell. Peter Bowles plays a likeable rogue with a not too scrupulous attitude towards money who moves in with his brother-in-law, played by George Cole.

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Properties:

Christmas in America—15 episodes, barter drop-in.

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Properties:

First Run Features—"Citizen Kane," "Nickel Mountain," "The Omega Connection."

Hans Christian Andersens' A Magic Adventure—90 minutes, animated feature.

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Captain Future—52 half-hour color cartoons.

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Waterfront—78 half hours in black & white.

Flipsides—13 half-hour musical stars in color.

Feature Library—over 200 action/adventure features.

Bal Du Moulin Rouge—90 or 60 minutes topless or covered musical dance.

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Tom Jones Live—60-minute musical.

Gumby—130 seven-minute episodes, animation.

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Friday	7 a.m. to 7 p.m.
Saturday	7 a.m. to 7 p.m.
Sunday	7 a.m. to 9:30 p.m.
Monday	7 a.m. to 6 p.m.

NATPE Conference 1985 Agenda

Thursday, January 10

8:00 a.m. to 8:00 p.m. . . . Station Groups and Rep Meetings

9:00 a.m. to 5:00 p.m. . . . Registration (Moscone Lobby)

1:00 p.m. to 6:00 p.m. . . . Press Room Open (Room 236)

3:00 p.m. to 4:00 p.m. . . . NATPE Educational Foundation Meeting (Room 228)

9:00 p.m. to 1:00 a.m. . . . NATPE Opening Reception and Gala King World Supper and Casino Party courtesy of King World (Hilton Ballrooms, 2nd Floor)

Friday, January 11

7:00 a.m. to 6:00 p.m. . . . Registration (Moscone Lobby)

8:00 a.m. to 6:00 p.m. . . . Press Room Open (Room 236)

8:30 a.m. to 9:30 a.m. . . . Managing Motivation (Room 228)

With: Bill Brower, Bill Brower Associates

8:30 a.m. to 9:30 a.m. . . . Esprit de Press Corps (Room 202)

Moderator: Neil Hickey, TV Guide

Participants: P. J. Bednarski, Chicago Sun-Times; Bill Carter, Baltimore Sun; Bob Foster, San Mateo Times; Tom Jicha, Miami News; Susan Paynter, Seattle Post-Intelligencer; Howard Rosenberg, Los Angeles Times.

9:00 a.m. to 5:00 p.m. . . . Spouse/Guest Lounge, sponsored by Eastman Kodak, Open (Room 232)

9:30 a.m. to 10:45 a.m. . . . A View of Washington (Room 220)

Moderator: Michael R. Gardner, Akin, Gump, Strauss, Hauer & Feld

Participants: FCC Commissioners Mimi Weyworth Dawson, Dennis R. Patrick, James H. Quello and Henry M. Rivera; John Lane, Wilkes Artis Hedrick & Lane

9:45 a.m. to 10:45 a.m. . . . Managing Motivation (Room 228)

With: Bill Brower, Bill Brower Associates

11:00 a.m. to 1:00 p.m. . . . General Session Brunch (Ballroom)

Host: John von Soosten, NATPE president

Welcome by: Willie L. Brown, Jr., speaker, California State Assembly

Keynote Address by: Jack Valenti, president, Motion Picture Association of America

Entertainment by: "Fame" dancers

1:00 p.m. to 6:00 p.m. . . . Exhibit Hall Open

1:30 p.m. to 2:30 p.m. . . . Kanga Fashion Show (Spouse/Guest Event) (Room 232)

3:00 p.m. to 4:00 p.m. . . . The Greengrocer (Spouse/Guest Event) (Room 232)

Saturday, January 12

7:00 a.m. to 6:00 p.m. . . . Registration (Moscone Lobby)

7:30 a.m. to 6:00 p.m. . . . Press Room Open (Room 236)

8:00 a.m. to 9:30 a.m. . . . General Session Breakfast (Ballroom)

The Future of Children's Programming

Introduction by: Stan Marinoff, WISN-TV, Milwaukee

Moderator: Joan Lunden, "Good Morning America"

Participants: Jack Blessington, CBS Network; John Claster, Claster Television; Thomas R. Dargan, KATU-TV, Portland; Lew Klein, Gateway Communications; David Morgan, FACTS, Australia; Dr. Rosemary Lee Potter; FCC Commissioner Henry M. Rivera.

9:00 a.m. to 5:00 p.m. . . . Spouse/Guest Lounge Open (Room 232)

9:45 a.m. to 11:00 a.m. . . . Workshop (Room 202)

If You Can't Beat 'Em . . . Computers For Programming

Moderator: Dave Wilson, KRON-TV, San Francisco

Participants: Jan Cheney, Varicom; Andrew Flugelman, PC World; Mike Jones, Jefferson-Pilot Data Systems

9:45 a.m. to 11:00 a.m. . . . Workshop (Room 220)

Star Tech: Update on Emerging Technologies

Moderator: Harold Eady, Novo Communications and SMPTE president

Participants: John J. Egan, DBS Association; William Koch, Eastman Kodak; Peter Kuyper, MGM/UA; Frank E. Liebert, WTTW, Chicago; Lee Shoblom, Community Broadcasters of America

9:45 a.m. to 11:00 a.m. . . . Workshop (Room 252)

Local Programming Success Stories (Part I)

Moderator: J. Clifford Curley, WQTV, Boston

Participants: Paul Dicker, WOWK-TV, Charleston/Huntington; David R. Finney, WMAQ-TV, Chicago; Paul LaCamera, WCVB-TV, Boston; Deb McDermott, KMBC-TV, Kansas City

9:45 a.m. to 11:00 a.m. . . . Workshop (Room 270)

New Program Alliances

Moderator: George Back, All American Television

Participants: Dick Block, Metromedia Television; Larry Gershman, MGM/US; Jim Hayden, Local Program Network; Chuck Larsen, D. L. Taffner/Ltd.; Roger Lefkon, LBS Communications; Lucie Salhany, Taft Broadcasting

10:00 a.m. to 11:00 a.m. . . . Visit with Sally Jessy Raphael, host of Multimedia Entertainment's "Sally Jessy Raphael Show"—Spouse/Guest Event (Room 232)

11:00 a.m. to 12 noon . . . Hints on Nutrition and Exercise with Joani Greggains, host of Program Syndication Service's "Morning Stretch"—Spouse/Guest Event (Room 228)

11:00 a.m. to 6:00 p.m. . . . Exhibit Hall Open
6:00 p.m. to 7:30 p.m. . . . NATPE Alumni Club Reception
(Meridien Sauterne Room)

Sunday, January 13

7:45 a.m. to 8:45 a.m. . . . Roman Catholic Mass (Ballroom)

Celebrant: Rev. Ellwood E. Kieser, C.S.P.

8:00 a.m. to 5:00 p.m. . . . Registration (Moscone Lobby)

8:00 a.m. to 5:00 p.m. . . . Press Room Open (Room 236)

8:45 a.m. to 9:45 a.m. . . . Affiliate Meetings

ABC Moderator: Stan Marinoff, WISN-TV, Milwaukee (Room 202)

CBS Moderator: Ann Miller, KPIX, San Francisco (Room 252)

Participants: Tony Malara, Scott Michels

NBC Moderator: Bob Jones, KING-TV, Seattle (Room 220)

Participants: Tony Cervini, Pier Mapes, Steve Sohmer, Brandon Tartikoff

PBS Moderator: Natan Katzman, KQED, San Francisco (Room 228)

Participants: Charles R. Allen, KAET-TV, Tempe; Ellis Brombert, WMHT-TV, Schenectady; Trish Hibben, Chevron USA; John S. Porter, Eastern Education Network; Marian L. Swaybill, WNET, New York

Indies Moderator: Joe Weber, WOFL-TV, Orlando (Ballroom)

Participants: Chuck Alvey, KPHO-TV, Phoenix; Art Hook, Media Central; Neil Kennedy, MMT Sales; Pat Kenney, Lorimar; Paul Krimsier, KGMC-TV, Oklahoma City

8:45 a.m. to 9:45 a.m. . . . International (Room 270)

Moderator: Michael J. Solomon, Telepictures Corp.

Participants: Willard Block, Viacom International; Bob Bramson, MCA TV International; Bruce Gordon, Paramount Television International; Brian McGrath, Columbia Pictures TV International; Ken Page, Lorimar

9:00 a.m. to 5:00 p.m. . . . Spouse/Guest Lounge Open (Room 232)

9:30 a.m. to 3:30 p.m. . . . Tour to Golden Gate Park and Sausalito—Spouse/Guest Event hosted by NATPE International

10:00 a.m. to 11:00 a.m. . . . Workshop (Room 202)

The Awful Truth: Buying and Selling

Moderator: David Sifford, Centerpoint

Participants: Linda Des Marais, WCIX, Miami; Alan Frank, WDIV, Detroit; Jim Major, Petry Television; Chuck Swilling, WGN-TV, Chicago; Barry Thurston, Embassy Telecommunications; Joseph Zaleski, Viacom Enterprises

10:00 a.m. to 11:00 a.m. . . . Workshop (Room 220)

Programming and Promotion: A Partnership

Moderator: Farrell Meisel, Seltel, New York

Participants: Buz Buzogony, WLOS-TV, Asheville; Frank Fletcher, WUAB-TV, Cleveland; Tom Furr, Showtime/The Movie Channel; Ann Pace, WJXT, Jacksonville

10:00 a.m. to 11:00 a.m. . . . Workshop (Room 252)

Sports: Enough Already?

Moderator: Robert Wussler, Turner Broadcasting

Participants: Fred Botwinik, Katz Sports; Len Klompus, Metrosports; Zvi Shoubin, WPHL-TV, Philadelphia; Jerry Solomon, D'Arcy-MacManus & Masius

10:00 a.m. to 11:00 a.m. . . . Workshop (Room 270)

Cable: Programming Strategies That Work

Moderator: Bob Siegal, Compton Advertising

Participants: Gerald Adler, Playboy Enterprises; Mary Alice Dwyer, Lifetime; Bob Johnson, Black Entertainment Network; Dave Kenin, USA Network; Ed Turner, Cable News Network

11:00 a.m. to 5:00 p.m. . . . Exhibit Hall Open

5:00 p.m. to 6:15 p.m. . . . Iris Awards Cocktail Party, hosted by Viacom International (Ballroom)

Celebration starring: Bob Hope

Featuring: Toni Tennille

Presentation of 1984 Iris Awards winners, President's Awards and Award of the Year

Monday, January 14

7:00 a.m. to 3:00 p.m. . . . Registration (Moscone Lobby)

8:30 a.m. to 9:30 a.m. . . . Workshop (Room 202)

Would There Be First-Run Without Barter?

Moderator: Joe Tirinato, MGM/UA

Participants: Michael Eigner, KTLA, Los Angeles; Dennis Gillespie, Viacom Enterprises; Dan Greenblatt, LBS Communications; David Henderson, The Outlet Co.; Gary Scollard, MMT Sales; Bob Turner, Orbis Communications

8:30 a.m. to 9:30 a.m. . . . Workshop (Room 220)

Ratings: The Road To Riches

Moderator: Jay Isabella, TeleRep

Participants: Paul Baard, A. C. Nielsen Co.; Gery Hart, Lorimar, Pierre R. Megroz, Arbitron Ratings Co.; Marty Mills, LBS Communications; Don Searle, Chris Craft/United Television

8:30 a.m. to 9:30 a.m. . . . Workshop (Room 252)

Around the World in 80 Deals—improvisational drama on international co-production.

Cast: John Baragwanath, Radio Telefis Eireann, Ireland; Richard Barovick, Hess Segall Guterman Pelz Steiner and Barovick; Ron Brown, Embassy Telecommunications; Guy Mazzeo, Blair Entertainment; Frank R. Miller, Lionheart Television; Michael Phillips, Thames Television, England; Don Taffer, D. L. Taffner/Ltd.

8:30 a.m. to 9:30 a.m. . . . Workshop (Room 270)

Local Programming Success Stories—Part II

Moderator: Lon Lee, KCNC, Denver

Participants: Terry Dolan, KSTP-TV, Minneapolis/St. Paul; Chuck Gingold, KYW-TV, Philadelphia; Bob Jones, KING-TV, Seattle; Laurie Leonard, WMTV, Madison

9:00 a.m. to 5:00 p.m. . . . Spouse/Guest Lounge Open (Room 232)

9:30 a.m. to 3:00 p.m. . . . Exhibit Hall Open

10:00 a.m. to 11:00 a.m. . . . Lecture by Sheila Bethel of "Dawn"—Spouse/Guest Event (Room 232)

3:00 p.m. to 4:30 p.m. . . . General Session (Ballroom)

Programming Trends: The Endless Cycles

Moderator: Gary Collins, host of Group W's "Hour Magazine"

Participants: Dick Colbert, Colbert TV Sales; Judy Girard, WTAE-TV, Pittsburgh; Sid Cohen, King World; Gary Lieberthal, Embassy Telecommunications; Mel Smith, Tribune Entertainment; Bob Jacquemin, Paramount Television; John von Soosten, Katz Communications

4:45 p.m. to 5:15 p.m. . . . Business Meeting and Elections (Room 270)

5:15 p.m. to 6:00 p.m. . . . Associate Members Meeting (Room 220)

NATPE Convention Planner

	<i>Thursday</i>	<i>Friday</i>	<i>Saturday</i>	<i>Sunday</i>	<i>Monday</i>
7 a.m.					
8 a.m.					
9 a.m.					
10 a.m.					
11 a.m.					
Noon					
1 p.m.					
2 p.m.					
3 p.m.					
4 p.m.					
5 p.m.					
6 p.m.					
7 p.m.					
8 p.m.					
9 p.m.					

EXHIBITORS

A. C. Nielsen Company	835 Market St.	Essence Communications, Inc.	826 Market St.
AG Day Television Network	208 Arguello Blvd.	Euramco International Films, Inc.	98 California St.
Alan Enterprises, Inc.	476 Union St.	Excel Telemedia International Corporation	691 O'Farrell St.
All American Television	841 Market St.	Film Service Corp.	471 Union St.
Almi Television Productions	860 Market St.	FilmLife/Fortress Film Depository	828 Market St.
Anglia Television	96 California St.	Fishing the West	206 Arguello Blvd.
Arbitron Ratings Company	592 Powell St.	Four Star Entertainment Corp.	680 O'Farrell St.
Arlington Television Sales, Inc.	497 Union St.	Fox/Lorber Associates	841 Market St.
ARP Films, Inc.	560 Powell St.	Sandy Frank Film Syndication, Inc.	834 Market St.
ASI Market Research, Inc.	727 Pine St.	Fremantle International/The Fremantle Corp.	93 California St.
Avery Productions, Inc.	1 Sutter Pl.	Fries Distribution Company	111 Broadway
Bavaria Atelier GmbH	109 Broadway	Futura Marketing Associates	6 Westwood St.
The Behrens Company	665 O'Farrell St.	Garden Way Broadcast	34 Sutter St.
Bentley Syndication Services, Inc.	615 O'Farrell St.	Gaylord Program Services	710 Pine St.
Blair Entertainment	46 Post St.	Gaylord Syndicom	710 Pine St.
Bonneville Telecommunications/ Satellite Systems Division	875 Market St.	Genesis Entertainment	823 Market St.
Bozell & Jacobs	672 O'Farrell St.	German Television—ARD/ZDF	109 Broadway
Bri-Ter Television Sales	695 O'Farrell St.	Globo TV Network of Brazil	830 Market St.
British Group	96 California St.	Golden West Television	585 Powell St.
Broadcast Incentive Tours	405 Union St.	The Samuel Goldwyn Company	684 O'Farrell St.
Broadcast Information Bureau	471 Union St.	Granada Television International Limited	885 Market St.
Broadcast Magazine	494 Union St.	Sherry Grant Enterprises, Inc.	426 Union St.
Broadcast Management Plus	19A Washington St.	Group W Productions	865 Market St.
Broadcast Promotion and Marketing Executives	475 Union St.	Alfred Haber Inc.	660 O'Farrell St.
Broadcasting Magazine	641 O'Farrell St.	Hal Roach Studios, Inc./Colorization	499 Union St.
Broadway Magazine	306 Anza St.	Larry Harmon Pictures Corp.	896 Market St.
BSW Video, Inc./Travel Pass	306A Anza St.	Harmony Gold U.S.A.	681 O'Farrell St.
Camelot Entertainment Sales	57 Mason St.	The Hollywood Reporter	461 Union St.
Cannon Television Distribution	94 California St.	HTV Limited	96 California St.
Capital Cities Television Productions	105 Broadway	Hubbard Entertainment	899 Market St.
Carden & Cherry	725 Pine St.	IMC Marketing Group Ltd.	872 Market St.
Carrousel Productions	565 Powell St.	Independent Satellite Network, Inc.	308A Anza St.
Castle Hill Productions, Inc.	12 Washington St.	INN—The Independent News	536 Powell St.
CBC Enterprises/Les Enterprises Radio-Canada	870 Market St.	International Television, Inc.	829 Market St.
C. B. Distribution Co.	33 Sutter St.	ITC Entertainment	593 Powell St.
Centerpoint	550 Powell St.	JM Entertainment/JME Program Marketing Services	884 Market St.
Central Independent Television PLC	96 California St.	JRD Productions, Inc.	690 O'Farrell St.
Chamber of Commerce of the United States	627 O'Farrell St.	Katz Television	650 O'Farrell St.
Channel Four Television	96 California St.	KDKA-TV, Pittsburgh	699 O'Farrell St.
The Christophers	3 Westwood St.	M. A. Kempner, Inc.	423 Union St.
Cinema Shares International Television, Ltd.	40 Post St.	Kidpix, Inc.	820 Market St.
Claster Television Productions	48 Post St.	King Features Entertainment	591 Powell St.
Colbert Television Sales	655 O'Farrell St.	King World	57 Mason St.
Colex Enterprises	433 Union St.	LBS Communications Inc.	535 Powell St.
Comworld International	610 O'Farrell St.	LBS Sports	435 Union St.
Contel-Con Hartstock & Company	56 Mason St.	Lionheart Television International	527 Powell St.
Contempo TV Ltd.	200 Arguello Blvd.	Local Program Network	841 Market St.
Conus Communications	899 Market St.	London Markets Limited	96 California St.
Coral International Television Corp.	620 O'Farrell St.	London Weekend Television International	840 Market St.
Crystal Pictures, Inc.	16 Washington St.	Lorimar Sports Network	101 Broadway
Daily Variety	577 Powell St.	Lorimar TV Distribution	580 Powell St.
DFS Program Exchange	625 O'Farrell St.	Lutheran Television	824 Market St.
Dynocomm	37 Sutter St.	M. T. Television	880 Market St.
The Editel Group	103 Broadway	Major League Baseball Promotion Corp.	87 Embarcadero
Electronic Media	15 Washington St.	Marketing Communications Group (Div. of Lewis Broadcast)	210 Arguello Blvd.
Embassy Telecommunications	545 Powell St.	Medallion TV Enterprises, Inc.	622 O'Farrell St.
Encyclopaedia Britannica Educational Corp.	302 Anza St.	Media Sales Corporation	897 Market St.
Enter-Tel, Inc.	683 O'Farrell St.	Mediacast Television Entertainment, Ltd.	715 Pine St.
Entertainment Media Co., Inc.	810 Market St.		
The Entertainment Network	670 O'Farrell St.		

Metromedia Producers Corporation	470 Union St.	Sunbow Productions	48 Post St.
Metrosports	83 Embarcadero	Syndicast Services	660 O'Farrell St.
MG/Perin, Inc.	560 Powell St.	Syndication Advertising Services	498 Union St.
MGM/UA Television	540 Powell St.	D. L. Taffner/Ltd.	855 Market St.
Mighty Minute Programs	307 Anza St.	Taft Television and Radio Company	54 Mason St.
Mizlou Programming, Inc.	21 Van Ness Ave.	Tatum Communications, Inc.	28 Van Ness Ave.
Mother Basilea Films	32 Sutter St.	Tel-Com Enterprises	693 O'Farrell St.
Muller Media, Inc. (MMI)	460 Union St.	The Telephone Auction Shopping	
Multimedia Entertainment	524 Powell St.	Program	694 O'Farrell St.
National Captioning Institute	13 Washington St.	Telepictures Corporation	530 Powell St.
National Telefilm Associates,		Telepool GmbH	109 Broadway
Inc. (NTA)	630 O'Farrell St.	The Television Distribution Co., Inc.	212 Arguello Blvd.
Netcom	308 Anza St.	Television Program Enterprises/OPT	881 Market St.
New Day Marketing	2 Sutter Pl.	The Television Program Source	The Cannery
New York Communications	317 Anza St.	Television Sales Worldwide Ltd.	96 California St.
Niles Productions	304 Anza St.	Television/Radio Age	451 Union St.
On the Air	682 O'Farrell St.	Teleworld, Inc.	52 Mason St.
Orbis Communications, Inc.	105 Broadway	Thames Television International	855 Market St.
Orion Television Syndication	590 Powell St.	Titan Sports, Inc.	1 Ghirardelli Sq.
Jim Owens Entertainment	61 Lombard St.	Tribune Entertainment Company	536 Powell St.
Paramount Television Domestic		Turner Program Services, Inc.	632 O'Farrell St.
Distribution	Union Sq.	TV Extra	14 Washington St.
Tom Parker Theatrical Productions	4 Sutter Pl.	TV World	443 Union St.
Parrot Communications	89 Embarcadero	TVS International	96 California St.
Pennzoil Film Center	3 Sutter Pl.	21st Century Television Distribution	
The Peter Rodgers Organization, Ltd.	492 Union St.	Corp.	86 Embarcadero
Petry Television, Inc.	850 Market St.	Tyne Tees Enterprises Limited	96 California St.
PMS	884 Market St.	Unifilm International Company	831 Market St.
Richard Price Television Associates	840 Market St.	VariCom, Inc.	422 Union St.
Prijatel Productions, Inc.	305B Anza St.	Variety	577 Powell St.
Primetime Entertainment, Inc.	840 Market St.	Viacom International, Inc.	74 Geary St.
Program Syndication Services	625 O'Farrell St.	The Video Tape Company	415 Union St.
Promark	493 Union St.	Visual Productions '80 Ltd.	18 Washington St.
Purolator Courier Corporation	17 Washington St.	WDR International	109 Broadway
Republic Pictures/NTA	630 O'Farrell St.	Weiss Global Enterprises	522 Powell St.
Rhodes Productions	520 Powell St.	We're Cooking Now	204 Arguello Blvd.
RKO Pictures, Inc.	832 Market St.	Western-World Television	525 Powell St.
Rik Sandoval Productions	35 Sutter St.	William Winckler Productions	305A Anza St.
Satori Entertainment Corporation	595 Powell St.	Wold Communications, Inc.	10 Washington St.
Scottish Television PLC	96 California St.	World Events Productions	898 Market St.
Sefel Entertainment Corporation	36 Sutter St.	World Wrestling Federation	1 Ghirardelli Sq.
Select Media	821 Market St.	WW Entertainment	597 Powell St.
The Silverbach-Lazarus Group	80 Embarcadero	Y & R Program Services	19 Washington St.
Special Events Television Network	9 Westwood St.	Yorkshire Television	96 California St.
Sportsman's Choice	310 Anza St.	M. J. Zink Productions, Inc.	305 Anza St.
SPR Entertainment/SPR Newssource	420 Union St.	Ziv International	30 Sutter St.
Studio Hamburg Atelier GmbH	109 Broadway	Zweites Deutsches Fernsehen	109 Broadway

HOTELS

Clift Hotel, Geary & Taylor	775-4700
Fairmont Hotel, California & Mason	772-5000
Huntington, 1075 California	474-5400
Hyatt on Union Square, 345 Stockton	398-1234
Hyatt Regency San Francisco,	
5 Embarcadero Center	788-1234
Meridien Hotel, 300 Montgomery	974-6400
Mark Hopkins Hotel, 1 Nob Hill	392-3434
St. Francis, Powell & Geary	397-7000
San Francisco Hilton, Mason & O'Farrell	771-1400
Sir Francis Drake, Powell & Sutter	392-7755
The Stanford Court, 905 California	989-3500

NOTES

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RESTAURANTS

Alexis, 1001 California	885-6400	Imperial Palace, 919 Grant	982-4440
Amelio's, 1630 Powell	397-4339	India House, 350 Jackson	392-0744
The Big Four, 1075 California	771-1140	Iron Horse, 19 Maiden Lane	362-8133
Blue Boar Inn, 1713 Lombard	557-8424	Jack's, 615 Sacramento	986-9854
Blue Fox, 659 Merchant	981-1177	La Bourgoyne, 330 Mason	362-7352
Canlis', Fairmont Hotel	772-5233	Le Beaujolais, 2415 Clement	752-3921
Doros, 714 Montgomery	397-6822	Le Club, 1250 Jones	771-5400
Empress of China, 838 Grant	434-1345	L'Etoile, 1075 California	771-1529
Enrico's, 504 Broadway	392-6220	L'Orangerie, 419 O'Farrell	776-3600
Ernie's, 847 Montgomery	397-5969	The Mandarin,	
Fisherman's Grotto,		Ghiradelli Square	673-8812
9 Fisherman's Wharf	673-7025	Paoli's, 520 Montgomery	781-7115
Fleur de Lys, 777 Sutter	673-7779	The Squire,	
Golden Pavilion,		California & Mason Streets	772-5211
Sacramento & Grant	392-2334	Trader Vic's, 20 Cosmo Place	776-2232
House of Prime Rib,			
1906 Van Ness	885-4605		

MAROONED AT THE TOP



GILLIGAN'S ISLAND
The most successful shipwreck in TV history.



TELEVISION

World Radio History

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World Radio History

OUTLOOK FOR TV

Esty sees
healthy growth
in '85/307

SELLER'S OPINION

Organizing
new business
drive/311

MEDIA PRO

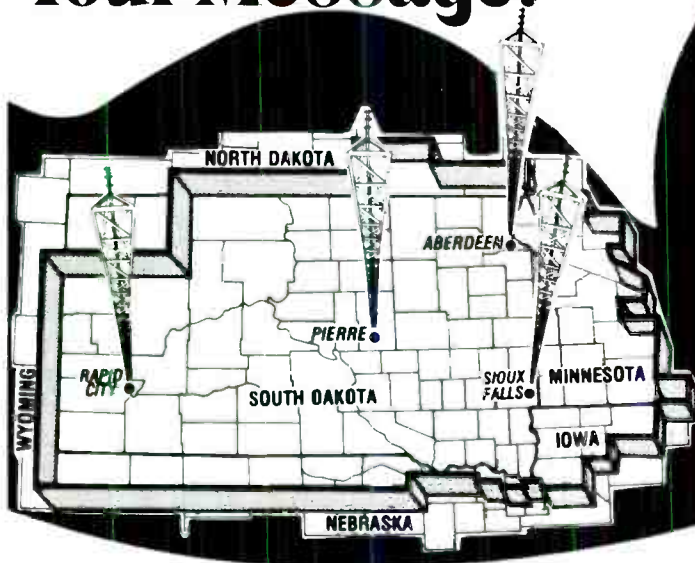
Indies have
become basic
ingredient/312

TELEVISION/RADIO AGE

Spot Report

January 7, 1985

Kelo-Land TV Puts Midwestern Muscle Behind Your Message!



We're more than a group of TV stations. We're a tradition in a busy, prosperous midwest market 100 counties strong. People not only look at us — they look up to us. Because of superior programming and community service.

Result: Greater advertising impact and selling power. No wonder so many national advertisers add midwestern muscle with Kelo-Land TV. Consistently.



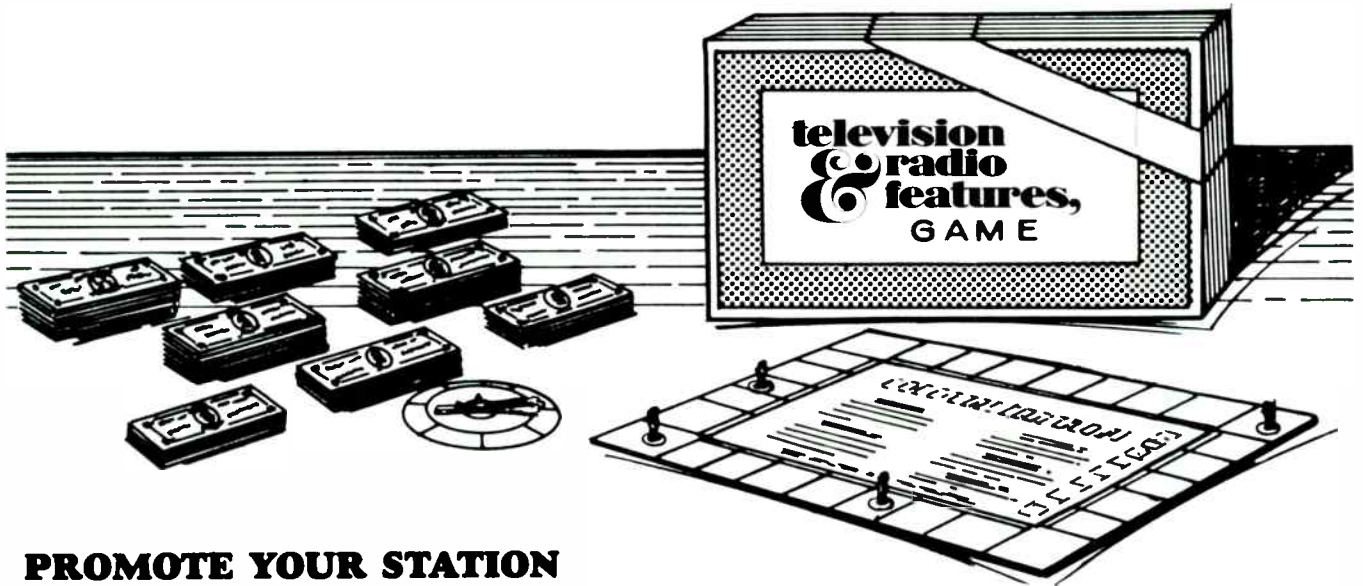
kelo-land tv

Kelo-TV Sioux Falls, S.D. and satellites KDLO TV, KPLO TV
plus Channel 15, Rapid City

Represented nationally by **SATEL** In Minneapolis by WAYNE EVANS

Television & Radio Features

the only game in town that offers BRAND NAME PRIZES!!



PROMOTE YOUR STATION

- Increase your audience
- Increase your ratings
- Increase your sales
- Increase your profit

RUN YOUR OWN PROMOTION

- Bumper Sticker • Remotes • Write-Ins • Clubs
- Trivia • Community Affairs

CLIENT TIE-IN

Tie in with an advertiser
and sell a complete package!!!

SPECIAL PROMOTIONS:

- Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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We are interested in your promotion and marketing service. . . especially the on-the-air station promotions.

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

Esty sees healthy growth in spot and network TV

In the face of predictions for general softness in both network and spot television for the first half of 1985 at many agencies, Peter Triolo, senior vice president and director of media services at William Esty Co. agrees that late night and sports pricing should soften, but expects primetime and news costs to see "continued healthy growth," and predicts that daytime network television "will have an excellent sales year as advertiser demand continues to grow."

In his *Media Outlook for 1985*, Triolo says one of the most important broadcast developments this year will be the impact of split 30s, and predicts that "Two camps will ultimately appear: those who will endorse 15s for their cost saving, and move toward tonnage," and those who "will look at the effects of clutter on recall and awareness levels and move cautiously in planning 15s with their 30s and 45s."

For radio, Triolo expects to see still more stations and formats come on line, and says radio time demands as well as prices of units are going up. "Like television," he adds, "clutter is on the rise in both network and spot radio. And this year we should see even more commercials designed specifically for radio."

For spot television, Triolo expects a strong 1985 marketplace, "with spending up in excess of 15 per cent. Like evening network television, we expect unit costs and CPMs to increase by 9 per cent, slightly lower than 1984," with audience levels expected to remain roughly the same.

Esty's media chief, recalling that inflation in spot TV had been double digit up until recently, believes that first quarter costs should be moderate, second quarter heavier, third quarter moderate again, "and fourth quarter much larger."

Rating service okayed

Mediafax, a television rating service based in San Juan, P.R., has become the first syndicated rating service to be accredited by the Electronic Media Rating Council since 1978. It joins eight other accredited services—four from A. C. Nielsen Co., three from Arbitron Ratings Co. and Statistical Research, Inc.'s RADAR, according to John A. Dimling, Rating Council executive director.

The diary-based service is owned and operated by Stanford Klapper Associates, Inc., and has been in operation since 1976. It measures the viewing of approximately 1 million TV households on the island.

Botway-Libov merge

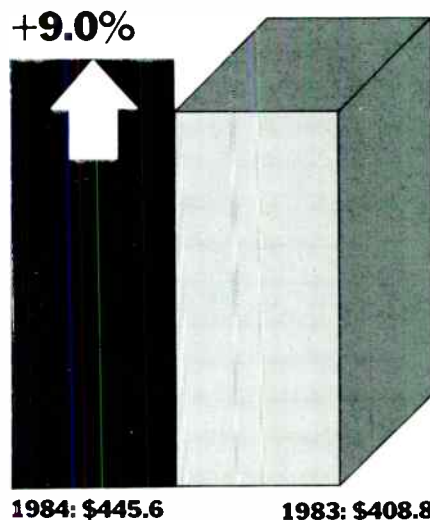
A new company, Botway/Libov Associates, has been formed as a successor to the current Ed Libov Associates media service. Clifford A. Botway, chairman of The Botway Group, and Rhona Libov Furman, chairman of Ed Libov Associates, say that the new company, combined with Clifford A. Botway, Inc., will add up to the "largest independent media services company in the world, with U.S. billings in excess of \$400 million." And that, they say, puts the combination "in the top 10 of all advertising agencies in broadcast billings."

Botway is chairman of Botway/Libov Associates, and Ave Butensky, president of Ed Libov Associates, becomes president of the new entity. Sam Selig, senior vice president, finance at Libov, becomes executive vice president of the new company, Tom Maney will be president of its west coast division, and Ron Zabka will continue as midwestern division president. Furman assumes chairmanship of the advisory committee to the board of directors of Botway/Libov, and Edward A. Kobza continues as president of Clifford A. Botway, Inc.

Botway and Furman say that Botway/Libov will retain its autonomy and be an "independent corporate entity within The Botway Group of companies. But both the new company and Clifford A. Botway, Inc. will combine their own areas of expertise to provide clients with "the entire range of media planning and buying services." Botway's specialty has been television and radio network buying and Libov's specialty has been spot broadcast, plus print buying.

November

National business (millions)



Complete TV Business Barometer details p. 162

When Kalamazoo was looking for new ways to increase city revenues...



The City of Kalamazoo recently conducted a program to help increase revenues by offering members of their community a chance to sponsor paintings on the city's fleet of shiny new buses. WKZO Radio helped get the project underway.

The result was a beautiful moving billboard of Kalamazoo's skyline at dusk in honor of the city's centennial celebration.

The idea was a winner, and so was the bus. It is in constant use for regular routes as well as many public service and community activities. It also won first place at the American Public Transit Association's Fifth Annual Adwheel Competition.

Working with our city government to make Kalamazoo a better place to live is all part of the Fetzer tradition of total community involvement.

...WKZO Radio helped the money roll in.



The Fetzer Stations

WKZO
Kalamazoo,
Michigan

WKZO-TV
Kalamazoo-
Grand Rapids

KOLN-TV
Lincoln,
Nebraska

KGIN-TV
Grand Island,
Nebraska

WJFM
Grand Rapids,
Michigan

WKJF
Cadillac,
Michigan

WKJF-FM
Cadillac,
Michigan

KMEG-TV
Sioux City,
Iowa

Spot Report

Campaigns

American Home Products, TV

John F. Murray Advertising, New York

SELECTED PACKAGED GOODS BRANDS are sharing 13 weeks of first quarter spot advertising in a long and coast-to-coast lineup of television markets. Buyers worked with the full range of dayparts to attract women in various age brackets, depending on brand.

Anheuser-Busch, TV

Needham Harper Worldwide, Chicago

BUSCH GARDENS THEME PARKS are being recommended as travel destinations for 13 weeks that started in early January in a select but widespread list of midwestern and eastern television markets. News, fringe and primetime placement is aimed at both men and women 25 and up.

CNA Insurance, RADIO

Frank C. Nahser, Inc., Chicago

INSURANCE is being sold via radio schedules in a select but widespread scattering of markets. Advertising began in mid-January and is set to run for 13 weeks to reach men 25 and up.

New for women

Selby drug Co. of Elizabeth, N.J., is currently on radio and television in seven or eight major markets, coast-to-coast, with its new Peau de Soie shaving cream for women. Following successful test marketing last year, Selby president Mike Rosenberg says his in-house agency, Riteway Advertising, will be increasing broadcast weight from now through the summer beach season.

Broadcast is backed by ads in women's magazines and appearances on illuminated outdoor "spectaculars" in Times Square and other super high-traffic locations. And this summer, civilian aircraft will tow Peau de Soie banners over beaches. Peau de Soie is French for "skin of silk," Selby's promise for the special moisturizing ingredient, Lecithin, which, combined with Lanolin, is formulated to lubricate and moisturize the legs. The new brand is a product of Selby's House of Degas division—named after the French painter whose favorite subjects included leggy Parisian ballerinas.

The Quaker Oats Co., TV

Adcom, Inc., Chicago
100% NATURAL CEREAL and OTHER FOODS are scheduled to share 10 or more weeks of spot appearances that kicked off in early January in a long and nationwide lineup of television markets. Buyers placed fringe, daytime, news and kid spot to reach all family members, depending on product.

Ralston Purina Co., TV

MCA Advertising, Westport, Conn.; CPM, Inc., Chicago
VARIOUS PET and KID FOODS will be using 12 to 13 weeks of spot avails during first quarter in a long and coast-to-coast aggregation of television markets. Negotiators scheduled daytime, primetime and kid show appearances to reach women and children.

The Regina Co., TV

Grey-North, Chicago
VACUUM CLEANERS and ELECTRIKBROOMS are scheduled for seven to 14 weeks of television appearances starting in late January in a nationwide lineup of markets. Negotiators worked with news and fringe avails to impress women 18 and up.

Sears, Roebuck and Co., TV

Ogilvy & Mather, Chicago
VARIOUS ITEMS and SERVICES are sharing 11 to 13 weeks of television exposure starting on various late December or January air dates depending on market. The market list is nationwide and media lined up fringe and news inventory to reach men and women in various age brackets, depending on item featured.

New for kids

A "significant commitment" in television and print advertising, plus coupon programs will back Ralston-Purina's new Rainbow Brite cereal, based on a new character out of Hallmark Properties. The multi-grain, rainbow-shaped cereal is scheduled to reach supermarket shelves during January, with Gardner Advertising handling the account out of St. Louis.

Rainbow Brite is a creation of Hallmark Properties, the licensing arm of Hallmark Cards, Inc. Hallmark calls it "one of the most successful toy introductions in the history of the industry," with 1984 sales of Rainbow Brite dolls projected to be \$110 million for Mattel Toys, the major licensee of Rainbow Brite.

Spot Report

Appointments

Agencies



Charles Abrams has joined Dawson, Johns & Black, Inc., Chicago, as vice president and director of media. He was formerly vice president/account management at the Kelly, Scott & Madison media buying company. Before that, Abrams had worked for Leo Burnett, Kenyon & Eckhardt, and for Lee King & Partners, before its acquisition by Bozell & Jacobs.

Sheldon Hechtman is now vice president, media at Clark Direct Marketing, New York, and a member of the agency's management committee. The 18-year veteran of Frank Vos Co. had also been president of Sheldon Communications before his most recent affiliation with Rapp & Collins.



Donna K. Dye has been named media director for the Tampa office of Pearson Clarke & Sawyer Advertising. She had formerly held media and marketing posts at Ensslin & Hall Advertising, the W. B. Doner & Co., Ted Bates, and at Hume-Smith Mickelberry Advertising.

Marie Netolicky and **Lynne Palmore** have been elected vice presidents of Needham Harper Worldwide in Chicago. Palmore joined the agency in 1980 from Creamer, Inc., Pittsburgh, as a media supervisor and is now an associate media director. Netolicky, a supervisor with the National Broadcast Group, came to Needham from Tatham-Laird & Kudner.

Dave Agate has been promoted to vice president/network programming director at Doyle Dane Bernbach. He first came to DDB in 1972 as a buyer/planner, then moved to the Dallas office of D'Arcy MacManus Masius as media director. He returned to DDB in 1979 as an associate planning director, and moved up to network account executive in 1982.



E. Jean Hall has been elected a vice president of D'Arcy MacManus Masius, St. Louis. She joined the agency in 1981 and is manager of the St. Louis regional spot broadcast group, charged with broadcast buys for all domestic DMM clients active in 45 markets in the South Central U.S.

Paula Brown, Kathleen Dowling and **Maria Putorti** have been promoted at BBDO's Research Services Department in New York. Brown, vice president, manager of the Information Resource Center, becomes associate director of the Center. Reporting to

Rich listeners

Masla Radio has been appointed national sales representative for the Leisure Market Radio Network. That's 20 stations in 13 markets in eight states and one territory, the U.S. Virgin Islands, "reaching more millionaires who visit these resort markets than the total subscriber list of the *Wall Street Journal*," says Masla senior vice president Philip Roberts. He adds that a computer load of other facts on that order have been gathered by Monroe Mendelsohn Research. They include a figure of 30 million non-duplicated visitors to these 13 resort areas annually—visitors with an average income of \$86,000 and a mean age of 34.9 years. Besides St. Croix, the market list includes Palm Springs and Lake Tahoe, Calif.; Aspen and Steamboat Springs, Colo.; Sun Valley; Maui, Hawaii; Lake Placid, N.Y.; Hilton Head and Pinehurst, S.C.; Jackson Hole, Wyo.; and Newport, R.I.

Spot Report

her are Dowling, now manager of the Center, and Putorti, who advances from senior marketing analyst to manager of reports and analysis.



Joel Steiner has been appointed media planning manager at Arnold & Co., Boston. He moves in from HBM/Creamer, where he had been vice president, associate media director, heading marketing analysis and buying on a number of accounts.

Ellen Ligon is now a senior media planner at Rumrill-Hoyt, New York. She was formerly a planner at Grey Advertising.

Key Collins has been named a planner/buyer at Sawyer, Riley, Compton, Inc., Gainesville, Ga. She is also secretary of the Atlanta Media Planners Association, and had worked previously for Cargill, Wilson & Acree; Leo Burnett; Needham Harper Worldwide; and for Bozell & Jacobs in Chicago.

David M. Miros has been named account supervisor on the Michigan/Ohio Coca-Cola Bottlers account for McCann-Erickson/Detroit. Most recently general manager at Robert Landau Associates, Miros also has worked for F.T.D. and Ross Roy.

TvB moves

The Television Bureau of Advertising is moving its New York headquarters to 477 Madison Ave. New telephone number is (212) 486-1111. The new space includes a studio, control room and video tape production area to facilitate production of taped sales presentations, category reels and success stories. TvB president Roger Rice describes the new officers as "farther uptown, closer to the national sales reps and to the three networks, making it more convenient for them and for TvB member station personnel when they visit New York."

Media Services



Joan M. Scheeter has joined CPM, Inc., Chicago, as an account executive. She moves in from Don Costello & Co., also Chicago, where she had been media director.

Before Costello, Scheeter had held media posts with Seven-Up, and before that she had been media manager for Winfield Advertising in St. Louis.

Sheldon Senzon has been named vice president-account director at Vitt Media International in New York. Before coming to Vitt, Senzon has been an associate media director at Dentsu-Young & Rubicam, and before that he had been a media supervisor with Ted Bates.

At Vitt, he reports to **Richard Olsen**, vice chairman.

Stanley Kay has joined International Communications Group, Los Angeles, as vice president and media director. He moves in from Ed Libov Associates, and before that he had been with Asher/Gould Advertising.

Representatives

John Scognamillo has been promoted to vice president, controller at Petry Inc., and Robert A. Friedman has been named group sales manager for the Roadrunners sales team of Petry Television.

Friedman came to Petry last summer after service as national sales manager of WPCQ-TV Charlotte. Scognamillo joined Petry in 1975 as chief accountant and moved up to controller in 1982.

Benjamin F. D. Lord has been advanced to marketing manager heading sales for the new Boston office opened by Blair/RAR. Lord joined Blair/RAR in New York last August as an account executive. Before that he had been selling for CBS-owned WHTT(FM) Boston, and before that he had been an account executive with WJIB there.

Joe. C. Harris, Jr. has been named Eastern spot sales manager for the NBC-TV Stations Division. He joined NBC-TV Spot Sales as an account executive last February, moving in from WNBC-TV New York.



Sharon R. Wolf has joined Independent Television Sales as vice president, director of research. She had formerly headed market and ratings research at Group W's KYW-TV Philadelphia, and before that had been a research analyst for MMT Sales in New York.

Anthony C. Welch has been transferred and promoted to manager of the Philadelphia sales office of Seltel, Inc. He had been an account executive for Peters, Griffin, Woodward and manager of CBS Radio Spot Sales' San Francisco office before coming to Seltel in Los Angeles four years ago.

Mike Wach has been named group sales manager for Petry National Television's White sales team in New York. Wach joined Petry as a research analyst in 1976 and became an account executive in 1978, following completion of Petry's sales training program.

Barry M. Dunn has been appointed manager, budget and planning, for both the television and radio

Revere now Pyramid

Revere Broadcasting Limited Partnership, an affiliate of KISS Limited Partnership, has changed its name to Pyramid Broadcasting, and has acquired eight more radio stations from Associated Communications for \$29.5 million. KISS Limited already owns WXKS AM-FM Boston.

New stations are WSNI and WPGR(FM) Philadelphia; WPXY AM-FM Rochester, N.Y.; WNYS AM-FM Buffalo; and WPIT AM-FM Pittsburgh. Pyramid's chief executive officer, Richard Balsbaugh, says he plans no changes in management or format at any of the stations.

representative divisions of John Blair & Co. He moves in from Katz Communications, where he had been manager of accounting. Before that, Dunn had been a senior accountant for Warner Amex Cable Communications.

Stations



Jeff Trumper has been named vice president and general manager of ABC-owned WLS AM-FM Chicago. Trumper succeeds **John Gehron** who becomes operations director of the two stations. Trumper, in turn, is succeeded as vice president, general manager of ABC's KSRF(FM) Houston by **John E. Cravens**. Cravens had been general sales manager at WABC New York.

Steven Dinetz, executive vice president of TK Communications, has assumed additional responsibilities as general manager of KLUV Dallas-Fort Worth. **Chuck Bortnick** has been appointed vice president, general manager of WSKF and WSHE(FM) Fort Lauderdale-Miami. Bortnick joined the stations five years ago as local sales manager and now steps up from general sales manager.

Jim Stanton is the new general manager of WDJO and WUBE(FM) Cincinnati, owned by DKM Broadcasting Corp. of Atlanta. He moves in from Dallas-Fort Worth, where he had been general manager of KFJZ.

Jim Scalise has been appointed sales manager of NBC-owned KYUU(FM) San Francisco. He came to the station three years ago and now moves up from account executive.

David P. Shepard has been named vice president, finance and chief financial officer of the Mutual Broadcasting System, reporting to executive vice president and general manager **Jack C. Clements**. Shepard had been vice president finance and chief financial officer of Paramount Petroleum Corp. of Paramount, Calif.

One Seller's Opinion



Organizing an ongoing new business drive

Roda

Regardless of its size or profitability, no station or rep can afford to be satisfied with its present list of advertisers or its sales level. Each firm must search continuously for new business. And this search cannot be limited to the top 100 national advertisers or leading broadcast agencies.

A firm commitment must be made to research new industries, companies and trend-setting entrepreneurs. They, in turn must be contacted to identify their marketing decision maker. Following letters and phone calls to this person, future advertising plans can be determined and a meeting arranged. These prior steps are usually more difficult than they sound, and require persistence. These executives are often reluctant to sit through aggressive sales pitches that do not address their needs. But they *are* open to fresh ideas on reaching segmented markets with factual, multi-media approaches. Before presenting these plans, the station or rep must fully research the prospect company, and its competitors. To avoid wasting time during the meeting, ask the executive on the phone for details on budgets, specific products, goals and targets. During the meeting it is just as important to listen to the executive, and to sense his/her interest (or boredom). This can be the beginning of a long-standing, mutually respectful relationship, so a sense of trust should begin with the first handshake.

New business can be developed through suburban advertising agencies or with small businesses in medium-sized cities surrounding major urban markets. Other new business targets include foreign advertisers who want a piece of the U.S. market, whether it be electronics, wines, apparel, furniture or travel. These companies can be contacted through their embassies and consulates, or at trade shows, conventions and seminars.

Departments of tourism and economic development of states and cities are also targets of opportunity. But expect more bureaucracy and delay unless the account is handled by an outside agency. And keep in touch with new product introductions through newsletters or specialty magazines. And don't forget corporate advertising. Because of a changing society, corporations are finding it more important to get their message to the people before the protests and picket signs appear at headquarters.

New business development requires a great deal of detailed planning and organization. As the list of prospective advertisers grows, followup calls, letters and meetings must be kept under control. Cross-references between companies and their agencies are critical to avoid confusion and lost accounts. It is suggested that a separate form be set up for each prospect which lists the address, direct phone numbers, correctly spelled names and titles, the assistant's or secretary's name, and dates that materials and letters were sent and follow-up phone calls were made.

Although new business development should be an integral part of every salesperson's training, don't expect equal results from everyone. So, in some cases, it is better to call in a consultant for a month or two.

—**Charles Roda**, marketing consultant, Mount Vernon, N.Y.

Media Professionals

Broadcast supervisor cites progress of independent stations



Marcia Sapstein

Broadcast supervisor
CPM, Inc.
Chicago

Marcia Sapstein, broadcast supervisor at CPM, Inc., Chicago, points to the growing importance of independent stations, which, she says, “have stolen fringe time periods in so many major markets, that today independents can often be part of the basic buy, as opposed to the ‘extra afterthought’ they were often treated as only five years ago.”

Today, says Sapstein, “by any standard you care to use—audience size in key dayparts, program quality, the money independents pay for much of this quality programming, and the resulting quality of their viewers and advertisers, independent television

broadcasters have really come into their own.”

Sapstein observes that, “Five years ago, and maybe even only three, an IBM wouldn’t have gone near an independent. Today, with world-class sports franchises, world-class advertisers like IBM are aboard. Then, after they see the response they get from their sports participation on independents, they start to take a good look at some of the independents’ other programs. These include top-rated sitcom series that attract plenty of young adults—the people who make the shopping decisions in the supermarkets, and drug chains.”

She cites WGN-TV, “right here in Chicago, as just one example of the incredible energy shown by independents in the last few years. Besides rising to Number 1 in fringe time periods, many independent stations have also demonstrated growing strength in daytime audiences.” WGN-TV, she notes, “has come up to Number 2 in daytime in this market, for example, with major off-network series like *Andy Griffith* and *Rhoda*.”

She also observes that this same kind of progress has been demonstrated by independents in New York and Los Angeles, and that the success of independents in the top three markets “has been followed by the startup of second and even third independents in many other markets as well. With WNOL-TV added to WGNO-TV, there are two independents in New Orleans. There are two in Denver. In Dallas-Fort Worth there are four. And there are apparently enough ad dollars to go around.”

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The BLAIR RAR/HOTLINE will give you service you won't believe. Like the broadest range of media and marketing analyses. Fast. • Any radio question you have, we can answer. Any radio problem you have, we can help you solve. Fast. • Put us to the test. Just call anytime, 24 hours a day.

Spot Report

Jack M. Sabella is vice president and general manager of KFYI Oakland-San Francisco (formerly KDIA), recently acquired by Powell Communications Inc. **Jay Adair** has been named sales manager for the all-news station. Adair had been manager, West Coast sales, for the CBS Radio Network.

Alan Fuller and **Thomas Reeve** have been named CBS Radio Network sales managers, and **Robert Schroeder**, who had been manager of the Chicago sales office, becomes manager, Midwest sales development. Fuller came to CBS as an account executive in the Los Angeles office in 1980 and now becomes Western sales manager. Reeve joined CBS as an account executive at WBBM Chicago in 1979, and now becomes Midwest sales manager.

Bob McCaughey has been promoted to general sales manager of KDVR-TV Denver. Before coming to the station as national sales manager, McCaughey had been national and regional sales manager at WPRI-TV Providence-New Bedford.

Joe Ahern, station manager at ABC's WLS-TV Chicago, has assumed additional responsibilities as general sales manager, and **Scott Thomas** moves up from local sales manager to national manager.



Michael Velazquez, Jr., has been named an account executive for WABC-TV New York. He moves in from a post as national sales manager at ABC's WLS-TV Chicago, and before that he had been an account executive with the New York office of ABC-TV Spot Sales.

Rick Leverrier has been promoted to local sales manager of WGMS AM-FM Rockville, Md.-Washington. He originally came to WGMS as an account executive in 1971, moved to WRC Washington as local sales manager in 1977, and the following

year moved up to general sales manager at WRC. He returned to WGMS in 1981.

Jay Williams has joined WINS New York as sales manager, and **Linda Ann Daileader** comes in as national sales manager for the Group W all-news station. Daileader had been an account executive for special programming at the ABC Radio Networks, and Williams had been with the sales staff of Blair/RAR in New York.

Ray Scott, formerly local sales manager, has been promoted to national sales manager of WJRT-TV Flint-Saginaw-Bay City.

Bob Walters has been added to the sales staff of WNBQ(FM) Seattle-Tacoma. He had been sales manager at KVAN Vancouver.

Patricia H. Grady has been appointed retail account executive for WPEN and WMKG(FM) Philadelphia. She moves in from a sales post at WIP Philadelphia, and before that she had been an account executive at WMNJ(FM) Newton, N.J.

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World Radio History

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New Stations

Under Construction

KTFJ-TV Hutchinson, Kans.; Channel 36; ADI, Hutchinson-Wichita; Licensee, Way of the Cross of Hutchinson, Box 5350, Lexington, Ky., 40555; Telephone (606) 231-0000. Ed Bowlds, general manager. Target air date, Early spring, 1985.

Buyer's Checklist

New Representatives

Blair Television has been selected to sell nationally for **WXON-TV** Detroit and **WDTN(TV)** Dayton. **WXON-TV** is an independent station, and **WDTN** is an ABC affiliate owned by Hearst Broadcasting Group.

Blair/RAR has been appointed national sales representative for **KKGO(FM)** Los Angeles and for **WXYZ** Detroit. **WXYZ**, formerly **WXYZ**, recently acquired from ABC by Fritz Broadcasting, is a news/talk station.

McCann changes guard



James

Mackey

Robert L. James, president and chief operating officer of McCann-Erickson Worldwide, will become the agency's chief executive officer on March 1. He will succeed Willard C. Mackey, Jr., chairman.

Mackey has been McCann's chief executive officer since January 1981 when the agency's U.S.A. and overseas agencies were brought together as one operating company for the first time.

James joined McCann-Erickson Worldwide in 1981 as vice chairman, responsible for domestic U.S. operations, at a time when the agency's domestic billings were \$430 million. James was elected president and chief operating officer 18 months ago, and McCann's domestic billings for 1984 will top \$750 million. Worldwide billings were \$2 billion in 1983.

KKGO is a jazz station owned by Mt. Wilson FM Broadcasters Inc.

Christal Radio Sales has been named national sales representative for three stations in the state of Washington. They are **KRPM(FM)** Seattle-Tacoma and **KLHT** and **KZZU(FM)** Spokane. **KZZU** airs contemporary hits, and **KLHT** features an adult contemporary format. **KRPM** spins a contemporary country format.

Masla Radio is now selling nationally for **KOJY** Fresno, Calif. the station programs easy listening music.

New Call Letters

KFYI is the new call designation of **KDIA** Oakland-San Francisco, now an all-news station recently acquired by Powell Communications Inc., headed by Adam Clayton Powell III.

WhoI (for "Heart of Illinois") is the new name of **WRAU-TV** Peoria. The ABC affiliate is a Forward Communications property.

New Affiliates

ABC's Direction Radio Network has signed new affiliates **WAMT** Titusville, Fla.; **KYCK(FM)** Crookston, Minn.; **KBCC** Cuba, Mo.; **WBFL(FM)** Bellows Fall, Va.; and **KRMO** Monette, Ill.

NBC Radio Network has added **WAOK** Atlanta and **WBSM** New Bedford, Mass., to its affiliate lineup.

New Facilities

Park Communications' **WBMG-TV** Birmingham, Ala., has installed a new \$2 million RCA transmitter that the station says has doubled its power to 2,163,000 watts ERP, and expects to boost its audience by another 25 per cent.

WCLV(FM) Cleveland has been granted an FCC construction permit to build new facilities that would boost its effective radiated power to 37,000 watts horizontal and vertical and "greatly increase reception in the Akron area."

WG88 Merrick (L.I.) N.Y., has quadrupled its nighttime power to a full 1,000 watts to celebrate its 60th birthday as the first commercial radio station licensed to Long Island.

Transactions

John Blair & Co. has completed acquisition of **WSCV-TV** (formerly **WKID-TV**) Miami from **Oak Industries, Inc.** for \$17,853,000. The station will broadcast in Spanish as an independent commercial operation. The acquisition gives John Blair five television stations in addition to its eight owned radio stations.

Columbia-Willamette Broadcasting Co., Inc., has sold **KKCW(FM)** Beaverton (Portland), Ore. to **Heritage Broadcasting Co.** for approximately \$5 million. Heritage principals are Fairwest Enterprises, Dallas, a national program syndicator. Broker in the transaction is H. B. La Rue.

Price Communications Corp. has agreed to purchase **WJRY(FM)** Huntington-Ft. Wayne, Ind. from **Group G Broadcasting Inc. of Indiana** for \$250,000, subject to FCC approval. Price already owns **WOWO** Ft. Wayne. Principal shareholders in Price Communications include Citicorp Venture Capital Ltd., Lincoln Direct Placement Fund, Republic Venture Group, Inc. of Dallas, and Robert Price.

Torbet promotes



Mariann DeLuca, Tony Fasolino and Bob Lurito have been promoted to senior vice presidents of Torbet Radio. At the same time, John Graziano and Jerry Gubin have been elected vice presidents, and Laurie Kahn has been named Chicago sales manager. Gubin heads sales for Torbet's Philadelphia region and Graziano, who has been Los Angeles manager, becomes Western Division manager, adding responsibility for Torbet's San Francisco, Seattle and Portland offices.

Lurito heads sales for the Mid Central Division, including Chicago, Detroit, St. Louis, Minneapolis, Dallas and Houston, and Fasolino is now senior vice president of the Eastern Division covering New York, Atlanta, Philadelphia and Boston. DeLuca is senior vice president, research and marketing.

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- Participation
- Plan type (manufacturer/retail)
- Accrual
- Manufacturer pre-approved media

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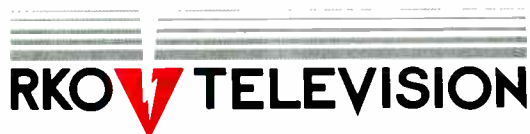

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AD SALES FORECAST
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systems \$105M
seen for 1985/8

LIMITED PARTNERS
Different outlooks
for public, private
placements/13

SELLING TO APARTMENTS
Operators selling
through landlords
vs. fighting them/18

January 7, 1985

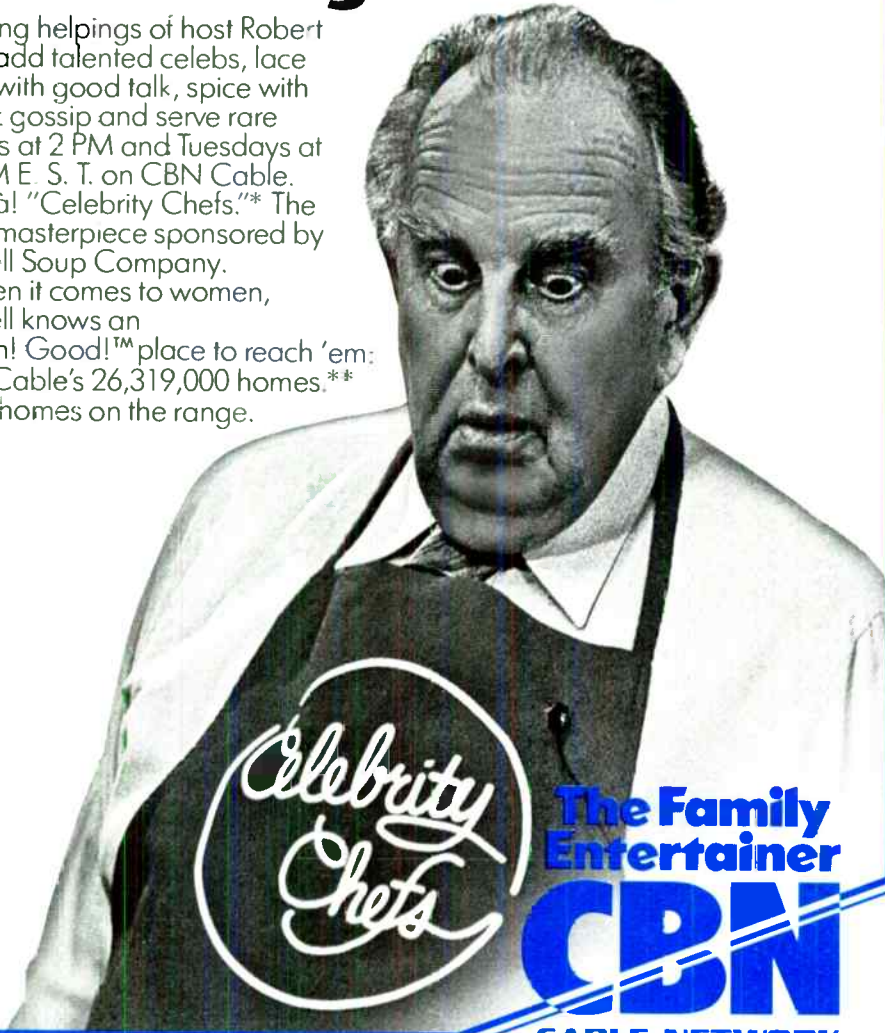
CableAge

Campbell Soup's recipe for reaching women.

To heaping helpings of host Robert Morley, add talented celebs, lace liberally with good talk, spice with show-biz gossip and serve rare Mondays at 2 PM and Tuesdays at 10:30 PM E. S. T. on CBN Cable.

Voilà! "Celebrity Chefs."* The culinary masterpiece sponsored by Campbell Soup Company.

When it comes to women, Campbell knows an Mm! Mm! Good!™ place to reach 'em: in CBN Cable's 26,319,000 homes.** Homes, homes on the range.



*Created and produced by Creative Programming, Inc., placed by Ogilvy & Mather **Nielsen Home Video Index September 1984.

WHY DO THE IN CABLE GIVE RO A TERRIFIC



HBO IS A SERVICE MARK OF HOME BOX OFFICE, INC. SHOWTIME IS A REGISTERED TRADEMARK OF SHOWTIME/THE MOVIE CHANNEL, INC. THE MOVIE CHANNEL IS A TRADEMARK OF SHOWTIME/THE MOVIE CHANNEL, INC.

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For good reason. In fact, there are many reasons for lots of good reasons. Superior satellite service is a good place to start.

It all began in 1975, when the cable TV industry was looking for expansion opportunities. It was then that RCA launched its first Satcom satellite. From that early point on, HBO, WTBS, ESPN, CBN, Showtime/TMC—all the biggest names (and initials) in programming—signed up.

There were, of course, other satellites available. Not a single one of them offered what Satcom did. Namely, the concept of a dedicated cable satellite with 24 transponders and, later, a back-up system that protected them in the event of a satellite failure. And to this day, they *still* haven't matched our protection level.

Needless to say, it is comforting for our family of programmers to find this kind of safety in RCA.

RCA AMERICOM. THE COMPANY THAT LAUNCHED THE SATELLITE

LARGEST NAMES AMERICOM SUCH EXCEPTION?



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easy mounting locations for these small receiving dishes. An estimated 22 million households not currently able to receive cable TV will become an exciting new marketing universe.

It's no surprise. It's merely typical of RCA's continuing technological leadership.

The launch is scheduled in the fall of 1985. Therefore, the timing couldn't be better for you to inquire about RCA Americom and learn more about all the benefits it can have in store for you and your business.

Call Bill Berman or Don Reinert at (609) 734-4000 for more detailed information.



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For its part, RCA has stood for enterprise, innovation and an extremely high level of expertise.

That high level is about to manifest itself in a new launch that a lot of people are very excited about. This new spacecraft is a 47-watt, Ku-band satellite with the capability of serving receiving antennas as small as three feet in diameter, thereby opening up a whole new world to operators and programmers. Throughout the contiguous United States, all sorts of places will become



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January 7, 1985

CableAge

Cable network advertising revenues are expected to increase some 24 per cent from \$427 million in '84 to \$529 million in '85. But system operator ad sales are seen rising 40 per cent to some \$105 million this year.

Network, system ad sales projected 8

The sale of cable limited partnerships isn't getting any easier. Analysts, though, are quick to make a distinction between public offerings to small investors and private placements.

Clouds over limited partnership deals 13

Special programs, including incentives to landlords and bulk sales, are being used by cable operators to beef up lagging sales of service to multi-family dwelling units.

Operators aim at multi-family dwellings 18

Leading food products, electronic goods, tourism and toys were important advertiser categories on the cable networks in 1984's final quarter.

NEW CABLE ADVERTISERS

First-time buys heighten in Oct.-Dec. 24

Cost of scrambling HBO and Cinemax is one reason for analyst caution on Time Inc. stock. Meanwhile, Viacom gets a strong "buy" recommendation.

WALL STREET ANALYSIS

Some caution in Time Inc. projection 26

Acquisition of several cable systems as well as subscriber growth in existing systems are responsible for revenue gains at Tele-Communications, Inc.

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TCI continues steady growth pattern 28

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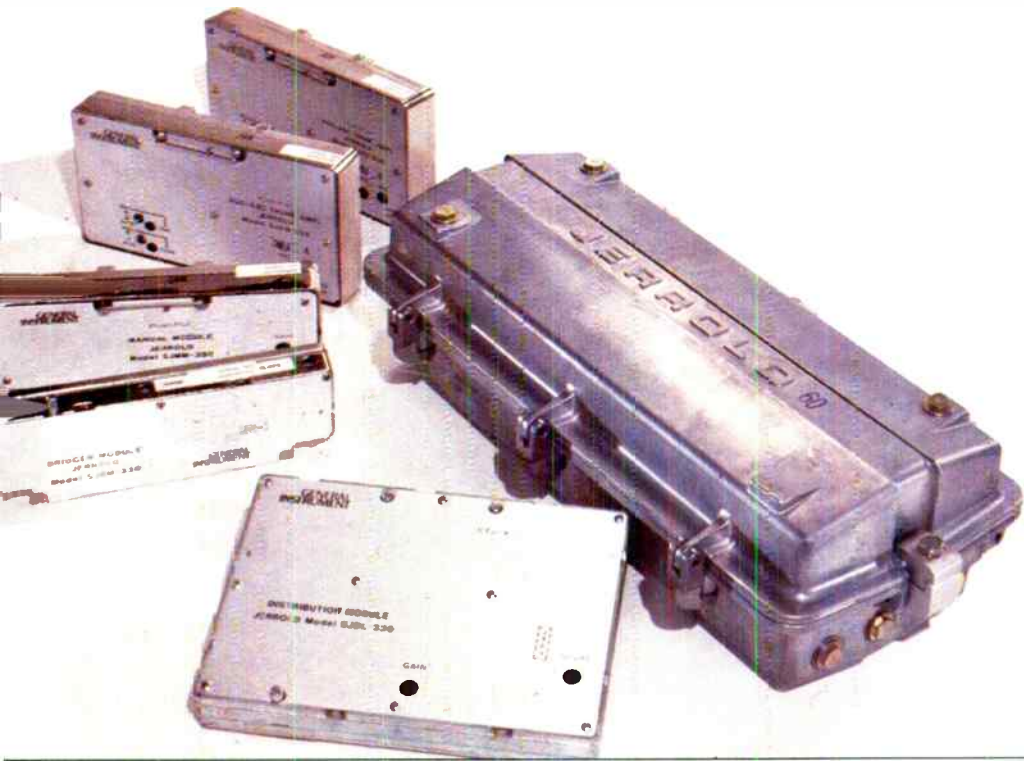
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Cable was new, but it grew rapidly. And Jerrold grew with it, developing improved amplifiers, channel equipment, and numerous innovations that increased revenue potentials for operators, and established Jerrold as the leading supplier in the industry.



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NewsFront

Must-carry relief seen by FCC bureau chief

Cable matters promise to consume a bit more of the time of the Federal Communications Commission in 1985 than they have in recent years. Some of the activity has to do with implementing the new rules imposed by Congress when it voted in the closing days of the last term to establish a national policy regarding cable TV.

Of overriding interest to operators of small cable systems is pending FCC consideration, probably sometime during the summer, of proposals to give 12-channel cable operators relief from the pressures of must-carry rules. Jim McKinney, the FCC's Mass Media Bureau chief, tells CABLEAGE in an interview that the time is overdue for the agency to "deal with saturated systems." He notes that about 40 per cent of the cable systems in the United States have a capacity of only 12 channels, yet more must-carries are being added every year.

McKinney says, "I think the commission has just got to have a policy that says cable systems are entitled not only to carry must-carry signals, but cable systems also are entitled to make a profit." It isn't right, he adds, for the government to require a system that has 11 must-carries and HBO, its only moneymaker, to strip off HBO to add another must-carry that comes on line. "What have we done for the consumer at that point?" he asks. On the other hand, McKinney says, "every day cable systems are rebuilding and every day the problem becomes less of a problem."

Unfinished business. The FCC took action before the end of 1984 to implement many of the changes wrought by the cable policy bill. Left undone at that time was the equal employment opportunity sections of the law. That is expected to be brought up in January (meetings are set for Jan. 18 and Jan. 31) so that the entire issue can be completed by the September deadline provided by the statute. The rulemaking to embody the rate regulation portion of the law was issued in December and is expected to be completed and part of the law of the land in April.

Louisville franchise grab

Louisville-based First Partners in Communications has plans to snatch the 90,000-home Louisville franchise from under the noses of two of the nation's top MSOs. "The proposed Times Mirror-Storer swap has put the city council in a position to rethink a blanket approval for the trade," says Pete McIntosh, president and chief executive officer of First PIC, which now has 75 cable systems.

First PIC is trying to convince the Louisville city council to re-advertise for bids for the franchise.

Under such circumstances, McIntosh feels the company would have the inside track because of its local connections. McIntosh is a former Times Mirror executive. His partner is Harry S. Frazier Jr., a principal and member of the family that founded Brown Forman Corp., the Louisville based international company whose products include Cella Wines, Jack Daniels, and Lenox China. He also owns real estate in the Louisville area. First PIC also operates SMATV systems in Louisville.

"The corporate office of Storer is in Miami, and the corporate office for Times Mirror is in Irvine, Calif.," McIntosh explains. "The corporate office for First PIC is three miles from City Hall in Louisville."

Times Mirror's franchise for Louisville, granted in 1973, expires in 1988. Under the proposed swap, Storer, which is the dominant operator in the Louisville suburbs, would get the city franchise. "One of our founding goals was to be in a position by 1987 to seek the Louisville franchise when it was open for renewal," explains McIntosh. "The proposed swap by Times Mirror to Storer has moved our timetable forward but not our opinion that we would be the logical choice for Louisville instead of approving the proposed merger."

First PIC's systems are located in Michigan, Florida, Kentucky, Indiana. It recently acquired 55 SMATV systems from Communications & Cable Inc., West Palm Beach, Fla.

Tom Wheeler's next move

Tom Wheeler, whose presidency of The NABU Network was as shortlived as the U.S. operation itself, has "gone underground" according to former associates. Although he's not talking about his plans, the former National Cable Television Association president is expected to resurface as a Washington-based consultant. It's felt that his high profile and prestige within the cable television industry would put him in a strong position to handle both lobbying activity and management consulting for cable and related interests, not to rule out the food industry, which he had been involved with earlier.

And it could be Wheeler & Wheeler. His wife of about a year, the former Carol Randles, was a lobbyist for the National Association of Broadcasters until becoming Mrs. Wheeler placed her in a potential conflict-of-interest situation.

Biggest cable ADI planned

Colony Communications is sewing up what promises to be the biggest cable ADI (Area of Dominant Influence) in the country. Roger Turner, president, tells CABLEAGE that an interconnect Colony is putting together in the Providence-New Bedford ADI is expected to start operation Feb. 1 with approximately a dozen franchises involved. And he says about 85 per cent of the ADI will be passed by cable within 18 months.

The only operator in the ADI which has not joined

the ad sales interconnect is Full Channels, an independent system in Barrington, R.I. with some 10,000 subscribers. "Otherwise," Turner reports, we'll be selling every cable home in the Providence-New Bedford ADI.

Sales for all participating systems will be on local avails of Cable News Network, USA Network, ESPN and MTV: Music Television. Some of the participating systems also will carry two Colony-originated basic services that are supported by ad sales—Movietime and JTV, the latter a scrolling text electronic newspaper.

BBDO forms new unit

A production unit that will produce programming for cable TV has quietly been formed by BBDO. The agency declines to comment on the operation, but it has been learned that the unit has been approaching existing clients with proposals to produce sponsored programming to run on cable networks. It is believed the agency will also approach non-clients once it makes the rounds of its existing accounts.

In addition to full programs, the operation is also expected to involve itself in infomercials and point-of-purchase video programs. BBDO is not the first agency to have such an operation. Young & Rubicam, Doyle Dane Bernbach and J. Walter Thompson all have special subsidiaries to produce for the new electronic media.

Discovery's plans detailed

Discovery Computer Network plans to launch before the end of this first quarter and follow through six months later with a software downloading operation. The same interests—headed by Glen Taylor and Karen Tyler, former principals of Financial News Network—also plan a cabletext financial service for the first quarter of this year and reportedly have lined up 14 UHF stations to carry Discovery Music Network.

A Discovery spokesman will only say that "multimillions of dollars" are involved in launching these operations and that the ventures are backed by private investment.

Discovery Computer Network was originally set for a Feb. 10 launch, but reportedly there may be a delay beyond this time if studio facilities in Los Angeles are not completed in time. The spokesman also notes Discovery is still negotiating for satellite transponders. The planned advertiser-supported, basic service would include four hours daily of new programming, run six times a day. The seven-day network would include a range of programs of interest to personal computer owners and "the high tech industry in general." Included would be such subjects as the use of robots, latest developments in computer graphics, live news of the computer and high tech industries, stock transactions in those industries and a review of computer games.

Operators would get two out of 10 minutes hourly of commercial time.

The spokesman points out that 30–45 per cent of cable subscribers also have personal computers.

Data Link. An outgrowth of Discovery Computer Network would be Data Link, which could use the same channel for software downloading and would probably cost the subscriber \$20–\$25 a month. It has not yet been decided what the cable operator's share of that tab would be.

Data Link would make available a special decoder with a telephone modem that the cable operator could buy or lease. The software would be non-copyrighted programs and portions of copyrighted programs. Because the decoder would be addressable, it's said, there would be a pay-per-view capability for special software downloading.

The operator could sell this service to schools, business and retailers, it's pointed out. The spokesperson sees Data Link as more workable than the defunct NABU Network: "It requires less of a commitment from the viewer. Our decoder will interface with whatever computer you have, and a separate channel is not required."

The planned financial service, though, would require a separate channel, he notes. Charges for this downloading service have not been determined yet, he adds.

Small-system ad test

American Television and Communications is testing small system advertising in California and New York and plans to expand the test to its newly acquired Johnstown, Pa. franchise, according to Allan Eisenberg, ATC national manager of advertising. For the past three months, the Denver-based MSO has been testing alphanumeric ads for small retailers in its Pasadena and Orange systems in the Los Angeles market.

"We expect the results in mid-year 1985," he says. The advertising is running on Cable News Network and MTV: Music Television.

ATC is running a full video experiment in its Ithaca, N.Y. system. "We are using the less expensive automated insertion equipment for Cable News Network, USA Cable Network, MTV: Music Television and ESPN," Eisenberg says. ATC chose the Ithaca system as a test site because it has high penetration and no off-air television stations. "It is too soon to make judgments on questions such as does it make any money, how many advertisers it is attracting, is it repeat business and what the projections are," he points out.

ATC's interest in the idea is a result of its desire to generate additional revenue and reduce churn, Eisenberg says. "We're already carrying the programming, which already has the spots," he continues. "It might as well be used for local advertising, marketing promotional spots, and community announcements as well."

Network take seen at \$529 million, system sales projected to \$105 million

System ad sales to gain faster than networks' in '85

January 7, 1985

CableAge

BY EDMOND M. ROSENTHAL

Advertising revenues for the cable industry are expected to continue making impressive gains in 1985, but system operators—still generating lower total revenues—will gain at nearly twice the rate of the cable networks. An industry analysis by CABLEAGE indicates that network revenues were about \$427 million in 1984 and will increase some 24 per cent to around \$529 million in '85. Meanwhile, system operator ad revenue is estimated at \$75 million for '84 and is expected to gain about 40 per cent to some \$105 million in 1985.

The gain in operator revenue is expected to be almost evenly divided between gains in systems already selling aggressively and revenue of systems just beginning to show significant ad income

are expected to get 5.6 per cent in '85. Meanwhile, system operators got only an estimated .07 per cent of local and national spot expenditures, and are expected to go up to some .09 per cent. While television stations divide their revenue almost equally between local and national dollars, system operators are obtaining nearly all of their revenue locally. Leading advertiser and agency sources indicate that national spot will become a reality for operators only when deep-penetrating interconnects are available in most major markets.

While cable networks are expected to peak in percentage growth rate in 1986 as the erosion in broadcast network viewers tapers off and larger cable web dollar revenues make for lower percentage gains, it could easily be another decade before system operators reach a similar peak. The networks are already putting their best efforts forward. As an industry, cable operators aren't.

The attitudes of both operators and networks in this vein were seen in microcosm at the recent Western Cable Show in Anaheim, Calif., when representatives of both the leading MSO and premier basic cable programming company drifted into the subject in a free-wheeling closing panel session.

John Sie, senior vice president of Tele-Communications Inc., said that, in the next three-to-five years, the MSO would be happy to get \$3 per month per subscriber in advertising revenues—representing less than 15 per cent of gross revenues. Robert Wussler, executive vice president of Turner Broadcasting System, meanwhile, indicated that, by the early 1990s, Cable News Network expected to get only 30 per cent of its revenues from advertising and 70 per cent from subscriber fees. Sie's suggestion that systems be compensated by cable networks—in the same manner that broadcast network affiliates are—drew laughter from Wussler.

Network growth

The Turner operations to date have dominated the cable network advertising sales picture, but observers see expenditures spreading out more to the other networks that stay in the running

Cable's Piece of the Action

	1984		1985	
	Cable revenue	% of national	Cable revenue	% of national
Network	\$427 million	5.0	\$529 million	5.6
Local*	\$75 million	.07	\$105 million	.09

* Local percentage is as compared with television station local and national spot sales together. National figures that percentages derived from are from Television Bureau of Advertising. Cable figures are CABLEAGE estimates.

during 1985. At the close of 1984, according to A. C. Nielsen Cable On-Line Data Exchange (CODE), about half of U.S. cable homes were on systems selling advertising, but the CODE data also indicate that only half of those systems reporting ad sales are using network local availabilities. It can be assumed most of those not using the avails are selling low-cost alphanumeric advertising.

Both network and system advertising fall well short of what cable's share of viewing would seem to warrant. Nielsen figures prepared for Cabletelevision Advertising Bureau show that cable-originated programming commands 7 per cent of U.S. TV household audience shares (with pay cable and superstations another 6 per cent each). But cable networks in 1984 got only 5 per cent of network television ad expenditures and

over the years. Although the networks generally decline to give ad sales projections, it's estimated that SuperStation WTBS, the industry leader in ad revenues, did about \$150 million in 1984. Revenues of other leading networks are estimated as: MTV: Music Television, \$59 million; ESPN, \$59 million; CNN, \$47 million; USA Cable Network, \$37 million; and CBN Cable Network, \$35 million. While these six networks are figured to represent nearly 90 per cent of total cable web expenditures, stated intentions of advertisers and agencies interviewed indicate there can be significant growth expectations for The Nashville Network, Lifetime, Financial News Network and The Weather Channel.

What is also expected to spread out is the number of agencies and advertisers buying cable time. It's estimated that in 1983, 59 per cent of the buying was done by the 20 top agencies and that in '84 it was down to 55 per cent. Major advertisers queried by CABLEAGE don't indicate major increases in cable spending in the forthcoming year, but agencies speak more bullishly of growth and of new accounts going into the medium.

Figured to be the biggest national advertiser on cable, as well as on broadcast TV, Procter & Gamble still is taking a wait-and-see attitude. Says a spokesperson for the package goods giant, "Only time will tell how viewership will sort out between cable and the existing networks. Cable is growing, but it is not yet well developed. We'll continue to investigate it. We're losing weight in established broadcasting, but overall viewing patterns have changed very little except in cable households." P&G's first cable buy was on CNN in July 1980.

Ron Reynolds, corporate advertising manager for Ford Motor Co., sees no increase or decrease in '85 expenditures over '84. For corporate advertising the key networks are CNN, WTBS and FNN.

"We use cable primarily to compensate for television underdelivery against upper income households," says Reynolds, "and to give added weight for male viewers. Obviously cable is the new kid on the block, and we're looking at it on a year-to-year basis to see how it pans out."

Another of cable's top supporters is Kellogg Co., whose director of corporate communications, Joe Stewart, says only, "There's a value to it or we would not be involved."

Meanwhile, some of the more aggressive cable-oriented agencies plan significant increases in expenditures this year. Norman Varney, director of new electronic media development at J. Walter Thompson, discloses the agency's cable pie will grow from \$19 million

in '84 to \$25 million in '85. At Young & Rubicam, Ira Tumpowsky, senior vice president of new electronic media, reports going from \$38 million to \$42-44 million. A top media executive at another major agency with a strong position in cable, who declined to be identified, reports a gain from \$16 million to \$24 million, with cable representing 8 per cent of total network billings and 4 per cent of total TV billings in '85.

The unexpected

Going by previous growth trends and the plans of today's major spenders obviously is no sure indicator of the future, though. As put by Bob Warrens, director of media resources and research at J. Walter Thompson, "If any large advertiser or category of advertisers got into cable in a big way, it could make a big difference."

Out of JWT's Chicago office, Ron Kaatz, director of media concepts, asserts, "I see some bright things on the horizon. The broadcast networks say erosion of their audiences has stopped. I say it's in remission. What we see now is a speedup in this erosion process.

"Network television is increasing its rates along with its audience decline. This will work in favor of the cable networks. And the broadcast networks are talking more like this attrition can't be arrested."

Tumpowsky asserts, "From quarter to quarter, cable's increase in household viewership indicates there is an enormous impact going on in cable households, and this translates into more advertisers looking at cable as a viable way to attract audiences. Our clients are beginning to request avails from cable now. We have it written into the media plan that cable is a 'viable media option.' Planners have to check off if they want to use it or not."

Robert Coen, senior vice president and director of forecasting at McCann-Erickson, has just come out with his well-known media buying forecast. His estimates of cable advertising expenditures have been running lower than those generally circulated in the cable industry. In 1983, he had estimated cable network sales at \$320 million. His new report calls for \$400 million in 1984, and he tells CABLEAGE that an increase of 20 per cent can be expected in '85 to \$480 million.

Says Coen, "The rhetoric and noise about the emerging TV alternatives to the networks and over-the-air stations has been strident and exaggerated for so long that many have given up on the new media alternatives just as they are finally emerging from their infancy. Broadcast Advertiser Reports (BAR) has been measuring the four major cable TV networks for three years now, and their rate of advertising growth has been

exceptional.

"In fact, when we add in allowances for the additional cable networks and spot cable spending, we estimate that this sector is now accounting for \$400 million in network advertising budgets. A somewhat similar trend has developed in recent years for national syndication TV commercial purchases, which are now in the neighborhood of another \$400 million. The new alternatives are beginning to account for a measurable and significant share of national marketers' ad budgets, and in the near future their use should continue to grow at an above average rate."

He tells CABLEAGE that, while the four networks on the BAR composite (WTBS, CNN, ESPN and USA) have experienced rapid growth, both CBN and MTV grew faster than the BAR composite. But he also sees the overall network growth rate declining as the base gets larger.

But the growing syndication market, as another alternative to network tele-

Systems Selling Network Avails

ESPN	596
Cable News Network	485
MTV: Music Television	429
USA Network	382
Lifetime	122
The Nashville Network	82
CNN 2	60
The Weather Channel	48
CBN Cable Network	42
Nickelodeon	23
Arts & Entertainment	8

Source: A. C. Nielsen Cable On-Line Data Exchange (CODE).

vision, could also be taking away revenue from the cable networks. Well-promoted series and specials, placed often on more than 100 stations around the country, have given a strong alternative to national advertisers. Coen notes, though, "Syndication has got a built-in limit as to where it can go," referring to the fact that stations have limited time available; even those not affiliated with networks want to continue with programming that gives them a maximum commercial availability load for local and spot sales. He adds, "It's possible that all spot advertising could go to the syndicators, with the stations selling nothing but breaks, but it's not likely the syndicators could handle the mechanics of that. Syndication probably takes more away from the broadcast networks than anyone else. It's a bargain-base-ment network."

But the cable networks are not ignoring syndication's threat. For exam-

ple, Dan Lawlor, vice president of regional advertising sales for USA Network, asserts, "Syndication has affected us. We're competing against it for national advertising dollars because it's experienced a big growth and takes money out of the national advertising pot."

And what cable networks have are a lot of unsold availabilities. Kevin Lyons, Lifetime's vice president of advertising sales, figures there are 1,752,000 availabilities a year on the top 10 cable networks (10 minutes an hour, 24 hours a day, 365 days a year). Taking this a step further, with the CABLEAGE estimate that cable networks average a cost-per-1,000 (CPM) of about \$3 at present, this means a total sellout on these 10 networks could reap \$105,120,000 in the forthcoming year if costs remained the same.

But Robert Alter, president of CAB,

clear up confusion." He notes that, although the agencies that do the most cable buying are also those that do the most broadcast buying, he sees more accounts handled by smaller agencies going into cable as broadcast costs price them out of that market.

As to the low CPMs, he comments, "It's always been a supply-and-demand business. Cable has a tremendous inventory, and as the demand firms up, prices will come up."

System operator revenues

According to Nielsen's CODE data, 1,211 systems out of 8,800 sell local advertising. These systems represent 16,996,057 subscribers out of 33 million that all systems bill against and a total universe of 37 million that includes unauthorized service. Thus number of ad-selling systems is higher than the 800 that Alter claims. Alter's 800 is consid-

and Clifford reports "a significant number of clients who want to be very active." He sees CAB's upward trend in membership as another positive factor. For his own systems, he predicts an ad revenue increase of at least 20 per cent in 1985.

"We have a number of advertisers repeating," Clifford notes, adding that sales will gain as operators develop better production capabilities.

While those active in ad sales typically sell availabilities on only four networks, Alter holds that this will change: "As systems get more involved in local advertising, they will sell on additional networks as they see the opportunity to sell more availabilities." He adds that CAB's technical advisory committee is looking into standardization of commercial insertion equipment, and this should help.

The industry, meanwhile, has not developed an accepted way of measuring performance in local ad sales. Ad revenue per subscriber has been one measure used, but Alter believes it is not meaningful: "We have a committee looking at ways of evaluating the success of the sales effort. What a system can expect varies with the market, and operators should measure themselves against other systems in similar situations. 'Per sub' is a term that comes out of cable marketing. It's not necessarily an effective way of measuring advertising sales, but it's used for lack of any other measure."

Industrywide, Tom Sassos, president of Cable Networks, Inc., uses television station revenue as a guideline. Pointing out that local and national spot revenue for all U.S. stations is more than \$10 billion, he holds, "With our share of the viewing, even if we take this down to 42 per cent of U.S. households, our fair share should be about \$420 million."

What's needed to get that share? Sassos holds, "We have very little local audience measurement, and that's needed. There is no standard report for local cable. We also need major growth of interconnects, providing advertisers the ability to buy larger reach with one order."

Predicts Ted Stepien, president of Nationwide Cable Rep, which now sells advertising for some 50 systems, "In about five years, all systems that have any value at all to advertisers will be selling advertising. Of course, if they have 5,000 subscribers or below, ad sales is questionable for them unless they have someone selling for them and other systems in a cluster."

Interconnect business

Wayne Bullock, president of Pennsylvania's Cable AdNet, projects an increase in his operations' revenue of at least 25 per cent in 1985 over 1984. He

Three Broadcast Networks' Primetime Household Shares

First nine months—1983 vs. 1984

	1st Quarter	2nd Quarter	3rd Quarter	Year to date
HUT				
1983	65.1	58.4	53.6	58.9
1984	64.5	58.0	54.6	58.9
Difference	-1%	-1%	+2%	0
3 NET AA%*				
1983	52.4	43.9	38.3	44.7
1984	50.7	42.0	37.3	43.1
Difference	-3%	-4%	-3%	-4%
3 NET SHARE%**				
1983	80	75	71	76
1984	79	72	68	73
Difference	-2%	-4%	-4%	-4%

Source: A. C. Nielsen. * Average audience: percentage of all television households tuned to the three broadcast networks. ** Percentage of those television households using television tuned to the three broadcast networks.

insists the cable industry deserves even more than this. Figuring in system sales to local and national advertisers and CPMs more parallel to what broadcast television gets, he contends, "We'd be getting closer to a billion dollars if revenues ran according to our share of the audience." He points out that a broadcast network rating point is worth \$40-50 million.

At this point, though, cable webs are still carrying a significant amount of lower-revenue per-inquiry advertising to fill their availabilities. Alter sees PI shrinking as a proportion of revenues.

He holds that education is the key to the industry getting the revenue it deserves: "We're going to the major advertisers and agencies with network representatives to answer questions and

ered also covering half of cable subscribers, compared with 40 per cent last year and 10 per cent back in 1981. Alter adds, "I wouldn't be surprised if we go up another 10 per cent next year."

But Nielsen's figures obviously include what appears to be about half of these systems not selling local avails on the cable networks (see table). With the greatest number of systems reported selling its availabilities, ESPN has only 596, according to CODE.

Jack Clifford, chairman of both CAB and Colony Communications, sees at least a 20 per cent increase in the number of systems "aggressively selling" advertising over the next year. Colony, one of the industry pioneers in local ad sales, has started an ad sales consulting operation to get other operators started,



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Total Weekly Minutes Viewed per Household in Total TV Households

Mon.—Sun. 24 hours

	1st nine months 1984		1st nine months 1983		Difference (minutes)	% change
	Minutes	Share	Minutes	Share		
Cable origination	194	7	135	5	+59	+43.7
Superstations	175	6	139	5	+36	+25.9
Pay service	166	6	153	5	+13	+ 8.5
Affiliates	2012	68	2039	70	-27	- 1.3
Independents	463	16	472	16	- 9	- 1.9
Public	94	3	96	3	- 2	- 2.1
Total usage	2968		2904		+64	+ 2.2

Source: A. C. Nielsen, prepared by Cabletelevision Advertising Bureau. Minutes do not sum to total usage due to multi-set households.

says, "The increasing support of local advertising by the networks and CAB is giving us a snowball effect. We're still putting our greatest efforts against availabilities on the usual four networks, but most of our systems have set up six channels for advertising, with most of them having Lifetime and The Nashville Network.

"We see a lot of renewal business, which shows our effectiveness is high. What we're waiting for is better regional and national business. We feel a reasonable rate is anywhere from 80 cents

to \$1.20 per 1,000. We would be foolish to raise rates, because we have so much inventory available. On the regional interconnect this goes down to 30-60 cents per 1,000. It's harder to get higher prices in the interconnect because we're up against broadcast measurement and rationale for buying there."

Meanwhile, Kaatz of J. Walter Thompson feels that not enough operators are capitalizing on their local sales opportunities: "What hasn't moved ahead is local. Systems haven't developed an entire communications program

for advertisers, including promotion in bill stuffers and the like. I've talked to local merchants in my own franchise area. They're very interested, but they've never been approached by a system. But there are a number of aggressive systems that will be selling more. If they can generate the equivalent of \$10 or \$12 per subscriber, it will be like a 13th month in the year."

National spot

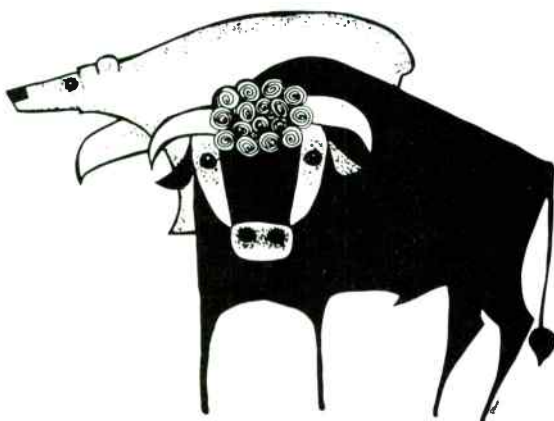
National advertising sales by systems, though, is still so small that it isn't even measurable at this time. Kaatz, for one, doesn't see cable operators as valuable to national advertisers yet. But Coen of McCann-Erickson contents, "I see a future market activity there as great as spot on over-the-air TV. The question is how you put it together. As long as there are a few of the major markets not wired to any extent, this tends to interfere with the whole concept.

John Hunt, associate director of media research at Ogilvy & Mather, contends, "It's difficult to buy at the system level unless you have a specific need for a system. If anybody is buying, they're going with the major interconnects. But there's not much difference in cost from buying a whole cable network. What Gill Cable can sell to a local Buick dealer in the Bay Area makes sense, but it doesn't make sense as part of a national buy.

"We deal now with over 800 TV stations, and that number is increasing because there are more stations going on the air. Spot TV is really a people intensive business. If an advertiser wanted to buy cable spot, it would probably have to compensate us on a fee basis. We don't work for nothing, and the commission for buying 100 rating points in TV can amount to \$100,000. In buying cable, 100 rating points might bring us only \$100. There's a lot of paperwork involved—verification, proof of performance—a lot of man-hours. Cable spot couldn't cover our expenses on a commission basis. □

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Analysts make distinctions between public and private placement markets

Clouds over limited partnership deals in some instances

BY JOEL C. MILLONZI

While tax advantages of cable investments continue to compare favorably to those of real estate and other tax oriented entities, market watchers admit that the sale of cable limited partnerships is not always an easy one. In analyzing the cable tax shelter market, analysts are quick to make a distinction between public and private placements. The public offerings which are largely made to the small investor generally encounter more resistance than the private placements available to accredited investors with a net worth of \$1 million or a minimum income of \$200,000.

Arthur Fisch, vice president at E. F. Hutton, speaks primarily of the private limited partnership when he says, "I can say our opinion of the limited partnership market and its viability is fairly positive. We just did an \$18 million offering for American Cablesystems of Illinois which I think took seven days to sell out. A well structured private placement is a very viable entity in the current market. I think that we and the other Wall Street firms have become more sophisticated in looking at the systems and judging what we, our clients and brokers believe are good economic cable systems."

Fisch continues, "Cable is a good investment by itself. What the private placement tax oriented market is doing is giving investors an opportunity to invest in that good business with some assistance from the tax laws. The tax benefits have the initial leverage to get the investors interested. Once they're involved, they fully realize that it is also a good investment. One reason why our Illinois offering has done well is that an earlier offering of ours with American Cablesystems of Florida also did well. The Florida system delivered what it had said it was going to deliver. It exceeded projections, it delivered on revenue, showed expected losses and increased potential of the system. That

experience plus what we thought was a good marketing effort gave us the success we had in Illinois."

Comparative success

Fisch adds, however, that his firm has not been as successful in public offerings. "Perhaps," he says, "you still have a perception problem with the public. After all, it's one thing to sell a specified market where you can explain what the market is, who it is and what the potential is. It's quite another thing in the public offering to say, well, we don't know quite who we're going to buy, what multiples we're going to pay, what kind of cap rate its going to have. We're leaving that all in the hands of the managing partner. Couple all this with the [sales motivation of higher] fees one gets for the private versus the public deals and you can see why the success of the public deals has been less than the sponsors would like to see."

Even in the private market, Fisch says, there needs to be more of a track record of success before it becomes more popular to investors. "I think you have to see some results from those systems before you see a greater expansion of the private cable market to the kinds of volumes which the industry would like to see. Since we do not yet know what

the new tax laws are going to bring or what the tax impact of H.R. 4103 is, we have somewhat of a cloud in terms of knowing just how much tax comfort you can get when you're structuring a deal."

In spite of any clouds over the industry or the tax market, Fisch feels that private market is a positive one. "I get calls from my sales force," he says, "asking when the next deal is going to come. That's an indication to me of the interest level."

Paul Biddelman, first vice president at Drexel, Burnham, Lambert also is more active in the private placement market. He reports that his firm was very active in December 1983, but with one or two exceptions, has not been active in 1984. At the end of 1983, Drexel did a transaction for Rogers' Minneapolis build and for Prime Cable's acquisition and refinancing of its Atlanta system. Biddelman is currently working on an offering which will be public at the beginning of next year.

Looking at cable's overall investment potential, Biddelman says, "As the tax environment has become more uncertain, tax considerations alone are not enough to motivate investors in a situation which they at least think has a higher risk. When we did [Cablevision Systems in] Boston in fall-winter 1982, which was probably the first major urban newbuild limited partnership, it was oversubscribed. When we did the Rogers Minneapolis urban newbuild at the end of 1983, it was a more difficult sell. More persuasion was required. People are waiting to see what's going to happen to urban cable TV and to newbuilds. Today we probably would not even try to do an urban newbuild through a limited partnership. There's a perception in the investor's mind which has been certainly magnified by

"The tax benefits have the initial leverage to get the investors interested. Once they're involved, they fully realize that it is also a good investment."



Arthur Fisch
Vice president
E. F. Hutton

the press that urban cable investment is a risky business. When you look at the tax benefits against those risks, you find that both the tax risks and cable risks in the urban system appear to have grown."

To Biddelman, all this means that "People will have to pay more attention to selling economics on a conservative basis, not just tax benefits. Deals that are totally tax driven are going to be tough ones to get marketed."

Biddelman predicts, "Given the circumstances, we are not likely to see new urban cable builds financed through limited partnerships. I do see limited partnerships for acquisitions or as a means of financing existing systems as viable depending on what happens with regard to the new tax laws. If the con-

sociated with a television industry which was seen as not expanding, people questioned the value of the investment. After all, in the earlier years, marketing research studies showed that people thought that cable TV was HBO. We face the task of trying to educate investors that cable is more than movies. It's a broadband communications distribution system."

Estes has his own views as to why the private market has lost some of its attraction. He feels that accredited investors are not quite as sanguine as they once were primarily because the writeoff potential is not what it had been: There was a market "for the accredited investor who was looking for a tax writeoff where the transaction had more or less a two-to-one writeoff for the life of the

multiple writeoff deals face the uncertainty surrounding the current debate on tax law changes."

Estes has a different view of the public market. According to Estes, "Public transactions are not a tax shelter in the true sense. They're an economic deal. Yes, you'll write off your investment 90-100 per cent, but the real reason you're buying the deal is for capital gains, the two- or three-to-one return you'll get in five to seven years. There is a market for this sort of structure. Over the last two years, Jones has raised approximately \$100 million, we raised \$15 million with Daniels in our Act II offering, \$25 million in Act I and we've already got \$25 million for Act III."

Even though the rate of return averages in the 20 per cent range, Estes explains that the public offering is not that easy to sell. "Investors like the idea of what amounts to a high growth mutual fund, but they also like their liquidity, which we don't give them. Instead, we offer a balanced portfolio and professional management. Yet, people do have trouble with the investment."

For the immediate future, Estes says, the public market should continue to do well and, provided the tax laws don't change, the private market should improve.

Business cycles

Daniel Sweeney, senior vice president of Cablevision Systems says, "Like all financial transactions, you run into cycles. The limited partnership cycle was down in the first quarter of this year and the end of last year. My impression is that the cycle is on the upturn. The present market for limited partnership is not outstanding but it will be improving."

In Sweeney's opinion, while future tax laws may dampen cable investment, the Deficit Reduction Act of 1984 probably won't significantly discourage the cable investor. He says, "It may make the investor look more to the economic return at the end of the deal, which is consistent with what the IRS wants him to do. It may limit the writeoff to a one-to-one writeoff or so, but we've been in that range for quite a while and we still have been able to sell partnership interest."

Leonard Baxt, partner in the tax consulting firm of Dow, Lohnes and Albertson is monitoring the current discussions on Federal tax law changes. Until Congress enacts specific legislation, the impact on the tax shelter market remains uncertain, he holds.

"My firm handles deals in the \$2-6 million equity range. Deals of that size privately placed are gone in a few days. The market for these deals is strong. . ."



John Waller
President
Waller Capital Corp.

sensus becomes that tax shelters are going to be only of limited benefit to individuals in the near term future because deductions are not going to be allowed with the new laws, we won't see a lot happening."

Slow growth

Jack Estes, vice president for marketing at Integrated Resources Marketing points out that even though Jones Intercable pioneered the public limited partnership for cable in 1972, it wasn't until 1978-79 that the public market started to come to life for cable.

Estes sees two principal reasons for the relatively slow growth for public cable investment. "First," says Estes, "you've got an industry that is trying to raise money in the large money centers where, by and large, cable does not exist in a big way. You're asking people to raise money for an industry they don't know anything about. Second, because people saw cable as a new industry as-

program. If you have a two-to-one writeoff and you stage the equity in over a two or three year time period, if the deal goes belly up, you're really not out of pocket any money. Therefore even though some of the earlier offerings were newbuilds in major metropolitan areas, if the assumptions were way off, it was almost immaterial because investors had a tax shelter which represented a diversification away from oil or gas, equipment leasing and real estate which most accredited investors already have in their portfolio."

Estes points out that structuring a multiple writeoff transaction for an acquisition mode is more difficult today. He says, "The majors explain the decline in the private market by saying, 'We no longer have the need for the private offerings.' That's true because the newbuilds just aren't available. Those newbuilds that are underway are running into publicized snags which are creating a cloud over the cable industry. Finally,

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For the moment, however, Baxt sees cable investment as a good investment for tax conscious investors. "For one thing," Baxt says, "the 1984 Tax Reduction Act is aimed at curbing the excesses of abusive shelters. I do not believe that the standard cable TV tax oriented investment falls into that category. There has been a slowdown in the limited partnership market. This slowdown is not the result of a lack of success in marketing these structures. The projected glut of limited partnership offerings didn't come because the big city cable systems aren't being built. The new builds have slowed down significantly while acquisition financing remains strong."

Baxt says investors are wary of offerings with a two-to-one writeoff because, as he explains, "that's what triggers registration with the IRS." In Baxt's view, "Some investors feel that registration will substantially increase the likelihood of audit. I'm not sure their assumption is correct."

Baxt explains that sometimes a two-to-one writeoff is achieved in limited partnerships where investors either borrow or stage their investment. Baxt offers a few examples. "In some cases," he says, "the partnership in a newbuild arranges for the investor to borrow his initial investment, let's say \$50,000, which may be paid off in something like a five year period. They allow him to stage the input of that \$50,000 in successive years. If you are either borrowing or staging the money in, or both, you may reach a two-to-one writeoff. Let's say I put in \$20,000 of the \$50,000 I borrowed in the first year. I can write off losses of up to \$20,000. If, however, I only have to pay the bank \$10,000 plus interest to obtain the \$20,000 loss, I've got a two-to-one writeoff." It is in this way that a cable partnership becomes one which has to be registered.

In Baxt's opinion, abusive tax shelters are those which have grossly inflated values. The problem usually does not arise with builds where there are actual out of pocket expenses. Inflated values may become an issue in an acquisition.

Deborah Love, senior financial analyst of CTIC Associates views cable as continuing to be a good investment. While Love sees the past two years as a more difficult period in the industry's history, where some franchise agreements had to be renegotiated, the long term outlook is positive. In Love's opinion, "I think a lot of the major companies are increasingly being run by their financial planners rather than their

franchising people. In addition, there seems to be a keener sense of the responsibilities they've gotten themselves into and a desire to work their way through them. The increased marketing push is an indication that they are more realistic about cable's future growth potential and making a profitable venture within these confines."

"From what I've seen," Love says, "the future looks bright. The worst of the bad cable press is over, and analysts and the public are having a more favorable impression. The new cable legislation has been a great help in taking away a cloud of uncertainty for investors. It diminishes the risk factor. You now know what the franchise fee limit is, that the operator has the ability to prove that certain franchise requirements are burdensome, that rates in many cases are deregulated and that there are fixed, rational terms for renewal."

Love believes that the limited partnership market has not yet been saturated but agrees with others in seeing a slowdown in the number of offerings on Wall Street. She says, "I think the publicity about cable and limited partnerships in general is causing the investor to be wiser. Some of the deals may perhaps fall through, but the good deals associated with well operated companies and systems will be very successful."

Love thinks that some of the federal tax proposals presently being discussed may hurt cable investment now as well as after their inactment. She feels that the curtailment of accelerated depreciation and investment tax credit may give today's investors a wait and see attitude until they get a stronger sense of where Congress stands on these matters. "If we lose these provisions," Love says, "obviously we lose some of the major advantages of limited partnerships. Op-

erating losses won't be as great, and therefore the tax benefits will be lower in the years when there are the greatest potential writeoffs. That could of course be compensated for in the terms of the partnership agreement. The distribution of profits after payout probably need to be adjusted to compensate for the new circumstances. They buyout prices will probably also be higher. The growing confidence in the industry in terms of the value of a system may also help.

"After all, limited partnerships are a two pronged investment. At the beginning, you are indeed looking for the tax incentive, but in the end, you want an increase in value."

John Waller, president of Waller Capital Corp., sees 1985 as a strong year for cable investments in general. Waller says, "A lot of things are coming into play. First, the press seems to be getting more favorable. The projections for interest rates are positive. The operators are getting much better at marketing and managing their systems. And the cable bill seems to be having a positive impact on cable watchers."

Waller's optimism spreads to the tax shelter market. Waller explains, "My firm handles deals in the \$2-6 million equity range. Deals of that size privately placed are gone in a few days. The market for these deals is strong because the investors are educated and they are able to evaluate the cash flow and track record of the system. These investors do get some tax benefits, say one-and-a-half- or two-to-one writeoffs, but they're really getting into it because they really think it's a good investment. If the deal is right and it's the right size, it will sell. Some of the larger public offerings for newbuilds will probably meet with some resistance." □

"The majors explain the decline in the private market by saying, 'We no longer have the need for the private offerings.'

That's true because the newbuilds just aren't available."



Jack Estes
Vice president, marketing
Integrated Resources Marketing

Urban operators try selling through landlords, rather than going against them

Apartment invasion includes bulk sales, manager incentives

BY GARY ROTHBART

Cable operators are attacking the problem of low penetration in multi-family dwelling units with specific programs, such as incentives for the landlords and bulk sales. In fact, acknowledging the importance of this effort, HBO has designed an incentive program that in effect puts the landlord to work for the operator's sales department. Some operators are selling to landlords on a bulk basis at a discount, while leaving the administrative challenges of selling and maintaining cable service to apartment dwellers to the landlord.

The general, nationwide trend toward lower penetration in cities is said to be caused by a variety of factors. They include: stiff off-air competition, live entertainment that is missing in many of the suburban and certainly rural parts of the nation, and less television watching in general. In many cities, the biggest problem is getting access to the residents to sell them the service. Business-wise landlords recognize the growth of SMATV (satellite master antenna television) and may conclude there is more in it for them in SMATV than in traditional cable. In some high crime areas and in buildings predominately populated by security-conscious senior citizens the operator that chooses the door-to-door route must deal with the problem of resistance to opening the door to strangers.

In the growing Sunbelt cities in particular, the operator has to deal with the problem of a high turnover of apartments. Urban apartment dwellers, for the most part, change jobs more often, change apartments more often, and even change their city of residence more often, leaving in their trails an administrative nightmare for the cable operator.

How do cable operators track down a delinquent subscriber who has moved to another city or another apartment building in the same franchise area? What if the subscriber took his \$150 addressable converter with him? How does the operator know when the same apartment is being occupied by a new tenant and prospective subscriber?

These are only a handful of the more obvious commonly found questions an urban cable operator must contend with.

"Doing cable business where there is a high concentration of multiple family dwellings sometimes feels like pulling teeth," comments J. Gilbert Varela, vice president and general manager of Cox Cable Tucson. "Selling the service is like climbing a hill with a steep grade. There is always a zenith. But as you get closer to the top and you can see it, you work harder to achieve it."

Variety of approaches

A variety of styles and approaches have evolved from the industry. HBO's program includes both targeted consumer response materials and a landlord's incentive program, administered by the operators themselves. Cox Cable Tucson is trying to sell on a bulk basis as much as possible while continuing the traditional approach of soliciting each potential customer individually. Manhattan Cable has created a separate real estate department to deal with landlord relations. Group W Cable in Manhattan combines its sales to apartment dwellers program with its theft of service cam-

paign. Colony Communications goes as far as to treat the landlords in its franchise areas as parttime salesmen working through Colony's marketing department. Cablevision Systems, meanwhile, has a more general traditional approach to selling to multiple family dwellers, relying on just plain old persistence.

HBO's design

HBO's program is specifically designed to deal with two of the thorniest problems for urban cable operators—gaining access to buildings and keeping track of high residential turnover. HBO suggests an elaborate incentive program administered by the individual operator, along with a targeted consumer response program.

The incentive program is based on the accumulation of "Cable Bucks" for selling and keeping track of cable business in the apartment complex for which he is responsible. The coupons can be redeemed for a variety of gifts that include tool chests, appliances, travel bags, camping and sports equipment, cameras, telephones, clothes, food and Christmas ornaments.

The package includes distribution of a generic brochure extolling cable television and bringing to residents' attention the existence of cable in their building. The resident manager is also given a monthly activity sheet, which categorizes move activity by listing new tenants and those who have moved, residents interested in cable and the number of converters picked up by the manager for return to the operator.

As part of the program, HBO also suggests that the local franchised operator purchase advertising in the apartment complex newsletter, if one exists, explaining to residents that cable is available and what they can get for the monthly charge.

According to HBO, Continental Cablevision of Southfield, Mich., ran the program in May and June and attained a 9.7 per cent total response rate, a 3.36 per cent basic lift, a 2.66 per cent HBO lift, a 1.54 per cent Cinemax lift and a 2.1 per cent lift for other pay services.

HBO's assault on apartments

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John W. Reinhart, Continental's regional marketing promotion manager, says Continental's promotion featured the mailing of HBO's brochure with an "instant install" offer and a check made out for the equivalent of a 50 per cent discount off installation to 6,700 units. Follow-ups were made in person or via telemarketing.

According to HBO, Cox Cable in Gainesville, Fla., used the program in August and September and experienced a 9.4 per cent total response, including a 4 per cent increase in basic subscribers, a 2.24 per cent lift for HBO subscribers and a 3.19 per cent lift for Cinemax subs.

Tim Krass, Cox Cable's sales manager for Gainesville, says the promotion was aimed at residents of 62 complexes, representing a total of 16,500 units. Cox held "cable pool parties," where cable representatives and resident managers worked together to take orders on the spot. Installations were made by the cable company within two hours after orders were signed. New residents received the brochures in welcome kits, and brochures were also available on display stands in resident managers' offices.

Earlier this year, HBO also tested the program over a two-to-three month period in Atlanta and Orlando. In five test systems, the program generated an average lift of 5.2 per cent for basic and pay services, and cost per sale was as low as \$4.80, according to HBO.

Amy Tykeson, HBO manager, affiliate marketing, says the tests showed that the incentive program was the key to the success of the plan. Affiliates who participated agreed that it improved cooperation with resident managers and was a more powerful motivator than free cable service for the managers, a method of incentive that many cable operators have traditionally used.

"One of the key advantages of the incentive program is its flexibility," Tykeson comments. "A cable system can structure the reward system to fit its own needs and budget. The system operator controls the way "Cable Bucks" are earned, and instead of being just a one-time promotion, the program gains momentum over time as resident managers begin to reap the benefits of their efforts."

Selling Tucson

Tucson is a good example of how a cable operator faces the classic difficulties of doing business in a growing city with high residential turnover. Some 40 per cent of the dwellings in the franchise area are multi-family units. In addition, the cable operator has a well entrenched number of SMATV systems to compete with. Because it is a university city and a place where Frost Belt

residents tend to visit in the winter for its climate, the apartment vacancy rate can climb to as high as 16 per cent during the summer.

Varela explains Cox's approach is to maximize the number of complexes the cable company can sell to on a bulk basis. "We are trying to get the owner of the complex to work for us," Varela says. "One of the most useful things we need from them is a move in-move out list. Who knows better and sooner than the manager?"

Varela refers to his company's relationship with landlords as a "business-to-business marketing plan," adding, "We emphasize the cash flow perspective for the landlord. Cable is a money-maker for the developer. It justifies higher rents.

"We approach the owners when the complex is being designed and offer to send a cable company technician to pre-wire the building and stress that this makes more sense to the developer than hiring an electrician at high rates. The key issue is how a developer does his construction. A contractor could rip up the landscape or be unresponsive to a developer's specific needs. This is just as important in the cable company-landlord relations as the marketing effort."

Cox Cable Tucson deals with the high turnover problem by urging relations with the landlords where the landlord or complex owner actually does the selling, not the cable company. "We offer the owner a 30 per cent discount and we hold the owner responsible for the converters," Varela explains. "We do the maintenance, which is a lot different than sending a technician or an installer every time somebody moves in or out. The overhead would kill you."

As an incentive to landlords, Cox Cable Tucson uses a point system for referrals and a cable bucks redemption program a la HBO. But, in addition, Cox has a partnership program where the MSO will offer co-op advertising dollars for the landlords for real estate classified ads that would include the Cox Cable Tucson logo. Cox also buys its own classified ads listing apartment complexes where the residents can receive Cox cable service. Varela adds there is discussion about offering developers and apartment complex owners local availabilities on the local origination channel as an incentive for agreeing to a bulk sales contract.

Cox also gives out 15-foot banners for complex owners to display near the roadway entrances to their complexes, saying that Cox Cable service is available in the complex for residents free, when this is the case, Varela points out. The company has also joined apartment owners associations in Tucson, is a member in the local home builder associations and purchases advertising in the

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organizations' magazines and newsletters.

Varela explains that offering complex managers free cable service as an incentive for their cooperation, the method traditionally used by the cable industry, doesn't work well enough. "That kind of thing can get out of hand," he says, "You find yourself very quickly with five or six courtesy accounts for each complex, from the manager to the assistant managers to the maintenance man. Look, the phone company or the power company doesn't give free service to these people for access to the residents, so why should the cable company?"

"One of the problems with offering free cable service is that it is hard to take away the offer after you put it in. You want to be careful not to alienate any of these people.

"Another problem is that some of these people never do anything for us in exchange for the free service. So we started specifying in our contracts with

them exactly what we are expecting in return in the way of access," he says. Generally, the response in Tucson has been good. "All the landlords begin to realize that they want the cable service because they see their occupancy rates are affected. In fact, some of them threatened suit because the cable company didn't wire their complex sooner."

In light of the high vacancy problem in Tucson apartments in the summer, Cox Cable Tucson is considering reducing its price to landlords in the summer as a break. "I think the cable industry has to be a little more liberal in what we do for the landlords if we expect their cooperation," Varela says.

Cox's emphasis on bulk sales to landlords hasn't precluded the company's continuing reliance on the traditional direct to consumer sales approach. "We use direct mail, telemarketing and door-to-door sales," he says. "We have a special offer for 30 days, throw a poolside party at the complex and then follow up with door-to-door."

Legalized access

In New York State, cable companies are guaranteed access to multiple family building dwellers by law. The Loretto decision says no landlord can deny a cable company access to his tenants and that the cable companies must pay the landlord \$1 for the right of access. If there is a disagreement over the setting of \$1 as the amount of just compensation, then the landlord and cable company can take the matter to the New York State Commission on Cable.

Don Mitzner, president of Group W Manhattan, says his company has no incentive or discount programs for landlords. "We don't need any partners and I don't think it is appropriate," he says. "Everyone in New York City should have the capability to receive cable television. If a landlord wants to keep us out, we are not going to make any deal with him; we're going to take him to court."

Mitzner says the few cases of landlords who were being difficult in granting access for the cable companies led to Group W's filing court papers against them. "But they all capitulated before we got to court," he recalls.

From a marketing point of view, Group W sells cable in Manhattan much like it would in other locations, but it combines the sales effort with its theft of service information campaign. "We stress in our sales and promotion literature that stealing the service does a disservice to the residents of the whole building because it can hurt reception," Mitzner says.

Group W relies heavily on lobby demonstrations when the building is

initially turned on or upgraded. "We let people know the rules of the game and features we now offer," he says. A sales force puts promotional literature under doors three times a year, and if the door-to-door salesman can't get into the apartment, direct mail is used.

Although residential turnover in Manhattan is probably not as high as in some more mobile cities because the apartment occupancy rate is so high, Group W tries to make contact with all apartment dwellers three times a year, Mitzner says. In addition, Group W frequently has street corner demonstrations at subway exits and van demonstrations at busy intersections to inform the general public of the existence and benefits of cable television.

Manhattan Cable, the American Television and Communications subsidiary which serves the southern half of Manhattan, has a specific real estate department charged with landlord relations, according to Nathan Garner, vice president, corporate affairs. "Our real estate department will negotiate with the landlord such issues as how to wire the building to meet the landlords' needs, drafting the service contract, and doing an engineering survey. We try to give the landlord the opportunity for input into the design of the system to be installed in his building," Garner says.

Manhattan Cable also uses lobby demonstrations, telephone soliciting, and direct mail. It leaves promotional brochures with the management of buildings to distribute and also relies heavily on advertising in major newspapers to spread the word about cable television in its franchise area.

Part time salesmen

Colony Communications also puts much reliance on the landlords themselves as the link between cable company and subscriber, according to Alex Papagan, director of marketing.

"In our systems in the Miami and Southern California areas, we have a commercial accounts manager, whose job it is to clear access and contracts for multiple family dwelling units of six and above," Papagan explains. "It is also the commercial accounts manager's job to work with real estate developers, the local chamber of commerce and condominium associations."

Landlords are offered commissions under Colony's rental agent program. "We treat landlords like any commissioned parttime salesman," Papagan says.

"We don't have any contests. We tried free service to our rental agents, but they didn't seem to put any value on it, so we discontinued the policy," asserts the Colony executive. □

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New Advertisers

October-December 1984

Alliance Manufacturing	McCaffrey & McCall	USA
American Home	JF Murray	USA
Amtrak	Needham Harper Steers	BET
Apple Computers	Chiat/Day	USA
Apple Computers	Direct	MSN
Armour Dial	Foote Cone & Belding	USA
AT&T	NW Ayer	ESPN
AT&T	Uniworld Group Inc.	BET
Avis	SFM	ESPN
Ban Deodorant	Mendoza Dillon	SIN
Bay's Muffins	John Marshall Co.	ESPN
Beckley Group	Direct	MSN
Borden Chemical	Grey Advertising	USA
California Raisin	Ketchum	USA
Campbell's	Ogilvy & Mather	USA, TWC
Cannon Films	Martin & Benedict	USA
Canon Cameras	Grey Advertising	USA, ESPN
Carnation	SSCB	MSG, USA
CarQuest	Pittluck Group	ESPN
CBS Records	Media Arts	USA
Celestial Seasonings	S.R. Leon	CBN
Chevrolet	Campbell/Ewald	CBN, USA, ESPN
Chrysler	Kenyon & Ekhardt	USA
Cinzano	MacNamara, Klopp & Klein	SIN
Clorox	Foote Cone & Belding	USA
Cohn & Wolfe	Direct	MSN
Columbia Pictures	Ogilvy & Mather	USA
Columbian Coffee	Doyle Dane Bernbach	USA
Computerland	Foote Cone & Belding	MSG
Conwood	Tucker Wayne	ESPN
Curtis Mathes	Stern Monroe	ESPN
DeBeer's	NW Ayer	ESPN
Dr. Scholl	Lake, Spiro & Shurman	ESPN
Dodge	BBDO/Detroit	ESPN, USA
Dow Chemical	Dow Media	CBN
Duncan Hines	Compton	MSG
Electrolux	In-House	ESPN
Esquire	Broadcast Marketing Corp.	ESPN
Express Mail	Young & Rubicam	USA

Federal Express	Ally & Gargano	ESPN
First Jersey Securities	Ash, LeDonne & Fisher	ESPN
Foodway International	Doyle, Dane, Bernbach	USA
Ford	J. Walter Thompson	USA
Biomedical Research	Direct	MSN
Foundation for the Private Sector	Direct	MSN
Fuji	Geer Gross	SIN
Gannett	Wunderman, Ricotta & Klein	ESPN
The Gap	WRG	USA
General Nutrition	In-house	CBN
Genie	McCaffrey McCall	ESPN
Gillette	Margate	ESPN
Gladiator Van	Shaeffer & Peters	ESPN
Grady Jeffreys	Direct	MSN
Guest Quarters	McCaffrey McCall	ESPN
HBO	BBDO	USA, ESPN
H.I.S. Jeans	Leber Katz	USA
Heinz Baby Food	Leo Burnett	SIN
IBM	Lord, Geller, Federico, Einstein	BET
IBM/ISG	Doyle Dane Bernbach	ESPN
Inertia Dynamics	Bruce Cale & Co.	ESPN
IEEE	Direct	MSN
Investment Metal	Direct	ESPN
Ital Cable	Independent Media	ESPN
Jeitco Concepts	RNF Media	USA
J. G. Duran	Publi Media	CBN
JNO Swisher & Son	D'Arcy MacManus Masius	ESPN
S.C. Johnson	J. Walter Thompson	CBN
Kawasaki	Kenyon & Ekhardt	USA
Kawasaki	J. Walter Thompson	ESPN
Kellogg	Leo Burnett	USA
Kemper Insurance	J. Walter Thompson	USA, ESPN
Kodak Videotape	McCann Erickson	MSG, ESPN
Kraft	J. Walter Thompson	USA
Leaf Confectionary	PGM	ESPN
Lee Pharmaceutical	Western International	USA
Lever Bros.	SSC&B	SIN
Lilly of France	Chester Gore	USA
Thomas J. Lipton	TJL Media	USA

Lorus Watches	AC&R	ESPN	RCA	Grey Advertising	ESPN
Mattel Toys	Mendoza Dillon	SIN	Reagan/Bush	The Tuesday Team	USA, ESPN
Mattel Toys	Ogilvy & Mather	USA	Remington	Grey Advertising	USA, ESPN
Paul Masson	Doyle Dane Bernbach	ESPN	Republic of Cameroon	Direct	MSN
McDonald's	Leo Burnett	USA	Ross Labs	Bloom Agency	TWC
Memorex	Leo Burnett	USA	SAN, Inc.	In-house	ESPN, BET
Menley & James	BBDO	TWC, ESPN	Schick	Martin Lambert	ESPN
MGM	Wells Rich Green	USA	SCM	Meldrum & Fewsmith	ESPN
Michelin Tire Co.	Not Available	TWC	Sears	Ogilvy & Mather	USA
Moet et Chandon	Cunningham & Walsh	MSG, ESPN	SFN	Ally & Gargano	USA
Mondale-Ferraro	Direct	MSN	Simmons Co.	McDonnell/Little	CBN
Mondale-Ferraro	McCaffrey McCall	ESPN	Mackeral Fishing	Direct	ESPN
Mutual of Omaha	Bozell & Jacobs	USA	Soloflex	Direct	USA
Nabisco	Ohlmeyer	CBN	Sports Illustrated	Direct	ESPN
Republican Congressional Committee	SFM	USA	Sterin	Direct	MSN
National Retail Hardware	Creamer	ESPN	Stride-Rite	Hill, Holiday	USA
Nautilus	Direct	ESPN	Stouffer Foods	HBM/Creamer	USA
NEC	Hakuhodo	ESPN	Subaru	Levine, Huntley	ESPN
Neighborhood Reinvestment	Direct	MSN	Success Learning	Direct	MSN
Nestle	Leo Burnett	USA	Swift & Co.	SSM Media	CBN
New World Pictures	International Communications	USA, ESPN	Texaco	Benton & Bowles	SIN
Nikon	Scali, McCabe & Sloves	ESPN	Thompson Medical	Compton	ESPN
Nissan	William Esty	ESPN	Time-Life Inc.	Wunderman, Ricotta & Klein	ESPN
Norelco	McCaffrey McCall	USA, ESPN	Tonka Toys	Flying A	SIN
Old American Insurance Co.	Wunderman, Ricotta & Klein	ESPN	Toyota	F C & B	USA
Oldsmobile	Leo Burnett	USA	Tri-Star	Deiner, Hauser	USA
Orion Pictures	Foote Cone & Belding	USA, ESPN, BET	TRX	Media General	USA, ESPN
Paine Webber	Saatchi & Saatchi- Compton	ESPN	The Tuesday Team	Direct	MSN
Panasonic	Not available	TWC	20th Century Fox	JWT	USA
Paramount	Deiner Hauser Bates	USA, ESPN	U.S. Navy	Ted Bates	ESPN
Pepsi-Cola	BBDO	CBN	Uniden	Broadcast Marketing Corp.	ESPN
Pillsbury Strudel	BBDO	SIN	Universal Pictures	Doyle Dane Bernbach	BET
Pizza Hut	DeWitt Media	USA	Video Media Marketing	Direct	ESPN
Polaroid Video	Ogilvy & Mather	ESPN	Virgin Islands Tourism	Greenage Associates	ESPN
Power For Living	Frank Vos Agency	ESPN	Vitalis		SIN
Preview Publishing	Direct	ESPN	Warner Communications	Western International Media	ESPN
Pro Hardware	Vitt Media	USA	Warner Lambert	J. Walter Thompson	TWC
Procter & Gamble	Benton & Bowles	TWC, USA	Winner Communications	Direct	ESPN
Procter & Gamble	Wells, Rich	ESPN	Wrigley	BBDO	USA
Procter & Gamble	C & W	TWC	Ziff-Davis	NW Ayer/Direct	CBN
Quaker Oats	Cuneo Advertising	SIN			
Quaker Oats	JWT	USA			

Abbreviations: BET: Black Entertainment Television; CBN: CBN Cable Network; ESPN: Entertainment and Sports Programming Network; MSG: Madison Square Garden Network; MSN: Modern Satellite Network; SIN: Spanish International Network; TWC: The Weather Channel; USA: USA Network

Wall Street Analysis



Time Inc. forecast unchanged by analysts

Merrill, Lynch vice presidents William Suter and Peter Falco are sticking to an earlier \$3.25 earnings estimate for Time Inc. despite an unexpectedly good third quarter. The reason for the caution is the cost of scrambling the HBO and Cinemax transmissions. "Our 1985 earnings estimate of \$3.65 also remains unchanged," the analysts say in a report on the industry.

"Third quarter earnings of 72 cents were considerably higher than our 62 cent estimate of July and higher than our more recent estimates of 68 to 70 cents," they say. "Magazines, books and video segments were all higher than expected. Video segment margins were 17.6 per cent in the third quarter, a bit better than the 16.9 per cent of the second," they continue.

They add, "Part of the improvement is attributable to improved profitability of ATC. We believe third quarter results also indicate that HBO properly assessed the likely rate of subscriber growth for the remainder of 1984 in the second quarter, and did not have to significantly adjust its programming amortization schedule at the end of the third quarter." The estimate for the cost of scrambling the HBO and Cinemax signals is \$10 million, most of which will be expensed in the fourth quarter of 1984. "As a result, we expect that fourth quarter video segment margins will decline to the 14 per cent range," Suter and Falco say.

Executives at Time Inc. have said HBO's margin problems will worsen in 1985 as higher programming costs are locked in. "If programming and other costs were literally fixed, HBO's margins, we believe,

would decline to about 15 per cent in 1984 and 11 per cent in 1985," they predict. "Further, operating profits would decline from an estimated \$155 million in 1983 to \$95 million by 1985."

Suter and Falco predict HBO's margins could be 16 per cent in 1984 and 14 per cent in 1985. With a gain of 1.3 million pay subscribers in 1984 and 1985 for HBO and Cinemax combined, HBO profits in 1984 and 1985 will be in the \$125 million range, they say.

ABC gains not seen fueled by video projects

For ABC, Suter and Falco are predicting gains of 23 per cent in earnings per share for 1984 and 13 per cent for 1985. The gains will be fueled, the analysts say, by the company's publishing and broadcasting activities, not its video entertainment division. "We expect the losses in video entertainment in 1984 to be about the same as in 1983, having absorbed this year the losses from and closing down of TeleFirst. This loss should drop significantly in 1985, however, down to an estimated \$20 million, due to the absence of losses and writeoffs from TeleFirst and the anticipated improvement in ABC's satellite cable services, which should benefit from increased advertising revenues," they say.

"ESPN should improve significantly in terms of eliminating its loss, and we expect a significant turnaround in the second half of 1985. Increased advertising revenues are continuing to help ESPN, but even more of a factor will be revenues from charges to the cable systems." ESPN initiated a charge of 15 cents per subscriber in 1984, which is being phased in as contracts come up for renewal. The per subscriber charge is also being raised to 20 cents per subscriber in 1985. The 20 cent charge will mean more than \$75 million a year to ESPN, with its 33 million subs.

"ESPN was slightly in the black in the third quarter, helped by the deferral of some programming expenses, but will slip into a loss position again in the fourth quarter of 1984 and for the first half of 1985, due in part to the seasonal nature of the sport contracts, including the new USFL contracts," Suter and Falco say.

According to the Merrill, Lynch analysts, ABC's video enterprises division lost \$32 million in 1982, \$47 million in 1983 and will lose \$46 million in 1984. That loss will be reduced to \$20 million in 1985, they predict.

Viacom recommended by Prudential-Bache

Meanwhile, two research analysts at Prudential-Bache Securities are underscoring their "buy" recommendation for Viacom International. "At less than 11 times estimated 1985 earnings per share, we continue to feel that this fundamentally solid

company has the most undervalued stock in our group," say vice presidents Barbara Dalton Russell and Karen Smoler. "Viacom's business combination represents a highly attractive mix and one that is growing in depth as well as scale. We feel that this wise diversification strategy will have a handsome payoff. We therefore reiterate our short term accumulation rating. Longer term we advise aggressive purchase of shares of Viacom based on the above and the 50 per cent discount we believe the shares are currently trading at relative to their buyout value, which we estimate at \$65 and \$70 per share."

For the cable television division, Russell and Smoler estimate the value to be \$667 million, or \$48.33 per share, based on the computation of \$850 per basic sub plus \$150 per potential sub. Showtime's value is estimated by the analysts at \$112 million, or \$8.15 a share.

Russell and Smoler say that Showtime's contribution to the company's earnings are on target. Revenues for the Showtime and The Movie Channel pay services for 1984 are estimated at \$342.7 million, while expenses are an estimated \$298 million.

Meanwhile, pretax income and pretax margin are \$44.3 million and 13 per cent respectively. After the 49 per cent tax rate, which cuts \$21.9 million from income, Showtime's net income for 1984 would be \$22.7 million, or 6.6 per cent, Russell and Smoler say.

For 1985, the analysts are predicting \$408 million in revenue, \$351.7 million in expenses, \$56.2 million in pretax income, 13.8 per cent in pretax margin, \$28.1 million in taxes, \$28.1 million in net income, and a 6.9 per cent net margin.

Compared to the pay television industry as a whole, Russell and Smoler predict, Showtime/The Movie Channel's slice of the subscriber pie will grow from 29.6 per cent in 1983 to 31 per cent in 1984 to 32.6 per cent in 1985 to 34.8 per cent in 1986. As far as revenues are concerned, Showtime/The Movie Channel's share of the industry total will grow from 29 per cent in 1984 to 31 per cent in 1985 to 32.9 per cent in 1986, the analysts say.

For the cable television division, Russell and Smoler are predicting monthly revenues per subscriber growth of \$19.27 in 1984 to \$20.42 in 1985 and \$21.68 in 1986. Revenues from the division will grow from \$175.7 million in 1984 to \$200.4 million in 1985, an increase of 14.1 per cent. Operating expenses will also increase from \$113.8 million to \$127.2 million, an increase of 11.7 per cent. Cash flow will increase 18.4 per cent from \$61.8 million to \$73.2 million, Russell and Smoler say.

Analysts' Cox projections somewhat conservative

Merrill, Lynch vice presidents Suter and Falco also have some conservative predictions about the future of Cox Communications. "Growth of the cable division should accelerate as the rate of increase in depreciation charges continues to moderate and with

interest expense and the tax rate both expected to decline slightly," they say. "Thus, 1985 earnings are expected to increase by 17 per cent to \$3.45 a share. The stock is selling at a 60 per cent premium to the multiple for the market. Thus, on the basis of our downward revisions in earnings for the fourth quarter and for all of 1985, we believe that the stock is unlikely to outperform the market for the intermediate term."

Cable earnings are now expected to increase less than Suter and Falco originally expected. "Pay penetration has been disappointing. The company has compensated somewhat by means of basic rate increases, operating efficiencies, lower bad debt expenses, and less churning of its basic services," they continue.

They also note, "Operating results from cable are actually somewhat better than they appear because the recently acquired *On Cable* is losing money (estimated at about \$1 million a quarter and at \$2.5 million for 1984) and is thereby lowering profit margins for the cable division."

For the cable division, Suter and Falco estimate 1984 revenues at \$409 million and costs at \$272 million for an operating margin after depreciation of 13.7 per cent. For 1985, the Merrill, Lynch analysts are predicting revenues for the cable division of \$483 million, costs at \$318 million and an operating margin after depreciation of 14.8 per cent.

United Cable lauded by Merrill, Lynch execs

Suter and Falco have high marks for the future of United Cable Television. "United Cable is getting back to basics, the business of owning and operating cable systems and maximizing their growth," they say.

The analysts explain, "It has gotten out of its misdirected diversification moves, namely subscription television, and severed its ties with the soccer team, the Tulsa Rednecks. They invested in the team to try to help with community relations in connection with the cable system in that city. It was a costly move as the termination in the first fiscal quarter cost the company \$400,000, or about 4 cents a share, so the reported 15 cents a share was really 19 cents on an operating basis."

The analysts point out that United has seen growth of basic subs from 180,000 to 690,000 in the last two years and that pay units have increased from 190,000 to 620,000.

"In the current fiscal year, this current quarter should see earnings per share breakout in the second quarter and then increase in a normal cable company pattern on a consecutive quarterly basis. For the full year, operating margins should improve and depreciations will slow down, as they did last year, as the company's building program is slowing down."

"We continue to rate United as 'neutral' intermediate term and 'buy' on a long term," they say.

Corporate Profile

Acquisitions, subscriber gains boost TCI results

Tele-Communications, Inc. recently reported that in the nine months ended Sept. 30, 1984, revenues were up 33.5 per cent from the comparable nine months of 1983, and for the quarter ended in September the gain was 31.1 per cent over the like 1983 quarter. The cash flow margins remained the same at 42.7 per cent for the nine months and 42.5 per cent for the three months. Profits from continuing operations for the recent nine month period were \$18.4 million versus \$15.8 million for the like 1983 period. The gain of the 1984 period over the comparable 1983 period resulted mainly from the increase in the gain on sales and exchanges, net of income tax expense.

The revenue increase reflected the acquisition of several cable systems in addition to growth in subscriber levels of the company's cable TV systems. Nine months 1984 revenues were \$325.7 million versus \$243.9 million for the like 1983 period. Third quarter 1984 revenues were \$113.7 million as compared to \$86.7 million for the like 1983 quarter.

The company is the largest cable TV company in the world, serving about 3 million subscribers in over 400 communities. The company recently obtained franchise rights in Chicago, Miami and Washington, D.C. It also recently bought the Warner Amex Cable Pittsburgh system. The company also recently made arrangements to assume 100 per cent ownership of Complete Channel IV, Madison, Wis., after having owned a third of it. This system has about 58,000 subscribers.

Near the close of September 1984 the company officially endorsed passage of the Cable Communications Act. In the course of doing this Dr. John C. Malone, president and chief executive officer of Tele-Communications and a director of NCTA said, "While we appreciate the tremendous difficulty for both the cities and our industry in coming to this compromise agreement due to the divergence of interests and objectives of the various parties, we strongly believe the passage of 4103 will finally legitimize the cable industry on its own and will lend long-term stability in our dealings with local governments and the financial community; both will accrue to the benefit of our customers, the cable subscribers."

Assets of \$1.3 billion

TCI as of Sept. 30, 1984 had a balance sheet showing assets of \$1.3 billion. The dominant asset category was property and equipment, valued at \$583.2 million, or 45.2 per cent of the total. The next largest item was franchise costs, net of amortization, valued at \$382.5 million, or 29.7 per cent of the total. Third in size was other investments, at cost, of \$158.1 million, or 12.3 per cent, and fourth was investments in affiliates at \$107.7 million, or 8.3 per cent.

On the liability and equity side of the balance sheet the easily dominant item is debt at \$925.7 million, or 71.8 per cent of the total. The second largest item was equity at \$223.2 million, or 17.3 per cent.

The liability side of the balance sheet also shows the item "Commitments and contingencies" and there are no figures shown on the balance sheet that associate with this item, but there are some notes. One of these notes, no. 9 says in part: "During 1983, the company entered into an agreement to purchase substantially all

Tele-Communications, Inc.

	Revenues (000)	Operating Income (000)	Basic subscribers (000)	Pay TV subscribers (000)
1988	690,359	175,774	5,137	4,001
1987	619,650	156,898	4,645	3,572
1986	548,941	138,022	4,154	3,144
1985	478,232	119,145	3,663	2,716
1984	407,523	100,269	3,172	2,287
1983	347,267	84,512	2,766	1,949
1982	265,591	60,875	2,138	1,350
1981	167,714	30,627	1,594	921
1980	111,885	21,565	1,114	470
1979	84,527	20,624	879	320
Correlation coefficient with years	0.9801	0.9408	0.9883	0.9828
Compound annual change:				
1984-1988	14.1%	15.1%	12.8%	15.0%
1979-1983	42.4	42.3	33.2	57.1

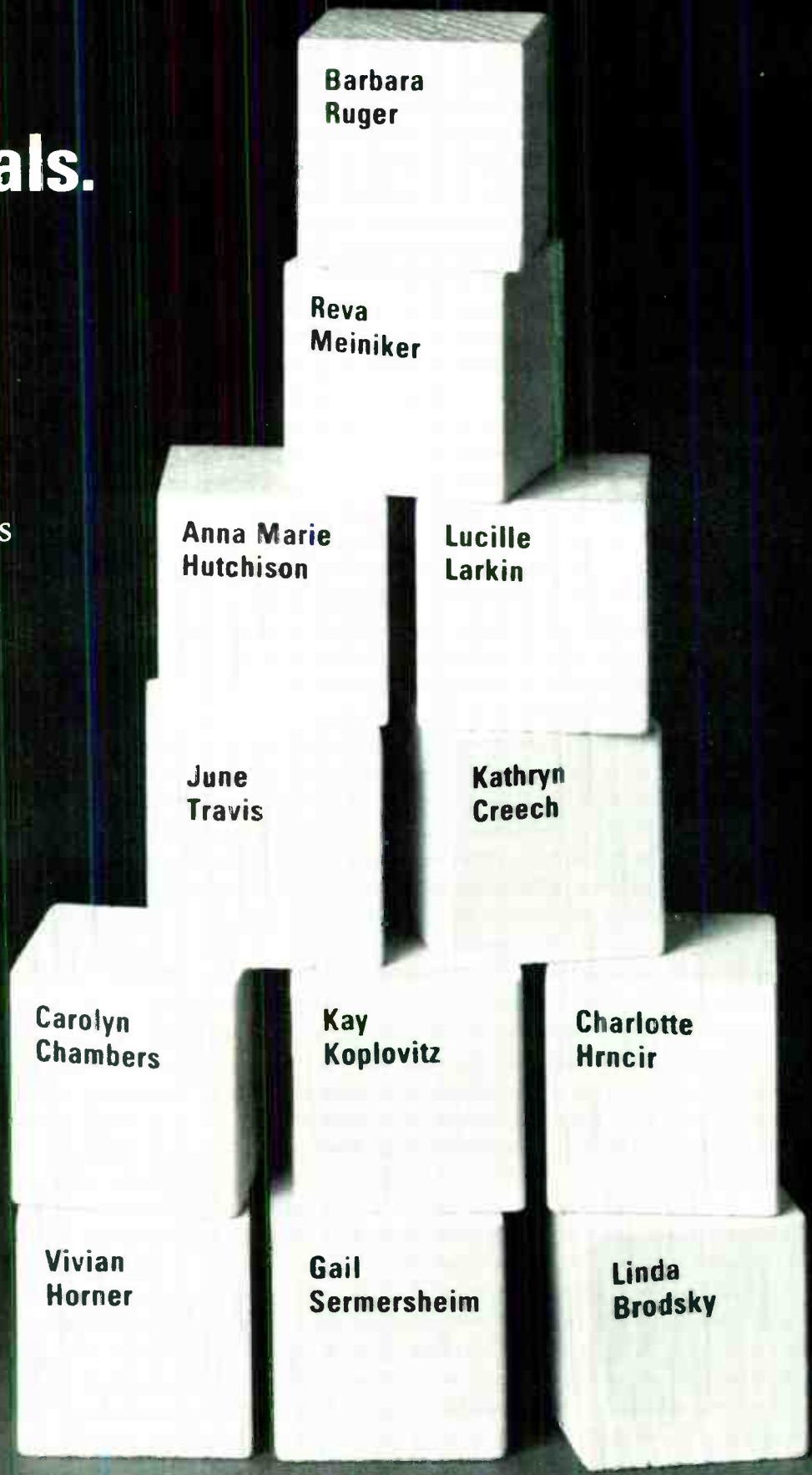
Note: Data for 1984-1988 period are projected by use of linear estimation method applied to historical 1979-1983 data.

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“... we strongly believe the passage of 4103 will finally legitimize the cable industry on its own and will



lend long-term stability in our dealings...”

—Dr. John C. Malone, president Tele-Communications Inc.

of the subsidiaries of a cable television company [Tele-Media Corp.] and substantially all of the partnership interests in partnerships in which such cable television company is a partner. The purchase price to be paid by the company is to be based upon the revenues of the companies acquired and will range between \$145,000,000 and \$193,172,000. The company has advanced funds toward the purchase price . . . and has the option to deliver TCI Class A common stock for up to 50 per cent of the purchase price after deducting net liabilities assumed.”

Elsewhere in the same note it is stated, “In addition to guarantees for NTA . . . the company has guaranteed notes payable of affiliated and other companies with outstanding balances at Sept. 30, 1984 of approximately \$16,575,000.”

These items have a potential for impact on the equity of the company.

Sources and uses of funds

Sources and uses of funds during 1983 amounted to \$812.9 million. The dominant source was debt increase amounting to \$519.7 million, or 63.9 per cent. Second was a cash decrease of \$69.5 million, or 8.5 per cent. This was followed by depreciation and amortization with \$64.2 million, or 7.9 per cent. After that was sale of assets and income tax benefits at \$53.1 million, or 6.5 per cent. Common stock issuance added 2.4 per cent; changes in receivables, net, put in 3.1 per cent; reduction in notes receivable added 2.1 per cent; and earnings from operations put in 2 per cent.

The leading use of funds was debt repayment amounting to \$277.6 million, or 34.1 per cent; next was additions to property and equipment, net coming to \$231.4 million, or 28.5 per cent. Third in size was franchise cost additions at \$161 million or 19.8 per cent. This was followed by investments in and advances to affiliates, net, of \$86.6 million, or 10.7 per cent. After that was an increase in notes receivable of \$34.4 million, or 4.2 per cent.

Sources and uses of funds for the nine months ended Sept. 30, 1984 had a total of \$529.1 million. The leading single source was debt increase of \$269.1 million, or 50.9

per cent. Next in size was proceeds from the sale and exchanges of assets, which came to \$130.1 million, or 24.6 per cent. After that came depreciation and amortization and \$58.9 million, or 11.1 per cent. Earnings from continuing operations added \$18.4 million, or 3.5 per cent.

For the nine months ended Sept. 30, 1984 the leading use of funds was debt repayment, coming to \$186.3 million, or 35.2 per cent. Second was additions to property and equipment at \$130.7 million, or 24.7 per cent. Third was investments in and net advances to affiliates amounting to \$94.2 million, or 17.8 per cent. Additions to franchise costs followed at \$66.1 million, or 12.5 per cent. After that was acquisition and exchange of common stock at \$30.3 million, or 5.7 per cent.

Business segments

Although the operations and assets of the company are not reported in the annual report on the basis of business segments as do companies with distinctly different lines of business, there is sufficient data to analyze three segments. They are the operations of the company, of affiliates and other investments. If the residual assets are allocated among these three categories according to their assets it is indicated that company operations account for 78.4 per cent of all assets, affiliates account for 8.7 per cent and other investment for 12.8 per cent.

To obtain an estimate of return on assets by segment the interest expense is allocated among the segments according to their use of assets and to this is added each segment share of earnings according to their contribution to operating income. The operating income for company operations for the 12 months ended Sept. 30, 1984 was \$109.1 million. The company's share in the losses of affiliates is used as a comparable equivalent of operating income for the affiliate segment and the loss figure was \$15.2 million.

The other investments segment represents interest income as a comparable equivalent of operating income. A difficulty here is that the interest income includes interest from affiliates by an amount not readily determined. The total of these three sources of operating income and comparable equivalents is \$106.5 million. This figure is before interest expense, income taxes and extraordinary items. When reported net income is allocated among the segments according to contributions and added to allocated interest expense and the total divided by segment assets it shows that the return of assets for company operations was 10.1 per cent, for affiliates it was 5.8 per cent, and for other investments it was 9.5 per cent. For the company as a whole the figure is 9.6 per cent.

The return on equity on the basis of reported net earnings is 10.9 per cent for company operations minus 13.6 per cent for the affiliate segment and 55 per cent for the other investment segment, but an undetermined part of this logically belongs in the affiliate segment. For the company as a whole the figure is 8.3 per cent.

Although earnings from continuing operations, for the 12-month period is \$18.6 million the pre-tax income after interest expense and before income taxes and extraordinary items is \$897,000.—Basil Shanahan

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Movie Lineup

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	Distributor	Play Status
HBO		
Betrayal	Fox	P*
Blame It On Rio	Fox	P
The Buddy System	Fox	P
Crackers	Universal	P
D.C. Cab	Universal	P
Finnegan Begin	Consolidated	P
Kidco	Fox	P
Lassiter	Warner Bros.	P
The Lonely Guy	Universal	P
Metalstorm: Jared-Syn	Universal	P
Mike's Murder	Warner Bros.	P
South Pacific	S. Goldwyn	P
Yentl	MGM/UA	P
Bad Boys	AFD/EMI	E**
The Big Brawl	Warner Bros.	E
Bill Cosby "Himself"	Fox	E
C.H.O.M.P.S.	Orion	E
Dr. Detroit	Universal	E
The Entity	Fox	E
Escape From New York	Embassy	E
48 Hrs.	Paramount	E
Hammett	Warner Eros.	E
High Road To China	Galaxy Films	E
Psycho II	Universal	E
Second Thoughts	AFD/EM	E
Timerider	Simcom	E
Tough Enough	Fox	E
Two Of A Kind	Fox	E
Wargames	MGM/UA	E
Wonder Of It All	Simcom	E

Cinemax

Yentl	MGM/UA	P
D.C. Cab	Universal	P
Lassiter	Warner Bros.	P
Angel	New World	P
Slayground	AFD/EMI	P
Wavelength	New World	P
Strange Invaders	Orion	P
Cujo	Warner Bros.	E
Nightmares	Universal	P
Curtains	Simcom	P
You Light Up	Columbia	E
Now and Forever	Universal	P
My Foolish Heart	S. Goldwyn	P
The Man Who	Columbia	E
Loved Women		

Summer School	Viacom	P
Fiona	Multi-Nat'l	E
The Sensuous Nurse	C. Hill	E
Snow Sex	Satori	P
Eros America II	Not Available	E
Eddie Macon's Run	Universal	P

First Blood	Anabasis	E
Deadly Force	Embassy	P
The Sting II	Universal	P
Richard Pryor Here	Columbia	P
Tootsie	Columbia	E

Stella Dallas	S. Goldwyn	P
Up In Arms	S. Goldwyn	P
Hans Christian	S. Goldwyn	P
Last Holiday	Janus	P
Marco Polo	S. Goldwyn	P

The Westerner	S. Goldwyn	P
Friendly Persuasion	Lorimar	E
Ball Of Fire	S. Goldwyn	E
Shooting Stars	Warner Bros.	P
Purple Haze	Columbia	P

Never Say Never	Warner Bros.	E
The Big Chill	Columbia	E
Little Darlings	Paramount	E
Educating Rita	Columbia	E
Under Fire	Orion	E

Alligator	C. Signal	E
Lone Wolf McQuade	Orion	E
My Bodyguard	Primetime	E
Breathless	Orion	E
Dracula	Universal	E

Superman III	Warner Bros.	E
The Beastmaster	MGM/UA	E
Mother Lode	Atlantic	P
Say Amen, Somebody	F. Gallery	E
Mountain Family	Simcom	P

Watership Down	Beheer	E
10 To Midnight	Viacom	E
Family Upside Down	Columbia	E
Frances	AFD/EMI	E
My Favorite Year	MGM/UA	E

A Simple Man	Janus	P
Things In Season	Viacom	E
Challenge To Be Free	Simcom	E
Happy Birthday To Me	Columbia	E
Hero Ain't Nothin'	UPA	E

Savage Harvest	S. Harvest	E
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Showtime

Terms Of Endearment	Paramount	P
Yentl	MGM/UA	P
Lassiter	Warner Bros.	P
Blame It On Rio	Fox	P

D.C. Cab	Universal	P
The Lonely Guy	Universal	P
Now and Forever	Universal	P
Crackers	Universal	P
Funny Lady	Columbia	E
Dracula	Universal	E
Damien: Omen II	Fox	E
Clash Of the Titans	MGM/UA	E
Somewhere In Time	Universal	E
Superman III	Warner Bros.	E
Airplane II	Paramount	E
Max Dugan Returns	Fox	E
Cujo	Warner Bros.	E
Stallion Returns	MGM/UA	E
Mr. Mom	Fox	E
My Tutor	Universal	E
Percy	Viacom	P
Mausoleum	Blum	P
Joysticks	Simcom	P
The Last Fight	Best Films	P
Jaws Of Satan	MGM/UA	E
Fiona	Rumsen	E
Circle Of Power	Interfilm	E
Girl A Break	MGM	P
The Outriders	MGM	P
Day They Robbed the Bank Of England	MGM	P
Beau Brummel	MGM	E
Smilin' Through	MGM	E
Ask Any Girl	MGM	E
Beyond the Forest	Warner Bros.	P
Cold Wind In August	UA	P
Marco Polo	S. Goldwyn	P
Wonder Man	S. Goldwyn	P
Return Of the King	Telepictures	P
The Brass Ring	Film Gallery	P
The Young Landlords	Rainbow	P
The Amazing Mr. Blunden	M. Klein	P
Tom Sawyer	MGM/UA	E
Dusty	Castle Hill	E
The Hasty Heart	Showtime	E
Zelig	Warner Bros.	C***
Like Old Times	Columbia	C
The Omen	Fox	C
North Dallas Forty	Paramount	C
The Big Brawl	Warner Bros.	C
The Keep	Paramount	C
Zenabel	Tri-Star	C
Spasms	Andrews	C
Legend Of the Bayou	Blum	C
The Great Sinner	MGM/UA	C
The Singing Princess	Best Film	C

Anna To the Infinite Power	Film Gallery	C
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Cinemax

Yentl	MGM/UA	P
Lassiter	Warner Bros.	P
Blame It On Rio	Fox	P
D. C. Cab	Universal	P
The Lonely Guy	Universal	P
The Buddy System	Fox	P
Metalstorm: Jared-Syn	Universal	P
Bells	The Movie Store	P
Brady's Escape	Satori	P
Fitzcarraldo	Viacom	P
Little Darlings	Paramount	E
When A Stranger Calls	Viacom	E
Stay Hungry	MGM/UA	E
All Night Long	Universal	E
Superman III	Warner Bros.	E
48 Hrs.	Paramount	E
Without A Trace	Fox	E
10 To Midnight	Viacom	E
The Entity	Fox	E
Tough Enough	Fox	E
I Am the Cheese	Almi	E
The House Of God	MGM/UA	E
King Of Hearts	MGM/UA	E
Welcome To L.A.	MGM/UA	E
High Noon II	Viacom	E
Embryo	Viacom	E
Deadly Eyes	Warner Bros.	E
Spaceship	Almi	E
Vigilante	FAW	P
Trial By Terror	Atlantic	P
Nana	Viacom	P
Catherine & Co.	Film Gallery	P
Slapstick	The Movie Store	P
La Cage Aux Folles	MGM/UA	E
La Cage Aux Folles II	MGM/UA	E
Strange Brew	MGM/UA	E
A Night Full Of Rain	Warner Bros.	P
Starstruck	Film Gallery	E
Valley Girl	Atlantic	E
The Survivors	Columbia	E
Eddie Macon's Run	Universal	E
Pulp	MGM/UA	P
Educating Rita	Columbia	E
Wuthering Heights	S. Goldwyn	P
You Light Up My Life	Columbia	E
Avanti!	MGM/UA	E

Somewhere In Time	Universal	E
Flashdance	Paramount	E
Bells Are Ringing	MGM/UA	P
The Westerner	S. Goldwyn	P
King Kong	Paramount	E
It's Showtime	MGM/UA	P
Tubby the Tuba	MGM/Perrin	P
Doctors and Nurses	Satori	P
Mixed Company	MGM/UA	P
Uncommon Valor	Paramount	C
Of Unknown Origin	Warner Bros.	C
Back In the U.S.A.	Film Gallery	C
Return Of Horse	MGM/UA	C
Cold Feet	Film Gallery	C
The Lady In Red	Viacom	C
Purple Haze	Columbia	C
Dressed To Kill	Orion	C
Home Movies	Scott Moger	C
The Executioner's Song	Viacom	C
Coma	MGM/UA	C
Scarface (1932)	Universal	C
Borsalino	Paramount	C
The Railway Children	Viacom	C
The Trouble With Girls	MGM/UA	C

Home Theater Network

Aventures of Young Robin Hood	Satori	P
Brady's Escape	Satori	P
Brass Ring	Film Gallery	P
The Buddy System	Fox	P
Crackers	Universal	P
Enchanted Journey	Film Gallery	P
Fat Chance	Wrightwood	P
Heart Like a Wheel	Fox	E
Invitation To the Wedding	K-Pay	P
Max Dugan Returns	Fox	E
Metalstorm: Jared-Syn	Universal	P
Orca	Paramount	P
The Outsiders	Warner Bros.	E
Riddle Of the Sands	Satori	P
Savannah Smiles	Embassy	E
Spacehunter: In the Forbidden Zone	Columbia	E
Tender Mercies	Universal	E
Tough Enough	Fox	E
The Trouble With Girls	MGM/UA	P
Yentl	MGM/UA	P

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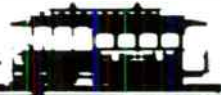
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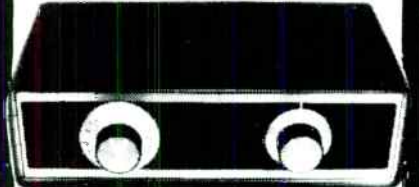
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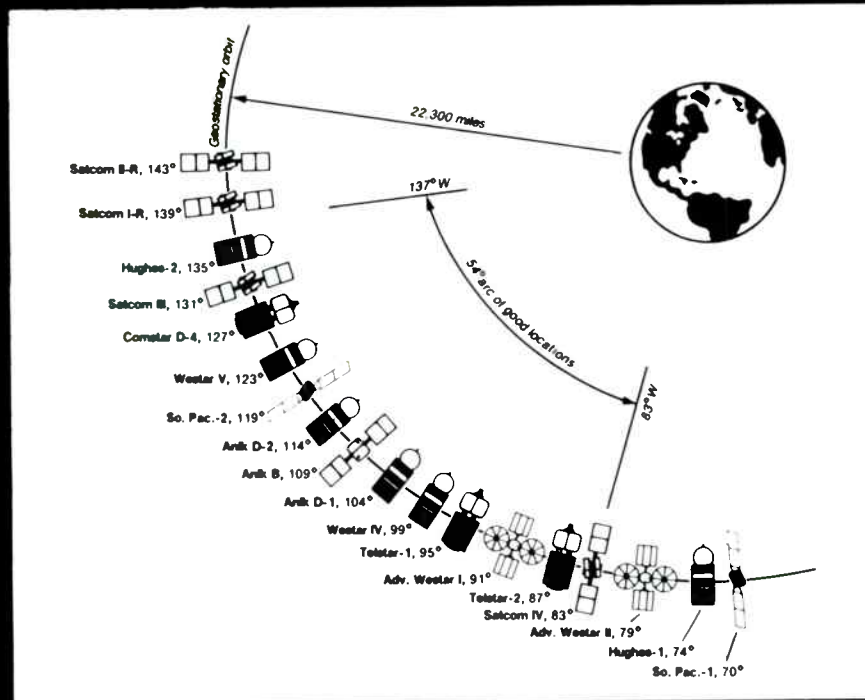
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Richard Albarino, vice president, comedy developemnt, Showtime/The Movie Channel, 1633 Broadway, New York NY 10019. *From: Director of program development, West Coast.*

Bruce Baker, vice president/controller, Showtime/The Movie Channel, 1633 Broadway, New York, NY 10019. *From: Controller, Showtime/The Movie Channel.*

Maurice Bendrihem, vice president, financial planning and business administration, Showtime/The Movie Channel, 1633 Broadway, New York, NY 10019. *From: Director of financial planning and business administration, Showtime/The Movie Channel.*

Dan Lawlor, vice president, national sales, USA Network, 1230 Avenue of the Americas, New York, NY 10020. *From: Vice president, regional ad sales, USA Network.*

Andrew H. Feinstein, vice president, sales, Lifetime, 1211 Avenue of the Americas, New York, NY 10036. *From: Vice president, marketing, International Sports Division, Roberts Landau Associates.*

Brian L. Roberts, vice president—operations, Comcast Cable Communications, 1 Belmont Avenue, Bala Cynwyd, PA 19004. *From: Group vice president, Eastern United States, Comcast Cable Communications.*

Donald E. Carroll, vice president, American Television and Communications, Oceanic Cablevision, 2669 Kilihau Street, Honolulu, HI 96819. *From: President, Oceanic Division, American Television and Communications (retains position).*

Dean R. Ericson, vice president of new business development, American Television and Communications, 160 Inverness Drive, West Englewood, CO 80112. *From: Director of new business development, American Television and Communications.*

Panayes "Pete" M. Gatseos, vice president of consumer research and planning, American Television and

Communications, 160 Inverness Drive, West Englewood, CO 80112. *From: Director of consumer research, American Television and Communications.*

Thomas K. Rackerby, vice president, American Television and Communications, Southwestern Cable TV, 8949 Ware Court, San Diego, CA 92121. *From: president, San Diego Division, American Television and Communications (retains position).*

Zvi J. Doron, vice president of international projects, Westinghouse Broadcasting and Cable, 888 Seventh Avenue, New York, NY 10106. *From: Vice president of planning and business development, Group W Satellite Communications.*

Beverly B. O'Malley, senior vice president, director of electronic media, Dancer Fitzgerald Sample, 405 Lexington Avenue, New York, NY 10174. *From: Director of electronic media, Dancer Fitzgerald Sample.*

Samuel Sotirious, senior vice president, director of media research, Dancer Fitzgerald Sample, 405 Lexington Avenue, New York, NY 10174. *From: Vice president, director of media research, Dancer Fitzgerald Sample.*

Joseph P. Preschutti, vice president and general manager, E-Com Products Division, AM Cable TV Industries, P.O. Box 505, Quakertown, PA 18951. *From: Vice president—engineering, C-Cor Electronics.*

Eric Kronen, vice president, general manager, Viacom Cablevision of Long Island, 1600 Motor Parkway, P.O. Box 1600, Hauppauge, NY 11788. *From: General manager, Viacom Cablevision of Long Island.*

Lynn Woodard, vice president, Western Region, The Disney Channel, 4111 West Alameda Avenue, Burbank, CA 91505. *From: Vice president, affiliate relations, Lifetime.*

Terry Bequette, vice president and director of operations, Rockford/Park Cablevision, 303 North Main Street, Rockford, IL 61101. *From: director of engineering, Rockford/Park Cablevision.*

Ron E. Christensen, vice president/human resources, Jones Intercable, 5275 DTC Parkway, Englewood, CO 80111. *From: Group director, human resources, Becton Dickenson and Co.*

Dennis Spencer, senior vice president,



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Appointments

ProServ Television, 1540 Eastgate Drive, Suite 200, Garland TX 75041. *From: Executive assistant to the president, ProServ Television.*

Doug Tkachuk, vice president, ProServ Television, 1540 Eastgate Drive, Suite 200, Garland TX 75041. *From: Production administrator, ProServ Television*

Ron Qurashi, director of affiliate relations, The Weather Channel, 2840 Mt. Wilkinson Parkway, Suite 200, Atlanta, GA 30339. *From: Regional sales manager, Southeast Region, Rainbow Programming Services.*

Barry Pressman, director of product management, Jerrold Subscriber Systems Division, General Instrument, 2200 Byberry Road, Hatboro, PA 19040. *From: Director of telecommunications, Decision Sciences Corp.*

Rita Ellix, director, Canadian affiliate sales and marketing, Arts & Entertainment Network, 555 Fifth Avenue, New York, NY 10017. *From: National accounts director, Arts & Entertainment Network (retains position).*

Edward J. Burakowski, director of marketing, Eastern Region, Studioline Cable Stereo, 11490 Commerce Park Drive, Reston, VA 22091. *From: Vice president of association affairs, National Cable Television Association.*

Jim Watson, director of new business development, USA Network, 1230 Avenue of the Americas, New York, NY 10020. *From: Director of new business development, CBN Cable Network.*

William D. Durand, director of operator services, New England Cable Television Association, 100 Grand View Road, Braintree, MA 02184. *From: Manager of advertising sales and commercial television production, Rhode Island Cable Television.*

Jane Schulte, Central Region marketing director, Harte-Hanks Cable, 1100 N.W. Loop 410, Suite 801, San Antonio, TX 78213. *From: Promotions coordinator, Harte-Hanks Cable.*

Chuck Stigberg, regional manager, Delaware and Maryland, Simmons

Communications, Simmons Cable TV of Midshore, 14 Commerce Street, Harrington, DE 19952.

From: General manager, Reston and Harrisonburg, Virginia systems, Warner Amex Cable.

Steven Van Ophuijsen, manager of advertising sales, Detroit, USA Network, Fisher Building, 3011 West Grand Boulevard, 25th Floor, Detroit, MI 48202.

Bruce F. McKinnon, operations manager, Cox Cable Oklahoma City, 2312 Northwest 10th Street, Oklahoma City, OK 73107. *From: Director of the excellence in customer service program, Cox Cable.*

Frank V. Iacona, director of business development, Cable AdNet East, 2 Bala Plaza, Suite 915, Bala Cynwyd, PA 19004. *From: Regional sales manager, Cable AdNet East.*

Greg Lauth, national sales and field coordinator, Regency Cable Products, P.O. Box 116, 4 Adler Drive, East Syracuse, NY 13057. *From: Manager of field services, Regency Cable Products.*

William Robinson, Southeastern sales manager, Regency Cable Products, 961 Hargett Court, Stone Mountain, GA 30083. *From: President, GEM Communications.*

Jerry Nelson, regional sales manager, Gill Management Services, Tower at the Crossing, Suite 656, 8900 Keystone Crossing, Indianapolis, IN 46240. *From: Regional sales manager, CableData.*

Hella Asch, director, public relations, The Disney Channel, 4111 West Alameda Avenue, Burbank, CA 91505. *From: Public relations consultant with corporate and entertainment clients.*

Janelle Slipp, western regional affiliate representative, CBN Cable Network, 1307 West Sixth Street, Suite 206, Corona, CA 91720. *From: Assistant administrator, West Coast Office, CBN Cable Network.*

Katherine Yager, sales representative, CBN Cable Network, 522 Fifth Avenue, New York, NY 10036. *From: Assistant director of local broadcast sales, Benton & Bowles.*

Doug Herzog, news director, Music News, MTV: Music Television, 75 Rockefeller Plaza, New York, NY 10019. *From: Music segment producer, "Entertainment Tonight."*



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Wall Street Report

Tribune's broadcasting and entertainment revenue up 22% so far this year

Projections indicate '84 EPS to surpass '81's record

Broadcast moves include movie web, daytime project

For the 11th period (four or five weeks) ended November 18, 1984, the Tribune Co.'s broadcasting and entertainment revenue was up 22.0 per cent over the comparable period of 1983 to \$251,100,000 from \$205,880,000. By far the biggest portion of that was accounted for by the company's television operations—\$173,303,000, a 16.5 per cent jump over the previous year's \$148,776,000. Radio revenues were up 21.6 per cent to \$34,376,000.

For the first three quarters ended October 25, 1984, Tribune's net income rose 90 per cent to \$67,075,000 from \$35,236,000 on an operating revenue gain of 13 per cent to \$1,292,999 from \$1,147,983. Net income per share was up 68 per cent to \$1.66 from 99¢.

Broadcasting and entertainment for the three quarters rose 23 per cent to \$205,880,000.

For the third quarter alone, net income was up 123 per cent to \$27,938,000 on a revenue rise of 11 per cent to \$432,277,000. Net income per share increased by 97 per cent to 69¢.

Projections by Tribune Co. executives for the full year, given at the recent Paine-Webber Forum for investment analysts indicated that earnings per share will probably surpass the record \$2.45 per share turned in by the company in 1981 (when it was still privately-held).

However, fourth quarter earnings are expected to be relatively flat compared to the comparable period of 1983, which was described as "very strong."

Reasons given for the "flat" '84 fourth quarter were: softness in television revenues, small year-over-year gains in newspaper advertising and an estimated \$5 million pre-tax charge for buyouts of about 50 printers at the New York *Daily News*.

Tribune Co.

*Consolidated operating results
(In thousands, except net income per share)*

	Third quarter		Three quarters	
	1984	1983	1984	1983
Operating revenues				
Newspaper publishing	\$297,618	\$266,748	\$ 914,706	\$ 818,070
Broadcasting and entertainment	77,865	61,472	205,880	166,863
Cable television	10,258	7,977	28,730	22,889
TOTAL	\$432,277	\$389,955	\$1,292,999	\$1,147,983
Operating profit				
Newspaper publishing	\$ 24,944	\$ 22,355	\$ 95,396	\$ 82,111
Broadcasting and entertainment	14,444	12,653	31,417	29,781
Cable television	(1,389)	(1,083)	(3,019)	(2,198)
TOTAL	38,673	29,864	121,459	82,559
Net income	\$ 27,938	\$ 12,546	\$ 67,075	\$ 35,236
Net income per share	\$.69	\$.35	\$ 1.66	\$.99

The company has announced several developments affecting its broadcasting division in recent months. Among them:

- Formation of a primetime movie network with Viacom Enterprises. Called TV Net, it will provide local TV stations with a monthly theatrical feature not previously aired on network television.
- Participation in a joint venture with LBS Communications to develop a daytime programming concept for independent television stations that is called *Inday*.
- Recruiting of CBS news anchorman Morton Dean to co-anchor Tribune's Independent Network News beginning this month.
- Signing earlier this year of an agreement between its New York TV station WPIX and the New York Yankees to televise at 100 games in 1985 and 1986.

Syndication (from page 180)

was in the late night period, which 32.2 per cent of indie PDs and 16.9 per cent of affiliate PDs said was hard to fill.

There were, in addition, some dramatic differences among affiliates in the three revenue brackets. In late night, for example, the ratio of PDs finding it hard to fill broke down as follows: under \$5 million bracket, 14.5 per cent; \$5–10 million, 7.8 per cent, and over \$10 million, 28.6 per cent.

Opinions on access

There were less marked but still noticeable differences among the three affiliate revenue groups in regard to access. Among the \$5–10 million category, 31.3 per cent said access was among the hardest dayparts to find syndicated programming for, while the figure for the under-\$5 million bracket was only 16.1 per cent. This is probably a reflection of the fact that the Prime Time Access Rule does not apply in markets smaller than the top 50. As for the bigger stations, they fell in between the other two brackets.

One thing that most stations are certainly concerned about is program costs. The question is whether anything can be done about it. The questionnaire laid out a simple choice for respondents via the question: "How do you feel about rising syndicated program costs?" and then providing only two answers to check off: "(There's) nothing you can do about it." and "A better effort can be made to control (costs)."

By a large margin, stations showed they were confident that something can be done. No less than 88.4 per cent of the respondents checked off the second answer. That level was pretty evenly distributed across the affiliate revenue groups and there was practically no difference in the ratio of affiliates overall and indies (88.5 and 88.1 per cent).

Local production

One of the questions about TV station program directors that has arisen over the years is how the changing environment of TV has affected the PD's job. One theory is that the PD has gotten more involved in local production and studio responsibilities (except for news) but that the responsibility for making decisions about syndicated programming has tended to center more on executives with bottom-line responsibilities—namely, the general manager and, secondarily, the general sales manager of the station.

In trying to nail down some facts about this issue, the survey asked for open-ended answers to the question: "In

what major way has your job as program director changed in recent years?"

Because the answers were open-ended, they tended to be somewhat diffuse, but some patterns emerged. The dominant theme was that the rising competition among stations, the rising prices of programming was pressuring the PD to become more aggressive and more knowledgeable. The business was more complex; there were symptoms of "information overload," there was more (too much, sometimes) emphasis on sales, on the bottom line.

But it was clear that the job was more challenging.

About one out of nine PDs specifically mentioned having more responsibilities,

A dominant theme surfacing among program directors is that the rising competition among stations, coupled with the rising prices of programming, is pressuring the PD to become more aggressive and more knowledgeable. The business is more complex; there are symptoms of 'information overload;' and there is more emphasis on sales, on the bottom line.

but it was not always clear what these responsibilities entailed. Still, less than 3 per cent mentioned less responsibility, less freedom and less involvement. About 18 per cent of all respondents cited the rising competition/complexity/bottom line orientation, but the ratio for indies was 30 per cent.

About one out of 10 affiliate PDs mentioned getting more involved in local production, while not one independent mentioned that. This doesn't necessarily mean that independent station PDs aren't involved or even more involved in local production.

It could mean that the indie PDs don't consider the changes in that area anything major.

There was little mention of technology having any impact on the PD's job. But almost 10 per cent of the respondents cited "research" as having a major effect

and while the term was seldom defined, in the context of the comments, the PDs appeared to be talking about audience measurement.

About one out of eight respondents noted their increasing load of administrative/paperwork responsibilities. Part of this seemed to be related to contracts, which were becoming more complex.

About 5 per cent of the PDs pointed to computers as having a major impact on their jobs and another 3.4 per cent cited barter as an important factor.

Convention comments

The survey question on the NATPE convention asked: "What changes would you like to see in the NATPE convention (aside from the date)?" This, too, was an open-ended question.

The first point to be noted is that a little less than half answered the question, which is unusual, but certainly indicates that a large percentage of program directors don't have any strong gripes about the convention.

Of those who answered, 26.5 per cent would like to see changes in location, 42.5 per cent cited changes they'd like to see in the conference program and the remaining 31.0 per cent talked about facilities, layout, costs and atmosphere.

There was a large variety of responses overall, but among those who commented on the convention format, a big majority of PDs from medium and large affiliates (\$5–10 million and \$10 million-plus in annual revenue) asked that all syndicators be required to exhibit on the convention floor. In short, they didn't like the idea of having to trek over to the Fairmont Hotel.

Among PDs at small affiliates, almost a third of those responding would like to see a more central location for the convention. Apparently, flying to San Francisco is a financial hardship for smaller affiliates in the East. There was a scattering of votes for shifting locations on a regular basis, but only a few votes for keeping the convention in one city permanently.

While only a small number of PDs cited technology as having a major effect on their jobs, they have definite ideas about equipment (which doesn't mean they were unanimous). They were asked in the questionnaire: "From your point of view, what is the most important improvement in broadcast or studio equipment made in recent years?" The answers broke down as follows: 27.1 per cent cited digital effects, 23.4 per cent mentioned the portability of ENG equipment, 18.8 per cent picked satellites, 11.2 per cent chose one-inch tape and 4.7 per cent thought computers were the most important improvement. □



Hey, Vern! It's My Family Album ...a gen-u-ine one hour TV Special

It had to happen.

In 85 markets nationwide, TV audiences have loved the madcap humor of the "Ernest 'n Vern" commercials.

Children and adults—nationwide—have adopted Ernest's unique style of speech, sprinkling "KnoWhutI mean?" throughout otherwise ordinary conversations. And they've turned out by the thousands to see Ernest in person and get his autograph.

Thousands more have written fan letters to Jim Varney, the actor who plays Ernest. And more than 2,000 have already joined the Nationwide Ernest Fan Club!

The evidence is in!

America wants to see more of Ernest P. Worrell...more of his neighbor, Vern...more than those popular 30-second commercials allow!

The result: "HEY, VERN! IT'S MY FAMILY ALBUM," a one-hour television special...available NOW for two runs on a cash basis.

In the special Jim Varney expands his characterization of Ernest as well as playing several other zany relations. The plot begins as Ernest finds the Worrell Family Album in his attic. As usual, he shares his discovery with Vern and, as they turn the pages of the album, the characters in the snapshots come to life.

There's Davy Worrell, an Indian fighter and somewhat schizophrenic pioneer. Another intriguing ancestor is Retch Worrell, a swashbuckling, poker-playing womanizer of the Civil War era. And one of Ernest's historically significant relatives is World War I fighter pilot "Ace" Worrell, the man who flew the mission against King Kong!

Other entertaining segments feature Ernest's uncle, the meanest man in the whole world, his father, grandfather and even Lil' Ernie, Ernest as a child.

"HEY VERN! IT'S MY FAMILY ALBUM" was produced by the same team who created the 800-plus Ernest commercials over the last three years.

At NATPE drop by the **Ernest 'n Vern** exhibit at **725 Pine Street** and a couple of Ernest's best buddies will give you your very own personal preview. Or give us a call any time!

Beverie Brewer 615/255-6694
Carmon Moon 502/634-3367

TV stations (from page 179)

conference. It will obviously give us a consensus on program types in demand, although I recall a NATPE questionnaire in 1980 which showed the sellers making programs no buyers wanted and the buyers asking for shows no sellers were making.

Co-production projects

While the agenda sessions focus on tools of the trade and topics of strong interest, and while the marketplace hums in the exhibit hall, there are undercurrents which affect both. Co-production and co-financing have become a big corridor topic. Can two or three or five-station groups develop a proper consortium? Do they always need one partner who is a distributor? That's a subject on everyone's agenda, even in years when it's not on the formal conference agenda. Will the FCC take a new position on financial interest or persuade Congress to bless its new version of 12-12-12? With most of the principals present, the conference frequently provides clarification on such issues and often influences governmental deliberations.

NATPE was not created to be a lobby, though once in a while we take public positions, as we did in 1982-83 for retention of the Prime Time Access Rule. NATPE maintains an influential but low-keyed presence in Washington, communicating with the Federal Communications Commission and legislators when industry conditions so warrant. NATPE's size and influence attract proponents of many causes to seek our help. It's flattering but usually outside the parameters we have always set.

We do endorse good causes, from support of the All-Industry Music License Committee in its fight against ASCAP and BMI license fees to Group W's campaign against Alzheimer's disease.

As a not-for-profit association, NATPE puts all available dollars into service for its members. We feel a part of that service is to support, through small grants, fledgling industry meetings like the New York World Television Festival and the Banff Festival. We would have welcomed such support in the days when NATPE was struggling for existence.

The next horizon? The 1985 NATPE Conference theme suggests that, as television programmers, we look for a programming horizon over the rainbow, second star to the right and straight on to morning. As the elected representatives of your industry organization, the NATPE board of directors is pledged to extend our own horizon, to continually develop NATPE International and to always seek a new path. □

Buying (from page 172)

strong advocate of new syndicated kid product, he adds that he believes it would be a mistake to ignore the oldies totally. He notes that if placed strategically in daytime, the evergreens have a lot of value when placed with the first-run new kid strip programs. WTTG carries *Tom & Jerry* at 3 p.m. followed by *Inspector Gadget*, *Fat Albert and the Cosby Kids* and *He-Man*, in its two-hour kid block in the afternoon.

Seltel's Meisel adds that a station has to be careful about scheduling new kid product. "If you upset the appiecart, you may be changing the composition of the

station, so you are better off just changing some of the lineup." Also, he points out, "some of the new kid syndicated product is geared to older kids, which has to be recognized and dealt with differently."

Major first-run projects

Meanwhile, two major first-run projects that will be carefully watched by the industry will be Paramount Television Domestic Distribution's *America*, which is being produced in association with Post-Newsweek Stations Inc., and *Inday*, a co-venture of LBS Communications and Tribune Broadcasting. Both

Syndicated programs, 1985-6

Proposed first-run half-hour strips: winter-spring, 1985

Program	Distributor	Episodes orig/ rpt	Terms
Animal Express	20th Century Fox	130/130	Cash
Love Songs	On The Air	140/35	Cash+
Play the Numbers	Orbis	100/30	Cash
Sale of the Century	Colbert/Genesis	195/65	Cash

Proposed first-run half-hour strips: fall 1985

Program	Distributor	Episodes orig/ rpt	Terms
Break the Bank	Blair	195/65	Cash
Catch Phrase	Telepictures	195/65	Cash++
Comedy Tonight	Orbis Communications	TBA	TBA
Headline Chasers	King World	195/65	Cash++
Jury! Jury!	Orbis Communications	100/60	Cash
Million \$ Body Challenge	Centerpoint	195/65	Barter
New Newlywed Game	Bel-Air	175/85	Cash++
New \$100,000 Pyramid	20th Century Fox	200/60	Cash+
Press Your Luck	Golden West	90/40	Cash
Price is Right	The Program Source	170/90	Cash++

Each "+" indicates one :30 spot retained for national sale.

Proposed first-run weekly: winter/spring, 1985

Program	Distributor	Episodes orig/ rep	Terms
Graffiti Rock	Orbis	9/8	Barter
Hollywood Close-up	Colbert	37/0	Cash
Julius Erving's Sport Focus	New Focus	17/17	Barter
Let's Go To The Movies	On The Air	26/Unlimt	Barter
Out of Our Minds	Tribune	TBA	TBA
Rock Review	World Events	52/0	Barter
Rocker	Tribune	TBA	TBA
Seeing Stars	Orbis	26/0	Barter
Start of Something Big	TPE	26/26	Barter
THT	Silverbach-Lazarus	52/0	Cash/Barter
War of the Stars	Program Mktg Servs.	12/2	Barter

Source: Katz Programming

(continued on page 362)

YOUNG DUKE



15 OF JOHN WAYNE'S 1ST WESTERNS

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strips represent a heavy investment on the part of the producers, and both have been given a green light for a September, 1985, start.

America, a one-hour early-fringe first-run talk/information/entertainment series designed as a news lead-in on affiliates, will cost \$20 million the first year, and it has recently wrapped up some significant powerhouse clearances. These include four of the five CBS-owned stations, WCBS-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago and KMOX-TV St. Louis, and the ABC-owned outlet in San Francisco, KGO-TV, as well as two Cox Broadcasting properties, and stations owned by Storer and Scripps Howard. Previously announced buyers were by Belo Broadcasting, H&C Corp., and Cowles Com-



Some first-run music series are available this winter or after. Among them: clockwise from top l.: Tribune Entertainment's "Rocker,"; and two *On the Air* entries, "Lovesongs," daily series with guests such as Diana Ross and Barry Manilow, and "Liberace and Friends."

'America,' one-hour early-fringe, first-run talk/information series from Paramount has recently wrapped up some significant powerhouse clearances. These include four of the five CBS-owned stations—WCBS-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago and KMOX-TV St. Louis.

munications. The total number of affiliates committed to airing *America*, which will be satellite-delivered, was 35, at presstime.

Reps' initial reaction to *America* is mixed to positive. Those with mixed feelings point out that recent similar attempts, most notably *Breakaway*, have failed, but they note, too, that *Breakaway* lost most of its potential when it couldn't get a large number of affiliates, and wound up with a large indie lineup, and being aired in the daytime, for the most part.

One of the reps, who prefers to speak without attribution, says that while the pilot of *America* was basically done well, he questions whether the shows can be put together logistically on a daily basis. Also, it is his feeling that McLean Stevenson, one of the show's stars, did not come across forceably. But Katz's von Soosten says that if any company can

Syndicated programs, 1985-6 (continued)

Proposed first-run weekly: fall, 1985

Program	Distributor	Episodes orig/rep	Terms
Bobby Vinton	Worldvision	13/13	Barter
Dempsey & Makepeace	Tribune	15/3	Cash
FTV	MCA-TV	36/16	Barter
It's A Living	Golden West	26/26	Barter
Music of Your Life	Group W	24/24	Barter
Oh, Madeline	Metromedia	35/TBA	TBA
Return to Eden	Worldvision	22/22	Cash++
Small Wonder	Metromedia	24/24	Cash++
Star Games	Viacom	26/26	Barter
What's Happening	Columbia	26/26	Barter

Proposed children's programs: fall, 1985

Program	Distributor	Episodes orig/rep	Terms
Flash Gordon	King Features	24/Neg	Cash
Funtastic W1/Hanna Barbera	Worldvision	18/6	Barter
G.I. Joe	Claster	65/195	Barter
Jason & Wheeled Warriors	SFM	65/520	Barter
Jetsons	Worldvision	65/195	Barter
M.A.S.H.	LBS	65/455	Cash++
She-Ra: Princess of Power	Group W	65/455	Barter
Terrahawks	Primetime Ent.	39/0	Cash++
Thundercats	Telepictures	65/715	Barter
Transformers	Claster	65/390	Cash++

Source: Katz Programming
(continued on page 364)

When America's not rockin', they're sockin'!

There's a reason young people love to rock with music videos. It's the theater—the costumes, the fantasy, the images. That theater is the same reason pro wrestling had the 2nd largest increase in audience last year of all sports, after pro football. Young people understand and look forward to the non-stop action, never-ending drama, the breaks, the falls of the most gripping sports entertainment on television. And these are real, everyday people—25 million of them—who regularly view pro wrestling.

In fact, 35% of all young people in America, 18-34, are proud to call themselves pro wrestling fans. And they're a dual audience—60% men, 40% women—more like the Olympics than any other sport. And the place these fans go to watch their heroes conquer the villains is the World Wrestling Federation Network. The WWF delivers over 7.5 million households and attracts a weekly audience of over 10 million fans whose loyalty equals, or betters, that in any other sport. That loyalty, and wrestling's booming popularity, have been covered in some of America's most prestigious publications—USA Today, the New York Times, Sports Illustrated, and Parade. (In New York alone, all three networks' flagship stations regularly include wrestling as part of their sports highlights.) Do you want to be part of the most incredible television phenomenon to grip young people since music videos? Then climb into our ring and start sockin'—on the World Wrestling Federation Network.

Call: Frank Tomeo,
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WORLD WRESTLING FEDERATION

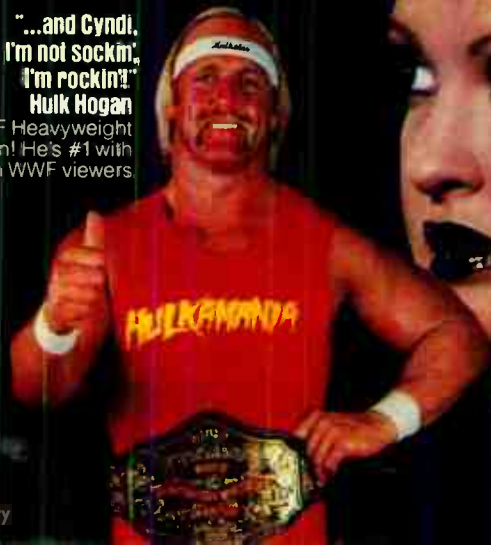


"When I'm not rockin',
I'm sockin'!"
Cyndi Lauper

Rock superstar
and manager of the new
WWF women's champion,
Wendi Richter.

"...and Cyndi,
when I'm not sockin',
I'm rockin'!"
Hulk Hogan

The WWF Heavyweight
Champion! He's #1 with
10 million WWF viewers



Syndicated programs, 1985-6 (continued)

Proposed children's programs: fall, 1986

Program	Distributor	Episodes orig/rep	Terms
Defenders of the Earth	King Features	65/195	Barter

Proposed talk/magazine: fall, 1985

Program	Distributor	Episodes orig/rep	Terms
America	Paramount	260/0	Cash+++++
Dick Clark's Good Times 85	Program Source	230/30	Cash++
Good Company	Hubbard Entertainment	260/0	Cash
Good Housekeeping	King Features	65/65	Barter
Growing Young	Silverbach/Lazarus/PSS	90/40	Barter
Inday	LBS	260/0	Barter
Kelly & Company	ABC O&O	TBA	TBA
Willard's World	Group W	195/65	Cash+

Future off-network half hours

Year	Program	Distributor	Episodes	Runs	Years
1985	Bosom Buddies	Paramount	37	6-10	Negt.
	Carson's Comedy Classics	Columbia	130	6	6
	Gimme A Break	MCA TV	85	6	4.5
	Private Benjamin	Warner Brothers	39	6	6

Each "+" indicates one :30 spot retained for national sale. Source: Katz Programming

(continued on page 370)

make *America* succeed it's Paramount, in terms of its marketing and the money the company can put into the program. "Also, it's a clean, well-produced and good-looking show.

However, he adds, "I don't know whether a talk/information show, positioned as a lead-in to local news will do well against sitcoms on indies, or against game shows and soaps on affiliates. The question is will *America* be strong enough to be Number 1 in the marketplace or would an affiliate be better off with off-network action hours or other types of programs? In either case, an affiliate is taking a big risk with *America* because it's a lead-in to the local news, which is the biggest gross in the day in the local area. If it doesn't work, it may

Reps are viewing 'Inday' with mixed feelings because stations are giving up inventory and may have to raise their rate in the time period to adjust to the loss. However, most reps point out that 'Inday' represents a large opportunity for indies in that it offers them new and first-run programming.



An additional game-show strip being offered at NATPE is "The Best of the Dating Game," from Bel Air Sales, a division of Barris Industries. "Game" contains a package of 175 originals and 85 repeats.

hurt the news. Of course, if you are the third affiliate in the marketplace in news, you can only go up."

Another question regarding *America* is whether it will be worth the inventory a station will give to Paramount, points out another rep.

Under its agreement with licensees, Paramount retains four 30s for national sale in each hour, while the station also pays cash for the 260 episodes in the initial year.

As for *Inday*, LBS Communications has at last locked up the final two programs in the two-hour programming block geared to indies, after mulling several choices. These two choices are *All About Us* and *The Great Life*. *Us* is hosted by Ron Hendren and is called an electronic counterpart of *US* magazine, while *Life* is hosted by Ed Begley Jr. The other two half hours in the block, which will cost \$25 million the first year, *Inday*



Sylvester Stallone and Dolly Parton join "Seeing Stars" host Jim Finnerty. "Stars" is a weekly half-hour first-run program and is one of many offered via barter. The series, which is distributed by Orbis Communications, is produced by Richard Edgar productions for FCB/Telecom, with a projected April start.

News and What's Hot, What's Not, were set some time ago. At presstime the block had a station clearance of 70 per cent of the U.S. television homes; and more than 50 per cent of the national advertising has been sold for the noon to 2 p.m. barter show. While the block will contain 52 weeks of original programming, the non-news programs are being bought by LBS on a 13-week or 26-week cycle, and if one of the shows is not working after 13 weeks it will be dumped and replaced, similar to what the networks do.

Reps also are viewing *Inday* with mixed feelings, especially because stations are giving up inventory, and they may have to raise their rate in the time period to adjust to the loss.

However, most reps point out that *Inday* represents a large opportunity for indies in that it offers them new and first-run programming as a means of getting away from running the traditional daytime sitcom fare of the 1960s. Also, notes Katz's von Soosten, *Inday* offers independents a block in a daypart where they can make inroads. "This could be an expansion into the daytime base, after they have already achieved good results in early fringe and access, and even when late-night has been pretty good for them."

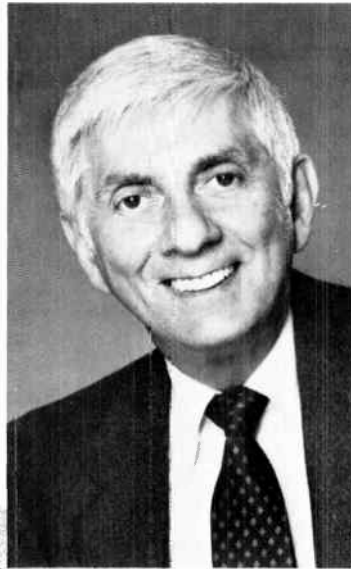
Talk/magazine projects

There are at least seven additional first-run talk/magazine projects looking for a fall, 1985, berth, mostly in the daytime, being introduced at the NATPE convention this year. These include *Debbie's Place*, All American Television Centerpoint's *Jackie Sorensen's Lifestyle*; an ABC-owned show, *Kelly & Co.* (looking for a syndicator) and one from another broadcast group, Hubbard, via Hubbard Entertainment. The Hubbard show, *Good Company*, is a product of KMSP-TV, Hubbard station in Minneapolis-St. Paul and is racking up strong numbers in its 3-4 p.m. time slot. In the Arbitron's October syndicated ratings, it got a 7 rating and 33 share, on average, knocking off compe-

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On LOVEBOAT Tonight!

Our Love Boat cruise was a sell-out"



Aaron Spelling

In the intensely competitive world of prime-time television no producer can rely just on the quality of his show and the promotional efforts of a network to attract viewers. That's why I've been using TV Log since 1973, the "Rookies" rookie season. I've continued using TV Log ever since because I'm convinced that TV Log offers an important edge in influencing viewer choices. I'm not saying that "Starky and Hutch", "Charlie's Angels", "Love Boat", "Fantasy Island", "Dynasty", "Matt Houston" and "Hotel" have all been hits because of TV Log. A hit series is made up of a lot of things: concept, story, actors and more. What I do know is that with a newspaper circulation of 73 million, TV Log creates tremendous viewer awareness. The kind of awareness that helps a hit happen.



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tion such as *The Newlywed Game* and *Jeopardy!* on one station and *Rituals*, *He-Man* and *Masters of the Universe* on others.

Also, there are three barter talk shows, King Features' *Good Housekeeping*; *Growing Young*, a joint venture headed by the Silberbach-Lazarus Group, with Program Syndication Services clearing the stations and Howard Mendelson Enterprises handling national sales (host of the half-hour strip is Virginia Graham); and *The Million Dollar Body Challenge*, from Centerpoint. Two shows are cash-plus-barter: Program Source's *Dick Clark's Good Times '85*, and *Willard's World*, Group W Productions half-hour strip featuring Willard Scott.

Network reruns

Meanwhile, the network rerun picture still looks thin—to say the least—down the road. In the half-hour strip vein, full-season offerings for next fall are MCA TV's *Gimme A Break*; and *Carson's Comedy Classics*, from Columbia Pictures Television. For 1986: *Facts of Life*, from Embassy, and Television Program Enterprises, *Smurfs*; in 1987: *Cheers* and *Family Ties*, both from Paramount. The off-network hour story is not much better. Next fall, there's only *Knots Landing*, from Lorimar Television, Metromedia's *Dynasty*; and MCA TV's *Five-Star Mystery* a group of 87 one-hour shows.

There are only two off-network hours for 1986: 20th Century Fox's *Fall Guy* and MCA TV's *Magnum P.I.*, while for 1987, there are *Hill Street Blues*, from Jim Victory Television, *Simon & Simon*,

from MCA TV, and Columbia's *T. J. Hooker*.

However, despite the diminishing supply, there are a number of new funnels opening which represent new programming opportunities in both the first-run and off-network areas.

Rebirth of canceled shows

One significant development, and one which is gaining momentum as another answer to the off-network programming shortage, is the resurrection of network-cancelled primetime shows by producers. Katz's von Soosten calls the producing of weekly new episodes from short-lived network programs for syndication one of the major trends in the industry in the last half of this decade—"unless, of course, all the shows are a disaster, which is not likely to happen."

The producing of new episodes for syndication, it's recalled, began with D. L. Taffner's *Too Close for Comfort* and then *Fame*, from MGM/UA Television, a few years back, and is beginning to snowball primarily because of the success of both and as an answer to skyrocketing prices of regular off-network series. Three new revived network programs containing new episodes are being introduced at this year's NATPE: Syndivision's *It's a Living*, being distributed by Golden West Television; *What's Happening Again*, from Columbia Pictures Television, in partnership with LBS Communications; and probably, *Oh, Madeline*, which will have 35 original episodes, plus new ones, from Metromedia Producers Corp. *Madeline* is still a questionmark "go" at this point, but in-

dications are that it will get new segments for the fall, 1985.

Comfort has had such wide success as a weekly show that the past fall it accumulated enough episodes for it to go daily and, according to initial returns is paying off in good ratings as a strip as well. Nielsen's October ratings show it posted an increase of 33 per cent at WANX-TV Atlanta, over the October, 1983 fare, in the 6:30 p.m. slot, while in Seattle-Tacoma KVOS-TV, the increase registered was 25 per cent.

Bill Castleman, program director at KRLD-TV, Fort Worth-Dallas, notes that he put on *Comfort* as a strip last fall, but because the station was Spanish-speaking the year before, there is no precise way to measure *Comfort's* performance against previous fare. However, he says that *Comfort* achieved a 2 rating and a 4 share, in the Nielsen and Arbitron November reports, which he considers is respectable, against *Little House on the Prairie's* 2/4 on another indie. "From my perspective, *Comfort* is doing well," says Castleman. *Comfort* airs from 5-5:30 p.m. and is sandwiched between *Top 40 Videos* and *Benson*.

Fame, cancelled by NBC after two seasons, is also doing well, as indicated by the fact that it's in its second year as a first-run weekly show, clearing more than 80 per cent of the country. Of course, MGM/UA will be looking for the show to garner enough episodes for it to run as a strip, thereby bringing in extra revenue to MGM/UA at that time. LBS handles the sales.

The case of *What's Happening* is different from the other proposed revivals in that the sitcom is already in syndication as a strip, doing well in shares on

Centerpoint Productions is pitching stations to get into the fitness swing with its first-run strip, "Jacki Sorenson's Lifestyle," near I., while on the far I., Hubbard Entertainment is looking for national syndication with the KSTP-TV Minneapolis-St. Paul produced strip, "Good Company."



KHJ-TV Los Angeles, and bettering its previous November fare on WTAF-TV Philadelphia and WDCA-TV Washington, according to the Nielsen report. Plans call for Columbia to produce 44 new shows, at a cost said to be around \$275,000 per title, giving the program a total of 109 episodes.

This includes the 65 being syndicated,

Some stations are offsetting the shortage of half-hour sitcoms by holding back some product they purchased for fall, 1984, airplay. Seltel's Farrell Meisel says both 'Benson' and 'Diff'rent Strokes' are two examples of sitcoms being stockpiled by stations.

for stripping for fall, 1987.

The outlay on *Happening*, however, is raising some reps' eyebrows. They consider the investment to be very risky, a total of \$12 million in all. "Remember the cast is five years older, so I'm not sure how its present audience will react to that, nor if it can reach new ones," observes one rep, who prefers anonymity. However, it's understood that Columbia will "contemporarize" the format and that not all of the initial cast will be retained.

It's a Living did so well as part of a Golden West summer package that it was decided to produce new episodes for the show. Richard Gold, vice president and general manager, GWT, calls *Living* "the first series to go from network to off-network syndication to first-run syndication in television history." *Living* originally aired during the 1980/81 season on ABC. In its summer run, *Living* was on KTLA(TV) Los Angeles and outperformed all of the other indie fare and outrated two of the network-owned stations in the access time period, Gold notes, while in Dallas-Ft. Worth on KTVT(TV) *Living* took the time period, according to June/July rating books.

Both *It's a Living* and *What's Happening* are going the barter route on the first-run half hours, with three minutes for national sales and three-and-a-half for the stations in each episode, and a

90-second break at the end of the program for promotion at local spots.

At Golden West's KTLA(TV), Steve Bell, president, notes that when *It's a Living* ran on ABC, it averaged a 28 or 29 share. "In those days, those kind of numbers were not considered as renewable product. But by today's standards, they would be automatically renewable numbers." Also, *What's Happening* did well as a network vehicle in comparison to today's standards, note the reps.

While it's not a network throwaway, *Return to Eden*, the Worldvision min-

iseries, is being spun off as a syndicated first-run weekly series, because the six-hour miniseries did well in ratings on indies in many major cities. On WPIX(TV) New York, it topped all competitive indie programming, doubled the primetime share averages at both KBHK-TV San Francisco and KTXA-TV Dallas-Ft. Worth and did well on KPTV(TV) Portland, KSTU-TV Salt Lake City and KLRT-TV Little Rock, according to Worldvision. The spinoff series will consist of 22 original hours in its initial one-year syndication period.

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Meanwhile, with the impetus provided by such things as network series becoming syndication revivals and spinoffs, programming differences on indies and affiliates are becoming fuzzy.

Several co-ventures

And adding to the blend of making it become increasingly difficult to tell an indie station apart from the affiliate in the market, are the number of co-ventures involving stations and syndicators going into NATPE. Not only are there the programs mentioned previously which have station and/or syndication partnerships, such as *America*, *Inday* and *Good Company*, but there is still another first-run co-venture *Small Wonder*, looking for a 1985 berth. The sitcom, which is about a computer expert who constructs a robot which looks like his daughter, has the financial blessing of a consortium of five station groups, The New Program Group, headed by Metromedia, in addition to Storer, Taft, Gannett and Hearst stations.

The five groups own 32 outlets, representing 45 per cent of the country. Offered via cash/barter, *Wonder* is being distributed by Metromedia Producers Corp. Down the road, NPG is looking for the weekly show to become a strip. Other shows by the consortium are expected down the line.

Operation Prime Time, the original ad-hoc network station consortium, will be rolling out *Key to Rebecca* for May, and *Jenny's War* in November. And Tribune Entertainment, subsidiary of Tribune Broadcasting, is pitching *Dempsey & Makepeace*, one hour series, for a fall start.

Besides buying short term reruns, some stations are also offsetting the shortage of half-hour sitcoms by holding back from "triggering" some product they purchased for fall, 1984, airplay. Meisel at Seltel says that both *Benson* and *Diff'rent Strokes* are two examples of sitcoms being stockpiled by stations. He says that markets withholding the shows include New York and Los Angeles. Meisel continues that independents will have to position programs over a longer period of life, "resting shows in the summer and not triggering programs when they become available."

McCarthy at HRP confirms that there are cases where indies are delaying airing half-hour rerun product. But he adds that another reason for the stockpiling is that several of the established off-network half hours such as *Three's Company*, *One Day at A Time* and *M*A*S*H* continue to do well, so there is very little need for changes.

Another fast-developing trend opening up the syndication supply line is that syndicators are beginning to sell sitcoms

which have gone off the networks after only a short number of aired episodes. This development is especially important to indies, as a means of shoring up the drying supply of off-network sitcoms. Its value to syndicators, of course, is that they can get some additional revenue from product which was lying on the shelf, although prices on these short-run off-network shows are ranging somewhere around 50 per cent of the present going rate of future major off-network sitcoms such as *Cheers*, *Family Ties*, *Facts of Life* and *Gimme A Break*.

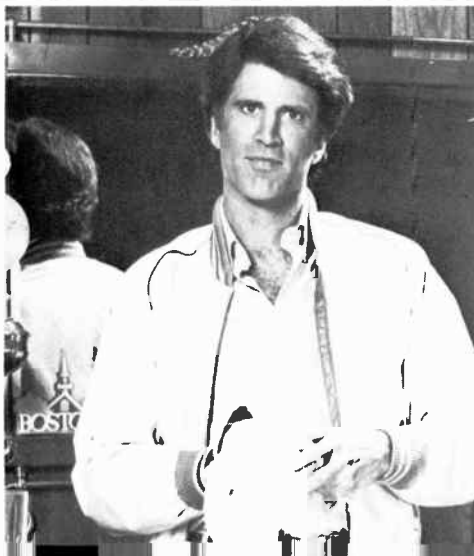
Short-run series

Oldie material with short runs has been used generally for daytime play, but the newer group, including *Private Benjamin*, from Warner Bros., and, more recently, Paramount Television's *Bosom Buddies*, is being planned for early fringe or access on indies, for airing as a strip. KTLA(TV), for example, is going with both shows, as of January, when both became available, on a back-to-back basis.

Benjamin contains 39 episodes, and is being offered for six runs over six years, while *Buddies'* 37 titles are sold for six to 10 runs, with the years negotiable. In its primetime network run, *Benjamin* averaged an NTI on CBS of 21/32, while *Buddies* did its stint on ABC, racking up



Only a few off-network half-hour sitcoms are becoming available over the next few years. These are, clockwise from bottom r.: "Facts of Life," from Embassy Telecommunications; "Family Ties," and "Cheers," both from Paramount Television; and "Gimme a Break," from MCA TV.



respectable numbers in demos and in the time slot. Committed stations on *Benjamin*, besides KTLA(TV), include WTAF-TV Philadelphia, WXNE-TV Boston and WGN-TV Chicago.

At KTLA(TV) David Simon, program director, notes that the move to purchase both short-run programs was triggered primarily from the early-fringe success the past summer of a Golden West Entertainment package (as mentioned previously) consisting of 27 episodes of *It's A Living*; 19 episodes of *I'm a Big Girl Now*; and 22 stanzas of *It Takes Two*, which were all marketed under the umbrella title of Summer Gold. GWE has added two packages, *On the Rocks*, 23 episodes which had aired on ABC back in September, 1975, and *The Practice*, which was on NBC.

Also, adds Simon, the reason for acquiring *Benjamin* and *Buddies* was due to the shortage of half-hour off-network sitcoms. Whether the two programs will be used as "fillers" or on a continuing basis all year-round, will depend on how

The cash-plus-barter method, says Katz's John von Soosten, is an "insidious trend. It's against the stations' best interests."

each does in ratings, Simon notes. "Because they are short-run, it will be hard to leave them on the entire year, but that's not to say we couldn't." At WXNE-TV, Bill Knight, vice president/general manager, says that *Benjamin* is the kind of show that can run on weekends without difficulty, or which can be put in for a month or two as a strip, and rested afterward.

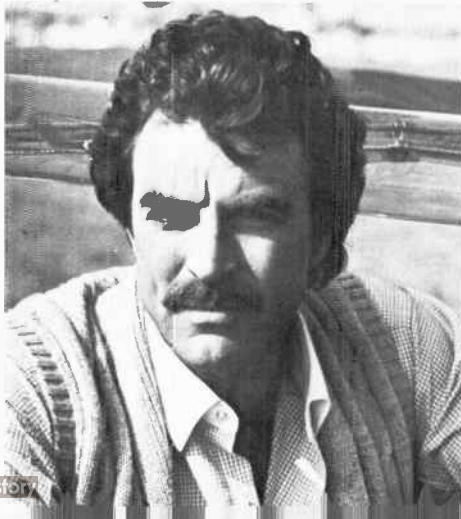
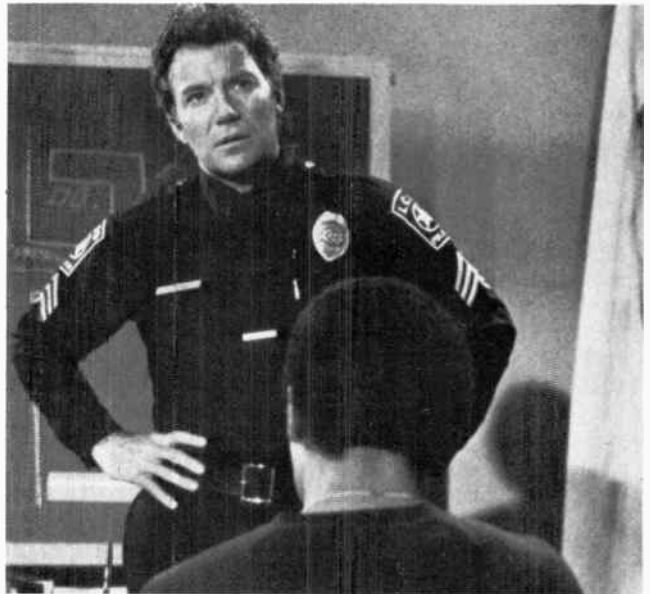
Simon sees the trend for the producers to bring in short-run off-network packages as accelerating and continuing to grow as long as networks pull their primetime shows as quickly as they do at present.

Two other short term off-network programs getting a lot of station attention are MCA TV's *Black Sheep Squadron*, containing 35 episodes, and a group of *Eischeid* and *Hawk*, from LBS Communications; which is being offered for a January 7 start.

Squadron has a cash arrangement for three runs beginning in January, plus one year on an ad-supported basis beginning in September, 1985. Other shows such as *Fame* and *He-Man* have new marketing



The shortage of off-network hour series is continuing, with not much relief in sight. Available as features, from top, "Fall Guy," 20th Century Fox, for 1986; MCA TV's "Simon & Simon," for 1987; also for 1987, Columbia Pictures Television's "T.J. Hooker"; and MCA TV's "Magnum P.I." fall, 1986.



Syndicated programs, 1985-6 (continued)

Year	Program	Distributor	Episodes	Runs	Years
1986	Facts of Life	Embassy	153	6	5
	Smurfs	TPE	130	2	1
1987	Cheers	Paramount	94	7-10	3.3-5
	Family Ties	Paramount	92	6-10	3.3-5

Future off-network hours

Year	Program	Distributor	Episodes	Runs	Years
1985	Black Sheep Squadron	MCA TV	35	4.5	2
	Dynasty	Metromedia	120	6	6
	Eischeid/Hawk	LBS	30	1	1.5
	Flamingo Road	Lorimar	37	2	2
	Knots Landing	Lorimar	128	6	5
	Mystery-Five-Star	MCA TV	87		
1985	Fall Guy	20th Century Fox	111	8	4.5
	Magnum P.I.	MCA TV	129	6	4.5
1987	Hill Street Blues	Victory	145	6	4
	Simon & Simon	MCA TV	125	6	4.5
	T.J. Hooker	Columbia	125	6	5

Source: Katz Programming

twists involving cash after a barter run. Originally offered via barter, *He-Man* will be offered next season as a cash/barter sale, with Group W keeping one minute in each half hour of new episodes for national sale for the first two years and for all-cash the following two. In the case of other first-run efforts, barter has become the rule regarding daytime-gear fare, such as *Inday*, from LBS Communications, which carries a 50-50 split for local and national, with the six minutes divided in each half-hour.

In fact, all nine of the proposed animated programs due for the fall, 1985, carry either barter or cash plus advertiser-supported minutes. Katz's von Soosten calls the cash-plus-barter method an "insidious trend. It's against the stations' best interests."

In addition to *Hawk/Eischeid* being offered for a winter start, there are a number of first-run syndicated shows looking for a winter/spring airing. These include several weekly shows in the rock vein: *Black Rock*, from QC Productions; *Graffiti Rock*, from Orbis; World Events' *Rock Review*; and Tribune's *Rocker*. A strip show in the music genre is especially noteworthy: *Lovesongs*, from On the Air, a half-hour music video program which combines the adult contemporary format of radio with hit radio,

easy listening, soft contemporary and MOR/nostalgia. *Lovesongs* is available beginning January 21. Also, Silverbach/Lazarus has *Tomorrows Hits Today (THT)*.

Another strip available in the spring is *The Animal Express*, from 20th Century Fox, with Joan Embrey as host of the 130 half hours.

Weekly shows

In weekly shows, On the Air also has *Let's Go to the Movies* and *Liberace and Friends*, hosted by Liberace; other weekly fare being introduced at NATPE are *Seeing Stars*, from Orbis; *Hollywood Closeup*, Colbert TV Sales; *Out of Our Minds*, Tribune; *War of the Stars*, Program Marketing Service; *Start of Something Big* and *Exciting People*, Exotic Places, Television Program Enterprises.

For the fall, MCA TV has *FTV*, weekly ad-supported show which will showcase an ensemble of new comedy personalities performing "wacked out" versions of top hits; Group W, *Music of Your Life*; and Worldvision, *Bobby Vinton Show*. Another fall offering is RKO Pictures' *World of Survival*, 221 half hours, which consists of 21 produced last year. The other episodes have had limited syndication exposure. □

Movie

(from page 177)

sion and work well at 10:30 p.m." he feels that they "don't deliver a consistent audience in the primetime slot. "Our Sunday movie menu is pretty straight forward," Cartier says, "action and adventure at 12, science fiction at 2 pm, and family fare at four. There is a genre for each time period."

In a parting shot about barter, Cartier says: "WNOL would like to do barter, but the back end of the arrangement calls for a substantial cash investment. If we're paying higher revenues for subsequent telecasts, are we any better off?"

Footing the bill

John von Soosten, Katz Television vice president, director of programming concedes that the tab "for the new packages are pretty hefty," but that the independents in the 25 major markets know they have to buy the films, particularly in the markets where cable penetration is high.

"It's certainly advantageous to get a movie before cable exposure. The stations in markets where cable penetration is relatively light, at this juncture, enjoy a definite advantage.

"The movie," von Soosten continues, "can't be played out before you air it. The barter films are pretty new and give the stations one or two runs. If they promote it well it can work for them, and give their library a nice fresh face.

"There is, however," a danger, von Soosten says. "The station can become barterholics . . . giving up too much inventory for film product received.

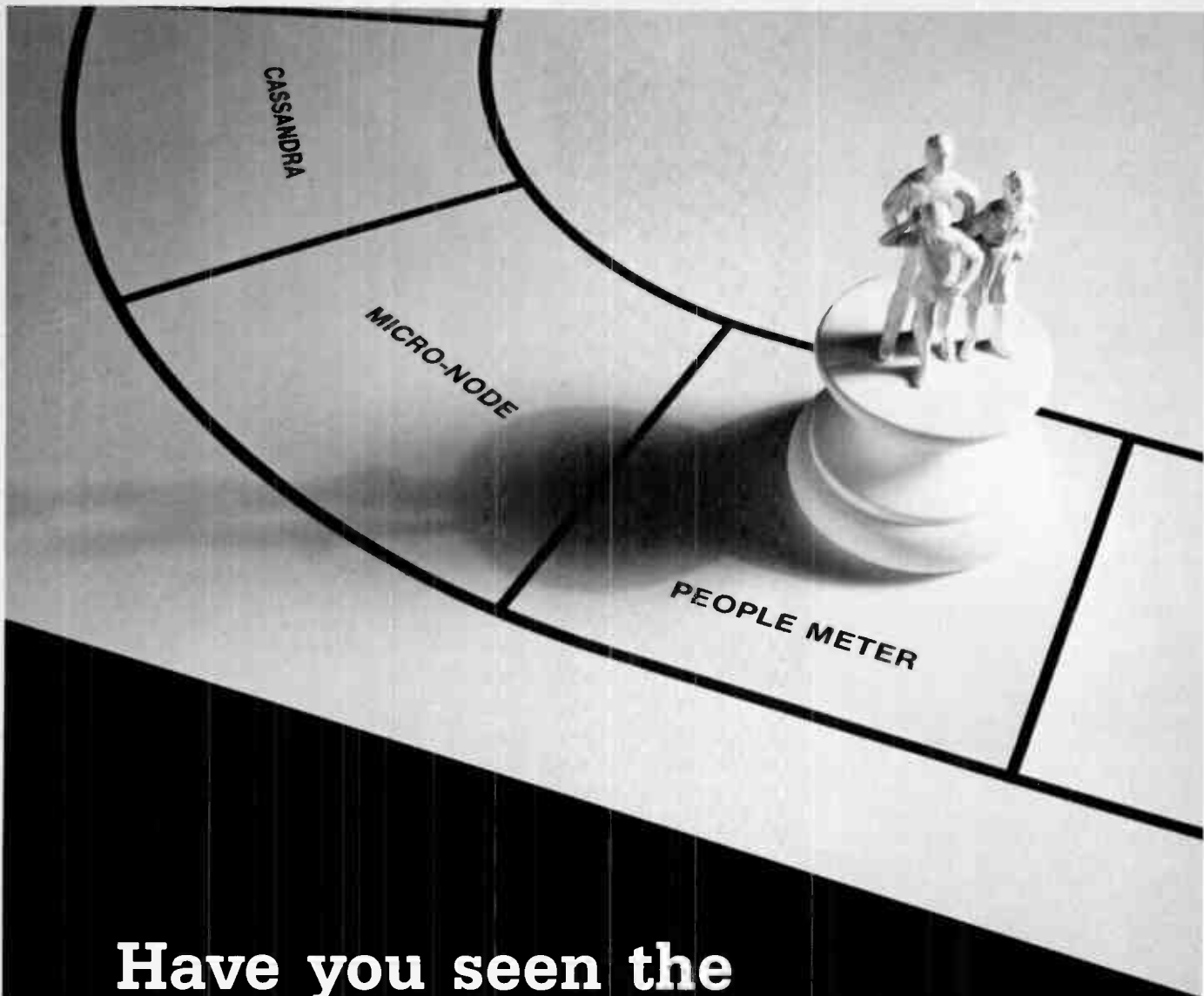
"The back end of these packages," von Soosten continues, "includes play dates that go into 1991. Many of the films could be so dated that they would be irrelevant to the time."

One factor that will help these packages, according to von Soosten, is that "syndicators recognize the value of promotion. They prepare trailers to go with the films. All the station has to do is slug in their call letters."

Charles Swilling, program director at WGN-TV Chicago, says the outlet added to its library of approximately 2,800 films by buying the Warner 25 package for straight cash, and going the barter/cable/cash route with MGM/UA.

"The Warner package has four Clint Eastwoods," Swilling says, "and he does very well for us. *Superman II* and *Altered States* are also in that package.

"The MGM/UA package includes new product that hasn't been on commercial television and that give us an added hook. We do well when we get films that haven't played on the network. We got a 14 rating with *Clash of the Titans*, and we scored an 8 with *Pennies*



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"Though the theatricals generally are more durable for us," Swilling says, "the made fors are improving their performance."

These new packages are just becoming available to us, and we will run them both in fringe and in primetime just as soon as possible," Swilling concludes.

Good for 'two years'

Paramount is not offering any new packages at NAPTE '85, but Reiss says Paramount expects to come out with a new barter package by the end of next year. Commenting on the multi-step movie packages, Reiss expects it to be viable for at least "two more years. It's going to be difficult for (middle) network management to explain to their bosses why they declined to buy a film that was, in turn, bought by an independent station and which beat their affiliates in the ratings.

"By declining to buy these films, insisting the price was too high," Reiss says, "the networks created a new outlet for the syndicator, and for the supplier," Reiss says. "And we're both making the best of it."

Reiss goes on to laud the independent stations. "They know how to take care of a film," not failing to mention that Paramount "very successfully" sold its last two packages to the networks.

"The independents don't show a film a month after it's come off cable. They give it a rest. They promote it better and they program it better. They treat movie product property." Looking at the situation from the inside out, Reiss concludes by saying, "the current situation is a boon to independent stations. The only way that the networks can reverse the situation is by starting to buy again."

WPMT's Serrao, who has tried and succeeded with a variety of movie play formulae says that "the stations must have new product to exhibit. When you don't have any choice, the new films become very valuable.

"As a rule the made fors don't hold up. Naturally, I'm not talking about the exceptions like *Night Stalker* and *Brian's Song*. The *Stalker* stories did have respectable production values.

"But when you are building a film li-

brary you are seeking films that hold up substantially. Films you can show 15 or 20 times, and still deliver a reasonable audience.

"Naturally," Serrao says, "you have got to promote your product. I ran theme weeks in 1960. You have to have enough titles. When you're running an eight o'clock movie every weeknight, you need from 1,800 to 2,000 titles. When the station is banking on the success of that time slot, those movies had better be good.

"The made-fors are not that durable." Serrao continues, "The theatricals have the legs.

"The independents in the major markets are spending a ton for promotion. The syndicators, themselves, are more conscious of promotion, and include promo lead-ins to the product that they offer."

'Desperate' need for film

Barbara Smith, program manager for Serrao's Hollywood, Fla. station, WDZL-TV, which serves the Miami market, says that the independents "need films desperately. There is a shortage of movie product," she adds, dismissing reports of brisk production activity. "The independent stations are rapid consumers."

Smith reports that WDZL features the 20th Century Fox Century 12 package, with *Young Frankenstein*, *Alien* and *High Anxiety*, titles which are expected to draw an audience. "We have done very well with Fox 5, a re-run package including the John Ford classic, *My Darling Clementine*."

"My theme weeks include Star of the Week," Smith says, "and we've gotten pretty good results with that." Other theme promos have worked for Smith. One Must Not Fool with Mother Nature Week, a list of disaster titles, such as *Hurricane* and *Volcano*, among others, and Two Handkerchief Week for Valentine's Day, including *Imitation of Life* and *Love Story*. Smith maintains that there is, despite the large number of titles being offered, a genuine shortage of product.

"It's apparent, particularly in the major markets like ours, Los Angeles and Dallas. The independents need good titles that will draw ratings to be suc-

cessful. Heavy cable penetration and the VCR boom are not helping."

"Marketing with a first-run movie situation definitely favors the indie," says Charles Lore, sales manager, Blair Television. "The barter deals are a bit more favorable to the independent when they revert to a 'rest' window in the middle. It increases the number of times a film can be exposed successfully, and that's good for all parties.

"But the honeymoon, if you want to call it that, as far as the film market is concerned is fast drawing to a close. "By 1990," Lore warns, 50 per cent of the consumers will have VCRs. "When they can rent movies for a buck, both the cable and commercial television market for going to be affected."

Is movie barter here to stay? "Given the increased number of indies, this provision is here to stay. I think it is going to lead to suppliers and syndicators becoming more creative with the devices used to exhibit product."

As far as packages are concerned, Lore likes Orion Premiere ("impressive") and MCA's Universal Pictures Debut ("particularly the Hitchcock films").

Lore doesn't feel that the networks will reject all the film product. "They will still choose the spectacles and the product that has the benefit of heavy national promotion."

Intensive promotion

A syndicator who believes in intensive promotion is Stanley Moger, president of the SFM Entertainment. Moger talks about his SFM Holiday Network package of 11 feature films that are sold through 90 per cent of the country.

The features are: *Imitation General*; *Caine Mutiny*; *From Here to Eternity*; *Glass Bottom Boat*; *Horizontal Lieutenant*; *Jungle Book*; *Mary & Joseph*; *Brigadoon*; *The King's Thief*; *Don't Go Near the Water*; and *My Bodyguard*.

"Syndicators are now creatively packaging products the networks wouldn't buy," Moger believes, "The studios are much more in control of their product, with the multiplicity of options, cables, cassettes. The distributors must provide more promotional material than before to help the stations make an impact.

"I guess the prices are higher," Moger says "and there is no question that video cassettes hurt. They have a negative impact on both cable and television. They hurt the play of the movie, no doubt about it. Advertisers are going to have to figure a way to use the medium."

Robert Morin executive vice president of worldwide syndication of 20th Century Fox says that 20th is pleased by "the



Goldwyn Gold, a package of 21 films produced by the late Samuel Goldwyn, includes "The Best Years of Our Lives," with Teresa Wright, Dana Andrews, Myrna Loy and Fredric March.

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phenomenal success" of Century 12 A package which includes such titles as *Alien*, *Brubaker*, *High Anxiety*, *Silent Movies*, *Six*, *Taps*, *The Verdict* and *Young Frankenstein*. "This was sold in straight cash transaction, but we're preparing a major package for barter next year."

As far as the networks' decision not to participate in the film "auction," Morin says, "I'm glad the networks are not in it. They ran too scared. Once they got a low number they would panic. When the number was good, they would move again. We are not suffering. The prices have gone up considerably, and the independents seem pleased with the performance."

Jim Major, vice president and program director for the Petry Television division, declined to specify any package preference. "It depends on your individual need. The independents, and there's at least one strong station in each of the top 25 markets, needs film product. In markets like Los Angeles there are more than one.

"As far as the bartering of movie product is concerned," Major continues,

Package preference, says Petry's Jim Major, "depends on your individual need. The independents, and there's at least one strong station in each of the top 25 markets, need film product. As far as the bartering of movie product is concerned, that simply is the way that business is being done. The stations have a choice of paying the price or not paying the price, of doing business or not doing business."

"that simply is the way that business is being done. The stations have a choice, of paying the price or not paying the price, of doing business or not doing business.

"Barter is not a way of getting free product. Some stations actually delude themselves into thinking they have struck

a real bargain. But barter ain't free. The stations are paying for it. They are giving inventory. In a way barter programming can be more expensive."

In the made fors vs. the theatricals discussion, Major offers an interesting theory. "I worked at a station in Detroit where our audience was generally considered to be conservative. They preferred the theatrical features. Later I moved to a San Francisco outlet, where the audience was classified as liberal. They liked the made-fors.

"The made fors, although they are not supposed to have any shelf life," Major says, "have some advantages—they are programmable and they are designed for the small screen."

The networks' "departure" from the movie market, however, has left some residual discontent among affiliates, particularly those who get beaten by independents in their own market, through use of the very product that the networks have passed on.

Several affiliates have been led to do something about it. One of these is the powerful ABC TV affiliate in Philadelphia, WPVI-TV. "We only preempted twice," says program director Charles Bradley, "and only under the most extreme circumstances." Bradley did concede, however, that the preemption did work for them, and that the network did "understand" their position.

Network reruns

If there is anything that indicates the defection of the networks from the movie market, it is the fact that 15 of 20 theatrical features that were shown on the networks from Sept. 24 to Dec. 16 of 1984 were repeats, according to NBC tabulation of Nielsen Television Index data. Of the five titles remaining, *Best Little Whorehouse in Texas*, with the strong boxoffice names of Burt Reynolds and Dolly Parton, snared the top spot; *Conan The Barbarian*, finished sixth; *Six Pack*, 10th; *Kramer vs. Kramer*, the Dustin Hoffman-Meryl Streep starrer, which was having its first network showing after a long stay on cable television, finished a disappointing 16th; and *The Great Muppet Caper*, in 19th spot.

The *Kramer vs. Kramer* finish illustrates how an extended cable showing can dampen network performance of a nationally acclaimed film. It reinforces the syndicators who urge the "resting" of a film after heavy cable showings, before releasing it on commercial television.

Though many independent stations talk about a shortage of new product for their movie timeslots, they lament, at the same time, the steady stream of new

package presentations.

What will be the long-range effects of the present maneuverings? The majority of station managers and syndication sales executives believe movie bartering in its many variations is here to stay.

There is also the belief that the networks won't get back into the movie auction unless they are hurt badly on the affiliate level.

If there is anything that indicates the defection of the networks from the movie market, it is the fact that 15 of 20 theatrical features shown on the webs from September 24 to December 16 of 1984 were repeats. Of the five titles remaining, 'Best Little Whorehouse in Texas' with Burt Reynolds and Dolly Parton snared the top spot, ratingswise.

The only factor that could scramble the otherwise rosy picture for the studio distribution outlets and the syndicators is the continuing growth of the videocassette market. Syndicators are expected to watch videocassette growth carefully.

Station managers will monitor performance of the expensive barter packages with even more exactitude. Meanwhile, advertisers and their agencies will seek a way to get themselves into the videocassette picture.

Finally, the miniseries, disparaged for second and third-run ratings drop, continue to court the viewers' services. This year LBS Communications will offer *Peter and Paul* and *Chiefs*. Operation Prime Time, which scored recently in its first showing of a *Woman of Substance* is mounting two more entries slated for sweep showings. *Key To Rebecca* will bow in May; *Jenny's War* will be launched in November.

If the television stations and the syndicators can figure a way to put rerun legs under the made-for television product, it will go a long way towards quieting the cry from independent stations for new product. □

In the Picture



Robert L. Petizon

Marketing and program director at Calet, Hirsch & Spector, recently promoted to executive vice president, surveys recent developments in media research and explains how to make the most of a buying service.

Bob Petizon, director of marketing and programming at Calet, Hirsch & Spector, and recently elected an executive vice president of the agency, looks at the growing number of research tools currently coming off the drawing board, in test, or moving into more markets, such as AGB's people meter, Behavior-Scan, the Arbitron-Burke ScanAmerica system and Nielsen's ERIM, and observes that, "Anything that can take us beyond the age and sex numbers, toward measurement of the actual impact of media exposure on product purchase has to be a plus."

It's an even more important plus, he adds, "for categories outside of the high-turnover, packaged goods products, where it's more difficult to get a real sense of what your advertising is doing for your sales. It will take time to test these new systems, see how well they work for each of the various categories, and see if there's going to be a shakeout among these testing systems themselves. But once the bugs are worked out and the necessary adjustments are made, they should give us some new tools and guidelines to help us with our planning."

Petizon also notes that such systems should prove of value to broadcasters, "if they can provide signposts showing them which program types and formats come closest to meeting the needs of the various product categories. But the danger in this is that if everyone gets in line to follow the same signposts, we could all find ourselves with too many look-alike, carbon-copy programs on every station. That could work to limit our variety of choice. On the other hand, they should enable us to look at the various program environments available to our clients in much the same way that we consider the wide variety of magazine editorial environments available."

And he warns that, "The other thing we have to watch out for is that, as we use the information we get from these systems to give us more programming insights, it could work to drive up the prices of those program types that the research system says works best for your particular category. Stations might come up with a two-rate system for each program. They might start asking twice as much for a program for the categories the research says that particular program type works best for, and charge other categories less. How's that for making the whole selling and buying operation more complex?"

Balanced against such possibilities, he continues, is the potential of the new viewing-product purchase measurement systems to help advertisers get more return on their ad investments, "during a period like this, when they're caught between continuing rate inflation and continuing audience fragmentation. And even if the improvement is only a couple of tenths of a rating point, on average, for each program they're in, that can add up to a substantial improvement in efficiency, for, say, a Procter & Gamble, considering the number of different programs they're in, and the tremendous dollar volume involved."

In another area, Petizon thinks that "A lot of people will probably be spending a lot of time over the next five years trying to re-define their target audiences with the addition of various life style criteria, including their viewing, listening and reading patterns." In this respect, he believes that systems like PRIZM and ClusterPlus "have the potential to be helpful," but warns that he'd "hesitate to bet the ranch on the results they produce." He notes, for instance, that ZIP code areas might be an applicable way to target local media, but adds that, "If you followed this idea as far as it could take you, you could end up fooling yourself, and find yourself with such a fragmented buy that it might not add up to the full impact needed to do the job."

Petizon says that when he calls in a media service, it's "used as an extension of our own media department." In doing that, though, he insists that the agency "still retains total responsibility to the client for the quality of the media service's buys. They can provide the experienced people-power, but the agency remains totally accountable for their results."

The control, he explains, is careful monitoring, with a thorough post-buy check of everything the media service does, "measured against the plan we developed for them to execute."

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Inside the FCC

The following is excerpted from remarks distributed by NAB president Edward O. Fritts at the recent National Conference on TV and Ethics in Boston, sponsored by Emerson College and the National Academy of Television Arts and Sciences.

Television industry deserves to be free of restrictive program and ad guidelines



Edward O. Fritts

Significant regulatory issues do loom ahead

The Federal Communications Commission has used the past few years to examine the performance track record of television stations across the country. Their conclusion, as evidenced by the recent moves toward deregulation, is that these broadcasters have provided a necessary and valuable service to their communities. In effect, the television industry has earned the right to operate without restrictive commercial and non-entertainment programming guidelines, as well as logkeeping and ascertainment requirements. The FCC action was a welcome and logical next step down the road of television deregulation. Similar modifications were made for radio by the commission over three years ago and recently upheld by the courts. Since then we have seen increased diversity, maintenance of substantial levels of non-entertainment and information programming, and a continued commitment by radio stations to serve their communities. We can be confident that television broadcasters will follow this impressive precedent.

Obviously the recent FCC actions are not a blanket endorsement of the broadcast industry. They are simply one means of reducing the costly regulatory burden where the television industry has demonstrated over the years the clear potential for responsible self-regulation. The prime objective of the commission was to do away with the "regulatory underbrush" on issues the FCC had policed using the "public interest" standard. This should not be confused with those items which are required by statute and, in turn, cannot be eliminated without congressional action—for example, political broadcast rules.

The television industry is not naive enough to believe that, in spite of moves toward deregulation, significant regulatory issues do not loom on the horizon. Perhaps the greatest challenge ahead will be to combat those who mistakenly call for the content regulation of both program material and advertising on television. Like a phoenix rising from the ashes, the issue of children's programming has again peaked the interest of a few members of Congress. Let me set the record straight. Television broadcasters have acknowledged their obligation and demonstrated their responsibility to serve children and will continue to serve the needs of children without unwarranted and unnecessary policy statements, regulatory or legislative activity.

In 1974, the commission released a report entitled "Children's Television Programs: Report and Policy Statement" wherein it noted that broadcasters have a special obligation to serve children. I can assure you that we, as an industry, have already acknowledged that fact and view children as a valuable and very special demographic in the marketplace. In 1983, after nine years of study, the FCC examined the performance of stations across the country and refused to adopt mandatory children's programming standards. In the 1983 *Report and Order*, the commission emphasized that the child audience warrants special programming attention from licensees, but that broadcasters retain broad discretion in determining what programming they present, what the needs of the child audience in their markets are and how they will serve those needs.

Track record in children's programming is admirable

A myth presently circulating is that there is no programming for children on television; that the curtailment of *Captain Kangaroo* meant the end of children's television; and that the federal government must legislate one hour per weekday of children's educational programming to fill the void. When the debate is lifted past emotion the facts point to another conclusion—there simply is no void. The core question is not what one single station in a market might be broadcasting, but rather what is available to a child viewer in a market from all stations in a community, both commercial and non-commercial. I believe that track record of public, independent and network-affiliated stations serving this segment of society is impressive and speaks for itself. When you

Inside the FCC

(continued)

add to this the fact that over 40 per cent of all U.S. households are now on cable television, the choices and programming options for the child expand rapidly.

Ads on beer and wine don't promote alcohol abuse

Another call for content regulation comes from those who seek to restrict alcohol advertising, specifically beer and wine, from television and radio. The mistaken assumption here is that these ads somehow promote alcohol abuse by teenagers; that the only way to have friends, sex or a good time is to have a drink in your hands. While this argument may have emotional appeal, it is simply untrue.

I would invite those who actively seek the removal of all alcohol advertising from television to examine the track record of the broadcast industry in this area. Broadcasters have, over the past decade, been the leaders in the fight against drunk driving and alcohol abuse—not the cause of it. Hundreds of hours of public service announcements and public affairs programming have been provided by local stations across the country in an effort to combat this national tragedy, even before it was fashionable to lend support to this cause. Stations have been involved in community outreach programs and have teamed with local civic groups to fight this problem at the local level. Clearly it is our belief that only through education we can make a dent in this problem. Perhaps this best distinguishes the differences in approach between broadcasters and the activist groups seeking content regulation to ban beer and wine advertising.

Scientific studies fail to identify advertising as villain

Not a single scientific study to date has identified beer and wine advertising as a "cause" of drunk driving or alcohol abuse in America. In fact, in those countries where alcohol advertising is banned, or where advertising altogether is illegal, the rate per capita of alcohol abuse far exceeds that of the United States. Beer and wine advertising is aimed at brand preference among current drinkers, not to encourage teenagers or non-drinkers to abuse alcohol. In fact, the exact opposite is true. Teenagers are never used in commercials for beer and wine, and drinking in excess is never promoted.

Clearly if it could be demonstrated that an advertising ban of beer and wine would have a significant impact on drunk driving and alcohol abuse, this discussion would be moot. Yet in the case of a similar ban on cigarette advertising, the results document that such measures are ineffective and do not address the underlying problem in society. It is not the use of alcohol that is the problem, it is the public tolerance of abuse that is the root of this tragedy. I am not an advocate of prohibition, for history already documents the success of that effort. I am suggesting that for those who seek a positive solution to this national problem, that the broadcast community stands ready to support that effort.

NAB has taken steps to hike minority participation

I want to use this opportunity to address an issue that continues to command attention and concern at the NAB, the need for increased participation of minorities in the broadcast media. Perhaps the best way to illustrate this concern is to review some of the steps we've undertaken to assist minority understanding of and access to broadcasting in the areas of employment, ownership and programming. Since 1973, the NAB has taken specific steps to increase minority participation in the broadcast media at all levels. NAB's Employment Clearinghouse has successfully placed over 700 minorities in positions at commercial and public broadcast stations. The clearinghouse currently has a resume bank of over 400 minority and women applicants.

Coupled with its actions to influence the Small Business Administration and the FCC to develop policies to facilitate greater ownership of broadcast facilities by minorities, the NAB established a board of trustees in February, 1979, to direct a multimillion dollar investment fund to further assist these ownership objectives. That fund, called the Broadcast Capital Fund, Inc. (BROADCASTCAP), has made commitments of \$7 million to 20 separate minority broadcast entrepreneurs.

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