

EYE ON
CANADA/C1

Television/Radio Age

NATPE PREVIEW: TOUGH GAME OF POKER

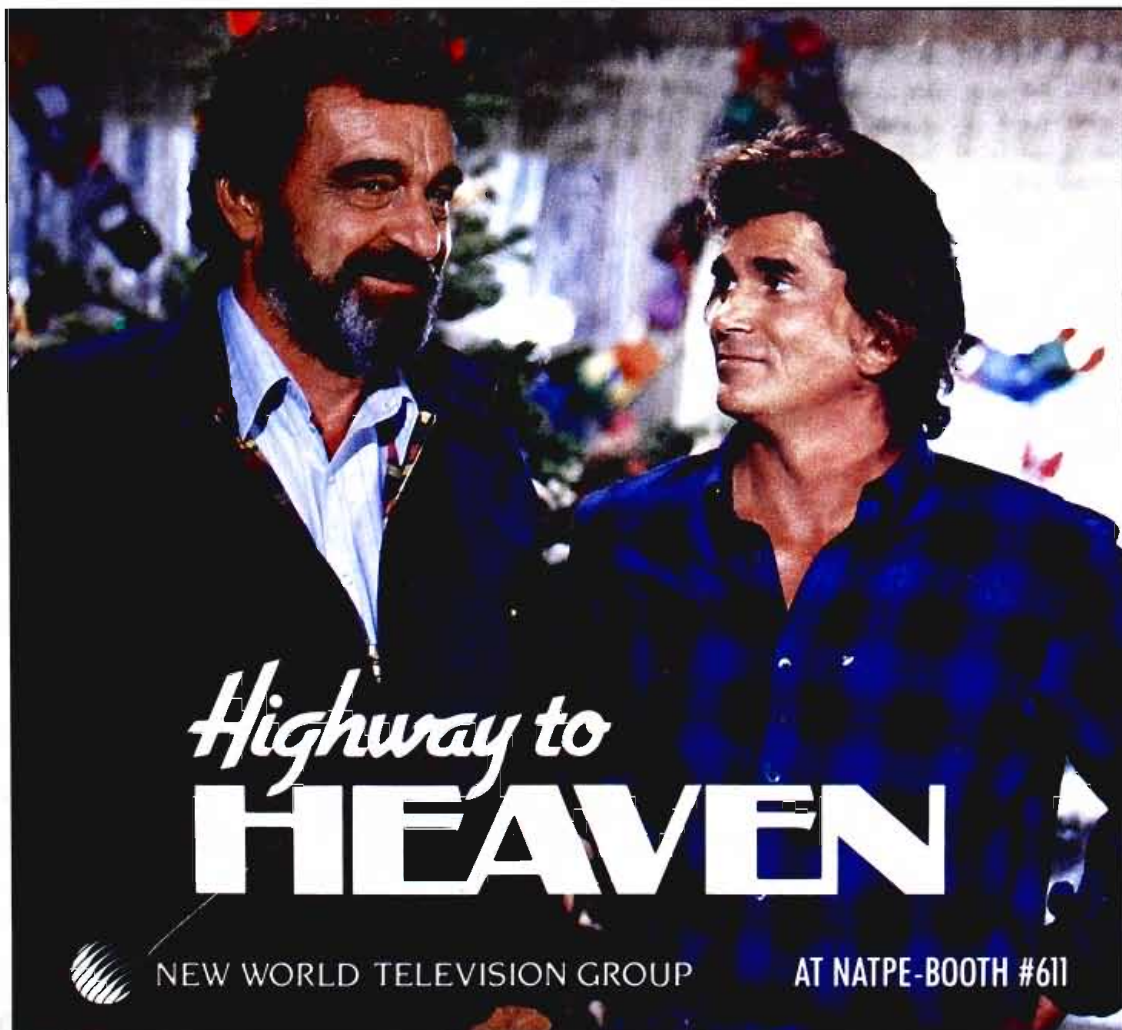
Event holds fewer winning cards; programs, movie packages up against full house; reps flushed; Europe pat/145

NOVEMBER ARBITRONS

Big market affil erosion highest since fall '84/161

February 22, 1988 • \$10.00

MAKE A DATE WITH AN ANGEL!



Highway to HEAVEN



NEW WORLD TELEVISION GROUP

AT NATPE-BOOTH #611

SOMETIMES OPPO

Bill Daily and Connie Stevens
star in the hilarious new first-run
half-hour comedy,
STARTING FROM SCRATCH.

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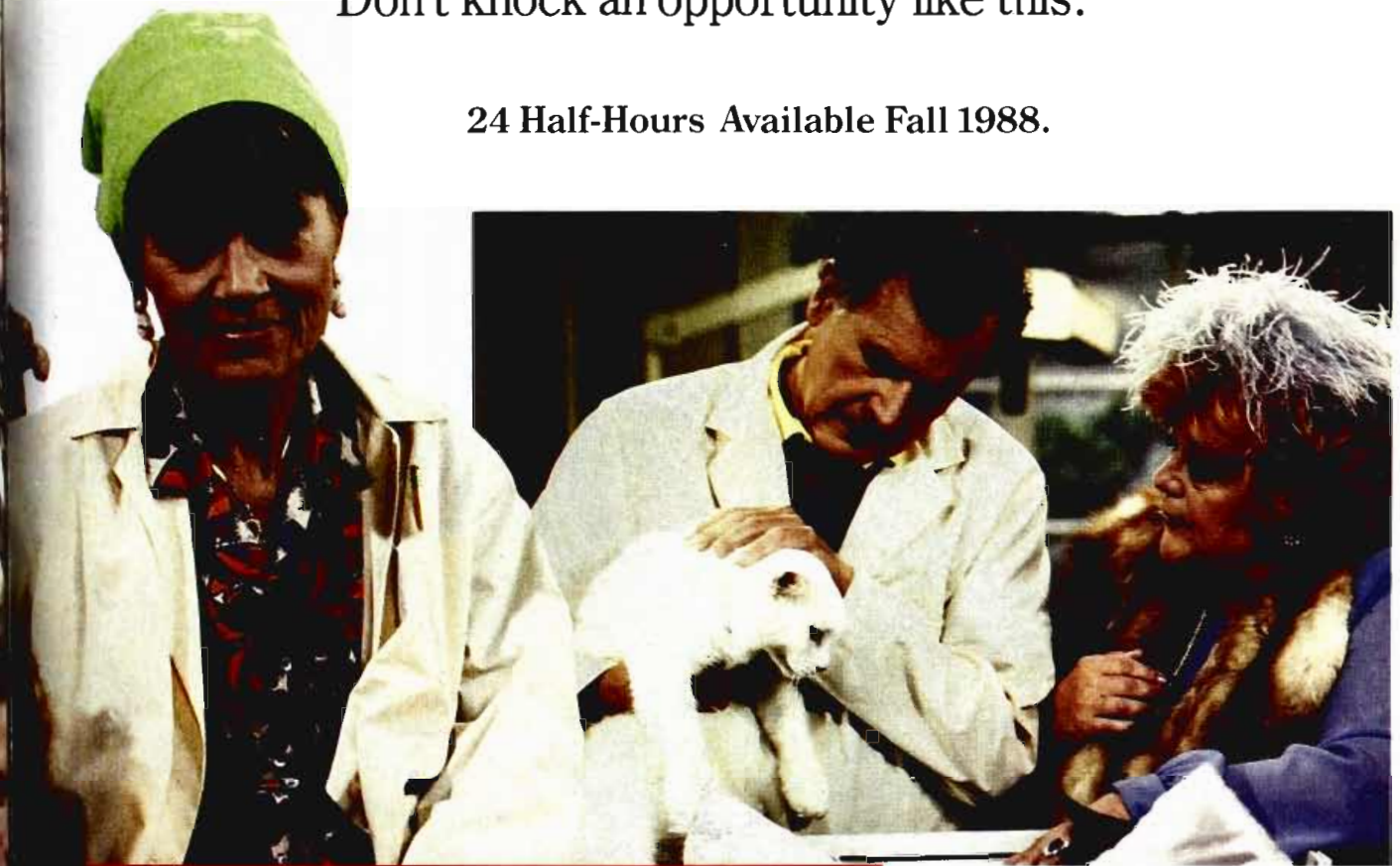
Ohlmeyer Communications and Flying Unicorn Productions
in association with Taft Entertainment Television, Inc.

OPPORTUNITY SCRATCHES

Indiana University
FEB 26 1988
Library

He's a veterinarian and she's his pet peeve,
a fun-loving, hard-shopping ex-wife who won't exit.
Don't knock an opportunity like this.

24 Half-Hours Available Fall 1988.



Advertiser Supported
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STARTING
from
SCRATCH

CLEARED
LOS ANGELES—KTLA

NEW YORK—WPIX
CHICAGO—WGN-TV

SAN FRANCISCO—KTVU
and other leading stations
across the country

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THE *Trivial Pursuit*[®] GAME IS A PROVEN PHENOMENON.

- 30 million board games have been sold to date.
- 1/3 of all U.S. households have a Trivial Pursuit board game.
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And millions more know the Trivial Pursuit name. The title itself evokes excitement, fun and immediate recognition.

The Trivial Pursuit game is THE adult board game of the Eighties played by both men and women. This dual appeal provides a unique opportunity for a new television strip to build upon.

AVAILABLE SEPTEMBER 1988



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SWORD OF HONOUR

A MINI-SERIES WORTH FIGHTING FOR



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A hero in an era that wanted no heroes. A passion that survived the hell of Vietnam and beyond. A love of country. A voice of dissent. The sweeping and turbulent **SWORD OF HONOUR**.

A 6-HOUR MINI-SERIES FROM



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**CLEARED IN
OVER 50% OF
THE COUNTRY
AND IN 9 OF THE TOP 10**

**INCLUDING: WPIX-New York/KCOP-Los Angeles
WGN-Chicago/WTAF-Philadelphia/KTVU-San Francisco
WFXT-Boston/WKBD-Detroit/KTVT-Dallas/WDCB-Washington D.C.**

THE GOOD NEWS BEAR.



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YOGI BEAR is Reg. U.S. Pat. & TM Off.

HANNA-BARBERA'S THE YOGI BEAR SHOW

"SMARTER THAN THE AVERAGE BUY"*

It's all Yogi in a half-hour strip package including the original classic cartoons.

Yogi the "smarter than average bear" who is universally loved will make friends and influence ratings for your station.

Available Fall 1988. 65 Half Hours

Advertiser Supported Programming



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Share the rewards of America's #1 family.

LITTLE HOUSE ON THE PRAIRIE

These simple facts tell a big story.
Sold in 191 markets and currently in its seventh hit season
on local stations, LITTLE HOUSE ON THE PRAIRIE continues to
be ranked as one of the top ten off-network hours.

Additional runs now available.
216½ Hours



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COUNTRY AND IN 9 OF
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INCLUDING: WWOR-New York/KCOP-Los Angeles
WPWR-Chicago/WPHL-Philadelphia/KBHK-San Francisco
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HANNA-BARBERA'S SNORKS™ ARE COMING.



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Here come some of the most captivating characters
in all of animation from the people who brought
you the beloved Smurfs.*

A world filled with Snorks™ would be a better place to
live. Help improve the world—program the Snorks.™

Available Fall 1988. 65 half-hours.

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BARNABY JONES

A BUDDY YOU CAN COUNT ON

In his eighth off-network season, Barnaby continues to pull in impressive numbers and remains the strong alternative for both early and late fringe.

NO OFF-NETWORK HOUR HAS A HIGHER SHARE THAN BARNABY JONES

SOLD IN 75 MARKETS

177 HOURS

6 ADDITIONAL RUNS NOW AVAILABLE



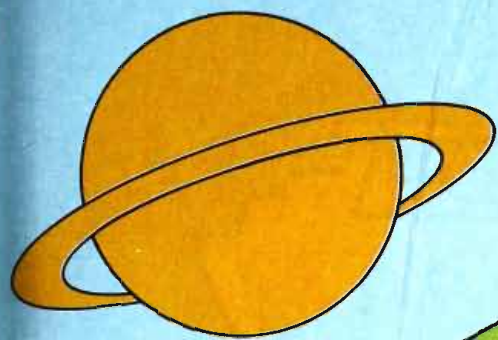
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THE FUTURE IS NOW



HANNA-BARBERA'S SITCOM... THE JETSONS

Jetsonmania continues to take the country by storm. Now cleared on 111 stations, The Jetsons is the only children's series to increase its rating over last season...up by 50%!

75 HALF-HOURS
ADVERTISER SUPPORTED PROGRAMMING



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Source:
1988 S.O.N. Gross Average Audience Ratings
Season Premiere—Jan. 18, 1987
Season Premiere—Jan. 17, 1988
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LIGHT COMEDY.

HEAVY FLEXIBILITY.

The Love Boat's laughter is not only contagious, it's also flexible.

You can program hours or half-hours.

And because light-hearted comedy is appealing for any time period, this fun-filled ocean liner can be docked virtually anywhere in your schedule.

115 episodes of Love Boat II are now available in hours and half-hours.



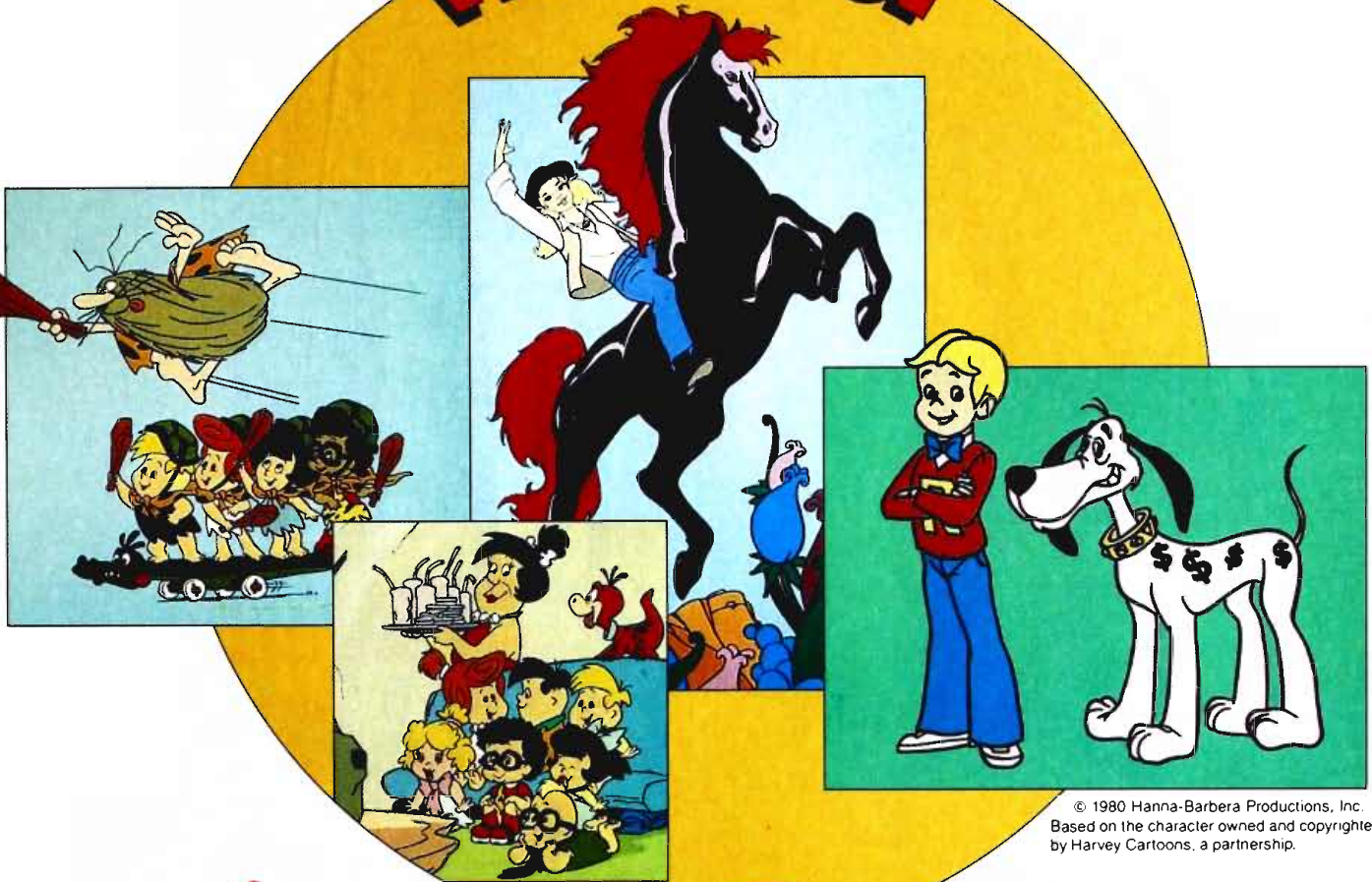
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THE LOVE BOAT II

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THE FUNTASTIC WORLD OF



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Hanna-Barbera

The #1 weekend kid's block...

Weekends have never been the same thanks to The Funtastic World of Hanna-Barbera—the two-hour franchise packed with fun and adventure that's working its magic in markets all over the country.

It's a non-stop parade of variety and excitement starring every kid's favorite friends from Hanna-Barbera. The weekend world has never been so funtastic!

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Source: NSS S.O.N. Ratings Season Premiere—Jan. 17, 1988

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20 HITS THAT CAN'T MISS



**WHEN THE BOUGH
BREAKS
SAM'S SON
STRANGER IN MY BED
NASTY HABITS
DEADLINE**

**UNCOMMON VALOR
BREAKTHROUGH
RUNNING SCARED
SENIOR TRIP
HELP WANTED: MALE
THE DIRT BIKE KID**

**VASECTOMY:
A DELICATE MATTER
WIZARDS OF THE
LOST KINGDOM
THE RIP OFF
PATRICK**

**HAPPY
SEPTEMBER GUN
BAD GUYS
MY SISTER'S KEEPER
FROM HELL
TO VICTORY**

Explosive Drama • Shattering Suspense • International Intrigue • Fabulous Fantasy • Outrageous Comedy
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THE STREETS OF SAN FRANCISCO



SAN FRANCISCO GIANTS.

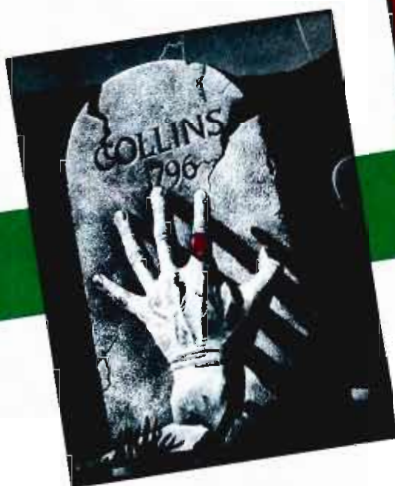
The winning team. Michael Douglas and Karl Malden, backed by a dazzling lineup of top-name, guest stars in action-filled episodes shot in one of the world's most beautiful and exciting cities. Plus a five-year track record of proven network success. Add it all up and you'll score with the ideal one-hour series to fill your programming game plan.

119 hours



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THEY DO RUN RUN RUN.



Casper © Harvey Cartoons

HOURS

The Streets of San Francisco
Combat
The Fugitive
Ben Casey
The Invaders
Man From Atlantis
Mod Squad

HALF-HOURS

Dark Shadows
That Girl
Annie Oakley
Buffalo Bill
The Doris Day Show
Douglas Fairbanks Presents
The Mickey Rooney Show

N.Y.P.D.
One Step Beyond
People's Choice
The Range Rider
The Rebel
Wendy And Me

CHILDREN

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

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Catch the excitement of classic television that runs and runs and runs.

MINI-SERIES

Against The Wind
Holocaust

FEATURES

Prime I, Prime II,
Prime III, Prime IV

GAME SHOW/VARIETY SPECIALS

Take My Word For It
The Don Lane Show
Come Along
Wonders of the Wild
And Many, Many more...



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PROGRAM
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Television**

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February 25, 4:30-6:30 pm
for cocktails and food at the
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Convention Center
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The Grand Hotel Suite 1428

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February 22, 1988

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Year in, year out, Paramount people have taken great pride in offering you television programming that has consistently succeeded in setting industry standards for quality and performance.

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EIGHT YEARS RUNNING.

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A NEW SCI-FI THRILLER
WITH A 30-YEAR TRACK
RECORD.

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1953, War of The Worlds has
withstood the test of time. Now
its time has come again in a
stunning new TV series already
cleared in 75% of the country.

WAR OF THE WORLDS™



THE PEAK PERFORMERS



**FRIDAY
THE 13TH**
THE SERIES

**WE'RE SCARING UP
YOUNG ADULTS FOR
NIGHTTIME SUCCESS.**

Second only to "Star Trek" in all male demos,* "Friday the 13th" is a screaming success. Based on its premiere season performance in late-night, many stations are already planning to use it to bury their competition in prime time.

*Source: NTL Season Avg. through Nov. 1987, weekly programs only.



THE PEAK PERFORMERS



THE
Daytime
 SHOW

WE'RE TALKING FUN.
 WE'RE TALKING TRACK RECORD.
 WE'RE TALKING HIT.

Network personality Joan Lunden joins forces with entertainer Bobby Anderson in a refreshing new, daily hour of talk, music and fun. Created and produced by Michael Krauss of "Good Morning America" and "TODAY" show fame, it's an unbeatable combination.



THE PEAK PERFORMERS



STAR TREK

THE NEXT GENERATION

**A PEAK PERFORMER
FROM THE WORD "GO."**

Still in its premiere season, Gene Roddenberry's "Next Generation" has gone out-of-this-world in over 200 markets. Capturing the hearts and minds of viewers, it's now the #1 first-run series on TV in all key adult demos!*

*Source: NTI Season Avg. through Nov. 1987 except Women 25-54 rank #2.



THE PEAK PERFORMERS



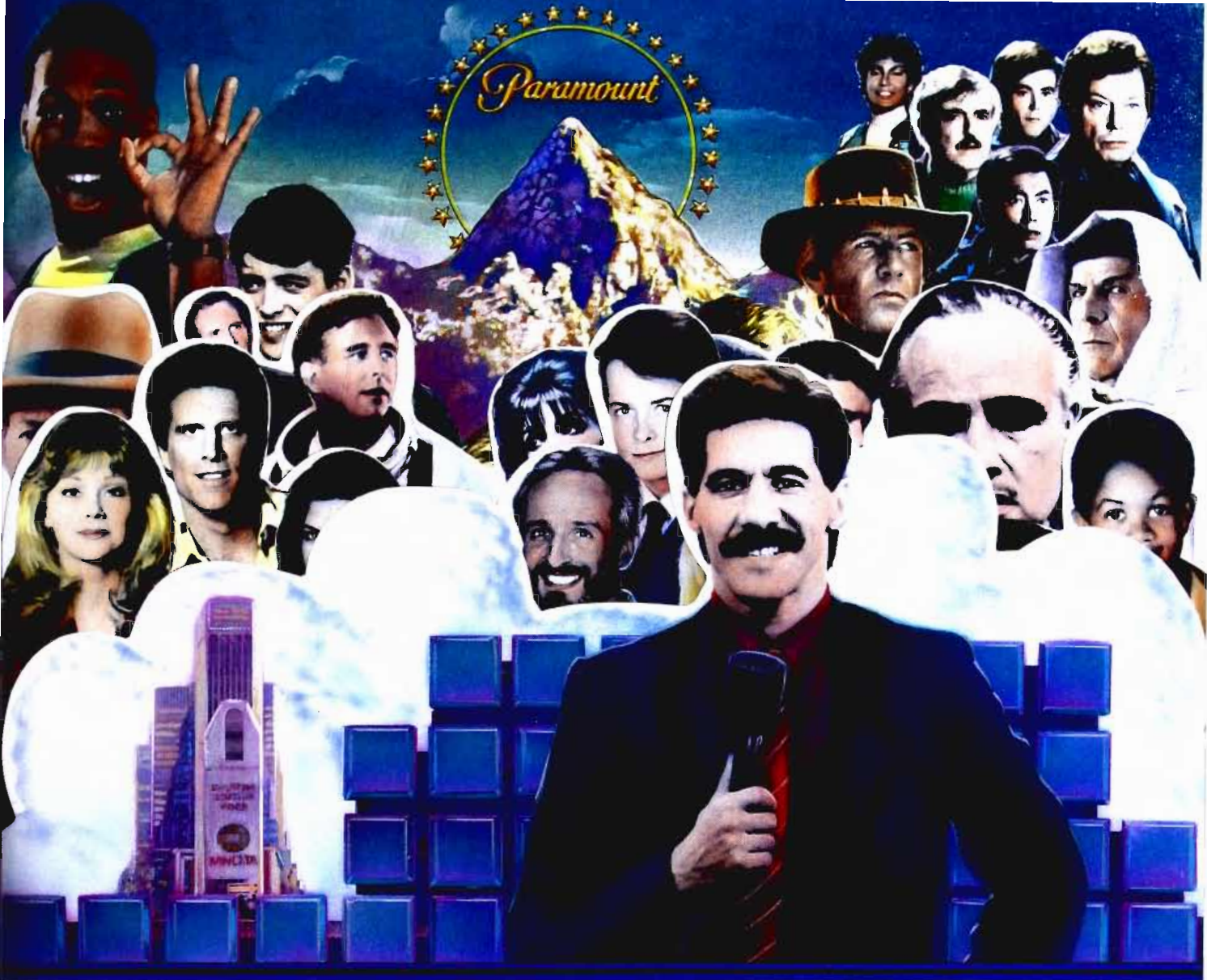
WIPED OUT™

IT'S A GAME SHOW
LOVERS' GAME SHOW.

First, we challenged you with the pilot. Now, we're challenging you to wipe out dull game show remakes, comedy-celebrity "soft" games, floundering also-rans and retreads with "Wipeout"—the challenging new game show viewers will love to play.



THE PEAK PERFORMERS



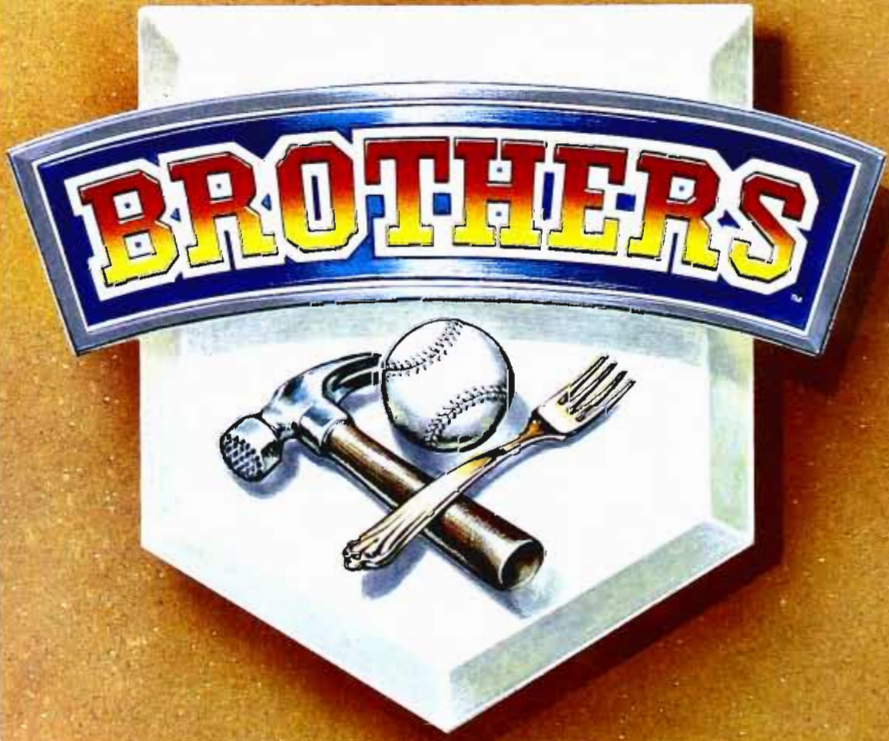
Geraldo

SUCCESS IS ALWAYS A
GOOD TOPIC FOR
DISCUSSION.

The November sweeps prove it! Geraldo is the talk of the town... after town... after town! Coast-to-coast, his ratings are leaving other talk shows speechless. Why not put his Emmy Award winning brand of journalism to work for you?



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THIS COMEDY WINS AWARDS... AND AUDIENCES.

The #1 cable sitcom in the country, this ACE Award winner also ranks right up with the best network comedies in attracting the audiences necessary for syndication success.



THE PEAK PERFORMERS



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Family Ties
Webster

FUNNY NOW... AND FOR YEARS TO COME.

This triple crown of peak performers is in the winner's circle. As the top three off-network sitcoms in syndication today, they also ride high on the list of the most loved, most watched programs in television history!



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COMEDY CLASSICS

Mork & Mindy

Happy Days

The Brady Bunch

TAXI

Laverne & Shirley

THE ODD COUPLE



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LET US MAKE YOU AN
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REFUSE.

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world television premiere of
The Godfather, Part II and
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GUNS IN TELEVISION
HISTORY.

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command performance run in
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To find out more about
our peak performers,
come see us at our NATPE booth.
We'll show you how
the best television
on television can work
in your market.



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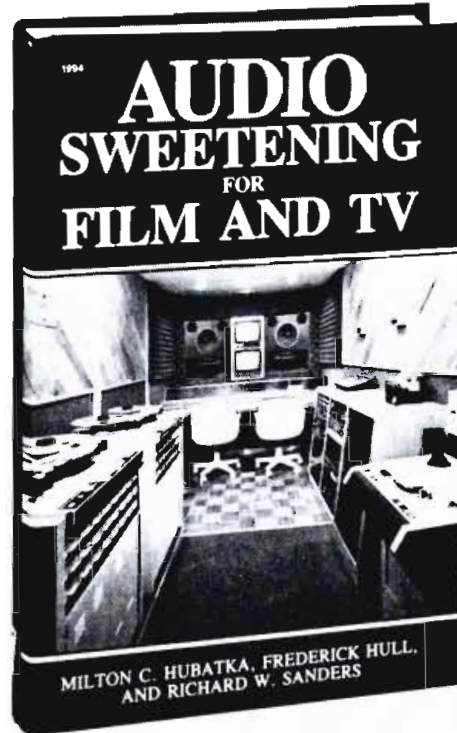
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of any new game show.

Both the NBC O&Os (for
prime access) and the CBS
Network (for daytime) have
made the new FAMILY FEUD
a *firm* go for 1988!

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is growing every day.

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Never Underestimate



Distributed by LBS in association with Columbia Pictures Television.

**Available Fall '88
Pre-Sold to KTLA and TVX!**

The Appeal of Gidget.

She's Gidget, the perennial darling of teenage America. And according to the latest Nielsen, that popularity is snowballing.

Besides doing a brisk business with teens, Gidget is a hit with women 18-34 as well — the bulk of daytime TV's core audience.*

And starting this year, Gidget fans of all ages have even more to adore: A Gidget strip, a *very special* Gidget strip featuring the best of *The New Gidget* starring Caryn Richman and Dean Butler, together with classic *Gidget* episodes starring Sally Field.

Even more appealing, this strip is part of a special barter/cash offer that comes *absolutely risk-free!*

So before you find yourself out in the cold with just any comedy, call LBS and get your hands on the one that's hot. Gidget!

Take a look
at us Now!

LBS

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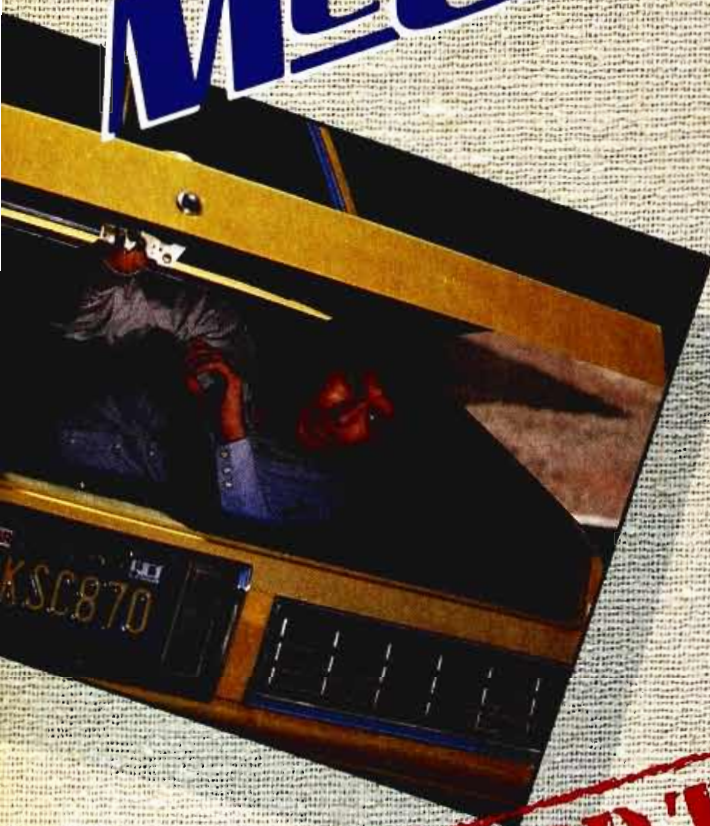


*NSI NOV '87
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HARDCASTLE AND MCCORMICK

THE HARD FACTS

If you find yourself looking at your station's bottom line as much as you do its programming, take a look at the hard facts behind HARDCASTLE & MCCORMICK!



HARD TO BEAT

In markets large and small, on affiliates and independents, in early and late fringe, HARDCASTLE & MCCORMICK delivers substantial audience gains:

HH SHR % INCREASE
NOV '87 vs NOV '86*

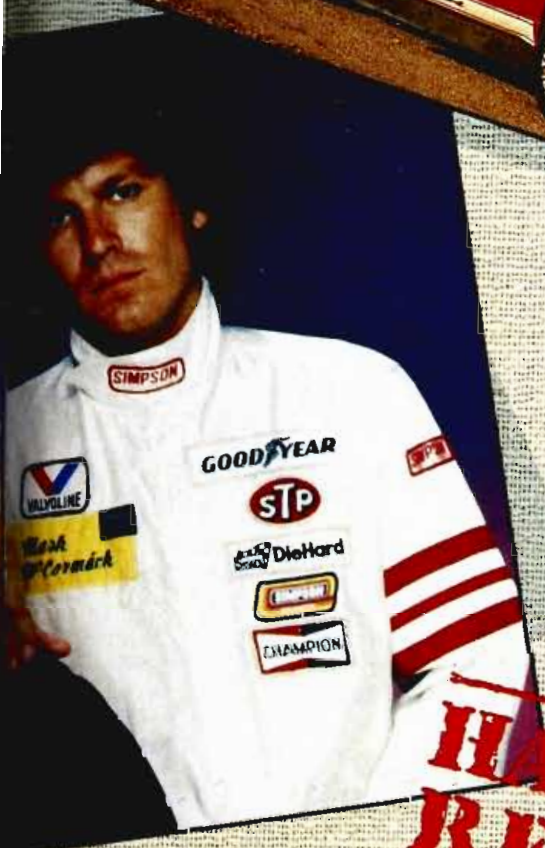
Los Angeles/KHJ	+ 43%
San Francisco/KRON	+ 58%
Seattle/KOMO	+ 27%
Hartford/WTIC	+ 100%
Nashville/WSMV	+ 36%
New Orleans/WDSU	+ 140%

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*NOV '87 NS



HARD TO IGNORE

With hard-driving action and freewheeling personalities, **HARDCASTLE & McCORMICK** attracts the kind of audience that attracts prime advertisers.

These guys deliver **18-49** and **25-54** demos in both early and late fringe in tough markets like Los Angeles, Seattle, Houston and San Francisco.*

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Publisher's Letter

NATPE can't serve the whole world; it's time to reevaluate its role

For what purpose does the National Association of Television Program Executives exist? Is it to provide a service to television station program executives? If so, what service? Is it to put on a massive convention and market? Or is it designed to serve the much broader interests of anyone—domestic or foreign—having anything whatever to do with television programming?

It has been 25 years now since that first group of about 60 station programmers met at the Hilton Hotel in New York and hammered out the framework for an organization that would meet the unique needs of the TV station program executive, hence the title National Association of Television Program Executives.

These young Turks who created the association did so because they felt the National Association of Broadcasters had evolved into a regulatory and hardware oriented organization that simply was not equipped to handle the emerging business of television syndication.

Almost from the outset the relationship between the station programmers who made up the NATPE membership and the syndicators was arms-length at best, hostile at worst. Eventually the syndicators became associate members. Today they sit on the board. So also have station reps been invited to the fold, cable programmers and now foreign companies as well. In consideration of the latter, NATPE changed its name to NATPE International. Then last year, the organization packed up and left New York for Hollywood to be nearer the production community.

Business has changed. NATPE justifies this expansion in part by pointing to the evolution of the business. Station program executives, for example, have seen their jobs expand to include general management responsibilities. Programming decisions, because they involve ever increasing chunks of a station's budget, no longer are the sole responsibility of the programming chief, if indeed they ever were. Rep firms have become more closely involved with stations' program buying decisions, and cable is assuming a greater role in the distribution cycle. And, of course, the syndication business is very much a 52-week cycle.

In response, NATPE is thrashing out in many directions at once, spending almost \$1 million a year just to keep its office open and planning to spend millions of dollars more in a broad array of information and market services to the global programming community.

It seems that NATPE's ambition has gotten the better of it, and by trying to be all things to all people it opens itself to the same attack those young Turks made against the NAB 25 years ago. One has only to look at the proliferation of station screening groups meeting in L.A. to see just how far NATPE has taken its eye off the mark.

At the ripe old age of 25, NATPE has bitten off more than it can chew, and its appetite seems to know no bounds. Perhaps the time has come for a small group of station executives to meet and lay the groundwork for a small, efficient organization that can meet the unique needs of television station programmers.



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and her two "roommates" in
the show with the No. 1 audi-
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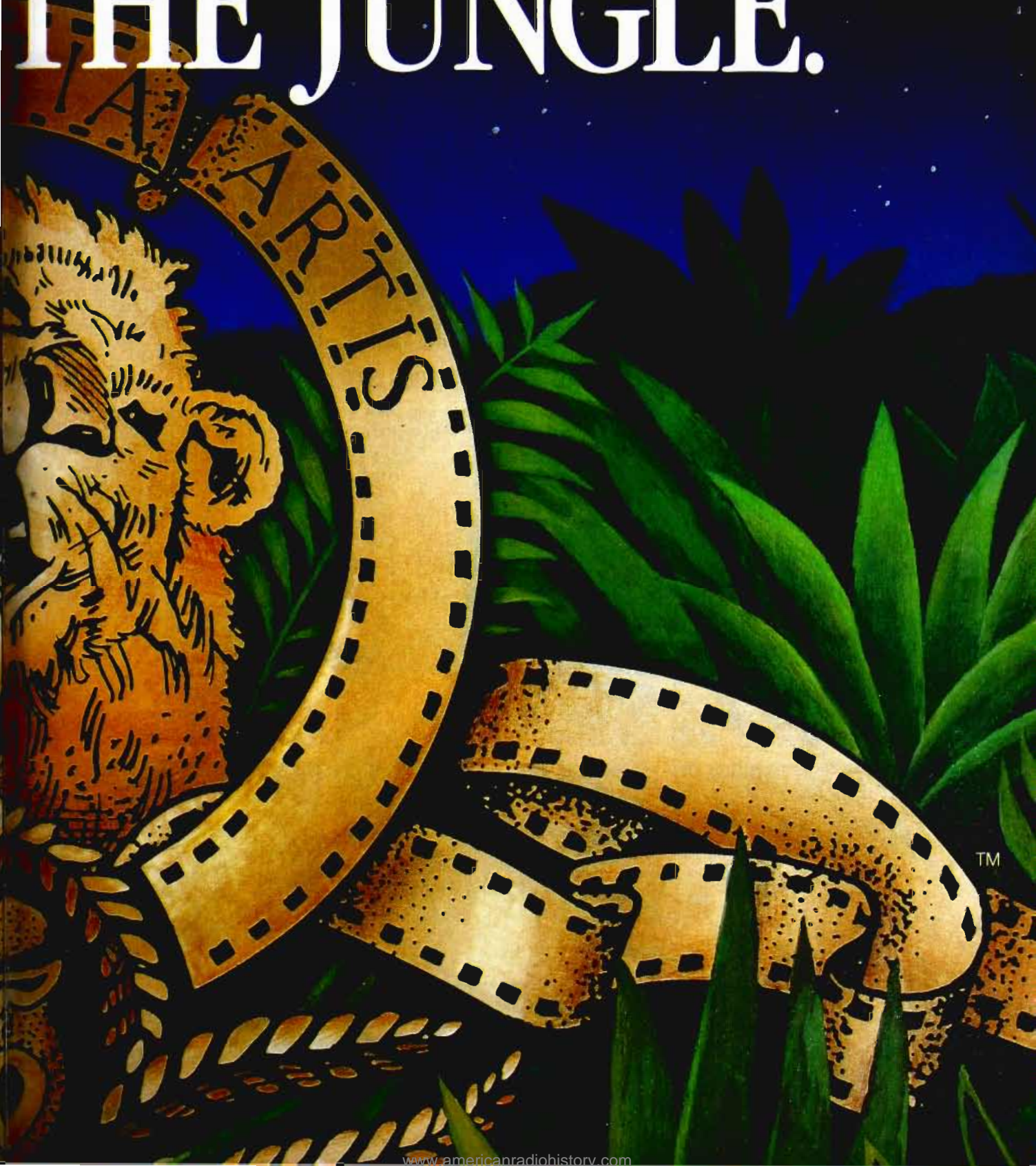


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TM

Letters

International Emmies

The publisher's letter of December 7, 1987, *International TV Emmy Awards need a broader-based participation*, hit a couple of nails right on the head... but, it also managed to hit a thumb in the process.

The International Council has long recognized the need to "internationalize" the awards process—not necessarily the awards themselves. By that I mean we encourage all broadcasters and program producers to enter the competition. Theoretically, we would like to see at least one entry in any of the five categories from each broadcaster in every country of the world. Let them choose their own best drama, or documentary, or childrens program, or arts program, and enter with the thought that "this is our best shot—let's see how it stands up against the rest of the world!"

Unfortunately, things are never quite that simple. We suspect that many broadcasters do not enter programs because they feel that they are up against such stiff competition that they don't stand a chance. And that is

not necessarily a language bias. They are concerned about budgets, and comparable technical standards, and creative talent, and all of the elements that go into making television programs.

Certainly, one of the reasons the U.K. broadcasters and producers take home many if not most, of the awards each year is a function of the number who enter in the first place. Almost 40% of all entries come from the United Kingdom. It follows that they may walk off with the most Awards. But that is not the only reason. The programs submitted are truly some of the finest programs produced anywhere in the world. But, until we put them up against the best of Italy, or the best of France, or the best of Germany, or the best of Japan, we will never know how they might fare against real competition.

As for the composition of the juries, we have already begun to identify the linguistic capabilities of our judging pool. While it would not necessarily determine who sits in which screening room, it would assist the committee that assembles the juries to know that this one speaks French, and that one speaks Italian, and so forth.

Finally—the thumb! You say that

"under the present system, these are very American awards." That is absolutely true... and the International Council wants to keep it that way. The board of directors has consistently stated that the International Emmy Awards are American Awards given by American juries to an International World of Television. It is the prestige of the Emmy that broadcasters and producers the world over are seeking, and they all know whence it comes!

RICHARD CARLTON

Executive director

The International Council of the National Academy of Television Arts and Sciences

On the AM dial

A much belated "thank you" for your report (*Radio Report*, Dec. 28) on my research study that explored listener attitudes towards and perceptions of AM and FM radio.

If I can be of further help to you in your coverage of the ongoing efforts to revitalize the AM dial as well as the general competition between AM and FM radio, don't hesitate to call me.

Again, thanks for your consideration.

STEVEN G. APEL

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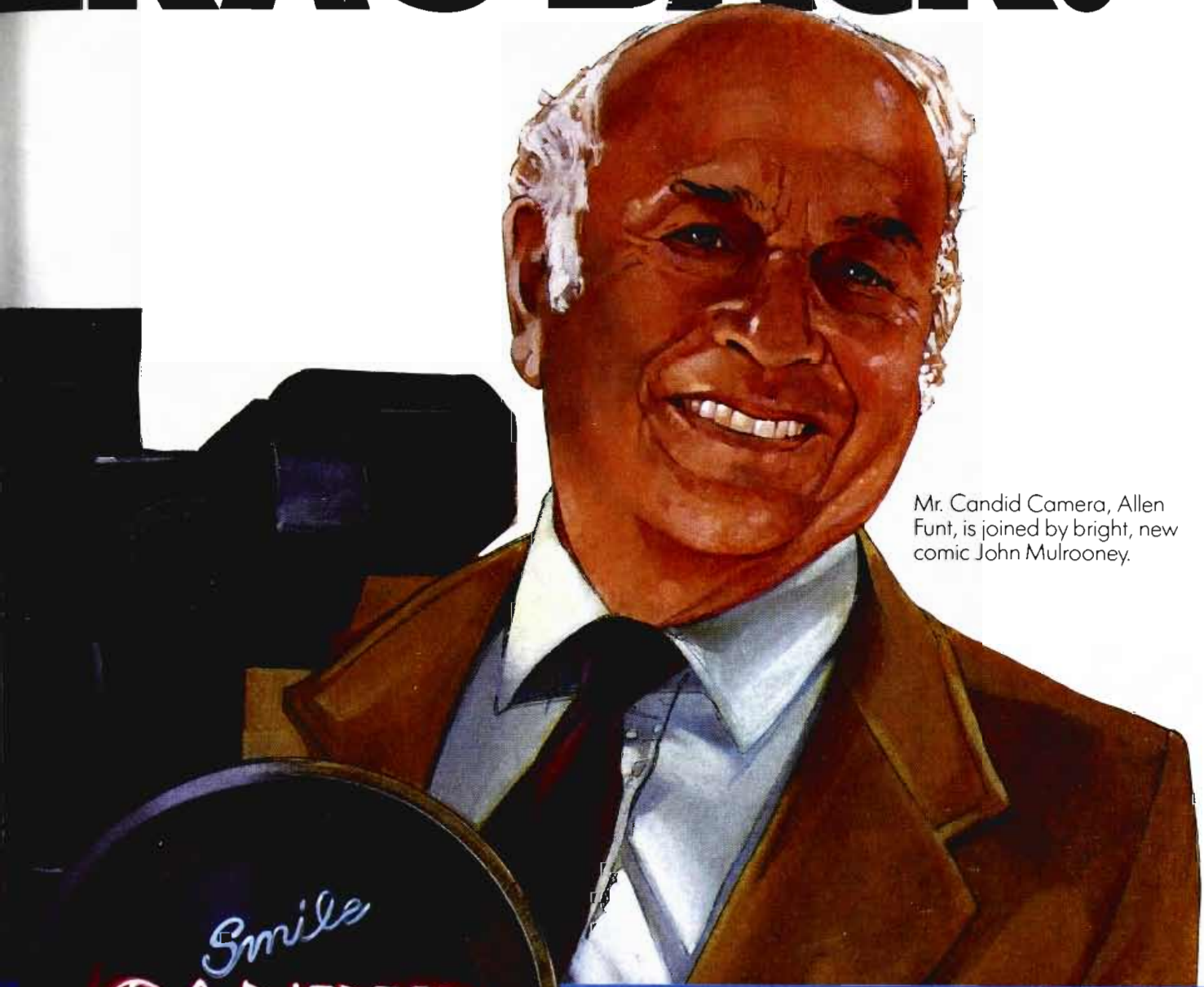
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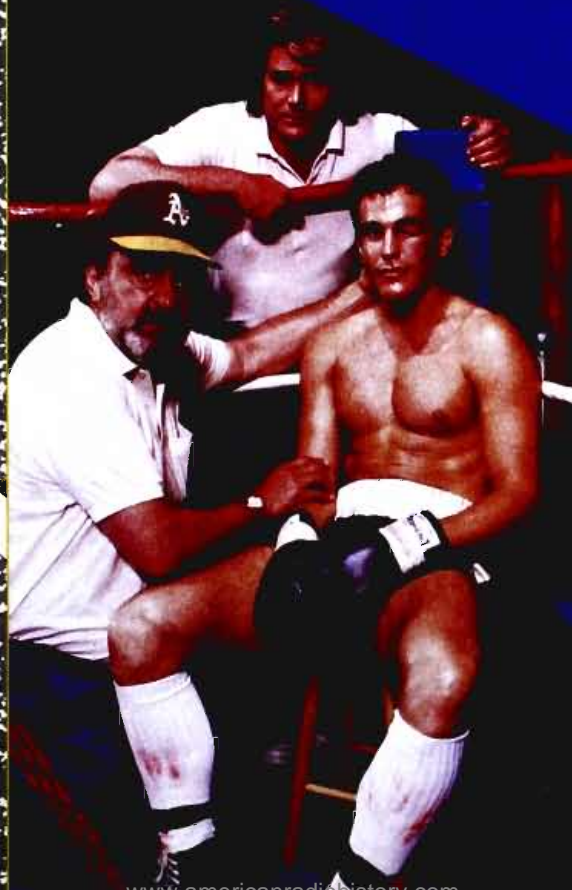


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Front-line women & black TV anchors in top-50 cities doubled over decade

The proportion of women and blacks among TV news personalities on affiliates in the top 50 markets has doubled during the past decade.

These were among the data that turned up in an analysis of the surveys conducted by Herb Altman Communications Research, Port Washington, N.Y., over approximately a 10-year period.

The analysis tallied the number of "front-line" anchors, weathercasters and sportscasters in December 1977/January 1978 vs. June and July 1987.

In the earlier survey, 12% of the news talent were women; in the later survey the ratio was 25%. This gain was due solely to the dramatic increase of women anchors. Women made up 20% of the anchors back in the '70s but 43% last year. Women declined as weathercasters, dropping from 10% to 5% of the total, and also dropped as a proportion of sportscasters—from 2% to 0.4%.

As for blacks, they increased from 4% to 8% of all news talent in the top 50 ADIs. Here again the gain was due principally to the increase in the proportion of black anchors—up from 6% to 11%. But there was also an increase in the ratio of black weathercasters, who went up from 3% in the earlier survey to 5% last year.

Tops 10s. The Altman analysis also looked at what happened to the "top 10s" of the 1977/78 survey—the top 10 anchors, weathercasters and sportscasters in the top 50 markets in terms

*Women today
make up 43%
of the anchors.*

of "appeal scores," a TvQ type of score.

Nine of the top 10 anchors were still around last year; this is, they were still anchors in the top 50 markets. Actually, eight of the nine were on the same station; one was on another station in another market.

Furthermore two of the nine were still in the top 10: Jerry Turner of WJZ-TV Baltimore, who died recently, and Chris Marrou of KENS-TV San Antonio. Interestingly, they retained the same ranking. Turner ranked first in both surveys, while Marrou ranked fifth in both surveys.

Among the top 10 weathercasters of 10 years ago, five were still predicting the weather last year and one was still in the top 10—Roy Leep, who remained at WTVT(TV) Tampa-St. Petersburg.

Regarding the top 10 sportscasters of '77/'78, four of them turned up in the latest Altman survey. Two of the four were on the same station and two were on another station in another market. One of the four was in the latest top 10—Dan Cook, also of KENS-TV.

The earlier survey counted 713 front-line anchors, weathercasters and sportscasters on affiliates in the top 50

markets, all of whom were measured for awareness and appeal. In last year's survey, the count came to 1,148, including reporters, plus independent station news talent in the top 10 markets. In order to keep the data comparable, the reporters and independent station people were not included. This left 902 anchors, weathercasters and sportscasters.

Altman compared the proportion of talent by role in both surveys. In the earlier survey, 46% of the talent were anchors. Last year, the ratio was 50%. The ratio of weathercasters went from 25% down to 21%, while sportscasters remained the same in both surveys—29%.

Awareness. The average awareness score of news talent was up a little in last year's survey, rising from 58 to 60.

*Blacks increased
from 4% to 8%
of all news talent
in top 50 ADIs.*

This was due principally from an increase of awareness scores among anchors—up from 60 to 65. The awareness score overall for weathercasters went up slightly from 62 to 63, while sportscasters declined from 53 to 50.

As for appeal scores, they were down on the average, dropping from 24 to 21. This was due mainly to declines in appeal scores among weathercasters—down from 28 to 23—and sportscasters—down from 20 to 16. There was no change in the average appeal scores of anchors—24 in both surveys.

Women news talent—1977-87

Ten-year comparison of the sex makeup of front-line Monday to Friday local TV news personalities in the top 50 markets among news viewers

	All personalities		Anchors		Weathercasters		Sportscasters	
	#	%	#	%	#	%	#	%
1977-78								
Total	713	100	328	100	176	100	209	100
Male	627	88	264	80	159	90	204	98
Female	86	12	64	20	17	10	5	2
1987-88								
Total	902	100	452	100	193	100	257	100
Male	697	77	258	57	183	95	256	99.6
Female	205	23	194	43	10	5	1	0.4

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

THE SHOW THAT OFFERS A 96% INTEREST RATE!

*A RATE BROADCASTERS LOVE!

FIGHT BACK! WITH DAVID HOROWITZ beats 96% of all syndication shows for homes and 96% for adults.**

*A RATE THAT'S GROWING IN N.Y.!

FIGHT BACK! has been sold to over 60 markets including WNBC in New York where there has been tremendous year-to-year growth, up +20% TVHH, +33% women, +150% men. And it beats its lead-in "Sportsworld" for share of homes, women, and men!*

*A RATE THAT'S TOPS IN L.A.!

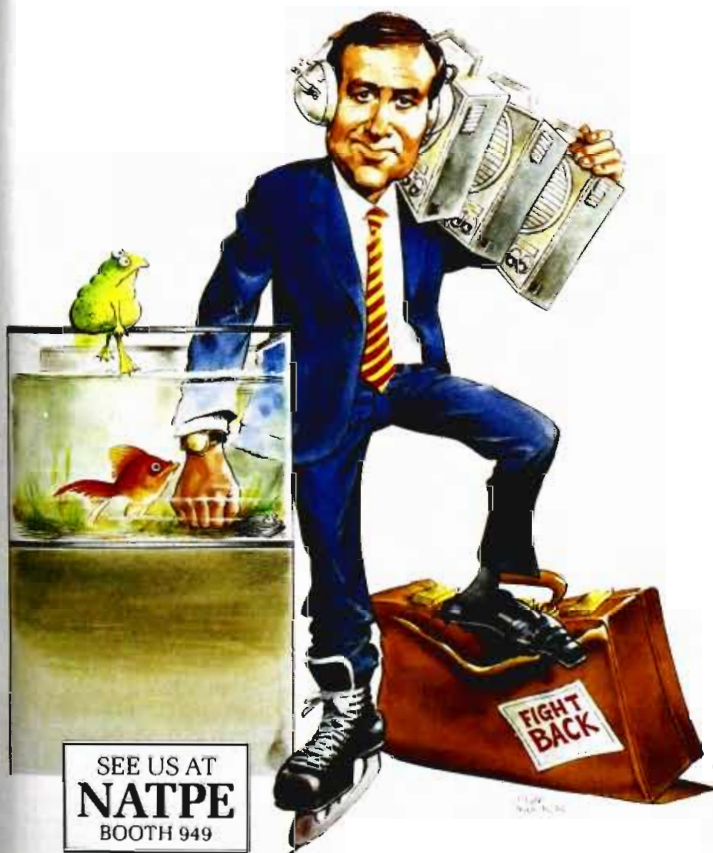
FIGHT BACK! is the No. 1 rated weekly syndication show for all homes, women, and men in Los Angeles and continues to show growth year after year.*

*A RATE THAT BEATS ANYTHING BEFORE IT!

FIGHT BACK! is No. 1 around the country in markets that include Houston, Sacramento, and San Diego for homes, women and men! And it builds viewer levels on Saturdays prime access with an increase of +33% viewers 18-49 over its lead-in in Houston... +22% TVHH share over its lead-in in Kansas City... +50% TVHH share over its lead-in in San Diego... and an amazing increase of +240% TVHH share over its lead-in in Sacramento!*

*A RATE CREATED BY VIEWER RESPONSE!

Viewers value David Horowitz's involvement in consumer affairs both on and off the screen—like his fight against realistic toy guns—and they let him know with over 1,000 letters a week. These letters determine the content of each show. It's response like this that has built FIGHT BACK!'s high-rated interest.



FIGHT BACK! WITH DAVID HOROWITZ.

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*Source: A.C. Nielsen, November, 1987
**Source: A.C. Nielsen, Cassandra Rand Report, May, 1987

Syndicated Spanish radio numbers now up to stations; SRC steps in

With the Spanish Radio Advisory Council having sung its swansong, the prospects for a syndicated telephone study of Hispanic listening now depends on the degree of support from Spanish radio stations.

The research issues raised by SRAC's pilot study have been turned over to the new Ethnic Radio Measurement Subcommittee of the Advertising Research Foundation.

At the same time, the telephone-type methodology proposed by the SRAC is facing competition from Strategy Research Corp., which is pushing its door-to-door interviewing technique for radio audience measurement. SRC recently completed a survey of New York Hispanic listening and intends to roll out its Radio Audience Measurement Service in other major Hispanic markets.

In its final meeting February 9, SRAC members again reversed direction on the sample size issue, deciding, because of cost factors, to reduce sample sizes in the 15 markets proposed for study as follows: in the top five Hispanic markets from 2,400 persons to 1,500; in the next five markets, 2,000 to 1,250, and in the smallest five, 1,600 to 1,000.

Spanish Radio Advisory Council sings its swan song on ratings study.

Specifications by the SRAC call for one respondent per household in order to get maximum sample dispersion. However, sample sizes would be raised from these minimums, in steps, according to the number of station subscribers. The minimum numbers, 1,000 to 1,500, would be specified for one subscriber, while the maximum numbers, 1,600 to 2,400, would be employed when there are four or more subscribers. The larger samples would permit the breakout of more demographics than the smaller ones.

Actual costs for surveys at these various sample sizes are being mailed to SRAC members by Harvey Morrow, general manager of AGB's Information and Analysis service, Hicksville, N.Y., which conducted the pilot study in Chicago a year ago. (See also TV/RADIO AGE, December 28, November 23, and May 25, 1987.)

Broadcast editors say 'burn Bush'

Most broadcast editors think reporters should keep after Vice President Bush for answers on his role in the Iran-Contra affair. A survey of over 100 broadcast editors and news producers conducted by Nielsen Media Research for Medialink, following the on-camera confrontation Jan. 25 between the vice president and CBS's Dan Rather, found almost 83% think news organizations should continue "to press Bush on Iran-Contra."

Some 79% of the news people told Nielsen that Bush had not adequately answered the Iran Contra question, almost 54% think Bush "did not act properly in attacking the motives of CBS News" for pursuing the question, and 54.5% said they think the vice president "is engaged in a media bashing campaign."

The news producers showed mixed opinions about Rather's performance during the Bush interview: 47.5% thought Rather handled the interview "improperly," 47.4% thought Rather "displayed poor news judgment," and 45.6% thought he was "disrespectful" to the vice president.

Meanwhile, an earlier Nielsen poll of news people for Medialink found most consider the movie *Broadcast News* "very realistic" overall. Just over 97% called it "very realistic" and 3% saw it as "somewhat realistic."

On the other hand, 57% felt it "impossible, in varying degrees, that a network would ever install an attractive anchorman lacking in very basic professional journalistic skills who does not understand the news he reads." A majority agreed that anchors in general are inaccurately stereotyped as 'pretty faces' with few journalistic skills. And a clear majority agreed that Holly Hunter's role of "a highly ethical and energetic news producer" was realistic.

Medialink, operated by Video Broadcasting Corp., is a distributor of corporate video news releases.

The pilot study, which was supposed to resolve the dispute about whether the telephone or personal interview methods were more accurate, left a number of questions open. Hence, it was decided to build into the costs of the proposed telephone study further research on the door-to-door methodology. Such research would be carried on where at least six markets were signed up per wave (the SRAC specifications for the syndicated study call for two waves per year). The final SRAC meeting resolved to cut the proposed sample size for the door-to-door research from 600 to 400 in order to accommodate the extra costs of interviewing one person per household. This was pushed by Abbott Wool, senior vice president and media director at Cadwell Davis Partners, who chaired the SRAC and is now chair of the ARF's ethnic subcommittee.

Interviewing multiple persons per household is considered less desirable statistically because family members tend to have similar tastes and may

SRAC makes clear suppliers are encouraged to follow its methodology.

influence each other during interviews.

While I&A presumably has the inside track as the research supplier for the proposed Hispanic radio syndicated study, the SRAC has made clear that "all research suppliers interested in the Hispanic market are encouraged to adopt the SRAC methodology and offer standardized radio surveys under the imprimatur of the SRAC approval model." The final supplier choice will depend on station subscribers, of course, assuming enough stations will support the telephone technique.

However, it is not clear at this point who might be interested in coming forward, other than 18A. SRA and its RAMS service, with one report under its belt, is seeking, according to Richard Tobin, president of SRC, to study, at least initially, one California market—eight Los Angeles, Fresno or San Diego—Chicago and markets in Florida and Texas, Corpus Christi and Austin being among those mentioned by Tobin.

Facts. The SRC chief attracted three of the four New York Spanish stations to his RAMS study—WADO, WJIT (which was represented on the SRAC)

(Final Edition continued on page 60)

NO FREE LUNCH!

In the words of the famous sailor,
"Get whats yez pays fer!"

Don't be taken by a barter bargain. The popularity of toy-oriented barter programs and the toys they represent have a way of fading fast along with audiences, advertising dollars and toy company support.

POPEYE is a cash program with a proven winning record. For 30 years the show has remained in the top 15% of all children's programs. Your POPEYE time period, therefore, is a valuable audience and advertiser attraction.

So, while that toy-based animation show may look like a tasty bag of burgers today, tomorrow you may wind up holding just the bag.



**DON'T TOY AROUND!
INVEST IN THE
TOUGH COMPETITOR!**



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Syndicated Spanish radio numbers

(Continued from page 58)

and WSKQ. Only WKDM did not subscribe. The New York contracts were for three years, with annual options, but Tobin says that the next time around, there will be firm three-year contracts. The current pacts provide for a rising price each year.

The phone-vs.-personal interview methodology dispute revolves around the fact that door-to-door interviews develop higher audience numbers than the phone method. This was confirmed by the pilot study. In general,

Strategy Research Corp. intends to roll out its phone surveys in other Hispanic markets.

agencies and advertisers prefer the phone technique and stations the personal interview, seemingly for obvious reasons. However, when SRAC came out in favor of the phone method in a nine-to-three vote at its closed November 10 meeting, the broadcaster complement on the council split its votes, with one voting for a mixture of the two methods. The vote in favor of the phone method was believed to have come from Eduardo Caballero, president of the Caballero Spanish Media rep firm. Caballero was the prime figure in the creation of SRAC. He has leaned toward advertiser/agency point of view on methodology on the grounds that Hispanic ratings must be credible to the buyers.

The preference for the telephone, according to Wool, is based on ease of sample dispersion and better control of interviewers through central WATS room supervision. It is also felt that respondents in personal interviews tend to try to please the interviewer by answering what respondents believe the interviewer wants to hear but that there is reticence about giving personal information face-to-face. In addition, phone surveys are considered cheaper.

Tobin disputes many of these points. He argues that tight family ties among Hispanics make the group personal interview in the home preferable. "A [householder] talking on the phone to a stranger is regarded suspiciously." Also, his surveys have found relatively low phone penetration among Hispanics. He also insists that his interviewers are closely supervised and that his

costs are as low as a first-class phone survey.

The argument about phone penetration is critical. In the pilot survey, the door-to-door interviews found only 50% phone penetration in Chicago as opposed to a Census figure of 81% but in later checking of the reverse telephone directory it turned out that 17% of those who said they had no phone did have one. In addition, Wool argues in his SRAC "Findings": "Using other typical data from [the door-to-door panel in the pilot study] we would assume that unlisted phones also were present among those claiming no phone, in a number approximately equal to those actually without phones. Thus the Census data [81% phone ownership] seems reasonably accurate."

The next development in the Hispanic radio measurement saga is a meeting of the Ethnic Radio Measurement Subcommittee, which is one of four subcommittees set up under the ARF's Radio Steering Committee. This will take place Wednesday (February 24) at the ARF at which time Wool and Morrow will review the work of the SRAC. An ARF subcommittee meeting on March 16 will hear from Miriam Murphy of Statistical Research Inc. (RADAR) and Ken Wollenberg of Arbitron Ratings Co. on ethnic radio measurement.—**Al Jaffe**

Arbitron to show new radio data service at NAB

Arbitron will begin selling its new CrossTraQ qualitative data system shortly and will mount a major demonstration of the radio system at the NAB convention in Las Vegas in April.

CrossTraQ is a new enhancement to Radio FasTraQ, Arbitron's microcomputer-based applications system. It combines Arbitron's local radio audience database with two years of product information collected by Simmons Market Research Bureau. Software for the system, which features color graphics, was developed by Media Management Plus, is available to FastTraQ subscribers with no additional online fees "and a nominal monthly charge."

The system was introduced with a limited number of products at the recent RAB Managing Sales Conference. The NAB demonstration will cover more than 100 products. Simmons'

two-year database covers 38,000 adults, 18-plus, with data broken down by four census regions and by radio format and audience composition.

Two types of reports are available:

The Station Oriented Report "enables the user to pinpoint the products listeners are buying and using the most, and compare them with total market usage. Users select the station, its format, the market, survey period and demographic."

The Market Oriented Report "allows the user to pick the product and category, the market, survey period and demographic. CrossTraQ then displays every station in the market and ranks them either by cum, product users or an index."

As of Mid-February, delivery of CrossTraQ to clients was scheduled to begin "within 30 days."

In another development, Arbitron announced that King Broadcasting had renewed its radio contract for five years. King, based in Seattle, owns half a dozen radio stations in three markets. They are KING-AM-FM Seattle, KSFO/KYA(FM) San Francisco and KGW/KINK(FM) Portland, Ore.

Fox pinkslips in L.A. & D.C.

Fox Broadcasting has begun trimming personnel at several of its owned TV stations and is anticipating a March launch for its latest late-night entry to replace the *Late Show*, *The Wilton North Report* and the current *Late Show* reruns.

Pinkslips have been given out at KTTV Los Angeles and WTTG (TV) Washington, with indications staff reductions will shortly come to WNYW-TV New York.

Fox's KDAF-TV Dallas and KRIV-TV Houston both reduced staffs last year. A Fox spokesman said the latest layoffs are part of a twice-annual review, geared to "streamline operations" at the seven owned stations. Not mentioned as being affected by cutbacks so far are WFXT-TV Boston and WFLD-TV Chicago.

Although the network has been tight-lipped about its late-night plans, indications are the new program will return to a traditional talk show format with emphasis on variety segments and a host who has "young, urban appeal."

Barry Sand, lured away from the David Letterman show on NBC-TV to launch *The Wilton North Report*, which was pulled after a brief run, is not involved.

(Final Edition continued on page 62)

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1987

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New York Toy Fair panel sparks talk about headaches of TV buying biz

An informal get-together with key toy timebuying executives, called by Blair Television's Independent Division in conjunction with the Toy Fair in New York, brought out the prediction that toy business on TV may be down a little this year.

The prediction came from Carmine Cicchino, president of Fox & Associates of New York, who said that ad spending on toys would be down about 5%.

However, Lee Ravdin, president of Lee Media, a media buying service, felt that 1988 "will be an okay year" for the toy business. Sylvia Rodriguez, senior vice president and media director of Jordan, McGrath, Case & Taylor saw no basic shift in the way toy money would be spent on TV. She noted there had been some talk about one network cutting back on children's program-

Ad spending on toys may be down 5%.

ming but doubted it would happen "to any extent."

The buyers stressed the variety of choices that children have these days—cable, VCRs, etc.—and the copycat nature of children's programming to explain the drop in broadcast ratings of children's TV programming. Rodriguez pointed out that homes with VCRs show differences in ratings from homes without VCRs.

Ravdin noted that the rash of high-priced toys last year is not being repeated this year. At the Toy Fair, he said, there was hardly an item beyond

\$69.95 or \$79.95.

The lunchtime meeting also included a discussion of what ad weight was needed to introduce a new toy for children.

Cicchino felt such a product required a total of about 700-800 points over a month's time before coming down to a support level. While there was general agreement on this among the media executives, Ravdin commented that while 200 points a week was more than adequate, some clients wanted to make sure about the product and upped that to 300 weekly points.

There were some complaints that

The copycat nature of children's TV explains the drop in broadcast ratings.

more spots are needed each year to reach the same audience because of the decline in broadcast ratings.

Post-buy analyses commonly show that target weights are not achieved, it was said.

Scattered throughout the comments were repeated statements about the uncertainties of the toy business.

Ravdin said that he didn't see any evidence of a block-buster toy at the Fair, but said it was difficult to predict how a particular toy would perform in the marketplace.

In response to a remark that the toy business is like show business, one media executive answered: "It is show business."

KTLA (TV) to air Angels in Spanish

For the second consecutive season, KTLA (TV) Los Angeles will simulcast all Angels baseball games in Spanish over the special audio channel that is available on stereo capable TV sets.

Bob Starr returns for his ninth season as the play-by-play announcer, assisted by Joe Torre in his fourth year as the color commentator.

KTLA will telecast 57 games plus three additional ones to be announced later. Cos Villa and Ruben Valentin of Angels Spanish Radio Network and Golden West will provide the Spanish audio. First telecast is March 26 against the Seattle Mariners in pre-season play from Palm Springs.

(Final Edition continued on page 64)

Kellogg hits it big in November

Kellogg was Number 2 in network TV spending in November, but Number 1 in the amount of increase over the corresponding '86 month, according to BAR figures on parent company expenditures. The cereal maker was up 115% in November to \$31.0 million. Other big increases were scored by Chrysler, up 53% to \$20.5 million; McDonalds, up 43% to \$21.4 million, and Ford, up 37% to \$19.7 million. For the year to date Kellogg is up 45% and ranks fourth in the 11-month spending tally.

Network TV's biggest spenders last year were both down in spending in both November and the year to date. Procter & Gamble was down 23% to \$24.7 million in November, while Philip Morris was off 28% to \$19.4 million for the month. For the year to date the latter was down a little from \$317.2 million in '86, but P&G was down considerably from \$405.7 million in that year (see table below).

Not shown among the top 10 spenders for the year to date are Unilever, ranking fifth with expenditures of \$193,826,000; American Home Products, ranking ninth, with \$167,598,600, and Johnson & Johnson, ranking 10th, with \$162,235,300.

Top 10 web TV clients—November

Parent company	November expenditures	Year-to-date expenditures
General Motors	\$39,286,900	\$245,093,200
Kellogg	31,032,400	229,436,300
Procter & Gamble	24,655,600	339,454,300
RJR Nabisco	23,020,300	191,618,100
McDonalds	21,400,300	191,584,000
Anheuser-Busch Cos.	20,965,800	172,582,100
Chrysler	20,534,000	118,035,900
Ford	19,734,400	143,012,100
Phillip Morris Cos.	19,371,800	312,417,900
Quaker Oats	18,262,900	96,238,200

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McDERMOTT



Deborah A. McDermott has been president of the National Association of Television Program Executives. She is currently station manager for WKRN, a Knight-Ridder station, and the ABC affiliate in Nashville, Tenn.

"I was 22 years old and had been pounding the pavement for three months. I was down to my last lead when KOLN-TV (Lincoln, Neb.) hired me as promotion director. I didn't know if I could do the job. But I learned. I discovered that television is for people you meet at the state fair and at the supermarket. You have to look them in the eye and see what they are thinking. By the time I was 26, I set a goal for myself. I wanted to become general manager of a TV station before I was 35.

"Television has the ability to make magic. You can touch people.

You can do things that make a difference. If a TV station relies totally on what a network does for them, the station is not doing its job. Last year we raised 330,000 pounds of food for the hungry. Everyone at the station was involved. It was during our heaviest sales inventory time. We could have sold the time. But we didn't. We got involved with our community.

"Programs like *Thirtysomething* have a lot of appeal for our demographics. I really enjoy the photography in that show, and I love the film look. It tells people this is a fantasy. But it's also realistic in the same sense that a good movie is. I try to buy programming that is a cut above the competition. Viewers have so many choices today. They can switch channels by remote control or pop a cassette into a VCR. Film gives me an edge.

"We are also very aggressive about marketing. We tell syndicators they have to support their shows if they expect them to succeed. We produce our own news campaigns on 35mm film because it has the texture

viewers associate with quality. It's more subtle, and it's very warm. It sets us apart. We're also using our film spots on cable.

"Television has a great future. But I think we are going to have to work hard at it. We can't keep doing the things that worked yesterday because we have a whole different set of challenges today."

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Motion Picture Films



Eyewitness claimed by HBO for Waldheim special in June

Evidence uncovered during research for *HBO Showcase: Waldheim*, scheduled to run in June, has produced an eyewitness linking the Austrian president to Gestapo informers, alleges HBO. No such information had been included in the recent Commission of Historians report to the Austrian government.

The alleged eyewitness, along with 24 other witnesses, including Wehrmacht officers who served with Waldheim, will make a public statement for the first time during a nine-day commission of inquiry, from which the three-to-four hour HBO/Thames Television special will be produced. The evidence will be delivered on a specially created Thames set by presenting and challenging attorneys.

The hearing will be presided over by a panel of five former international judges, including Shirley Hufstедler, former circuit judge for the U.S. Court of Appeals, Ninth Circuit and former Secretary of Education; Frederick Lawton, former judge of the Court of Appeal of Great Britain; P. N. Bhagwati, former chief justice of India; A Gordon Cooper, former justice in the Appeal Division of the Supreme Court of Nova Scotia, Canada; and Gustav Petren, former judge of the Supreme Administrative Court of Sweden. The presenting counsel is Allan A. Ryan, Jr., an attorney in the Office of General Counsel at Harvard University; Lord Peter Rawlinson, the challenging coun-

sel, was, attorney general under Edward Heath and a member of Parliament.

The evidence. The researchers for the production, composed of 24 historians, archivists, journalists and investigators, have produced 8,000 pages of evidence to date and could work right up until the proceedings. At the program's conclusion, the jurists will present their opinions.

Elvis, Olympics put ABC in second

ABC came in second in the primetime network TV ratings during the week ending February 14, for the second week in a row. (It was first during the week ending January 31, with the Super Bowl telecast.)

Helping ABC in its latest standings were the miniseries, *Elvis and Me*, and the Winter Olympics. Part 2 of the mini series about Elvis Presley got a 24.9/36 on the *Monday Night Movie* (February 8), as the third-ranking program for the week. The primetime segment of the Sunday, February 14 Olympics show earned a 19.7/30 over the four-hour span, ranking 10th. All the other top shows were regular series.

For the week ending February 14, NBC notched a 16.2/25, ABC a 14.9/23 and CBS a 14.2/22.

'Bud' Grant, Tribune join forces

B. Donald "Bud" Grant, former president of CBS Entertainment, and Tribune Broadcasting Co. have formed a joint venture production company to "produce product for all television distribution systems, with an initial emphasis on network programming."

That's how Grant explains the goal of Grant/Tribune Productions, which will be located at KTLA(TV), Tribune Broadcasting's owned outlet in Los Angeles.

The company becomes operational March 1, with Grant named chief executive officer. There are no specific projects as yet for any network. Notes Grant: "We hope to encourage an atmosphere that allows writers and producers to flourish in an environment of artistic independence with complete financial and moral support."

"This is an important step as we further expand our involvement in the production and syndication of television programming which has increased steadily through our joint ventures," explains James C. Dowdle, president/CEO of Tribune Broadcasting.

In addition to the association with Grant, Tribune Broadcasting will be seeking additional programming partners, Dowdle indicates, also emphasizing Tribune's TV stations will continue to be major purchasers of programming from other sources which will have had first run exposure on the networks.

Syndie lure of AGB 'LikeTrak' lands Lorimar

The first public demonstration of LikeTrak, which will validate clearances of both network and syndicated barter shows for AGB Television Research clients, will be held at the NATPE International convention in Houston.

The system, which identifies programs by electronic codes transmitted along with the show, will be demonstrated at the AGB booth (No. 1512) at the convention center via programs aired by Houston stations.

News of the demonstration follows the announcement that Lorimar has subscribed to the AGB national people meter service, the fifth syndicator to do so.

LikeTrak is described as an integral part of the AGB service and an extension of AGB's network clearance technology, which makes use of the networks' AMOL system. AGB pointed out that LikeTrak makes possible electronic monitoring of all TV stations in all markets. LikeTrak units have been installed in 206 markets.

It's fast. Andrea Cetera, director of syndicator services for AGB, noted that syndicators who subscribe to AGB "will know the next day of any clearance discrepancies and will be in a position to resolve them immediately.

LineTrak provides a host of benefits for national syndicators and advertisers, including more accurate ratings, greater credibility of rating information, faster delivery and increased awareness of how a program is handled locally. In addition, LikeTrak will sizably reduce the need to reprocess audience data for syndicated programs stemming from discrepancies."

Syndicators in addition to Lorimar who have signed with AGB include Columbia Pictures Television, International Advertising Sales (IAS), Paramount Television and D.L. Taffner.

Other AGB clients: the CBS Television Network, MTV Networks, American Television and Communications (ATC), RJR Nabisco Broadcast, the Advertiser Syndicated Television Assn. (ASTA) and eight ad agencies—N W Ayer; Backer, Spielvogel, Bates Worldwide; BBDO Worldwide; Leo Burnett; DMB&B; Grey Advertising; Scali, McCabe, Sloves and Young & Rubicam. It's estimated that the eight agencies account for more than 40% of all network TV billings.

(Final Edition continued on page 66)

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HOUSTON

When Whitney Houston appeared on *Essence* a few seasons ago, her star was just beginning to rise.

So was ours.

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And this year, we're bringing even more excitement to NATPE, with critically acclaimed

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But see for yourself when you visit our booth #1466. And while you're in town, be sure to catch the live taping of our 100th show. It's the kickoff to our 5th season.

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Adjusting diaries to meters: Research project only the beginning

Though the Assn. of Independent Television Stations paid for an elaborate research project, involving statistical models to adjust diary ratings to meter levels, it is only the beginning of its efforts to promote such adjustments.

The study is only a "kicking-off point," says Ron Inman, vice president for marketing at INTV. He put the cost of the study at \$70,000.

Still remaining, says Inman, is the job of convincing the research services to integrate the "calibration" models—or something like it—into their ratings and then convincing the agencies to use them.

INTV already has talked to the rating services about supplying a post-buy tape with adjusted numbers and about changing the diary from a week to three or four days. INTV will meet with the rating services in March to further discuss these issues.

A report on the statistical models, titled "Adjusting Diary Ratings For Misreporting," was delivered before the INTV convention last month. The statistical juggling to prepare the models was handled for INTV by Jay Magidson of Statistical Innovations, Belmont, Mass.

It involved analyses of Nielsen household data in five metered markets over four consecutive measurement periods from May 1985 through February 1986. Separate analyses were performed for four dayparts—daytime, early fringe, primetime and late fringe—with viewing data from 126 se-

lected quarter hours for all affiliate and independent stations. This added up to "several million pieces of viewing data."

About 20 variables were studied but only five were used in the adjustment model—affiliate vs. independent station, program type, day of the week, daypart and time within daypart.

A key finding was that the "rate of underreporting was found to be fairly consistent across the five markets." This was important since a model would not be acceptable if it were not generally applicable to other markets.

The central finding, though already widely known, was that the viewing of indies "is significantly underreported relative to affiliate stations." This cause of underreporting was said to be constant across all dayparts, "except for primetime weekends, where the difference is more extreme." There was no significant difference between the amount of misreporting between VHF and UHF indies. However, the study, in interpreting these results, did not come up with a reason why indies are less reported than affiliates.

Other findings:

- Diary underreporting is slightly more prevalent in daytime than in early fringe.
- There is substantially less underreporting in primetime than the earlier dayparts.
- Overall, movies tended to be underreported more so than other program types, while sports and news tended to be less underreported.

Columbia, CNN set sights on Hispanic market

Columbia Television and CNN are targeting the lucrative domestic Latin market with two separate projects.

Columbia's new series, *Trial and Error*, debuting March 15, will be produced with a separate Spanish soundtrack which will be initially offered to Spanish language radio stations in the nation's six top Hispanic markets: Los Angeles, New York, Miami, Houston, San Antonio and Chicago.

The midseason sitcom replacement is the first primetime network series produced in both English and Spanish, Columbia claims. The intent is for Spanish speaking viewers to turn down the sound on their TVs and listen to the dialog on radio.

CNN's project involves its first half-hour Spanish language newscast. The company is discussing the project with the Telemundo Television Group of New York, which currently airs *Noticiero Telemundo* (at 6:30 p.m.) which is produced in Miami by the Hispanic-American Broadcasting Corp. (HBC).

Employees upset. CNN's newscast would replace *Noticiero Telemundo*, a development which has HBC employees upset with the idea that a non-Latin news service would start offering a national Spanish language news broadcast.

CNN has hired one HBC employee, reporter Maris Elvira Salazar, to work on the project. CNN has reportedly offered to produce its newscast for less than the \$3.6 million that HBC has been charging Telemundo.

The proposed show would air on such Telemundo stations as KVEA Los Angeles, WNJU New York, WSCV Miami-Ft. Lauderdale and WKAQ San Juan.

Noticiero Telemundo airs in five Central and South American countries.

And in a related move, Hallmark Cards, which purchased 10 Spanish language stations last year, is reported in negotiations to purchase Univision, the Mexican-owned TV network. Univision's newscasts are broadcast in 12 Latin American countries.

One additional development which could play well for CNN is the planned launching of a satellite in March by Panamsat, a Greenwich, Conn.-based company designed to allow U.S. originated Spanish language broadcasting to be exported to Latin America.

TV spending up 4.2% in '87

Total commercial TV advertising—including network, spot, local and national syndication—was up 4.2% in 1987 over 1986, according to BAR figures released by TvB. Estimated '87 spending came to \$23.2 billion, compared with \$22.3 billion in '86.

Network billings were up 2.5% to \$8.14 billion, with fourth quarter spending up 5.0% to \$2.7 billion. National/regional spot climbed 4.2% to \$6.845 billion, with fourth quarter figures up 4.3% to \$2.117 billion. Local advertising rose 4.9% to \$6.835 billion, with fourth quarter up 3.5% to \$1.998 billion. National syndication, including Fox Broadcasting, was up 21.7% to \$730 million.

TvB president William Moll noted that there were significant regional differences with the New England, East South Central and West North Central states generally performing well above average, while stations in the West South Central and Mountain states were "considerably below average."

The bureau is forecasting total commercial TV growth of 11 to 13%, with local up 12 to 14% and network and spot up 10 to 12%.

Last year BAR estimated ABC billings were up 3.9%, CBS down 1.5% and NBC up 5.0%.

(Final Edition
continued on page 68)



THE CROSSWORD-PUZZLING MUSIC-LOVING REAL ALE AFICIONADO IS BACK.

Forget every American cop show you've ever seen. We proudly present none of the usual clichés. No off-the-peg car chases. No peeling telephones to signal changes of scene.

No dialogue that sounds as if it was written by gorillas.

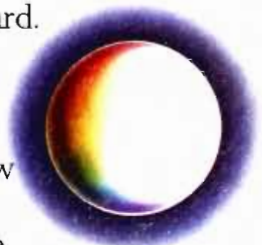
Good old Inspector Morse could hardly be more English.

He would no more dream of racing his stage Mk 2 Jag than swigging Chateau Margaux

from the bottle. His idea of fun is Berlioz rather than Burlesque (or even Burl Ives). He would rather die than own an American Express Card.

For all this, the antics are strangely gripping. (They'll grip you by the brain rather than the throat.) See for yourself in this new series of 120 minute mysteries.

We think you'll prefer the Morse Code.



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Central Independent Television (U.S.A.) Inc, 610 Fifth Avenue, New York NY 10020, Tel 212 582 6688, Fax 212 582 7006.

Central Independent Television Pty Ltd, 399 Riley St, Surry Hills, Sydney, NSW 2010, Australia, Tel 02 281 2599, Telex AA 72011.

Network primetime theatrical movies

Season to date through Jan. 21

	Rating	Share	Network	Date
1. Officer and a Gentleman	18.3	32	NBC	1/3
2. Terminator	16.5	27	NBC	9/27
3. Terms of Endearment	15.4	27	NBC	12/27
4. Police Academy	14.7	26	NBC	11/27
5. Empire Strikes Back	14.5	22	NBC	11/22
6. Teen Wolf	14.5	23	NBC	12/20
7. Karate Kid	14.1	22	NBC	11/24
8. Stir Crazy	14.1	24	ABC	12/27
9. Sound of Music	13.9	24	NBC	12/18
10. Star Trek III	13.8	22	ABC	9/29
11. City Heat	13.7	20	ABC	1/4
12. Ghostbusters	12.2	20	ABC	9/24
13. Tigh trope	11.6	18	ABC	10/29
14. Oh God! You Devil	11.4	17	NBC	11/2
15. Star 80	10.6	17	ABC	10/8
16. Footloose	9.9	19	CBS	12/26
17. Flamingo Kid	9.5	16	ABC	10/23
18. A View To A Kill	9.5	15	ABC	11/5
19. Alien	8.8	14	ABC	1/21
20. The Survivors	8.6	14	ABC	10/15
21. Smokey & The Bandit	8.5	15	ABC	11/28
22. Gandhi-I	8.0	14	CBS	11/25
23. Diamonds Are Forever	7.8	12	ABC	1/14
24. Gandhi-II	7.6	15	CBS	11/26
25. Electric Horseman	7.4	16	ABC	12/31
26. Splash	7.3	14	ABC	9/26
27. Best Defense	7.1	12	ABC	9/27
28. Trail Pink Pather	7.0	13	CBS	12/19
29. Sting II	6.9	11	ABC	1/7

Miniseries

Season to date through Jan. 24

	Rating	Share	Network	Date
1. Billionaire Boy's Club-II	22.1	34	NBC	11/09
2. Echoes In The Darkness-II	22.0	33	CBS	11/02
3. Poor Little Rich Girl-I	21.3	33	NBC	11/16
4. The Gambler III-I	20.9	32	CBS	11/22
5. Billionaire Boy's Club-I	20.7	34	NBC	11/08
6. Echoes In the Darkness-I	20.1	33	CBS	11/01
7. Murder Mary Phagan Pt I	18.7	28	NBC	01/24
8. Napoleon & Josephine-II	18.6	30	ABC	11/10
9. Poor Little Rich Girl-II	18.5	30	NBC	11/17
10. The Gambler III-II	17.4	29	CBS	11/24
11. Napoleon & Josephine-II	16.2	26	ABC	11/11
12. Napoleon & Josephine-III	13.3	21	ABC	11/12

Source: NBC Research based on NTI data.

'Wheel of Fortune' spinning around on three fronts

Wheel of Fortune is spinning on three fronts. The King World property will go on tour, it has notched its initial renewal clearances through the 1991-92 season, and it may be the center attraction of a new "play-along" game to be introduced by Mattel in the fall.

Wheel will go on the road beginning in October, and the first city to be visited will be New York, where the series will be taped over a week or two at Radio City Music Hall—five shows a day. Other selected markets will be determined. The folks at KW are looking to the road tour as generating "more enthusiasm than any other show has been able to achieve." And according to Roger King, chairman of KW, "*Wheel* fans have made it the most popular game show in the history of syndication, and this is one of our ways of saying 'thanks'."

Impressive lineup. As to the lineup of *Wheel*, both it and *Jeopardy* have 19 markets to date for renewals of both shows, including five of the top 10. Stations are WLS-TV Chicago, WPVI-TV Philadelphia, WNEV-TV Boston, KRON-TV San Francisco, WDIV-TV Detroit, KSDK-TV St. Louis, WMAR-TV Baltimore, KCST-TV San Diego, KCTV(TV) Kansas City, WTMJ-TV Milwaukee, WWL-TV New Orleans, WTVD-TV Raleigh, KMOL-TV San Antonio, KWTW(TV) Oklahoma City, WPRI-TV Providence, WPEC-TV West Palm Beach, WXEX-TV Richmond, KVBC-TV Las Vegas and KTVN-TV Reno. Renewals for New York and Los Angeles are "being worked on," according to a KW spokesperson.

The present line of *Wheel* is 207 stations; *Jeopardy* has 196.

The tentative interactive game is dubbed "TV Play-Along Wheel of Fortune" and is termed by Mattel as the first game ever that lets at-home fans compete with the on-air contestants. Home players, however, will not win prizes. At-home contestants play by receiving invisible light signals from the syndicated *Wheel* game show.

Mattel notes there are four different ways for homebody viewers to play the play-along *Wheel*: with the TV show, with videotapes and freestanding, in which one player types in puzzles to be solved by others. The game would be sold for \$70-80.

(Final Edition continued on page 76)

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And it's all real.**

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WLOS Greenville/Spartanburg/Asheville,
KTVY Oklahoma City, **WRAL** Raleigh-Durham,
WYOU Wilkes Barre-Scranton, **WSAZ** Charleston-Huntington,
WTVH Syracuse, **WOKR** Rochester, **WOWT** Omaha,
WKYT Lexington, **KVVU** Las Vegas, **KEYT** Santa Barbara,
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**Thanks to our premiere stations.
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STATION
WABC
KHJ
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WCCO
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KGTU
KATU
WFTV
WISN
WWL
WSPA
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PRIME ACCESS LEADERS - NOV. '87

PROGRAM	RATING	SHARE
WHEEL OF FORTUNE	18	33
JEOPARDY	18	27
PM MAGAZINE	12	21
WIN, LOSE OR DRAW	11	18
HEE HAW	10	22
BIG SPIN	10	18
HOLLYWOOD SQUARES	10	18
ENTERTAINMENT TONIGHT	8	15
FAMILY TIES	8	15
M*A*S*H	8	14

SOURCE: CASSANDRA NSI 11/87 (ACCESS MARKETS ONLY)

WIN, LOSE OR DRAW - #1 AMONG YOUNG ADULTS

GAME SHOW	(% of Total Adult Audience)	
	WOMEN 18-48	MEN 18-48
WIN, LOSE OR DRAW	62%	63%
WHEEL OF FORTUNE	33%	39%
JEOPARDY	38%	48%
NEW NEWLYWED GAME	50%	50%
HOLLYWOOD SQUARES	47%	52%
ALL NEW DATING GAME	60%	59%
\$100,000 PYRAMID	40%	46%
HIGH ROLLERS	46%	47%
TRUTH OR CONSEQUENCES	53%	60%

SOURCE: NTL, NSS THROUGH DEC. 13

TOP 10 SYNDICATED SHOWS - NOV. '87

PROGRAM	RATING	SHARE
1 WHEEL OF FORTUNE	18.0	32
2 P. M. MAGAZINE	12.3	21
3 JEOPARDY	12.1	28
4 OPRAH	10.5	31
5 FAMILY TIES	8.0	15
6 PEOPLE'S COURT	7.9	20
7 M*A*S*H	7.5	17
8 DONAHUE	7.4	20
9 WIN, LOSE OR DRAW	7.0	18
10 CHEERS	6.8	15

SOURCE: CASSANDRA NSI NOV. '87 (ALL MARKETS)

So, if WIN, LOSE OR DRAW isn't slotted for access on your fall schedule, NATPE is exactly the right time for you to do it. Just remember, WIN, LOSE OR DRAW may be the new kid on the block, but by Fall '88, it's bound to be king of the mountain!



A BURT & BERT PRODUCTION IN ASSOCIATION WITH KLINE & FRIENDS ADVERTISING SALES CAMELOT

Made-for-TV movies

Season to date through Jan. 24

	Rating	Share	Network	Date
1. Ann Jillian Story	23.8	35	NBC	12/28
2. Eight Is Enough Reunion	22.0	34	NBC	10/18
3. Long Journey Home	21.3	34	CBS	11/29
4. Once Upon Texas Train	21.2	32	CBS	01/03
5. Strange Voices	21.0	33	NBC	10/19
6. Mayflower Madam	20.9	34	CBS	11/15
7. After The Promise	20.1	32	CBS	10/11
8. Crash Course	19.9	32	NBC	01/17
9. Assault & Matrimony	19.8	32	NBC	09/28
10. Man Against Mob	19.7	32	NBC	01/10
11. A Hobo's Christmas	19.5	30	CBS	12/06
12. Little Match Girl	19.4	30	NBC	12/21
13. Foxfire	19.3	30	CBS	12/13
14. Christmas Willow Creek	19.2	30	CBS	12/20
15. Body of Evidence	18.4	28	CBS	01/24
16. Perry Mason: Murd Madam	18.1	29	NBC	10/04
17. Neon Jungle	17.6	28	CBS	01/17
18. Right To Die	17.5	28	NBC	10/12
19. Mistress	17.5	29	CBS	10/04
20. Roman Holiday	17.0	28	NBC	12/28
21. Haunted By Her Past	16.7	27	NBC	10/12
22. Father Clements Story	16.7	26	NBC	12/13
23. Hallmark: Secret Garden	16.7	26	CBS	11/30
24. Perry Mason	16.6	26	NBC	11/15
25. Gunsmoke: Return Dodge	16.6	31	CBS	09/26
26. Kids Like These	16.5	27	CBS	11/08
27. Dangerous Affection	16.4	26	NBC	11/01
28. Downpayment on Murder	16.1	27	NBC	12/06
29. Freedom Fighter	16.0	25	NBC	01/11
30. Child Saver	15.8	25	NBC	01/18
31. Deep Dark Secrets	15.5	25	NBC	10/26
32. Fatal Confession	15.5	24	NBC	11/30
33. Sadie & Son	15.5	25	CBS	10/21
34. Hazard Of Hearts	15.3	26	CBS	12/27
35. Christmas Eve	14.6	26	NBC	12/23
36. Eye of the Sparrow	14.3	22	NBC	12/07
37. Conspiracy of Love	14.1	21	CBS	10/18
38. Bay Coven	13.8	22	NBC	10/25
39. If Tues Must Be Belgium	13.4	22	NBC	09/21
40. Lena: My 100 Children	13.4	21	NBC	11/23
41. Terrorist On Trial	13.3	20	CBS	01/10
42. Angels in Green	13.2	22	CBS	09/22
43. Drop-Out Mother	13.2	22	CBS	01/01
44. Family Sins	12.9	20	CBS	10/25
45. Evil In Clear River	12.9	20	ABC	01/11

Source: NBC Research based on NTI data.

Gerber promoted at Viacom Enterprises

Michael H. Gerber has been promoted to president, acquisitions and first-run programming at Viacom Enterprises. Gerber had been senior vice president.



Michael H. Gerber

Viacom Enterprises since February 1984.

Gerber takes on the responsibilities of overseeing all product acquisitions, the development and production of first-run programming, and worldwide business affairs.

Regis/Kathie show 'go' for September

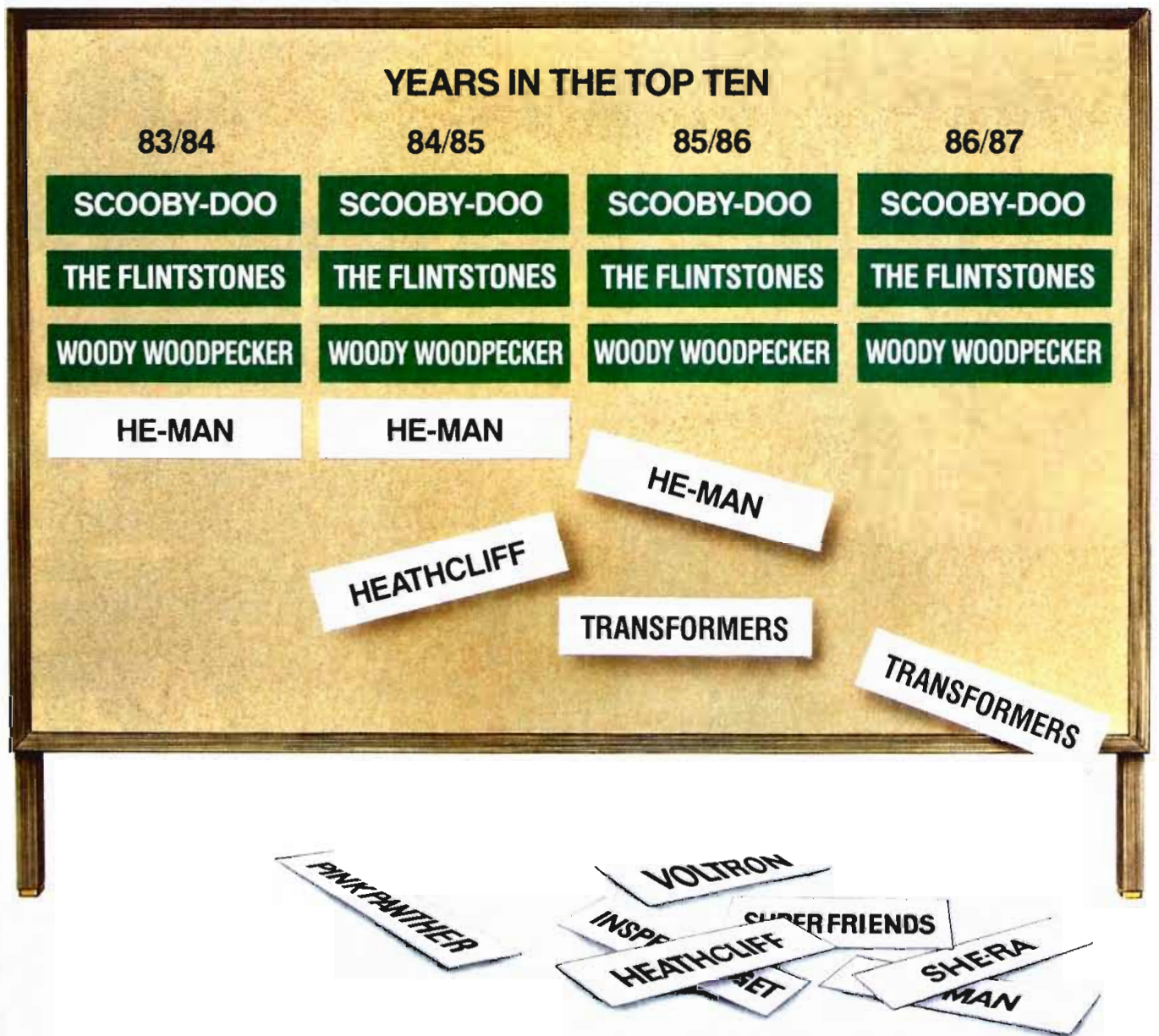
Buena Vista Television's first-run hour strip series *Live with Regis and Kathie Lee* is a "go" for September. The talk/entertainment show cleared nearly 70 markets, representing more than 50% of the country in the opening 10 weeks of sale. In addition to the program's flagship station, WABC-TV New York, other cleared markets include KHJ-TV Los Angeles, WCAU-TV Philadelphia, WCCO-TV Minneapolis, WTVJ-TV Miami, KMOV-TV St. Louis, WBAL-TV Baltimore, WISH-TV Indianapolis.

Also, WWL-TV New Orleans, WTVR-TV Richmond, WKRG-TV Mobile, KMTV(TV) Omaha and WKYT-TV Lexington, among CBS affiliates. ABC affiliates include WTSP-TV Tampa, KUSA-TV Denver and KOVR-TV San Diego. Among the NBC affiliates are KNPX-TV Phoenix, KTVY-TV Oklahoma City, WNEM-TV Flint and KTVY-TV Springfield.

Another fall go is Select Media Communications' *World Class Women*, weekly anthology series starring Randi Hall. *Women* will have 13 original half-hour programs and will be preceded by a one-time-only special in a March-April window. The series is designed for weekend sports adjacencies.

GETTING INTO THE TOP 10 ISN'T NEARLY AS DIFFICULT AS STAYING THERE.

ONLY 3 SHOWS HAVE BEEN THERE 4 YEARS RUNNING.



Source: Arbitron SPA. Average of November, February, May, July books.

TO STAY ON TOP YOU NEED PROGRA

Programming that stays in the top 10 year after year. Evergreen programming like *The Flintstones*. With 166 episodes available, it's the cornerstone of every kids' block. Like *Scooby-Doo*, a perennial leader in kids' programming, with 155 fun-filled episodes. Like *The Woody Woodpecker Show*. Walter Lantz's theatrical-grade cartoons have been formatted into 90 half-hour episodes, and have been enhanced with new bridges, new music and effects and a newly animated opening. And like *Dennis the Menace*, a fresh new evergreen that promises to continue as a ratings leader for years to come. In addition to the 65 existing half-hours, 13 new episodes will be available during 1988/89.

Evergreen programming doesn't rely on today's fads for tomorrow's ratings. That's why we'll continue to provide enduring shows like *Rocky and His Friends*, *Bullwinkle*, *Underdog*, *Dudley Do-Right*, *Bewitched*, *I Dream of Jeannie* and *Abbott and Costello*.



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DALLAS
ATLANTA
CHARLOTTE
WILKES BARRE
CHARLESTON
LITTLE ROCK
MOBILE
KNOXVILLE
FRESNO
GREEN BAY
PADUCAH
DAVENPORT
JACKSON, MS
BRISTOL
SOUTH BEND
TRI CITIES
BURLINGTON
EVANSVILLE
LAS VEGAS
EL PASO
SIOUX FALLS
FT. WAYNE
FT. MYERS
AUGUSTA

And 37 more markets!

#

WOMEN 25-54

TIME PERIOD WINNER
IN

DETROIT
ATLANTA
CHARLOTTE
WILKES BARRE
CHARLESTON
LITTLE ROCK
MOBILE
FRESNO
PADUCAH
JACKSON
BRISTOL
SOUTH BEND
EVANSVILLE
LAS VEGAS
WACO
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FT. WAYNE
FARGO
CHARLESTON
PEORIA
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MONTEREY
ROCKFORD
MONROE
JOPLIN

And 27 more markets!

SOURCE: NSI Cassandra 11/87. ARB Apollo 11/87

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BOSTON
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DALLAS
SEATTLE
MINNEAPOLIS
MIAMI
DENVER
HARTFORD
INDIANAPOLIS
CINCINNATI
CHARLOTTE
NASHVILLE
NEW ORLEANS
BUFFALO
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MEMPHIS
CHARLESTON
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SHREVEPORT
MOBILE
WICHITA
FRESNO
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And 58 more markets!



KIDS

TIME PERIOD WINNER
IN

SAN FRANCISCO
DETROIT
CLEVELAND
SEATTLE
MINNEAPOLIS
PITTSBURGH
CHARLOTTE
NASHVILLE
OKLAHOMA CITY
PROVIDENCE
WILKES BARRE
CHARLESTON
LITTLE ROCK
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OMAHA
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MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

February 25-29	NATPE International George Brown Convention Center, Houston February 22, 1988 issue
April 9-12	NAB, Las Vegas Convention Center April 4, 1988 Issue
April 10-12	Cabletelevision Advertising Bureau Conference, Waldorf-Astoria, N.Y. April 4, 1988 Issue
April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 28-May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11-18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5-11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 5-9	ABC Television Affiliates Meeting May 30, 1988 Issue
June 8-12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
June 12-15	CBS Television Affiliates Meeting June 13, 1988 Issue
June 16-18	NBC Television Affiliates Meeting June 13, 1988 Issue
September 14-17	NAB Radio '88, Washington September 5, 1988 Issue
October 14-18	MIPCOM Cannes Television/Radio Age International October Issue
October 17-19	Television Bureau of Advertising Annual Meeting, Las Vegas October 17, 1988 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17, 1988 Issue

News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news...

Can 'traditional CBS hard news' save KCBS-TV?

KCBS-TV has tried to woo Los Angeles viewers with *Big News* and *Channel 2 News*. It's tried the soft stuff, features, health reports, you name it. The station even came up with a mixed bag approach to news called a news wheel. The result has been a parade of general managers and news directors through the CBS O&O station in the four years since KNXT became KCBS-TV.

Today Robert Hyland is the station's vice president and general manager and Erik Sorenson runs the news oper-



Bob Hyland

ation. And the new moniker is *Action News*. The immediate target: second-place KNBC. Eventually, L.A. kingpin KABC is the goal.

Hyland, the former vice president of the CBS FM radio stations, says the idea of *Action News* came about when he and Sorenson "were looking for a handle to describe in a short way what we're all about. We were trying to reestablish our image. The problem in the past was that every six months the marketing environment was changed."

Sorenson, who left KCBS after the departure of general manager Frank Gardner in 1986 only to be lured back from KTTV last May by Hyland, recalls one of his meetings with the new general manager:

"Bob came in and said, 'Give me a traditional CBS hard news broadcast.' Then he said, 'Let's look for an identifying handle' as opposed to coming in and calling it *Action News* and then shaping the news to the marketing approach. This was the first time the gen-



Erik Sorenson

eral manager let the product lead the marketing."

While Sorenson worked to remold the newsroom, Hyland commissioned a viewership survey last December and January and discovered that to the audience the term "Action News" meant "on-the-spot coverage, investigative reporting and aggressive reporting."

Noon news. Under the *Action News* banner, Hyland and Sorenson launched a half-hour newscast at noon,

expanded their 11 p.m. news to 35 minutes and decided to pull the plug on the 7 p.m. local news.

Action News at noon, the market's only local newscast around that time outside CNN and KHJ-TV's 1 p.m. half-hour broadcast, hopes to get an early jump on the 4 and 5 p.m. O&O news blocks. The broadcast is getting 3-4 ratings and 10-12 shares.

"It's doing better than we thought it could do," says Hyland. "It was driven by features more than anything else but also includes hard news."

"The problem in the past was that every six months the marketing environment changed."

From 1965 to the mid '70s, the CBS O&Os' *Big News* format owned the market. But in time that was abandoned, and two years ago a concept called a news wheel was introduced. It included segments centered around the family, health, entertainment and some news. It bombed. Its failure led to the departure of both Gardner and Sorenson.

Yet Sorenson says the news wheel was a valid concept. "It was probably too much too fast," he admits. However, he notes that other stations successfully used the format, including WNBC-TV New York with *Live at Five*, after which the L.A. news wheel was patterned.

Go for it. Why go into the noon news business? Explains Hyland: "We were looking at other opportunities, even though the 7 wasn't going to make it. We felt there was an audience, even though there was no extensive research. We looked at other markets, and we felt we couldn't be that much different. We felt we had the horses to do it. We felt there is an audience of people who stick to their TV sets at that hour, and coverage of the Iran-Contra hearings certainly proved that."

One of the first features to reappear under the *Action News* banner is an investigative unit, spearheaded by Ross Becker.

(News About News continued on page 100)

Fair's fair... but not always

When President Reagan complained recently because the three major television networks refused to carry live his plea for more aid to the Nicaraguan Contras, Rep. Edward Markey (D-Mass.) chairman of the House Telecommunications Committee, thought he spotted some irony.

"The fairness doctrine was designed to protect the public interest and give fair access to the media for ethnic and political minorities—like the small political minority that supports Contra aid," said Markey.

The same White House that criticized the networks because of what it called an "incredibly narrow interpretation of their public service responsibilities," Markey said, is the same White House that vetoed codification of the fairness doctrine and repeated just before the President's speech its continued opposition to the doctrine.

"You can't have your cake and eat it, too, Mr. President," said Markey. "You can't say there is no public responsibility one week and lament the lack of it the next."

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George Kennedy



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Tom Jones



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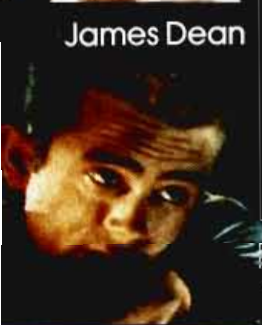
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Wagner



Quo Vadis?



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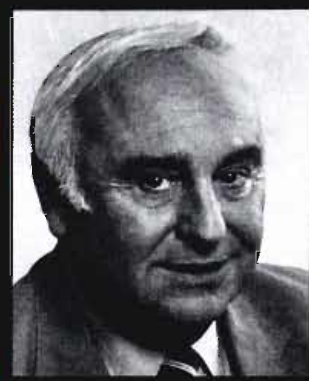
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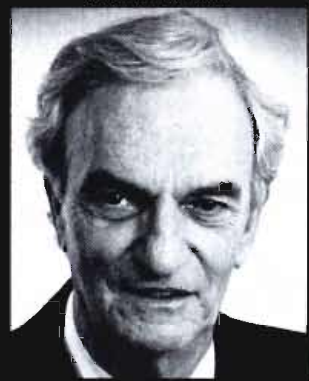
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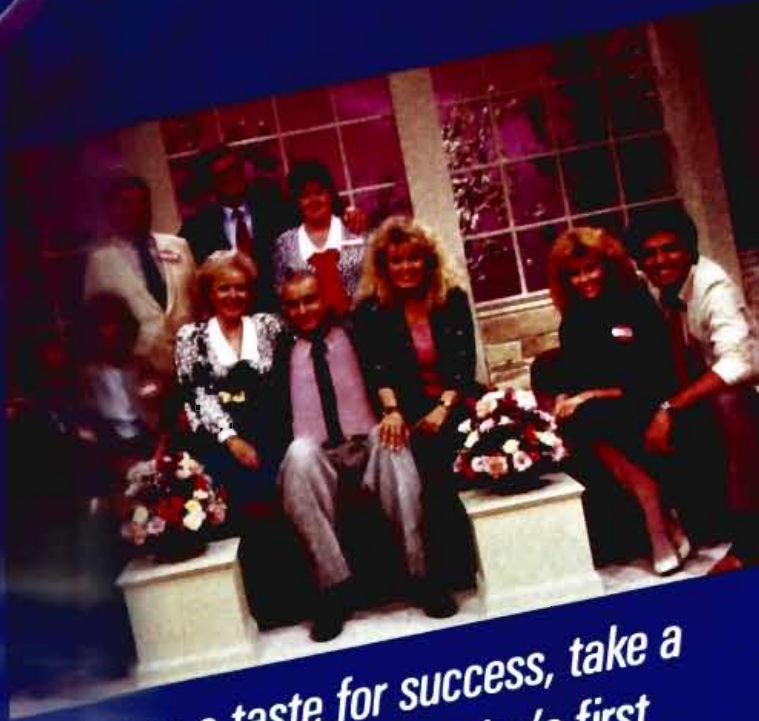
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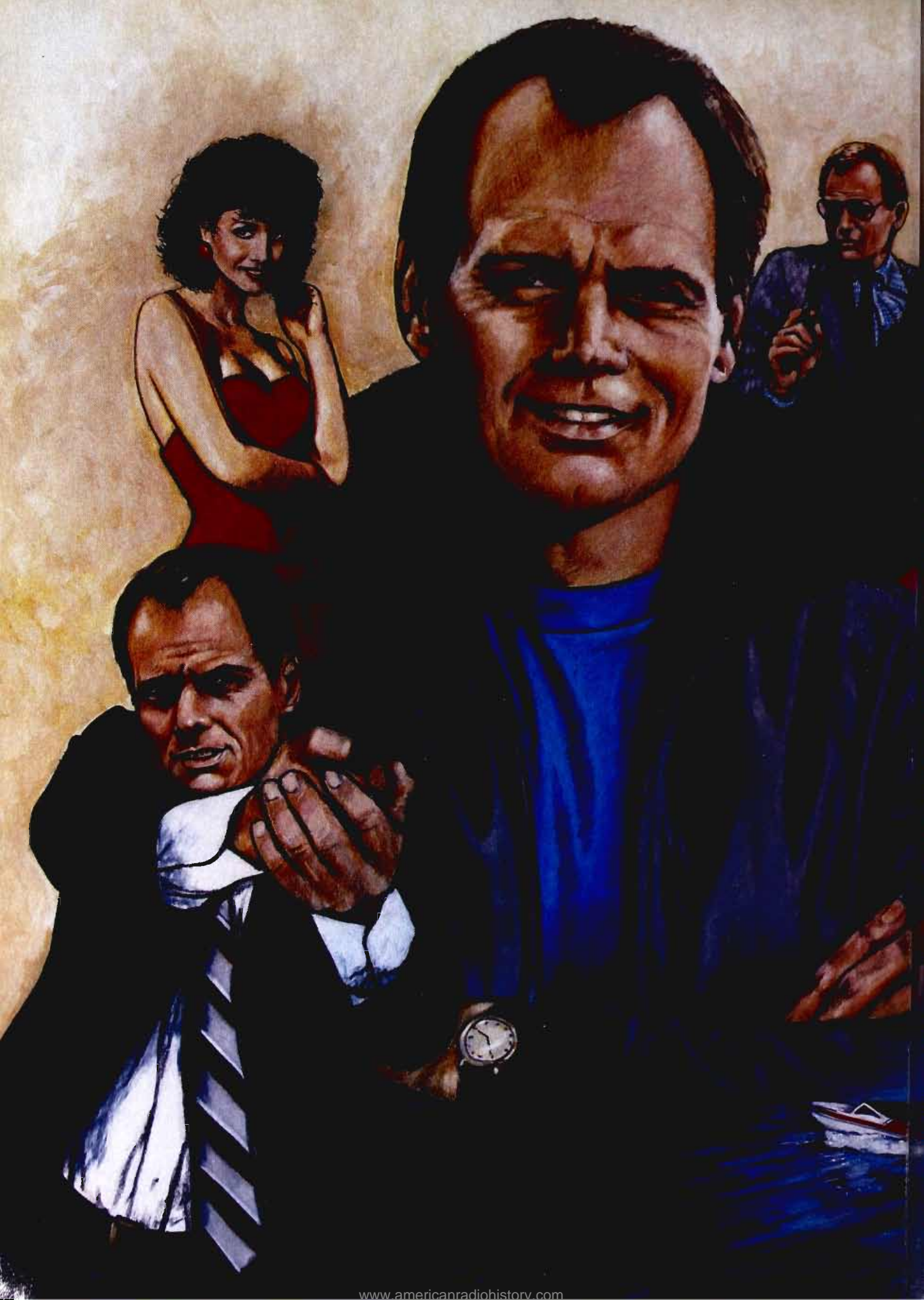


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Detroit's WJBK series on news ethics discovers TV camera can look both ways

Eyewitness News director Christine Sloat stuck her and her news department's necks out last month to show WJBK-TV viewers in Detroit some of the things that can get reporters in trouble.

She assigned reporter Bill Gallagher to come up with a series of special reports based on real case studies of how television news addresses:

- Tragedy and grief
- Editing and staging
- Using and protecting sources
- Paying for information and interviews
- Covering the personal lives of public figures

Says reporter Gallagher: "There are so many things that can come up, and we were limited in the time we could devote to it, so we thought the best way to give viewers a clear understanding of journalistic ethics was to present actual case studies." The reports were segmented into WJBK's regular news reports.

The actual public figure was presidential candidate Gary Hart. WJBK interviewed Heath Meriwether, now executive editor of the *Miami Herald*, when he assigned the stakeout team that ambushed Hart and Donna Rice in Washington.

Meriwether explained the thinking



Christine Sloat

that went into his decision, why he thought it was a legitimate story and that the *Herald* offered Hart the opportunity to speak in his own defense, which he did.

One of WJBK's own reporters, Woody Willis, questioned "whether the media should take it upon themselves to act as moral police."

News edits. Switching to compression of the news, Gallagher agrees that a half-hour newscast doesn't give the reporter on any one story much time to present both sides. He adds, "Our automotive reporter, George Sells, admitted it's not easy but says that just

makes the ethical burden all the heavier on the newsman."

Gallagher says Brad Stone was the WJBK reporter whose story on teenage gangs got the reporter thrown into jail. The only way Stone got an interview for the story was by promising not to reveal the source's identity. But then when a state trooper was murdered, Stone's tapes were subpoenaed. He refused and went to jail.

Paying for information was illustrated with the story about one of WJBK's own reporters who paid \$50 to a drug addict to get his consent to be interviewed on camera.

Gallagher says WJBK's reporter was disciplined for making the payment. The reporter in question argues that the only thing he should have done differently was "to include the fact that I paid in my report and let the viewers make their own judgment."

Broad subject. Gallagher observes, "Our series was by no means exhaustive. The subject of ethics is far too broad. But I still think we managed to give a lot of viewers a better idea of the kinds of ethical problems newspeople run up against and remind them that none of us is perfect."

He adds, "Christine deserves a lot of credit for including some of the questionable things our own people have done when they're in a position where they're damned if they do and damned if they don't. The series was her idea."

Can 'traditional CBS hard news' save KCBS-TV?

(Continued from page 91)

"Instead of waiting for press releases and going to press conferences and meetings, we're out there looking for problems in the community," says Sorenson.

Sixty percent of the station's reporters work on investigative pieces, according to Sorenson, who boasts: "We're defining news rather than *The Los Angeles Times*. For years television made TV news out of the Metro section of *The L.A. Times*."

"From 1965 to 1975 this station owned the market with its hard news broadcast," says Sorenson. "Then the station drifted philosophically on and off for a number of years."

Why is KABC still the news leader? "It's had the same philosophy since 1975," points out Sorenson. And the same news director, Terry Crofoot, for the past seven years, and only two gen-

eral managers, and anchors who have been there for years like Jerry Dunphy and Paul Moyers. Dunphy, incidentally, was the anchor for the pace-setting *Big News* before shifting to KABC in the 1970s.

The news wheel was a valid idea. Other stations used it successfully. But it died in L.A.

Since shifting back to hard news, the local broadcast's lead-in to *The CBS Evening News with Dan Rather* at 6:30 p.m. has strengthened Rather's audience. The *Rather* newscast moved from 7 p.m. to 6:30 in September 1986, where Tom Brokaw and his *NBC Nightly*

News also reside.

In November 1986, after the *Rather* move, CBS was doing a 4.6 rating and an 8 share in Arbitron, against Brokaw's 5.9/10. In November 1987 *Rather* recorded a 5.6/10, up two share points and one ratings point, to where the CBS and NBC shows are now tied in L.A.

Hyland certainly is under pressure to turn the station's news performance around. But, he says, "As long as the station maintains continuity, it will go from three to two to one. We have the people in place to do the job. It's a question of carrying out our mission and not wavering."

One thing working in Hyland's favor is that Eric Ober, president of the O&O division, is a long-time station news exec. He understands how long it takes to get back up.

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TvB on political advertising: Honesty is still the best policy

Political tradition and Joe Isuzu notwithstanding, the Television Bureau of Advertising is telling politicians running for office this year, "The primary thing to remember is: Honesty counts. Don't try to change a person into something the person isn't. Stress those many qualifications . . . the candidate possesses which will have a positive impact on the viewer."

But the bureau's new political TV advertising kit, *Political Advertising on Television: A Vote of Confidence*, also offers an array of hints on how to get help from station salespeople and production experts and how to use TV's "extraordinary production values to project the image you're after." For instance, says the brochure on commercial making: "Natural sounds like the roar of a crowd or ringing telephones can indicate broad public support.

A candidate's dedication to the job can be established by showing him working late into the night. Television's motion can be used to create a specific image in a commercial. Many quick-cut visuals can create a feeling of vitality and youth. Slower motion creates a feeling of strength and reliability which can appeal to older voters."

Creative advice. Three of the many other points TvB makes are those suggested by agency creative heads it queried: "Keep it simple; have one basic idea; make it clear."

As a political candidate, continues the pamphlet, "The best way to keep on target with the uppermost benefit of your campaign is to write it down in a single sentence. What is the most important point about you and your campaign that you want your audience to remember?"

Buying tips. The kit also suggests ways to assess and buy television time, offers cost cutting ideas and scheduling tips, and voting and spending limits for presidential candidates, dates of caucuses and primaries, and senatorial and gubernatorial races in all states.

Getting down to technical details, the kit includes a lesson on using TvB's computerized MMP (Maximizing Media Performance) system to plan a political advertising schedule. It does this by presenting computer printouts of sample television, radio and newspaper schedules and explaining how to read

them.

TvB notes that, starting in 1976, local, congressional, statewide and national candidates invested twice as many campaign dollars in television as in newspapers. By 1984, the last presidential election year, candidates "chose television over newspapers in an eight-to-one landslide."

This time, for 1988, TvB estimates that between \$240 million and \$250 million will be invested in network and spot/local television, "a huge increase over the last presidential election year."

Everest climb on Nippon TV

Nippon Television Networks hopes to broadcast live from the top of Mount Everest May 5 to a worldwide audience. The special show is part of NTV's 25th anniversary celebration.

An NTV crew hopes to climb the mountain along with two groups composed of individuals from China, Nepal and Japan. While the mountain rises 29,028 feet, a specially designed satellite dish will be installed at an earth station at the 16,909-foot level.

All signals from various microwave transmitters along the climb route will be relayed from this earth station to Intelsat's Indian Ocean satellite.

*(Sidelights
continued on page 106)*

Lichty receives Stanton award



The recipient of the 1988 Frank Stanton Fellowship Award for outstanding contribution to broadcast education, Dr. Lawrence Lichty of Northwestern University, l., receives the award from CBS president emeritus Dr. Frank Stanton. The award was presented at a recent International Radio and Television Society Faculty/Industry Seminar in New York. Lichty was part of the team that developed "Morning Edition" on National Public Radio. He also served as director of media research for The Vietnam Project at public station WGBH-TV Boston, which produced "Vietnam: A Television History," 13-part series which won several awards. The award ceremony kicked off the annual five-day seminar that was attended by communications professors representing more than 75 colleges across the country. Their participation was underwritten by the IRT Foundation in an effort "to narrow the gap that exists between those who teach and those who practice." Chairman of this year's event was Gerald M. Levin, executive vice president, Time Inc.



**Her daughter just wants to have fun.
Who is she?**

Turn the page to find out →

Most media firms see big increases

The country's top 200 media/information companies enjoyed a \$30.9 billion boost in total revenues between 1982 and '86, says *KIP 200*, the new directory published by Knowledge Industries Publications, Inc. And the directory shows the big have grown still bigger. Of the five companies that placed in the top in both this new edition and in the earlier 1982 edition: CBS, Time Inc., Warner Communications, Gannett and Times Mirror, four increased their total media revenues in the period by over \$1 billion each.

Knowledge Industries chairman Elliot Minsker reports the *KIP 200* companies accounted for some \$106.8 billion in total 1986 media revenues, against the \$75.9 billion in fiscal 1982 reported in the company's first edition. In 1982 he says there were only 14 companies with media revenues of \$1 billion or more, compared to the 33 companies "at that level or higher" in this new edition. "The big are getting bigger," he observes, as "the small get overtaken." He also notes, "The international community's appetite for U.S. properties keeps growing," and that two of the new top-10 ranked companies in the new edition, Bertelsmann and News Corp. Ltd., are based outside the U.S.

Other changes in top 10 standing include ownership changes of two of the companies as ABC became Capital Cities/ABC and RCA Corp. became part of General Electric. And though S.I. Newhouse & Sons remains in the Newhouse family, it has a new name, Advance Publications.

AT&T dropped out of the *KIP* listing because since divestiture it no longer provides information services, but eight new companies appear for the first time that Minsker calls "children of divestiture" because each is a telephone holding or operating company that has one or more directory publishing operations.

KIP 200 was compiled by *New York Post* columnist and media consultant Ira Mayer. Over 43% of the *KIP 200* are private companies, many of whom Minsker says "were reluctant to divulge information." He says in such cases the reported revenue estimates "were based on careful analysis in conjunction with Wall Street analysts, investment bankers and other sources widely accepted by the professional community."

Price of the report is \$250.

Baker receives NATAS Award



The Trustees' Award of the National Academy of Television Arts and Sciences is presented to Dr. William Baker, c., president and CEO of WNET(TV) New York. Baker, before joining the public TV station, was chairman of Group W Satellite Communications and president of Group W Television. The award was presented at a special dinner at the Marriott Marquis Hotel in New York. Among those honoring Baker, clockwise from center l.: John Cannon, NATAS president; Thomas Goodgame, president of Group W Stations Division; Robert J. Wussler, NATAS chairman; James Duffy, president of communications, ABC Broadcast Group; news commentators Bill Moyers and Robert MacNeil; and Gene Jankowski, president, CBS Broadcast Group.

European channel on shaky ground

European cable network The Arts Channel faces imminent closure unless an additional \$890,000 is found within days.

The pay-TV channel broadcasts three hours of cultural programs daily to approximately one-million households. While the present shareholders say they will contribute another \$360,000 to pay off existing debts, they insist the Arts Channel management must first raise the money needed to stay on the air.

So far the network's talks with potential investors have failed to produce any tangible results. "We are obviously still hopeful," said an Arts Channel spokesperson, who had nothing positive to report.

It is known that Virgin Broadcast, among others, is considering whether to rescue the satellite operation.

Until this latest crisis, it had been thought that the impoverished channel was on the way toward recovery after Rupert Murdoch's News International offered the Arts Channel the opportunity to freely transmit its programs overnight starting next month on Sky channel, giving it access to Sky's 11-million homes.

Sky salespeople were to sell commercial time for the Arts Channel. The catch which seems to have scuttled that

idea: Murdoch wanted an option to purchase 20% of the Arts Channel.

A Sky spokesperson, however, said talks still were in progress, but that Sky never envisioned its offer as a rescue plan. She said Sky was hopeful something could be done if the Arts Channel survived.

Flak attack on airline spots

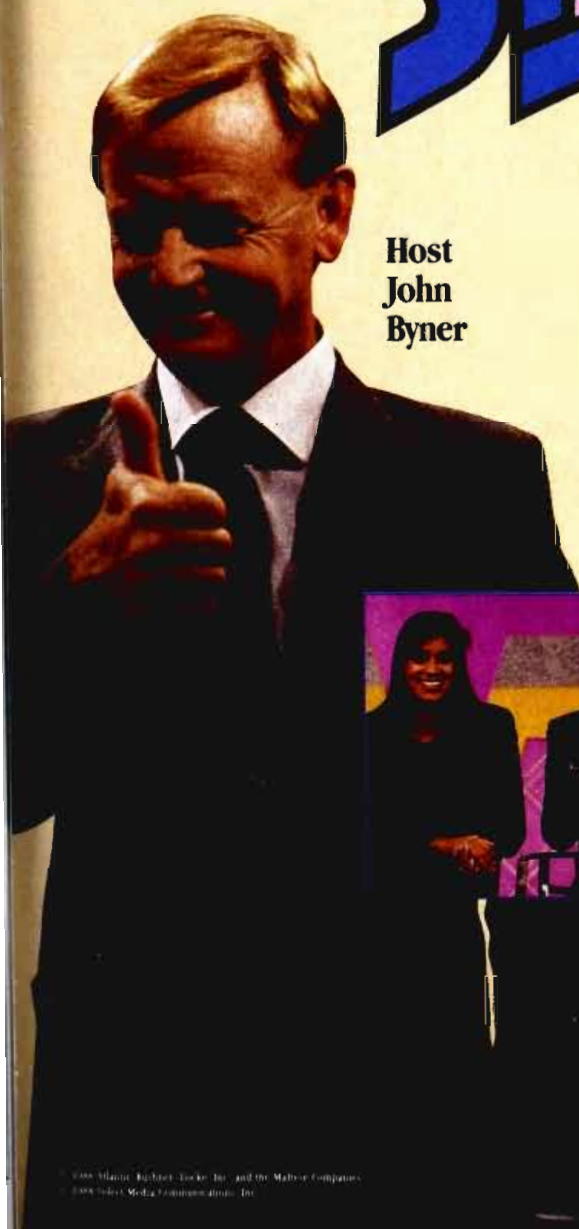
Members of Congress and groups like the National Association of Attorneys General are out to pile new regulations on the airlines to discourage advertising fare-saver plans on radio and television, warns the American Advertising Federation. If these regulations go through, they could put a dent in some of the optimism expressed by spot radio reps in their own yearend reports to TV/RADIO AGE (*Everything seems to be going radio's way in '88 ad sales*, Jan. 11).

Unfortunately, said AAF in its End of the Year Report, "There are those who believe that delays and other problems [of the airlines] are due to advertising and who have proposed new, stringent ad requirements, including elaborate disclosures."

**She's Cyndi Lauper.
And her mother is trying to
stump the all-star panel as she plays...**

RELATIVELY SPEAKING

**The
show that
climbs into
the branches
of the world's most
celebrated family trees.**



**Host
John
Byner**

RELATIVELY SPEAKING...the all-new, all-star comedy game show that will have viewers rocking with laughter as they join in the fascinating fun of trying to identify the well-known relatives of the unknown guests.

Each show stars a quick-witted celebrity panel who exchange fast, funny one-liners with host John Byner, and a special guest appearance by one of the guest's famous relatives.

So, call for your demo today and you'll soon be singing the praises of this all new game show that just wants your audience to have fun—Relatively Speaking!



Available as a half-hour strip on a barter basis starting fall '88.

**DISTRIBUTED BY SMC
Call 212/355-0033**

**PRODUCED BY
ATLANTIC/KUSHNER-LOCKE, INC.
AND THE MALTESE COMPANIES.**

SEE US AT OUR NATPE BOOTH



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Gambling dynasty keeps New York listening

Forget the Yankees. When you're talking powerhouse dynasties in New York, you're talking about the Gambling men—John B. Gambling, his son John A. Gambling, and grandson John R. Gambling—each of whom has been the successive host of one of the Big Apple's top morning radio shows, *Rambling with Gambling* on WOR (AM), the show's home for almost 63 years.

John A., now 58, took the mike from his dad 28 years ago as host of the 5:30–10 a.m. Monday–Saturday broadcast, eventually transforming his laid-back, almost folksy style into an instantly recognizable trademark. His son, John R., 37, shares the mike and then takes over the chair on Saturday. Today *Rambling with Gambling* is regarded as the longest running radio program in America.

The late John B. Gambling stumbled into the business in 1925 just a few years after the first regularly scheduled radio program had started. He was an English chap, whose knowledge of radio was strictly technical (he was a ship's wireless operator). He was the engineer at the station when early one morning announcer Bernarr Macfadden failed to show up for his physical culture program. Gambling, maybe not so reluctantly, filled in and got the job. He kept the calisthenics program on its toes until 1934 when the powers-that-be decided the audience just couldn't handle that much early morning exercise.

So Gambling switched formats, told a few jokes, reported the news from the morning papers and made observations on the show called *Musical Alarm Clock* (he had a live orchestra in the studio). His son, John A., made his broadcast debut on his father's show at age 4, singing *Away in the Manger*. It's not known what John R.'s first song was.

In 1965, *Sponsor* magazine interviewed the eldest Gambling and asked how an advertiser should weigh the merits of a live commercial vs. prerecorded commercials?

"In general," said John B., "I think a live commercial is more effective, but if all commercials were done live they would certainly lose their effectiveness. One thing I feel very certain about: If an advertiser wants to be on a talk show and have a live commercial, he should use the station personality. What puzzles me is the fact that advertisers spend a great deal of money to be on a show with a live personality and then send that personality a transcription of Joe Doe doing the commercial. It doesn't make sense. I know, of course, advertisers sometimes want to send the

same commercial to hundreds of stations in order to insure uniformity, but I think they should make exceptions on talk shows with strong personalities and large audience—that is, when there are responsible men at the wheel."

Today, *Rambling with Gambling* is only one of John A.'s occupations. He's also in the station ownership business, having bought WFOG(FM) Norfolk and WLIF(FM) Baltimore.

The third John Gambling virtually grew up in a broadcast studio. John R. was naturally attracted to broadcasting as an undergraduate at Boston University, where he managed the college radio station and received his degree in communications in 1973. He was the first director of research and promotion at Boston's WROR(FM), and moved to Fort Lauderdale in 1975 to become WAXY's operations and program director. At WHVS(FM) Poughkeepsie, John R. hosted a music and morning show, as well as operating and programming WHVS and its sister station, WHPN.

In 1978 he officially joined the WOR Radio family as a staff announcer. John R. hosted WOR's *PM New York* show before recently moving over to the *Rambling with Gambling* morning show with his dad. John A. and John R. complement one another on the air, each appealing to a different generation—with John R. more likely to take on the more adventurous assignments as a way of luring a younger audience into the fold.

(Next Generation continued on page 110)

Morning gym class—1924



The Gambling trio



Grandson gets into the act



World Class Women, In A Class By Itself



Host
Randi Hall



Rachel
McLish



Evelyn
Ashford

SEE US AT OUR
NATPE
BOOTH

**ALREADY CLEARED
IN TOP NETWORK
AFFILIATES INCLUDING**

**WNBC—NY
KABC—LA
WXYZ—Detroit
KHOU—Houston
KIRO—Seattle**

- *It's a winner!* **WORLD CLASS WOMEN** is the first and only series to celebrate women's achievements in sports and other activities.
- It's the *ideal* audience crossover opportunity! Finally, there's a program about women which appeals to men too!
- Host **Randi Hall**, Olympic sprint champion **Evelyn Ashford**, and world class bodybuilder **Rachel McLish** can help put you *over the top*, with profiles of women achievers that will give you one-of-a-kind programming that can run either adjacent or counter to sports.
- It's the perfect vehicle for advertisers

targeting *male* or *female* viewers...or *both*.

- Test data shows that **WORLD CLASS WOMEN** dramatically increases demographic delivery (figures available upon request).

WORLD CLASS WOMEN IS A WORLD CLASS WINNER. THERE'S

NEVER BEEN A SERIES LIKE IT.

Call Select Media Communications at 212/355-0033. Available Fourth Quarter, 1988. 13 Original Half-Hours. Barter Basis.



© 1988 Select Media Communications, Inc.

© 1988 Vetter Communications Co.



WORLD CLASS WOMEN

For David and Bill Murdoch KSL-TV has been 'family' for years

Today William R. Murdoch is vice president and general manager of KSL-TV Salt Lake City. And that's the way it ought to be, because his dad, David Lennox Murdoch, first turned on the juice there on June 1, 1949 as the station's first general manager.

The elder Murdoch, clearly one of the pioneers of American radio and television, began his career with KSL (AM) in 1930, handling the station's farm programming. Later he started KSL-FM. He went on from there to open and manage radio stations KSUB in Cedar City and KID in Idaho Falls when those stations were purchased by the Radio Service Corp. of Utah. At the time of his retirement in January 1969 he was vice president of KSL and assistant to the president.

The former president of the Utah

Broadcasters Assn, and executive director of the National Translator Assn., David Murdoch had participated in the early development of Radio Free Europe and served for a time as a director. He died in 1978.

A farmer? Bill Murdoch, 56, started out a lot closer to farming than broadcasting. As a youngster, he recalls, his dad owned a big chunk of farmland. "My life was spent in a farm-type situation with about every kind of animal imaginable," the younger Murdoch recalls. "I had my own horses and we had cows, pigs, chickens and ducks. Each summer I would earn money selling corn I had raised to passersby on the street to help my parents during the serious war years of 1941 through 1945. I also picked and sold apples, pears and



David Murdoch



Bill Murdoch

WBKO spawns Randy & Brad Odil

Randy Odil, vice president of television operations for Park Communications, started out 26 years ago at WBKO(TV) Bowling Green, Ky., as a cameraman. Today, his son Brad works there as a local sales executive.

For Randy, 45, having Brad, 23 as the second generation of his family working for WBKO is a real kick.

"When he calls me [in Ithica, N.Y., where Park is headquartered] we talk about program schedules and cost per points," Randy says with a chuckle.

The senior Odil worked his way through several departments at WBKO before getting into sales. As a news director he worked late hours, he recalls, and when he got tired of the news grind and pressure, he shifted to sales.

Randy has been with Park since 1982

and in his present post since 1982. The company's TV division includes WNCT-TV Greenville, N.C.; WDEF-TV Chattanooga, Tenn.; WJHL-TV Johnson City, Tenn.; WTVR-TV Richmond, Va.; WSLN-TV Roanoke, Va.; WUTR(TV) Utica, N.Y., and WBMG-TV Birmingham, Ala.

The new forms of technology and all the new modes of competition are the two most dramatic things Odil has seen during his career.

Son Brad initially went into the insurance business before being approached by the general manager at WBKO to join the station's sales department.

"Brad never thought about getting into broadcasting," notes Randy. "But the opportunity offered him sounded very interesting."



Randy Odil



Brad Odil

plums."

With his father just having put KSL-TV on the air the year before, 1950 saw William Murdoch enroll at the University of Utah and become a member of the KSL-TV family at the same time.

"KSL-TV had just moved in to their new facility on Social Hall Ave. in a converted automobile warehouse which my father had found," says Murdoch.

You name it, Bill did it: floor director, boom microphone operator, cameraman, projectionist and film editor.

By this time the war in Korea was heating up, and Murdoch, just married, and in the Army, was shipped overseas.

Bill Murdoch returned home in December 1954, enrolled back at the University under the GI Bill and returned to work at KSL-TV.

The rest, as they say, is history.

In 1979 Murdoch was named assistant to the president in charge of sales and promotion—a title later changed to vice president of sales and marketing. In 1982 he was named vice president, station manager and general sales manager. Then in 1985 he moved up to vice president and general manager of KSL-TV.

(Next Generation continued on page 112)



SMC VIGNETTES Because Even The Best Commercials Won't Work If They're Not Seen.

A commercial can be an on-target award winner, but it won't stand a chance if it's zapped, forgotten or lost in the clutter.

However, SMC, the leaders in syndicated short-form programming, can change all that.

Our entertaining, informative "Zap-Busting" vignettes make certain that your commercial messages will be seen, heard and recalled through a value-added wraparound format that captures viewers' attention, creates greater impact and makes a message stand out.

And studies show that commercials enhanced by the vignette format can actually give you as much as four times greater viewer retention.* That's recall that can't be beat!

*SOURCE: UPON REQUEST

SEE US AT OUR
NATPE
BOOTH

SMC VIGNETTES
The perfect setting
for your commercial.



SMC'S "ZAP-BUSTERS"
4 ways to make your spots
4 times more memorable!



TODAY IN MUSIC HISTORY: A music calendar of 365 :30 second inserts ranging from Brahms to Bowie.



INTERMISSION: Thirty second movie trivia vignettes that ask viewers how much they really know about the silver screen.



QUICK SCHTICK: Comedy vignette series featuring legendary comedians and fast rising comics, tailor-made to accompany :15 second spots on late programming.



WHODUNIT?: Targets sports fans with a :30 second quiz that holds viewers in their "living room box seats."



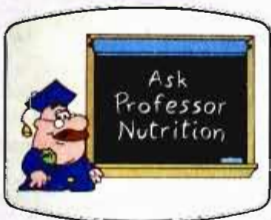
HEALTH BREAK: Jim Palmer hosts this :30 second series focusing on health related issues, a topic on the forefront of everyone's mind.



FASHION IN A FLASH: Timely tips on fashion, beauty, fitness are offered in this :30 second series designed to reach women audiences.



WORLD CLASS WOMEN: One hundred :30 second insert programs celebrating women's Olympic achievements, fifty each for the winter and summer games.



ASK PROFESSOR NUTRITION: This engaging and informative animated :30 second wraparound series answers questions on nutrition and food.

Lee family getting together?

Terry H. Lee, who has stepped down as chairman and chief executive officer of Storer Communications, has embarked on a new life as a television station entrepreneur, and hopes to bring his two sons into the new family business.

Jeffrey H. Lee is president and general manager of KSBW-TV, the Gillett



Terry H. Lee



Jeffrey H. Lee



Andy Lee

station in Salinas/Monterey Cal. Andy Lee, formerly station manager at KVUE-TV, the Gannett station in Austin, has decided to go to work for his dad, and is now vice president and general manager of WTVG-TV Toledo. WTVG was part of the Storer station group that the elder Lee bought about six months ago when he retired.

"Jeff is very happy right where he is at the Gillett station," says Terry Lee. But if Dad can find another station to buy in the right market, "then Jeff will have an opportunity to come into the family business."

The elder Lee joined the Storer organization in 1958 as general manager of WVUE-TV Philadelphia, coming from KOVR-TV Stockton-Sacramento where he had been president and general manager. At Storer he successively managed the group stations WITI-TV Milwaukee and WAGA-TV Atlanta; served as regional TV vice president for Atlanta, Milwaukee and Toledo; vice president in charge of Storer's TV division and became president of the company in 1979.

Jeff Lee. Jeff Lee, like his brother, started out in the broadcasting business while in high school, continuing through college. In those years he worked at KPRC-TV Houston and WFAA-TV Dallas, and in 1971 landed a full-time job at KPRC as a local salesman.

After a three-year stint with Katz, he rejoined KPRC as national sales manager, moving up to general sales manager, station manager, and in 1985 became executive vice president and general manager.

After more than 20 years, off and on, with KPRC, Jeff Lee left to become president and general manager of Gillett's KSBW-TV.

Andy Lee. Andy Lee began his broadcasting career in 1963 at KTRK-TV Houston at the same time his brother, Jeff, was at rival KPRC. Starting while still in high school as a parttime camera operator, Andy worked in all phases of production for 10 years. In 1973, after attending the University of Texas, he moved into local sales at KVRL-TV (now KRIV-TV) Houston. A year later found him in Denton, Texas as general manager of KNDT-AM-FM.

He left radio in 1975 and took a sales position with MCA-TV in Dallas and was promoted to vice president/southwest in 1979. In 1980 he became the general sales manager of Evening News Assn.'s WALA-TV Mobile and was promoted to station manager in 1983 of the co-owned KVUE-TV.

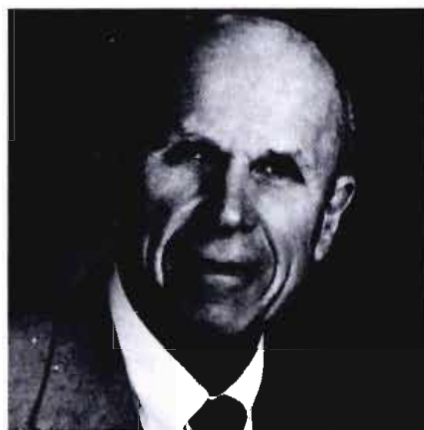
La Bonte duo still in radio

Bob La Bonte (68) and his son Jeff (30) are both in the radio business, but going in different directions. The senior member of the family is currently in the sales seminar business.

Operating from Eugene, Ore., La Bonte operates Effective Radio Sales Seminars, and in his first year of operation has conducted six meetings for individual station owners.

La Bonte started with KPOJ-AM-FM in Portland, Ore., in 1950, and subsequently worked for KERG(AM) Eugene; the Les Smith Group of radio stations in Portland; KFKF-AM-FM Kansas City (as general manager) and then for Interep Co. in Eugene until retiring.

Son Jeff is handling local sales for KNUA(FM) (formerly KHIT) in Seattle. He's been with the Gannett outlet for one year, and before that was with KLSY(FM) Seattle in local sales. His first broadcasting job after graduating from Washington State was with KJR-AM Seattle in sales.



Bob La Bonte



Jeff La Bonte

(Next Generation continued on page 114)



It's What Television's Smartest Commercials Are Wearing.

"Fashion in a Flash" wraps up your :30 second commercial in a good-looking environment of beauty and fashion making it virtually "zap proof."

So if your advertising is targeted to women, ask about "Fashion in a Flash." It's the value-added vignette series that not only makes your audience look good, it makes you look good too!

Distributed By SMC Call 212/355-0033

SEE US AT OUR
NATPE
BOOTH



The perfect setting
for your commercial

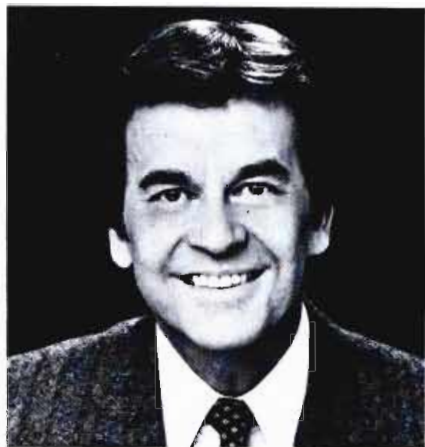


© 1988 Produced by Man in the Moon Productions

© 1988 Select Media Communications, Inc.

Son, Rac, climbs on dad's bandstand, as Clark name keeps branching out

When you call Dick Clark Productions in Burbank, you have to be very specific about which Clark you want to talk to. There's Dick, 58 chairman and CEO of the company which went public in January 1987, and who seems to be on every radio and TV show you flip to. And then there's son Rac, 31, a staff producer, who is carrying on the Clark



Dick Clark

tradition as a producer.

Father has produced more than 25 TV series, more than 150 TV specials and 15 films. He hosts several radio shows, several weekly TV series and is one of the few executives in the business who has been able to effectively blend his on-camera experience with

his behind-the-scenes entrepreneurial expertise.

With his famous *American Bandstand* musical dance show as the base of his empire, Clark has branched out over the years into the production of TV events, most notably musical shows: *The American Music Awards*, launched in 1974; the annual *Academy Of Country Music Awards*; *Dick Clark's New Year's Rockin' Eve*, plus the *Golden Globe Awards* and *Superstars & Their Moms*.

In addition to hosting the 35-year-old *American Bandstand* and producing it, Clark also produces *Puttin' On the Hits* (now in its fourth year of first run syndication) and *Getting In Touch With Dr. David Viscott*.

Clark also hosts the \$25,000 *Pyramid*, and the \$100,000 *Pyramid* and was seen as host of TV's *Bloopers & Practical Jokes* which ran for three seasons on NBC.

His made for TV movies include: *The Woman Who Killed a Miracle*; *Copacabana* and *Elvis*. Clark keeps his company extremely fluid with scores of projects always under development.

He is the founder and director of United Stations Radio Network, which distributes two Clark shows among its 50 hours of weekly programming: *Rock Roll & Remember* and *Countdown America*.

Of all his projects, it is certainly *American Bandstand* which has made

its mark in broadcasting history. According to the Guinness Book of World Records, *Bandstand* has aired more than 6,000 hours, presented more than 10,000 musical guests, played more than 65,000 records and featured more than 600,000 dancing teens.

Son Rac (whose real name is Richard A.) has a long way to go before his career touches the record books. He currently produces *Puttin' On the Hits*, now in its fourth season of syndication. He is also the producer of the pilot *Dick*



Rac Clark

Clark's Golden Greats, for the 1988-'89 season; coproducer of the *Fourth Annual Soap Opera Awards* and coproducer of *Super Bloopers & New Practical Jokes*.

He's been a production coordinator and stage manager for *American Music Awards*, plus several others.

'He's 80 going on 21!' That's Bill Smullin

Patsy Smullin has grown up in the broadcasting industry. She and her celebrated father, William B. Smullin, are the two major forces operating California Oregon Broadcasting Inc. from its Medford, Ore., headquarters.

They are a complimentary team, he at age 80 and she at 38. Of her energetic father, Patsy says, "he's 80 going on 21." As chairman of the board he's in the office every day, meeting with the general managers of the company's TV and radio stations in Oregon and California, developing future forecasts and keeping an eye out for new technological developments.

Patsy started fulltime with the family business in 1973, working the first 10 years in its cable operations, which encompassed systems in southern Oregon and northern California. These systems were sold in 1982 to the Boston Globe and Cox Cable, which is "when I joined the broadcast side," Patsy says.

As president of the company, she is

responsible for "making sure we have a chance to grow, supervising the managers and making sure we do a good job." She is currently serving a second term on the NAB's TV board and a second term on the board of the Oregon Broad-



Bill and Patsy Smullin

casters.

The senior Smullin put KOB(TV) on the air in 1953 as the first UHF station in Medford. It has since been joined by KOTI(TV) Klamath Falls, Ore.; KRCR-TV Redding, Calif.; KAGI(AM) Grants Falls, Ore. (which went on the air in 1939); KEKA(FM) and KFLI(AM) Eureka, Cal. The company also operates three cable systems in central and eastern Oregon.

One year ago the company began broadcasting live from the state capital of Salem, and is now able via a microwave network, to link up all its TV stations so they can interchange news reports.

A third member of the family, Dan, 40, owns two radio stations, KLOO-AM-FM Corvallis, Ore., and KPRB-AM-FM Redmond, Ore., which were formerly part of the family business.

(Next Generation continued on page 116)

QUICK SCHTICK MAKES YOUR :15 SECOND SPOT WORK LIKE A :30.



...AND THAT'S NO JOKE.

Quick Schtick vignettes may be the funniest :15 seconds on TV, but the value they add to a :15 second commercial is no laughing matter.

Featuring today's brightest young comics, as well as legends like Steve Allen, this "Zap-Busting" series sets the stage for your :15 second commercial and gives it the clout of a full :30, and makes your spot a lot more memorable too!

Remember, every good performer needs a good lead-in. Why should TV commercials be any different?

DISTRIBUTED BY SMC. CALL 212-355-0033

SEE US AT OUR
NATPE
BOOTH



**The perfect setting
for your commercial.**

Wallace (Mike & Chris) + Bill Leonard = success

Chris Wallace has two fathers: Mike Wallace, the veteran CBS News correspondent and part of the *60 Minutes* team, and Bill Leonard, the former president of CBS News who is now retired and living in Washington.

Now if you have to have two dads and decide that your future is in broadcasting, especially network television, Wallace and Leonard will do just fine, thank you. And that's just what Chris Wallace has discovered. Not that Chris wouldn't have made it on his own, but it's nice to have someone, or two, who



Chris Wallace

can show you the ropes.

The Wallace-Wallace-Leonard connection began in 1957 when Leonard married Wallace's ex-wife, Kappy.

"I was no great prospect," Leonard recalls in his book *In the Storm of the Eye: A Lifetime at CBS*. "I brought with me the part-year responsibility for six young boys." And Kappy had two sons, Peter and Chris (Peter died in Greece in a mountain climbing accident in 1962).

Since Chris was determined to follow in the family tradition of broadcast journalism, both Leonard and Mike Wallace were determined that he should go about it the right way.

Recalls Leonard in his book: "His father, Mike, and I did everything short of insisting that he work first for a newspaper. Chris saw the wisdom in this, and he actually did spend several years with *The Boston Globe* before he was launched in a television reporting career. When the opportunity for a television job presented itself, Chris

was prepared. He could write well, because he had written and written, and he could be an effective reporter, because he had reported and reported."

While Mike Wallace is close to retirement, Chris' future is nothing short of inspiring. Next to anchoring the *NBC Nightly News* (Tom Brokaw has a lock on that job), Chris has the top correspondent job in the organization: chief White House correspondent. His insight into the political and electoral process is among the best, and along the way he's picked up a good bit of the elder Wallace's tough interviewing style.

Mike's style. Most probably have forgotten that it was Mike Wallace who wrote the book on penetrating interviews and journalistic enterprise. In his book, *The Encyclopedia of Television*, Les Brown claims it was Wallace "who caused the style of TV interviewing to change from blandly cordial to tough and searching."

Wallace perfected his interview style with a local New York program *Nightbeat* in the '50s, which later became *Wallace Interviews* on ABC in prime-time. Wallace joined CBS News in 1963.

The elder Wallace began his broadcast career as a radio newsman in Chicago in the '40s, but his popularity was in television where he got his start as host of *The \$100,000 Big Surprise* and a game-show panelist on *Who Pays?* His local interview series in New York led him back into journalism.

Bill Leonard had made quite a name



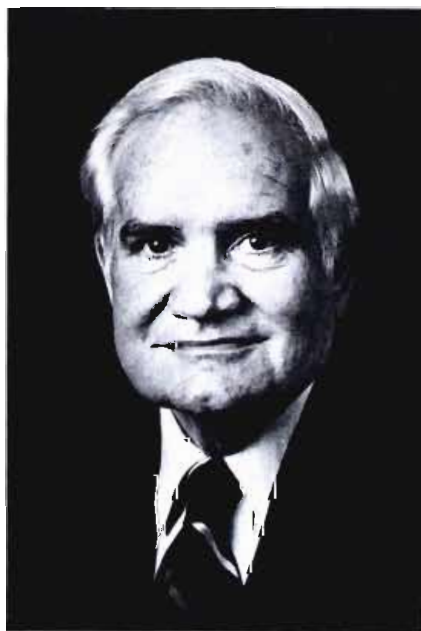
Mike Wallace

for himself in radio before he ever got into broadcasting. During the war when the German Luftwaffe was launching radio-guided bombs right down the smokestacks of allied shipping in the Mediterranean, our hero was given the assignment of sailing forth into the middle of all the shooting and coming up with a way of jamming the enemy radio frequency. He was successful, and thousands of Allied lives were saved.

Leonard has indicated that he always wanted to be president of CBS News. Indeed, his distinguished career both on the air and as an executive primed him for the job he eventually got in 1979. It was his decision—although not his alone—to succeed Walter Cronkite with Dan Rather on *The CBS Evening News*.

Leonard retired from CBS in 1982. For a retirement gift, a few of his former staffers quietly got together and presented Leonard with some "guaranteed winners," dollar bills used in games of liar's poker. The first time he had a chance to use one of those "blessed bills" was in a liar's poker game with Mike Wallace. That was in 1982, and Wallace has never played a game of liar's poker with Bill Leonard since.

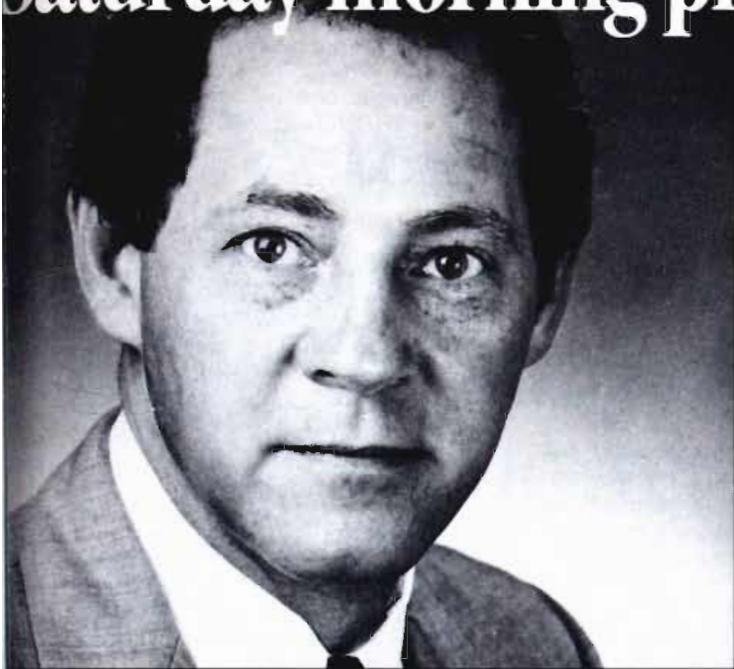
For years, Leonard has been a lover and breeder of race horses, mostly slow.



Bill Leonard

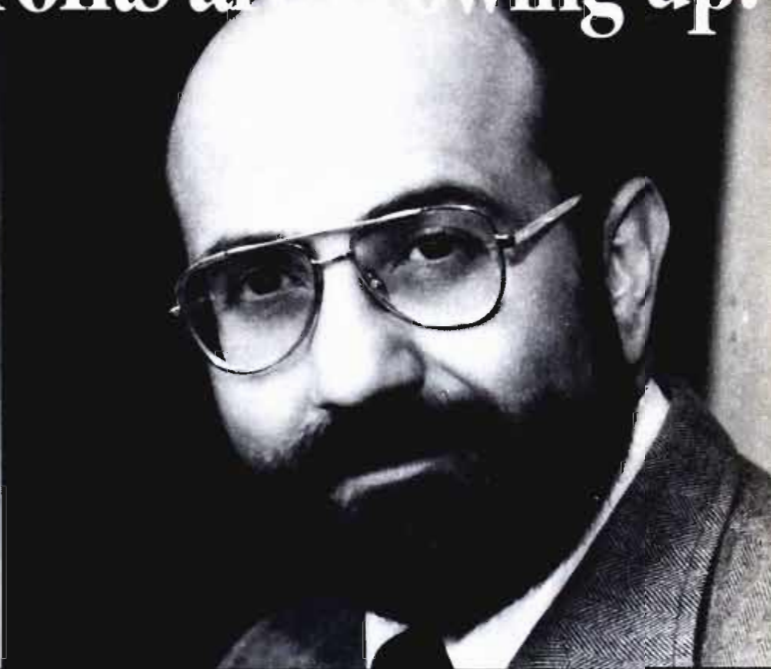
(Next Generation continued on page 118)

Saturday morning profits are growing up.



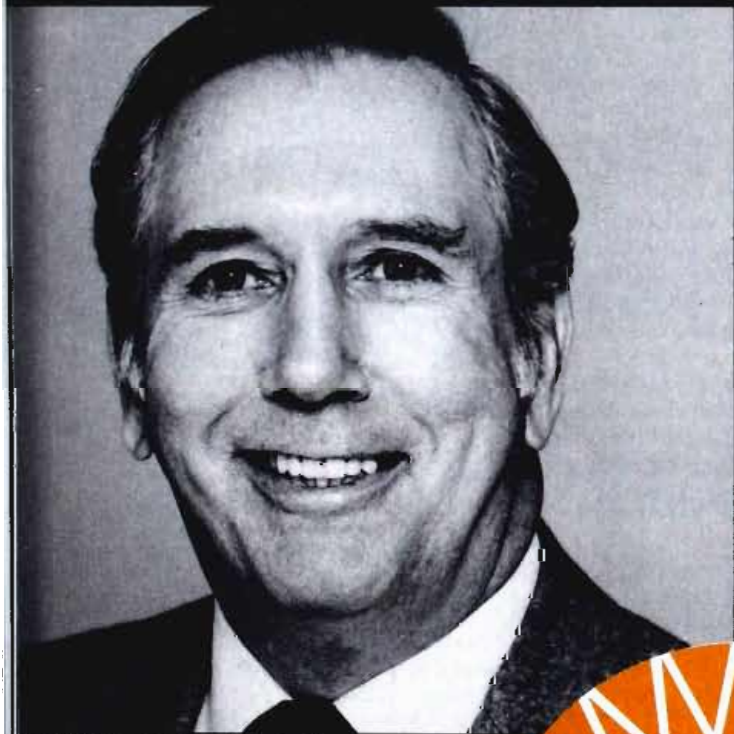
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— CHARLES VELONA, V.P. / General Manager, KHJ-TV, Los Angeles



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— CLIFTON CONLEY, V.P. / Gen. Mgr., WFTV, Orlando, FL



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— ROBERT REGALBUFO, President, KSTP-TV, Minneapolis, MN



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Shriner follows dad's comedy style: 'The easy approach . . . very natural'

Long before Wil Shriner broke into show business as a stand-up comic and his twin brother, Kin, made it in TV soap operas, there was the popular nightclub, TV personality and comedian of the '40s and '50s, Herb, their father.



Wil Shriner

Known for his low-key country-style manner and harmonica (which was his trademark), Herb broke into network television in 1952 with *Herb Shriner Time* on ABC. Later he moved over to NBC to host a quiz show, *Two for the Money*, before landing on CBS in 1957 with *The Herb Shriner Show*.

"Watching him work was a big influence on me," recalls Wil. "Some people say that I remind them of him on stage. He was just very natural himself. A lot of comedians are very high energy—boom-boom—Catskill comics. They're very hard sell. The laid-back approach, the easy approach, was something my father did well and was known for.

"When I started doing comedy, I think I was influenced by that. But I

found my own style. In those days, you could work slower and easier. Now everything is a little different."

Today Wil Shriner is barely hanging on to *The Wil Shriner Show*, with Group W saying it will take a hard look at the February sweep results before deciding whether or not to continue the syndicated offering next fall.

Wil Shriner first came to national attention on TV's *Bloopers and Practical Jokes* on which he hosted the Video Vault segment.

When Wil and Kin were eight, his father moved the family to Los Angeles, where Wil's interest in filmmaking was kindled. Eight years later, Herb and his wife, Pixie, were killed in a car accident.

It was Max Baer, Jr. who gave Wil his first role in show business, as a production assistant on the film *Ode to Billy Joe*. That led to another production assistant's job on Dick Clark's *Live Wednesday* TV series.

But Wil remained a creature of comedy, and he would frequent L.A. comedy clubs where, with projector and screen in hand, he would show his collection of humorous films. He became friends with David Letterman, and when the latter guest-hosted *The Tonight Show*, Wil made several appearances. Occasionally, Johnny Carson would bring him back. Later Wil met executive producer Charles Colarusso, who in turn recommended Wil to Group W as a host of a new talk/variety show.

Kin Shriner, who broke into the soap opera world of television several years back as a regular on *General Hospital*, was off the show for some time but recently returned as a regular on the afternoon soap opera.



The late Herb Shriner with twins Wil and Kin

Group W links the Newton duo

Dick Newton, creative services director for *The Wil Shriner Show*, has spent 28 years with Group W in various promotion and PR capacities. He started out



Dick Newton



Sandie Newton

as promotion manager at KEX, the former Group W radio station in Portland, Ore. Subsequently, he spent five years at WIND Chicago, five years at Group W New York headquarters, six years at KPIX San Francisco, and eight years with the *PM Magazine* national office in San Francisco with six months time out at CBS's WBBM-TV Chicago in 1967.

His daughter, Sandie Newton, is currently host of *Hollywood Insider* on USA Network, entertainment critic for KHJ-TV Los Angeles, and a fashion contributor on *Hour Magazine*.

After modeling and acting in New York and Los Angeles, she began her broadcast career as cohost of the Los Angeles edition of *PM Magazine*. She later cohosted *A Whole New You* on Lifetime cable and was lifestyle reporter for *Breakaway*.

(Next Generation continued on page 120)

What does a love story in 1900 have in common with a story about the fight for power in 1987?



The Right to Love
At the beginning of this century, the drama of a young woman who is forced to marry a much older man so as to pay her father's debts. She is in love with her own husband's son, and fights a desperate battle for the right to love.



Wheel of Fire
The story of Renato Villar, a rich and insensible entrepreneur who finds out he has an incurable disease and fights to reform his life, thus becoming more humane in order to conquer a new passion. The greatest obstacle this new Renato Villar will find is his own past, obscure and entangled with the dirty game of power.

Success

"The Right to Love" and "Wheel of Fire" are two completely different stories. But they have the same happy ending: they obtain success with the audience wherever they are exhibited. They are two more of Globo's Productions that maintain the quality of its other programs, exhibited in 128 countries. "The Right to Love" and "Wheel of Fire": A double-dose of love and emotion.



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In Utah, nobody makes jokes about securing the hatches. The Hatch family and its broadcasting properties are too well entrenched throughout Utah, Idaho and Colorado to be taken lightly.



George C. Hatch

George C. Hatch, 69, is chairman of KUTV-TV Salt Lake City, with his 42-year-old son, Jeffrey B. Hatch, president of the independent outlet. It's part of the family's Standard Corp., which owns radio stations, newspapers and cable systems. The senior Hatch was made chairman of KUTV last December, with son Jeffrey moving into the president's post formerly held by his dad since the mid 1950s. KUTV has been on the air since 1954.

Jeffrey Hatch has worked for the Hatch family media enterprises in financial planning, corporate organizational development and acquisitions before becoming president of KUTV.



Jeffrey B. Hatch

A graduate of Columbia University in New York with a degree in journalism, he's been the treasurer/director of the Kansas State Network, a family-owned business of five TV stations (KSNW Wichita; KSNC Great Bend; KSNK McCook; KSNG Garden City and KSNT Topeka).

He's also been president of the Assn. of Broadcast Engineering Standards and chairman of the Rocky Mountain Corp. for Public Broadcasting.

Goldwyn + Goldwyn = films

Samuel Goldwyn, Jr. is going to remake one of the film classics produced by his famous, late father, the independently independent Hollywood filmmaker, Samuel Goldwyn, Sr.

The film is *Stella Dallas*, which the senior Goldwyn produced in 1937. The current head of the Samuel Goldwyn Co., at 62, oversees an operation involved in first-run TV product, TV syndication, motion picture production, distribution and exhibition.

The Goldwyn Co. claims \$61 million invested in current film productions. That's enough to cover 12 movies. The company had made a name for itself by specializing in foreign and domestic small budget films. Among its recent film releases: *Hollywood Shuffle* by Robert Townsend; *A Prayer For the Dying* with Mickey Rourke, and *Prick Up Your Ears* with Vanessa Redgrave.

In addition to *Stella Dallas*, Goldwyn plans to also remake *The Bishop's Wife* with Mikhail Baryshnikov. Among its foreign language-distribut-

ed treats have been *Three Men And a Cradle* and *Dance With a Stranger*. (*Cradle* is the basis for the current bestseller *Three Men And a Baby*.)

Goldwyn Jr. launched his own film in 1955 and produced such films as *Man With a Gun*, *Shark Fighters*, *Proud Rebel*, *The Adventures Of Huckleberry Finn* and *The Young Lovers*, which he also directed.

The firm's syndication division offers up many of the company's 50 classic American films produced by senior Goldwyn who died Jan. 3, 1974 at age 90.

Goldwyn senior was one of the great independent producers during the heyday of the Hollywood studio system in the '30s and '40s. He was known for working alone, financing his own films and buying the rights to the best plays and novels and hiring the top hands to write, direct and star in them.

These Three, for example, released in 1936, was Lillian Hellman's adaptation of her Broadway hit, *The Chil-*

dren's Hour. It was directed by William Wyler, with whom Goldwyn collaborated on seven films, including their most successful, the seven Oscar-winning *The Best Years Of Our Lives*.

Goldwyn formed the Goldwyn Co. in 1922 after some experience working with actors and actresses in the Feature Play Co. with Jesse Lasky which had Cecil B. DeMille as one of its directors, and with Zukor's Famous Player Co. Another Goldwyn firm, Selwyn Co., merged with Metro and Mayer to form MGM.

During his career Goldwyn produced 82 films starting in 1923. Among the best known titled: *Ben Hur* (1926); *Wuthering Heights* (1930); *The Little Foxes* (1941) *The Pride Of the Yankees* (1941); *Up In Arms* (1944); *The Kid From Brooklyn* (1946); *The Best Years Of Our Lives* (1946); *The Secret Life Of Walter Mitty* (1947); *A Song Is Born* (1948); *Hans Christian Anderson* (1952); *Guys and Dolls* (1955) and *Porgy and Bess* (1959).

Known for his extravagances, he paid Bette Davis the exorbitant sum of \$385,000 in 1940 to appear in *The Little Foxes*.

His son serves as the president of the Samuel Goldwyn Foundation, a non-profit organization and will produce this year's 60th Academy Awards telecast, a role he also held last year.



Samuel Goldwyn Jr.

(Next Generation continued on page 122)

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KDKA boasts only father-daughter TV anchor team: Bill & Patti Burns

They are probably the only father-daughter television news anchor team in the country, and that's just the way KDKA-TV Pittsburgh likes it—a combination of the venerable Bill Burns and the energetic Patti Burns.

William Michael "Bill" Burns has been with the station for 35 years, and certainly ranks as the city's best-known newscaster.

Daughter Patti joined KDKA in 1974 as a general assignment reporter and later took on the additional duties of co-host of the weekly show, *Eyewitness Magazine*. In 1976 she became co-anchor of the *Noon News* with her father.

Then in 1978 she began co-anchoring the 6 o'clock news, and a year later, she left the noon spot to become co-anchor of the 11 p.m. news. She was named to her present slot as co-anchor for the noon and 6 p.m. news in June 1984.

Last year, Patti accompanied the Pittsburgh Symphony Orchestra on a tour of China. From there she filed a series of reports, and when she returned KDKA wrapped them up into a 30-minute special which she hosted.

In addition to handling anchor roles and special reports, father and daughter handle a big chunk of the local elec-

tion political coverage for the station. They also co-host the annual Children's Hospital fundraiser which KDKA airs around Christmas.

War veteran. Bill Burns, a veteran of the Normandy invasion, came back to Pittsburgh after the war and got his first job in broadcasting as a newscaster for KQV Radio. Seven years later, in 1953, he joined WDTV, the TV station owned and operated by the old Dumont Broadcasting Network, as a reporter. Two years later the station was bought by Westinghouse and took on the new call letters KDKA-TV.

Today, 35 years after joining the station, Burns still has enthusiasm. "It's a fascinating profession," he says. "It's never the same, from hour to hour, day to day. You wake up in the morning and you never know what you're going to find. But one thing you do know, you have the privilege and the responsibility of telling people what is happening."

In all his years as a broadcaster, Burns says he only forgot his name once on the air. He also once forgot his customary closing—"Good night, good luck and good news tomorrow." All he could manage was, "Bye."



Patti & Bill Burns



Sigourney Weaver

Sigourney stars; Pat ran NBC-TV

Sylvester L. Pat Weaver created a niche for himself as the president of NBC Television from 1949 to 1957, creating some of the most innovative programs of that era, or any era to follow.

Today the Weaver name sparkes in show business, as his daughter Sigourney Weaver performs in a variety of tempo-setting motion pictures. She is about to start work on *Working Girl*, for 20th Fox in New York, co-starring with Harrison Ford under the directional eye of Mike Nichols.

Her father, living in retirement in Santa Barbara, Calif., is best remembered for such single title TV shows as *Today* and *Tonight*.

Weaver has said that while working for American Tobacco after World War II, he was convinced that TV should be different from radio. "The network should become a program company that sold advertising, instead of a facility that sold time to advertisers who put on their own shows," he said.



Pat Weaver

(Next Generation continued on page 363)

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TV Business Barometer

December local billings up 5.2%

Local TV billings did a little better than spot in December, but not much. While spot was up a mere 2.5%, local managed to reverse the numbers with a 5.2% increase. It was a little under par for 1987, with eight months doing better in percentage increases.

The range of monthly percentage increases in local time sales was not particularly great, however, running from a low of 2.6 to a high of 9.8, the latter figure covering November.

Local volume for the month was \$467.9 million vs. \$444.8 million in December '86. The latest December figure compares with \$543.8 million in November and a smashing \$630.3 million in October—and October was not even a five-week Standard Broadcast Month (SBM).

However, in recent years, De-

cember has habitually slid down from the high seasonal revenues of early and mid-fall. It also might be noted that December of '86 and '87 were both four-week SBMs.

The December time sales total brought local billings for the final quarter to \$1,642.0 million, compared with \$1,530.3 million in the same '86 quarter. The increase amounts to 7.3%. That was slightly better than the third quarter (up 7.2%) and the first quarter (up 6.8%) and significantly better than the second quarter (up 4.6%).

Full-year report

As for the full year, it obviously was nothing to get excited about. The final local total was \$5,616.0 million as against \$5,274.5 million in '86. The annual increase came to 6.5%. In 1986, the local increase was 13.1%.

At least local's percentage growth for the year was better than spot's, which was up only

3.8%. Total spot time sales are still a little bigger than local's, with a total of \$5,784.3 million.

Network compensation is ending the year a lot better than it began. It began with two minus months and it is ending with not only two plus months, but the highest plus months of the year. November was up 4.7% and now December rose 4.6%.

December's network comp came to \$43.7 million compared with \$41.8 million in the previous year. The fourth quarter totaled \$116.2 million vs. \$113.7 million in '86, representing an increase of 2.2%. For the year, network comp was \$460.8 million as against \$454.0 million, equivalent to an increase of 1.5%.

The total of spot and local time sales plus network compensation was \$974.0 million in December, while the year before it came to \$937.7 million, the rise amounting to 3.9%.

For the full year time sales plus network comp was \$11,861.1 million vs. \$11,302.1 million in '86. The increase was 4.9%.

December

Local business **+5.2%**

(millions)

1986: \$444.8 1987: \$467.9

Changes by annual station revenue

Under \$7 million	+6.9%
\$7-15 million	+4.1%
\$15 million up	+5.3%

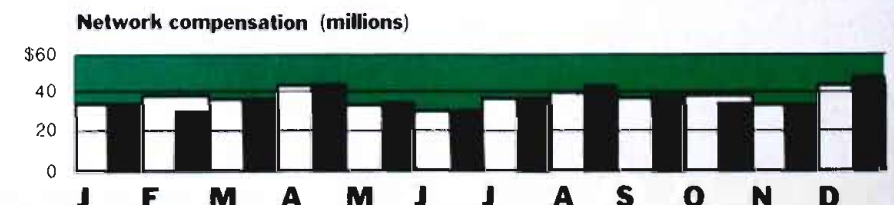
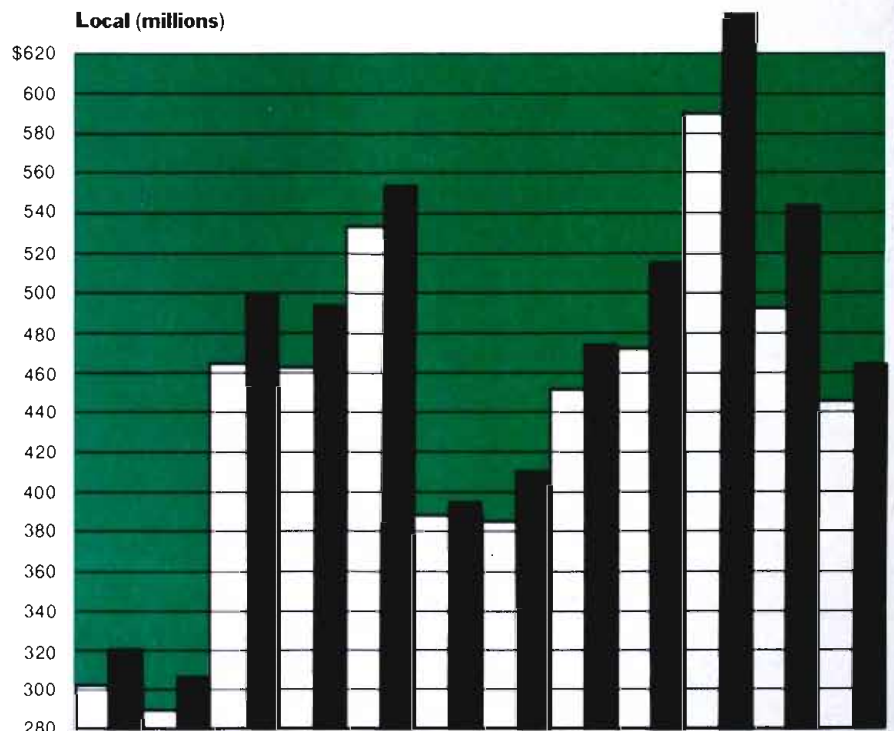
Network compensation **+4.6%**

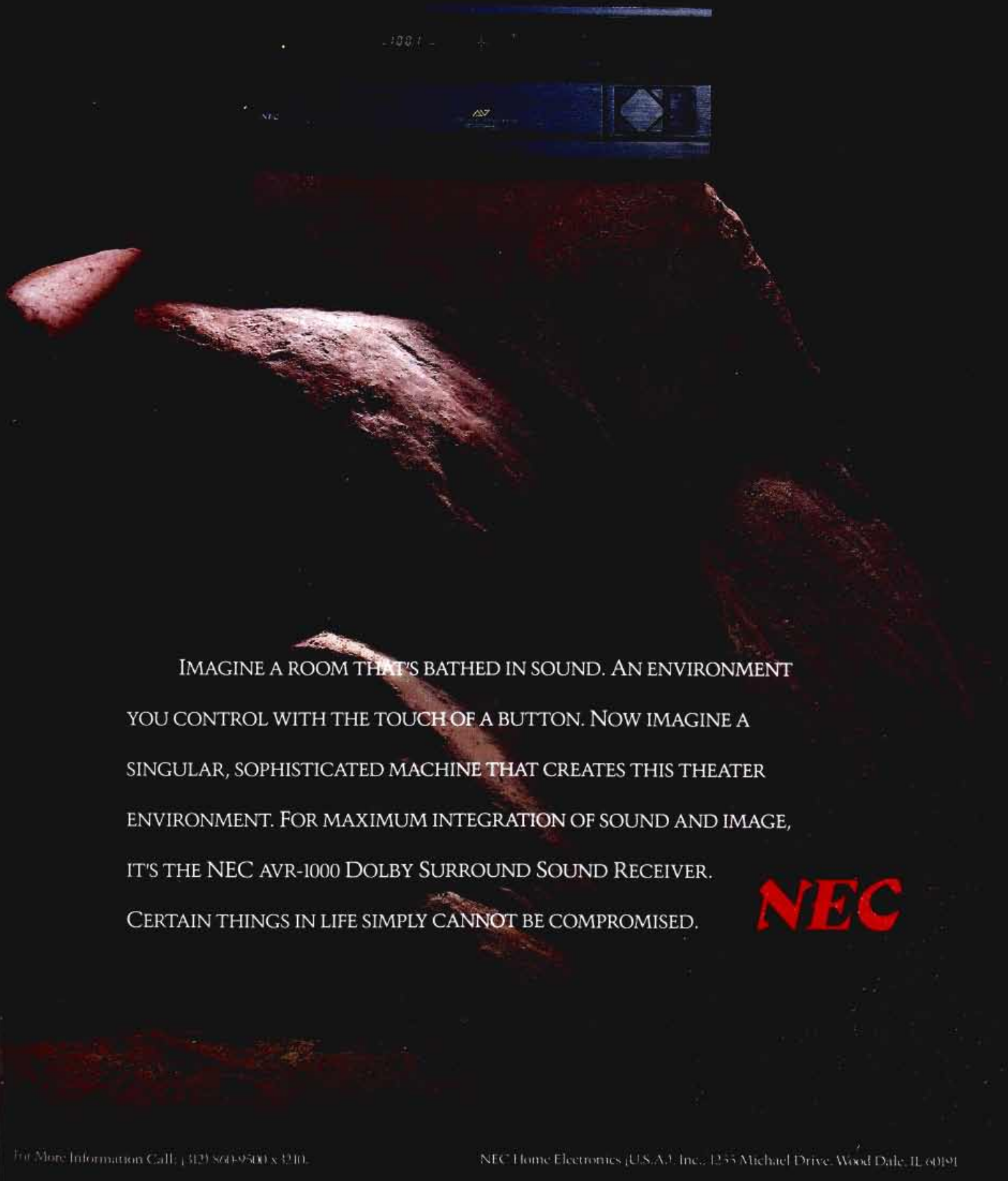
(millions)

1986: \$41.8 1987: \$43.7

Changes by annual station revenue

Under \$7 million	+0.6%
\$7-15 million	+7.0%
\$15 million up	+4.4%





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International Report

Monte Carlo changes dates in '89 to avoid NATPE & AFM conflict

In the continuing effort to avoid conflict between the dates of the Monte Carlo, NATPE and the American Film Markets, next year's Monte Carlo market will be held a week later than usual, February 13-18, 1989.

NATPE is set for January 27-29 and the AFM from February 23-March 3.

Monte Carlo organizer Andre Asseo also said the overall Monte Carlo Television Festival, which overlaps the market, will be telescoped to five days to coincide with the market dates.

More than 700 buyers attended this year's market, according to Asseo, an

London screenings may have taken some luster away from Monte Carlo.

increase of 100 over 1987. In addition, he noted that more than 400 heads of companies also were among the visitors, quoting Canal Plus director general Pierre Lescure, as saying that in two days he had seen more people than he could have done in weeks of office meetings.

While the official statistics do reflect an increase of visitors, observers noted that the market seemed "quieter than usual." One reason advanced for the "quiet feel" was that European buyers seemed to selectively choose where they spent the bulk of their time.

ITEL sales director Andrew Macbean attributes part of this to the successful London Screenings last November: "There are only a limited number of programs any one buyer can view," he says, adding that the market did not reflect the amount of media activity taking place in Europe.

For his part, Worldvision Enter-

prises executive vice president and CEO Bert Cohen did not observe fewer people but thought they came from further afield than in the past. "Obviously," he chided, "we would not turn down sales from any place," but at this market preferred to concentrate on European buyers.

"Monte Carlo always has been the place where you could keep your pulse on the European market," says Cohen. "MIP is the place where you would expect to do business with representatives from all over the world."

Harmony Gold works to serve a full menu

Harmony Gold international president David La Follette, wishes he had a new miniseries to introduce to the international market every quarter. While the company hasn't quite reached that point, it seems headed in that direction.

"We have 40 major projects under discussion at the moment," says La Follette. I would like to offer one-stop shopping for our clients, but our inventory isn't large enough at the moment."

Although coproductions are the province of CEO Frank Agrama, La Follette's expertise is sought at the outset.

"Why settle for half when you can have the whole apple?" he asks, referring to productions which are limited only to domestic U.S. sales. La Follette was one of the original champions of the revenue potential international sales offered. "There are many projects which have universal appeal," he adds.

Harmony Gold currently is involved in several projects with Silvio Berlusconi's organizations.



David La Follette

La Follette says that from a sales standpoint, he would like to see more good dramatic series and better made-for-TV and theatrical films in the Harmony Gold catalog. Meanwhile, Harmony Gold is enjoying some success with two four-hour miniseries, *King of*

"I would like to offer one-stop shopping, but our inventory isn't large enough at the moment."

the Olympics and The Man Who Lived at the Ritz.

"We got an incredible reception to both," claims La Follette.

King of the Olympics, the Avery Brundage story, featuring David Selby, will be released in August taking advantage of the Summer Olympics.

The producers currently are casting for *The Man Who Lived at the Ritz*. It is to be released in November.

Paramount makes peace with Midem

Paramount and Midem have settled their differences over the size and cost of MIP-TV and MIPCOM floor space. The American major will be at both events, although within a slightly more confined area than in past years.

Last year Paramount international president Bruce Gordon complained about the cost of space at the two festivals and didn't take a MIPCOM stand in protest.

Now, however, both sides are minimizing their previous disagreement.

(International Report continued on page 128)

CBS to fly with BBC & TBS

All eyes at next spring's MIP-TV are likely to be looking skyward when CBS Broadcast International spectacularly introduces its major coproduction, *Reaching for the Skies*.

CBS, BBC (which has the U.K. broadcast and distribution rights) and TBS Productions (which has U.S. broadcast and distribution rights) have coproduced the 12-hour series on flying.

The French acrobatic team Patrouille de France is scheduled to pay tribute to the series by performing a number of intricate maneuvers over Cannes.

Robert Vaughn will narrate the series.

CBS has presold the program to Australia with deals said to be close in Japan and Germany.



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Marrinan's ideas have more clout in ITC's new management structure

ITC will soon name a production executive to work out of London alongside the sales organization. That's according to executive vice president and international sales general manager Jim Marrinan, who discussed the restructuring of the company which has taken place during the past 60 days.

The new London appointee, almost



Jim Marrinan

certain to be British, follows the pattern established since the sudden departure of Arthur Kananack in December, presumably for greener pastures at Viacom. Kananack was not replaced. Since then three officers grounded in production, not distribution, have been running the organization. Marrinan explained that the trio (Jerry Leider is president and CEO, W. Christopher Gorog is senior executive vice president and COO, and James T. Johnson is executive vice president and chief financial officer) have been attempting to blend the production and distribution sides of the operation into a more closely knit organization.

The group, which has been delving into all facets of the company, according to Marrinan, now is getting involved in the distribution side, an arm

"For the first time I have the opportunity to make suggestions."

of the company with which they were less familiar.

"It makes it more difficult for me," Marrinan admits, "because I cannot assume they always know what I am doing."

On the other hand, Marrinan paid tribute to their sales ability: "They're much better salesmen than we are. They have to sell their ideas to the network guys in New York."

He also said that since the management restructuring his views on production questions have been canvassed more frequently. Similar to the circumstances in which many of his fellow international sales directors now find themselves, Marrinan is being consulted about worldwide sales potential, including the value of certain foreign stars. "For the first time in my career I have the opportunity to make suggestions beforehand," he said.

Building on its past, ITC has been working toward positioning itself as an Anglo-American company. "Our ancestry is terrific; based on its British heritage we are left with a legacy and goal to maintain the quality that was there."

ITC originally was owned by Lord Grade, who lost control of the company to Australian Holmes à Court's Bell Group, somewhat acrimoniously.

New mandate. While one might question whether the Australian conception of where one could earn the most money was any different than Lord Grade's, Marrinan said there was a new mandate to produce for the U.S. networks. Certainly three recent, successful mini-series—*Windmills of the Gods*, *Poor*

Little Rich Girl and *Billionaire Boys Club*—provide evidence this approach is working regardless of the genesis of the idea. Marrinan said the production goal necessitated the creation of a bilateral company with the management based in Los Angeles and with the real heart of the sales force, accounting and servicing, out of England.

In spite of Holmes à Court's recent appointment of a colleague to oversee ITC (Leider), Marrinan maintains that the Australian influence has not adversely affected the company. He did say, however, that ITC was looking for new London premises closer to the Bell Group's corporate headquarters.

He felt that ITC now has the programs to assure high ratings and good international sales. Alluding to *Windmills of the Gods*, based on Sidney Sheldon's book, "We have the good fortune that we haven't been producing garbage. We can afford to ask for high-

"We have the good fortune that we haven't been producing garbage."

er license fees. Even the state broadcasters are paying more," a factor he attributes to the willingness of the new commercial outlets to outbid them for programs.

Video look. Insofar as video is concerned, Marrinan said that ITC has been taking a fresh look at the subject: "This is a time of changes. We can afford to be particular. Our predecessors did not have the strength of product to be particular."

He said ITC will spend more money than it has in the past to sell its high quality items. "We have to make every effort to maximize potential profit," he added.

Citing discussions he had with a German distributor, he explained: "We're good listeners because we want to learn how the market works."

Marrinan said that as a result, ITC was tailoring a special campaign to the home video market. Yet he doesn't want to flood the home video market with every product in the ITC catalog: "TV product today has been getting a bad rap in the video marketplace because everything went out there." Marrinan does not intend to lead ITC into that trap.

(International Report continued on page 130)

Sales up for 'Baka' TV film

The critically acclaimed *Baka—People of the Rain Forest* has been presold to Sweden, Holland, Italy, Singapore and Denmark. It's coproduced by National Geographic.

Distributor of the two-hour film, Channel Four International (U.K.), says deals also are close in Iceland and with NHK, although because of a planned Japanese theatrical release, there is a one-year window. In addition to the filmed documentary, U.K. producer John Agland returned from his two-year Cameroon sojourn with 10,000 stills.

Although Agland noted that some people were critical of the amount of time he took to make the documentary, he told TV/RADIO AGE: "It took one year just to get to know the people so we could film the next year."

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Lorimar to expand links to Europe; Solomon urges support of new channels

Michael Jay Solomon, Lorimar International president, expects the company to invest in another European project within the next year or so.

"I see Lorimar getting involved in Europe in more than just providing programming," he says.

Lorimar is a shareholder in the French Initial Group, which in turn has acquired France Animation.

On other subjects, Solomon credited the new wave of commercial stations throughout Europe with raising the



Michael Jay Solomon

prices his company now obtains from state broadcasters; he called on all distributors to support channels such as M6 in France and the Odeon network in Italy.

Solomon says state broadcasters have begun to react to the competition, and predicts distributors will begin to see a marked difference in license fees once Channel Four (U.K.) is privatized (which is not a foregone conclusion),

Commercial stations are putting pressure on state broadcasters. Program prices are going up.

changes are effected in the Austrian market and the British direct broadcast satellite (BSB) comes on stream.

Although Solomon is not presently dealing with the new satellite channels, he thinks some deals might be concluded within 12-18 months "Although I am starting to get more comfortable, I am not yet convinced that our money is guaranteed, he says.

Solomon is particularly complimentary toward the new Scandinavian satellite channel, ScanSat, which is expected to offer viewers newer and a greater variety of programs. He's confident it will pay more money for material than either Sky or Super Channel.

Solomon predicts a continued shake-out in the satellite business over the next eight years. Their challenge, he says, is to keep overheads low but be clever enough to get programs that will attract an audience, although not necessarily the largest number of people.

It is important, he says, to run the new stations as a business and not "play an ego game."

Using M6 in France, which currently can be picked up by about 40% of the country's viewers, as an example, he said, "What they're doing, is what I would do. They're running the station like a business."

BBC spends \$20 million in film buys

The BBC spent close to \$20 million in Monte Carlo film deals with Paramount, Columbia, Warner Bros. and Saul Zaentz.

Highlighting the buys aimed at trying to ensure the Beeb's dominance of the U.K. movie rating wars are top 1987 box office hit *Crocodile Dundee*, *Amadeus* and *One Flew Over the Cuckoo's Nest*.

While most of the more than 40 films will not be broadcast before 1989, BBC general manager of program acquisition, Alan Howden, said that a couple of features might be shown later this year.

Other films acquired include: *Jagged Edge*, *Heartburn*, *Blind Date*, *Peggy Sue Got Married*, *Roxanne*, *84 Charing Cross Road* and *Little Dorrit*.

Ody to run Reeves Int'l

Matthew Ody has joined Reeves Entertainment Group as vice president of international sales. Reeves, who jumps ship from Western World TV where he was director of international sales and operations, will report to Todd Leavitt, executive vice president of Reeves.

"Reeves has made a commitment to be in the distribution business in a



Matthew Ody

meaningful fashion," said Reeves president Richard Reisberg. "The appointment of Matthew Ody is a significant step towards that goal."

Ody was a former general manager for European operations of Australian-based J.C. Williamson Film Distributors and before that was head of production for Platypus Films. From 1979 to 1981 Ody was a sales executive with BBC Enterprises.

(International Report continued on page 132)

Weintraub, LBS score at Monte Carlo

Two newcomers to the Monte Carlo market were delighted with what they saw.

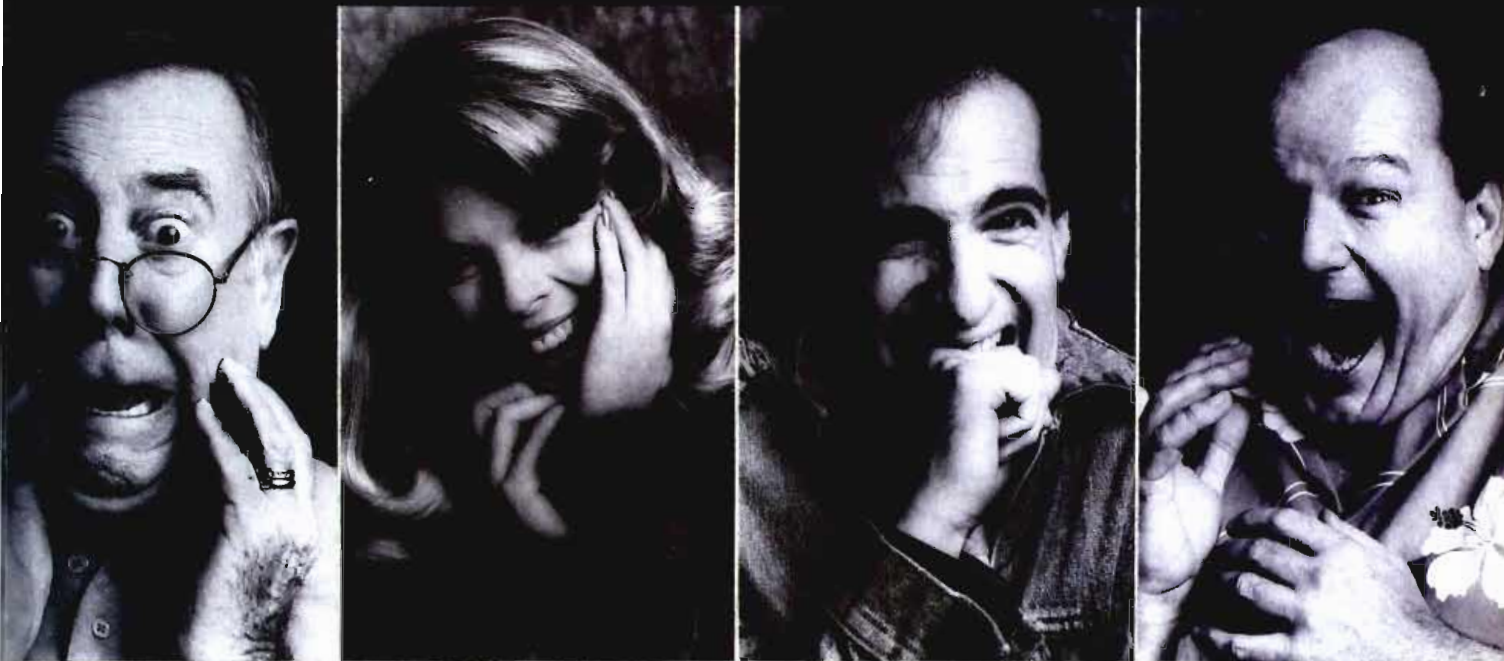
Weintraub Entertainment Group executive vice president Larry Sugar signed an agreement with one of Silvio Berlusconi's many companies, Rete Europa Ltd. Under the terms, Rete Europa has acquired part of the former Thorn/EMI library and television rights to several new Weintraub productions. The new titles include *My Stepmother is an Alien*, with Dan Ackroyd and Kim Basinger, and *Fresh Horses*, featuring Molly Ringwald.

Mark Mascarenhas, vice president/general manager of LBS International, was equally pleased with results. He said that by far Monte Carlo was LBS's top market to date, surpassing achievements at both MIP-TV and MIPCOM last year. He attributed the increase in sales to the seriousness of the market, that LBS is becoming a more familiar face on the worldwide scene and that LBS has more product to offer.

Mascarenhas reported good interest in the slapstick comedy *Hit Squad*.

While acknowledging the restrictions of barter deals in many European countries, Mascarenhas struck a more provocative note by flatly declaring that "anyone who believes that barter is not possible with major TV broadcasters in Europe is not current with advertising compensation deals today."

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Host Roy Firestone (right) with guests Richard Lewis (left) and Billy Crystal

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WNET-Zenith 'Tales' venture a true international coproduction

WNET director of program acquisitions and coproductions Marion Swaybill and Zenith chief executive Charles Denton hailed their \$12 million coproduction deal as a major step forward in dealings between U.S. public broadcasters and international partners.

During the next 18 months the coproducers will provide a second series of three *Tales from the Hollywood Hills* and a four to six hour miniseries. The possibility exists, said Swaybill, that the miniseries will be made into a theatrical release.

The original three *Tales from the Hollywood Hills* was the first time since 1980 that PBS got so heavily involved in the production of dramas of this magnitude. Similarly, WNET in New York will supervise the filming of the second series, which will be shot in California.

In spite of the trend to shoot a number of productions in Europe, particularly when there is a European partner involved, both Swaybill and Denton seemed happy to film in the U.S. While Swaybill said a final decision was still pending on the selection of the miniseries, she explained that the partners believe they have found a good general vein in 1920-30 America and would expect the program to fall into that period.

A million each. Each of the three *Tales from the Hollywood Hills* is budgeted at \$1 million. The cost of all the productions will be equally split, with Zenith holding worldwide distribution

"This is a real collaboration, a complete sharing."

rights outside the U.S. In addition to the U.S. presale, where it will be broadcast on PBS's *Great Performances* series, the programs have been presold to ITV in the U.K.

Swaybill said she was particularly pleased by this coproduction, not only because it was "among partners who genuinely enjoyed working with each other," but because this arrangement actually was "coproduction" in the truest sense of the word. "For years we have been calling things coproductions just to get the product," she said. "This is a real collaboration, a complete sharing."

It also was nice, she added, to have a partner "who was willing to take a risk with PBS."

Fortunately for both partners the financial risk is relatively minor. With presales in both the U.S. and U.K., production costs are virtually assured, with international sales to be split equally.

Further, if residuals and other additional costs associated with releasing the miniseries theatrically can be justified, PBS may be on the verge of one of its most profitable ventures. Presumably any money made could be ploughed back into future PBS productions.

English partner a mystery

German distributor Telepool is looking for an English language partner for its *Simenon* detective series.

The 13-hour mysteries are based on novels by Belgian author George Simenon. Each of several coproducers was responsible for filming some of the episodes and for providing a finished version in the language of the other partners.

So far, however, there only have been French, German and Dutch language participants.

Acknowledging that a lack of an English version certainly made sales in English speaking territories difficult, Telepool sales director, Jochen Wunsche, said the group was prepared to work out TV and video distribution rights with prospective candidates.

Vision distributes 'Dear America'

Vision International will handle all overseas sales of the HBO docu-drama, *Dear America*.

The program focuses on the Vietnam war through the eyes of soldiers who were there. Prominent actors including Robert DeNiro, Martin Sheen, Ellen Burstyn, Kathleen Turner, Robin Williams and Michael J. Fox read letters "home" from GIs over news footage, newscasts and music of the period.

The Bruce Springsteen hit *Born in the U.S.A.* is featured in a soundtrack which also includes a number of top 60s and 70s hits.

Reuters buys more Visnews stock

Reuters has increased its holding in television news service Visnews from 55% to 88.75%, leaving the BBC as the only other shareholder.

Visnews was founded in 1957 and is the largest agency of its kind in the world. It provides news material to more than 400 television stations in 84 countries.

Medical television

British Princess Anne has inaugurated the new BBC specialist television service to doctors which will begin transmission later this year.

The service, the first of this kind in the U.K., will utilize BBC-2 transmitters after that channel has gone off the air for the night. It will provide subscribing doctors with up to one hour of medical information each night, intended for videotaping. The signal will be scrambled.

Granada's grand at Monte Carlo

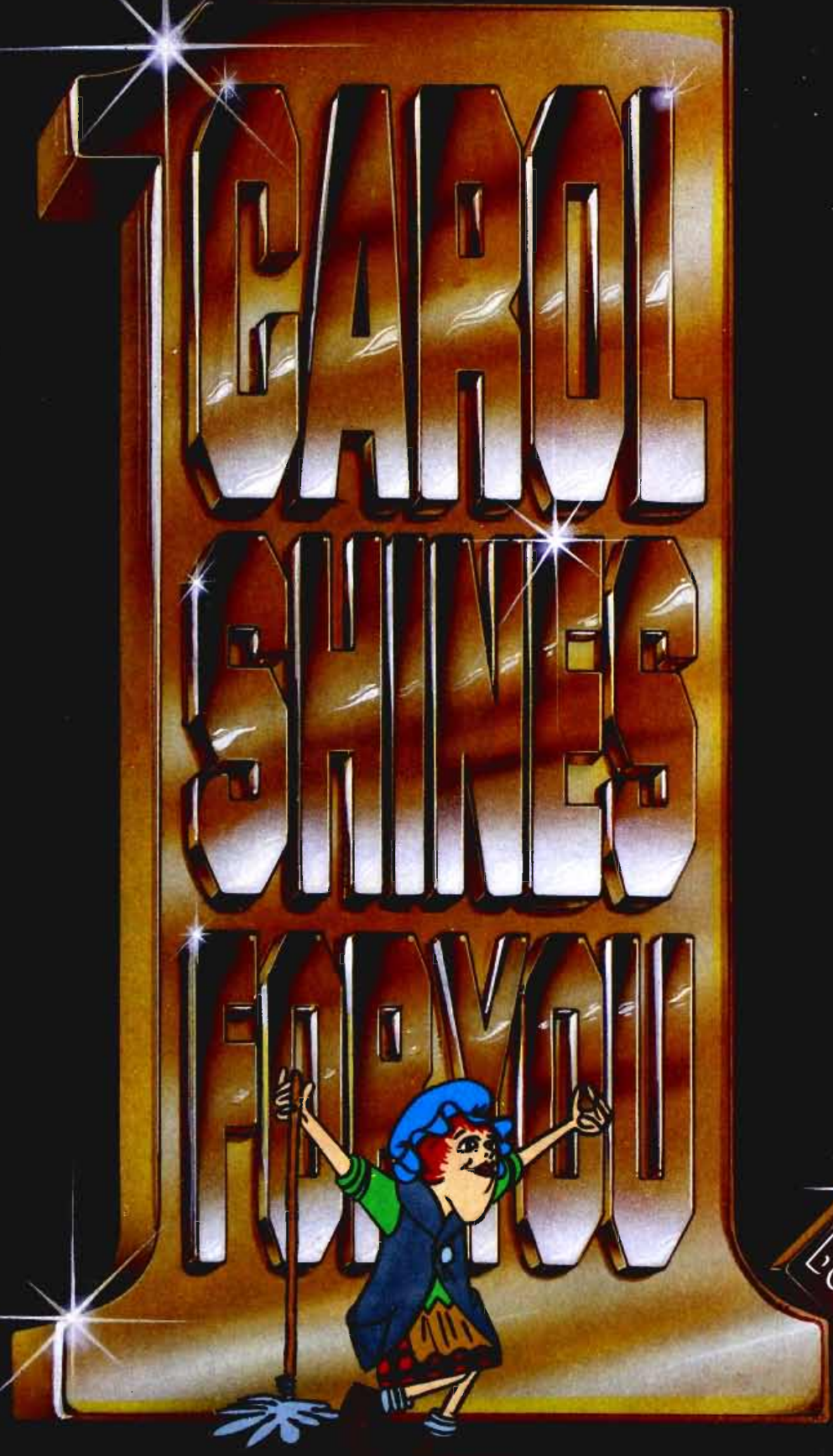
Granada television international recorded more hours sold at this year's market than at any previous Monte Carlo.

Buyers from the Middle East, Greece, Singapore, Denmark, Italy, Belgium and Switzerland were particularly active in the Granada suite with the two-hour Sherlock Holmes film *The Sign of Four*, and the draw for young adults, *The Return of the Antelope* featuring prominently among their acquisitions.

In addition the U.S. cable operation, The Discovery Channel, bought four Granada documentaries: *Pravda*, a program dealing with the publishing of that daily Soviet newspaper; *A Painful Reminder*, which deals with the liberation of the Belsen concentration camp at the end of world war two; *Camera—Early Photography*, 13 half-hour films on the beginning of photography; and *Carnival*, which follows the festivities in Bahia, Brazil.

Granada head of international sales Wendy Stebbings was pleased with the response she was getting to the next series of *The Ray Bradbury Theater*—which is being coproduced by Granada, Atlantis Films (Canada) and Ellipse Program (France)—and *Daley*, a one hour profile of decathlon champion Daley Thompson.

Norway and Denmark already have bought *The Ray Bradbury Theater*.



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OF INFLUENCE

Cable Report

Cable programmers to scour NATPE for new programming

Cable companies, domestic and international, are heading to NATPE looking for programming gold. Twenty-three American and six overseas cable firms will be scouring the exhibition areas for specific kernels to strengthen their market positions.

"We can find some gems if we look hard enough," says Playboy Channel's Bill Farley. "We are looking for mature-audience programming, and we'll be surveying the marketplace. We're looking for comedy shows, which play a large part in our programming, as well as music and concert shows including classic rock performers.

"If Dr. Ruth became available, we'd look very seriously at it, since we want to provide informational material about sexual topics to our viewers." For Playboy, NATPE is more an "informational trip" than an extensive buying experience because of the specialized nature of its adult-themed programming.

Arts & Entertainment is looking to acquire or co-produce first run comedy, drama, documentaries and performing arts programs, notes Andrew Orgel, vice president for marketing and affiliate sales.

"In terms of our preference," says Orgel, "it's for product that can be seen first on cable. We are looking for programs that appeal in those four categories to our targeted audience of adults 25-plus. We take a consumer approach to our programming in that we buy for these four category areas."

A&E's NATPE hopes are that the programming community appreciates the value of a first window on cable for its merchandise. "We are taking a much more competitive attitude in programming our network. We're a player, and we want people in the marketplace to recognize this and understand how A&E's grown."

A&E is one of the few cable systems not interested in acquiring general hour shows which are moving off syndication and into cable. "The only off-network type shows we've bought are the cult comedies like *Buffalo Bill*. Anything we acquire has to work well with our target viewer, like first run comedy series from other countries." Orgel says A&E is looking for hour documentaries "that never had strong initial exposure during their runs."

General. USA Network is looking for general-type programs, existing shows and movies, and, according to Dave Kenin, senior vice president for programming, "first run opportunities in a variety of formats, including hour and half-hour shows. We are not looking for documentaries. We are not specifically targeting anything. "We hope to maintain our visibility with the syndication community," he continues, "and make sure we're on top of all breaking opportunities."

Kenin says USA is interested in all shows available to basic cable. "We make our judgments based on how a show fits into our schedule, what our needs are and what programs are expiring." Kenin continues, "Cable has been an opportunity of short windows, and with that comes regular expirations across the board, and you have to be ready."

Nickelodeon is expressly looking to meet with international programmers who have animation shows, notes Linda Kahn, vice president for acquisitions for both Nickelodeon and Nick At Nite. "NATPE is a superior source of programs for Nick At Nite, which runs classic American TV series, current comedies and sitcoms of the '60s and '70s as well as movies.

"For Nickelodeon, geared for kids two-15, we're looking for series, specials, live action and animation," She notes the company is "thrilled" that its *Double Dare* show is in syndication and is looking forward to hearing "feedback from the television community."

The Disney Channel is looking for shows to enhance its broadened image as a family, rather than a children's service. Movies and specials with a family flavor are what's in demand, notes Bruce Rider, the firm's programming vice president.

"NATPE is always a wonderful place to meet a variety of people and discuss ways to work together." Rider says there might be some minor interest in the hour shows now edging toward a cable window.

"We're not a big player in this area," he says, "but every programming decision is decided separately," indicating the service would be interested in the right title.

One of the most specialized companies attending the convention, the DBS delivered Hospital Satellite Network, will be looking for informational as well as entertainment programs, according to Honey Berman, director of programming. The company provides programs for 800 hospitals nationwide, seven days a week beginning at 4 p.m. ET. "We provide patient information and entertainment programming, films and health-oriented shows."

Berman says the system wants to develop health care program sand is going to NATPE to "see trends in health-related syndicated programs. We see a trend for shows with dramatic vignettes and real doctors offering advice."

Tim Kassick, director of programming for CBN, will be looking for one-hour off-network programs that appeal to the service's family viewing concept. These include action/adventure and some children's shows. "I'd like to consider shows like *Highway to Heaven* and *MacGyver*. We hope to get a real broad feel for what's available." This is Kassick's first visit to NATPE as a program director. "We don't have any specific needs," he emphasizes, except to only sign up programs which "do not go against traditional American Judeo-Christian values."

MTV and VH-1 are going to NATPE purely to take a peek at the marketplace. The two music specialty channels are not seeking any specific kind of program. The value to officials attending, according to a spokesperson, "is to see if there's anything we'd want."

Not just fun and games

It's been tried before, but so far no one's been able to come up with a profitable programming use for cable's interactive potential. But an impressive list of communications and electronics interests is willing to try, again.

The investment group, including NBC, United Cable, Le Groupe Videotron, UA Communications, General Electronics, and The Paul Kagan Venture Fund, will initially put up \$1.6 million in financing for Interactive Game Network Inc. In addition, many top electronics figures are already involved with the Silicon Valley-based IGN.

Says Dave Lockton, IGN president, "Our new system will ultimately allow an unlimited number of the 100 million Americans tuned in to TV and cable game shows and sports events to actually participate and compete live from their living rooms." The envisioned system will use a wireless hand-held input device.

For most "two-way capable" systems built within the last 15 years, actually delivering such a system could require, according to Jim Chiddix, ATC's senior vice president of engineering and technology, "a \$1,000-2,000 investment per plant mile," plus "some electronic modules, additional maintenance, and alignment." And of course some sort of two-way terminal in the home, which presumably IGN's work would provide.

As to how he would feel about a saleable programming idea that required such an outlay, Chiddix offers that "it's not out of the question. An additional pay service that a third of our subscribers took that required two-way, something like that could provide a perfectly good impetus."

Lockton is the founder of Dataspeed Inc., a pioneer in digital broadcasting acquired by Lotus Dev. in 1985.

P&B stays in lead

The leading national cable advertiser kept its lead in November, according to the latest BAR ranking. The November BAR figures show Procter & Gamble just slightly ahead of Anheuser-Busch for the 11-month period as it led all clients in November advertising expenditures.

In the top 10 for the year to date, but not shown, are Mars, ranking sixth, with expenditures of \$14,395,306; Coca Cola, ranking eighth, \$9,308,811; Thompson Medical Co., ninth, \$8,169,602, and the Gillette Co., 10th \$7,548,634.

MSOs put heads together

ML Media and US Cable Television Group have merged to form MultiVision Cable TV Corp. The reason for the move, says Chris Conley, president and CEO of the new corporation, was "Our commitment to the cable business required the establishment of

an MSO organization for our multitude of cable television systems." And he's not kidding. With the acquisition of Essex Communications, MultiVision will tally 184 systems and approximately 370,000 basic subs.

The firm may have its work cut out for it. Subscriber complaints at its Rohnert Park, Calif., system, following ML Media's purchases from Storer, was the inspiration behind last month's letter from Douglas Bosco (D-Calif.) and 14 other California delegates to Edward Markey (D-Mass.) about hurrying up with his subcommittee's cable hearings, originally scheduled for last September and now tentatively slated for next month.

Scrambled Playboy

The Playboy Channel scrambles its signal this March, joining a number of cable services already airing their programming in this fashion.

Playboy reports it is carried by 600 cable systems nationwide and has more than 520,000 subscribers for its adult entertainment.

The company recently introduced *Tales of Erotica*, a half-hour series, as its third originally produced stanza so far for the 1988 season. The first two, *Comedy After Hours* with Harvey Korman and *Playboy's Private Party Jokes*, both premiered last January.

People in cable

At Showtime, **George Robertson** has been made vice president, sales operations and training, while **Andrea Simon** has been named counsel for entertainment. Meanwhile appointments at The Disney Channel include **Ben Bellinson** and **Cory O'Connor**, both national accounts managers. **Diane Hawley** joins Disney as manager, sales strategy; **Janet Hollander** as manager, affiliate training; **Peter Manos** and **Carolyn Shultz** also join the company as affiliate marketing reps; **Paula Walstine Winn** and **Cathy Hetzel** are promoted to regional directors.

The Weather Channel's climate for promotions was good for **Patrick Clark**, finance and administration; **Alan Galumbeck**, information systems; **Michael Lerner**, marketing and **Doyle Thompson**, engineering. All were directors; all received the title of vice president.

Noteworthy developments at Universal Pay Television include the move of **Jerry Hartman**, former vice president of marketing to vice president, sales and marketing. Also, **Harrison Reid** has been promoted to director from sales assistant. And in the world of sports, **Lee Berke** has been named vice president of marketing, while **Jane DiBlasio** moved up to marketing communications manager. And in news from the Playboy Channel, **Nancy Fisher Matthews** has been named affiliate marketing manager, central region. **William Kisselman**, formerly of Value Television, has moved to vice president of FNN: TelShop.

Radio Report

WBBM 'retired' newsman offers positives, negatives on today's news business

Veteran newsman John Madigan, who "retired" on Feb. 5, at least from his jobs as media critic, among many other things, at WBBM (AM) Chicago, believes broadcast news "has changed for the better over the past 20 years," but adds, "there's still a long way to go."

He says, "Generally, radio news breaks too few important stories, usually because we don't cover enough beats on a daily basis and because our news sources are often not developed adequately." Madigan also points out, "Stories are not usually routinely advanced. They're carried static until the time clock ends their life. And during that lifetime the anchor's lead doesn't change. What new news there might be, such as reaction or further development, is too often brought in in an actuality."

On the other hand, Madigan observes, "The 'big story' is usually beaten to death, often to the neglect of other stories, which just get left out of the news budget. Thousands of people want to hear what else is happening, and get fed up with hearing the same 'big story' of the day over and over."

He notes the restricted structure of an hour's programming "may be fine on a routine day. But weather and traffic and sports should be whittled down, depending on circumstances. We should always beware of letting the news be subordinated to 'service.'"

But, Madigan adds, "If all this sounds too negative, hear this: What a tremendous improvement we hear now, compared to the days of 'rip and read,' or recycling of programs. Most of radio's reporters today are far better qualified. Most of them can even write."

What 51-year news veteran Madigan is retiring from is his daily commentary and his *Views the Press*, which WBBM says "is the only media critique of its kind on Chicago radio."

He will continue to produce and moderate *At Issue*, WBBM's long-running news panel program on Sunday mornings and continue to anchor the station's election-night coverage.

Gregg Peterson, WBBM's vice president, general manager, describes Madigan as "one of the great men of American journalism. He's one of the very few reporters who has worked for newspapers, television, magazines and radio. We'll miss his daily contributions to WBBM, but we're delighted that he will continue with *At Issue* and other special programs."

Madigan started as a copy boy at the *Chicago American* in 1937 and at 19 became one of the youngest reporters on a major city daily. That ended one month after Pearl Harbor when Madigan joined the Navy, got mixed up in the New Guinea and Philippine invasions and came home with the Bronze Star.

Back home he was assigned to Hearst's Washington Bureau until he got a job with *Newsweek* maga-

zine and on Sundays frequently appeared as a panelist on NBC's *Meet the Press* and, later, on CBS' *Face the Nation*.

After that, Madigan returned to Chicago and the *American* as assistant managing editor and national editor in 1957 and still later was named city editor.

In 1961 Madigan switched to broadcasting and joined the news operation at WBBM-TV, a year later he became editorial assistant to the general manager, and in 1963 moved up to the news director's desk. He switched to radio at WBBM as political editor and media critic in 1968.

In Chicago Madigan has been involved in several community activities. He's been elected to the Hall of Fame of the B'nai B'rith Women's Council of Greater Chicago, and he won the Dante Award in 1974, presented by the Joint Civic Committee of Italian Americans.

In 1982 the Irish recognized him. That was the year he was Grand Marshal of Chicago's St. Patrick's Day Parade. And this March 17 he'll be in the grand parade again, this time "in his usual role, riding in WBBM Newsradio's horse-drawn carriage."

NBC, UPI radio networks expand news packages

Both the NBC and UPI Radio networks are offering affiliates expanded packages of news programming. Craig Simon, vice president/general manager, NBC Radio Network and Talknet, says NBC, starting Feb. 29, will provide three newscasts an hour. A five-minute newscast is scheduled for the top of the hour, 30 seconds of headlines at :25 past the hour and a one-minute update at :55 past the hour. And NBC will also broadcast 23 news and sports feeds each weekday, including actualities, correspondent reports and on-scene reports. For affiliate convenience, the network is also introducing its *NBC Radio Network Toolbox*, to be fed every Monday. This will include news and programming production tools for stations, such as music, comedy cuts, promos, production sound, other sound effects and historical actualities.

UPI's radio network has launched a new headline service, more hourly business reports, a weekend news-feature magazine show, *American Montage*, a new schedule for UPI's religious programming, and expanded coverage of the 1988 race for the White House under the umbrella heading, *Campaign Notebook*.

Campaign Notebook is a one-minute feature, hosted by political correspondent Pye Chamberlayne, that's fed each weekday as the first cut on the 6:10 a.m. hourly newscast and repeated at 7:10 a.m.

The three new hourly business reports, at 5:40 p.m., 6:40 p.m. and 7:40 p.m., have been added to UPI's Monday-Friday schedule. The three-minute *Business Final* continues to run at 5:06 p.m. Monday-Friday. The one-minute *Today's Business* on the weekday morning feature feed and *The Week on Wall Street* on Saturday's feature feed remain in place.

American Montage bowed Jan. 22 as a half-hour news feature magazine. Hosted by Ken Herrera, the show offers reports from across the U.S. on a variety of news, sports, people and feature topics. Each outing comes with three one-minute commercial avails.

At the same time, UPI announced that religion editor Sharon Gotkin now offers one expanded religion newsfeed at 1:15 a.m., seven days a week, and also anchors a five-minute religion newscast fed at 4:32 p.m. Monday-Friday.

CBN web still growing

The Christian Broadcasting network, which launched its CBN Radio Network as a satellite-delivered service last summer, now reports over 100 affiliates, "with new stations being added weekly." It also has a new general manager, Steve McPheeters, whose responsibilities include programming, news, sales and syndication for the national radio network.

Before his promotion, McPheeters had been co-anchor of *CBN News Today* and director of special projects for CBN's news division. He joined CBN in 1981 as news director and anchorman for what at the time was called *Continental Radio News*. His special beats included economics, politics and social issues, and he also produced, reported and anchored segments of CBN's television show *The 700 Club*.

The radio network service consists of three components: a contemporary Christian music format, a one-hour call-in talk show, *700 Club on the Line*, and a half-hour news analysis, *CBN News Today*.

Community ascertainment

As firm believers in "Give the listeners what they want," general manager Bob Payton Proud and program director Mario Castillo are kicking off their new Spanish language station, KVIV El Paso-Juarez, by carrying community ascertainment to the point of asking their new listeners not just what songs they want to hear but what kind of format they'd like.

The station, AKA "Radio Viva" has taken an old location on the AM dial at 1340. To long-time residents, that's where they used to hear one of El Paso's pioneer stations, KSET. Later KALY took over the 1340 frequency. But it's been dark for the past few months, and the new owners turned the light and sound on again Jan. 15.

Jazz via U.S. and Japan

KJAZ(FM) the San Francisco area's all-jazz outlet, and FM Tokyo are collaborating on a live half-hour show to begin in April.

Ian Epstein, KJAZ's general manager, claims the show will be the first U.S. radio program beamed live to Japan and aired simultaneously in this country.

The program director of FM Tokyo will fly to the U.S. to meet with Epstein, whose station is licensed to Alameda, Calif., a suburb in the Bay Area region surrounding San Francisco, to "agree on the final outline for the show."

Hosted by KJAZ's afternoon disc jockey, Tim Hodges, it will feature historic and current recordings as well as news and information about jazz happenings in the U.S.

Hodges will select the music and may do live interviews with artists. Epstein does, however, acknowledge language barriers, underscored by Hodges speaking to both audiences in English.

The program, as yet untitled, will air Sundays at 8 a.m. in the U.S. and midnight Mondays in Japan. Notes Epstein: "We are hoping it will be delivered live via satellite to Japan."

GM puts on the steam

Various General Motors divisions put on the steam via network radio ad pressure in November, but it didn't make up for the decline in GM web radio billings for the year to date. BAR estimates show GM spending up 202% in November over the same month in '86, putting it practically at the \$3 million mark for the month. However, the auto maker was down 16% to \$16.9 million for the year to date (11 months).

Another big November increase was scored by the U.S. Armed Forces campaign, up 112% to \$1.9 million over the previous year. Cotter & Co. was up 70% and Campbell Soup was up 60% for the month. Two of the top 10 network radio spenders in November were down for the month—Warner Lambert, down 25%, and AT&T, down 8%.

In the top 10 spenders for the year to date, but not shown in the list below, are Ford, up 38% to \$19,497,508, and ranking fifth, and Tele Disc, which rocketed up from \$1,832,321 during the first 11 months of '86 to \$14,465,290 in the same period last year. This put the direct response firm, which sells recordings, in eighth place. Its spending in November was \$1,014,683. Ford's November spending was \$755,150.

Top 10 web clients—November

Parent company	November expenditures	Year-to-date expenditures
Sears Roebuck	\$5,241,631	\$46,980,647
General Motors	2,961,305	16,920,915
Campbell Soup	2,438,180	12,948,620
Procter & Gamble	2,227,848	19,722,068
Bayer	2,137,849	18,102,913
Anheuser-Busch Cos.	2,085,400	21,642,047
Warner-Lambert	1,967,280	22,158,695
U.S. Armed Forces	1,876,075	10,571,988
AT&T	1,634,710	14,097,173
Cotter & Co.	1,378,915	11,296,977

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Radio Business Barometer

Web turnaround in December

A burst of business in December suddenly gave network radio a joyful windup in a year that registered more minus months than not. But it was not enough to put the year into the plus column.

The nine-network report from the Radio Network Assn. reported revenues of \$29,551,999 in December, compared with \$26,556,766 in '86. The increase amounted to 11.3%.

The cheery December figures came during a year in which seven months showed downturns in revenues, practically all concentrated in the second and third quarters. The "up" months were the first three months of the year plus October.

The total figure for the year came to \$370,870,750 vs. \$380,024,808 in 1986. That represents a 2.4% downer. The final quarter was up a little, however, with revenues of \$97,808,609 as

against \$96,386,888 in '86. The increase was 1.5%. This compares with an increase of 10.0% in the first quarter, a decline of 5.3% in the second quarter and a drop of 11.7% in the third quarter.

All four sales territories showed increases in December, even Detroit. The Motor City area was up in sales for the first month since September '86. It was later that year that General Motors network radio billings were shifted to New York, thus triggering a continuing series of monthly year-to-year losses for the Motor City.

Detroit December billings came to \$1,878,589 vs. \$1,315,599 during the previous year. The increase amounted to 42.8%, which followed a 46.8% drop in November and a 52.3% decline in October. Hence the final quarter was still off 32.2% to \$4,636,327.

Detroit's total for the year came to \$19,412,000, down 38.4%. In the '86 year, Detroit was up 18% to \$32,389,354.

New York was up from \$17,076,606 to \$18,194,062 in De-

ember. That's a 6.5% increase. The final quarter had shown mixed results, with November off 6.8% and October up a sliver—0.7%.

The end result was that the fourth quarter was practically flat—actually off 0.4% to \$61,942,805. The third quarter was down 12.2%, the second up 3.5% and the first up 14.9%. For the year, New York was essentially flat, up 0.2% to \$232,829,000.

Chicago was up a nice 13.5% in December, reaching \$7,721,061. The final quarter rose 11.4% to \$23,803,624, not enough to beat the 29.3% increase during the first quarter. Chicago's second quarter was off 10.6%, while the third was up 5.6%. For the year, Chicago was up 2.4% to \$94,650,000.

The best-performing territory in December other than Detroit was Los Angeles, whose billings rose 28.9% to \$1,757,729. That helped give L.A. a 24.5% increase for the final quarter, with billings reaching \$7,425,295. L.A. had a great first quarter, up 40.2%, while the second and third quarters were downers. For the year, the West Coast territory was up 1.2% to \$23,979,000.

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(millions) **1986: \$26.6** **1987: \$29.6**

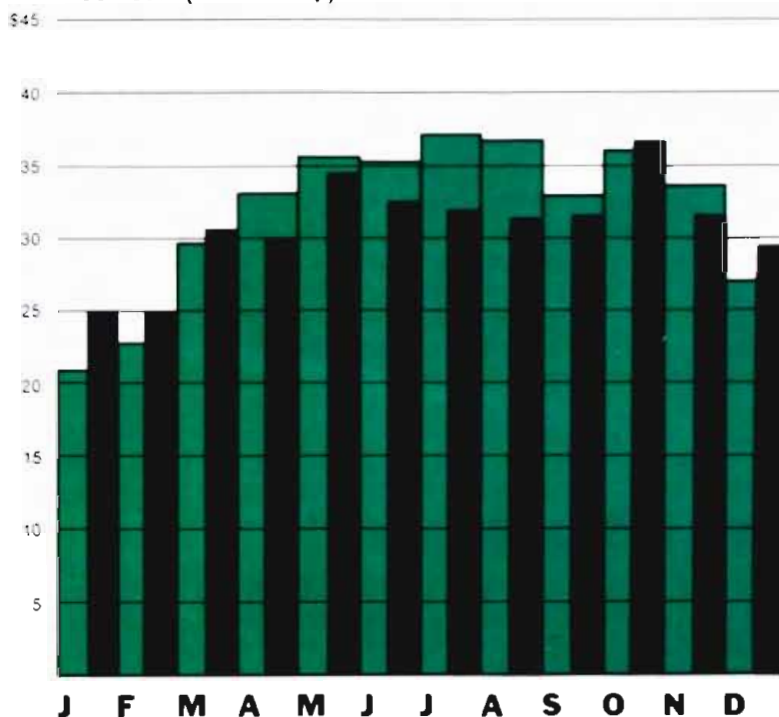
Changes by territories

Territory	Billings (000)	% chg. 87-86
New York	\$18,194,062	+6.5%
Chicago	7,721,061	+13.5
Detroit	1,878,589	+42.8
Los Angeles	1,757,729	+28.9

Source: Radio Network Association

December

Network (millions \$)



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No longer the darling of syndication, NATPE seeks to expand its functions

NATPE at 25: Is this bazaar really necessary?

By JACK LOFTUS

NATPE—the television program convention which started off with a whimper 25 years ago and then took off with a bang as the syndication marketplace exploded—rather abruptly has run out of gas.

The spectacle of this convention which opens February 26 in Houston certainly will look impressive with all the hoopla, hype and hurrah that makes NATPE a NATPE.

Yet NATPE no longer is the lightning rod attracting stations and syndicators, binding them together in a spectacular mating dance. Even the young Turks, who not all that long ago breathed fire into the organization, are questioning NATPE's role in the

changing marketplace.

"The NATPE convention is in danger of losing its importance," says John von Soosten, a former NATPE president and now vice president of Katz Programming. "What used to be the selling season is now the selling year. Now with the screening groups and INTV, by the time the end of February rolls around it's anticlimatic. We know by now what shows are go and no-go. So NATPE becomes a cleanup of the small markets."

Another former NATPE president, Steve Currie, now broadcast operations manager at KOIN-TV Portland, agrees with von Soosten. "The importance of NATPE as a screening conference certainly is not what it used to be," he says. The screening conferences which

Television/Radio Age

February 22, 1988

Phil Corvo

*Of all the plans
on Corvo's agenda,
the computer
service is
the most ambitious.
Even the smallest
station could
afford it.*



take place just before NATPE in Los Angeles (Currie heads the December Group conference) have taken a lot of the air out of NATPE's sails, says Currie.

Must prove itself

For Currie, NATPE '88 is a big question mark. "It's value to me is up in the air," he says. "It has to prove itself. I hope there is a value... But when I come back from the convention my boss is going to ask what did I get out of it; was it worthwhile?"

"And I want to be able to tell him, yes, dammit, I learned something and these new ideas are going to help this company."

How does NATPE respond to these attacks on its importance as a programming bazaar?

First of all, NATPE president Deborah McDermott (station manager at WKRN-TV Nashville) doesn't see the whole syndication marketplace as a year-round business.

"Certainly it is a year-round business for off-network shows," she says, "but it's still very seasonal for first-run material. NATPE is still the benchmark syndicators use to have so many stations cleared by. The closer to NATPE, the stronger the pressure to clear."

So NATPE is more of a target date than a viable market? Von Soosten answers, "It's all over. We knew which first-run shows were going to make it weeks before the convention."

The key to any market—whether it's programs or trinkets being sold—is its ability to lure the customer into making snap decisions. Yet because of the enormous expense associated with

Steve Currie



"The convention is in danger of losing its importance. What was the selling season is now the selling year."

most first-run product, huge chunks of a station's budget are at stake and buyers simply no longer can afford to make snap decisions. Except for specials or low-priced programs, most program deals today are made outside the convention.

The middle road

But Phil Corvo, executive director of NATPE, is taking a middle ground when it comes to the buy-sell importance of the week-long convention.

"If you're a syndicator at one of the screening conferences," he says, "you get only a half hour or 45 minutes to pitch your program. And if you're a sta-

"I want to be able to tell my boss it was worthwhile, I learned something and these new ideas will help us."



John von Soosten

tion, you can look, but you can't buy. [Because of potential antitrust questions, stations are not permitted to negotiate for a program while attending the screening groups.] But the screening group meetings do allow you to narrow down the list, and give you a better idea of where you want to go as a preliminary to NATPE."

The NATPE conference, Corvo continues, thus has evolved into a market where shoppers can concentrate on specific parts of their schedules.

"Also," adds Corvo, "never overlook the possibility that you haven't seen all the new shows at the screening groups. What happens if you miss some?"

Not to be overlooked, according to Joe Weber of MMT Sales, who is the incoming president of NATPE, is the sheer size and spectacle of the convention. "As a marketplace forum where buyer and seller come together nobody is able to do it the way we have," he says.

Yet Corvo admits that in terms of growth, NATPE has begun to "level off." He expects 215 exhibitors this week in Houston, compared to 257 last year in New Orleans. And total attendance probably won't surpass last year's mark of almost 8,000.

As for the future, especially with the downturn in the syndication business, Corvo expects the number of exhibitors to level off to 175 over the next three years.

Stand up and say what?

The task before NATPE then is to transform itself from a one-event show into a full-service organization, something NATPE has been wrestling with

for several years.

Ironically, the sheer size and diversity of the organization may undermine this task. Before NATPE changed its name to NATPE International, it was an organization of television station program executives. Today its members include distributors, cable, reps, foreign organizations, you name it. In its rush to be all things to everyone, the association no longer is able to take a stand on many important issues.

"I don't see or hear about the organization as much as we used to," says Stan Marinoff, former NATPE president and now vice president and general manager of WRDW-TV Augusta, Ga. "NATPE used to be in the forefront on so many issues, but the leadership just isn't there... When I was there we took stands on issues, but they're not doing any of that any more. NATPE should be taking a stand on the fairness doctrine or syndicated exclusivity... The organization needs to be pumped up and redirected."

Currie, who along with Lucie Salhany and Chuck Larsen, was president of NATPE at the height of the prime-time access wars in the early '80s, sees the need for NATPE to speak out on more issues. "It's become a very quiet organization," he says.

Counters incoming president Joe Weber, "We're not a lobbying organization. We represent so many different programmers—cable, cable networks, affiliated stations, independents and syndicators—that when you try to take a stand, the issues come in conflict with our membership."

Joe Weber



"We're not a lobbying organization. Issues often conflict with our membership. We walk a real fine line."

"NATPE used to be in the forefront on many issues. But no more. The organization needs to be pumped up and redirected."

"We have to satisfy the majority [of NATPE's members]" adds McDermott. She says the industry's position on the fairness doctrine "was handled very well by the NAB. It really was a news issue."

NATPE branching out

Corvo, who continues to get high marks for the day-to-day leadership of NATPE, sees the organization branching out into a broad information gath-



Stan Marinoff

ering and distribution service for its membership. While the organization may be limited in taking a stand on issues, it's not at all limited in providing a forum to discuss the issues.

Corvo went on to outline his ideas:

- Play up the panel sessions of the NATPE convention.
- Expand the organization's research division.
- Initiate a computer program service.
- Expand the regional seminars.
- Continue the production conferences.
- Expand NATPE's international clout.

Of all the plans on NATPE's agenda, the item that has sparked the most interest is Corvo's plan to start a computer information service capable of "hooking anyone up on an electronic mail system." It's capable of sending out reams of programming information or general news about the industry. It could even be an electronic extension of *The NATPE Programmer*, the association's advertiser-supported publication.

At a cost of between \$50 and \$100 for a modum, "even the smallest station will be able to afford it," says Corvo.

By next summer, NATPE will be distributing basic "bulletin board information" including program availability, station clearances and names of distributors. "And we'll be updating this information on a daily basis," says Corvo. "It will have an enormous effect on the whole industry."

Corvo admits that syndicators expressed reluctance about supplying in-

(Continued on page 344)

'Serious' genre dominates first-run shows;
New offerings seen as affiliate-gear

Controlled buying activity forecast in up-tight market

By **ROBERT SOBEL**

Station buyers coming to this year's NATPE International convention, to be held Feb. 25-29 in Houston, home of NASA's Mission Control, will be on a very special "mission: control" of their own.

For vastly different reasons, both affiliates and independent outlets are expected to exercise tight control over product acquisition at the convention for the coming season. Affiliates, for the most part those that have working magazine and court shows plus *Wheel of Fortune* and *Jeopardy*, or *The Cosby Show* reruns, will have little room to spare on their access schedules and will look to buy only those shows they consider to have the best potential

**Listing of
proposed series:
page 372**

for the limited availabilities left in other dayparts.

Independents, on the other hand—already overspent, overtaxed and overstocked—are putting their houses in order. They will be looking to play off some of the costly off-network items they bought over the past year or two, or those that have been on the shelf for a while.

The tone of the convention not only will be serious in terms of buying but also when it comes to the product itself. The first-run strips and weekly vehicles dominating the convention will be decidedly serious, with talk/information, reality and magazine shows taking over the mantle in numbers from last NATPE's convention.

Already locked up pre-NATPE with large station following are such "serious" first-run newcomers for the fall as *USA Today*, from GYG East, and

Family Feud, from LBS Communications, both with hefty affiliate clearances.

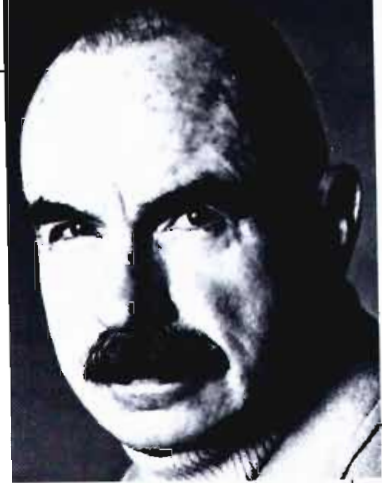
Another sign of the serious times is that first-run sitcoms, which tickled the fancies of last season's attendees, have almost vanished from this year's convention floor, a victim of checkerboard abandonment and of poor ratings. In children's programming, things are not funny either, except for one or two animated shows which made it big this season. Most of the new offerings for the fall are either live-action or soft animated product.

But all-in-all, it seems, from the view of station reps and station executives, NATPE will be what they are calling an affiliate-oriented convention. Michael Levinton, Blair Television's vice president, director of programming, asserts the main staples for indies, off-network sitcoms, movies and animation, are not the major product emphasis at this year's NATPE. "Most of the major off-network sitcoms coming up for this fall and the following season have been on the marketplace for a year or two already. Even shows into 1990, such as *Head of the Class*, are already being marketed."

Movies, he continues, are not the function of a convention environment because they are offered all year round, and animation is "a dirty word this year, with not that much coming out." And, he adds, even at the January INTV convention, a lot of the product exhibited was really affiliate-oriented.

Dean McCarthy, vice president, director of programming services at Harrington, Righter & Parsons, says that as reflected at the INTV convention, most indies will not be in the buying marketplace this year. "Many are overspent and are trying to amortize what they already own because their programming costs in off-network and animation have gone sky high."

Furthermore, McCarthy adds, distributors are sensing the resistance by indies and have decided to limit the



"Liddy"



"The Family Show"

"Public People/Private Lives"



"Helen Gurley Brown Show"





"Queen for a Day"

"Good Company"



"The Rita Davenport Show"



"American Heartline"



"Getaway"



number of programs they will offer at NATPE. Those that will be pitched, he says, will be geared more to an affiliate sale than to an independent's "because that's the only way they will get a show launched."

Janeen Bjork, Seltel's vice president and director of programming, couldn't agree more. Most all the new candidates are looking for an affiliate hook-up, "which is why there are so many magazine and talk and reality-based shows out there." But, citing the limited availabilities for first-run product on affiliates going into the convention, Jack Fentress, vice president, director of programming at Petry Television, says the reverse may be true. "This is one tough year for syndicators. In fully 50% or more of the cases, affiliates are in pretty good shape regarding product for the coming season. This means syndicators will have to go to independents to get pickups."

Indies, too, are asserting that NATPE will be focused for affiliates. For example, at KPLR-TV St. Louis, Koplak Communications indie, Barry Baker, general/station manager, says that syndicators have been unable to clear major markets "in one fell swoop, so they would rather come up with something that's affiliate-oriented. Too, I'm questioning just how much first-run product for indies in the top 50 markets hasn't already been previewed by the stations prior to NATPE."

At WPIX(TV) New York, Tribune Broadcasting indie, Leavitt Pope, president, basically agrees that the convention is geared mostly to affiliates. But, he adds, this year's NATPE is more of a

function of syndicators trying to shore up positions in major markets than it is affiliate-oriented. "Almost everything that is being offered or will be offered, we have already had to make a judgment on. I don't think the type of programming is that much of a factor."

"Basically, the top 10 markets live in one world, and the lesser markets have to wait on line to see what the big markets do. Without the big markets it's hard to get things off the ground. In this market all six stations compete essentially for the same product, whether it's an affiliate or an independent."

The following is a complete breakdown on trends, according to program category, on what's being offered new and what the potential of the programming is:

Serious strips: supply plentiful

With more than 20 strips, plus several weekly newcomers competing for a fall go, there's no doubt that serious series will be the top category at NATPE so far as numbers are concerned. In the "serious" category are talk/entertainment, talk and confrontational shows, reality programs and magazine shows of either a half-hour or hour in length. Many of these, however, will be fatal attractions.

First-run half-hour sitcoms, last year's top category, having performed poorly for the most part, have lost their comedic value to both stations and syndicators, and syndicators are looking for such strips as All American's *Liddy* (confrontational), Harmony Gold's *The Rita Davenport Show* (talk), *Group One Medical* (reality) from MGM/UA Telecommunications, and *USA Today* (magazine) from GTG East, to grab stations.

In the magazine arena, *USA Today*, even without a pilot, has been an announced go almost from the start and will probably get the most attention of the magazine projects. However, it already has achieved a substantial number of affiliate clearances. The latest lineup count, as of presstime, was 89 markets representing 64% of the country, including its most recent licensee, KCBS-TV Los Angeles. Still to be firm are New York and Chicago.

The format of *USA Today* is said to be more broadly based than originally conceived. In a recent presentation to reps, "GTG suggested the show will be not as newsy as we thought," says one rep. "It will probably be more female-oriented than it seemed it would be originally. Even the sports segments apparently will be softened for women viewers."

Five other magazine shows were due



"Business This Morning"



"Tell It to Harvey"



"Family Feud"



"Stop the Music"



"Wipeout"



"New Liar's Club"



"Trivial Pursuit"

stay on-air the past fall. This season only one therapy strip made it to the tube, *Getting in Touch With David Viscott*, points out Seltel's Bjork, but it got nowhere and consequently won't be renewed.

Levinton at Blair says there is not one show among the newcomers that can be called a therapy show. "*Getting in Touch*" was the only program in that genre to make it the past fall. But it never got good clearances—late night in a number of cases."

Levinton hoped the category would have caught. "But no one wanted to take a chance. The one show that got going was *Dr. Ruth*, but that didn't really work and put everyone on the brakes in producing those kind of shows. On the other hand, the success of *Oprah* and the sort of success we have seen with *Geraldo* has spurred others to launch talk shows.

Geraldo recently was picked up by WNBC-TV New York for the morning time period, displacing the *Wil Shriner Show*, which has been moved to an early-morning time period.

In the talk/entertainment hour strip vein this NATPE are *Good Company*, from Group W Productions, which originates from KSTP-TV Minneapolis and is hosted by Steve Adelman and Sharon Anderson (Petry's Fentress calls the show conceptually good with likeable hosts); *Life With Regis and Kathie Lee*, from Buena Vista (one of the shows that is likely to get launched, says HRP's McCarthy); Paramount's *The Daytime Show*, with Joan Lunden as host, teamed with Bobby Anderson. *The Family Show*, from Hal Roach, has been aborted.

Also there's the hard-hitting talk confrontational show *Liddy*, and *Davenport*, both mentioned previously. Reps generally see *Liddy* as having a shot. Katz's von Soosten says that *Liddy*'s audiences are likely to be loyal but narrow, so big ratings in late fringe aren't likely. Fentress at Petry calls *Liddy* a "pretty good show," based on what he's seen of the pilot, for late-night. He calls *Davenport* "not bad for certain applications." Fentress continues that he believes most of these shows are of higher quality than those attempting to get launched at last year's NATPE. "Distributors apparently have made a big effort to produce good programming."

Loosely falling into the "talk" category, although it's information oriented, is *Business This Morning*, half-hour strip set to debut right after NATPE. Offered by Viacom, the business-news program is seen by a consensus of reps as being a quality replacement for *Today's Business*, short-lived vehicle from Buena Vista. A few other

to be presented at NATPE, but at least four have fallen before NATPE gets underway. The magazine strips were Group W's *Getaway* (a doubtful starter), travel/magazine show, which some reps say would have had better chances for a launch if it had been a weekly half-hour series; Orion Television's *Crimewatch Tonight*, series which covers the world of crime; *Fast Copy*, from a series of specials that ran on NBC a few years ago, from Casablanca IV. MTM Enterprises *Rumors* and TeleVentures *Scandals* were all just dropped by the wayside and not to be shown at the convention.

It's most likely that if any besides *USA* get launched, it will go into other than access time slots. Von Soosten at Katz sees *Crimewatch* as a late-nighter. "If the show is to work at all, we see it as a late-night entry, where it should benefit from a high percentage of available male viewers."

Crimewatch's future would be basically for late-night, notes Blair's Levinton. But it's an expensive show, he points out, and he says "I don't see how that will pay off for Orion, considering the license fees it would have to get and the audience."

The gab shows

Talk shows are flying out in abundance at this NATPE. But unlike last year, some of the talk series are focusing on combining talk and entertainment, with one or two noticeable exceptions, as opposed to therapy and self-help projects which themselves needed treatment to either get on or

new first-run offerings fall in the reality vein. These include *Group One Medical*, which von Soosten at Katz sees as not having strong potential: "Terminal cancer, AIDS and other fatal or chronic diseases are hardly ideal subjects for an entertainment vehicle."

But HRP's McCarthy believes the MGM/UA show may get a launch. Levinton at Blair also believes that *Group One Medical* will be launched for the fall. "I understand that the NBC O&Os have picked it up, so it should be a go."

Besides the talk categories, there are "other" shows such as *Body By Jake*, a fitness strip, looking for a morning slot, from Samuel Goldwyn; *Family Medical Center*, from Lorimar, in which actors portray patients; *American Heartline*, from MCA, with Bob Hilton as host; *On Trial*, from Republic; and Orbis' *Love Court*.

In the weekly first-run category, there are also quite a few, including Group W's *Life's Most Embarrassing Moments*, hosted by Roy Firestone, which achieved shares as high as 44 as a series of network specials; *Secret World*, from Turner Program Services; and *The Great Escape*, from Genesis Entertainment, a travel show.

Game shows: Most will lose

Although there's about the same number of game-show entries (12 or so) at this year's confab as last year's, chances for more than one or two to make it to the fall are slimmer than they have been in recent years. The consensus from reps is that only one game show will get the green light: LBS Communications' *Family Feud*, and possibly *The Gong Show* from Barris.

Feud, in fact, has gotten its first significant advertising commitment of the 1988 season. Bristol-Meyers will be a participating sponsor in the show, according to TV Horizons, the ad sales arm of LBS. The company is projecting barter sales from the series to amount to nearly \$25 million. Also aiding the *Feud* cause is that NBC-owned stations will air the show in the fall in access, as a replacement for the checkerboard, and that CBS will offer a daytime version beginning this summer.

Feud, which John von Soosten, vice president, director of programming at Katz Programming, calls the only game show that has a decent chance in access, "would do very well in a one-hour block, pairing with *Wheel* and *Jeopardy* or *Win, Lose or Draw*." He believes that *Feud* will not knock off *Wheel*, but paired on a competing station with *WLD*, "can be a reasonably formidable competitor in demos against the older-skewing *Wheel* and *Jeopardy*. The en-

tertainment/comedic values of *WLD*, as opposed to the straight game shows, are responsible for the younger skew of the show."

Of the past season's newcomers, *WLD* is seen as the only hit in access. According to HRP's McCarthy, the show has found a niche for itself. And Levinton at Blair notes that because *WLD* has shown it can work initially, it has either been picked up by additional stations for midseason, or has been upgraded from a daytime slot to access by stations carrying it.

To Seltel's Bjork, *WLD* is a "spoiler" vs. *Wheel* when it comes to demos, besting *Wheel* in women, 18-49 and 25-54, and men, 18-49, according to Seltel's Nielsen estimates, based on viewers per 1,000 viewing households in November.

Crowded field

Other new game candidates looking for a fall start are Four Star's *The New Liar's Club*, MGM/UA's *Stop the Music*, Worldvision's *Trivial Pursuit*, Multimedia's *Sweethearts*, Paramount's *Wipe Out*, TeleTrib's *Triple Threat*, D. L. Taffner's *Who's Baby*, *Lotto Live*, from ITF Entertainment and *Tell it to Harvey*, from ABR Entertainment; and *Original Vaudeville Game*, from Firestone-Cohen, an hour weekly game show.

For games looking to access, the initial time slot try by syndicators, and their usual resting place on affiliates,

(Continued on page 366)

"Denver, the Last Dinosaur"



"The Chipmunks"



"Sepp's Snorks"



"Bugsburg"



"Gumby"



"The Yogi Bear Show"



"The Care Bears Family"

Syndicators sense station caution in making most of existing inventory

Lots of new movie packages, but big titles go into hiding

By EDMOND M. ROSENTHAL

While stations are wondering, "Where are all the big blockbuster movie packages?", they're only wondering—not worrying. That's because they're hardly prepared to go on a spending spree, in the first place, or to commit much more of their advertising time to bartered packages. And the reason why the big studios are holding back is that they're well aware of this.

Stations report they're still well-stocked with packages bought a year or two ago, many with titles yet to be aired for the first time. And, no longer expecting double-digit sales increases, they're now attempting to keep programming costs down by judicious use of what they have.

As for what's available, there are an estimated more than 70 "new" packages since last year's NATPE, compared with the same amount last year,

depending on what's considered a package and what's considered new. Much of this involves repackaging. The only two new packages considered by reps and stations to be in the blockbuster category are yet-to-be-offered Century 14 from Twentieth Century Fox, expected to include titles like *The Fly* and *Black Widow*, and Buena Vista's 25-title Magic II, including *Country*, *Alice in Wonderland* and a good number of lesser Disney titles.

One of the few new packages considered to be of blockbuster proportions is from Twentieth Century Fox.

"There are a lot of new packages but nothing earthshaking," observes John von Soosten, vice president, director of programming at Katz Television Group. He points to only two that are unique in their composition. One is Acama's Movie Greats Network, with 130 titles packaged to fill an entire year of Monday-Friday late night programming with two runs each. The barter package was introduced at the INTV convention. The other is MGM/UA's Pic Pack—eight separately sold cash packages of five titles each for five runs over five years. Each is themed—for example, one with all Woody Allen titles and another themed "Terror."

Carol Myers Martz, program manager at KCOP-TV Los Angeles, considers three new cash packages typical of what will be getting station attention this year—Vestron's First Images, New World Television's New World Two and Samuel Goldwyn's November Gold 2. She comments, "The titles are not your big theatrical titles. The biggest is *Dirty Dancing* out of Vestron. But these pictures seem to be able to work well, if properly scheduled."

Because most of the films in these packages are unknowns to Martz, she's been viewing the cassettes that are available. Promotion will be the key, she says, and the station is willing to fill any promotional gaps that the syndicators leave unplugged. "Part of the pitch from the syndicators," she adds, "is that these are not at the big-picture level. They're costing about half or less than big-picture prices in Los Angeles." She expects them to go at \$200 or less per title, where stations in the nation's most competitive movie market have been paying \$400 or more for the

"The Fly"



Barter movie results: page 382

big titles.

Another plus for these packages is that they involve mostly "world premieres," Martz says with only minimal pay cable exposure. Aggressive in picking up the big titles "to protect our franchise" against the heavy movie competition in the market, the station is awaiting packages from Orion and Paramount in particular, but Martz doesn't expect to see anything until early summer.

Stephanie Campbell, program director at KDVR-TV Denver, notices an emphasis on reasonably priced packages this year. She observes, "Major syndicators are taking a long view of the market and not releasing major packages as fast. I suspect they see a tighter marketplace. Their last big packages didn't sell everywhere.

"Syndicators are also aware that overexposure is a problem. At least that's true in markets like this one, which has a heavy cable penetration."

Two-tiered market

Matt Shapiro, vice president, director of programming at MMT Sales, says it's a two-tiered marketplace in terms of both pricing and the ability to get packages cleared. He explains the blockbuster "A" packages are selling, although their prices may be down a bit, while in the "B" packages, maybe only one is being bought in an entire market.

"Stations are playing off the titles they have," Shapiro notes. "And since last year, a lot of packages have been getting smaller, which allows for more selective use and for more affiliates to pick them up. Also, packages are now getting released all year around—not just at INTV and NATPE. For the major players, this is a sales management issue. Why have their sales forces out selling movies packages while they're trying to get clearances for first-run or off-network series?"

While some independents have concluded that Fox's Century 14 might go more readily to Fox-affiliated stations, Shapiro doesn't see this happening: "It's to their advantage not to sell to their affiliated stations because, if the network expands, these movies will be competing with the series they're trying to get cleared. It's different divisions of the same company, and they'll sell where they can get the best prices."



"Manhattan" in Woody Allen package

MGM/UA's Pic Pack offers eight separately sold cash packages of five titles each. Each has a special theme.

Being the "incumbent" who bought the last package offered in the market will be what counts, according to Ron St. Charles, assistant general manager and director of programming and operations, WUAB-TV Cleveland. Not the Fox affiliate in the market, the station bought the last Fox offering, and St. Charles says he's been assured that Fox will "honor their incumbency" in giving the station the first crack at new product.

St. Charles reports he bought quite a bit last year and, because there aren't many major packages coming out now, he made purchases within the last few months of Goldwyn's November Gold 2, Lorimar's Ultra 4, Vestron's Empire of Terror and Viacom 11 and 12. He notes every title won't necessarily go into primetime but at least some from every one of these packages. The rest, he says, can be used in late night, afternoons, Saturdays and Sundays.

Charles Lore, programming director at ITS, sees majors like Paramount, MCA, Warner Bros. and Columbia simply sitting on their product and saying, "Why should we come out with a movie package and suffer a stagnant

marketplace?" He adds, "It's not like series, where they have to get their investment back immediately. In features, they already have a box office and pay-cable run."

In addition to the hold-back on recent titles, Lore observes that, since Jan 1, a lot of Paramount product that had been in syndication until last Dec. 31 has moved over to pay cable—utility features like John Wayne westerns—so these will be kept out of syndication for two or three years.

Meanwhile, he says, there's a lot of repackaging, including Goldwyn's November Gold 2, Lorimar's Family Classics and a number of packages from Muller Media and Republic. "They're all cash, and they're all weekend movies," he points out. "Nobody's pitching them for primetime.

"Since the big guys are not playing the little guys figure there's got to be some action out there and anything they can pick up with repackaging is gravy. The success or failure of these packages will not make or break the syndicators responsible for them."

Buyers beware

As for the tight marketplace from the station point of view, Lore comments, "The stations have already made a lot of programming commitments. They paid in '86 dollars for a lot of titles that they can't show until as late as '92. Three years ago they started snapping up everything in sight. They had the threat of new independents coming in and the prospect of double-digit sales increases. The downside started a year or so ago. They're now facing the realities of commitments they made three years ago—and they

see that the next few years are going to be lean, so they're being careful with their budgets."

Add to that the proposition created by the Fox Network for its affiliates: "The network is eating up late night and weekend time periods, so there are some independents out there with substantially less of a need for movies; 11 hours have been taken out of their schedules. What about all those things they paid cash for and now can no longer use? If they're going to burn off product in the less-watched time periods, they tend to go with series."

Even without this added drain on inventory, most independents report tight availabilities. Julie Nunnari, vice president, programming at WPIX(TV) New York, reports, "We have a large library of competitive titles, and we've passed on a lot of packages. The big question with new packages is whether they'll work in primetime."

"Nothing has come out this year that's of any great substance. We haven't heard of a Warner Bros. package available yet; we've had great success with them in the past, and we are the incumbent."

Says Linda Cochran, vice president and general manager, WLFL-TV Raleigh-Durham, "There are some excellent packages out there, but we are being very selective in what we buy because we're in very good shape feature-inventory-wise. Buena Vista's Magic II comes to mind as a good package. It's got some strong Touchstone theatrical titles—but we have not made a firm commitment on anything yet."

Smorgasbord of terms

Meanwhile, stations are still attempting to digest the wide variety of cash and barter arrangements that have been offered by syndicators in the past year or so. Lloyd Komesar, associate director of programming at Blair Television, points to some of the more unique approaches that have come down the pike:

■ Staggered availability dates: For example, Lorimar's Mint Edition, a cash package with 25 titles—half theatricals plus a mix of made-for-TV and made-for-cable—had titles with availabilities ranging from immediately in '87 and all the way into 1994, with the greatest number coming out in 1990.

■ Syndication/pay TV ping pong: Orion III skips the network window, with most titles going into a brief pay-cable run, then going as a 20-title cash package into syndication. Stations get an 18-month premiere window for a maximum of three runs. Then the titles get a rest for somewhat less than a year and return to pay-cable for a portion of that

Considered typical of this year's new crop is New World Two—no really big titles but those that work "if properly scheduled."

rest period. Then back to the stations for eight more runs over four years.

■ Bartering the best: Vestron's Empire of Terror only has its six titles with the best marquee value out of a 19-title package that go into barter. They go into a barter cycle of two runs within 30 days, then into a cash license period.

■ Bonded barter/unfettered barter/no barter: Disney Magic II requires two barter runs in 30 days with six minutes each for station and syndicator. The first barter run must be 8–11 p.m. EST Monday–Friday, Saturday 5–11 p.m. or Sunday 5–7 p.m. Second run is at station discretion. Then there are five years to play off four more runs for cash.

Cash vs. barter

Komesar notes stations are showing some concern that in barter/cash packages the barter run skims off the value appreciably for the cash run, where neither the promotion value or the rating will be as good. On the other hand, he notes, stations have to pay a "pretty good license fee" for a cash package like Orion III, which broke out either one or two films a month during '87—"but they didn't have to surrender any inventory."

"Receptivity to barter is generally good if the titles are good," Komesar concludes. "There's certainly a need among independents for high-profile films that can be rolled out once a month. It's harder for affiliates except 5–7 p.m. Saturdays, but then a lot of them have sports commitments."

Von Soosten of Katz adds, "The younger independent stations are very eager to use barter because they still have very heavy expenses in getting on the air. But even the more established independents are more receptive to barter. The biggest problem is in having to run in the syndicator's barter window. They can handle the con-



"Soul Man"

straints of windows if there are not too many titles in a package and they don't have too many of these packages. Otherwise, there are no positions for cash movies. A station can handle one or two titles a month without too much impact on inventory, but they have to have good enough titles to make it worthwhile."

"There hasn't been any lessening in the number of barter packages," notes Lore of ITS, "and those that are out generally have some fairly prestigious movies. But now there seems to be a feeling among some syndicators that they can put anything out on a barter basis and stations will pick it up."

"When a syndicator insists on two barter runs and the first one in primetime, stations may be willing to do this for the major titles, but for the lesser titles they're being very very selective."

As expressed by Martz of KCOP-TV, Los Angeles, barter has to be viewed as "very much of an expense" in terms of lost inventory—"but that doesn't keep us from buying. We can afford to give

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Europeans longshot in Houston

Hopes high, but reality is 'We don't fool ourselves'

By IRV MARGOLIS

Many Europeans attending NATPE are heading toward Houston with the knowledge they probably won't even sell enough to pay for the trip.

Nevertheless they know that if they're serious about selling in the U.S. market, it's worth the effort. They see NATPE as both an important public relations exercise to tell prospective buyers they exist and as an opportunity to capitalize on contracts made throughout the year.

Says ITTEL chief executive Tim Buxton, "We don't fool ourselves. I go there for the annual opportunity to look, learn and get a thicker address book."

Although others go because they too

are aware of the magnitude of the event, they either may be misguided about the potential benefits or arrive with products which they are unable to sell. I.D.D.H. head of international sales, Caroline Guicheux, who has been going to NATPE for three years, frankly admits she hasn't yet learned the market: "We haven't had any success in the past. This may be the last year. We'll have to reassess."

I.D.D.H. sells children's programs. Featured among this year's offerings are, *Clemine*, of which 13 of the 39 half-hours are in English, *Blue* and *Renart*.

Similarly, a few other European distributors who have attended for a few years, also are reassessing the value of taking a stand next year.

"The first year they didn't notice

us," says Bavarian Films head of international sales, Rosemary Dermühl. "The second year they hardly did, the third year we had a few promising indications."

Dermühl and a few of her German colleagues add, however, that "promising indications" are not enough to warrant the expense.

WDR has been taking a booth for five years but has neither been very successful nor has had high expectations. Laughed international head of sales, Hans Wolfgang Herfurth, "I've only sold two minutes of footage to ABC in one year. It will take 10 to 20 years more before we [sell to the American networks]. The U.S. is not used to seeing dubbed versions."

Herfurth remains hopeful. He thinks

Nureyev's "Cinderella" from Paris



Although many European distributors attend NATPE because they are aware of the magnitude of the event, they may either be misguided about potential benefits or arrive with products they are unable to sell.



"Kennedy," starring Martin Sheen and Blair Brown

Zenith Productions' miniseries "Kennedy," which Central Television handles, is being put into syndication again in preparation for the 25th anniversary of Kennedy's assassination.

the Americans eventually will follow the British lead in accepting more European programs, a theme echoed by others, among them ZDF international head of sales, Raener Regensburger, who believes U.S. economic difficulties will accelerate the process: "Europe is a strong creative power. It now is cheaper for independent U.S. stations to buy European."

All the German companies see specialized cable networks as good prospective buyers of their material. Last year, for instance, WDR sold the children's series *Janosch* to the Disney Channel and hope Disney will purchase more episodes this year.

Says Telepool international head of sales, Dr. Jocher Wunsche, another member of the German stand: "Five years ago no one would have thought it possible to sell German programs to the U.S., but now the cable networks with specialized services are opening up to Europe."

Yet by any yardstick the number of German sales to the U.S. could not be rated as more than modest. Not everyone, however, blames the overall lack of success on the Americans. Studio Hamburg head of sales, Gerd Richter-Kiewning, who will be trying to sell the six parter *Hiller, a Career*, criticizes the approach the Germans themselves have taken until now. "Our stand used to look like an office in a Prussian soldiers' camp," he says. Partially as a result of his encouragement, this year's stand will be very open with lots of col-

ors and plants.

In spite of the conventional wisdom offered by American buyers that American stations only look for programs which replicate U.S. style, you can't sell product you don't own. Says Richter-Kiewning, "We must take the things we do well," recognizing the impossibility of trying to compete with Americans for the American market. "It's no good trying to sell Ford cars in the U.S. We'll take Volkswagen and Mercedes Benz." As a consequence he'll be offering cultural programs and documentaries.

Episodes in hand

On the other hand, the lesson of having many episodes of a series ready for the U.S. market seems to have been learned. Last year, for instance, Richter-Kiewning got good response from South American buyers with his 100+ parts of a 30-minute children's series, *Hallo Spencer*. He anticipates interest from U.S. cable channels this year.

ZDF also will be concentrating on long series with a minimum of 26 episodes.

Their major efforts rest with the new soap *The Heritage of Guildenburg* which Richter-Kiewning expects will end up on British screens before long, and the popular *The Black Forest Clinic*.

Bavaria Films will be relying heavily on detective stories. Included in Bavaria's extensive catalog are the detective series *The Investigator*, of which six of

the 52 episodes are available in English, and the subtitled comedy series *The Lady from the Hot Dog Stand*. The firm also has high hopes for its feature films, *On the Killer's Track* and *The Snowman*.

At last year's NATPE, Telepool sold 30 hours of programming to the Discovery Channel, and hopes to pick up PBS and others this year. To entice them, Telepool will be offering three portraits of the well-known film directors, Milos Forman, Sydney Pollack and John Frankenheimer and the documentary series *The Germans in World War II*. Dr. Wunsche says the latter is the first German TV production looking at the war from the German and Austrian side.

A Latin look

Interest in NATPE is enhanced by the U.S. proximity to Latin America. While one might expect RTVE network in Spain, which has a strong foothold in Latin America to mention it, several other European and British distributors cite the opportunity to meet representatives from Latin American stations as a major reason for their attending NATPE.

Regensburger noted his sales to the Spanish international network; Richter-Kiewning pointed out his "excellent relationship" with several South American stations; NVC's (U.K.) senior sales executive Helen Asquith reit-

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Program meetings put stations on path; booth consultations provide way station

Reps' NATPE plans a 'yellow brick road' for station people

By GEORGE SWISSHELM

More reps this year have gone all out to put the Army's Five Ps into action: Prior Preparation Prevents Poor Performance.

Katz, Harrington, Righter & Parsons and Seltel reached out in advance, before their station clients converged on Houston, to prebrief their stations so they wouldn't be wasting time wandering about the convention halls, flying blind, after they got here.

But for all the television reps, the key words are "serve" and "advise." Says Petry vice president, programming Jack Fentress: "We're at NATPE to provide a service for our station clients. We're not here to steal other reps' stations. We're in a location where clients don't have to go looking for us. We're right here in the middle of the action, right on the convention floor, easy to find."

TeleRep's program director Jay Isa-

bella says "Our clients are here, and we're here to serve our clients. Product is being exhibited, and our stations are interested in what we have to say about the product being offered."

In fact, TeleRep, like Blair, has a double reason for being at NATPE. Both have sister companies, Blair Entertainment and TeleTrib, in the syndication business. For them, the key word is "sell."

On the rep side, Tim McAuliff, president, Blair Television, reports, "Our program consultants are here on the convention floor so our stations will have the benefit of their professional advice at a time they need it most—in the Chicago Board of Trade type frenzy that goes on here with everybody trying to buy and sell at the same time."

McAuliff describes Blair's four-consulting room booth as "like a doctors' clinic: All the station patients run in and out, and our guys pass out medicine and free advice." He stresses, "It

pays off for us as well as for our stations. If we can help our stations buy better programs they'll get better ratings and we can get more money for them. This way, everybody makes more money."

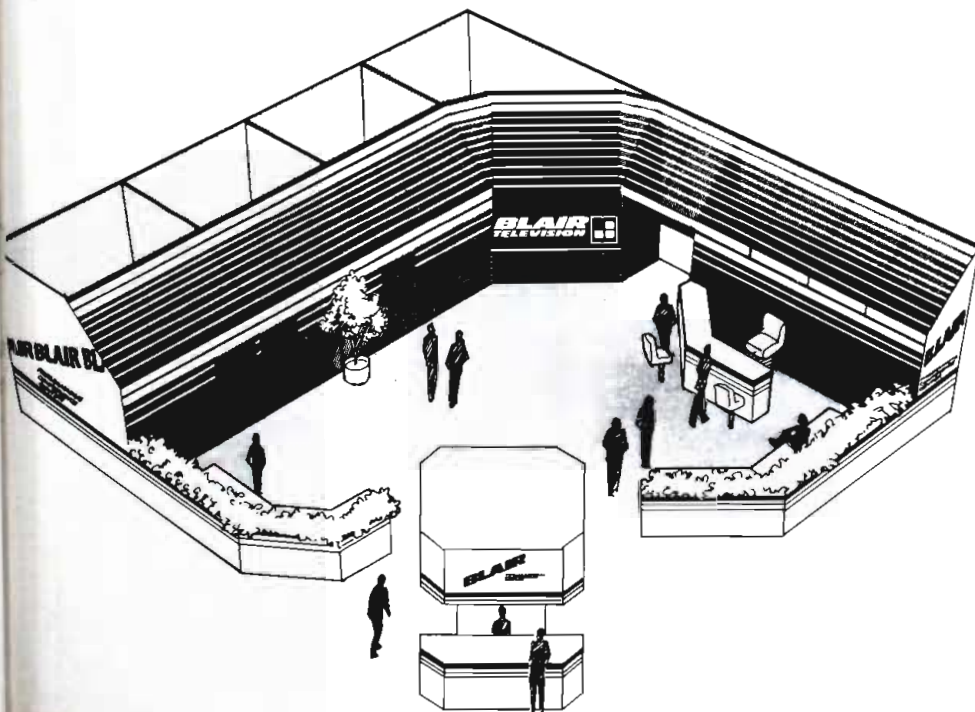
At Seltel the pre-NATPE workup includes sending stations the rep's NATPE Guide, with a rundown and vital stats on all new product, on all returning shows, all off-network programs, all the movie packages and all the specials.

With this information in their hands before coming to Houston, Janeen Bjork, Seltel's vice president, director of programming, explains, "Our stations know what's what beforehand and are in a better position to be selective."

Meanwhile, for the first time, leading up to this year's convention, Harrington, Righter & Parsons in December staged its early screening in New York, where 29 stations sent people to see what was new for '88. Dean McCarthy, vice president, program services, also describes the book his people put together on what's available in new programs, first run and off-network, with HRP's recommendations on each show. The stations receive these two weeks before the convention, and McCarthy says it gives the stations "a solid overview to help them plan what they want to look at and look into when they get here. They can preplan their schedule and make their time here count instead of wasting time milling around before they get the lay of the land."

What Katz-repped stations got four to five weeks before convention time was a video tape previewing their new

"Our program consultants are here on the convention floor so our stations will have the benefit of their... advice when... they need it most."



"We have a national and regional perspective and get information from the syndicators before most of the stations."



programming options. The one-hour tape includes clips and analyses of new shows most likely to succeed, along with Katz's recommendations and a performance review of last year's shows, plus "identification of trends that have emerged over the past year."

John Von Soosten, vice president, director of Katz Programming, describes the recommendations as "customized to each station's particular situation, be it an affiliate or independent, and specific to its market. In most cases, between us and each station, we have a fairly good fix on what the competition has bought, is likely to buy, and their programming philosophy. We may not know exactly what time periods they're going to put their new shows into, but the logic of the numbers and their competitive situation can give us a pretty good idea of what dayparts they're likely to fill with which shows."

Von Soosten explains, "We trade information with our stations. We're not the great, all-knowing gurus. The stations contribute what they know, too, and we're one of their sources of intelligence. But our input can confirm much of what the stations already suspect about their competitors' likely moves and vice versa. We have a national and regional perspective and get informa-

tion from the syndicators before most of the stations."

Similarly, HRP's McCarthy also admits having "a pretty good idea of what our stations' competitors are buying to put up against us. Each market is different. But we know what's available, when it will be available, and the syndicators' terms and conditions. And plain common sense gives us a fairly accurate picture of what dayparts and even time slots the competition is likely to fill with which of it's new programs."

And Blair's McAuliff says, "We don't go in blind and neither do our stations. Like the Super Bowl, there's been a lot of advance scouting before the main event. The syndicators keep our program people informed of what's going to be available throughout the period leading up to NATPE, and they keep the information flowing to the stations as it comes in—on the new product, the distributor, and the terms."

If the stations have been so thoroughly prebriefed by their reps, why do they need their reps on the spot at the convention to hold their hand?

Says HRP's McCarthy: "NATPE is the single most important program meeting of the year. The reps are there because we play a major role in advis-

ing our stations what we think about the new offerings, what we see coming, and our more specific recommendations, market by market."

McCarthy notes that since HRP's December screening, "Some more new shows have been announced. At NATPE we show excerpts of these."

Charles Lore, program director for Independent Television Sales, sees NATPE as a "once-a-year opportunity to meet all the station people we've been talking to all year, but only on the telephone. We give them recommendations on what programs to target and which ones to avoid. And from our personal ego point of view, it's our chance to remind our stations how close our last year's picks came in on target before we move on to this year's picks."

Katz's von Soosten sees the convention as "a chance for us to go face-to-face and one-on-one with each of our stations." He notes that senior management—"the ownership"—often comes with the general manager and program director. "And in the case of group owners, we may meet with two or three of their stations that have similar program goals. There's more to NATPE than just buying and selling the 129 shows we have video excerpts of

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Seltel's booth on the convention floor is staffed with both program and research specialists.

D.C. primed for program issues

Fairness doctrine, kidvid, c'right, syndex, you name it

By HOWARD FIELDS

This year, the federal government is making an exception to its usual hands-off policy with regards to programming, and has set a long slate of actions that are expected to have an impact on the programming American television viewers will have available in the coming years.

Normally, the government, with its collective eye on the Constitution's First Amendment that bars interference with speech, avoids programming issues. But this year is a strong exception—both in Congress and at the Federal Communications Commission.

Except for attention to the commercialization of children's television and new pressures on "indecent" shows, the government's activity isn't aimed at content, but programmers will be affected, nonetheless, by much of the anticipated activity.

Ironically, programming issues will stand out in a vacuum because of another issue that has programming implications—the every-present squabble over the fairness doctrine. The communications subcommittees of Congress are holding most broadcast issues, including the confirmation of two new FCC commissioners, hostage until it finds a way to restore the doctrine.

Members of Congress and their staffs don't directly admit that is what they are doing, but as Tom Cohen, staff director for the Senate Communications Subcommittee, puts it, "We have priorities. The fairness doctrine is a top

priority. Before other things can move, we want to deal with our top priority."

The House Telecommunications Subcommittee does plan to hold oversight hearings on the cable industry, primarily to keep abreast of the effects of the 1984 Cable Policy Act that largely deregulated cable, but some members are pressing for a focus on the must-carry issue. No legislation is expected to emerge from the hearings.

Most of the activity that will occur is aimed at the manner in which programming is made available to viewers. Thus, the FCC wants to restore syndicated exclusivity, and Congress is writing legislation that would expand the compulsory license arrangement that now favors the cable TV industry to include home satellite dish owners.

Because those two issues are reaching fruition in the same year in which the must-carry issue has been put up for grabs once again, the government has a unique chance to look at all three in a package and alter communications policy accordingly. But if that type of omnibus action comes about, it apparently won't come from Congress; it would come from the FCC.

The father of copyright on Capitol Hill, Rep. Robert Kastenmeier (D-Wis.) sees a need to consider all three areas when considering any one, but says such action is beyond his jurisdiction. The Telecommunications Subcommittee, meanwhile, like its Senate counterpart is sitting on broadcast activity in lieu of a fairness doctrine.

Kastenmeier acknowledges that Congress has not focused on syndicat-

ed exclusivity as a part of the package and is not likely to this year. But he does believe it is tied to the compulsory license and must-carry issues and should be worked on as part of an overall policy.

The FCC is looking at all three pieces, but to be acted on separately. Alex Felker, chief of the Mass Media Bureau, adds, however, that a nexus among the three issues will be on the minds of the three commissioners who are likely to comprise the agency for at least the next month.

"There is some relationship amongst all these, but there are substantial constraints with regard to our ability to make changes in this whole area," Felker says.

The biggest constraint is on making changes in the compulsory license. The agency is making a study of the compulsory license, which FCC chairman Dennis Patrick has denounced as inconsistent with communications policy.

"All we're looking for there is to develop a record that we can present to Congress, to the extent that the commission ultimately decides that it seems to make sense to make some modification or changes in the compulsory license," Felker says.

Kastenmeier, chairman of the House Judiciary subcommittee that handles copyright issues, has long resisted any changes in compulsory license arrangement written into the 1976 redraft of the Copyright Act. He not only believes it has well-served the several industries involved, he proposes using the same idea to allow home dish owners to receive programming, primarily that supplied by the three major networks.

"We wanted the home dish owner to have the advantage that the cable operator and cable subscriber have—the compulsory license setup," Kastenmeier says.

He expects to present to the full committee by spring legislation (HR-2848) that would create a compulsory license for the next eight years to allow satellite common carriers to retransmit programming from distant signals to dish owners, for a few to be paid to the program owners.

Kastenmeier asked the industries involved to suggest the details within that framework. The networks and their affiliates have suggested that the carrier be required to get the written permission of the networks before re-

Rep. Robert Kastenmeier (D-Wis.)



"We wanted the home dish owner to have the advantage that the cable operator and cable subscriber have..."



Dennis Patrick

The FCC chairman has denounced the compulsory license as inconsistent with communications policy.

transmitting their signal, and that the carrier pay 3 cents per subscriber per month for each signal carried.

Kastenmeier, author of the bill, believes the eventual arrangement will solve the problem for all parties, including the networks that own the programming but must be concerned about the potential loss of revenue to their local affiliates whose signal will be bypassed as far as dish owners are concerned, and "a lot of people with stuff up on the satellites, who are looking for ways to reach this market."

He adds, "This will be, we think, a contribution to that effort."

Sunset provision

Whereas the 1976 Copyright Act envisioned the compulsory license arrangement as forever a part of copyright law, Kastenmeier's proposal provides for a sunset of the license as it applies to dish owners, to be replaced by an arrangement requiring negotiations. The sunset period may be reduced from eight years to four or five, but it will not be "engraved in stone" as it was for cable in 1976.

That sunset provision reflects Kastenmeier's view that the compulsory license arrangement he has protected for more than 10 years may, in another five years or so, have outlived its usefulness.

"It may be that the cable industry itself may be less interested in the compulsory license in three to five years," Kastenmeier says, acknowledging that the industry would never admit that since it remains a strong lobbying tool. "Most cable operations are changing. Most of them are more interested in selling premium services than they are in merely giving you something on

compulsory license for nothing."

Noting that Congress is not focusing on the syndicated exclusivity question and is not likely to act on it this year, Kastenmeier says it is an FCC problem, but "it depends on a sorting out of some of these other problems," meaning, in particular, must-carry and compulsory license. "I always thought it depended on the must-carry issue being

resolved."

The question of whether to restore syndicated exclusivity to independent TV stations and network affiliates located in areas where cable systems are carrying the same programming on distant signals they import is on the front burner at the commission.

Felker expects the issue to be presented to the commissioners by this summer. Although network nonduplication rules are expected to be tied to the syndicated exclusivity question, the other parts of the copyright nexus—compulsory license and must-carry—are not.

The commission is looking at suggestions that would change the current rules that allow one network affiliate to require the deletion of cable carriage of the signal of another affiliate of the same network. If one can justify the continued existence of the network nonduplication rules, then one can also justify syndicated exclusivity, according to predominant feeling at the commission.

"There may be, as a result of not allowing some kind of exercise of exclusivity over cable carriage, an inefficient skewing of the mix of resources devoted to different kinds of video distribution media," Felker explains. "You may see, for example, more resources devoted to

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Now is all that clear?

Alex Felker, chief of the FCC Mass Media Bureau, reveals some of the things the agency deals with in considering the restoration of syndicated exclusivity.

FCC chairman Dennis Patrick has made the restoration of the exclusivity a major focus of his commission, and has made no secret that he favors the idea, although he must remain neutral on the actual proposal until the commission votes.

Thus, Felker's words are tilted in favor of restoring the arrangement:

"Except in certain hyphenated markets, you draw circles around the transmitters that are 35 miles in radius. You can buy exclusivity against the showing of a particular syndicated program within that 35-mile circle, but outside that 35-mile circle you cannot.

"There's a question of whether that makes sense with regard to resource use," he adds. The resource he refers to is the mix of programming that is available to viewers through all the video media. Exclusivity, itself, is bound to change the mix and that, in turn, changes the picture as far as exclusivity is concerned.

"There obviously are markets that may be bigger than 35 miles in distance, and there may be markets that are such, it would be best for viewers to allow stations to purchase exclusivity beyond 35 miles.

"On the other hand, there are countervailing factors involved with regard to the fact that the commission has established an allocation policy that encourages the licensing of stations in smaller markets, at the fringes of larger markets, and that stations have come on the air in those markets with the expectation that the territorial exclusivity provision would remain in effect.

"It's certainly conceivable that to the extent that we modified that in any way, those stations might be adversely affected in that they might have to pay a higher premium for their programs.

"So we're trying to consider certain costs and benefits of changes in that structure."

Analysis of November Arbitrons shows drop is offset by independent gains

Big-market affiliate erosion is highest since fall of '84

By ALFRED J. JAFFE

The TV affiliate erosion in the major markets that showed up in last May's Arbitron sweep was repeated in the latest November sweep.

In the latest semi-annual analysis by TV/RADIO AGE of Arbitron sweep results in the top 50 ADIs, the data showed the biggest November drop in average market share by affiliates since November 1984. Unlike the May sweep, however, when average market share among indies went down a little, in November the indies showed a modest gain in share in the average top 50 market.

Affiliate leaders, by network, page 397

The data analyzed cover net changes in household shares among affiliates as a group in each market—and likewise with indies—from sign-on to sign-off. The averages for the 50 markets are unweighted in order to measure typical market performance and thus do not show overall audience levels.

The bottom line of the TV/RADIO AGE analysis is that the average market share of affiliates in the top 50 ADIs declined from 67.4 in November 1986 to 65.2 in November 1987. That's a drop of 2.2 points or 3.3%.

While that doesn't sound as dramatic as the approximately 10% drop in primetime TV network shares this season, it is a sizeable loss in the context of Arbitron's diary figures during the '80s. The big declines in the top 50 markets, according to the November studies by this magazine during the current decade, show a 3.2 point drop in '82 and a 3.0 point drop in '84.

However, there are some countervailing factors in the erosion data:

- Probably the most important is that three markets became metered by Arbitron between November '86 and November '87. Metering almost invariably reduces local affiliate shares from diary

levels, even though it may sometimes increase affiliate ratings.

- Also important in the broadcast context is the offsetting increase in shares by independents. While meters also almost invariably increase independent shares, there were 22 markets in the top 50 which showed increased shares for indies this past November.

- Likewise, there were a number of markets, albeit a relatively small number, in which affiliate shares went up during 1987.

- As indicated above, in the average top 50 market, affiliates still account for two-thirds of all viewing, despite the inroads of independents and cable.

- In the 26th-to-50th ADIs, the affiliate erosion was modest, declining 1.3 share points per average market.

- As the list of leading affiliates accompanying this story shows, a number of affiliates in the top 100 ADIs are able to capture more than a third of all viewing in their markets over the course of the broadcast day.

In addition to lists of leading television stations—both affiliates and independents and both by dayparts and by network—the TV/RADIO AGE analysis tallies the rankings of affiliates by network in competitive markets, sign-on to sign-off. This tabulation shows:

Top 10 affiliates in top 100 markets—total day

Leading station shares, Mon.—Sun., sign-on to sign-off

By ADI HH shares

* Columbia, S.C.	WIS-TV(N)	39
New Orleans	WWL-TV(C)	38
* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV(N)	37
* Burlington-Plattsburgh	WCAX-TV(C)	37
Sioux Falls-Mitchell	KELO-TV(C)	36
* Springfield, Mo.	KYTV(N)	36
* Jackson, Miss.	WLBT(N)	35
* Jacksonville	WJXT(C)	35

- An increase in NBC affiliate leaders compared with the previous November.

- A definite plateauing in the number of competitive network markets, defined as markets where each network has a primary affiliate.

- Continuing growth in NBC affiliate leaders in the top 50 markets.

The decline in average market shares of affiliates in the top 50 ADIs was echoed to some extent across-the-board. The top 10 markets were down 2.0 points, the 11th-to-25th markets were down 3.2 points and the 26th-to-50th markets averaged, as noted, a drop of 1.3 points.

Individual declines

This reflected affiliate declines in 32 markets, increases in eight markets and no change in 10 markets. The 65.2 share points registered this past November compares with a level of 77.5 points in 1980. The drop amounts to 15.9%.

There was a drop every year since 1980, although some of the declines were minor. In '85, there was practically no change with a drop per average market of 0.2 of a point. And the next year the dip amounted to 0.6 of a point per market.

The recent big drop in the 11th-to-25th market group was heavily affected by meter debuts in three markets. These were Cleveland, the 11th ADI, where affiliates dropped a combined nine share points from November to November; Atlanta, where affiliates were down no less than 15 share points, and Denver, where Arbitron's local people meter-cum-product purchase service showed a drop of 10 share points.

The year-before diary figures for these markets are not shown in the market-by-market listings which fol-

* Knoxville	WBIR-TV(C)	34
Lincoln-Hastings-Kearney	KOLN(C)	34
Paducah-Cape Girardeau-Harrisburg-Marion	KFVS-TV(C)	34

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* Intermixed market

low this story and which are taken from the rating books. This is because Arbitron does not consider the data comparable.

However, a comparison with last year's November listings (see TV/RADIO AGE, February 16, 1987) shows the affiliates absorbing various degrees of punishment. In Atlanta, for example, WAGA-TV was down nine share points, while WXIA-TV was down only one. WSB-TV was right in the middle with a five-point drop. In Cleveland, the range of affiliate declines was two to five points and in Denver it was one to six.

The other side of the coin was the increase in the indie shares, though, among the three markets, only in Atlanta did the indies completely offset the affiliate drop. In that southern hub, the 15 share drop for the affiliates was counter-balanced by a 15 share increase for the indies. Four indies shared those 15 points, including the superstation WTBS(TV), which took the biggest chunk, six points. In Denver, however, the 10 point drop for affiliates was offset by an indie increase only half that size and in Cleveland, the nine-point affiliate drop was offset by a seven-point indie rise.

Indie performance

A look at independent performance in all 50 markets this past November shows an average increase of 0.9 of a point per market. This brought the average share in the top 50 markets up to 15.3.

Compared to 1980, the average indie share per market in the top 50 ADIs has not advanced much. The level seven years earlier was already 14.0 and it went up and down by small amounts each year, viz, 1981, 14.8; 1982, 14.6; 1983, 14.1; 1984, 15.0; 1985, 14.6, and 1986, 14.3.

The anomaly of little share growth among indies against a background indicating sizeable audience advances for them is probably explained in part by the particular patterns of the top 50 markets. Many, if not most, of these markets are mature in terms of indie audience growth. And where new indies did pop up in the more mature markets, there was a certain amount of cannibalizing of the audience. These patterns may not be duplicated in the smaller markets.

Another factor depressing the indie averages shown is the fact that they are based only on markets with indies. This policy was adopted to show average indie performance. In the beginning of the decade about half a dozen of the top 50 markets were without independent stations. If markets without indies were counted in the indie aver-

ages, the average indie market shares in the earlier years of the decade would have been less and the increase consequently would have been greater.

The fact remains that, across markets, independent patterns are a mixed bag. Of the 50 markets analyzed, 22 markets showed in an increase in indie shares, 14 showed no change, but 14 markets were down. They were not down much—one or two points for the most part, though Minneapolis-St. Paul showed a drop of three points, one

of the low-rated stations disappearing this past November from the sign-on-to-sign-off ratings.

Still, most of the market groups in the top 50 were on the plus side. The top 10 showed an average increase above the norm—1.4 points. The best performing group was the 11th-to-25th markets, where indies were up an average of 1.7 points. The second 25 markets showed the least growth—up 0.28 of a point.

But the maturing of the independent

Top 10 affiliates in top 100 markets—early fringe

Leading station shares, Mon.-Fri., 4:00-7:30 pm / 3:00-6:30 pm

By ADI HH shares

* Jacksonville	WJXT(C)	46
New Orleans	WWL-TV(C)	45
* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV(N)	39
* Columbia, S.C.	WIS-TV(N)	39
Lincoln-Hastings-Kearney	KOLN(C)	39
* Roanoke-Lynchburg	WDBJ(C)	39
* Birmingham	WVTM(N)	38
Memphis	WMC-TV(N)	38
Nashville	WSMV(N)	38
* Burlington-Plattsburgh	WCAX-TV(C)	37
* Knoxville	WBIR-TV(C)	37

* Intermixed market

By ADI shares, women 25-54

* Jacksonville	WJXT(C)	45
* Birmingham	WVTM(N)	43
New Orleans	WWL-TV(C)	43
Nashville	WSMV(N)	41
* Baton Rouge	WBRZ(A)	40
* Jackson, Miss.	WLBT(N)	40
Cedar Rapids-Waterloo-Dubuque	KWWL(N)	39
Lincoln-Hastings-Kearney	KOLN(C)	39
Roanoke-Lynchburg	WDBJ(C)	39
* Charlotte	WSOC-TV(A)	38
Paducah-Cape Girardeau-Harrisburg-Marion	KFVS-TV(C)	38

Top 10 affiliates in top 100 markets—late news

Leading station shares, Mon.-Fri., 11:00-11:30 pm / 10:00-10:30 pm

By ADI HH shares

Sioux Falls-Mitchell	KELO-TV(C)	51
San Antonio	KENS-TV(C)	50
Albuquerque	KOAT-TV(A)	48
Lincoln-Hastings-Kearney	KOLN(C)	47
* Springfield, Mo.	KYTV(N)	46
* Dayton	WHIO-TV(C)	45
New Orleans	WWL-TV(C)	45
* Jackson, Miss	WLBT(N)	44
* Jacksonville	WJXT(C)	44
* Columbia, S.C.	WIS-TV(N)	43
Wilkes Barre-Scranton	WNEP-TV(A)	43

* Intermixed market

By ADI shares, women 25-54

San Antonio	KENS-TV(C)	52
Sioux Falls-Mitchell	KELO-TV(C)	51
Wilkes Barre-Scranton	WNEP-TV(A)	46
Albuquerque	KOAT-TV(A)	45
* Harrisburg-York-Lancaster-Lebanon	WGAL-TV(N)	45
* Dayton	WHIO-TV(C)	44
* Jackson, Miss.	WLBT(N)	44
* Jacksonville	WJXT(C)	44
Lincoln-Hastings-Kearney	KOLN(C)	44
* Louisville	WHAS-TV(C)	44

trend is suggested by the following figures: In the top 50 ADIs there were 118 independent stations with recorded viewing this past November. A year previous, the total was 117, the year before that, 111, and in November '84 it was 99. The total number of independents on the air listed by Arbitron was 212 this past November. In November '86, the figure was 194, the year before that, 168, and in '84, 144. Thus, while new indies of all types keep coming on the air, it appears that viewing may be reaching a saturation point.

The bottom line of the erosion issue this past November is that when the affiliate and indie shares are merged in the top 50 ADIs, there is a net decline for the commercial TV station universe. That net came to minus 1.3 share points. It was not the biggest drop during the '80s but it wasn't the smallest either. The biggest was in November '82, when the average market was off 1.9 points. The best year was '85, when there was no change.

Most of the top 50 markets were down in overall commercial TV station shares—31 in all. Another 11 were up, while eight showed no change.

The average market share of commercial stations in the top 50 markets is still sizeable—80.4%. This is down eight points from the beginning of the decade, viz. the following: 1980, 88.4; 1981, 87.0; 1982, 85.1; 1983, 84.2; 1984, 82.6; 1985, 82.6; 1986, 81.7.

Network leaders

Of the 152 competitive markets where each network has a primary affiliate, CBS had more affiliates with a leading sign-on-to-sign-off household share than any other network. The network led in 68 markets. However, that was a drop from the year before, when CBS was Number 1 in 78 markets and from the year before that when the CBS total was 86.

Meanwhile, NBC has been gaining steadily in this department. It was Number 1 in 65 markets this past November—only a little behind CBS—compared with 55 markets in '86, 46 in '85, 35 in '84 and 25 in '83.

As for ABC, its affiliates have had an up and down situation in recent years. This past November, ABC was Number 1 in 28 markets. That compares with 34 in '86, 32 in '85, 29 in '84 and 44 in '83. Back in November '81, ABC affiliates were first in 45.3% of the competitive markets. Most recently, that figure was 18.4%.

In the top 50 markets, NBC has more leaders than the other two networks. Its market leadership totals 24, while the CBS figure is 20 and ABC, 11. Back in '83, NBC was Number 1 in only eight of the top 50 markets.

A big factor in the share erosion among the affiliates was the fact that three ADIs were metered by Arbitron between Novembers '86 and '87. Meters almost invariably reduce shares of affiliates.

The tally of 152 competitive markets is the same figure as it was in '86 and '85, indicating growth in affiliates may be coming to an end. The total for '84 was 148 competitive markets; in '83, 146 markets; in '82, 141 markets and in '81, 137 markets.

Another way of looking at network leadership comes from NBC and its market tally of November primetime leaders. These data are based on Nielsen and cover all 224 Nielsen markets.

Based on a total of 214 markets, NBC was ahead in 136, up from 110 the previous November, CBS was ahead in 58, down from 74, while ABC dropped from 32 to 20.

In terms of households reached, NBC reports it was up 2% from November to November, while CBS was down 6% and ABC down 10%. Their respective household-reached figures were 15.8 million, 13.4 million and 11.7 million. □

Top 5 independents—total day

Leading station shares, Mon.–Sun., sign-on to sign-off

By ADI HH shares

Washington	WTTG	18
Fresno-Visalia	KMPH-TV	16
Las Vegas	KVVU-TV	16

Phoenix	KPHO-TV	13
Portland, Ore.	KPTV	13

Top 5 independents—early fringe

Leading station shares, Mon.–Fri., 4:00–7:30 p.m./3:00–6:30 p.m.

By ADI HH shares

Fresno-Visalia	KMPH-TV	23
Washington	WTTG	23
Boise	KTRV	19
Chicago	WFLD	18
El Paso	KCIK	18

By ADI shares, women 25–54

Fresno-Visalia	KMPH-TV	24
Phoenix	KPHO-TV	21
Tuscaloosa	WDBB	19
Las Vegas	KVVU-TV	17
Omaha	KPTM	17

Top 5 independents—late news

Leading station shares, Mon.–Fri., 11:00–11:30 p.m./10:00–10:30 p.m.

By ADI HH shares

Phoenix	KPHO-TV	15
Los Angeles	KTLA	13
Washington	WTTG	13
Tuscaloosa	WDBB	12
Portland, Ore.	KPTV	11
San Francisco	KTVU	11

By ADI shares, women 25–54

Phoenix	KPHO-TV	16
Tuscaloosa	WDBB	14
Columbus, Ga.	WXTX	13
Portland, Ore.	KPTV	13
Los Angeles	KTLA	12
Milwaukee	WCGV	12
Sacramento-Stockton	KTXL	12
San Francisco	KTVU	12

Source: Arbitron, November 1987. All markets.

TV station shares, November 1987, all Arbitron ADIS

Shares of commercial stations ranked within markets by sign-on to sign-off household shares. Markets ranked by Arbitron TV household totals, January 1, 1988.

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
New York (1)							
WABC-TV/A	20	19	20	20	25	19	20
WNBC-TV/N	18	18	18	19	11	10	20
WCBS-TV/C	17	17	18	18	11	14	20
WNYW/I	12	13	13	13	14	14	9
WPIX/I	9	11	10	11	7	10	6
WWOR/I	8	9	8	8	11	10	6
WXTV/I	2	2	2	2	—	—	—
WNJU-TV/I	2	2	2	1	—	—	—

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Los Angeles (2)							
KABC-TV/A	19	18	19	19	16	23	23
KNBC-TV/N	17	16	17	17	10	12	19
KCBS-TV/C	14	13	14	15	6	8	19
KCOP/I	11	11	10	11	10	8	4
KTLA/I	11	10	10	10	13	8	12
KTTV/I	9	10	10	10	13	12	8
KHJ-TV/I	6	6	6	6	13	8	4
KMEX-TV/I	4	5	4	4	6	4	4
KVEA-TV/I	2	2	2	2	3	4	—

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Chicago (3)							
WLS-TV/A	25	25	26	26	27	28	32
WMAQ-TV/N	18	17	18	17	12	11	21
WBBM-TV/C	16	13	14	16	15	11	19
WGN-TV/I	12	16	12	12	8	11	6
WFLD/I	11	10	10	11	12	11	9
WPWR-TV/I	5	3	3	3	4	6	2
WGBO-TV/I	3	3	3	3	4	6	4

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Philadelphia (4)							
WPVI-TV/A	24	25	27	25	32	33	27
KYW-TV/N	18	19	19	20	10	8	22
WCAU-TV/C	18	17	17	18	10	8	24
WTAF-TV/I	9	8	8	8	10	8	3
WPHL-TV/I	6	6	5	5	6	4	3
WGBS-TV/I	5	6	4	4	3	—	3

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
San Francisco (5)							
KPIX/C	18	18	18	21	15	12	24
KRON-TV/N	18	18	17	17	15	12	16
KGO-TV/A	16	19	19	19	15	20	12
KTVU/I	11	12	12	11	7	8	12
KBHK-TV/I	8	7	7	7	7	4	—
KOFY-TV/I	6	5	5	5	4	4	4
KICU-TV/I	3	3	3	3	4	—	—
KDTV/I	3	2	2	2	4	4	—

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Boston (6)							
WBZ-TV/N	22	22	23	24	18	19	28
WCVB-TV/A	19	17	19	18	29	24	24
WNEV-TV/C	15	16	15	15	14	14	10
WLVI-TV/I	6	5	6	6	4	—	3
WSBK-TV/I	4	6	5	5	4	5	7
WFXT/I	4	4	4	4	4	5	—
WOTV/I	2	2	—	—	—	5	—
* WMUR-TV/A	—	2	2	2	4	—	—

* Located in Manchester, N.H.

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Detroit (7)							
WDIV/N	24	24	23	24	23	22	26
WXYZ-TV/A	22	23	23	22	29	26	24
WJBK-TV/C	18	17	17	19	13	13	24
WKBD/I	11	12	12	13	13	9	5
WXON/I	9	8	8	8	6	4	11

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Dallas-Ft. Worth (8)							
WFAA-TV/A	20	20	20	20	27	28	27
KDFW-TV/C	20	19	19	21	12	11	24
KXAS-TV/N	19	17	17	18	19	22	20
KTVT/I	11	9	10	8	8	6	4
KTXA-TV/I	6	7	6	6	4	6	4
KXTX-TV/I	6	6	6	6	4	6	—
KDAF/I	5	5	5	4	4	6	2
KDFI-TV/I	3	4	4	3	4	—	2

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Washington (9)							
WUSA/C	22	20	21	21	22	24	27
WJLA-TV/A	20	20	20	21	22	19	23
WTTG/I	18	17	16	17	15	14	10
WRC-TV/N	15	15	17	17	11	14	20
WDCA-TV/I	6	5	6	6	4	5	3

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Houston (10)							
KTRK-TV/A	25	25	26	25	24	32	34
KPRC-TV/N	17	16	17	18	14	16	18
KHOU-TV/C	16	16	16	18	17	11	18
KRIV/I	10	10	10	9	7	5	7
KTXH/I	10	10	9	9	3	5	7
KHTV/I	7	8	8	7	3	—	5
KXLN-TV/I	3	—	—	—	3	—	2

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Cleveland (11)							
WEWS/A	23	24	NA	NA	27	24	26
WJW-TV/C	20	20	NA	NA	21	20	33
WKYC-TV/N	20	16	NA	NA	12	12	18
WUAB/I	10	10	NA	NA	9	12	8
WOIO/I	8	7	NA	NA	6	8	—
WAKC-TV/A	2	2	NA	NA	—	—	3

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Atlanta (12)							
WXIA-TV/N	23	NA	NA	NA	16	20	27
WSB-TV/A	19	NA	NA	NA	27	28	21
WAGA-TV/C	19	NA	NA	NA	16	16	24
WTBS/I	11	NA	NA	NA	11	12	3
WGNX/I	9	NA	NA	NA	5	4	6
WATL/I	8	NA	NA	NA	5	4	9
WVEU/I	1	NA	NA	NA	—	—	—

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Mpls-St. Paul (13)							
WCCO-TV/C	26	25	24	28	21	23	25
KSTP-TV/A	21	21	23	21	37	23	23
KARE/N	21	20	19	18	16	23	35
KMSP-TV/I	11	12	13	12	11	8	3
KITN/I	4	3	4	4	—	8	5

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p	
	N'87	M'87	F'87	N'86	25-54	25-54	25-54
Tampa-St. Petersburg (14)							
WTVT/C	26	26	26	27	29	26	31
WXFL/N	23	22	22	22	19	19	19
WTSP-TV/A	19	22	24	21	19	19	23
WTOG/I	6	6	6	6	6	7	4
WFTS/I	5	5	4	5	6	7	4
* WWSB/A	3	—	—	—	3	4	4

* Located in Sarasota-Bradenton, FL

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(Continued on page 389)

Doing Business with the Canadians

Television/Radio Age

Peter Ustinov in China



Care Bears Family



Danger Bay



Man and T

MADE IN CANADA

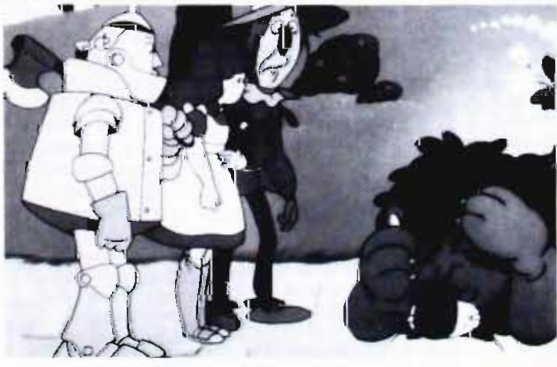


Anne of Green Gables — The Sequel

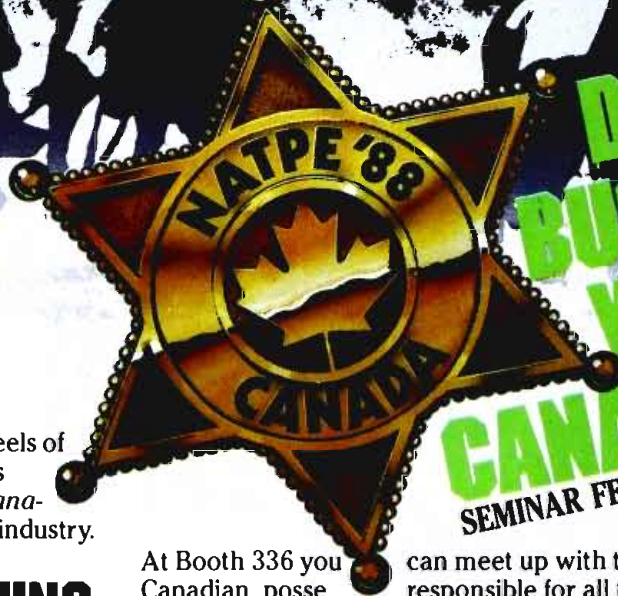
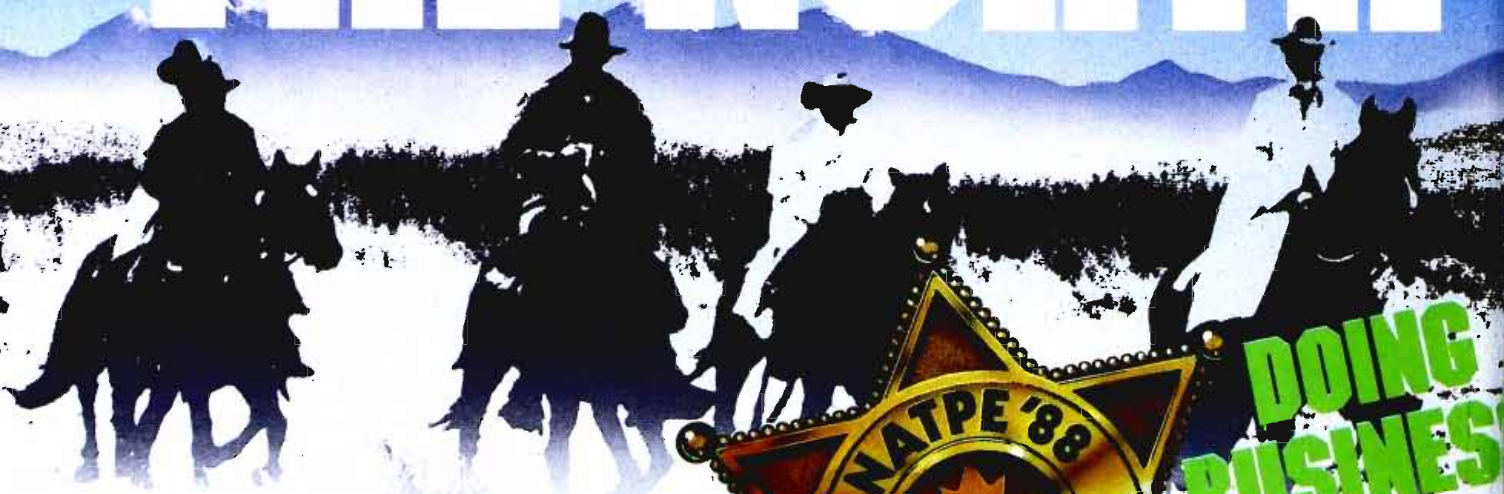
Night Heat



The Wonderful Wizard of Oz



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Cheaper dollar and new studio space spur program activity, sales abroad

Canadians look to another good year in co-productions

By JOHN GROVE

Canada's fast-growing TV and film production industry looks forward to another excellent year in 1988. While new studio space is being built in Montreal, Toronto, Edmonton and Vancouver, Canadian producers are actively pursuing co-production and co-venture deals around the world.

The cheaper Canadian dollar is still a major attraction for American producers. This factor plus the flexibility of the unions and the growing expertise of the Canadian crews are ensuring repeat business. Production deals with Canadian companies are officially called co-ventures and Canadians themselves say that American producers should not be deterred by the Canadian content regulations needed for projects involving Canadian broadcasters.

The classic example of a successful miniseries co-ventured between the United States and Canada is *Anne of Avonlea*, as it was known in the U.S. when broadcast last year on the Disney Channel and PBS. It was the sequel to the Emmy award-winning *Anne of Green Gables*.

This is basically how it was financed: The Canadian Broadcasting Corp. (CBC) put up \$1.5 million (Canadian) for the Canadian broadcast rights. And, because producer Kevin Sullivan had a letter of commitment from the CBC, he was able to access a matching investment of \$1.5 million from Telefilm Canada—the government investment agency designed to stimulate private sector production. Then PBS' *Wonderworks* and The Disney Channel came in with \$1.5 million between them to make up the \$4.5 million cost of production. The Disney Channel took the first U.S. pay window.

Before a Canadian broadcaster will make a commitment to a miniseries, made-for-TV movie or regular series, they have to be sure it will have sufficient Canadian content to qualify as domestic production. This usually means having a certain ratio of Canadi-

an talent on both sides of the camera. The term "Canadian content" often scares away potential U.S. producers because they are unaware how many Canadians already write, direct and act in the regular, highly-rated sitcoms and drama series currently running on the major U.S. networks.

It would not be an exaggeration to suggest that every major U.S. network sitcom has at least one Canadian working before or behind the cameras. Michael J. Fox? He's Canadian content!

The British and the Australians are easier to distinguish but the Canadians blend right in. It would not be difficult to put together an American sitcom or drama series with some of the best talent available in Los Angeles ... and find that they were all Canadians. This expertise is not confined to television. Many of last year's successful comedy movies out of Hollywood had at least one Canadian in the lead billing as well as on the crew.

For the American producer considering a co-venture with a Canadian partner, the first stop should be the Telefilm Canada office in Los Angeles. There Lorraine B. Good-Samson or Sam Wendel will quickly explain the system and put the producer in touch with right people to get things moving.

Good-Samson and Wendel have planned a special seminar for NATPE called "Doing Business With Canadians." It will have a panel of experienced Canadian producers, many of whom have worked with American producers on a great variety of projects over many years. Among those repre-

"Degrassi Junior High"



"Survival 1990"



Doing business with Canadians

Tell them there's more to Canada than a cheaper buck," says Toronto producer Pat Ferns when asked what advice he would give to American producers interested in doing business with the Canadians. Ferns will be one of a number of Canadian producers participating in the NATPE seminar on *Doing Business With Canadians*.

"What we've done here in Canada," says Peter Sussman of Atlantis Films, "is to parlay the financial benefits of a lower dollar into a very good production community. Five years ago, the Americans would have called our crews young and naive. But because of the volume of film and TV production that's been done here, our crews today are as good and as strong as the technicians in the States."

Sussman, executive producer of *The Ray Bradbury Theatre*, continues, "Yet we still have the hunger and determination to succeed so you really get the best of both worlds. People up here still run to do errands—we haven't been unionized to death yet."

Another NATPE Canadian seminar participant, Paul Saltzman, who produces *Danger Bay* seen on The Disney Channel, agrees: "There's no question that it's more cost-effective to shoot and co-produce in Canada. We've produced award-winning network shows." Last year, Saltzman co-produced *The Day They Came To Arrest The Book* for CBS and was executive producer of the miniseries *Hoover Vs. the Kennedys* for Operation Prime Time. "The bottom line is what it's all about. It's cheaper here and we've got the track record," says Saltzman. "The only question is to find the right partner to

work with you."

Bill Stevens, head of Crawleys International in Ottawa, comments: "Film making has been a really tough business in Canada—finding enough work to keep going. Canadians had to struggle and be both flexible and adaptable. That's why the Americans say our crews are marvellous. There's still a tremendous flexibility here with union crews. This is why Canada turns out some great assistant directors—they can assist with everything because they've had to take whatever jobs they could get just to stay in the business."

"The quality of the work we do here in Toronto is, in my opinion, as good as any other place in the world," says John Brunton of Toronto's Insight Productions which has recently been winning awards for their drama productions. "The major projects that have come into Toronto over the past six or seven years have sharpened everybody's skills to a point where we're clearly one of the leading TV and film production centers in the world." Toronto is the third largest TV and film production center in North America after Los Angeles and New York.

"There's an attraction to the way we do business in Canada," says Sussman. "There's a certain amount of humility and politeness that's offered. And I think people often appreciate that over a more aggressive approach," he explains.

"Canada makes for ideal partnering with the United States in the sense that our market is very similar to theirs, yet in some specific and crucial ways very different," says David Patterson of Cineplex Odeon Productions. "The kind of financial packaging that we are used to doing in Canada can be very beneficial to independent American producers at the moment."

sented in the audience will be Canadian film commissioners, government representatives concerned with content regulations, and a number of U.S. producers experienced in doing business with Canadians.

A major area for growth at the present time is co-ventures between Canadian and U.S. producers for product aimed directly at the first-run syndication market.

Michael Hirsh with his partners Patrick Loubert and Clive Smith have built their Nelvana Entertainment business in Toronto almost entirely on co-ventures with U.S. partners over the past decade. They began by producing animated holiday specials for the major networks. Then they moved into animated series, full-length features, and more recently live-action series and

movies. Their latest live action series stars Mr. T in *T and T* and was launched in first-run syndication last month (January). Their American partner is Hal Roach Studios who will be selling the series at NATPE. Nelvana also produces *My Pet Monster* and *The Care Bears* for ABC and had produced *The Edison Twins* for The Disney Channel. For theatrical release, they produced the successful *Care Bears* movies and *Burglar* starring Whoopi Goldberg for Warner Bros. Michael Hirsh will be on the NATPE panel.

American viewers and program buyers are surprised to learn how much of the programming they now watch is actually produced in Canada. True, it is not yet filling peaktime on the major networks but U.S.-Canadian co-ven-

tures have moved strongly into the late night zones on CBS. More Canadian programming is also showing up on PBS and the pay networks and moving into primetime.

Vancouver and Toronto have become popular production centers for major network TV movies and some series. What a few years ago was termed "runaway" production has settled in on a more permanent basis. The building of Canada's largest production studios in Vancouver by Stephen J. Cannell is a sure sign of this. Cannell Studios of Canada are producing *The Adventures of Beans Baxter* (Fox), *J.J. Starbuck* (NBC), *Wiseguy* (CBS), and *21 Jump Street* (Fox).

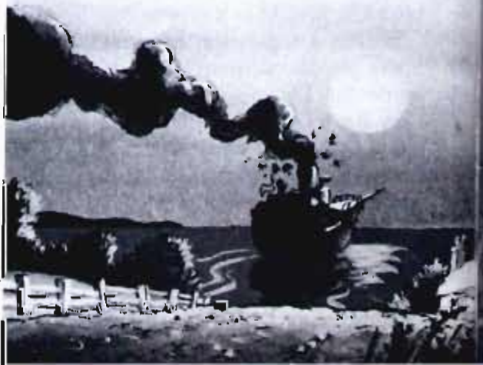
The ABC Network's *MacGyver* series is also produced out of Vancouver. The Paramount and Disney studios produced five major features and 14 TV movies in British Columbia last year. The *Danger Bay* series produced around the Vancouver Aquarium is a co-venture involving The Disney Channel, the CBC, Toronto's Sunrise Films and Telefilm Canada. Producer Paul Saltzman will be on the NATPE panel.

The Beachcombers, a long-running CBC family series, is also produced in British Columbia. It is a big seller worldwide for CBC Enterprises and is seen in a number of U.S. syndication markets. *Airwolf*, another series in syndication through MCA, has 24 episodes produced in British Columbia by Toronto's fast-growing Atlantis Films. This was done to top a syndication package after the original series was cancelled by the network.

Over the past few years, Dianne Neufeld, British Columbia's film commissioner, has moved the province into a position where it now attracts a major share of Canada's international TV and film production business with most of the action coming from Hollywood. In 1987, a total of 27 productions were shot in British Columbia with total production budgets of \$282.9 million.

In Toronto, the city's film liaison officer, Naish McHugh, counts 112 productions shooting on location during 1987—that's 10 more than 1986. He is

"The Smoggies"





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encouraged by the continuing level of activity but warns that there is considerable pressure on crews and facilities when too many productions are concentrated into the summer months. Good advance planning helps to avoid bottlenecks.

Also based in Toronto, but dealing with the whole province of Ontario, is Brian Villeneuve, executive co-ordinator of location promotion and services for the Ontario Film Development Corp. (OFDC). He works in close cooperation with McHugh but only counts those producers who directly seek assistance from the OFDC. Villeneuve points to a similar success story with a total of 64 American and Canadian productions shot in Ontario last year, evenly split between television and major motion pictures. The budgets of these productions represent approximately \$350 million.

According to Villeneuve, the amount spent by American producers in Ontario in 1987 is estimated at \$97 million. But this figure does not include U.S. investment in what are essentially Canadian series like *Adderly* on Ontario's Global TV network or *Night Heat* on the CTV Network, and which appear on CBS-TV.

Major motion pictures shot in Ontario last year include *Three Men and a Baby* starring Tom Selleck and *Moonstruck* starring Cher, directed by Canada's Norman Jewison. Incidentally, Jewison has recently established the Canadian Academy for Advanced Film Studies which has just admitted its first dozen students.

The controversial *Captain Power* series was completely shot in Toronto by a Canadian company in a converted transit warehouse. It was leased to them for six months at a nominal rate in exchange for structural improvement which will make it suitable for film production. This will give Toronto another 100,000 square feet of studio space and McHugh says he's already got producers ready to move in when *Captain Power* decides to move on. Toronto's studio space, still much in demand, has doubled since 1985.

Although many of Canada's talented actors, writers, producers, directors and film technicians received some of their training in the United States as well as Europe and Canada, traditionally it has been difficult for them to sell their TV programs and movies to the U.S. market. As a result, the Canadians—like the British and the Australians—have been selling to the rest of the world which means that the patterns of co-production between Canada and European countries are becoming well-established.

The Alliance Entertainment Corp. is

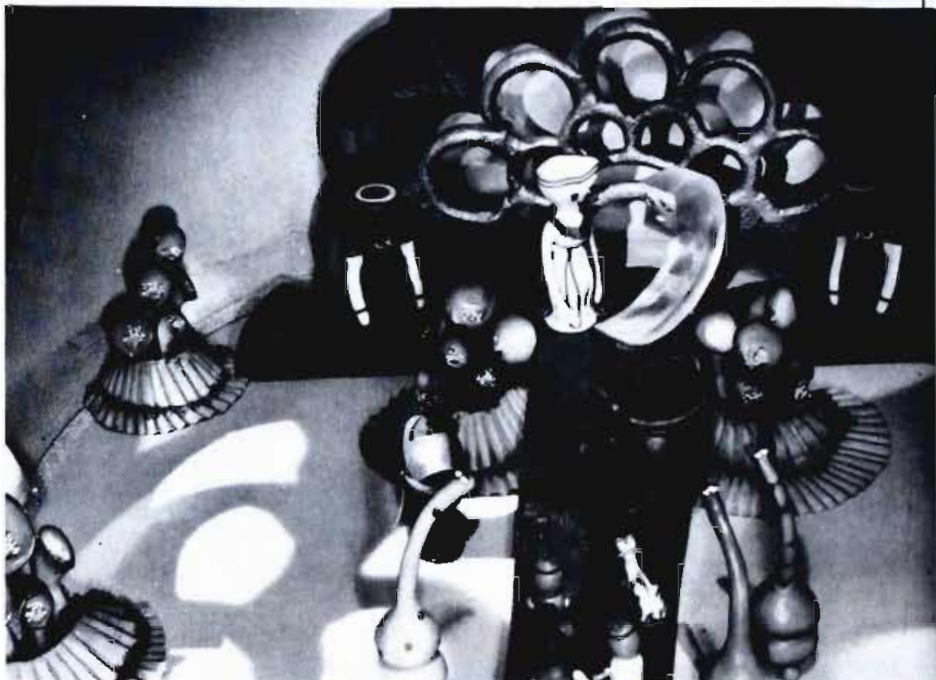
Canada's largest independent production company. Early in January, it launched *Mount Royal*—its most ambitious TV series to date. Already recognized as Canada's answer to *Dallas* and *Dynasty*, the first season of 16 episodes is estimated to cost \$18 million.

It is a co-production among the CTV Network, SFP (France) for TF1, and the CBC's French TV Network. Telefilm Canada has invested \$6 million in the *Mount Royal* series which is set in both Montreal and Paris and produced under a Franco-Canadian treaty. *Mount Royal* will be available for first-run syndication in the United States and is distributed through Alliance Releasing in Montreal.

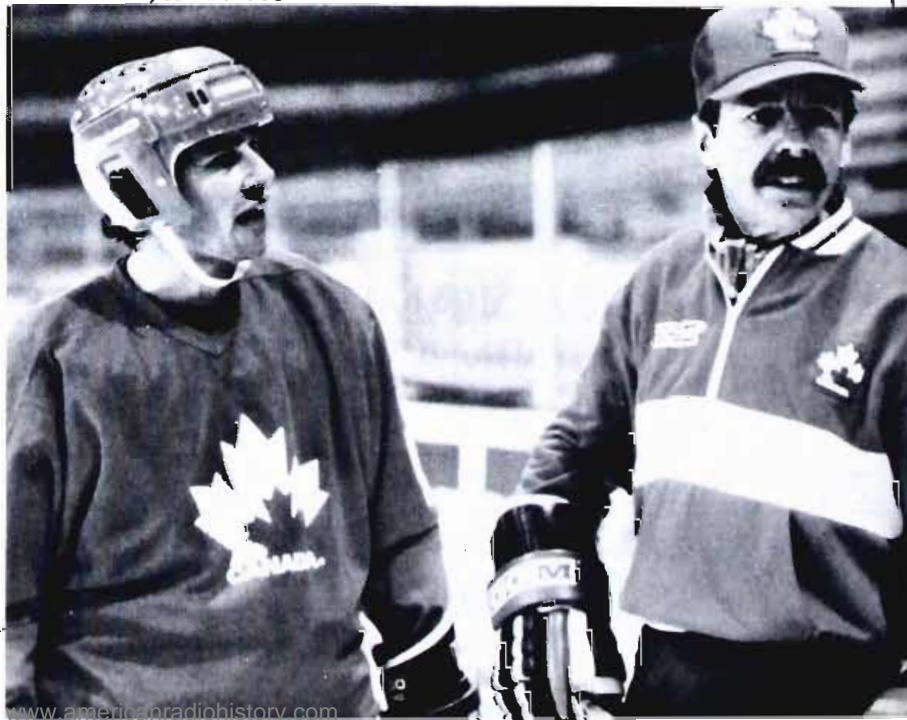
A popular Alliance award-winning production in Canada is *Night Heat*, which is seen both on the CTV Network and the CBS late night schedule. It is produced for Alliance by Grosso-Jacobsen Productions, which has a reputation for achieving an Any City-North America look which is acceptable to both American and Canadian viewers—and Telefilm Canada.

However, generally speaking, Telefilm is not too keen about investing the taxpayers' money in productions where Canadian cities are disguised to look like U.S. cities. Another Alliance production currently on CBS late night is *Diamonds* which is produced in Toronto by Grosso-Jacobsen. It replaced an-

"Moon Glow"



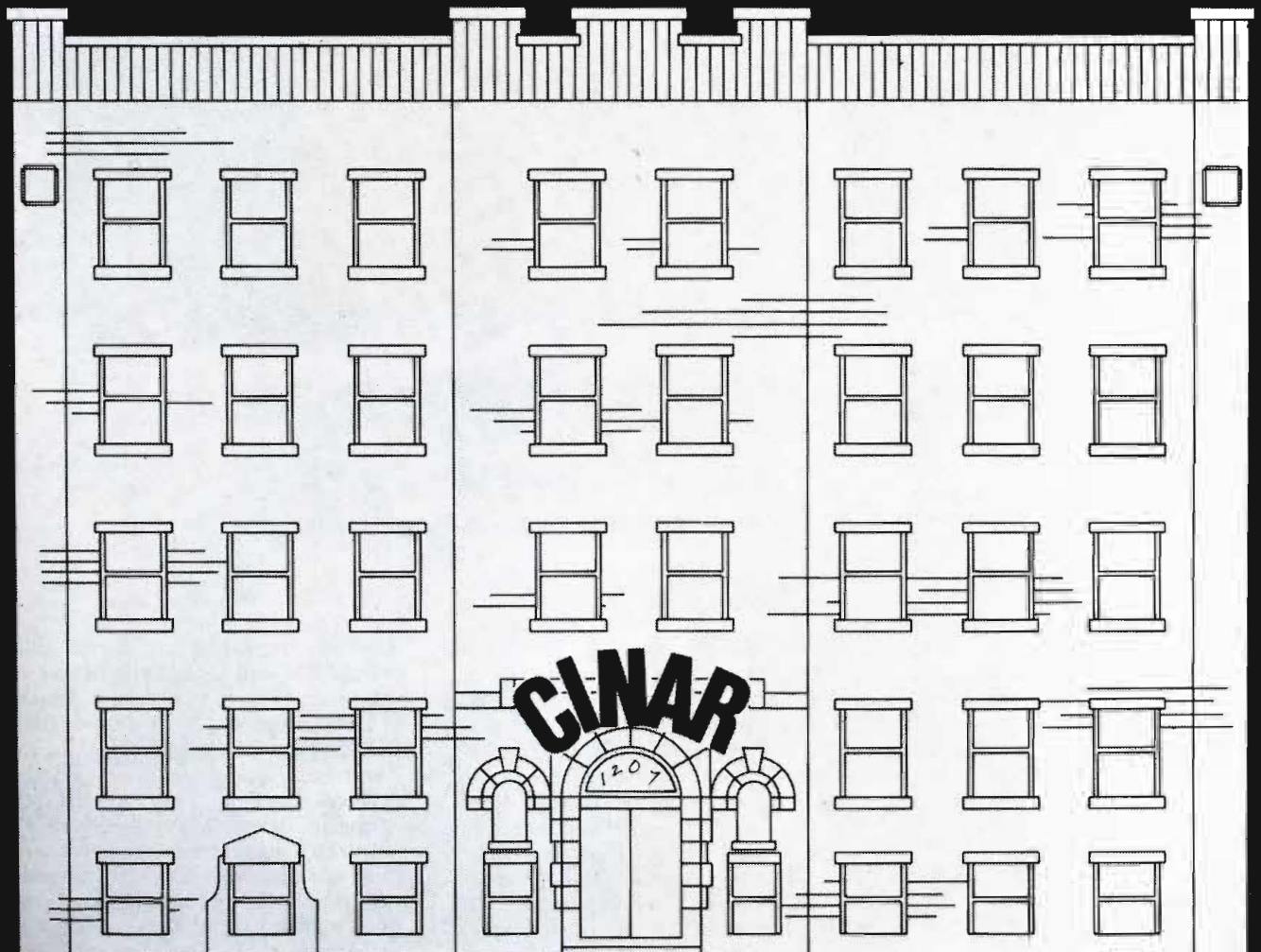
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other Alliance production *HotShots*, starring Paul Burke, on CBS late night.

A much publicized merger between Robert Cooper Productions and Alliance fell apart late last year. Stephen J. Roth, president of Alliance and one of the company's founders with Robert Lantos, resigned from Alliance and was replaced by Susan Cavan.

Robert Cooper, a Canadian producer based in Los Angeles is responsible for *Adderly*, another series produced in Toronto and seen on CBS late night. It is a co-venture between Robert Cooper Productions and the Global TV Network. It also receives funding from Telefilm.

Not all Canadian productions slip quietly into the United States unnoticed. The quality is improving so much that some productions are beginning to make quite an impact. In 1986, *Anne of Green Gables* won the Emmy for the best children's program. And last year, the sequel, *Anne of Avonlea*, won the *TV Guide* award for the best family program.

Its Canadian debut on the CBC-TV Network (Dec. 6-7) attracted an average of 5.3 million viewers or 51% of the audience over the two nights. Not only did it equal the previous miniseries record as Canada's highest-rated domestic production, it also beat out *The Cosby Show*, the highest-rated imported program for that week by a 1.4 million viewers.

Although the British appeared to walk away with most of the International Emmys in November, there was one notable exception. There was no way they could have won the children's category because all three nominations were for Canadian shows. In 1986, *Kids of DeGrassi Street* won the prestigious Prix Jeunesse in Munich and the International Emmy. In November, the International Emmy went to the follow-up series *DeGrassi Junior High*. They are seen on PBS.

The two *Anne of Green Gables* miniseries and both of the *DeGrassi* series are evidence that Canadian family programming has arrived. They have won many international awards and they sell very well around the world. The two *DeGrassi* series are represented by Isme Bennie, now president of Paragon International, the distribution arm of Paragon Pictures headed by Jon Slan who produced the *Philip Marlowe: Private Eye* series. Slan will appear on the Canadian panel at NATPE.

Since starting her own company five years ago, Bennie built a considerable reputation under her own banner, Isme Bennie International, now joined with Paragon. In addition to the *DeGrassi* series, the most successful products last year included *Peter Ustinov's Rus-*

sia and *Peter Ustinov in China*. This year at NATPE her new product includes *Peter Ustinov's People, The Canadians*, and the Emmy award-winning *DeGrassi Junior High*.

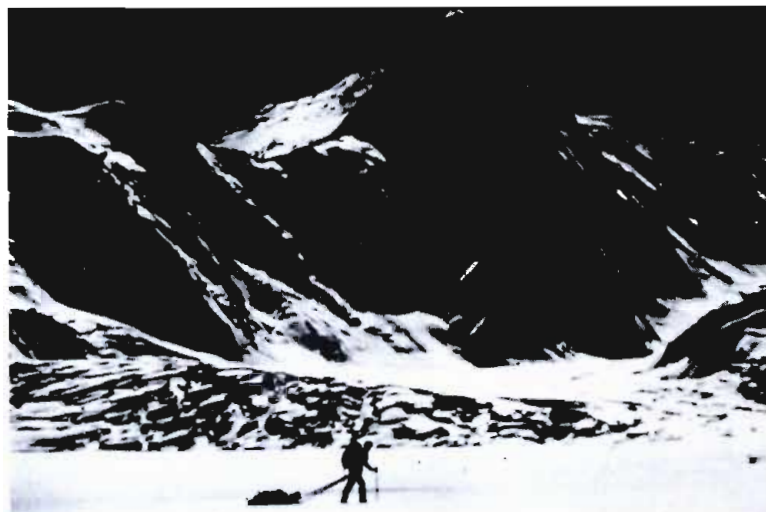
Just recently, after trying for four years, the small Toronto-based company, Cambium Video, Productions managed to find its way into the United States market by selling 52 episodes of *The Elephant Show* to Nickelodeon. The series, aimed at children four to six years, features the songs of Sharon, Lois and Bram, very successful North

American recording artists for children. A&M will be releasing three of their records in the near future. Another 13 episodes will go into production this spring and Cambium is looking for a corporate sponsor to underwrite the new series on PBS.

Angela Bruce, head of CBC-TV's children's programming, says that some of the smaller Canadian production companies are finding that the best way into the U.S. market is through the production of good quality children's programming that the U.S.



"Comedy Mill"



"Mount Kennedy: the North Ridge ascent"

networks and stations are not willing to produce themselves. This is what Nelvana figured out a decade ago but they were actually producing animated specials for the U.S. market because they couldn't afford to produce them just for the Canadian market.

Another Canadian company whose growth in the past five years has been phenomenal is Toronto's Atlantis Films. With a partner in the film rental equipment business, Atlantis recently invested in a property they are gradually renovating and building into a major studio complex in downtown Toronto, which they call Cinevillage. They are

now surrounded by a group of supportive TV and film service companies and union offices. Cinevillage provides a kind of one-stop shopping area for international producers coming to Toronto.

Atlantis learned to fly without Telefilm money a few years ago. For example, their recent special seen on PBS, *A Child's Christmas in Wales*, starring Denholm Elliott, was a co-production with Britain's HTV. They did not have any commitment from a Canadian broadcaster before going into production. When it was finished, Canada's Global TV Network bought the rights

to broadcast the program this past Christmas.

Atlantis is making co-production and co-venture deals all over the world. Britain's Granada TV International is involved in producing *The Ray Bradbury Theatre* which is a co-production between Atlantis Films and Ellipse Programmes S.A. of France. Other partners in the process are Wilcox Productions, a U.S. firm, the USA Network, First Choice Canadian Communications and the Global TV Network. Twelve new episodes, on top of six already made, are being produced in Canada, France and England. They

"Profiles of Nature II"



"The Ticker Test"



"Zig Zag"



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on CANADA

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PARAGON INTERNATIONAL, a division of ISME BENNIE INTERNATIONAL, offers a wide range of quality family programming including variety, documentary, drama and children's series. **DEGRASSI JUNIOR HIGH** winner of the International Emmy Award, is currently on screens in more than 15 countries worldwide. **PETER USTINOV IN CHINA**, part of the extremely sought after USTINOV documentary special series, will soon appear on the Discovery Channel while the **PHILIP MARLOWE, PRIVATE EYE** series starts on the USA Network this fall.

THE WONDERFUL WIZARD OF OZ, an acclaimed version of the popular classic, is just one of the CINAR FILMS INC. product line up. The 52 1/2 hours series is syndicated via Columbia Pictures Television. Slated as a major Canadian release, the animated children's series **THE SMOGGIES**, has already been sold in the U.K., Australia and Europe. CINAR's product also includes a family feature package, with both live action and animation.

VISUAL PRODUCTIONS '80 LTD is at the market with an impressive package of 30 action-adventure and drama film titles. Additional product includes **CHALLENGE**, a nature documentary series, the movie magazine format program **BACKSTAGE** and a music series called **MAKIN' TRAX**. Creator of most of its own product, VISUAL is now actively co-producing films with a number of foreign partners.

GOD RIDES A HARLEY, a highly unusual documentary about born again bikers, is one of THOMAS HOWE ASSOCIATES top products. Also being screened, for the first time at any market, is **NOT ANOTHER DIRTY LITTLE MOVIE**, a tongue-in-cheek comedy about the fine "art" of porno film making. THOMAS HOWE ASSOCIATES also offers a good selection of television movies, dramas and documentaries.

CONCEPT IMAGE J. P. INC. rates the animated children's series **IVID AND THE GANG** as one of their top products. The series, which has garnered a 50% Saturday morning audience share in Canada, has already achieved sales world wide. Other CONCEPT IMAGE titles include the popular animated 3'D' series **MOONGLOW** and the feature drama **THE ROSES OF MATMATA**.

A zany comedy sketch series called **THE COMEDY MILL**, which is now running successfully on Canadian prime time, tops the product list for IRONSTAR COMMUNICATIONS INC. **THE TICKER TEST**, another highlight for IRONSTAR, is a uniquely formatted special on heart disease hosted by "Cagney & Lacey" star Al Waxman. The program won top ratings in its Canadian television premiere and has since generated a veritable boom in cassette sales.

HE SHOOTS, HE SCORES, a highly popular prime time drama series centered around the life of a young hockey star, is brought to NATPE by G. ROSS TELEDISTRIBUTION INC. The series, which has recently been sold to a number of European and South American territories, is currently playing to excellent first run ratings in both English and French Canada.

The above mentioned companies are located at: **THE CANADA BOOTH # 336**

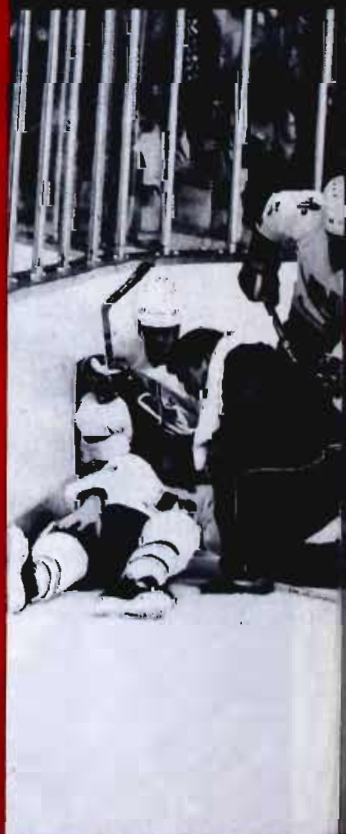


IVID AND THE



G. ROSS TELEDISTRIBUTION

HE SHOOTS, HE SCORES





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THE WONDERFUL WIZARD OF OZ

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will star Peter O'Toole, Robert Vaughan, Jeff Goldblum, and William Shatner. Popular sci-fi author Ray Bradbury will host each episode.

The success of *The Ray Bradbury Theatre* series has encouraged Atlantis to revive *The Twilight Zone*. They will begin filming 30 new half-hour episodes in Toronto next month. The new shows are co-produced by Atlantis, London Films and CBS Broadcast International. Executive producers will be Michael MacMillan of Atlantis and Mark Shelmerdine of London Films. Distribution will be handled by CBS Broadcast International and MGM/UA Telecommunications.

In the area of children's and family programming, Atlantis recently sold *Tales of the Mouse Hockey League* to The Disney Channel. And their 10-episode series, *Ramona*, based on the best-selling books by Beverly Cleary, will be seen on PBS.

In March, Atlantis begins production on a major miniseries, *Dieppe '42*, an international co-venture with F.I.T. Productions of France. It will be filmed on location in Canada, France and England. Also next month, Atlantis will launch its first theatrical feature, *Cowboys Don't Cry*, directed by Anne Wheeler, who has previously directed two award-winning TV dramas for Atlantis.

Atlantis principals MacMillan, Seaton Maclean and Janice Platt met while film students at Queen's University in Kingston, Ontario, and began producing industrial and training films in 1979. In the early 80s, they switched to producing Canadian short stories for television. When they won two Motion Picture Academy award nominations and an Oscar for their work in short, live actions films, there was no looking back. They now have a staff of 25 and their own distribution wing headed by Ted Riley. At NATPE, they will be represented by executive producer Peter Sussman, who will be on the Canadian seminar panel.

A year or two younger than the principals of Atlantis, Kevin Sullivan, at 31, is the president of another fast-rising Canadian production company, Sullivan Films. As the writer, director and producer of the two *Anne of Green Gables* miniseries, he has made such an impact around the world that observers say that he can almost write his own ticket now. Although he has no formal training in film or television, Sullivan has been a keen student of the British director David Lean and says that his favorite movie is Lean's *Doctor Zhivago*. Sullivan is considered very efficient in his production planning, being cost effective without losing quality.



"Anne of Green Gables—The Sequel"

"Adderly"



"Night Heat"





A vingt ans, Pierre Lambert a déjà fait la synthèse de son talent et de sa passion. Le hockey mène sa vie. Cependant, la vie d'une jeune étoile est souvent remplie de joies et de peines, de gloire et de déceptions, d'amour et de malheurs. C'est ce que nous allons découvrir en suivant dans cette série les premières années de la vie "professionnelle" de ce jeune joueur de hockey.

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"The Raccoons"

"The Ray Bradbury Theater"



"4 on the Floor"



Despite his success, Kevin Sullivan keeps his company small. Trudy Grant heads up Sullivan Films Distribution which reps a variety of Canadian independent producers. Joy Rosen is their director of marketing and Lucie Hall is director of public relations and development. They have two additional support staff and that's it.

Oldest house

Canada's oldest established production house is Crawleys International in Ottawa. Founded in 1939 by the late Budge Crawley, who won an Oscar for *The Man Who Skied Down Mount Everest*, the company is now headed by Bill Stevens, who will be on the Canadian seminar panel at NATPE.

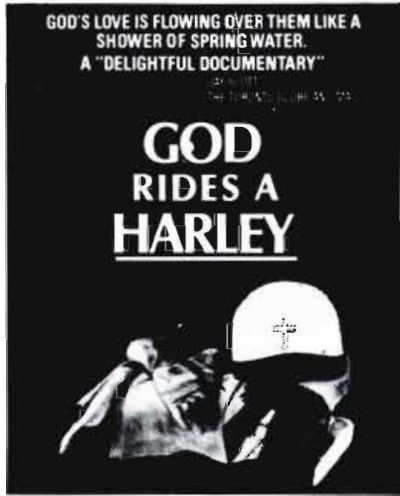
The company's reputation is firmly rooted in the documentary and animation field. They did some of the early *Care Bears* animation but in recent years have concentrated on half-hour animation specials based on seasonal or classic stories for younger audiences: *The Tin Soldier*, *The Velveteen Rabbit* and *The Bestest Present*. At NATPE they will have one new animation offering, *The Body Electric*, a half-hour science fantasy, and two half-hour documentaries, *Dads and Kids* and *Australia's Heron Island*. They also have 26 half-hours of *High School Confidential*.

The TV program sales division of CBS Enterprises made a profit of \$2 million on sales of \$8.3 million according to division director Inta D. Janovskis. She says that her staff will be at NATPE to support the efforts of their distributors in the U.S. market. They are: Orbis Communications (New York) with *Hangin' In* and *Vid Kids*; Akama (Los Angeles) with *King of Kensington* starring Al Waxman (of *Cagney and Lacey*); and Blair Entertainment (New York) with *The Beachcombers* (250 half-hour episodes).

"A lot of our product is showing up in primetime on the cable networks. They are strong networks, they do well with CBC product and they pay well," says Janovskis. The CBC's two-hour movies sold to more than 40 countries last year.

Also in Ottawa is a much younger animation house, Evergreen Raccoons Television Productions, which produces *The Raccoons*. The series has been so successful that the company has moved into its own facilities and is now working on a number of feature length animated specials. One of these is *The Admiral and The Princess*, which has been produced for Baton Broadcasting (CJOH-TV in Ottawa and CFTO-TV in Toronto).

Another development is a theatrical



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Specialty services licensed by CRTC

Canada's broadcasting regulatory agency, the CRTC, licensed a range of new specialty services in French and English at the end of last November.

The new English-language services are: *CBC News and Information* service, the all-news channel; *Vision TV*, a multi-faith religious service; *YTV Canada*, a national service designed for children and youth; *MeteoMedia: Weather Now*, a national weather service, and *The Family Channel*, a discretionary pay television service for youth and family audiences which includes programming from the U.S. Disney Channel.

The new French-language services will be: *La Canal Famille*, a service for children and young adolescents (2 to 14); *Le Reseau des Sports*, a 24-hour sports service; *Musique Plus*, a music video service; *MeteoMedia: Meteo-Instant*, a national weather service, and *TV5*, an international French-language service.

The CRTC also authorized *The Sports Network* (TSN) and *MuchMusic*, two English-language pay television services for distribution on the basic cable service. Both services also carry advertising.

The decisions followed a four-week hearing last summer at which the commissioners heard from 21 applicants, received 1,884 interventions and considered 23 studies on the demand and impact of the proposed services. The studies showed that between 77% and 82% of cable subscribers are prepared to pay as much as \$3 per month more for new programming services.

The CRTC said the total cost for the services they authorized on November 30, in either the English or French-language market, would be between \$1.40 and \$2, at least one dollar below what most Canadians said they were prepared to pay for new services.

Regarding decisions to license new services, there were some interesting applicants: The giant Rogers Cablesystems group was involved in two applications. Through their ownership in Toronto's multilingual station CFMT-TV, Rogers made a bid for a national ethnic channel. This was denied but the station's founder, Dan Ianuzzi, resigned recently and said he would be announcing a bid for a national license in March. The CRTC stated in November that it would welcome another bid.

Rogers was also involved in the successful bid for the youth channel, *YTV Canada*. So the CRTC has set the stage for further conflicts between broadcasters and cable signal distributors. Whose station or pay service gets on the cable system when Mr. Rogers owns the company? Rogers has the reputation for driving a hard bargain.

The Family Channel is headed by Susan Rubes, formerly head of CBC radio drama and founder of Toronto's Young Peoples' Theatre. She is backed by Canada's first pay-TV movie service, First Choice, in eastern Canada and SuperChannel, owned by Allarcom, in western Canada. Dr. Charles Allard, president of Allarcom, also made a bid for the 24-hour all-news channel which he lost to the CBC, the only other applicant. The Disney Channel played a major part in the application for The Family Channel.

The new services are due to start on September 1.

feature based on the story of the Nutcracker. With financial support from the CBC, Telefilm and the Ontario Film Development Corp., it goes into production this year for a Christmas 1989 release. Executive producer Sheldon Wiseman will be on the Canadian panel at NATPE.

Canada's Norstar is known as Simcom International in the U.S. and at NATPE it will be represented by Stephen R. Johnston and June Hatch from the Los Angeles office. Made-for-TV product includes *Mania* (four half-hours) and the following TV movies—*Dancing in the Dark*, with Martha Henry; *The Kidnapping of Baby Jane Doe*, with Janet Laine-Greene; *John and the Missus*, with Gordon Pinsent, and *Melanie*, with Don Johnson. Feature movies include *Bullies*, with Johnathan Crombie (from *Anne of Avonlea*) and *Prescription for Murder*, with Kate Lynch.

Raymond International is a long-established Toronto distribution company headed by Bruce Raymond, a former director of programming for CBC-TV. At NATPE, his company will be featuring music, drama, documentary and magazine-style information programs. For example, *Celebrity Cooks* (404 episodes) includes a wide variety of guest celebrities and features Bruno Gerussi, star of *The Beachcombers*. In music, *Black Tie Blues* includes well-known blues artists in concert (13 half-hours). For drama, Raymond has *Verdict* (24 half-hours), with a jury trial format.

Another distribution company is Montreal-based Film Transit, which was started by its president, Jan Rofekamp, in Amsterdam in 1979. He had a strong admiration for the Quebec films of the early '70s and moved his company to Canada in 1982. Most of the prod-

"King of Kensington"



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uct he distributes is in French and he says he's determined to put French-Canadian production "back on the world map again."

He has had considerable success with the films of Rock Demers, such as *The Dog Who Stopped the War*. Rofekamp spends a great deal of time and effort getting his films screened at the European festivals because of the promotional value. He says he had great success last year with *I've Heard the Mermaids Singing*.

The same year Rofekamp started Films Transit, Maryse Rouillard saw a need for a new distribution company in Montreal to push Quebec productions into the international marketplace. She formed Filmoption Internationale and her techniques have proved successful. One offering includes, *Mount Kennedy, the North Ridge ascent*.

Her strategy has been to approach the European TV stations directly, she says, and eliminate the commissions paid to sub-agents. Like Rofekamp, most of her product is in the French language and both companies tend to concentrate their major sales thrusts in the European markets.

Increase in distributors

Fueled by Telefilm's international marketing assistance fund and the general increase in independent production, the number of distributors in Canada has increased from CBC Enterprises and a couple of others in 1980 to just over 30 today. Some people believe that's too many distributors struggling to find and sell Canadian productions on the international market. It may be that 1988-89 will be a shakedown period when amalgamation and consolidation improves the situation. The amalgamation of Isme Bennie International with Paragon Pictures may be the start of a trend.

One of the earlier and now well-established distributors and producers is Ralph C. Ellis Enterprises in Toronto. It is a family business with 11 full-time staff and an on-line computer system. It was founded in 1964 by Ellis, who now concentrates on the production of nature and wildlife program series through his associate companies KEG and Manitou Productions.

His son, Stephen, is now president of Ellis Enterprises, while daughter Cathy is director of marketing. At NATPE, Cathy will be selling their *Profiles of Nature* series of 65 half-hours in stereo. She will also have two one-hour specials with stereo sound, *Baby Animals* and *The Man Who Loved Birds*.

He Shoots, He Scores, a series of 26 one-hour episodes about the life of a young professional hockey player in


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"Ovide and the Gang"



"The Wonderful Wizard of Oz"

Quebec played on the CBC French TV Network to an audience of 2 million a week. A Canadian-French-Swiss co-venture produced by Claude Héroux, it was also shown on the CBC's English Network. Some controversy was caused in the Canadian media when the new director of programs for the English network, Ivan Fecan, decided to play the show's second season at 7 p.m. on Saturdays right before 3 hours of professional hockey coverage. He asked the producer of *He Shoots, He Scores* to edit some of the "romantic" off-ice scenes in consideration of the younger audience at 7 p.m.

There were jeers from the Quebec media which made for good publicity to build an audience for the series. But as the program director for a public TV network which stretches from coast-to-coast, Fecan has to be tuned to the sensitivities of his total audience, not just Quebec. The series is considered a strong one and available for first-run syndication in the United States. Montreal distributor Gerald Ross will be at NATPE selling either version of *He Shoots, He Scores*. It should obviously be of interest in markets with professional hockey teams.

Concept Image is the distribution

arm of a major Quebec production company, Cine Group. At NATPE they will be offering the animated *Moon Glow* and the series *Ovide and the Gang* which captured 54% of the Saturday morning audience with recent episodes on the CBC's French TV Network. The Animation Cine Group is very active in international co-production and eager to find new partners. Michel Zgarka, vice president of marketing and sales, is in charge of syndication, barter, co-production and co-venture deals.

Another Montreal company, Les Films Cinar, is both producer and distributor. Among the product they will be showcasing at NATPE is *The Smoggies*—26 half-hours of animation—and 52 half-hours of *The Wonderful Wizard of Oz* plus four 90-minute features based on the same themes and characters. Ronald Weinberg or Micheline Charest will be on hand at NATPE.

Channel 4 programs

Based in Vancouver on Canada's west coast, Thomas Howe and Associates has recently been appointed the Canadian distributor for programs produced by Britain's Channel 4. At NATPE, Thomas Howe will be offering three feature movies: *Heart and Soul*, *The Gift* and *Not Another Dirty Little Movie*. He also has 13 episodes of North American Indian portraits plus children's programs, including *Zig Zag*.

Visual Productions '80, Canada's father and daughter production-distribution team of Lionel and Beverley Shenken will be at NATPE once again with their catalogue of 30-plus made-for-TV movies, including *Survival 1990*. They are also offering *Challenge*, a nature documentary series, and *Backstage*, an interview format movie magazine show.

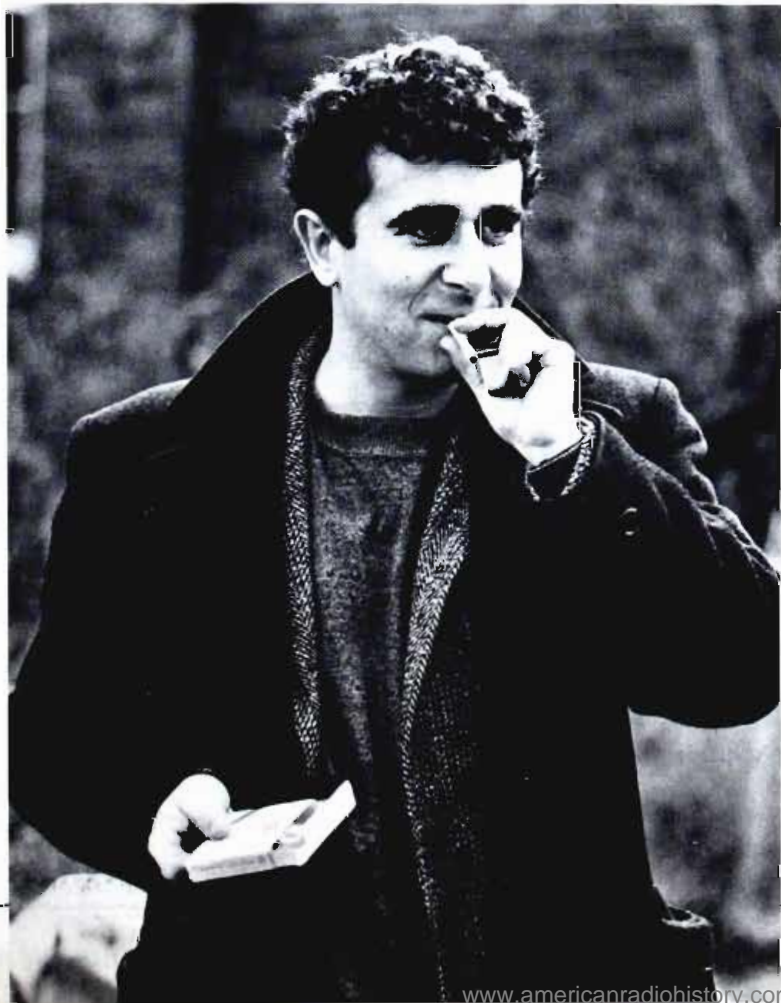
Bourbon Street Parade, 26 half-hours featuring the legends of Dixieland jazz, blues and swing, will be offered by William F. Cooke TV Programs of Toronto. They also have another musical series—26 half-hours—titled *In Session*, which features well-known recording artists in a studio setting. This is a behind-the-scenes look at the business of making records. At NATPE, they will be repped by Cliff Wilson and Cooke.

Michael Murphy, a former film professor who got into distribution by producing films, will be selling a series on sport fishing at NATPE. His Cinevisa, is offering *The Canadian Sport Fisherman*, 52 half-hours. His new *Max Haines: Crime Flashback* series has been pre-sold to the ITV Network in Britain, TF1 in France, and the First Choice pay-TV service in Canada. He



"The Beachcombers"

"Prescription for Murder"



says three U.S. syndication groups are interested. The one-hour special, *Scouts!*, has been sold to 17 countries but has yet to sell in the U.S. market.

Ironstar Communications, Derek McGillivray's Toronto distribution company, has its office alongside Atlantis in its Cinevillage center. This year McGillivray is coming to NATPE with *Comedy Mill*, a 24 half-hour comedy series starring the husband-and-wife team of Steve and Morag Smith. He is also bringing back *The Ticker Test*, which is hosted by Al Waxman.

A number of arts specials and an eclectic mix of other programs—that's what Claus Hobé of Toronto's International Tele-film Enterprises has in his NATPE bag this year. He singles out Harry Rasky's *Homage To Chagall: The Colours of Love* and *Wildfire: The Legend of Tom Longboat*, the story of the North American Indian who won the Boston Marathan in the early 1900s and went on to run in the 1908 Olympic Games.

Popular music shows

John Brunton of Toronto's Insight Productions is just venturing into the international distribution side. His production company has specialized in popular music shows and the occasional feature-length drama like *The Truth About Alex*, starring Scott Biao. He also has 13 one-hours of *It's Only Rock 'n' Roll* which has been running on the CBC's English TV Network to a good response from the youth market. Brunton will be on the Canadian panel at NATPE.

Although Canada has won the Golden Rose of Montreux three times in the past 10 years, according to one scenario it seems to have been some kind of unofficial policy for the TV networks to deliberately ignore the country's entertainers over the past 20 years. Consequently Canada has few popular personalities who are not hockey players or politicians.

In this view, when television began in Canada in the early '50s there were many popular Canadian entertainment shows, but in the late '50s the CBC was somehow persuaded to drop most of its Canadian-produced variety and drama to concentrate on news, current affairs, sports, and the occasional cultural special or performing arts show. In return, they had first refusal on most of the entertainment programs from the major U.S. networks. When the CTV Network began in the 1960s there was no need to compete in the area of Canadian entertainment programming.

So, over the past 20-odd years, both major networks have competed against

each other with Canadian news and current affairs—and American entertainment programs. Good news for U.S. program sales but a disaster for Canadian talent development. In the late '50s many Canadian TV directors, writers and performers fled to London, New York and Los Angeles. The exodus continued for a decade or more and many are still there.

Now it looks like a new era is dawning with financial support from Telefilm Canada and pressure for more Canadian production from the Canadian Radio-Television and Telecommunications Commission (CRTC). Last year the CRTC renewed the English TV network licenses for five years with specific conditions for amounts of money to be spent on more hours of domestic drama, variety and children's programming.

Not only did the CRTC require the networks to produce more hours of Canadian entertainment programming, it recently licensed nine more TV channels which, in turn, are going to require more Canadian program production. The CRTC has thus moved to ensure that there will be a growing domestic market for the product of the new production companies springing up across Canada.

Hit and miss

Attempts to produce sitcoms have been kind of hit and miss over the last decade because there has been no long term commitment to building the pool of writing and performing talent required. However, the CBC's Fecan seems ready to make the commitment to develop writing and performing talent for entertainment programming. He is looking to the independent producers for good sitcom ideas and he is about to establish a new department concerned only with developing sitcoms. He may take a similar approach to the development of dramatic series.

The Producers Group International and Primedia are just two companies committed to the development of new sitcoms. Pat Ferns, president of Primedia, has just formed a new company, Comedia, with Don Taffner. Taffner recently closed down his Canadian operation which produced the supermarket comedy *Check it Out* with Don Adams for the past few years. The Producers Group International formed in September by Charles Falzon, formerly head of Taffner's Canadian company, is currently developing *Learning the Ropes* in association with Robert Halmi. Dennis O'Neill, PGI's director of distribution recently sold 13-episodes of *4 On the Floor*—featuring the Canadian comedy team The Frantics—

to Britain's Channel 4. In an unrelated, but nevertheless significant move, Fecan recently hired Paul Chato of The Frantics to help him find suitable ideas and scripts for the development of situation comedies.

For American producers the time appears right to talk to the Canadians about sitcom and action drama development. As for Canadian content regulations, a sitcom about the U.S. Ambassador in Ottawa or the Canadian Ambassador in Washington will do just fine.

Most of Canada's recognizable stars are known in the U.S. because that's where they find most of their work.

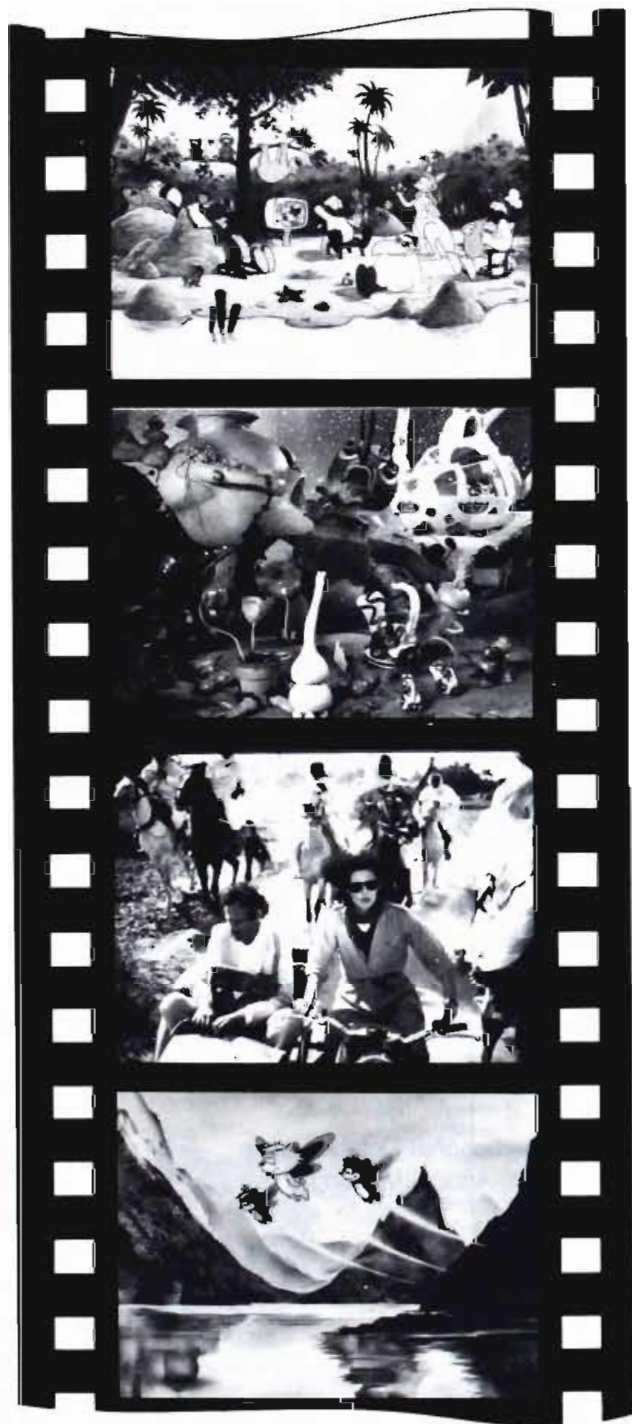
Some are now American citizens. Here's a few to select from: William Shatner, David Steinberg, Martin Short, Rick Moranis, Dan Aykroyd, Eugene Levy, Alan Thicke, Margot Kidder, Leslie Nielsen, John Candy, Michael Sarrazin, John Vernon, Helen Shaver, Megan Follows, Colleen Dewhurst, Howie Mandel, Kim Cattrall, Dave Thomas, Nick Mancuso, Donald Sutherland, Conrad Bain, Christopher Plummer, Kate Nelligan, Michael Ironside, Raymond Burr, Al Waxman, Dianah Christie, Scott Highlands, Lloyd Bochner, Rich Little, Doug Henning, Winston Rekert, Paul Shaffer and Michael J. Fox. □



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April 17-20	Broadcasting Financial Management Association, Hyatt Regency, New Orleans April 18, 1988 Issue
April 28-May 3	MIP-TV, Cannes Television/Radio Age International April Issue
April 30-May 3	NCTA, Los Angeles Convention Center April 18, 1988 Issue
May 11-18	Annual Golden Rose of Montreux Festival, Palais des Congres, Montreux May 2, 1987 Issue
June 5-11	Banff Television Festival, Banff, Canada May 30, 1988 Issue
June 8-12	BPME, Bonaventure, Los Angeles May 30, 1988 Issue
September 14-17	NAB Radio '88, Washington September 5, 1988 Issue
October 14-18	MIPCOM Cannes Television/Radio Age International October Issue
October 17-19	Television Bureau of Advertising Annual Meeting, Las Vegas October 17, 1988 Issue
October 25-28	Community Broadcasters Association, Caesar's Palace, Las Vegas October 17, 1988 Issue

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One Night Only—87-minute comedy about four nice college girls who pretend to be hookers for one night only in order to make \$50,000.

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The Big Deal—87-minute first-run contemporary comedy about an entrepreneur, his wife and a loan shark.

Scandale—90-minute sexy musical romp inspired by actual events about a group of government officials who decide to supplement their incomes by making, and starring in, pornographic movies.

L'ange et la Femme—90 minute romantic fable about an angel who brings a beautiful girl back to life.

Les Fous de Bassan (In the Shadow of the Wind)—107 minutes about a passionate and handsome young man who becomes obsessed with the only girl who resists him.

Perfect Timing—romantic comedy about a famous photographer who must decide whether to shoot erotic pictures or lose everything he has.

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Mount Royal—series about the wealthy and powerful Valeur family of Montreal.

Properties:



Cowboys Don't Cry

Four Strong Winds: Ian & Sylvia & Friends—60 minutes featuring the folk music of the 60's.

Drama

Miracle at Moreau—one hour.

Specials

The Olden Days Coat—30-minute Christmas drama.

Children

Tales of the Mouse Hockey League—animated 30-minute pilot for children aged 4 to 12.

Troupers—twenty-six 30-minute live-action children's variety show.

World According to Nicholas—four 30 minutes.

Documentaries

The New North—2 hours on the life and people of the world's Northlands.

The Moviemakers—twenty-six 30-minute entertainment documentaries.

Chambers, Tracks and Gestures—one-hour portrait documentary.

Vincent Price's Dracula—one-hour entertainment documentary.

Comedy

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Series

Ramona—ten 30-minute family drama series.

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The Ray Bradbury Theater—eighteen 30-minute suspense thrillers.

Northern Lights—twenty-six 30-minute dramas.

Jack London's Tales of the Klondike—seven 60-minute adventure dramas.

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Brothers By Choice—95-minute made-for-tv movie or six 30 minutes.

Cowboys Don't Cry—contemporary drama about a boy and his relationship with his rodeo-cowboy father.

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Ms. Janovskis

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Animation

The Man Who Planted Trees—30 minutes.

Children

Wonderstruck—fifty-four 30 minutes.

Movies (all 120 minutes)

The Suicide Murders

Murder Sees the Light

Family Reunion

Mama's Going to Buy You a Mockingbird

And Then You Die

Skate!

Breaking All the Rules

Series

Chasing Rainbows—fourteen 60 minutes.

Moments in Time—twenty-six 60 minutes.

Cimadis International Inc.

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FAX: 514-521-8295
Telex: 055-61586



Mr. Dagenais



Ms. Laurier

Representatives: Bernard Dagenais,
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Properties: In Production

CurioCity—twenty-six 26-minute educational series for children 6 to 12 years old which mixes documentary material with science fiction.

New

Space Adventurers—seventy-five 26 minutes about the funny and thrilling adventures in space of three unusual explorers and their friends.

The Girl and the Crown Jewels—twenty-six 26 minutes about a young girl and her adventure-filled quest to find her Queen's stolen jewels.

The Fantastic Voyages—twenty-six 26 minutes about a fairy princess who must be saved by her animal friends.

Goin' Bananas—one hundred sixty 26-minute comedy series about a career woman, a divorced teacher and his two teenagers.

ZAP—two hundred fifty 10-second computer animated fillers on zapping.

General Product

Tao Tao—fifty-two animated 26 minutes for children based on a collection of famous animal stories. Available in French-speaking territories only.

Alice au Pays des Merveilles—fifty-two animated 26 minutes for children based on the stories of Lewis Carroll. Available in French-speaking territories only.

Ocean Express—57-minute documentary on the great sailing races of this century.

Jean-du-Sud Around the World—56 minutes on Yves Gelinas' famed solo trip around the world.

Northward Bound—52-minute documentary on the expedition of the sailing boat J.E. Bernier II through the Arctic Ocean.

Ski Mission—4½-minute short based on acrobatic skiing.

Cinar Films Inc.

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416-443-9200
FAX: 416-443-8685



Ms. Charest



Mr. Weinberg

Representatives: Micheline Charest, p;
Ronald A. Weinberg, vp.

Properties:



The Smoggies

Series in Production

The Smoggies—twenty-six animated half hours on the struggle between the Smoggies and the Suntots, guardians of the environment.

Series/Features

The Wonderful Wizard of Oz—fifty-two half hours and four 90-minute features based on L. Frank Baum's literary classics.

Features in Production

Time of Their Lives—film that removes the hype and gloss surrounding the story of the Dionne Quintuplets.

Features

John the Fearless—animated film set in medieval times.

The Treasure of Swamp Castle—animated.

Cat City—animated.

Family Feature Film Package—eight titles including "Hockey Night," "Peter and the Wolf and Other Tales," "Moon Madness," "The Fabulous Adventures of Baron Munchausen."

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Mr. Murphy



Mr. Haughian

Representatives: Michael Murphy, p;
Bernie Haughian, vp, mktg.

Properties:



Max Haines Crime Flashback



Jane Siberry—One More Colour

Series

Max Haines Crime Flashback—twenty-four half-hour true crime dramas hosted by syndicated columnist Max Haines.

Canadian Sportfishing—fifty-two half-hour educational and entertaining fishing shows designed for the beginner to expert fisherman.

North American Indian Portraits—thirteen 24-minute contemporary look at the lifestyles of the North American Indian.

Museum Without Walls—nine 54 minutes on the art experience through motion pictures.

Connecting—nine half hours for teens dealing with topics such as suicide, dating, self-image, alcohol, sex, pregnancy and step families.

Zig Zag—thirty-two educational half hours for children hosted by Biff and Bart from their club house.

Documentary Specials

Scouts! The Rise of the World Scout Movement—one hour on the origins of scouting set against the social and political background of the 20th Century.

Amazon—one-hour journey of the first-ever expedition from source to sea on the Amazon River.

Wild Goose Jack—one-hour biography on the life of Jack Miner, the father of wildlife conservation.

Knife Edge—one-hour examination of the perilous balance-of-terror theory in relation to nuclear weapons.

In the Shadows of the Mountains—half-hour portrait of one man's quest for meaning by risking his life on the world's highest peaks.

Wall to Wall—half-hour chronicle on the progress of a group of Canadian prisoners who work with mentally retarded men and boys.

Pnina Granirer: Profile of an Artist—half-hour look at the unique works of this popular artist profiled through her various phases.

Vancouver-On the Move—one-hour special featuring both historical and contemporary views of North America's most scenic city. Available in English and French.

Music Specials

Jane Siberry-One More Colour—half hour and hour formats featuring one of Canada's brightest singer-songwriters.

Platinum Blonde-Live—one-hour pop music special in stereo.

Paul Horn—one hour of jazz.

Powder Blues Band Live at Montreux—one hour of Chicago-style rhythm and blues.

Valdy—one hour of folk rock.

Shari Ulrich—one hour of light rock.

Rita MacNeil-Live in Japan—half hour of country and folk music.

Drama Specials

The Gift—one-hour moving and gentle drama about an encounter among a young native girl, a priest and a tramp.

The Rise and Fall of Silver Islet—half-hour documentary drama about a tiny storm battered rock that became the world's greatest and richest silver mine.

City Survival—half-hour lighthearted look at the problems a young adult encounters on her first move from the country to the city.

Starting Right Now—half-hour humorous musical drama for teens which attempts to dissuade people from smoking.

Concept Image Distribution

(a division of Cine Groupe J.P. Inc.)
1151, Alexandre de Seve Street
Montreal, Quebec
Canada H2L 2T7
514-524-7657
FAX: 514-284-2282
Telex: 055-62171



Mr. Pettigrew

Mr. Zgarka

Representatives: Jacques Pettigrew, *p*,
exec prod; Michel Zgarka, *vp*, *mktg* &
sls.

Properties:



Moon Glow

Animation/Children's Shows

Ovide and the Gang—sixty-five 13 minutes.

Moon Glow (Bino Fabule)—one 80 minutes, two 30 minutes.

Features

The Roses of Matmata—one 105 minutes, three 47 minutes.

William F. Cooke Television Programs

890 Yonge Street
Suite 800
Toronto, Ontario
Canada M4W 3P4
416-967-6141
Telex: 065-28017



Mr. Wilson

Representatives: William F. Cooke, *p*;
Clifford H. Wilson, *vp*, *gen mgr*.

Properties:



In Session

In Session—twenty-six half-hour music/variety series available in stereo or mono.

Bourbon Street Parade—seventy-eight half-hour jazz and dixieland series.

Nashville Swing—one hundred four half-hour country music series.

Pete's Place—fifty-two half-hour comedy series.

Crawleys International Inc.

(a division of Crawleys Group Inc.)
50 O'Connor Street
Suite 1611
Ottawa, Ontario
Canada K1P 6L2
613-234-5688
FAX: 613-234-0679



Ms. Andruskiewicz

Mr. Dauphinee

Properties:



Dads & Kids



Highschool Confidential

Drama

Highschool Confidential—twenty-six 30 minutes.

Crawley International

continued

Representatives: W. H. Stevens, Jr., *ceo*; Tamara Andruszkiewicz, *gen mgr, dist & develop*; Ches Dauphinee, *develop, tv drama*.

Documentaries

Dads & Kids—30 minutes.

The Secret Paradise: Australia's Heron Island—25 minutes.

Animation

The Meerkats—25-minute pilot.

Babar & Father Christmas—25 minutes.

The Bestest Present—25 minutes.

The Nightingale—25 minutes.

The Tin Soldier—25 minutes.

The Velveteen Rabbit—25 minutes.

Rumpelstiltskin—25 minutes.

East in Motion Pictures Inc.

134 Peter Street
3rd Floor
Toronto, Ontario
Canada M5V 2H2
416-971-5056



Mr. Carota

Ms. Prowse

P.O. Box 1600
Hollywood Blvd.
Shediac, New Brunswick
Canada
506-532-1222

Representatives: Lawrence Carota, *p*;
Karen Carota, *prod, Shediac*; Joan
Prowse, *mktg d, Toronto*.

Properties:

Documentaries

Nursing . . . Changing with the Times—one hour focusing on the profession of nursing and the advances which have been made over the years.

Communicating at the Speed of Light—explanation of the new technology of fiber optics.

Keepers of the Light—one hour on the beauty and history behind the lighthouses of the world, filmed on location.

Drama

Madame Latour—one hour about the wife of Acadia's first governor.

Ralph C. Ellis Enterprises Ltd.

1231 Yonge Street
Suite 201
Toronto, Ontario
Canada M4T 2T8
416-924-2186
FAX: 416-924-6115
Telex: 06-22436
Stand No. 336



Mr. Ellis



Ms. Ellis

Representatives: Ralph C. Ellis, *chmn*;
Stephen Ellis, *p*; Cathy Ellis, *d of mktg*.

Properties:



The Man Who Loved Birds



Profiles of Nature

Baby Animals—one-hour special in stereo which captures the first hours, days and weeks of baby animals in the North American wilderness.

The Man Who Loved Birds—60 minutes with wildlife photographer Jon Bax, in stereo.

Profiles of Nature—sixty-five 30-minute studies of individual wildlife species, in stereo.

Profiles of Nature Specials—five one-hour specials in stereo including "In Search of the Hawk," "Images of Galapagos," "The Magnificent Moose," "Resident Aliens," "Winged World."

Wild Guess—half-hour game show that deals with nature and wildlife around the world. Format available.

Films Transit Inc.

402 East Notre Dame
Montreal, Quebec
Canada H2Y 1C8
514-844-3358/514-844-3359
FAX: 514-499-0313
Telex: 055-60074 cinequebec mtl



Mr. Rofekamp



Ms. LeClef

Representatives: Jan Rofekamp, Catherine LeClef.

Properties:

In Post-Production

Kurwenal—100-minute drama based on the novel by Yves Navarre.

New Films

Life Classes—117-minute drama about an unwed pregnant girl who leaves her small town to go to the big city of Halifax.

Rock—five 45-minute mini-series praising the development of personal autonomy in teenagers.

Le Ligne de Chaleur—95-minute drama about a man's sense of loss after his father's death.

Mind Shadows—107-minute drama about a retired couple and the discovery that the husband suffers from Alzheimer's Disease.

Eva Guerrillera—82-minute political drama set in El Salvador about a middle class girl who becomes a Guerrilla fighter.

Good Riddance—116-minute drama about a young girl who isolates her single mother when she discovers her mother's pregnancy.

Marie S'en va T'en Ville—80-minute drama about a teenage girl who runs off to Montreal.

The Hard Part Begins—80-minute drama about an aging Country and western singer.

Strindberg and His Women (A Trilogy)—three 30-minute one act plays.

Fat Chance—25-minute comedy for children about the unlikely hero of the school's annual play.

Martha, the Immortal—52-minute drama about a young sculptress preparing for her first exhibition.

Death of Silence—48-minute drama of how an incest victim's childhood experiences permeate her adult life.

The Journey—fourteen 55-minute film about war and peace, information and education, the present and future, filmed around the world.

Available in Certain Territories

I've Heard the Mermaids Singing—82-minute comedy.

Shelley—80-minute drama about a young girl's struggle to prove that she was sexually molested at home.

The Morning Man—98-minute drama about a man, freed after years in prison, who cannot convince anyone that he is rehabilitated.

Henri—91-minute dramatic comedy about a 15 year old boy.

Equinoxe—92-minute drama about a man seeking revenge after 30 years.

Blind Trust—87-minutes about a perfect robbery with a deadly surprise. English version available.

Anne Trister—105-minute drama about a young woman in a vacuum between the need of love and the sense of loss.

Hockey Night—77-minute dramatic comedy about a young girl's attempt to join the boy's hockey team.

New Documentaries

The Conquest of Space—twenty 30 minutes about man's exploration of space.

Making Opera—83-minute look into the Canadian Opera Company's performance of Verdi's "La Forza del Destino."

So Many Miracles—50-minute story of the Rubinek family's survival of the Holocaust and their reunion with the Polish family who saved them from certain death.

Women in Cinema—100-minute film about the struggle and the glory of recognition of women in film.

The History of the American Comic Book—100 minutes tracing the history of the comic book from 1938 to present.

Trinity—52 minutes as a woman and two men climb the most difficult route in the Cap Trinite.

Images for Export—45 minutes on the propaganda war being waged in El Salvador.

Strangers in Town—43 minutes on the medical and social aspects of Albinism.

Cole Palen's Flying Circus—54-minute visit to the Old Rhinebeck Airdrome in New York.

Juju Music—African Popular Rock—56 minutes filmed during an all-night concert in Lagos, Nigeria.

North to Nowhere—The Quest for the Pole—80 or 52 minutes on the annual quest to the North Pole.

Kodo—The Heartbeat Drummers of Japan—57 minutes featuring the musicians and dancers performing traditional and contemporary Japanese drumming.

O Picasso—80 or 52 minutes describing the constant tension between life and art expressed by Pablo Picasso.

Thomas Howe Associates Ltd.

1-1226 Homer Street
Vancouver, B.C.
Canada V6B 2Y8
604-687-4215
Telex: 04-508654



Mr. Howe

Representatives: Thomas Howe, p;
Janine McCaw, sls exec.

Properties:



Not Another Dirty Little Movie



God Rides a Harley

Feature Films

Not Another Dirty Little Movie—97-minute satire concerning the production of a pornographic movie.

Regeneration—90 minutes as a scientist discovers a regeneration process which allows an afterlife as a machine.

God Rides a Harley—81-minute unique juxtaposition of the world of bikers and the Christian fundamentalist movement.

Drama

Heart and Soul—28-minute story about the kidnapping of a young boy, based on true events.

The Gift—58-minute exploration of the extraordinary relationship between a young girl who is half Indian half white, and a Catholic priest.

Documentaries

North American Indian Portraits—thirteen 30-minute exploration of the North American Indian from modern, historical and cultural viewpoints.

Journey to Strength—58 minutes on modern North American Indians who are experiencing a renaissance in their culture.

WAR: Knife Edge of Deterrence—58 minutes tracing the evolution of nuclear deterrence from the Truman administration to the present.

Starting Right Now—28-minute film about a young person's need for independence.

Cordillera Expedition—56 minutes documenting the trip of Stan Walchuck from Fort St. John, British Columbia to Alaska.

Dr. Sun Yat-Sen Garden: Refreshment from the Heart—57-minute profile of the first Chinese classical garden to be built outside of China.

Children

Take Part—sixty-five 28-minute magazine show for young children with fun, educational how-to things to do.

Future Wave—25-minute rock video drama promoting non-smoking in teenagers.

Zig Zag—thirty-two 28-minute zany children's show with film features in a magazine format.

Ironstar Communications Inc.

65 Heward Avenue
Unit 107
Toronto, Ontario
Canada M4M 2T5
416-466-2522
FAX: 416-466-0876
Telex: 06-218868



Mr. McGillivray

Representative: Derek McGillivray, p.

Properties:



The Comedy Mill

Ticker Test—60-minute personal assessment program about heart disease hosted by Al Waxman.

Comedy Mill—twenty-four 30-minute look into a comedy "think tank."

Contact—one hundred twenty 60-minute talk shows hosted by former Olympian Debbie Van Kiegebelt.

Everyday Workout—thirteen 30-minute exercise shows designed for multi-level involvement hosted by Cynthia Kereluk.

National Film Board of Canada

Box 6100 Station A
Montreal, Quebec
Canada H3C 3H5
514-283-9441
FAX: 514-496-1895
Telex: 62014481

1251 Avenue of the Americas
16th Floor
New York, NY 10020
212-586-5131
FAX: 212-246-7424



Ms. Terrell

Representatives: Mary Jane Terrell, *U.S. tv*; Rachele Cournoyer, *U.S. sls mgr*; Montreal: Tom Bindon, *d, intl dist*; Joanne Leduc, *rep, Europe, Latin America, Middle East*; Antony Kent, *rep, Asia, Africa, Australia*.

Properties:



Starbreaker



Daughters of the Country

Drama

Sonia—54 minutes. An adult daughter confronts her mother's Alzheimer's disease.

A Gift for Kate—28 minutes. A teenager deals with mother's mental illness.

The Last Right—29 minutes about an incurably ill man who asks his family to allow him to die.

One Step Away—29 minutes. A single mother tries to help her teenaged son find himself.

Out of a Job—29 minutes. An adult son is forced to live with his parents while searching for work.

Running Scared—28 minutes on the destructive effect of jealousy on a relationship.

Capital—29 minutes about a vagabond father who teaches his son the value of money.

Thanks for the Ride—28 minutes as adolescent peer pressure results in a sexual encounter.

Hot Wheels—27 minutes about teenage dating, drinking and driving.

Single Regret—22 minutes about a father's obsession with his illegitimate son.

Sitting in Limbo—95 minutes about Black teenagers at a crisis point.

Documentaries

Long Lance—55 minutes about a Black American who avoids the prejudice of the early 1900's with false identity.

Abortion: Stories from North and South—55-minute historical, cross-cultural survey of views on abortion.

Dark Lullabies—58 minutes as a child of Holocaust survivors visits descendants of victims and persecutors in Germany.

Blue Snake—58 minutes on the creation of a new ballet by Robert Desrosier.

To a Safer Place—58 minutes as an adult survivor of physical and sexual abuse confronts her past.

No Longer Silent—56 minutes on bride-burning and the destruction of female babies in India.

Zarico—58 minutes on Black/Creole music in Louisiana.

Margaret Atwood: Once in August—57 minutes about an attempt to get trade secrets from a famous writer.

An Aesthetic Indulgence—15 minutes about an absent-minded professor of math who finds beauty in his work.

The Impossible Takes a Little Longer—46 minutes on severely disabled women who lead productive work lives.

Is It Hot In Here—46 minutes on the attitudes towards, and symptoms of, menopause.

Nature

Edge of Ice—56 minutes on life above and below the Arctic ice.

Great Buffalo Saga—56 minutes on the revival of the free-range buffalo in North America.

Wild in the City—16 minutes on wild animals adapting to an urban environment.

Children

Movie, Movie—8 minutes on tricks to watch for in movies.

Starbreaker—23-minute futuristic space trip for pre-teens.

Differences—17 minutes about racial conflicts among pre-adolescents.

Umpire—17 minutes about parents who ruin the day of the big game.

Series

Daughters of the Country—four 60 minutes on the clash between Indian and White cultures over the last 200 years.

National Film Board of Canada

continued

Nelvana Enterprises

32 Atlantic Avenue
Toronto, Ontario
Canada M6K 1X8
416-588-5571
FAX: 416-588-5588
Telex: 0622803
Booth 3049



Mr. Hirsh



Mr. Court

Representatives: Michael Hirsh, chmn & vp; Neil Court, vp, tv dist.

Ontario Film Development Corporation

81 Wellesley Street East
Toronto, Ontario
Canada M4Y 1H6
416-965-6392
FAX: 416-965-0329
Telex: 06-219728
Booth No. 336

Representatives: S. Wayne Clarkson, chmn; Jonathan C. Barker, ceo; Bill House, exec coord, prodn & develop; Shane Kinnear, mgr, sls & dist.

At the Wheel—four 60 minutes on the causes of death and destruction on our highways.

Biothics—eight 15-minute open-minded dramas covering medicine, law and ethics.

Animation—half hours and hours for children, adults, holidays.

Properties:



T and T



The Care Bears Family

T and T—twenty-four half-hour action adventure series starring Mr. T as a street smart private investigator.

The Care Bears Family—forty-nine animated half hours as the Care Bears defend the world from the evils of No Heart.

My Pet Monster—thirteen half hours about a young boy who tries to keep his "Pet Monster" a secret from the world.

Services:

The Ontario Film Development Corp. offers financial assistance for Ontario-based independent producers and filmmakers to develop, produce, distribute and market their product; encourages film and tv producers to shoot in Ontario; fosters growth of a viable film and television industry in Ontario.

Paragon International

(formerly Ismé Bennie International)
(Telefilm Canada Group)
260 Richmond Street West
Suite 405
Toronto, Ontario
Canada M5V 1W5
416-595-6300
FAX: 416-977-0489
Telex: 065-28207
Booth: 336



Ms. Bennie

Representative: Ismé Bennie, p.

Properties:



Sports Cartoons



Degrassi Junior High

Animation

Sports Cartoons—50 minutes

Childrens

The Kids of Degrassi Street—twenty-six 30 minutes.

Degrassi Junior High—twenty-six 30 minutes.

Heart of the Forest—30 minutes.

Alex and Laura—30 minutes.

Documentaries

Peter Ustinov's Russia—six 60 minutes.

Peter Ustinov in China—two 60 minutes.

Peter Ustinov's People—three 60 minutes.

Worlds Apart—60 minutes.

The Canadians—two 120 minutes.

Growing Up Gay—60 minutes.

Drama

Philip Marlowe: Private Eye—six 60 minutes.

Music/Variety

Those Hollywood Songs—60 minutes.

Singin' and Dancin'—60 minutes.

I am a Hotel—30 minutes.

Raymond International

353 St. Clair Avenue East
Toronto, Ontario
Canada M4T 1P3
416-960-2278
FAX: 416-960-3551
Telex: 06-22339



Mr. B. Raymond



Mr. D. Raymond

Representatives: Bruce A. Raymond, p; Donovan B. Raymond, gen mgr; Kari Kerr, sls coord.

Properties:



Video Gallery

Animal/Nature

The Kangaroo Club—twenty-six color half hours with Melissa Glavota, Russell Chong and friends.

Animated

Inuit—thirteen 5-6 minute color episodes.

Lisa and Her Friends—thirteen 5-6 minute color episodes.

Welcome to Our Small World—thirteen 5-6 minute color episodes.

Adventures in the High Grass—thirteen 5-6 minute color episodes.

Children

Alphabet Soup—fifty-two color half hours with Trudy Young and her friends.

Cooking

Celebrity Cooks—four hundred seventy-nine color half hours hosted by Bruno Gerussi.

Color Documentaries

Birth of a Baby—17 minutes on natural childbirth.

Matthew Manning: Study of a Psychic—27 minutes on poltergeist phenomena.

Raymond International

continued

Philip: The Imaginary Ghost—15 minutes as you create your own ghost.

Guitare—75-minute adventure.

Hermenegilde—54 minutes.

The Wreck of the Margeson—29 minutes on the discovery of a shipwreck.

The Shack—42 minutes on a home for kittens.

A Journey to the Soul of Brittany—96 minutes with the real Bretons.

Space Silo—29 minutes as people fly without wings.

What's That For?—23 minutes on architecture.

Christmas on Crane Island—26 minutes.

Fifteen Humorous Glimpses of Winter—fifteen 4 to 6 minutes on winter in Quebec.

Changing Worlds—fourteen half hours hosted by Lorne Greene taking a look at Third World countries.

Living Sketches—six half hours on the people of Quebec.

Drama

Her One True Love—twenty-five color minutes with Kate Reid and John Horton.

Verdict—twenty-four half-hour Canadian courtroom dramas.

Game Shows

Going Places—one hundred fourteen color half hours hosted by Mike Darow.

Magazine/Talk

50 Plus—forty-six half hours with Maggie Castle and guests.

Newsmakers—thirteen half hours with Canadian news makers.

Music

Live 'n Kickin'—two hours with Gordon Lightfoot and the Good Brothers.

Long John Baldry—Rockin' the Blues—one hour.

Music to See—one hour with Britain's young string virtuosos.

Night Lights—ten half hours with Jazz and Blues artists.

Video Gallery—thirteen half hours on popular music topics.

Outdoors/Sports

One Week in Summer—one hour at the Canadian Cultural Heritage Festival.

Outdoor Encounters—thirteen half hours on fishing and hunting in the Canadian wilderness.

G. Ross Tele-Distribution Inc.

44 St. Paul Est.
Montreal, Quebec
Canada H2Y 3V1
514-842-4765
Telex: 055-4765



Mr. Ross

Representative: Gerald Ross

Properties:



He Shoots, He Scores

Series

He Shoots! He Scores!—thirty-nine 48 minutes about the life of a hockey player both on and off the ice. Available in English and French versions.

**Simcom International Inc./
Norstar Entertainment**

9570 Wilshire Blvd.
Penthouse Suite
Beverly Hills, CA 90212
213-274-5830
FAX: 213-274-5414
Telex: 211412 SII UR

86 Bloor Street West
5th Floor
Toronto, Ontario
Canada
416-961-6278
FAX: 416-961-5608
Telex: 06-219870

Representatives: Jim Slater, Los Angeles; Marie-Claude Poulin, Toronto.

Properties:

Features

Blindside—90 or 102 minutes.
Crimewave—80 minutes.
Crossover—97 minutes.
Backwoods—89 minutes.
High Stakes—81 minutes.
Higher Education—94 minutes.
John and the Missus—98 minutes.
Kidnapping of Baby—90 minutes.
John Doe
Lost—88 minutes.
Loyalties—98 minutes.
Prescription for Murder—90 minutes.
Striker's Mountain—90 minutes.
The Vals—99 minutes.
Tramp at the Door—80 minutes.
The War Boy—86 minutes.
What Comes Around—89 minutes.

Series

Mania—four half hours.

Documentaries

Eddie Boyd—90 minutes.
Rumours of Glory—60 minutes.
So the Story Goes—fifteen half hours.

Spirit Bay Productions Ltd.

517 Wellington Street West
Suite 406
Toronto, Ontario
Canada M5V 1G1
416-596-8783
Telex: 06-986766 TOR

Properties:

Children's Series

Spirit Bay—thirteen half hours which sensitively portray life on an Indian reserve.

Sullivan Films Distribution Inc.

16 Clarence Square
Toronto, Ontario
Canada M5V 1H1
416-597-0029
FAX: 416-597-0320
Telex: 06-218692



Ms. Grant

Representative: Trudy Grant, p.

Properties:



The Prodigious Hickey



Anne of Green Gables-The Sequel

Mini-Series:

The Prodigious Hickey—three hours.

Anne of Green Gables-The Sequel—five hours.

Anne of Green Gables—four hours.

Documentaries

P4W: Prison for Women—one hour.

Stepdancing: Portrait of a Remarried Family—half hour.

A Word in Edgewise—half hour.

Replanting the Tree of Life—half hour.

Rescuing Everest—half hour.

Threading through Time—half hour.

Concertante—one hour.

Variety Specials

Peking National Acrobats—one hour.

Famous People Players: Special Friends of China—one hour.

Long John Baldry: Rocking the Blues—one hour.

Drama

The Book—half hour.

The Chimney Sweep—half hour.

When Edgar Returns—half hour.

Two Tides—half hour.

Winter Camp—half hour.

Brighter Moon—half hour.

The Washing Machine—half hour.

Children

The Elephant Show—fifty-four half hours.

Golden Tales & Legends—six half hours.

Telefilm Canada

Tour de la Banque Nationale
600 de la Gauchetiere West
14th Floor
Montreal, Quebec
Canada H3B 4L2
514-283-6363
FAX: 514-283-8212
Telex: 055-60998 TELEFILMCAN
MTL

144 South Beverly Drive
Suite 400
Beverly Hills, CA 90212
213-859-0268
FAX: 213-267-4741
Telex: 673-688



Ms. Frittaion

Representatives: Jean Sirois, chmn of the bd; Louise Beaudoin, dep d; Lorraine Good-Samson, d, Beverly Hills; Sam Wendel, liason off; Beverly Hills; Annabel Winship Repovich, admin asst, Beverly Hills; Julia Frittaion, mktg off/press liason.

Services:

Telefilm Canada is a Crown corporation with a mandate to develop Canada's film, television and video industry.

Via le Monde

(Daniel Bertolino Inc.)
326, rue St. Paul ouest
Montreal, Quebec
Canada H2Y 2A3
514-285-1658
FAX: 514-285-1970
Telex: 055-62243



Mr. Bertolino



Ms. Viau

Representatives: Daniel Bertolino, p;
Catherine Viau, vp.

Visual Productions '80 Ltd.

101 Niagara Street
Suite 2
Toronto, Ontario
Canada, M5V 1C3
416-868-1535
FAX: 416-868-1944
Telex: 06218079 VISUAL 80 TOR



Mr. Shenken



Ms. Shenken

Representatives: Lionel Shenken, p;
Beverley Shenken, mktg d.



Survival 1990



Deadly Pursuit

Properties:

Cover Story—six one-hour specials on the most explosive situations in the world.
Le Defi Mondial (The World Challenge)—six one-hour episodes, hosted by Peter Ustinov, covering the world energy crisis, technological development and other topics of world interest.
Legends of the World—forty 26 minutes for children featuring a collection of folk and fairy tales from around the world.
Trap—thirteen 26 minutes for young teenagers as they use their intelligence to avoid incredible traps.
Indian Legends of Canada—fourteen 26 minutes for children on the culture and philosophy of the Indian Nations of Canada.
Friends of My Friends—thirteen 26 minutes for children about young people already obliged to work and fill positions of responsibility.

Made-for-TV Movies (all 96 minutes)

Race to Midnight—The accidental discovery of a fortune by a young carwash attendant triggers a pursuit by the underworld and police.
Negative Image—A director's fashion videos set the scene as his models are murdered one by one.
Street Games—Teenage combat teams, armed with paint guns, roam the streets looking for action.
Night Trackers—The emergence of a genetically engineered freak prompts a local action group to pry into a secret laboratory.
Cowboy—A woman escaping her marriage falls for a cowboy and together they embark on a two week bash.
Diamond in the Rough—A beautiful Eurasian pop-singer is propelled into the world of diamond smuggling.
Body Count—A serial killer strikes on a hot night in July.
Mark of the Beast—Two young broadcast students inadvertently capture an assassination on video tape.
Last Chance—A former hitman, in retirement in Australia is affected by a drug empire 10,000 miles away.
Virgin Paradise—Three young women become involved with stolen emeralds after being abducted by modern-day pirates.
Niagara Strip—A drug enforcement officer returns to Niagara Falls to investigate murder and drug smuggling.
The Tower—The investigation of the strange disappearance of people who work late in the world's most energy-efficient building.

Visual Productions '80 Ltd.

continued

Death in Hollywood—A young Hollywood starlet disappears after inheriting a quarter of a million dollars.

Marked for Death—Peter Armstrong has just witnessed a murder from the window of a speeding train.

Hijacking at Studio 4—A television interview with a Caribbean dictator is interrupted by a man with a gun and explosives.

Shock Chamber—A youth's infatuation with his father's secretary leads to the discovery of a love potion.

The Edge—Nuclear war between the East and West is avoided by the Government Security Agency.

The Borrower—A bank employee uses a computer to finance gambling sprees in Las Vegas.

Survival 1990—Survivors of a collapsed world struggle to carry on despite evidence that humans are returning to a primitive state.

The Chronicle of 1812—A dramatic interpretation of possible events had American forces marched toward Montreal instead of Kingston.

Blue Murder—A homicide cop and crime reporter team up to find a killer.

Fly with the Hawk—An emotionally-disturbed teenager learns the skills of survival in the bush.

Price of Vengeance—The brutal slaying of his brother forces a man to abandon his successful career.

Deadly Pursuit—The only survivor of a tragic shelling error in Vietnam seeks revenge against the artillery officer and men responsible.

Lady Bear—A young Russian espionage agent is given her first assignment, 17 years after arriving in North America.

Inside Split—Comedy about a once-in-a-lifetime casino heist.

Mutagen—A deranged attacker escapes from a DNA laboratory.

Series

Street Set—24 hours featuring today's hot new music talent.

Glitter—one hundred thirty 30 minutes on location with movie celebrities in their milieu.

Challenge—thirteen 30-minute documentaries filmed in exotic locations around the world, hosted by George Plimpton.

Makin' Trax—twenty-six 30 minutes videotaped during actual rock recording sessions.

Travellin' Music—thirty-nine 30 minutes with a talented group of performers who entertain at exotic resorts around the world.

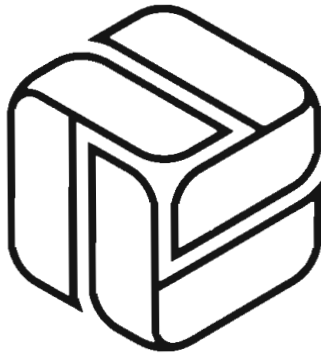
50's Connection—twenty-four 30 minutes on the resurgence of interest in the Rock and Roll beat of the 50's.

401 Music Store—twenty-six 30 minutes on Earl Heedram and Carl Otway introduce Black performers in international nightclub and studio settings.

Music Circle—twenty-six 30 minutes featuring light rock, jazz, pop and cross-over country music.

Backstage—twenty-six 30-minute movie reviews hosted by Jennifer Nelson.

Printed in the USA



ONTARIO
FILM DEVELOPMENT
CORPORATION

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Viewpoints

Peter A. Georgescu



President, Young & Rubicam Advertising. He was appointed to his post on March 31, 1986. He is an executive vice president of Young & Rubicam, Inc., and a member of its executive committee, operations committee and board of directors.

Innovation the key to productivity for today's ad agencies

The power of advertising to create strong and lasting connections between products and consumers will always be the central focus of our business. *The consumer connection.* It's important to us, in the agency business because it has to be our primary area of special knowledge, craft and expertise. The better we do it, the better we will be rewarded.

It's important to our clients, because when all is said and done, they live or die by the strength and depth of their consumer connections. It's important to the entire U.S. economy. The consumer connection is a key player in one of today's most critical issues: *productivity.*

We live in an age today where, for example, Procter & Gamble's marketing costs of \$1 billion exceed all their other costs of doing business, other than cost of goods—for the first time exceeding their costs of R&D toward new products or product improvements.

The competitive economy has spurred a serious challenge from clients to agencies: increase productivity, contain costs. It is an old subject. But it is getting an awful lot of new attention. Including a search for new answers.

Productivity redefined

In spite of all the focus and attention, productivity is almost always inadequately defined. It seems to be taken for granted that productivity is simply a synonym for cost reduction or manufacturing efficiency: turning out a given product at lower cost. The value of the product seems never to be taken into account.

Indeed, cost containment is a critical dimension of productivity—the “efficiency dimension.” It always has been, still is and always will be a part of our responsibility—as it is with our own dollars—to see to it that our clients' marketing funds are efficiently spent.

However, new and additional dimensions of productivity are being defined today, and still others

must be discovered in the future. Because—and make no mistake about it—if low cost is the only productivity we can offer to a marketer or manufacturer, we can say goodbye to the economies of the United States, the United Kingdom, Germany, France, Italy, Australia—every nation with a truly high standard of living, and a high level of expectations from its population. We can move our offices lock, stock and layout pads to the Far East.

Productivity is more completely defined as the gap between what it costs to make a product and what selling price its value can command.

That's not really a new thought, or new language. Within Y&R, we've spent countless hours, months, years in perfecting the art of adding value to our clients' products by strengthening and deepening their bond with the consumer.

Great ads are still our greatest weapons, “adders of value” in prospects' minds. Great creative execution is still the most formidable multiplier of our clients' dollars.

Another powerful lever that can make productivity soar is innovation. Innovation and productivity—the two concepts are so inextricably linked that theoreticians now declare them as virtually synonymous.

The consumer connection

The starting and ending point of innovation for us must always be *the consumer.* The world of consumers and consumer connections is a living universe of constant change. It's a cycle, or a process. It's a lot more than a single sale to a single prospect for a single reason. Marketing strategy must also take into account the next sale, and the ones after that—to the same prospects and to different ones—for changing reasons, even changing values, over time—in the same familiar neighborhood stores, or in totally new and different environments.

We must innovate and manage our clients' consumer connections at every point of contact between the product and its prospects, now and in the future.

Consumer bonding, the leverageable consumer connection, is the ultimate in communications productivity. In the ideal scenario, each of our clients' brands would dwell in a consumer's private universe of attitudes, needs, wants and values—protected against all competitive blandishments by the absolute power of the bond.

Our expertise must, therefore, take three forms: understanding consumers, providing an independent consumer perspective to our clients and communicating with consumers in the most creative, motivating ways possible. Our creative product in every discipline must reflect leadership in all of these areas, to make us our clients' primary resource for productivity in the marketplace.

Productivity. Innovation. Added value. These concepts must become part of our working vocabulary. They are the springboard for creative leadership, and as such are keys to building our clients' businesses. How well we meet this challenge will be the basis of our competitive performance and success in the years to come.

Programming/Production

Admen at NATPE say timing of parley good; syndication budgets increasing; have no favorite show at the confab

A large number of advertisers and agency buyers are again coming to the NATPE convention, and a sampling of those canvassed are looking to this year's confab perhaps more optimistically than in previous years.

The major reason they cite is that, because the convention is no longer in conflict with INTV's, program drop-outs have already taken place in between making convention life on the floor easier for them. In programming, they have no particular favorites, with most looking for no specific type of category. In dayparts, a few favor late-night. Also, syndication budgets, say the majority, will probably be increased for the coming season.

Jon Mandel, a veteran NATPE attendee, and Grey Advertising vice president, associate media director, is not happy with NATPE conventions generally. "It's very overwhelming and so huge and you know that 80% of the stuff that's there won't be around three weeks later. It is one of the most time-consuming ways for us to do business." However, he believes this year will be better because there will be some dropping out of shows before the NATPE convention.

"There is a lot of time between the INTV convention, which was held in January, and NATPE, and everyone has already cut deals with stations."



Jon Mandel

Because of this, Mandel believes the convention will be advertiser-oriented. "A lot of the main-station deals have been cut, and the syndicators will have more time to pay attention to the advertisers. Because the convention is closer to our clients' budgeting process, we are able to cut more deals than we can in the middle of January."

From Mandel's standpoint, he projects he can do more work at the convention because of its late date. "In the past, we did a lot of work, but it was frustrating because you didn't know whether the show would make it to the fall."

Another advantage seen by Mandel for the ad community is that the syndicators will have to be more honest about which daypart they are plugging for their show. "Previously, everyone claimed they will get an access slot, and you know that couldn't be the case. But now maybe they will admit the show is expected to run in other dayparts. Expectations on given shows may be closer to reality, and make it more efficient to make deals, because a lot of the access time slots have been filled, and there's little inventory left for advertisers."

The time lapse between the INTV and NATPE conventions is also looked on favorably by Mel Conner, DFS-Dorland Worldwide senior vice president, director of network operations. "With the way it was—both conventions crunched together—both groups lost something in the way of attention. We certainly consider that an advantage if more syndicators have their station lineups locked up. It gives advertisers a chance to look at things seriously, although deals aren't made on the floor, and to view with alarm those things that don't have a big lineup as at this point."

Programming. In the way of programming, the ad executives canvassed note there isn't any specific fall first-run product that is grabbing their interest although late-night has some appeal to a few of them. Conner says interest may be sparked in the return of *Family Feud* from LBS Communications. "Everyone will be interested in that because they recall *Wheel of Fortune* coming back in about 60% of the country. No one was paying much attention to it and suddenly it was doing very well."

Marvin Koslow, senior vice president, marketing services at Bristol-Myers, and a panelist at a NATPE session on the role of the advertiser in program decisions, says that obviously one of the reasons for going to the convention is to get a look at everything that's being considered for the coming

season. Therefore, he notes, he's not completely knowledgeable about all the product that's being offered.

But, he points out, there are some shows, because of the advanced production considerations and the publicity, "we know we would be interested in seeing." Among these, says Koslow, are *USA Today*. Also, he adds, we are always looking at late-night. "It's an area that has never been filled successfully for us for syndication, and there is a limit on what you can get on the network side." Koslow points out that B-M is already a participant in a late-night vehicle *Hit Squad*, from Casablanca IV, which started in syndication in January. "We will be watching that very closely."



Mel Conner

Richard Kostyra, J. Walter Thompson executive vice president, U.S. director of media services, sees some potential buying being done by the agency for late-night as well, although his buys will be across-the-board regarding dayparts. "Late-night on the networks has gotten to be rather expensive. *Freddy's Nightmares* could have potential. It could have a little cult following. Also, there are a few medical shows that could be for late-night."

One of the shows, *Group One Medical*, from MGM/UA Communications, has gained the attention of Grey's Mandel. "There are only two shows I like. I don't know whether I will buy them or if they will work. The other is *The Street*, from MCA TV. "I think it's great that someone has gone out and said they want to do something different. That's the only way we will move ahead. I like *The Street* even more than *Medical*. I don't know whether my wife would want to see *Medical* because it's very realistic."

Bearish. While *USA Today* is and will be a hot ticket at the convention, Mandel is bearish on the show. "I'm one of the great cynics on *USA*. We have a short memory. We forget about *America*. I don't see the niche that *USA* will fill. *Entertainment Tonight* is out there and others in access."

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Programming/Production

(continued)

Peter Christanthopoulos, RJR Nabisco Broadcast Media, says he's not zeroing in on specific programs. "I'm going to look for primetime programming and programs for daytime, kids and teen-oriented shows and late-night." In short, we are looking for the cream of the crop in all the dayparts and a minimum of 80% clearance."

Paul Isacson, Young & Rubicam executive vice president, director, broadcast programming, says this NATPE doesn't appear to be a watershed year for programming. "I'm not impressed with the product I've seen. It reminds me a lot of last year, although we had a



Paul Isacson

lot of sitcoms, but the rest of the programming was catch-as-catch can." Also, NATPE doesn't represent a complete picture. "Most of the shows we have seen in New York."

Because of the "serious type of programming that will dominate, Nabisco's Christanthopoulos says he may get somewhat turned off from making any substantial buys. "We may not add many new shows to our list because of the shortage of sitcoms in first-run."

Isacson at Y&R doesn't see confrontational shows being introduced at NATPE as being of interest to his clients. *Liddy*, for example, he adds, thrives on "argumentativeness and extreme positions, so you tend to get weirdos and bizarre people as a means of trying to have the shows sustain. But they don't sustain themselves for very long."

What interests Y&R mostly, according to Isacson, are the returning shows and daytime talk shows to see if they are viable. Also, he says, the agency is not active in the kids' marketplace. "That's a crazy marketplace." In games, the agency buys the genre on occasion. "Something like *Wheel of Fortune* is very pricey, and we would rather buy network television and get a little more value for our money."

As far as categories of shows are concerned, Koslow at Bristol-Myers says

he looks at specific shows rather than concentrating on particular categories. "We would not express interest in one category or another generally, but would like to look at each show individually and what is unique about it."

In games, Koslow notes the company is a participant in *Win, Lose or Draw* and will probably continue to be a sponsor of the show into its second season. In daytime, he says, B-M will continue to advertise on both syndicated and network shows.

Grey Advertising's Mandel says the children's game show area is "great—that's why we were in *Double Dare* from the beginning on cable. My concern is clones, and there is dilution. *Fun House* is good, from Lorimar, and *Double Dare* has been changed to put in more action, so that will be good as well."

In budgets, Nabisco spends \$250 million in national TV and free-standing inserts for our brands. Of this, about \$20 million goes toward syndication programs, and about \$10 million for cable. Christanthopoulos says he doesn't see his clients increasing syndication budgets for the coming season. "The buyer says it doesn't make sense to increase our syndication participation because the marketplace is oversatu-



Peter Christanthopoulos

rated with programming, and I don't see it getting any better than it was the prior year."

At Y&R, Isacson says his clients' syndication spending has been increasing over the past several years, "if you include Fox Broadcasting programming. I believe our syndication spending will go up the coming year. Initially, when I got here, we had a very low base. So we have been growing each year. But also I think syndication will grow next season. The economics of network are not getting any better. Syndication is a surrogate."

Koslow at Bristol-Myers says the company has had a continued interest in syndication. "We kept spending more and more in it, so our needs are greater. That reflects that syndication is becoming a larger percentage of our

overall national television mix, and our budgets go up. Our spending in syndication will go up this year and in 1989, and will be higher than they were in 1987." Just how much spending the company has been doing in syndication or expects to do Koslow wouldn't reveal.

JWT's Kostyra says at this point that his clients' syndication budget will be about the same the coming season as in the past. As a rule, he says, "we go in roughly with the same budget, and shift money one way or the other, depending on the opportunities and the pricing."

Mandel at Grey notes the agency doesn't have specific syndication budgets, "we have national broadcast budgets." He adds it's too early to estimate what the budgets will be. However, he says, he will be "up in a number of



Richard Kostyra

accounts in national broadcast. However, I also know a couple of accounts will be down in spending in that they will wait to make commitments closer to air. They are skittish what will happen in the economy in the fourth quarter, much less second and third quarter of 1989. So, overall, I probably will be down in the longterm."

Conner at DFS-Dorland sees the agency's syndication buys for its clients as staying about on par the coming season as this year.

"I don't see us making any bigger purchases than we did a year ago, but I don't see us really cutting back. If we were buying in the kid area, we might be looking for network.—Robert Sobel

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Programming/Production

(continued)

Goldwyn in TV thrust; looks to new shows

The Samuel Goldwyn Co., a name synonymous with movies, has gone through a metamorphosis of sorts, changing the overall thrust of its television division to get more heavily involved in television distribution and production. "You have to understand," says Dick Askin, president of Samuel Goldwyn Television, in an interview, "that last year at this time we had one movie package in syndication, and that was it. We expanded immensely in the period of one year, at a time when other syndicators were cutting back."

Askin, who moved over last May from Fries Entertainment, where he was senior vice president of distribution, says his mandate at Goldwyn was to expand the company's operations across the board. The first step, Askin notes, was to expand Goldwyn's staff, and it's now about double pre-Askin. He added, for one, Ray Solley, who had headed development at the CBS-owned stations, as vice president of development. Also, Askin opened a Chicago sales office a month ago and doubled the company's sales force in New York.

The projects released since Askin came on board at Goldwyn are November Gold II, package of 20 adventure movies, "which has been doing very well." He says he's been told the company was one of the busiest syndicators at the January INTV convention in terms of cash business written. Gold has been sold to about 15 markets since INTV, including a Gaylord and Koplak group deal.

Also, for NATPE, the company will offer the only fitness program strip, *Body By Jake*, hosted by Jake Steinfeld. Clearances on the early-morning show, set for the fall, have been going "pretty well." Locked up are WNBC-TV New York, WLS-TV Chicago and WXYZ-TV Detroit, among others, and he expects to close Los Angeles pre-NATPE. The WNBC airing will be at 5:30 a.m. leading into its network show.

Jake represents Goldwyn's initial foray into first-run, Askin says.

In addition, Goldwyn is gearing up for network productions and has already coproduced *April Morning* for CBS' Hallmark Hall of Fame presentation with Robert Halmi. Also, the company will announce soon a miniseries project for CBS.

Murphy Television plans three projects: two network shows, one for syndication

The newly formed Eddie Murphy Television Enterprises is developing three projects for commercial TV.

It has sold a pilot for a one-hour comedy show to NBC, has submitted an idea to Paramount Pictures for a syndicated two-hour Christmas program with a black cast, and is developing a two-hour TV movie for ABC.

There is also a request from HBO for a comedy special to star Arsenio Hall, currently working with Eddie Murphy in New York on Murphy's newest film, tentatively titled *The Quest*.

The pilot for NBC needs to be delivered by April 15, says Mark McClafferty, the company's president. The show is a combination of *Laugh-In*, Pee Wee Herman and *Saturday Night Live* for a primetime audience, he says.

"We think we have a show for the '80s which centers on a family who watches television, and we use television to show humor, reality and insights into life."

The pilot is being written by Barry Blaustein, David Scheffield and Bob Tishler, all of whom worked with Murphy on *Saturday Night Live*.

Financing. Paramount Pictures, which is financing Murphy's company, is handling most of the funding for the pilot, with NBC paying for trips to scout new

comedic talent for the pilot, according to McClafferty. Murphy, McClafferty and the company's two vice presidents, Clint Smith and Mark Corry, have been looking for new, unknown comics for the program. (Smith and Corry are friends of Murphy's from their days at Roosevelt High School in New York. Smith worked on *Saturday Night Live* in various capacities, while Corry has had no TV experience.)



Mark McClafferty

McClafferty says NBC is working out the budget for the series, dependent, of course, on approval of the pilot.

Geared for an audience of 45 and under, the pilot, which blends tape and film, is designed to be "hip and trendy." Notes Corry: "When we sold the idea [to Brandon Tartikoff and Warren Littlefield] we didn't sell it with the contingency that Eddie would appear."

Viacom awaits 'Cosby' barter buyers; introduces three shows for NATPE

Now that Viacom Enterprises has set its bidding floor-price on the barter units in *The Cosby Show* reruns and is awaiting participants, it's turning its attention—at least partly anyway—to introducing as many as three first-run vehicles to the NATPE convention. The late entries are, according to Joe Zaleski, president, domestic syndication, *Personal & Confidential*, described by Zaleski as half-hour dramatizations of personal problems; *Zap Trap*, a companion children's game strip to *Double Dare*, which is making its debut at the end of the month; and a weekly action/adventure half-hour show, which may or may not be introduced at NATPE.

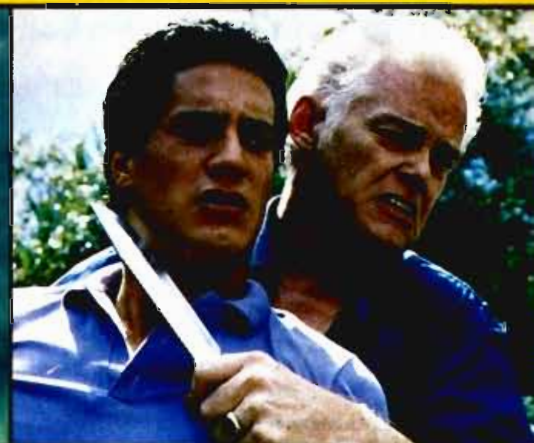
The odds traditionally have not been very strong for a NATPE first-run late-comer to get on the boards for the following fall, but Zaleski obviously believes the shows have an opportunity to be go's, late as they are in coming on the NATPE scene.

He says, other than *USA Today*, there is very little that's exciting being

offered in first-run at NATPE or that is creating any kind of buying interest. Also, he adds, he sees a lot of holes in late night and in early fringe. With that, "why not come out with something late that may work?" *Double Dare*, for example, was already in 95 markets in the month it started selling. *Trap*, he feels, will make a good one-hour kid game block with *Dare*.

For *Cosby*, the minimum bidding price is \$45,000 per 30 for the three-and-a-half year commitment, with \$55,000 reserved for one unit in the block of 10 for one year. Closing was set for Feb. 18. Winners will be notified no later than March 8. More than 20 entities have expressed interest in participating in the bidding, notes Zaleski. These are composed of agencies, syndicators and advertisers, he says.

If the average price is \$50,000 per 30 on *Cosby*, the total take on the series would be about \$91 million, notes Zaleski. "We are not concerned with agency or net pricing. We're just selling it as 10% down."



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Programming/Production

(continued)

"But," continues Smith, "It looks like he will appear as frequently as when he finds something he likes." Murphy will make cameo appearances on the series, given time and the right project.

Involved. Corry claims Murphy is "heavily" involved in all the projects on a daily basis. "He reads material, discusses budgets, and we bounce ideas off of him." The goal is to get the series in preproduction this month, with shooting to begin in July, for either a Wednesday or Friday slot this fall at 8 p.m.

McClafferty's needs are 10 writers, three field units shooting remotes, plus the support staff, producers and ensemble cast. The show will look for stars who shy away from TV, including past *Saturday Night Live* buddies of Murphy.

The Christmas TV movie for Paramount Domestic Syndication will have "just a touch of comedy" and hopefully attract top black actors and actresses. It will be set in Chicago, notes McClafferty: "We want to make a film with entertainment and emotional values which will last through the years like *A Christmas Carol*, *It's a Wonderful Life* and *Miracle On 34th Street*."

Paramount, which has first refusal on all films for network and first-run syndication, has also released all of Murphy's theatrical films.

If the company develops a property for pay-TV, then Paramount has no option on it. In fact, the company was launched last May with a comedy special for HBO, titled *Uptown Comedy Express*, which included among its stars Robert Townsend and Arsenio Hall. It was taped at the Ebony Showcase Theater in L.A.

Discussions. McClafferty says the firm is talking with HBO about the second comedy special with Hall, who gained national prominence as the final host of the ill-fated *Late Show*, on the Fox Network after Joan Rivers exited.

As for the ABC movie, McClafferty says he is seeking a writer acceptable to the network to develop a "contemporary story about romance and dating . . . with a lot of comedic overtones." ABC will fund this project, with Paramount providing deficit funding.

"Since life is funny, you'll find comedy in our stories," says Lynn Marlin, the company's story editor.

McClafferty, formerly with Glen Larsen Productions for three years as executive vice president and a produc-

er on *The Highwayman* for NBC, and with ABC-TV four years, says he knew the fall selling season was over when he met with Tartikoff and Littlefield. "We had a hot idea, and you can always sell a hot idea," he says. "It wasn't a very hard sell; we did our verbal pitch, and they were very supportive of our company."

As for the future, McClafferty says the intention is to be in the series business, not necessarily in specials. "For the next development season we'll have four series ideas."

Will Murphy appear on screen in his own productions on a regular basis? "It would be a mistake," says Corry "to sell Eddie in every show. We don't want it, and Eddie certainly doesn't need it."

One point these executives stress is that Murphy's ideas for sketches and routines will constantly flow their way. "He can bring to the NBC series all the ideas he had which he never got to use on *Saturday Night Live*," asserts Corry.—**Eliot Tiegel**

Adult films for commercial TV?

Spurred by a recent FCC policy giving "indecent" programming a six-hour broadcast window, Paul Klein, NBC executive in the 1960s and 1970s, is planning to get into the action. Klein, in an interview, says he's planning to offer adult programs which heretofore had been shown on Playboy Channel and on Showtime to commercial television, for airing in the midnight to 6 a.m. time period, as per the new FCC policy.



Paul Klein

Klein, whose company is called PKO Television Ltd., which was formed as an independent production and management company in 1979, says he expects to offer 10 adult programs, seven made-for and three soap operas to stations for late, late-night use. This includes a PKO-produced soap opera serial, called *Romance*, which ran on Showtime.

The seven movies were made when Klein was president and was responsible for launching Playboy, and are two-

and-a-half hours each. The 10 will represent Klein's initial thrust into late-night commercial TV syndication, but he expects to add programs as new productions are made.

While Klein hasn't yet firmed the marketing plan, he says he will probably go the barter route for the shows, using the company's staffers to handle the distribution and clearances of stations and to sell the national time. Klein admits that getting national advertisers to sponsor the shows will be a hard pull. "It probably will be difficult to get advertisers to back this kind of show because of the content," but he adds he sees advertisers such as jeans, perfumes and the Armed Forces coming on board.

Another plus for selling the shows is that they will be offered on a low CPM.

As for future productions to put into the commercial TV pot, Klein says he's looking for movies, one of which he's shooting in Italy, to get pay per-view, videocassette, theatrical and pay-TV exposure first before going into syndication.

Klein did two stints at NBC. He was vice president and head of audience research from 1961-1970 and was executive vice president of programming at the network from 1976-79. After leaving NBC he formed Computer Television Inc, company financed by Time Inc. He is chairman and president of Home Dish Only Satellite Networks, managed by PKO. Its primary service is the American Exxtasy Channel, which has broadcast adult films since its inception in February 1986. The channel airs daily from 6 p.m.-6 a.m.

Buena Vista plans renewals on 3 shows

Buena Vista TV, which has already gotten commitments for year two, has renewed *DuckTales* (co) for years three and four, *Win, Lose Or Draw* for a second year and *Siskel & Ebert* for a third season.

Additionally, the company has set *Chip N' Dale's Rescue Rangers*, animated feature, for a fall 1989 launch.

DuckTales, according to Robert Jacquemin, the firm's senior vice president, will introduce two new characters via two primetime two-hour specials in November and February of 1989, and will produce an additional 30 episodes to complement the original 65 episodes in years three and four.

Buena Vista's *Magic II* film library, featuring titles from Touchstone for the first time, has been sold in 90 markets.

Company also claims it is close to a launch for the syndicated *Live With Regis and Kathie Lee*, one-hour talk

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Programming/Production

(continued)

show on WABC-TV hosted by Regis Philbin and Kathie Lee Gifford. As of presstime, clearances on *Lee* besides WABC, include KHJ-TV Los Angeles, WCAU-TV, WCCO-TV Minneapolis, WISN-TV Milwaukee and KUSA-TV Denver.

'Essence' at NATPE

Essence, the syndicated magazine program, will go to the floor of the NATPE convention in Houston to tape its 100th episode. Marking the fifth season for the weekly-half-hour show, it will become the longest running full barter black program in syndication, notes Essence Television Productions, producers of the show. Syndicated by Raymond Horn Syndication, *Essence* reaches about 803,000 households, a 75% increase over February 1986, in its mostly Sunday morning, early fringe time slots.

King World names financial chief

Jeffrey E. Epstein has been appointed chief financial officer at King World Productions. He had been at the mergers and acquisitions group of First Boston Corp., where he specialized in TV, radio, newspaper and other media sectors. Among his clients at First Boston were Adams Communications, King World and United Broadcasting.



Jeffrey E. Epstein

Among his media merger and acquisitions assignments were participation in ABC's merger with CapCities, Cox Enterprises' buy of Cox Communications, the New Yorker sale to Newhouse and the Des Moines Register sale to Gannett. Before his stint at First Boston, Epstein was CFO at Legi-Slate, a subsidiary of the Washington Post Co. Before that, he was director, business development at the Washington Post Co., where he was involved in the startup of the company's cellular phone operations.

Late-night a "sleeper" for Casablanca; two first-run shows are doing well

Casablanca IV has carved a niche for its initial first-run syndicated offerings: latenight. *Hit Squad*, a half-hour strip, and the weekly *Howard Cosell: Speaking Of Everything*, are both entrenched in what Richard Gold, Casablanca IV's president and COO, calls a real window of programming opportunity.

"The availability of open time periods is down to an all-time low," Gold says, "while the number of distributors has increased. So the environment is tremendously competitive at a time when the number of shows turning over is very low." This, continues Gold, comes at a time when distributors are "limited in their ability to shoot holes in the access time period. So everybody is going after the same periods, and they've shrunk because shows are staying on the air."

"This is one reason why we looked at the late-night period for our first two shows."

Hit Squad, from Bob Booker Productions, places host Kelly Monteith and his hidden camera crew in practical joke situations on average people. The show is actually an American version of an Australian program created Down Under by Lyle McCabe with the North American rights sold to Booker. The program, which airs in the 11 to 11:30 p.m. time period or later around the nation, is seen on 90 stations, representing 75% of the country, according to Gold.

This barter show is earning ratings of 3s and 4s, Gold notes. Among the stations airing it: KHJ-TV Los Angeles; WNBC-TV New York; KGO-TV San Francisco; WCVB(TV) Boston; WPHL(TV) Philadelphia; WXON(TV) Detroit and KTVT(TV) Dallas. It debuted Jan. 11.

The *Cosell* chitchat hour debuted Jan. 24, airing at 12:15. Monday morning with guests Billy Crystal and Jack Lemmon. "We sold it to the five NBC O&Os and it comes on after the news. Stations have never really been concerned with programming Sunday nights. We felt if we had something viable for after the news, it would generate an audience. Not everybody goes to sleep after the news."

The show drew 3s and 4s in its first overnight measurement. "If the overnight numbers continue, Sunday night is just fine, thank you very much," Gold says. The show can also play Sunday mornings and afternoons, the executive continues, adding it is seen in 65% of the nation on such outlets as KNBC(TV) Los Angeles; WNBC-TV New York; WMAQ-TV Chicago;

WKYC(TV) Cleveland and WRC-TV Washington.

Topical. The barter show is produced live on tape several days before airtime. "We try to keep it as topical as possible," Gold notes. The second show, taped at West Point, centered on the 20th anniversary of the Tet Offensive in Vietnam and featured Gen. William Westmoreland and several other military leaders who were involved in this major battle.



Richard Gold

The third program, scheduled for Feb. 8, featured Boone Arledge, president of ABC News and Sports. The fourth show, Feb. 15 featured Sam Donaldson, ABC's White House correspondent and George Will, columnist and ABC consultant; David Letterman and writer/director John Sayles guest on the fifth show, Feb. 22. The program is produced by Don Ohlmeyer.

Formation. Formed in May 1987 by four partners—Richard Cohen, Chuck Gerber, Jim McCallum and Gold—the company will be selling *Crimes of the Century*, weekly half-hour re-creation of heinous crimes, hosted by Mike Connors, at NATPE. Don Ohlmeyer is the exec producer; David Israel is the writer and producer for this coproduction of OCC and Casablanca IV.

Gold adds that by NATPE time he'll have contracts signed on two major film libraries.

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Programming/Production

(continued)

Syndication shorts

Columbia Pictures Television has wrapped up nine new sales and renewals for *Barney Miller*. The nine stations added are WWOR-TV New York, KPIX-TV San Francisco, WXIX-TV Cincinnati, KABB-TV San Antonio, WFLX-TV West Palm Beach, WRGB-TV Albany, WNAC-TV Providence; WUBW-TV Toledo, and KOB-TV Albuquerque. *Miller* now reaches 171 markets, representing more than 95% of the U.S. households.

LBS Communications will distribute its two-hour live entertainment special, *The Mysteries of the Pyramids... Live From Cairo, Egypt*, on April 20 for primetime play. The telecast is expected to be seen on more than 150 stations.

Paramount Pictures Domestic Television is taking an edited *The Winds of War* into syndication for airing beginning in February 1989. The Fox owned stations have licensed the miniseries, which has been edited to 10 hours from its original 18 hours, which aired on ABC in 1983.

Lorimar Syndication has sold *Freddy's Nightmare* to KHJ-TV Los Angeles and WMAQ-TV Chicago. Also joining *Nightmares* line up are WTAF-TV Philadelphia, WXYZ-TV Detroit, KTXA-TV Dallas, WDCA-TV Washington, KTXH-TV Houston, WUAB-TV Cleveland, WCIX-TV Miami, KDVR-TV Denver, WNUV-TV Baltimore and WHCT-TV Hartford. Clearances total 56 stations, representing 59% of the country. *Nightmares* is a hour weekly late-night show premiering in the fall.

World Events has begun offering *Mr. Bugus*, 100 20-second claymation vignettes for fall 1988, on a cash basis. Alligator Productions, Brussels, is producer. Also, WE has introduced 52 one-minute TV inserts available for spring 1988. Called *Your Pet and the Vet*, the vignettes are hosted by Dr. Ron Kirkpatrick and are seen as ideal for news and feature programs. *Pet* is offered on a one-year license (two runs) on a cash/barter basis.

All American Television has sold Steve Crowley's *Money/Pro News* features and *Smart Money* specials to WSB-TV Atlanta. The station joins WABC-TV New York, KABC-TV Los Angeles, WYW-TV Philadelphia, WBZ-TV Boston, WXYZ-TV Detroit, and WJLA-TV Washington, among

the stations which have signed for one or both of the properties.

Orbis Communications has signed seven stations for *Headlines on Trial*, weekly half-hour series. New stations, which brings the current total to 98, are KCTV-TV Kansas City, WPTF-TV Raleigh-Durham, WSYT-TV Syracuse, WETG-TV Erie, WTUV-TV Utica, KLDO-TV Laredo and WVGA-TV Valdosta, Ga.

The Olympic Winning Moment, 75 30's, saluting the winter and summer Olympic winners, has been cleared in all of the top 10 markets and 24 of the top 25. MG/Perin distributor of the inserts, says clearances now total 76 stations, of which 47 are affiliates and 29 independents, covering 46% of the country. Among the top 10 markets cleared are WNBC-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago, WXYZ-TV Detroit and WEWS-TV Cleveland.

Multimedia Entertainment's Donahue has been renewed by WNBC-TV New York and KNBC-TV Los Angeles. Show recently marked its 20th anniversary and is currently seen in 214 markets.

SFM Entertainment is offering two specials for the spring, *The Crystal Light National Aerobic Championship* and *The U.S. Man of the Year Pageant*. Bert Parks and Cathy Lee Crosby are hosts of the pageant. The one-hour show is available mid-March through mid-April. *Championship* is available mid-April through mid-May. Both are offered on a 50/50 barter basis.

The Spectacular World of Guinness Records, distributed by **Peregrine Film Distribution**, has been renewed for a second year. It's currently in 85 markets covering in excess of 75% of the U.S. and in more than 40 countries. Barter deal for the fall is four minutes for stations, two-and-a-half for national sale.

Filmation has acquired the international rights to *Dive for Adventure*, series of 13 half-hour underwater programs. Programs include *God's Other World*, *The Emerald Sea* and *The Underwater World of Florida*.

Viacom Enterprises has acquired rerun TV rights to *The Great Escape: The Final Chapter*, from Michael Jaffe Films. The four-hour two part network primetime miniseries will air on NBC in the fall.

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King World will distribute two Motown specials in an agreement with Access Syndication. The two are *Motown 25: Yesterday, Today and Forever* and *Motown Returns to the Apollo*. Access will handle the stations sales and Camelot, barter division of KW, will sell the national advertising time. Shows will be sold for one run in primetime, with a June window set for *Motown 25*. A two-hour special hosted by Richard Pryor. *Return* is three hours, hosted by Bill Cosby.

D. L. Taffner/Ltd. subsidiary Emerald City Productions, Dublin-based animation studio, has been appointed to produce a half-hour TV special, *Igor's World*. The special is scheduled for release in the first quarter. Taffner has been named *World* distributor of the special and subsequent TV series resulting from the special.

New World Television has signed three stations for the September 1989 premiere of *Highway to Heaven*. The stations are WKYT-TV Lexington, KTRV-TV Boise and KGET-TV Bakersfield, bringing the total licensees to 32. Others signed previously include KTLA-TV Los Angeles and KPNX-TV Phoenix.

Worldvision Enterprises has made several presales on its first-run sitcom, *Starting From Scratch*, before the NATPE convention. Stations cleared are Tribune outlets WPIX(TX) New York, KTLA-TV Los Angeles, WGN-TV Chicago, KWGN-TV Denver and WGNO-TV New Orleans. Other stations cleared include Cox-owned KTVU-TV San Francisco.

WNBC-TV gets "Relative"

WNBC-TV New York has become the initial licensee for Select Media Communications' first-run game show, *Relatively Speaking*. The fall strip entry, hosted by John Byner, is close to firming deals in Los Angeles, Atlanta, Detroit and Miami.

LBS forms in-house advertising agency

LBS Communications has formed Good Muse Advertising as its in-house advertising agency. The agency will serve as the creative services arm for all divisions within LBS.

Good Muse will be staffed by Alicia Rosenfeld, media manager, former media manager with Bruce J. Bloom agency; Donna Radice, production manager; Curtis Au, copywriter; and Steven Nurkin, business manager. The LBS divisions are TV Horizon, LBS Distribution, LBS Entertainment and LBS Telecommunications.

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Sattel deal with
CBC puts it on
road to a dream/225

SELLER'S OPINION

Marketing approach
aids intermediate
market sales/227

MEDIA PROS

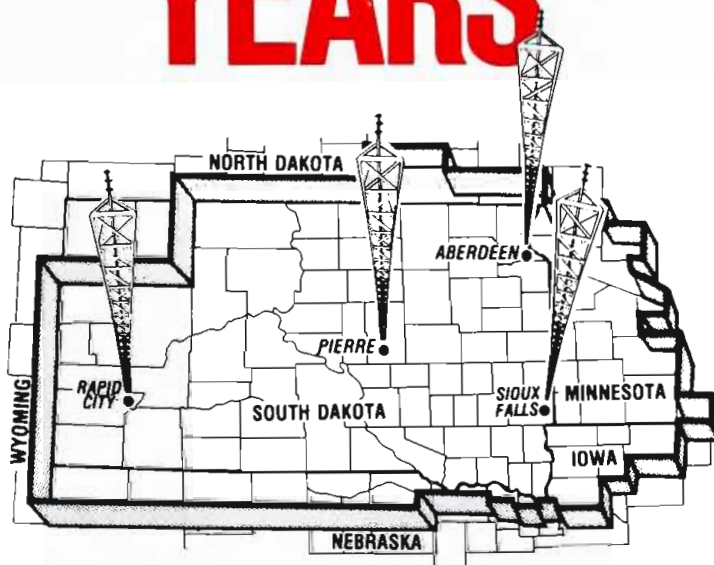
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compares broadcast
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TELEVISION/RADIO AGE

Spot Report

February 22, 1988

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Spot Report

February 22, 1988

Seltel's CBC coup paves road to global unwired web

With its appointment as U.S. TV sales representative for the Canadian Broadcasting Corp.'s 15 English-language television stations and its television network, Seltel International takes another giant step toward realizing its long range dream of being able to offer advertisers an unwired TV network linking the entire English-speaking world. Talks, in fact, are already underway with Australian companies.

The CBC appointment takes effect March 1, and John Malloy, general manager, CBC-TV sales and marketing, reports CBC Television reaches "99% of the English-speaking Canadian population."

CBC director of marketing Peter Kretz says Seltel was selected "because of its impressive track record in developing business growth. . . . We also wanted to take advantage of Seltel's contacts and expertise already established in its international division."

International. At Seltel in New York, Jim Murtagh, senior vice president, general manager, Seltel International, reports client British-based Super Channel now reaching some 10 million cable homes in 15 European countries. And he says Super Channel "is on the brink of making much more happen" when a new medium powered satellite, capable of transmission to much smaller receiving dishes, "is expected to put Super Channel's new programming within reach of 40 million European small dish owners by the early 1990s."

That, says Murtagh, "means international companies will finally be able to buy television in Europe in the same effective doses they've been buying here in the U.S. I can go to the international marketing director of major U.S. companies and talk to them about a TV package that reaches the U.S., Canada and Europe—and down the road, Australia, too—at, say, a 10% discount for buying our whole worldwide network."

He says Super Channel, whose ownership includes England's ITV companies except Thames, "already has a healthy list of advertisers who have included Whitehall, Revlon, Procter & Gamble, Coca-Cola, Pepsi-Cola, 7-Up, McDonald's, Gillette, Beecham, Goodyear, Mobil, Samsonite and Levi Strauss." They're getting the benefit, he adds, of Super Channel's nightly newscasts, sports and new programming they're buying in the U.S.

As for Seltel's "track record of developing business growth" here in the U.S., Murtagh says the rep's 17 sales offices across the country "have been tying television directly to advertisers' sales volume, on top of

its traditional role of image builder and builder of mass brand name recognition. Where an advertiser has had distribution problems, we've been able to show them how to use the clout of the local television station to fix the problem and get on supermarket shelves."

Business teletext eyed

What may be the beginnings of a business-to-business teletext service will begin in Philadelphia as the result of an investment by a Japanese company. The service, called Extranet, is run by Albert H. Crane III, who launched his business about a year ago. Funding and technical support will be supplied by Recruit U.S.A., a division of Recruit Co. Ltd., described as Japan's largest publisher.

The initial testing phase will employ the vertical blanking interval (VBI) of CBS-owned WCAU-TV. Crane had been in charge of teletext at CBS before setting up his data broadcasting service. He announced recently that he has, in addition to the VBI of a major market TV station plus money and operational support, inexpensive hardware and information providers.

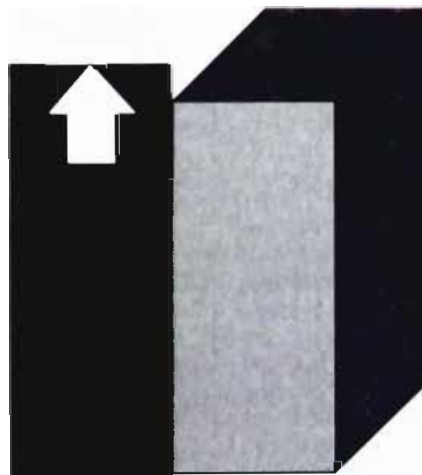
The latter include DOCNET, a nationwide electronic publishing and document distributor network of high-speed laser printers, and Physician Computer Network, a computer-based, advertising supported doctors' practice management service.

DOCNET's president, William B. Contessa, said the Extranet service will lock in telecommunication costs for a long term at prices that are "significantly less expensive than existing methods."

December

Local business (millions)

+5.2%



1987: \$467.9

1986: \$444.8

Complete TV Business Barometer details p. 124

Spot Report

Campaigns

Adolph Coors Co., TV

Foote, Cone & Belding/Chicago
BEER is being served for eight to 13 weeks during first quarter in a fair list of midwestern television markets. Buyers lined up sports, fringe and primetime inventory to appeal to young men, 18 to 34.

Pillsbury Co., TV

Campaign Management Inc./Chicago
CO-OP CAMPAIGN with selected food chains is scheduled for eight to 13 weeks of spot appearances that began on various January and February air dates. Buyers placed a full range of daypart inventory in a nationwide spread of television markets to reach women 25 and up.

Procter & Gamble, TV

N W Ayer/New York, Chicago
DUNCAN HINES and OTHER BRANDS are making 13 weeks of first quarter spot appearances in a long lineup of television markets. Media worked with a full arsenal of dayparts to appeal to women in various age brackets, depending on brand.

Mrs. Smith's Foods, TV

Leo Burnett/Chicago
FROZEN FOODS are being offered for 13 weeks that started in mid-January in a long and coast-to-coast spread of television markets. Media arranged for a full range of daypart inventory to reach women, children and teenagers.

Expanding shoes

Spot broadcast in test markets will be added to the network exposure on Sheridan Radio Network, cable's Black Entertainment Network and MTV in the new \$1.5 million advertising drive kicking off this spring for British Knights athletic footwear. Agency is Tim Love Advertising and media placement is being handled by JL Media, Inc.

British Knights was originally introduced in 1986 in urban markets by Jack Schwartz Shoes of New York. Larry Schwartz, director of marketing and sales, says that as distribution and sales climbed in urban markets, distribution of "BKs" has been expanded, primarily via Foot Locker and Lady Foot Locker footwear outlets. He says British Knights sales in 1986 were \$10 million and exceeded \$35 million last year.

Appointments

Agencies

Marilyn Fisher has been promoted to senior vice president at Lowe Marschalk. She came to the agency from Grey Advertising in 1980 and is currently director of broadcast services.



Jean Kammer, director of information services, has been elected a vice president of D'Arcy Masius Benton & Bowles, St. Louis. She joined the agency's research department in 1952 and was appointed to her current post in 1968.

Cheryl Bailey has been elected a vice president of Ammirati & Puris, New York. She joined the agency in 1986 from Doyle Dane Bernbach and now, at Ammirati, she's an associate research director.



Tracy Saras has been appointed a media analyst at HBM/Creamer in Boston, where she's assigned to the Reebok, Parker Brothers, Herman Shoes and Kendall accounts. She had been an account service intern with Kenyon & Eckhardt before its merger with Bozell & Jacobs.

Lisa Bisognani has been promoted to media supervisor at DDB Needham Worldwide in Chicago. She came to the agency in 1984 as a media assistant and now steps up from media planner.

Pamela Mignault is now a full time media planner at Mintz & Hoke Advertising in Avon, Conn. She had been a freelance planner for the agency and

before that had been a buyer for LSGE Advertising, also in Avon.

Representatives



Philip Press has been named vice president, general manager, CBS Television Stations National Spot Sales. Press returns to CBS from Columbia Pictures Television/Coca-Cola Telecommunications where he had been vice president, first run sales and marketing since 1986. Before that he had been vice president, general manager of KTVU-TV San Francisco.



Betsy Braun has been promoted to research director for Independent Television Sales. She joined the company in 1985 as a research analyst and now steps up from group research manager, and reports to **Sharon Wolf**, vice president, research and programming.

Cameron to BBDO

Gene Cameron has been named president and chief executive officer of BBDO Los Angeles and Steve Hayden adds the new title of chief creative officer while continuing as executive vice president of the agency. Hayden steps up from senior creative director and Cameron moves in from Chiat/Day where he was executive vice president and director of corporate marketing in the Los Angeles office. At BBDO Cameron succeeds Donald C. Mitchum, now president, chief operating officer of BDA/BBDO in Atlanta.

BBDO San Francisco will also report to Cameron, and, "to eliminate confusion," BBDO/West, the umbrella name under which both the San Francisco and Los Angeles offices were grouped, will be dropped.



Dan Prodanovich has transferred to New York as senior vice president/sales for Eastman Radio. But while working in New York with **Mike Niccassio** and research director **Charlie Sisen** to develop marketing strategies for all Eastman client stations, Prodanovich will continue to supervise Eastman's Los Angeles, San Francisco and Seattle sales offices.



Julie Ballard has been appointed a vice president of MMT Sales, Inc. She joined the firm nine years ago as an account executive in Chicago and is currently sales manager of Team A in Los Angeles.

Len Graziano has returned to the Katz Television Group as vice president, regional operations, responsible for sales offices in 12 markets that function across Katz TV's American, Continental and Independent sales operations or where joint American/Continental offices are located. Graziano first joined Katz as a sales executive in 1969 and left in 1984 to form his own company, Productivity, Inc., specializing in sales management and training.

Nina Chow has been promoted to business systems manager for Katz Radio in New York. She joined Katz as a sales assistant and has most recently been executive secretary to the president of Katz Radio, **Stu Olds**.

L. Elizabeth Paris has joined the Atlanta sales office of McGavren Guild Radio as an account executive. She is a former spot broadcast buyer from J. Walter Thompson and most recently has been with the First National Bank of Atlanta.

One Seller's Opinion



Marketing approach can sell stations in intermediate markets

Kizer

The traditional role of the national representative has gradually changed to better meet the needs of the stations they serve. The word "marketing" is heard with increasing frequency, and there's a reason for this. As our business has become more competitive, with more stations, meteoric growth of cable, VCRs and satellite dishes, national advertisers and their agencies are looking for ways to buy television more efficiently and make their advertising dollars go farther.

As these advertisers also run up against increasing competition for shelf space, opening new markets and maintaining share, the move to the marketing approach by representatives is logical and necessary. Where traditionally, the representative convinced the buyer to want what his stations have, marketing involves an effort to discover the needs of the advertiser, then mobilize the entire rep-station chain to provide a product that satisfies these needs.

There's a particular need for this marketing approach in the medium sized markets, 50 and beyond. While retail sales in a given market will largely dictate the national spot budget, the intermediate market broadcaster must look beyond this to broaden his base. To increase dollars allocated to this market requires far more than just selling the market and station. It requires an individualized marketing strategy to help generate revenue in excess of what a market's ADI rank would indicate. It means developing new sources of revenue by aggressively promoting unique qualities of the intermediate market that make it particularly attractive to a national advertiser.

Retail sales analyses can often reveal, for instance, that, home for home, the advertiser's customer may be in the market in greater strength than he realized. Or a trans-shipment study can track product movement from its point of distribution—usually a chainstore warehouse in a central major market—to its actual point of sale in the intermediate market, to help convince advertisers to support his products sold there by re-allocation of his budget throughout the distribution area.

Then there's the test market approach. As the cost of new product introductions soar, test marketing becomes even more crucial to the advertiser. At the same time, the emergence of electronic testing systems such as Behaviorscan, Nielsen's Erim and the Arbitron-Burke system have decreased the cost of product testing and made it possible to use smaller markets to produce faster, more accurate test results than ever before.

In fact, winning official test market status can increase market dollars by as much as 20% in the food and drug categories. On an individual basis, the intermediate market broadcaster, through strong market research, can promote his market as an ideal test arena to particular national advertisers.

Working hand in hand with the advertiser to provide him with the type of information he needs about your market to sell his product more effectively there is the role of the marketer, and one which we expect to see grow in the years ahead.—**Robert J. Kizer**, president, MMT Marketing Division

Stations



Gary R. Hlavacek has been named general manager of Media Central's WXTX-TV Columbus, Ga. He moves in from Traverse City, Mich., where he had been vice president and general manager of WGTU-TV. Before that he had been sales manager for WFSL-TV Lansing.

David Pearlman has been appointed vice president and general manager of WMAQ Chicago. He has been head of Group W's transition team converting the station's format to all news since its acquisition from NBC.

Bob Paquette has moved up to sales manager at WWPR(FM) New York. He joined the station nearly six years ago as a retail account executive and before that had been selling for WDHA Dover, N.J.

New media service



Meahan Partners Inc. has been formed in Chicago by Mary Meahan, formerly senior vice president, managing director of the Chicago office of Western International Media. She says she and her associates offer local and national media planning, placement, consultation and research, but that this list can be tailored to the specific needs of individual clients.

Before joining Western International Media, Meahan had been media director at Bozell & Jacobs in Minneapolis before its merger with Kenyon & Eckhardt, manager of the Minneapolis office of Harrington, Righter & Parsons, broadcast manager for Ketchum-Macleod & Grove in Pittsburgh, and a senior planner for Ted Bates in New York.

Don Richards and **Dennis Adkins** have been elected presidents of their Heritage Media Corp. television stations. Adkins is general manager of WCHS-TV Charleston, W. Va. and Richards is general manager of KAUT-TV Oklahoma City.



Patricia Cheramie has been named assistant general manager and director of sales at WBRZ(TV) Baton Rouge, La. She has been with WBRZ for 22 years and now steps up from general sales manager. She has also served on the executive committee of the Sales Advisory Committee of the Television Bureau of Advertising and in 1986 was honored with the Broadcaster of the Year Award from American Women in Radio and Television.



Barbara Dean has been promoted to vice president/sales for KBIG(FM) Los Angeles. She has been with Bonnevill International for 10 years and before coming to KBIG a year ago as general sales manager was general sales manager at WCLR Chicago.

Kathleen Florio has been named director, research, CBS owned radio stations. She had been director, sales marketing for the CBS oldies flagship station, WCBS-FM New York, and in her new post reports to **George Sossion**, vice president, operations, CBS owned FM stations.

Rachel Cartmell has been appointed manager, affiliate relations for the ABC Contemporary Network. The former promotion/advertising manager for KEX Portland, Ore. had been freelancing for the ABC Radio Network for the past eight months, working in the programming and affiliate relations areas.

Henry E. Price has been named vice president and general manager of WFMY-TV, Greensboro, N.C., recently acquired by Gannett. He had been vice president/programming and marketing for Gannett's WUSA-TV Washington, D.C.



Rosemarie C. Lieberman has been named general sales manager of Tele-mundo's WNJU-TV New York. She had been vice president, sales for Hispanic Broadcasting Corp. and before that was a vice president with Univision.

Rick Morein has been promoted to general sales manager of WLUK-TV Green Bay. He joined the station in 1985 and was promoted to local sales manager last June.

Roman up at Ogilvy



Kenneth Roman has been elected chairman of the Ogilvy Group and will retain his chairmanship of Ogilvy & Mather Worldwide, Ogilvy Group's largest operating company. As chairman of the Group, Roman will succeed William E. Phillips when he steps down from that post in May to become chairman of the Executive Committee. The Ogilvy Group is composed of the Ogilvy & Mather Worldwide network which has 264 offices in 49 countries.

Roman joined Ogilvy & Mather in 1963 as an assistant account executive, and after heading the account management teams working for such clients as General Foods and American Express was elected a director of Ogilvy & Mather International in 1976, president of the U.S. company in 1979, president of Ogilvy & Mather Worldwide in 1985 and chairman of Ogilvy & Mather Worldwide in 1987.

Media Professionals

Toronto media chief looks at broadcast here and there



Doris Lythgoe

*Senior vice president,
Director of media services
DDB Needham Worldwide
Toronto*

Doris Lythgoe, who heads media for DDB Needham in Toronto, observes that Canada doesn't have the wide variety of radio formats heard in many U.S. markets, since "The size of most of our markets wouldn't support as many as your big cities do." And that she adds, "means that to try to differentiate between formats from the listener's point of view would be relatively limited. The chief complaint of visitors accustomed to the variety of formats the larger U.S. markets offer would probably be that too many radio stations here sound too much alike. We have our MORs, a very few news-only stations, and some that skew to younger listeners."

Lythgoe adds that, as in the U.S., Canadian radio, too, "is far more negotiable than television because

radio receives nowhere near the dollar volume from advertisers that TV enjoys. So for radio we adopt an entirely different negotiating stance."

She says, "From what I hear from friends in the U.S., my impression is that U.S. radio stations go much further than ours in performing promotional stunts for advertisers outside of the studio. Canadian stations have yet to reach the point where our air personalities are as cooperative with advertisers as some of the stories I hear from the U.S. would indicate yours are: at least not in Eastern Canada. My impression is that perhaps stations in Western Canada may be more flexible concerning promotions than ours here in Eastern Canada."

Turning to television, Lythgoe points out that the main difference between the two countries is "the difference in supply. In recent years, so many new TV stations have been built in the U.S. that in many markets television often presents a buyers' market for advertisers. But in Canada, until two years ago when there was something of a buyers' revolt following year after year of 10 to 12% annual rate increases, we've usually faced a sellers' market because we have fewer TV stations, and only two networks compared to your three. And only 36 hours of primetime network programming a week versus 68 hours in the U.S."

But she adds, "After the past two or three years of buyer resistance to the series of TV rate increases, we've seen something of a turnaround this season, with some of those who went looking for alternative media opportunities a couple of years ago now coming back."

Buyer's Checklist

New Representatives

Banner Radio is now national sales representative for KKJY(FM) Albuquerque, N.M. and for KTUX(FM) and KTAL(FM), both Shreveport, La. KTAL airs album oriented rock, KTUX broadcasts contemporary hits, and KKJY carries an easy listening format.

Christal Radio is the new national sales representative for WTVR AM-FM Richmond, Va. and KWLO/KFMW(FM) Waterloo, Iowa. KWLO programs an adult contemporary format, KFMW plays contemporary hits and both Richmond stations offer country music.

Katz Hispanic Radio Sales is the new national sales representative for WQBS/WIOA(FM) San Juan and for WORA/WIOB(FM) Mayaguez, also Puerto Rico. Both WORA and WQBS program top Spanish hits and salsa and both FM stations offer a contemporary Spanish/English format.

Katz Radio now represents KRIT(FM) Fort Dodge, Iowa and KWLM/KQIC(FM) Willmar, Minn. KQIC and KRIT carry adult contemporary music and KWLM presents news and talk.

Republic Radio is the new national sales representative for WRIF(FM) Detroit and KIXI Seattle. KIXI has an easy listening format and WRIF programs album oriented rock.

New Facilities

Channel 36 Partners says its \$5 million-plus facilities upgrade of WPCQ-TV Charlotte, N.C. includes building a new 2,000 tower, antenna and transmitter that will raise its power to 5 million watts ERP, the allowed maximum. Project is scheduled for completion by the end of August.

Transactions

Gannet Co. Inc. has completed purchase of WFMY-TV Greensboro-Winston Salem-High Point and WTLV-TV Jacksonville, Fla. from **Harte-Hanks Communications** for \$155 million. The transaction brings to 10

the number of Gannett-owned TV stations.

Group W Radio has assumed ownership of WMAQ Chicago, acquired from **NBC** for a reported \$13 million. NBC continues to own WMAQ-TV and the radio station retains its WMAQ call letters, which Group W says marks "the first time stations in the same market that are not commonly owned will share the same call letters." Group W plans to take WMAQ all-news within two months.

Caravelle Broadcast Group has purchased WJJR(FM) Rutland, Vt. from **Media Concepts, Inc.** for \$3.95 million. Howard Schrott and Robert Beacham are the principals of Caravelle and John J. Long, Jr. heads Media Concepts. Broker is Americom Radio.

Capital Broadcasting Co. of Raleigh has acquired **Metro-Crescent Communications Inc.**, operator of WJZY-TV Charlotte, N.C. for approximately \$3 million, with an additional amount to be paid at the end of five years or sooner. President of Capital Broadcasting is Jim Goodmon.

Integrity The Nielsen Commitment

Nielsen. Integrity. These two words are synonymous.

Nielsen integrity means more than three decades of delivering on our promise to provide customers with the best possible television audience research. Research of superior value. Research with integrity.


Nielsen integrity means delivering a range of services unequalled in the industry. Services such as Nielsen Television Index—the foremost people meter-based research service—Nielsen Syndication Service—created exclusively for program syndicators—Nielsen Station Index—the leading local market research service—Nielsen Homevideo Index—the only service exclusively tracking the cable industry.

Nielsen integrity means now and in the future delivering on our promise to form partnerships with all of our clients. It means giving you a competitive edge in the marketplace with improved products, new technologies and an increased focus on customer service.

Nielsen integrity means total support from the most dedicated professionals in the business.

Nielsen The Commitment to Integrity

Nielsen Media Research

 a company of
The Dun & Bradstreet Corporation

Nielsen

Directory of TV Programmers,
Distributors & Services

Television/Radio Age



**A
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Television's most addictive half hour!



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OVER 50% OF
THE COUNTRY
AND IN 9 OF THE TOP 10
MARKETS**

INCLUDING: WPIX-New York/KCOP-Los Angeles
WGN-Chicago/WTAF-Philadelphia/KTYU-San Francisco
WFXT-Boston/WKBD-Detroit/KTVT-Dallas/WDCB-Washington D.C.

THE GOOD NEWS BEAR.



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YOGI BEAR is Reg. U.S. Pat & TM Off.

HANNA-BARBERA'S THE YOGI BEAR SHOW "SMARTER THAN THE AVERAGE BUY"*

It's all Yogi in a half-hour strip package including the original classic cartoons.
Yogi the "smarter than average bear" who is
universally loved will make friends and influence ratings for your station.

Available Fall 1988. 65 Half Hours

Advertiser Supported Programming



**WORLDVISION
ENTERPRISES INC.**

The World's Leading Distributor for Independent Television Producers

Independents, affiliates seen exercising caution as they shore up program gaps at Houston NATPE

This year's NATPE International convention could very well be called "mission control," for stations coming to Houston, the base of NASA. For different reasons, both affiliates and indies are expected to exercise control over buying of product at the convention. Indies, because most are overstocked with off-network product, which still has to be played off. Affiliates, because availabilities are at a premium on their stations as some incumbents continue strong.

Regarding the agenda, rep firms and station groups will hold their meetings throughout the day on Thursday, Feb. 25, while an educational foundation seminar, under the auspices of NATPE, goes from 8:30 a.m. to 2:30 p.m. and a community broadcasters association meeting begins at 2 p.m. From 3-4:30 p.m. are two concurrent international seminars. One will focus on "Global Finance" and will be moderated by Michael Jay Solomon, Lorimar Telepictures, with panelists including Michael Grade, Channel 4, England; Richard Tozzi, Berlusconi, Italy; and Pierre Lescure, Canal Plus, France.

Concurrent. The other concurrent international session is "Doing Business With the Canadians." Moderator is Sam Wendel, Telefilm, Canada, and among the panelists will be Tony Allard, Allarcom Production; John Brunton, Insight Production Co.; Pat Ferns, Primedia Productions; David Patterson, Cineplex Odeon TV; Peter Sussman, Atlantis; and Paul Saltzman, Sunrise Films.

The next morning, Friday, Feb. 26, 8:30-10, there'll be an opening general session and breakfast, a NATPE 25th Anniversary Celebration, to be hosted by Deb McDermott, WKRN-TV Nashville and president of NATPE. Katherine Graham, Washington Post Co., will be keynoter. At 10:10 a.m., and running until 11:30, concurrent seminars are: "Washington Update," with an address by Dennis Patrick, FCC chairman, to be followed by a panel discussion to be chaired by Mickey Gardner of Akin, Gump, Strauss, Haver & Feld. Panelists include FCC Commissioner Patricia Diaz Dennis; James Quello, FCC commissioner; and Mark McCarthy, attorney, House Energy & Power Committee. The second concurrent Friday morning session, "Will It Play in Peoria: Evaluating Programming From Overseas," will be hosted by Bruce Gordon, Paramount TV International Services, and speakers are Bette Alofsin, GTG East; Phil Armone, KGMS-TV Honolulu; Dolores Dranska, WCBS-TV New York; Chuck Larson, Republic Pictures; and Jerry McGrath, WTMJ-TV Milwaukee. The third seminar of the day will be moderated by Jim Rosenfield, John Blair and Co. Called "The Changing Role of the Advertiser in Program Decisions—Client Involvement in Program Content and Programming," the seminar's panelists are Peter Christanthopoulos, RJR Nabisco Broadcast Media; Marvin Koslow, Bristol-Myers; Jerry Solomon, Busch Media; and Robert Wehling, Procter & Gamble.

"The Next 25 Years for Society and TV" will be the overall umbrella title of a general session/breakfast from 8:30-10 a.m. on Feb. 27, to be hosted by Lon Lee, KCNC-TV Denver. After breakfast different concurrent seminars will focus on "Research Beyond the Book: How to Make it Pay Without Overpaying"; "Children's TV: Sugar-Coated Commercials or Viewing Time Well-Spent," to be moderated by Marc Summers, host of *Double Dare*, Nickelodeon; with Steve Binder, Binder Entertainment; John Claster, Claster TV; Judy Price, CBS; and Bob Chase, NEA, as panelists.

"Hours, Minis and Movies: Making Them Work for You" takes up the third concurrent session in the morning. Laurey Barnett, United TV, is moderator. Panelists: Mike Firman, TAPE; Joe Indelli, MTM; Jay Isabella, TeleRep; Farrell Meisel, WWOR-TV New York; and Leslie Tobin, Columbia Television.

Sunday. On Sunday, after a general session/breakfast, "TV Yesterday, Today and Tomorrow," with Phil Donahue as moderator, CBS, PBS, independents, cable and home video all hold individual concurrent workshops from 9:40-10:40 a.m. Marc Doyle, WAGA-TV Atlanta, will host CBS's; Pat Faust, WTTW-TV Chicago, will do likewise for PBS, while on the indie side, Carol Myers-Martz, KCOP-TV Los Angeles, takes over the chairing chores of a panel consisting of Vickie Street, KSTU-TV Salt Lake City; Dennis Updegraff, KPDX-TV Portland, Ore.; and Jerry Robinson, R-COM, Cincinnati.

Cable's moderator is Linda Kahn, Nickelodeon, and on the panel are Arthur Annecharico, The Arthur Co; John Hendricks, Discovery Channel; Gae Morris, Lifetime; and Fred Schneier, Showtime/The Movie Channel. Phil Boyer, Cap Cities/ABC, does the moderator chores for home video. Carol Black, Buena Vista Home Video; Rob Blattner, RCA/Columbia Pictures Home Video; and Paul Culberg, New World Video, are among the panelists.

Sports takes over a seminar from 10:50-11:50 a.m., in concurrent sessions with "The Latest on People Meters" and "Late Night TV programming." The sports meeting, "Sports Programming: Is Free TV Being Priced Out of the Market?" is hosted by Nick Freeman, KIRO-TV Seattle. Panel speakers are Vince Barresi, KTXH-TV Houston; Bill Grimes, ESPN; Sidney Shlenker, Denver Nuggets; Gerry Walsh, WLVI-TV Boston; and Bob Wussler, Turner Broadcasting. Mel Goldberg, Electronic Media Rating Council, chairs the "Meters" session. Panelists are Ave Butensky, Fries Distribution; John Dimling, Nielsen; Tim Duncan, ASTA; Steve Goldman, Paramount TV; Harry Kaplan, AGB; Jim Monahan, TeleRep; David Poltrack, CBS; and Steve Singer, BBDO. "Late Night host is," Joe Weber, MMT Sales. Dick Cignarelli, MGM/UA; Chuck Gerber, Casablanca TV; Larry O'Daly, TeleAmerica; Lin Oliver, MCA TV Enterprises; and Barry Sand, Fox Broadcasting, are panelists.

Directory of TV Programmers, Distributors & Services

ABC Distribution Company

(a division of Capital Cities/ABC Video Enterprises)

825 Seventh Avenue
New York, NY 10019
212-887-1725
FAX: 212-887-1708
Telex: 234337

2040 Avenue of the Stars
Century City, CA 90067
213-557-6600
FAX: 213-557-7925
Telex: 673127
Booth: 271



Mr. Vitale

Mr. Nunez

Representatives: Jack Healy, *p*; Archie Purvis, *sr up*; Bill Vitale, Armando Nunez, Jr., *ds, intl tv sls*.

Properties:

International Distribution

Animation/Children's Programming

The Adventures of Con Sawyer and Hucklemery Finn—2 22 minutes.

The Amazing Bunjee Venture—2 25 minutes.

Cap'n O.G. Readmore's Jack and the Beanstalk—25 minutes.

The Return of Bunjee—2 25 minutes.

The Velveteen Rabbit—25 minutes.

Little Clown of Happy Town—13 25 minutes.

Features

Cabaret

The Day After

The Flamingo Kid

Impulse

National Lampoon's Class Reunion

Prizzi's Honor

Silkwood

SpaceCamp

Straw Dogs

Take the Money and Run

They Shoot Horses, Don't They?

Young Doctors in Love

Made-for-TV Movies

(all 97 minutes)

Acceptable Risks

Best Kept Secrets

A Bunny's Tale

The Hearst and Davies Affair

Infidelity

Jacqueline Bouvier Kennedy

Jericho Mile

Love Lives On

Long Time Gone

The Midnight Hour

Triplecross

Who Will Love My Children?

Mini-Series

Amerika—14 hours.

Out on a Limb—5 hours.

Ike—6 hours.

Series

Moonlighting—60 minutes, 4th Season.

Secrets & Mysteries—26 half hours, 1st Season.

Specials

Annual Academy Awards—International Version—90 minutes.

Documentaries

Alcohol & Cocaine—The Secret of Addiction—60 minutes.

The Bomb Factories—60 minutes.

They Have Souls Too—60 minutes.

Sports

ABC's Olympic Diary—100+ 30-second inserts.

Wide World of Sports

Major League Baseball

The World Sportsman

The Triple Crown

Indy "500"

More programming available in all categories

ABR Entertainment Company

32123 W. Lindero Canyon Road
Suite 206
Westlake Village, CA 91361
818-706-7727
FAX: 818-706-9597

1609 Vauxhall Road
Union, NJ 07083
201-851-9300
FAX: 201-851-9338
Booth: 1559



Mr. Rosen

Representatives: Burt Rosen, *chmn, ceo*; Barbara Strauss Rosen, *p, coo*; Roger B. Adams, *exec vp, gen sls mgr*; Ron Johnson, *sr vp, west/midwest div*; Arthur O'Connor, *reg vp, southeast/southwest div*; Joseph A. Mirabella III, *vp, northeast div*; Kenneth S. Kagen, *vp, mktg & research*; Celinda V.O. Glickman, *vp, opers*; Robert Taffner,

d, research; Bobbie Marcus, *d, synd, west/midwest div*; Denyse Chimenti, *d, prom, stat rels*; Caroline Walton Howe, *d, pr & special projects*; Judy Morrow, *acct mgr*; Stephen Simon, *d, post-prodn/synd*; Linda Braun, *admin asst*; Deborah Rosen, *d, develop*; Scott Van Dyke, *asst to Mr. Simon*.

Properties:

New

Tell It To Harvey—39 original half-hours, 13 repeat weeks, available September, 1988; cash/barter.

Yahtzee—game show, 24 original half hours, 12 repeat weeks; cash. 1988-89 season—65 original weeks; cash + barter.

Lingo—game show, 39 original half hours, 13 repeat weeks.

Animated Classics—28 one-hour stories for children available April, 1988; barter.

Syndication

Yes Virginia, There is a Santa Claus—animated half hour.

The New Crosswits—195 half hours.

Roller Derby Gold—52 hours.

The ABR Collection—17 music/variety shows.

ACAMA Films

14724 Ventura Boulevard
Suite 610
Sherman Oaks, CA 91408
818-981-4344

Representatives: James A. Sowards, William D. Morrison, *pts*; John Cosgrove, Ed Hawkins, Art Berla, Lon Fishbacks, Bob Innes, Kim Sowards, *sls reps*; Cyd Longo, *PBS sls rep*.

Properties:

Features

Movie Greats Network—130 films. Barter.

High Adventure Theatre—27 color action adventure films.

Women in Action—14 color films.

Screamers—13 color horror films.

Paquette De Oro (Package of Gold)—35 films in Spanish.

Acama Classics—256 films, 96 in color.

Boots and Saddles—39 color westerns.

Comedy Classics—25 color films.

Cops and Robbers—15 color films.

Films for the Family—16 feature films.

Mystery and Intrigue—27 color films.

Night of the Living Dead—13 films.

Say It with a Song—15 color musicals.

Theme Week Package—25 color films, 5 different packages.

War is Hell—16 color films.

Series/First-Run

Body Buddies—65 color half hours.
Bill Burrud's "Wonderful World of Travel"—26 color hours.
Bill Burrud's "World of Adventure"—26 color hours.
King of Kensington—111 color hours.
Challenging Sea—26 color hours.

Specials

Hank Williams, Jr. Special—60 or 90 minute formats, color.
Santa And Three Bears—60 minutes, color.

Sports

Boxing—50 one-hour color programs.
Wrestling—50 one-hour programs.

Children

The Frootles—130 color hours.
The New Zoo Review—130 color hours.

Access Syndication

12345 Ventura Blvd.
Suite H
Studio City, CA 91604
818-985-3037

3238 Henderson Mill Road
No. 7
Chamblee, GA 30341
404-621-9533
Booth: 1271



Mr. Colbert

Representatives: Dennis Miller, *p*, Access Entertainment Group; Ritch Colbert, *p*, Access Syndication; Rick Jacobson, *exec vp*; Dick Colbert, *sr consul*; Marlin Brinsky, *cfo*; Sandi Ezell, *d, prom & stat rels*; Nancy Lordan, *d, opers*; Yolanda Mora, Jill Siegel-Zemling, *admin*; Suzy Ginter, *telemktg*; Bill Behrens, *south east div mgr, Georgia*; Peter Rosenberg, *northeast div mgr*; Dana Quan, *central div mgr*.

Properties:
New

Camp California—half-hour animated strip; barter.
Don King's Only in America—one-hour weekly talk series; barter.
Alphy's Hollywood Power Party!—one-hour weekly dance/magazine show; barter.
Triple Threat—half-hour game show strip available September, 1988; cash + barter.

Action Media Group

150 East 58th Street
New York, NY 10155
212-980-4455

Representatives: Rick Pack, *p, coo*; J. C. Whitted, *p, ceo*.

Properties:

The Wrestling Network—60-minute series, barter.
Learning the Ropes—half hours, first-run comedy series, barter.
The Night They Saved Christmas—120 minutes, barter.
Grand Larceny—120-minute first-run movie, barter.
William Tell—120-minute special, barter.
Inside Man—120-minute first-run movie, barter.

**Advanswers Media/
Programming, Inc.**

10 Broadway
St. Louis, MO 63102
314-444-2100
FAX: 314-444-2216

Paul Schulman Company
(network tv subsidiary)
660 Madison Avenue
New York, NY 10021
212-753-0610

7060 Hollywood Blvd.
Suite 1216
Los Angeles, CA 90028
213-466-8536

Representatives: John Marlow, *sr exec off*; Rose Busalacki, *sr vp, synd d*; Donna Hathaway, *hdest mgr*.

Services: Full range of programming and media services; syndication and program production, counseling, planning, network and spot tv negotiation, competitive analysis, special projects; "TV Answers" service provides audience analysis, share tracking, program performance and scheduling for producers and suppliers of network series and specials.

AGB Television Research

540 Madison Avenue
New York, NY 10022
212-319-8800
FAX: 212-319-8109
Booth: 1512

Representatives: Michael J. Poehner, *ceo*; Barry Kaplan, *vp, sls & mktg*; Andrea Cetera, *d, synd serv*; Jean Goldberg, *mgr, prod develop*.



Mr. Kaplan



Ms. Cetera

Services: The AGB National TV Ratings Service, utilizing the PeopleMeter technology, provides daily audience data from a sample of 2,000 television households.

**Alberta Motion Picture
Development Corporation**

Suite 820
10020-101A Avenue
Edmonton, Alberta
Canada T5J 3G2
403-424-8855
FAX: 403-424-7669



Mr. MacPherson

Representative: Lorne W. MacPherson, *p*.

Services: The Alberta Motion Picture Development Corporation is a Crown Corporation in the business of providing development loans to Alberta based film and television productions and co-productions.

All American Television

304 East 45th Street
New York, NY 10017
212 818-1200

1037 North Cole Avenue
Los Angeles, CA 90036
213-466-3997
Booth: 1119

Representatives: George Back, *p*; Joseph E. Kovacs, *exec vp*; Carl W. Menk, Jr., *sr vp, stat sls*; Conrad Roth, *sr vp*; John Reisenbach, *vp, natl adv sls*; Joan Marcus, *vp, synd, Los Angeles*; Wendy Clancy Zackon, *d, natl adv sls*; Jo Ann Giacalone, *natl adv sls ac*; Lori Koch, Larry Schatz, Steve Blechman, Karen Strange, *sls execs*; Debbie Back, *d, opers*; Genevieve Piturro, *d, creat serv*; Donna Tracey, *d, adv sls admin*; Avrom Heimowitz, *vp, d, finan*; Regina

Marino, *stat sls coord*; Sarah Cavanaugh, *news serv coord*; Heather Cleaver, *research mgr*; Helen Schansinger, *admin coord*.

Properties:
New for 1988

Liddy—one-hour talk strip; cash + barter.

Hollywood Countdown—weekly half hour; barter.

Festivals of the Far East—6 hours; cash.

Festivals of the World—12 hours; cash.
Extra Dimensions—18-hour international magazine; cash.

Jack Thompson Down Under—26-hour magazine, cash.

Current Product

All American Feature Theatre—barter.

America's Top Ten—weekly half hours in stereo; barter.

An America's Top 10 Christmas—one hour; barter.

An America's Top 10 Book of Love—one hour; barter.

Beyond 2000—130 hours; cash.

Crook & Chase/Weekend—weekly first-run; barter.

Deja View—3 one-hour specials; barter.

Fridays—half-hour strip; cash.

McDonald's Charity Christmas Parade—2 hours; barter.

Portrait of a Legend—39 half hours; cash.

Saber Rider and the Star Sheriffs—first-run animated strip; barter.

Seeing Things—weekly hours; cash.

Smart Money Specials—12 first-run half hours; cash.

Steve Crowley's Money Pro/News Inserts—first run.

The Boy King—one hour; barter.

The Entertainment Report—daily first-run satellite entertainment service; barter.

The NEWSFEED Network—daily satellite news service; cash.

The Uncle Floyd Show—19 hours, 64 half hours; cash.

The Way It Was—47 half hours; cash.

Wailer Reunion Concert—90 minutes; cash.

World Music Video Awards—first-run live special; barter.

Alliance Releasing

92a Isabella Street
Toronto, Ontario
Canada M4Y 1N4
416-967-1141
FAX: 416-960-0971
Telex: 06-23775

3465 chemin de la Cote-des-Neiges
9th Floor
Montreal, Quebec

Canada H3H 1T7
514-931-2500
FAX: 514-931-9102
Telex: 05-25828
Booth: 336



Mr. Loewy

Representatives: Victor Loewy, *p*; Joe Brown, *d gen*; Jenny Stark, *prom*, Toronto; Irene Loewy, *pub*, Montreal; Charlotte Mickie, *foreign sls coord*; Linda Cesaratto, *prog booking*; Phil May, *prog booker*, Toronto; Mary Pat Gleeson, *adv*, Toronto.

Properties:

Joshua Then and Now—feature film or two 2-hour mini-series.

Night Magic—95-minute feature film.

One Night Only—87-minute feature film.

Bedroom Eyes—90-minute feature film.

The Big Deal—87-minute feature film.

Scandale—90-minute feature film.

L'Ange et La Femme—90-minute feature film.

Les Fous de Bassan—107-minute feature film.

Perfect Timing—romantic comedy.

Overdrawn at the Memory Bank—90-minute feature film.

Mount Royal—drama series.

All Media Enterprises Pty Ltd.

P.O. Box 158
Malvern, Victoria 3144,
Australia
(03) 509-1711
FAX: (03) 509-3052
Telex: AA37426
Booth: 362

Representatives: Philippe de Montignie, *mng d*; John Thornton, Richard Moore, *mktg assts*.

Properties:

Australian Outback Documentary Series—13 hours.

Koorana-Crocodiles' New Beginning—one hour.

Touring Australia

Pelican's Progress—6 hours.

Leyland Brothers' World—90 hours.

Bush Photographer—6 half hours for children.

Women of the World—4 hours.

Australia—Where Time Began—one hour.

Aviation Profile—hi-tech series.

Living Forever—2-hour special.

Armageddon—2-hour special.

The Man of Peace—one hour.

Features

Dimboola

Lizzie

Summer City

Taxi

Duet for Four

Music

Double Concerto

Stephan Grappelli in Concert

Cleo Laine Collection

Rembetika—The Blues of Greece

Sports

Goodrich All Terrain Enduro

24 Hours at Le Mans

A Matter of Endurance

Story of the World Cup

Upside Downunder

Windriders

Kentucky of Australia

Herb Altman Communications Research, Inc.

Box 728
Port Washington, NY 11050
516-883-8486

Representative: Herbert Altman, *p*.

Services: Syndicated services: news talent search, entertainment talent search, network anchor index; entertainment and communications research and consultation. National/local market research studies; consultation covering television programs, movies, news, personalities, promotion, new program development, station image, new electronic media and other communications areas.

American Film Technologies, Inc.

12100 Wilshire Blvd.
Suite 600
Los Angeles, CA 90025
213-826-4766
FAX: 213-826-5661

555 Madison Avenue
23rd Floor
New York, NY 10022
212-838-7933
Booth: 1130

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at Booth No. 801



Mr. Weitzman



Mr. Leipziger

Representatives: George Jensen, *chmn & ceo*; Bernard Weitzman, *p & coo*; Nathan Leipziger, *p*, *AFT Entertainment*; Bob Glaser, *d*; Arthur Hartel, *sr exec vp*; Barry Sandrew, *exec vp*; Jack Flowers, Stanton Rutledge, Bob Bartlett, David Hamby, *ups*; Murray Weissman, *pr*; Jeanne Rodgers, *d, adv & pr*; Bill Montgomery, Bruce Cash, Alex Hartel.

Properties:

Sherlock Holmes—4 60 to 78 minutes, colorimaged, 12 78 to 120 colorimaged minutes to follow, 96 30-minute colorimaged television episodes to be announced.

American Motion Pictures

7023-15th Northwest
Seattle, WA 98117
206-789-1011
TWX: 910-240-9541
Booth: 524



Mr. Denke

Representative: Conrad Denke, *p*.

Properties:

Adventures on Sinclair Island—one-hour live-action children's special.
In Search of the Wow Wow Wibble Woggle Wazzie Woodle WOO!—one-hour children's musical.
The Time Cube—half hour.

American Programs International

1111 South Robertson Blvd.
Los Angeles, CA 90035
213-271-4132
Telex: 3722866 API LA



Ms. Barnett

Representatives: Midge Barnett, *p*; James Jackson, *exec vp*.

Properties:

International Distribution

Features

The Happy Valley—90 minutes.
Way Upstream—101 minutes.
The Karloff Collection—4 83 minutes.
Fatal Attraction—90 minutes.
Amy—90 minutes.
Signal 7—90 minutes.
The Stand In—90 minutes.
Whatever it Takes—90 minutes.

Music Specials

The Joint is Jumpin'—26 30 minutes.
Over the Edge—36 minutes.
Queen: We Will Rock You—90 minutes.
The Beatles—60 minutes.
The Mel Torme Special—60 minutes.
"Mr. Drums"—Buddy Rich—60 minutes.

Gilbert & Sullivan's Geatest Hits—60 minutes.

Information

Med*Source—100 1-minute spots.

Specials

Computer Graphics—60 minutes.
Computer Dreams—60 minutes.
Shanghai Shadows—60 minutes.
Future Wave: Japan Design—30 minutes.

Special Effects—60 minutes.

A Chinese Affair—60 minutes.

Juggling—60 minutes.

The Christmas Story—60 minutes.

The Making of Joan Collins—60 minutes.

Children

The Real Adventures of Sherlock Jones & Proctor Watson—10 30 minutes.

Documentaries

Life and Death—6 30 minutes.

Greatest Headlines of the Century—1500 3½ minutes.

Paramount News—1100 8 minutes.

River of the Red Ape—60 minutes.

Bogart—60 minutes.

Hollywood: The Selznick Years—60 minutes.

Andrews & Martin Syndication

3 Dallas Communications Complex
Suite 112
Irving, TX 75039
214-556-1991
Booth: 1612

Representatives: Max Andrews, Bill Seymour.

Properties:

Rock N Roll and Then Some—weekly half hour, first-run.

World Class Championship Wrestling—weekly one hour, first-run.

Wild West Wrestling—weekly one hour, first-run.

Best of WCCW—260 hours.

Sportsline—8 sports specials per year, first-run.

Anglia Television Limited

Anglia House
Norwich NR1 3JG,
England
0603 615151
Telex: 97424
Booth: 939

Properties:

Distributed by International Television Enterprises Ltd.

Applied Information Management, Inc. (AIM)

98 Cuttermill Road
Great Neck, NY 11021
516-773-3294
FAX: 516-482-8574
Booth: 251A



Mr. Isacowitz

Representatives: David A. Isacowitz, *p*; Chris Christie, *sls mgr*; Shari Neuwirth, *d of admin*; Roni Podell, Melissa Blog, *sr analysts*.

Services: Computer systems for entertainment businesses; Harpoon-advertiser sales; station sales/market clearance; print traffic control; rights data base management; movie package management; home video distribution; tv program cost accounting; accounts payable/receivable; general ledger; payroll; office automation.

Arbitron Ratings Company

142 West 57th Street
New York, NY 10019
212-887-1300
Booth: 1549

Representatives: Pete Megroz, *vp, sls & mktg, tv*; Doug McFarland, *vp, tv stat sls*; Bill Shafer, *vp, western tv stat sls*; Dennis Spragg, *div mgr, eastern tv stat sls*; Jim Mocariski, *div mgr, mid-western tv stat sls*; Barbara McFarland, *mgr, tv special serv support & develop*; Max Johnson, *mgr, north-*

western tv stat sls; Doug Marks, mgr, southwestern tv stat sls; Kit Smith, mgr, southeastern tv stat sls; David Bright, Bill Carleton, client serv reps; Jef Christian, applications analyst; Ken Wollenberg, vp, sls & mktg, adv/agency sls; Dan Casey, div mgr, western adv/agency tv sls; Sharon Rickel, mgr, southwestern adv/agency tv sls; Bob Decker, Howard Rosenblum, aes, eastern adv/agency tv sls.

The Kay Arnold Group

34 Kramer Drive
Paramus, NJ 07652
201-652-6037
Telex: 219744 ICC UR 153-3



Ms. Arnold

Representative: Kay Arnold, p.

Properties:

Foreign Distribution Only

Winning Casino Blackjack—86 minutes 54 seconds.

Winning Casino Craps—68 minutes 37 seconds.

Brightly of the Grand Canyon—90-minute feature.

Silver Cup-Polo—59 minutes 50 seconds.

Domestic & Foreign Distribution

Ebenezer Scrooge—90-minute musical comedy.

The Last of the Great Explorers—100 minutes or 2 one-hour documentaries.

River of Salmon—48-minute documentary.

The World Outdoors—14 half-hour documentaries.

The Laff-a-Bits—132 5-minute comedy shows.

Kay's Crazy Komics—26 12-minute comedy shows.

My Road—116-minute comedy feature.

ARP Films, Inc.

342 Madison Avenue
New York, NY 10173
212-867-1700
TWX: 710 581 4362

Westchester Films, Inc.

342 Madison Avenue
New York, NY 10173
212-867-1700
TWX: 710 581 4362
Booth: 250



Mr. Hill

Representatives: Claude S. Hill, p; Anne B. Cody, ops mgr; Joanne Melton, sls rep.

Properties:

Cartoons

Spider-Man—52 animated color half hours.

New Spider-Man—26 animated color half hours.

Spider-Woman—16 animated color half hours.

New Fantastic Four—13 animated color half hours.

The Incredible Hulk—13 animated color half hours.

Captain America—13 animated color half hours.

Iron Man—13 animated color half hours.

Sub-Mariner—13 animated color half hours.

The Mighty Thor—13 animated color half hours.

Star Blazers—77 animated color half hours.

Rocket Robinhood—52 animated color half hours.

Educational

Max the 2000 Year Old Mouse—104 animated color 5 minutes.

Series

The Circus Show—5 hours and 2 half hours.

Strange Paradise—195 color half hours.

Documentaries

Collection—17 minutes.

Chef of the Stars—15 minutes.

Magicians of Murano—21 minutes.

The Nose—15 minutes.

From Westchester Films

Star Blazers—77 animated color half hours.

ASI Market Research, Inc.

7655 Sunset Blvd.
Los Angeles, CA 90046
213-876-6600
Booth: 829

Representative: Paul S. Lenburg, sr vp.

Services: ASI Market Research, Inc. provides complete entertainment research and consulting services including broadcast/cable/home video/television program evaluations; feature film research; title, concept and script test-

ing; tracking attitude and usage studies; television series maintenance; advertising/promotion research; new product/technology research/strategy/planning research.

Associated Television International

650 North Bronson Avenue
Suite 300
Raleigh Studios
Hollywood, CA 90004
213-871-1340
FAX: 213-469-6048
Telex: 887532
Booth: 441

Representatives: Trevor Batkin, p; David McKenzie, vp; John Campbell Collins, vp, mktg; Laura McKenzie, d, develop; Dennis Ianiro, ae.

Properties:

Associated Holiday Network—6 first-run specials, barter; 6 specials, cash.

The Boredom Busters—12 first-run 120-minute features.

Summer Sports Specials—13 first-run half hours; barter.

Round Trip with Laura McKenzie—26 first-run half hours; barter.

The New Serependity Singers Show—26 new half hours, 52 returning half hours; cash and barter.

Boomerang—63 half hours for children; cash.

A.S.T.A.

Advertiser Syndicated Television Association
1756 Broadway
Suite 3J
New York, NY 10019
212-245-0840
Booth: 558

Representatives: Tim Duncan, exec d; Carey Bozanich, admin asst.

Services: ASTA is the trade association for firms engaged in Advertiser-supported (barter) syndication. Its primary purpose is to improve the systems for buying and selling commercial time on nationally syndicated shows. ASTA's members account for an estimated 95% of all barter dollars.

Atlantis Television International Inc.

65 Heward Avenue
Toronto, Ontario
Canada M4M 2T5
416-462-0016
FAX: 416-462-0254
Telex: 06-218923
Booth: 336



Mr. Riley

Mr. Sussman

Representatives: Ted Riley, Peter Sussman.

Properties:

Music

Four Strong Winds: Ian & Sylvia & Friends—60 minutes.

Drama

Miracle at Moreau—one hour.

Specials

The Olden Days Coat—30-minute Christmas drama.

Children

Tales of the Mouse Hockey League—30-minute pilot for animated series.

Troupers—26 live-action 30 minutes.

World According to Nicholas—4 30 minutes.

Documentaries

The New North—2 hours.

The Moviemakers—26 30 minutes.

Chambers: Tracks and Gestures—one hour.

Vincent Price's Dracula—one hour.

Comedy

Really Weird Tales—3 30 minutes.

Series

Ramona—10 30 minutes.

Rainbow—12 30 minutes.

Airwaves—26 30 minutes.

The Ray Bradbury Theater—18 30 minutes.

Northern Lights—26 30 minutes.

Jack London's Tales of the Klondike—7 60 minutes.

Features

Brothers By Choice—95 minutes or 6 30 minutes.

Cowboy's Don't Cry

Audio Plus Video International Inc.

240 Pegasus Avenue
Northvale, NJ 07647
201-767-3800
FAX: 201-767-4568
Telex: 130582
Booth: 1234



Ms. DeMerit

Representatives: Irvin Pannaman, *p*; Marty Irwin, *exec vp*; Andre Macaluso, *vp, gen mgr*; Kathryn A. DeMerit, *vp, sls & mktg*; Beth A. Simon, *sls mgr*; Dianne Falciola, *ae*; Rick Dewald, *chf eng*.

Services: International video tape facility specializing in digital standards conversion and transcoding (ADAC, D.I.C.E. and A.C.E. converters, to and from PAL, NTSC, SECAM and PAL-M, 2", 1", 3/4", BETA and VHS, 1" PAL B, 1" SECAM B and PAL BVU, horizontal and vertical SECAM. Betacam, PAL and NTSC, 8mm cassette, PAL and NTSC); Duplication (PAL, SECAM, NTSC, PAL-M from all mastering formats to 2", 1", 3/4, BETA, VHS, Betacam, 8mm cassette in all broadcast standards); Film to Tape (Marconi Line-array telecine transfer direct to PAL, SECAM, NTSC from 35mm and 16mm; positive and negative, optical and magnetic sound, sonic cleaning); Editing (3/4" off-line with time base correction and image enhancement); Time Coding (SMPTE, EBU and WITC in all tape formats and broadcast standards).

**Barris Industries, Inc.
Barris Program Sales, Inc.**

1990 South Bundy Drive
Penthouse Suite
Los Angeles, CA 90025
213-820-2100
FAX: 213-207-4973

1 East Wacker Drive
Chicago, IL 60601
312-923-1188

950 Third Avenue
29th Floor
New York, NY 10022
212-832-2377

2859 Paces Ferry Road
Atlanta, GA 30339
404-433-2220
Booth: 1429



Mr. Wald



Mr. Ricks

Representatives: Burt Sugarman, *chmn of the bd, mng d*; Peter Guber, *Jon Peters, mng ds*; Jeff Wald, *sr vp*; Bill Shickler, *cfo*; Jim Ricks, *sr vp, gen sls mgr*; Bob Cook, *vp, western reg/d, mktg & adv*; Deborah Parisi, *ae, western reg*; Rachel Wells, *d, research*; Mary Olson, *d, prom*; Rick Kates, *d,*

synd; Jay Silha, *vp, midwest reg, Chicago*; Brian Fleming, *ae, midwest reg*; Lee Rudnick, *vp, northeast reg, New York*; Buddy Brooks, *vp, southeast reg, Atlanta*; Rob Roberson, *ae, southeast reg*.

Properties:

The All New Dating Game—175 episodes; cash/barter.

The New Newlywed Game—175 episodes; cash/barter.

The Gong Show—new, 175 episodes; cash/barter.

Barton Printz Productions

1110 North 175th
Suite 206
Seattle, WA 98133-4912
206-542-1114
Booth: 524

Representatives: Lee Barton, Phillip Printz, *exec prods*.

Properties:

Imagine—daily one-hour talk show.

Baruch Television Group

2550 M Street, N.W.
Suite 300
Washington, DC 20037
202-457-8116
FAX: 202-775-1565
Booth: 435

Representatives: Edwin C. Baruch, *p*; Frank Bean, *exec vp*.

Properties:

A Very Special Arts Story Continues—one-hour special.

Early Warning: Crises Challenging America—one-hour series.

Everything You Wanted To Know About Taxes, But Were Afraid to Ask—1988 Edition—half hour.

NBA Player's Association Summer Charity Classic—one hour

10th Annual Rhythm and Blues Award Show—2 hours.

The All New Bob Uecker Sports Show—monthly series.

This Day in Hollywood—one-minute inserts.

Bavaria Film GmbH

Bavariafilmplatz 7
D-8022 Geiselgasteig
West Germany
(089) 6499-0
FAX: (089) 64992240
Telex: 5218771 bavf d
Booth: 1211



Ms. Dermuhl

Representative: Rosemarie Dermuhl, dept hd, world sls tv.

Properties:
Music/Art

The Abduction from the Seraglio—111 minutes or 5 26 minutes.

Feature Films

On the Killer's Track—100 minutes, English version.

The Roaring Fifties—127 minutes, English version.

The Snowman—104 minutes, English version.

Made-for-TV Movie

The Devil's Lieutenant—2 approximately 103 minutes, English version.

Detective Stories

(English Versions)

The Death of a Burglar—79 minutes.

Duel—91 minutes.

Eight Years Later—90 minutes.

Evening Star—84 minutes.

The Investigator—52 approximately 60 minutes; 6 episodes in English.

Miriam—89 minutes.

Revenge—82 minutes.

Three Ropes for Hanging—82 minutes.

Two Lives—91 minutes.

Vodka—Bitter Lemon—87 minutes.

Historical Adventure Series

(English Version)

The Strange Life Story of Baron Friedrich von der Trenck—6 approximately 75 minutes.

Behrens Productions, Inc.

51 S.W. 9th Street

Miami, FL 33130

305-371-6077

TWX: 510-601-6828 BEHRENSIUQ

Booth: 1064



Mr. Behrens



Mrs. Behrens

Representatives: Bob Behrens, Betsy Behrens.

Properties:

Young Universe—weekly half-hour news/magazine for children.

Young Newsbreak—30-second inserts.

Isme Bennie International

see Paragon International

Booth: 336

Bert, Barz & Kirby

1956 North Cahuenga Blvd.

Hollywood, CA 90068

213-462-7261

FAX: 213-466-3751

Booth: 300

Representatives: Bert Berdis, Alan Barzman, Jim Kirby, J. P. D'Amore, J. F. Fenney.

Services: Company creates and produces amusing, highly effective, winning radio commercials. Other specialized areas include advertising and promotion for networks, individual stations, syndicators, cable systems and motion pictures.

BizNet/U.S. Chamber of Commerce

1615 H Street, N.W.

Washington, D.C. 20062

202-463-5834

FAX: 202-463-5835

Telex: 62024621

Booth: 1300

Representatives: Robert L. Adams, vp, bdcst; Frank Allen Philpot, synd mgr; Meryl Comer, moderator, "It's Your Business"; Milton Mitler, vp, pub liason; Ed Shea, d of mktg; Andrea Kosek, d of prom; Mercedes Sandoval, prom mgr.

Properties:

It's Your Business—52 first-run half hours on public affairs.

BizNet's Ask Washington—daily one-hour viewer call-in interviews.

Blair Entertainment

1290 Avenue of the Americas

New York, NY 10104

212-603-5000

TWX: 510-600-501

RPR Productions

511 Old Lancaster Pike

Berwyn, PA 19312

215-296-7833

Booth: 749

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Mr. Bennett

Representatives: James H. Rosenfield, chmn & ceo, John Blair Communications, Inc.; Alan Bennett, p, John Blair Entertainment Corp.; Alan Berkowitz, sr vp, mktg & med sls/p, RPR Productions; Leonard Giarraputo, sr vp, gen sls mgr; Kenneth Donnellon, vp, adv & communication, John Blair Communications; Michael Weiser, vp, stat clearance; Howard Levy, vp, adv sls; Richard Grove, central reg sls mgr; Bob Jaffe, d, prodn; Frank Di Graci, northeast reg sls mgr; Linda McMann, western reg sls mgr; Jack Foley, south-western reg sls mgr; Bill Featherstone, southern reg sls mgr; Norman Lesser, vp, adv sls; Samuel Fuller, southeast reg sls mgr; Linda Lieberman, stat clearance mgr, southern reg; Marlene Rochman, ae, stat clearance; Dan Zifkin, midwest reg sls mgr; Donna Landau, d, adv & prom, John Blair Communications; Thomas Sieracki, mgr, research & prom; Walter Rolph, exec vp, RPR Productions; Andrew Rogin, vp, RPR Productions; Linda Prozeller, bus mgr.

Properties:

Series/First-Run

Candid Camera—new version; barter.

Divorce Court—52-week strip in its fifth season, cash/barter.

Fan Club—weekly half-hour, barter.

Series

The Cisco Kid—156 color half hours, cash.

Death Valley Days—130 color half hours, cash.

Features/Packages

Star Power 20—20 titles, cash.

Revenge Movie—12 titles, cash.

Children's Special

The Lollipop Dragon—2 30 minutes, barter.

Sports

Torch of Champions—2 hours; barter.

Wake Up the Echoes

History of Notre Dame Football

NFL Great Moments—50 inserts; cash.

Great Plays from Glory Days—50 NFL inserts; cash.

Legends of College Basketball—90 inserts; cash.

College Football Scrapbook—400 inserts; cash.

Road to the Superbowl '88—one hour; barter.

NFL Update '87—one hour; barter.

New—3 hours developed with major league baseball; barter.

Sports Challenge—telephone interactive quiz; cash.

Blair Television

1290 Avenue of the Americas
New York, NY 10104
212-603-5000
FAX: 212-603-5003
TWX: 710-581-4351
Booth: 1319



Mr. Levinton

Representatives: Harry B. Smart, *vice chmn*; Timothy M. McAuliff, *p, coo*; James R. Kelly, *sr vp, d, client serv*; William E. Breda, Jr., *sr vp, gen sls mgr*; Floyd J. Gelini, *sr vp, d, reg sls*; John B. Poor, Jr., *sr vp, d, support serv*; Mayer R. Levinton, *vp, d, prog*; John A. Rohr, *vp, assoc d, prog*; Lloyd Komesar, *assoc prog d*; Teri Luke, *prog assoc*; Leo M. MacCourtney, Jr., *div vp, ABC Teams*; David J. Herman, *div vp, CBS/Teams*; William F. Murphy, *div vp, NBC/Teams*; Steve Castellaw, *vp, mgr, eastern reg (Atlanta)*; Michael C. Howe, *vp, mgr (Dallas)*; Timothy Herbert, *mgr (Houston)*.

Blaine Entertainment, Inc.

5900 North Freeway
Suite 127
Houston, TX 77076
713-692-5758
Booth: 267

Representatives: Paul C. Blane, *p*; William C. Blane, *exec vp*.

Properties:

One-Hour Specials

Cafe Nostalgia

New Years Eve Country Style

Christmas in Williamsburg

Series

Cafe Nostalgia

Pit Stop

Hillycoochie

Features

The Last Pit Stop

David Blumenthal Associates, Inc.

30 East 37th Street
New York, NY 10016
212-686-8550

Representatives: David Blumenthal, *p, west coast rep*; Paul Blumenthal, *vp, sr prod, New York rep*; Seth Greenberg, *prod*; Robin Kormos, *prodn mgr*; Phil Kearney, *writer*; Jeanne R. Monkhouse, *d, acquisitions*.

Properties:

The Magic of Christmas—15 30-second vignettes.

Road to the White House—36 60-second inserts.

Hollywood Style—15 30-second vignettes.

Santa Claus' Annual World Tour—one-hour special.

Court Reporter—weekly half hour.

Earth Probe—13 half hours.

SCAM!—one-hour special.

Bonneville Media Communications

179 Social Hall Avenue
Salt Lake City, UT 84111
801-237-2600
FAX: 801-237-2696
TWX: 910-925-5266

Representatives: Walter H. Canals, *vp, med*; Christine Mullen, *med rep, U.S. & Canada*; Juan Gonzalez, *Eva Badger, med reps, Ibero-America*.

Properties:

Specials

The Other Wise Man—half hour.

Christmas World—one hour.

A Christmas Child—half hour.

Mr. Krueger's Christmas—half hour.

A Child is Born—half hour.

America . . . the Dream Goes On—one hour.

Drama

The Last Leaf—half hour.

Children

Carnival of Animals—half hour.

Religion

Music and the Spoken Word—half hour.

Bozell, Jacobs, Kenyon & Eckhardt, Inc.

10250 Regency Circle
Omaha, NE 68114
402-398-8660
FAX: 402-399-5895
Booth: 1259

Representative: Hal Davis.

Properties:

Mutual of Omaha's Wild Kingdom—30 minutes.

Breakthrough Productions

67 Mowat Avenue
Suite 331
Toronto, Ontario
Canada M6K 3E3
Booth: 336

Representative: Ira Levy.

Broadcast Management Plus, Inc.

P.O. Box 5708
Auburn, CA 95604
916-823-9060
Booth: 1365

Representatives: Roger Cooper, *p*; David Ludwig III, *vp, mktg*; Glenn DeKraker, *chmn*; Brian Brady, *midwest sls mgr*; Chuck Briggs, *northeast sls mgr*; Steve Michaud, *southeast sls mgr*; Richard Lamb, *southern sls mgr*; Bob Collins, *western sls mgr*.

Services: Specialists in micro-computer software applications for television stations, representatives and program distributors for purposes of sales and program research; analyze Arbitron and Nielsen audience data tapes, converted to floppy diskettes.

Broadcast Promotion and Marketing Executives

6255 Sunset Blvd.
Suite 624
Los Angeles, CA 90028
213-465-3777
FAX: 213-469-9559

402 East Orange Street
Lancaster, PA 17602
717-397-5727
FAX: 717-397-5817

Representatives: Joseph Logsdon, *p*; Lance Webster, *exec d*; Tom Dawson, *d, mktg*; Eddie Barker, *exhibition mgr*; Jay Curtis, *member serv*; Maryann Wiedemann, *seminar d*; Pat Evans, *admin d*.

Services: Seminar, Los Angeles, June 1988; BPME Gold Medallion Awards; IMAGE Magazine; Resource Center; BPME Video Magazine.

Buena Vista Television

500 South Buena Vista Street
Burbank, CA 91521
818-840-1000
Booth: 971

Representatives: Robert Jacquemin, *sr vp*; Mark Zoradi, *vp, gen mgr*; Rich Goldman, *vp, gen sls mgr*; Peter Affe, *vp, eastern div sls*; David Morris, *vp, western div sls*; Larry Frankenbach, *vp, midwest div sls*; Peter Newgard, *vp, southern div sls*; Jamie Bennett, *vp, prodn & prog*; Mary Kellogg-Joslyn, *vp, prodn*; Michael Tanner, *vp, creat serv*; Michael Mellon, *vp, research*; Bruno Cohen, *exec d, prog*.

Properties:

New

Golden Girls—series.

Live with Regis & Kathie Lee—one-hour strip.

Chip 'n' Dale's Rescue Rangers—65 half hours.

Ducktales II—30 episodes.

Series

Win, Lose or Draw—daily half-hour strip.

Ducktales—65 animated half hours.

Siskel & Ebert—weekly half hour.

Wonderful World of Disney—178 hours.

Features/Packages

Magic II—25 Touchstone and Disney titles.

Treasure I—14 Disney titles.

Disney Magic I—25 Disney and Touchstone titles.

Cable Films

Country Club Station
Kansas City, MO 64113
913-362-2804
913-362-8375



Mr. Miller

Representatives: Herbert Miller, *p*; Todd Randall, *gen mgr*.

Properties:

Cable Classics—250 titles.

Farewell to Arms

Meet John Doe

It's a Wonderful Life

This is the Army

Santa Fe Trail

Our Town

Cyrano de Bergerac

Private Life of Henry VIII

The Little Princess

A Star is Born

Of Human Bondage

Little Lord Fauntleroy

Birth of a Nation

Sidewalks of London

Pepe Le Moko

The General

As You Like It

His Girl Friday

Inspector General

The Man Who Knew Too Much

Gulliver's Travels

Tarzan the Fearless

Phantom of the Opera

Night of the Living Dead

Hunchback of Notre Dame

The Outlaw

Seven Samurai

Camelot Entertainment Sales

1700 Broadway
New York, NY 10019
212-315-4747

75 East Wacker Drive
Chicago, IL 60601
312-236-4900
Booth: 1249

Representatives: Steven R. Hirsch, *p*; Michael Shaw, *vp, midwest sls, Chicago*; Michael Auerbach, Dan Gasby, Rosanne Legano, Dick Moran, *aes*; Marsha Diamond, *vp, d of research*.

Services: Sells advertising time for King World first-run programming; represents first-run programming for Buena Vista Television and MGM/UA.

Properties:

Series

Wheel of Fortune—39 first-run episodes, 13 reruns.

Jeopardy—46 first-run episodes, 6 reruns.

The Oprah Winfrey Show—44 first-run episodes, 6 reruns.

George Schlatter's Comedy Club

The Little Rascals—71 episodes.

Guns of Will Sonnett & Branded—98 episodes.

Topper—74 off-network episodes.

Mr. Food—260 inserts per year.

Features/Packages

Spotlight Ten—10 titles.

The Epics—5 titles.

Popcorn Theatre—38 titles.

Classic Detectives—34 titles.

Buena Vista Television

Win, Lose or Draw

Ducktales

Ducktales Special

Siskel & Ebert

Siskel & Ebert Oscar Special

Siskel & Ebert Christmas Special

Disney Magic

Live with Regis and Kathy Lee

MGM/UA

We've Got It Made

Sea Hunt

The Twilight Zone

Group One Medical

Canamedia Productions Ltd.

511 King Street West
Suite 301
Toronto, Ontario
Canada M5V 1K4
416-591-6612
Booth: 336

Representative: Les Harris.

Casablanca IV

202 North Canon Drive
Beverly Hills, CA 90210
213-275-0404
Booth: 1569

Representatives: Richard Cohen, *chmn & ceo*; Richard Gold, *p & coo*; Chuck Gerber, Jim McCallum, *exec vps*; Jack Allen, *sr vp, worldwide dist*; Michael Caponi, *d of sls, Midwest*; Bethany Gorfine, *d of sls, West*; Stuart Doriss, *d of sls, Northeast*; Henry Urick, *mgr of sls, Southeast*; Betsy Higgins, *sls rep*.

Properties:

Hit Squad—160 half hours. Barter.

Howard Cosell: Speaking of Everything—36 hours. Barter.

Fast Copy—160 half hours. Barter. Available September 1988.

Crimes of the Century—28 half hours, available September, 1988. Barter.

Cash Plus Inc.

222 South Ninth Street
Suite 2200
Minneapolis, MN 55402
612-347-6900

Representatives: Dale Applequist, *p*; Chuck Percival, *chmn*; Julie Golden, *vp*.

Properties:

Music, Variety and All-Family Specials—for trade and barter.

Castle Hill Television

(A Division of Castle Hill Productions, Inc.)

1414 Avenue of the Americas
New York, NY 10019
212-888-0080
Telex: 423568 CASHILL
Booth: 772

Personnel: Julian Schlossberg, *p*; Mel Maron, *p, mktg & dist*; Barbara Karmel, *sr ae*; Millie Sherman, *d, sls serv*; Ken Brady, *d, adv*.

Properties:

Features/Packages

Regal Gold—20 theatrical films.

The Sterling Collection—12 theatrical

films.

Made in Hollywood, USA—27 classics.

Fright Night—16 films.

Flex Your Pects—7 classics.

Specials

All The Best, Steve Allen

Steve Allen's Golden Age of Comedy—

2 one hour specials.

CBC Enterprises/Les Entreprises Radio-Canada

Box 500, Station A
Toronto, Ontario
Canada M5W 1E6
416-975-3500
FAX: 416-975-3482
Telex: 06-218269

245 Park Avenue
New York, NY 10167
212-949-1500
Telex: 126246
Booth: 336



Ms. Janovskis

Representatives: Frank Schatz, *sls exec, New York*; Inta D. Janovskis, *d, prog sls, Toronto*; U.S. Distributors: Blair Entertainment, Hagen-Menk Entertainment, All American Television, Orbis Communications.

Properties:

Animation

The Man Who Planted Trees—30 minutes.

Children

Wonderstruck—54 30 minutes.

Movies (all 120 minutes)

The Suicide Murders

Murder Sees the Light

Family Reunion

Mama's Going to Buy You a Mockingbird

And Then You Die

Skate!

Breaking All the Rules

Series

Chasing Rainbows—14 60 minutes.

Moments in Time—26 60 minutes.

C.B. Distribution

141 El Camino
Suite 110
Beverly Hills, CA 90212
213-275-6114
FAX: 213-203-9514
Telex: 4938732
Booth: 1111

Representatives: Bob Wright, *exec prod*; JoAnne Leighton, *d of sls*; Steve Schott, *d of admin*; Linda Bross, *opers mgr.*

Properties:

Carol Burnett and Friends—175 half hours.

CBS Broadcast International

51 West 52nd Street
New York, NY 10019
212-975-8585
FAX: 212-975-7452
Telex: 662101 CBINY

1 Red Place
London M1Y 3RE,
England
(01) 629-5555
Telex: 255416 COLINT
Booth: 457



Mr. Siek

Representatives: Rainer Siek, *up, sls & mktg*; Michelle Reiner, *sls exec*; Joseph J. DiCerto, *d, communications, adv & cust serv.*

Properties:

International Distribution Only

The Network Movies/Three—10 feature films.

The Oscar Winners—4 feature films.

Korea: New Power in the Pacific—one-hour documentary.

Mr. Manhattan: Woody Allen—one-hour documentary.

Claudio Arrau: Signature Performance Series—4-part series.

48 Hours—one-hour current affairs series.

Blue Blood—13 one-hour action adventure series.

Alyssa's World—half-hour documentary.

The 1988 World Superbike Championship Series—half-hour and one-hour formats.

CBS Spotlight on Sports—half-hour sports anthology.

Spotlight on College Football—13 game package.

Spotlight on Golf—16 PGA tournaments.

West 57th—one-hour news magazine series.

60 Minutes—60-minute investigative news series.

Central Independent Television

35-38 Portman Square
London, W1A 2HZ
England
01-486 6688
FAX: 01-486-1707
Telex: 24337

610 Fifth Avenue
New York, NY 10020
212-582-6688
FAX: 212-582-7006
Telex: 4977131
Booth: 939



Mr. Jones

Representatives: Philip M. Jones, *d, intl sls & mktg*; Clare Alter, *rep, New York.*

Properties:

Drama

Annika—3 52 minutes.

Auf Wiedersehen Pet—26 52 minutes.

Charlie—4 52 minutes.

Connie—13 52 minutes.

Hard Cases—6 52 minutes.

Inspector Morse—7 104 minutes.

Fields of Fire—2 120 minutes.

Intimate Contact—4 52 minutes.

Tales from the Hollywood Hills—3 52 minutes.

Yesterday's Dreams—7 52 minutes.

Documentaries

Automania—13 26 minutes.

The Cutting Edge—8 26 minutes.

The Four Horsemen—2 52 minutes.

Naturewatch—26 26 minutes.

Children's

Terry and the Gunrunners—6 26 minutes.

Light Entertainment

Love Me Tender—105 minutes.

A Kind of Living—6 26 minutes.

Spitting Image—Christmas special.

From Ulster Television

A Heritage From Stone—6 26 minute documentaries.

Model Magic—6 26-minute documentaries.

Last in a Dyin' Race—play.

A Toast to St. Patrick—52 minutes.

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801

Children's Television Workshop

1 Lincoln Plaza
New York, NY 10023
212-595-3456
FAX: 212-580-3845
Telex: 236168 CTW UR
Cable: SESAMEST



Mr. Champtaloup

Representatives: David Champtaloup, *vp, intl tv grp*; Thomas Keuneke, *d of bus affairs, intl tv grp*; Adrienne Benton, *d, mktg, intl tv grp*.

Properties:

International Distribution Only

Sesame Street—130 half hours.

Square One TV—25 half hours.

3-2-1 Contact—40 half hours.

The Electric Company—52 half hours.

My Sesame Street Home Video—10 half hours.

Big Bird in China—90 minutes.

Don't Eat the Pictures—one hour.

The Lion, the Witch and the Wardrobe—2 hours.

Christmas Eve on Sesame Street—one hour.

The Christophers, Inc.

12 East 48th Street
New York, NY 10017
212-759-4050



Rev. Catoir

Representatives: Rev. John T. Catoir, *p*; Alma Stark, *synd mgr, dom dist*.

Properties:

Christopher Closeup—200 28-minute public affairs magazine.

The Christophers' Story Laboratory—4 27 minute 30 seconds for children.

Teen Magazine—3 28 minute 40 seconds for teens.

Christopher Spot Lights—30 60 seconds.

Cimadis International Inc.

825 Sherbrooke Street East
Montreal Quebec
Canada H2L 1K6
514-521-2680
FAX: 514-521-8295
Telex: 055-61586



Mr. Dagenais



Ms. Laurier

Representatives: Bernard Dagenais, Di-Ann Laurier.

Properties:

In Production

CuroCity—26 26 minutes.

New

Space Adventurers—75 26 minutes.

The Girl and the Crown Jewels—26 26 minutes.

The Fantastic Voyages—26 26 minutes.

Goin' Bananas—160 26 minutes.

ZAP—250 10-second fillers.

General Product

Tao Tao—52 animated 26 minutes.

Alice au Pays de Merveilles—52 animated 26 minutes.

Ocean Express—57-minute documentary

Jean-du-Sud Around the World—56-minute documentary.

Northward Bound—52-minute documentary.

Ski Mission—4½-minute short.

Cinar Films

1207 St. Andre
Montreal, Quebec
Canada H2L 3S8
514-843-7070
FAX: 514-843-7080
Telex: 05562171 local 1138

101 Duncan Mill Road
Suite 102
Don Mills, Ontario
Canada M3B 1Z3
416-443-9200
FAX: 413-443-8685
Booth: 336



Ms. Charest



Mr. Weinberg

Representatives: Micheline Charest, *p*; Ronald A. Weinberg, *vp*.

Properties:

Series in Production

The Smoggies—26 half hours.

Series/Features

The Wonderful Wizard of Oz—52 half hours, 4 90 minutes.

Feature Films in Production

Time of Their Lives

Feature Films

John the Fearless—animated.

The Treasure of Swamp Castle—animated.

Cat City—animated.

Family Feature Film Package—8 titles.

Cinema Releasing Corporation

120 El Camino Drive
Suite 216
Beverly Hills, CA 90212
213-859-1223
Telex: 194728



Mr. Goodman

Representatives: Stephen Goodman, *p*; Constance Lazar Martel, *admin asst*; Karen Dola, *d of mktg*.

Properties:

International Distribution

Features

Scars—88 minutes.

Exoticons—87 minutes.

Master Incredible—84 minutes.

Wild Wheels—81 minutes.

Rip Off—85 minutes.

Boarding House—90 minutes.

The Fearmaker—91 minutes.

Jesus Trip—84 minutes.

Run Like a Thief—91 minutes.

Seven Against the Sun—115 minutes.

Betta-Betta—91 minutes.

Bad Bille Blue—86 minutes.

Cain's Cutthroats—87 minutes.

Man from Clover Grove—95 minutes.

Joyride to Nowhere—86 minutes.

Brother, Cry for Me—95 minutes.

Nightmare in Blood—90 minutes.

The Devil & Leroy Bassett—85 minutes.

This Man Can't Die—90 minutes.

All the Loving Couples—80 minutes.

Starcrossed Roads—90 minutes.

Impulse—90 minutes.

Hollywood and the Stars—85 minutes.

Documentaries

Kwaheri—86 minutes.

Close Up Philippines—45 minutes.
Adult Animation
Street Fighter—82 minutes.
Travelogues
Yellowstone National Park—75 minutes.
Yosemite-A Landscape Wonder—85 minutes.
Pearl Harbor Attack-USS Arizona Memorial—60 minutes.
Grand Canyon, A Journey into Discovery—80 minutes.
San Diego—75 minutes.
Las Vegas, Hoover Dam—60 minutes.
Los Angeles, Hollywood, Beverly Hills—75 minutes.
San Francisco—75 minutes.
Dwquoia-Kings Canyon—60 minutes.
Mesa Verda, the Anasazi Story—75 minutes.

Cinema Shares International Television

(Limited Partnership)
 450 Park Avenue
 New York, NY 10022
 212-421-3161

Representatives: Beverly Partridge, *p*;
 Delanie Abney, *d of prog serv.*

Properties:

Features

Adventure in Action—34 90 minutes.
Shock Around the Clock—51 90 minutes.
Family Favorites—9 90 minutes.
Kung Fu Justice—8 90 minutes.
Adventure in Love—5 90 minutes.
Adventure in Action Goes West—8 90 minutes.
Adventure in Action Goes to the High Seas—5 90 minutes.
Specials
Slavers—90 minutes.
American Woman: Portraits of Courage—90 minutes.

Cineplex Odeon TV

1313 Yonge Street
 Toronto, Ontario
 Canada M4T 2Y9
 416-323-6600
 Booth: 336

Representative: David Patterson.

Additional copies of
TV/Radio Age NATPE Issue
 at Booth No. 801

CineVisa International Media Distributors Inc.

2 College Street
 Suite 108
 Toronto, Ontario
 Canada M5G 1K3
 416-927-1724
 Telex: 06-986766
 Booth: 335



Mr. Murphy



Mr. Haughian

Representatives: Michael Murphy, *p*;
 Bernie Haughian, *vp, mktg.*

Properties:

Series

Max Haines Crime Flashback—24 half hours.
Canadian Sportsfishing—52 half hours.
North American Indian Portraits—13 24 minutes.
Museum Without Walls—9 54 minutes.
Connecting—9 half hours for youth.
Zig Zag—32 half hours for children.
Documentary Specials
Scouts! The Rise of the World Scout Movement—one hour.
Amazon—one hour.
Wild Goose Jack—one hour.
Knife Edge—one hour.
In the Shadow of the Mountains—half hour.
Wall to Wall—half hour.
Pnina Granirer: Profile of an Artist—half hour.
Vancouver—On the Move—one hour.
Music Specials
Jane Siberry—One More Colour—half hour and hour formats.
Platinum Blonde—Live—one hour.
Paul Horn—one hour.
Powder Blues and Live at Montreux—one hour.
Valdy—one hour.
Shari Ulrich—one hour.
Rita MacNeil—Live in Japan—half hour.
Drama Specials
The Gift—one hour.
The Rise and Fall of Silver Islet—half hour.
City Survival—half hour.
Starting Right Now—half hour.

Claster Television, Inc.

9630 Deereco Road
 Timonium, MD 21093
 301-561-5500

FAX: 301-561-5510
 Booth: 771

Representatives: John Claster, *p*; Sally Claster Bell, *exec vp*; Janice Carter, *sr vp, sls*; Terri Akman, *d, prog*; John Russel, *d, adv & prom*; Peggy Powell, *ae*; Bambi Nevel, *dist coord.*

Properties:

Animation

My Little Pony and Friends—65 first-run 30 minutes; barter.
Glo Friends Save Christmas—30 minutes; barter.
G.I. Joe—100 first-run 30 minutes; barter.
Jem—75 first-run 30 minutes; barter.
Visionaries—13 first-run 80 minutes; barter.
Transformers—20 first-run 30 minutes; barter.
C.O.P.S.—65 first-run 30 minutes; barter.
Live Action
Romper Room and Friends—100 30 minutes; cash.

Coe Film Associates, Inc.

65 East 96th Street
 New York, NY 10128
 212-831-5355

Picture Parade, Ltd.
 3 Percy Street
 London, W1P 9FA
 England

Transworld Marketeers
 81 Piccadilly
 London, W1V 9HB
 England
 Booth: 1100



Ms. Coe

Representatives: Bernice Coe, *p*; Mignon Levey, *d of sls*; Susan Eenigenburg, *special projects d*; Beverly Freeman, *d, ind acquisitions*; Carole Judson, *assoc ITV sls*; Arlene Gross, *assoc cable sls*; Claire Rawcliff, *European rep, London*; Issam Hamaoui, Jonathan Potter, *Mideast & Africa reps*, Transworld Marketeers.

Properties:

The Shorts Collection—2000+ shorts.
The Children's Package—4000+ titles.
Children's Half-Hour Specials—26 half

hours.

- Children's Hour Specials**—10 hours.
- Children's Features**—5 titles.
- Young People's Specials**—11 titles.
- Children's Series**
- The Nature Package**
- Hour Specials**
- Half-Hour Specials**
- Hour-Plus Specials**
- Performing Arts Specials**
- Features**
- Hour Dramas**
- Half-Hour Sci-Fi Stories**
- Dramatic Short Stories**
- Sports Specials**—50+ titles.
- Series**
- Christmas Films**
- Educational**—50+ titles.

Joel Cohen Productions & Distribution Inc.

11500 Olympic Blvd.
Suite 418
Los Angeles, CA 90064
213-473-7444
Telex: 183375 JCP DIST



Mr. J. Cohen

Mr. M. Cohen

Representatives: Joel Cohen, *p & ceo*; Joan Cohen, *vp, buyer*; Michael Cohen, *vp, sls worldwide*.

Properties:
New Product

- The Diamond Awards**—4 one-hour specials
- MusiCalifornia**—13 half hours.
- Talk About Pictures**—100 half hours.
- International Championship Wrestling**—13 hours.
- Road Show**—26 half hours in production.
- Returning Product*
- The Beach Boys 25th Anniversary**—90-minute special.
- Ricky Nelson/Fats Domino Live at Universal**—90 minutes.
- The Serendipity Singers Christmas Special**—60 minutes.
- The New Serendipity Singers Show**—26 half hours.
- Outdoor Life**—28 30 minutes.
- The 5th Annual American Video Awards**—90 minutes.
- Summer Sports Special**—60 minutes.

TV/Radio Age
Booth No. 801

Colbert Television Sales

1888 Century Park East
Suite 1106
Los Angeles, CA 90067
213-277-7751
Telex: 910 490 1973



Mr. D. Colbert

Representatives: Dick Colbert, *p*; Meri Brantley-Hillier, *vp, admin*; Annie Ross, *exec asst*.

Properties:

The Rifleman—168 half hours.

Columbia/Embassy Television

see Columbia Pictures Television
Booth: 1049

Columbia Pictures International Television

711 Fifth Avenue
New York, NY 10022
212-751-4400
Telex: 234211
Booth: 1501

Representatives: Michael Grindon, *vp, intl sls, tv*; Susan West, *d, client serv*; John S. Migicovsky, *vp, gen mgr, Canada*; Helios Alvarez, *vp, gen mgr, Latin America*; Nelson Duarte, *opers mgr, Latin America*; Octavio DaSilva, *sls mgr, Brazil*; Alvaro Mutis, *sls rep*.

Properties:

New to Market

- Everything's Relative**—10 half-hour comedy.
- Dinosauers**—65 animated half hours.
- I Married Dora**—13 half-hour comedy.
- Juarez**—7 hours.
- Married . . . with Children**—35 half-hour comedy.
- The Thorns**—13 half-hour comedy.
- Trial and Error**—8 half-hour comedy.
- Alice in Wonderland**—4-hour mini-series.
- Caine Mutiny Court Martial**—2 hours.
- Freedom Fighter**—2-hour made-for-tv movie.
- Maigret**—2-hour mystery.
- The Return of Ben Casey**—2-hour made-for-tv movie.
- Other Product*
- The Charmings**—23 half-hour comedy.

Designing Women—44 half-hour comedy.

The Facts of Life—201 half-hour comedy.

Houston Knights—29 hours, 1 2-hour made-for-tv movie.

The New Gidget—44 half-hour comedy.

The Real Ghostbusters—91 animated half hours.

227—68 half-hour comedy.

What's Happening Now!!—66 half-hour comedy.

Who's the Boss?—96 half-hour comedy.

The Great Diamond Robbery—2-hour drama.

Hart to Hart Reunion—2-hour made-for-tv movie.

The Taking of Flight #847—The Uli Derickson Story—2 hours.

Columbia Pictures Television

Columbia Plaza North
3300 Riverside Drive
Burbank, CA 91505
818-954-6000

711 Fifth Avenue
New York, NY 10022
212-702-2920

645 North Michigan Avenue
Suite 834
Chicago, IL 60611
312-915-0230

100 Colony Square
Suite 200
Atlanta, GA 30361
404-892-2725
Booth: 1049



Mr. Lieberthal



Mr. Thurston

Representatives: Gary Lieberthal, *chmn, ceo*; Barry Thurston, *p, synd*; Michael Zucker, *vp, mktg*; Leslie Tobin, *motion picture sls & acquisitions*; David Mumford, *vp, research*; Meade Camp, *vp, southeastern & western reg*; Terry Mackin, Jeff Gallop, *aes, western reg*; William L. Clark, *d, special mktg*; Leslie Glenn, *d, research*; Alan Daniels, *d, adv & prom*; Deborah Willard, *d, synd contracts*; Francine Beougher, *d, dist ops*; Joseph Tulloch, *mgr, pub*; New York: Gary Lico, Herb Weiss, *ups, eastern reg*; Chicago: John Rohrs, Jr., *mgr, midwestern reg*; David J. Ford, *ae, mideastern reg*; Al-

tanta: Susan Grant, Joe Kissack, *aes*,
southeastern reg.

Properties:

Off-Network Comedy Series

Archie Bunker's Place—97 half hours.

Barney Miller—170 half hours.

Benson—158 half hours.

Carson's Comedy Classics—130 half hours.

Carter Country—44 half hours.

Diff'rent Strokes—189 half hours.

The Facts of Life—181 half hours.

Fish—35 half hours.

Good Times—133 half hours.

The Jeffersons—253 half hours.

Maude—141 half hours.

One Day at a Time—209 half hours.

Sanford & Son—136 half hours.

Silver Spoons—116 half hours.

Soap—93 half hours.

Square Pegs—20 half hours.

The Three Stooges—190 half hours.

Who's the Boss?—182 weeks, half hours.

Off-Network Drama Series

Charlie's Angels—115 hours.

Fantasy Island—200 half hours, 152 hours.

Hart to Hart—112 hours.

Policy Story—105 half hours.

Police Woman—91 hours.

S.W.A.T.—37 hours.

Starsky and Hutch—92 hours.

T.J. Hooker—90 hours.

Off-Network Feature Film Packages

Columbia Night at the Movies—ad hoc quarterly barter network.

Entertainer of the Year—15 titles.

Embassy II—20 titles.

Embassy III—20 titles.

TV 20—20 titles.

Volume IV—23 titles.

Volume V—26 titles.

Volume VI—21 titles.

Columbia Gems—242 titles.

Columbia Gems II—43 titles.

Concept Image Distribution

(a division of Cine Group J.P. Inc)

1151, Alexandre de Seve Street

Montreal, Quebec

Canada H2L 2T7

514-524-7567

FAX: 514-284-2282 ext. 486

Telex: 055-62171

Booth: 336



Mr. Pettigrew



Mr. Zgarka

Representatives: Jacques Pettigrew, *p/exec prod*; Michel Zgarka, *vp, mktg & sls.*

Services: Computer graphics division; merchandising/character licensing.

Properties:

Animation/Children's Shows

Ovide and the Gang—65 13 minutes.

Moon Glow (Bino Fabule)—80 minutes, two 30 minutes.

Features

The Roses of Matmata—one 105 minutes, three 47 minutes.

Condor Television, Ltd.

26 Ole Musket Lane

Danbury, CT 06810

203-743-0505

FAX: 914-279-9483

TWX: 5101002938

Booth: 419

Representatives: Jerome Infantino, Robert Mertz, *ptns.*

Properties:

Domestic & International Distribution

Auto America—13 half hours.

Contel-Con Hartsock & Co.

1100 Glendon Avenue

Suite 941

Los Angeles, CA 90024

213-208-6091

Booth: 1501

Representatives: Con Hartsock, *owner*; Hank Profenius, *southeastern div mgr*; Joyce Killingsworth, *opers mgr.*

Properties:

Jerry Lewis Movies—4 titles on 1" tape, 2 in color.

The Jerry Lewis Show—52 hours, on tape.

Elvira's Movie Macabre Theatre—26 2 hours.

Elvira Group II—13 2 hours.

Morgus the Magnificent—39 30 minutes, in color.

The Lawless Years—52 b/w half hours.

William F. Cooke Television Programs

890 Yonge Street

Suite 800

Toronto, Ontario

Canada M4W 3P4

416-967-6141

Telex: 065-28017

Booth: 336

Representatives: William F. Cooke, *p*; Clifford H. Wilson, *vp, gen mgr.*



Mr. Wilson

Properties:

In Session—26 half hours.

Bourbon Street Parade—78 half hours.

Nashville Swing—104 half hours.

Pete's Place—52 half hours.

Coral Pictures Corporation

6850 Coral Way

Miami, FL 33155

305-661-8922

FAX: 305-665-7194

Telex: 441132 CORAL

Via Salaria 53

Rome, Italy

396-855-218

Booth: 759



Mr. Shapiro

Representatives: Sy Shapiro, *ceo, exec vp*; Lee Jackoway, *vp, d of sls*; Dick Ostrander, *eastern sls mgr*; Carmon Moon, *central sls div*; Al Lanken, *southern sls mgr*; Hank Guzik, *western sls mgr*; Manolo Vidal, *d, Latin American sls*; Senen Loche, *compt*; Ken Campbell, *d, special projects*; Giovanna Kiferle, *rep, Rome*; Juan Jorge Jaekel, *rep, Bogota*; Leon V. Jacoel, *rep, Athens*; Paloma Capmany, *rep, Madrid*; Jacqueline de Rosnay, *rep, Paris.*

Properties:

In Production

Dawn of Promise—novel for television.

Beam Riders—pilot for action series.

Mini-Series

Wagner—4-hour mini-series in stereo.

Quo Vadis?—4 or 6 hours.

Echoes of the Heart—6 hours or 2-hour version. Available in English and Spanish.

Be Good If You Can—3 hours available in English and Spanish.

Mussolini and I—5 hours.

Cindy—4 hours in Spanish only. Feature version available in English.

Series

Your Show of Shows—65 half hours.

Features/Packages

Ten from Your Show of Shows—2 hours.

Cindy—2 hours in English; 4-hour mini-series available in Spanish only.

Coral Collection I—16 theatricals.

Coral Western Adventures—13 to 15 titles to be announced.

Coral Action Theatre—13 to 15 titles to be announced.

Coral Martial Arts I—13 to 15 titles.

Documentaries

Mysteries of the Ancient World—6 half hours or 3 hours also available in Spanish.

Animated Series

Man and His World—11 half hours in English or Spanish.

Pimpa—5 half hours in English and Spanish.

Captain Future—52 half hours, 260 5 minutes.

Angel—50 half hours.

Robot Festival—130 half hours in Spanish only.

Don Quixote in the Tales of La Mancha—23 half hours.

Fables of the Green Forest—52 half hours.

Space Angel—52 half hours.

Spunky and Tadpole—15 half hours, 150 3/2 minutes.

Candy Candy—65 half hours.

Animated Holiday Specials

Silent Night—30 minutes available in English and Spanish.

Hooray for the Three Wisemen—one hour available in English or Spanish.

Entertainment Specials

Tom Jones: Live in Las Vegas—60 minutes.

Tony Bennett with Love—60 or 90-minute versions, stereo or mono.

Spanish Programming

Extensive Programming in TeleNovelas and Musical Specials.

Crawleys International Inc.

(a division of Crawleys Group Inc.)

50 O'Connor Street

Suite 1611

Ottawa, Ontario

Canada K1P 6L2

613-234-5688

FAX: 613-234-0679

Booth: 336



Ms. Andruszkiewicz Mr. Dauphinee

Representatives: W. H. Stevens, Jr., *ceo*; Tamara Andruszkiewicz, *gen mgr, dist & develop*; Ches Dauphinee, *develop, tv drama*.

Properties:

Drama

Highschool Confidential—26 30 minutes.

Documentaries

Dads & Kids—30 minutes.

The Secret Paradise: Australia's Heron Island—25 minutes.

Animation

The Meerkats—25-minute pilot.

Babar & Father Christmas—25 minutes.

The Bestest Present—25 minutes.

The Nightingale—25 minutes.

The Tin Soldier—25 minutes.

The Velveteen Rabbit—25 minutes.

Rumpelstiltskin—25 minutes.

CST Entertainment

(division of Color Systems Technology, Inc.)

4553 Glencoe Avenue

Suite 100

Marina Del Rey, CA 90292

213-822-6567

FAX: 213-306-3925

Representatives: Joseph A. Adelman; *p*; Buddy Young, *ceo*; Charles Powell, *exec vp*; Francis Gyermek, *d, opers*; Lisa Adelman, *mktg coord*.

Properties:

Feature Packages

Classicolor I—12 colorized titles.

Family Theatre—17 titles.

Hollywood Classics—25 titles.

Funny Business—13 titles.

Guns and Gangsters—22 titles.

Animation

Felix the Cat—260 4 minutes or 130 7 1/2 minutes.

Speed Racer—52 30 minutes.

The Mighty Hercules—130 5 1/2 minutes.

The Wizard of Oz—78-minute feature. *Series*

Vietnam: The 10,000 Day War—25 30 minutes.

American Caesar—5 60 minutes.

The Abbott and Costello Show—52 30 minutes.

Mack and Myer for Hire—200 15 minutes.

Dan Curtis Distribution Corp.

9911 West Pico Blvd.

Los Angeles, CA 90035

213-557-6910

Fox/Lorber Associates, Inc.

(Domestic Representatives)

432 Park Avenue South

New York, NY 10016

212-686-6777

Telex: 425 730 FOXLOR

Representative: Lucie F. Mazmanian, *vp mktg*.

Properties:

Features

The Curtis Signature Collection—12 off-network movies.

Dracula

The Strange Case of Dr. Jekyll & Mr. Hyde

Frankenstein

The Turn of the Screw

The Picture of Dorian Gray

Dead of Night

Come Die with Me

Shadow of Fear

Nightmare on 43 Hillcrest

The Invasion of Carol Enders

When Every Day was the 4th of July

The Long Days of Summer

Specials

I Think I'm Having a Baby—1 hour.

De Laurentiis Entertainment Group

8670 Wilshire Blvd.

Beverly Hills, CA 90211

213-854-7901

FAX: 213-854-7035

Telex: 6831835 DEGI



Mr. Rich

Representatives: Paul Rich, *exec vp, tv div*; Gary Levinsohn, *d, intl sls*.

Properties:

Mini-Series

Noble House—8 hours.

Fatal Shore

New Theatricals

The Sicilian

Weeds

Rampage

Collision Course

Hiding Out

Date with an Angel

Illegally Yours

Bill and Ted's Excellent Adventure

Dracula's Widow

Evil Dead II

Letters From Capri

Million Dollar Mystery

Pumpkinhead

Tapeheads

Traxx

Leviathan

300+ Other Films

TV/Radio Age

Booth No. 801

Devillier Donegan Enterprises

1608 New Hampshire Avenue N.W.
Washington, DC 20009
202-232-8200
FAX: 202-232-5634
Telex: 248724



Mr. Devillier



Mr. Donegan

Representatives: Ron Devillier, *p*; Brian Donegan, *exec vp*; Frank Liebert, *d, dom sls & prodn*; Joan Lanigan, *d, prog acquisitions*.

Properties:
Mini-Series

Brond—3 hours.

Chelmsford 1, 2, 3

When Reason Sleeps—4 hours.

What If It's Raining?—3 hours.

Mr. Pye—4 hours.

The Price—4 hours.

Specials

Hollywood, the Golden Years—6 hours.

Hollywood Legends—8 hours.

Comedy

Monty Python's Flying Circus—45 30 minutes.

Who Dares Wins—19 30 minutes.

Family

Storybook Classics—8 30 minutes.

Animal/Nature

Dingo—one hour.

World of Survival—221 30 minutes.

Lord of the Jungle—one hour.

Man-Eating Tiger—one hour.

Save the Tiger—one hour.

Animals of Australia Close UP—one hour.

Cane Toads: An Unnatural History—one hour.

Animated

The Mark of the Musketeers—52 25 minutes.

Sweet Disaster—5 shorts.

Features/Packages

Features—3 titles.

Drama

Irish R.M.—12 52 minutes.

Born in the R.S.A.—76 minutes.

Sakuma—90 minutes.

The Night My Father . . .—90 minutes.

Documentaries

Great River Journeys—7 hours.

Soldiers—13 hours.

Sounds Like Australia—55 minutes.

Human Face of Hong Kong—2 48 minutes.

Human Face of Indonesia—5 26 minutes.

A Long Night with a Lethal Guest—57 minutes.

Harder than Everest—50 minutes.

Da Doo Ron Ron: The Phil Spector Story—58 minutes.

Cobra the Snake God—52 minutes.

Josephine Baker: Chasing a Rainbow—80 minutes.

Chernobyl—52 minutes.

Have You Seen Hiroshima—60 minutes.

The Crash—75 minutes.

Zen Training at Eihei-ji—30 minutes.

Postwar Japan: 40 Years of Change—1 75 minutes, 1 60 minutes.

Three Festivals of Japan

The Skill Road of the Sea—12 50 minutes.

China: The Unveiled Highlands—4 60 minutes.

Larry Dorn Associates, Inc.

5550 Wilshire Blvd.
Los Angeles, CA 90036
213-935-6266

Representatives: Larry Dorn, *p*; Lucy Kohn, *ceo*; Linda Dorn, *vp*.

Services: Stock footage from TWA from the '20s to present; World Backgrounds film libraries featuring more than 50,000 subjects; Dan Merkel Action Water Footage.

Dubs, Inc.

6360 Delongpre Avenue
Hollywood, CA 90028
213-461-3726
FAX: 213-466-7406
Telex: 183304



Ms. Anderson



Mr. Millais

Representatives: Vince Lyons, *p*; Carl Erickson, *exec vp, gen mgr*; Dixie Lee Anderson, *sr vp*; Shellie Yaseen, *vp, sls*; Jacob Weisbarth, *vp, sls develop*; Dick Millais, *vp, mktg*; Glenn Marks, *d, synd prog*.

Services: Provides a full range of domestic and international services for the distributor/syndicator including tape duplications in all formats and standards (1", 2", 2/4" in NTSC, PAL and SECAM); standards conversion; film-to-tape transfers; tape/satellite distribution services.

DynoComm Sports

27285 Las Ramblas #130
Mission Viejo, CA 92691
714-582-1834
Booth: 500

Representatives: Alan Gibby, *p*; Paul Jenner, *vp, synd*; Wayne Smith, *vp, mktg*; Rick Gardner, *bus mgr*; Julie Brady, *intl sls*; Todd Udall, *ae*.

Properties:

Specials

The OP Pro Surfing Championship—one hour.

The OP Fiji Invitational Surfing Championship—one hour.

The Curacao Open Windsurfing Championship—one hour.

The World Jetski Finals—one hour.

The PCH Manhattan Beach Volleyball Tournament—half hour.

The International Bodyboard Championship—half hour.

The Oahu to Kauai Canoe Race—half hour.

East In Motion Pictures Inc.

134 Peter Street
3rd Floor
Toronto, Ontario
Canada M5V 2H2
416-971-5056

P.O. Box 1600
Hollywood Blvd.
Shediac, New Brunswick
Canada EOA 3G0
506-532-1222



Mr. Carota



Ms. Prowse

Representatives: Lawrence Carota, *p*; Karen Carota, *prod, Shediac*; Joan Prowse, *mktg d, Toronto*.

Properties:

Documentaries

Nursing . . . Changing with the Times—one hour.

Communicating at the Speed of Light Keepers of the Light—one hour.

Drama

Madame Latour—one hour.

Ebony/Jet Showcase

820 South Michigan Avenue
Chicago, IL 60605
312-322-9369
Booth: 279



Ms. Johnson-Rice

Representatives: Linda Johnson Rice, *exec prod*; Yvette Brown, *sr prod*; Ozzie Bruno, *vp, tv sls & synd*; Yvonne Ward, Lillian Cartwright, *aes*.

Properties:

Ebony/Jet Showcase—weekly half hour.
The American Black Achievement Awards—annual special.

Electra Pictures Inc.

3 Dallas Communications Complex
LB91
Irving, TX 75039-3510
214-869-2462
FAX: 214-869-7748
Telex: 249626 LPIXUR
Booth: 1564

Representatives: Joe Pope, Leelen P. Childers, David R. King.

Properties:

New Series
Wavelength—26 30 minutes.
Secret Playgrounds—26 30 minutes.
The Beam-Black Entertainment and Music—52 60 minutes.
Specials
The Great Depression of 1990—60 minutes.
A Cowboy Christmas—60 minutes.
Game Shows
What's in the Cards?—65 30 minutes

Ralph C. Ellis Enterprises

1231 Yonge Street
Suite 201
Toronto, Ontario
Canada M4T 2T8
416-924-2186
FAX: 416-924-6115
Telex: 06-22436
Booth: 336



Mr. Ellis



Ms. Ellis

Representatives: Ralph C. Ellis, *chmn*; Stephen Ellis, *p*; Cathy Ellis, *d of mktg*.

Properties:

Nature/Wildlife
Baby Animals—60-minute special.
The Man Who Loved Birds—60 minutes.
Profiles of Nature—65 30 minutes.
Profiles of Nature Specials—5 one-hour specials.
Wild Guess—half-hour nature game show.

Enoki Films USA, Inc.

4970 Odessa Avenue
Encino, CA 91436
818-907-6503
FAX: 818-907-6506
Telex: 988883 ENOFILM UD
Booth: 1301



Mr. Enoki

Representatives: Yoshi Enoki, *p*; Robert Genova, *exec prod*; Norman Berkoff, *mng d*; Peter Davey, *finan d*.

Properties:

Children's Series
Peppermint Park—39 live-action half hours.
Star Fleet—24 half hours.
The Wizard of Oz—52 half hours.
Little Pollon—46 half hours.
Nana the Super Girl—39 half hours.
Captain Hawk—128 half hours.
Adios Josephina—24 half hours.
Chuck the Beaver—99 half hours.
Family of the Wild—26 half hours.
Sweet Strawberry Queen—26 half hours.
Children's Features
Gorilla Force—52 half hours.
Wonder-Six—43 half hours.
Gorvarian—26 half hours.
Dorvack—36 half hours.
Cosmo-Ranger—39 half hours.
Flash Riders—32 half hours.
Belfy and Lillibit—26 half hours.
Alpine Rose—18 half hours.
Kate and Julie—26 half hours.
Children's Features
Don Dracula—90-minute comedy.
Return of Don Dracula—90 minutes.
Thalian Space Wars—90 minutes.
Space Quest for F-01—90 minutes.
Crusher Joe—110 minutes.

TV/Radio Age
Booth No. 801

ESPY-TV

530 West 23rd Street
Room 317
New York, NY 10011
212-929-6174

Properties:

Music/Variety
The Guitar Show—26 half hours.
Sports
The Martial Art Forms—26 half hours.
Children
Rapid T. Rabbit & Friends—26 half hours.
Magazine/Talk
Down to Earth Travel—26 half hours.
Educational
The Apartment Dwellers—26 half hours.
Program Inserts
Guitar Picks—30 60 seconds.
Features/Packages
British on a Budget—50 color and b/w titles.
Classic Economics—50 color and b/w titles.
Go Western, Young Man—50 b/w titles.

Essence Television Productions, Inc.

1500 Broadway
New York, NY 10036
212-642-0600
Booth: 1466



Mr. Smith



Mr. Davis

Representatives: Clarence O. Smith, *p*; Gene A. Davis, *vp, prog*; Danelle Durden, *adv sls*; Raymond Horn, *synd*; Susan L. Taylor, *host*; Terrie Williams, *pr*; Deborah Adrine-Wofford, *stat coord*.

Properties:

ESSENCE—26 new half hours.
Musical Tributes—4 half hours.
Legacy: A Tribute to Gambling Coach Eddie Robinson—one hour.
ESSENCE Moments—30-minute Black History tributes.

Excel Telemedia International Corporation

745 Fifth Avenue
New York, NY 10151-0077
212-371-7333

SR Programs International
98 Mount Street
London WY1 5HF,
England
011-44-1-409-2764
Booth: 963



Mr. Israel

Representatives: Ken Israel, *p*; Allen G. Hart, *vp*; Peter Strand, *midwest sls*; Bill Seymour, *midcentral sls*; Tom Thuman, *midsouth sls*; Carmela Tutino, *Feline Films, Canadian sls*; Stephen Roberts, Stanley Darer, *European sls, London*.

Properties:
New

The Leonard Rosen Show—26 half hours, talk/interview.

On Wings of Fire—90 minutes.

Returning Product

Pathfinders—13 first-run hours.

Terrorvision—90-minute anthology.

Feature Film Packages I, II, III & IV—33 titles.

Music Specials—5 hours.

Rollermania—60 or 90 minutes.

Follow That Rainbow—90 minutes.

Truth About Communism

The Jarvis Collection

The Louvre

Scotland Yard

The Kremlin

Forbidden City

The Incas Remembered

Fairhill Entertainment

8484 Wilshire Blvd.
Suite 235
Beverly Hills, CA 90211
213-651-1171
FAX: 213-651-3961
Telex: 9104903890 APPLAUSE BVHL



Mr. Pearson

Representatives: John E. Pearson, *p*;
Mike Purcell, *gen mgr*.

Properties:
Series

Doris Day's Best Friends—26 30 min-

utes.

California Highways—13 30 minutes.

Music Specials

The Forum Presents—36 60 minutes.

Drama Specials

Benjamin Banneker-The Man Who Loved the Stars—60 minutes.

Backwards: The Riddle of Dyslexia—60 minutes.

Sports

Bill Emmerton's Guide to Running—60 minutes.

Casting Out—52 30 minutes.

Hollywood

Mary Pickford Features—7 56 to 110 minutes.

Immortals in Silent and Sound—8 75 to 85 minutes.

America's Sweetheart—74 minutes on Mary Pickford.

The Birth of a Legend—27 minutes on Mary Pickford and Douglas Fairbanks.

Ticket to Hollywood—74 minutes.

Errol Flynn: Portrait of a Swashbuckler—60 minutes.

Hollywood: The Selznick Years—60 minutes.

Bogart—60 minutes.

Documentaries

Life and Death—6 30 minutes.

Remembering Life—60 minutes.

Postcards: from India—60 minutes.

Jennifer's Chinese Diary—60 minutes.

Children

Kids Make Films, Too—60 minutes.

Animation

Inspector Gadget—65 30 minutes.

Heathcliff—65 30 minutes.

Rainbow Brite—13 30 minutes.

News Documentaries

Paramount News Reels—1768 approximately 8 minutes.

Greatest Headlines of the Century—260 3½ minutes.

Music Series

Music Meant for You—13 30 minutes.

The Open Door

(Division of Fairhill Entertainment)

Properties

Franciscan Communications:

Little Friend—60 minutes.

Songs of Christmas—60 minutes.

Expectations—22 5 to 28 minutes.

Church of Nations:

A Worldwide Christmas Celebration—120 minutes.

Crossroads Christian Communications:

Circle Square—175 30 minutes.

Crossroads Creation Series—12 30 minutes.

Sika Productions:

Beneath the Surface—30 minutes.

Cathedral Praise—60 minutes.

Energy Source Television:

Day One—13 30 minutes.

Jasmine Shah Productions:

The Flow of Life—30 minutes.

FilmLife Inc.

Film/Video Hospital
Fortress Film Depository
FilmLife Building
Moonachie, NJ 07074
201-440-8500
Booth: 1212



Mr. Bernard

Representatives: Marvin A. Bernard, *p & ceo*; John Natali, *chmn of the bd*; Milton Miller, *vice chmn*; Sheila N. Bernard, *exec up*; Siggie B. Wilzig, *dep of finance*.

Services: Rejuvenation, protection and preservation of scratched, brittle, curled and other physical damages that can occur to your classical/syndicated prints either in circulation or improperly stored on shelves; television and theatrical storage, shipping, inspection and worldwide distribution for all features and shows; remove scratches, abrasions and other physical damage bringing film screening quality back to virtually new; film/ broadcast in super condition.

Filmoption Internationale Inc.

4060 St. Catherine West
Suite 315
Montreal, Quebec
Canada H3Z 2Z3
514-931-6180
Telex: 055 60680 VERSEAU MTL.



Ms. M. Rouillard



Ms. L. Rouillard

Representatives: Maryse Rouillard, *p, gen mgr*; Lizanne Rouillard, *intl sls mgr*; Christine Curchod, *intl sls asst*.

Properties:

Maison Deschenes—249 25-minute soap opera.

The Magic Goes On (La Magie Continue)—58-minute innovative circus show.

Mount Kennedy: The North Ridge Ascent—27-minute documentary.

Creole Connections—57-minute documentary.
White Justice—57-minute documentary.
Brother Andre—90-minute feature.
N.W.A. Pro-Wrestling—52 48 minutes.
Dave Brubeck: Symphonia—60-minute concert.
Open Book-Series III—13 new episodes for children.
Stop the World—52-minute documentary.
Nordic Fauna—7 26-minute nature documentaries.
Shooting the Stars—52-minute film.
Mount Waddington—27-minute documentary.

Films Transit Inc.

402 East Notre Dame
 Montreal, Quebec
 Canada H2Y 1C8
 514-844-3358/514-844-3359
 FAX: 514-499-0313
 Telex: 055-60074 cinequebec mtl



Mr. Rofekamp



Ms. LeClef

Representatives: Jan Rofekamp, Catherine LeClef.

Properties:

In Post-Production

Kurwenal—100-minute drama.

New Films

Life Classes—117-minute drama.

Rock—5 45-minute mini-series.

La Ligne De Chaleur—95-minute drama.

Mind Shadows—107-minute drama.

Eva Guerrillera—82-minute political drama.

Good Riddance—116-minute drama.

Marie S'en va T'en Ville—80-minute drama.

The Hard Part Begins—80-minute drama.

Strindberg and His Women—3 30 minutes.

Fat Chance—25-minute comedy.

Martha, the Immortal—52-minute drama.

Death of a Silence—48-minute drama.

The Journey—14 55-minute documentary.

Also Available (limited territories)

I've Heard the Mermaids Singing—82-minute comedy.

Shelley—80-minute drama.

The Morning Man—98-minute drama.
Henri—91-minute comedy.
Equinoxe—92-minute drama.
Blink Trust—87-minute thriller. English version available.
Anne Trister—105-minute drama.
Hockey Night—77-minute comedy.
New Documentaries
The Conquest of Space—20 30 minutes.
Making Opera—83 minutes.
So Many Miracles—50 minutes.
Women in Cinema—100-minute film.
The History of the American Comic Book—100-minute documentary.
Trinity—52-minute documentary.
Images for Export—45 minutes.
Strangers in Town—43 minutes.
Cole Palen's Flying Circus—54 minutes.
Juju Music-African Popular Rock—56 minutes.
North to Nowhere-The Quest for the Pole—80 or 52 minutes.
Kodo-The Heartbeat Drummers of Japan—57 minutes.
O Picasso—80 or 52 minutes.

Fishing The West Productions, Inc.

5484 S.E. International Way
 Milwaukie, OR 97222
 800-523-0927
 FAX: 503-656-0245
 68 Oregon City Shopping Center
 Oregon City, OR 97045
 800-223-4662
 FAX: 503-656-0245
 Booth: 711



Mr. Schoenborn

Representatives: Larry Schoenborn, exec prod & host; Charles Goodloe, mktg d; Lana Coon, synd; Wes Moore, commercial prodn.

Properties:

Domestic & International Distribution

Fishing the West—130 half hours; 26 new half hours annually.

Four Star International Inc.

2813 West Alameda Avenue
 Burbank, CA 91505
 818-842-9016
 Telex: 289309 FOURS'PAR LSA
 Booth: 1411



Mr. Markim



Mr. Neece

Representatives: Al Markim, chmn & ceo; Robert Neece, vp, sls; Lance Thompson, vp, bus affairs; Robert Bosen, d, sls opers; Chris Remington, ac; Thomas O'Leary, western div mgr; Bill Rhodes, eastern div mgr.

Properties:

The New Liar's Club—half-hour celebrity game available Fall, 1988.

Big Valley—112 color hours.

A Christmas Carol—feature.

Power 20—first-run theatrical and made-for-tv movies.

Star One—15 titles.

Star Two—15 features made-for-tv.

Grizzly Adams and Friends—12 family features.

Main Events I & II

Rainbow 2,3,4

Also Available: Documentary/Dramas, Horror & Science-Fiction packages.

Fox/Lorber Associates, Inc.

432 Park Avenue South
 New York, NY 10016
 212-686-6777
 FAX: 212-685-2625
 Telex: 425730 FOXLOR
 Booth: 1329



Mr. Fox

Representatives: David M. Fox, Robert Miller, Paul Greifinger (*Prism*), Jonathan Zweben, Rena Ronson, Trea Hoving, Susan Margolin, Tammy Scannavino, *Prism*: Barry Collier, Mel Franks, Diana Dearn, Michael Spielberg, Sandra Embrey.

Properties:

Domestic-NEW

Specials

The Elvis Collection—4 musical specials, cash + barter.

Great Performers—23 first-run hours of comedy, variety and music, cash.

King . . . Montgomery to Memphis—2-hour documentary, cash.

Legacy of a Dream—30-minute docu-

mentary, cash.

Country—4 music specials, cash.

First-Run Series

The Dr. Fad Show—26 comedy half hours, barter.

Off-Network

Romance Theatre—85 half-hour dramas, cash.

Extra! Extra!—3 packages, cash.

Features

Fox/Lorber's Greatest Hits—3 dramas, cash.

Classic All-Stars—10 titles, cash.

Bad Girls—8 titles, cash.

Romance Theatre—17 titles, cash.

Young Duke—15 titles, cash.

Traiblazers I & II—2 packages, 26 and 19 titles, cash.

Sports

U.S. Pro Ski Tour—13 half hours, barter.

International

Romance Theatre—17 approximately 95 minutes or 85 half hours.

Young John Wayne—15 black & white 60 minutes.

The Last Bastion—3 hours.

The Action Sports Collection—50+ half hours and hours.

Wild, Wild World of Animals—65 half hours.

Wilderness Alive—4 hours.

The World We Live In—26 half hours.

World War II: Soldier's Diary—25 half hours.

Fremantle International, Inc./Talbot Television

660 Madison Avenue
New York, NY 10021
212-421-4530
FAX: 212-207-8357
Telex: 423459
Booth: 1439



Mr. Talbot

Representatives: Paul Talbot, p; Julie Zuleuta-Corbo, vp, *Latin American sls & home video*; Ellen Windemuth, vp, *bus affairs & co-prodns*; Josh Braun, vp, *global ops.*

Properties:

International Distribution
Made-for-TV Movies (2 Hours)

We are the Children

Fight for Jenny

Fired

Can You Feel Me Dancing?

Vanishing Act

The Last Days of Frank and Jesse James

Manhunt for Claude Dallas

Stillwatch

The Killing Floor

Series

The Campbells—78 half hours.

The Tripods—25 half hours.

The Adventures of Black Beauty—52 half hours.

Cisco Kid—156 half hours.

Fugitive Samurai—79 hours, one 2-hour feature.

Mini-Series

Sophisticated Gents—4 hours.

The Baker Street Boys—4 hours or eight half hours.

Joey & Redhawk—5 half hours.

Game Shows

19 Titles

Specials

1987 Tony Awards—2 hours.

All Star Celebration in Honor of Martin Luther King—2 hours.

Christmas in Washington 1988—2 hours.

Kennedy Center Honors Annual Show 1981-1987—2 hours.

Night of 100 Stars 1 & 2—3 hours each.

The Magic of David Copperfield—9 hours.

A Super Night of Rock and Roll—2 hours.

The Patti LaBelle Show—one hour.

Kraft All Stars Salute to Ford's Theatre—one hour.

The Johnny Cash Specials—10 hours.

Teenage America—one hour.

Diana Ross... Red Hot Rhythm & Blues—one hour.

Daredevils—2 hours.

Candid Camera 40th Anniversary—one hour.

Elvis Memories—one hour.

Las Vegas 75th Anniversary Special—2 hours.

Rolling Stone Magazine's Twenty Years of Rock and Roll—2 hours.

Grammy Lifetime Achievement Award Show—2 hours.

Daytime Drama

Ryan's Hope—half hours.

Loving—half hours.

Children

Romper Room—local originations.

Curious George—104 animated 5 minutes.

The Berenstain Bears—5 half-hour specials.

Domestic Distribution

The Campbells—78 half hours, cash.

Born with the Century—4-hour mini-series, cash.

Swiss Family Robinson—26 half hours, cash.

The Adventures of Black Beauty—52 half hours, cash.

Fries Distribution Company

(a subsidiary of Fries Entertainment Inc.)

6922 Hollywood Blvd.
Los Angeles, CA 90028
213-466-2266
FAX: 213-466-9407
Telex: 3781675 FDC

226 East 54th Street
8th Floor
New York, NY 10022
212-593-2220
FAX: 212-754-9286

625 North Michigan Avenue
Chicago, IL 60611
312-751-3483
Booth: 930



Mr. Butensky



Mr. Schmid

Representatives: Charles W. Fries, *chmn of the bd, p*, Ave Butensky, *exec vp, dom dist*; Larry Friedrichs, *exec vp, intl dist*; Peter Schmid, *sr vp, mktg & sls*; Allan Schwartz, *vp, synd & day-time develop*; Louis Wexner, *vp, adv & prom*; Paula Fierman, *vp, intl dist*; Chris Fries, *d, first-run synd*; Ferris Kaplan, *d of acquisitions*; Don Golden, *vp, sls, western reg*; Wendy Levin, *eastern sls mgr*; Beth Hines, *eastern ae*; Tim Newman, *midwestern sls mgr*; Mike Murashko, *southwestern ae*.

Properties:

Features/Packages

Fries Frame 4—23 titles, cash.

Fries Frame 3—25 titles, cash.

Fries Frame 2—20 titles, cash.

Fries Frame 1—26 titles, cash.

Series/First-Run

Queen for a Day—cash + barter.

The New Generation—barter.

Emma: Queen of the South Seas—4-hour mini-series, cash.

Specials

Born Famous—5 hours, barter.

The Gaylord Production Company

9255 Sunset Blvd.
Suite 800
Los Angeles, CA 90069
213-274-7769
FAX: 213-271-9283
Booth: 1129



Mr. Courtney

Representatives: Alan Courtney, p; Peter Alex, exec vp; Jim Mahoney, vp, develop; Mort Smithline, exec vp, bus affairs; Steve Syatt, vp, creat serv.

Properties:

New

Bonanza: The Next Generation—2-hour movie.

Faerie Tale Theatre—26 hours, cash.

The Rita Davenport Show—half-hour talk strip.

Flip—half hours for children and teens.

Lotto Live—half hour, cash/barter.

Groucho & Me—half hours, cash/barter.

Crime on His Hands—65 half hours, 13 features, cash/barter.

Gaylord Syndicom

66 Music Square West
Nashville, TN 37203

615-327-0110
Telex: 592545
Booth: 1311



Ms. Grams

Representatives: Jane D. Grams, vp/gen mgr; Hal Buckley, Martin Clayton III, Joyce S. Simmons, sls execs.

Properties:

Series

Hee Haw—26 60 minutes.

Babe Winkelman's Good Fishing—30 30 minutes.

Specials

Opryland Celebrates 200 Years of America's Music—60 minutes.

Hee Haw's 20th Anniversary Special—120 minutes.

America's Junior Miss Pageant—60 minutes.

Genesis Entertainment

(A division of Gannaway Enterprises)
5743 Corsa Avenue
Suite 210
Westlake Village, CA 91362
818-706-6341

441 Lexington Avenue
New York, NY 10017
212-687-4840
Booth: 972



Mr. Gannaway

Representatives: Gary Gannaway, chmn & ceo; Wayne Lepoff, p; Betsy T. Green, exec vp, mktg; J. Philip Oldham, exec vp, dom sls; Don Springer, sr vp, sls; Barry Wallach, reg sls mgr; Jerry Weaver, Grant Norlin, ups, sls; Stanley Sherman, vp, northeast sls; Rob Wussler, southeast sls mgr; Diane Gallera, vp, research; Marc Netka, mktg serv mgr; Marcia Boyd, d, stat serv.

Properties:

Specials/Series

Best of National Geographic—96 hours.

Variety/Music

Classic Country Featuring Stars of the Grand Ole Opry—260 half hours or 130 hours.

Series/First-Run

The Judge—daily half-hour courtroom drama.

The Great Escape—weekly half-hour travel series.

GGP/GGP Sports

400 Tamal Plaza
Corte Madera, CA 94925
415-924-7500
FAX: 415-924-0264

Telex: 9103842025 GGPSPTS
CMTR
Booth: 224

Representatives: David L. Peterson, p; Robert C. Horowitz, vp, gen mgr; Henry S. Schneidman, vp, gen sls mgr; Anna E. Owens, reg accts mgr; Greg Carroll, Keitha Mashaw, aes; Michelle Smith, stat rels.

Properties:

John Madden's Super Bowl Special—one hour, barter.

NFL Pre Season Special—one hour, barter.

World Cup Skiing—10 one-hour specials, barter.

Joel Siegel's Road to the Academy Awards—one hour, barter.

John Denver Celebrity Ski Classic—one hour, barter.

The Race For #1 College Football Bowl Preview—one hour, barter.

Road to the Triple Crown—half hour, barter.

Aspen Tennis Festival—one hour.

Road to Seoul—18 half hours, 2 one-hour episodes, barter.

NFL Draft Special—one hour, barter.

Global Vision Group Inc.

550 Biltmore Way
9th Floor
Coral Gables, FL 33134
305-442-3410
FAX: 305-447-1389
Telex: 9102401063 GVG MIAMI
Booth: 359

Representative: Cesar O. Diaz, vp.

Properties:

Mini-Series

The Plot to Kill the Pope—3 120-minute mini-series.

Molly-O—5-hour mini-series.

Tomorrow—2 120-minute mini-series.

Mafia—7-hour mini-series.

Mafia II: The Octopus—7-hour mini-series.

Mafia III: The Revenge—8-hour mini-series.

Lulu's Sins—5-hour mini-series.

Treasure Hunters—7-hour mini-series.

Features/Packages

GGV Movies One—6 titles.

GGV I—5 titles.

GGV II—6 titles.

GGV III—13 titles.

Kung-Fu/Ninja Theater I & II—14 titles.

Series

Two Against the Road—18 hours.

The Land of Once Upon a Time—29 half hours.

Specials

The International Circus Festival of Monte Carlo—6 hours.

Pavarotti in Naples—one hour.

Super Circus 1988—one hour.

The Magic Show—one hour.

Oleg Popov: Portrait of a Clown—half hour.

The Yehudi Menuhin Festival—3 hours.

Rigoletto—23 minutes.

Revue Champagne—one hour.

Uruguay: Southern Paradise—one hour.

The Many Adventures of King Lion in the Funny Forest—3 hours.

The 1988 Miss Venezuela Beauty Pageant—2 hours.

The Flight of the Angel—one hour.

Additional copies of
TV/Radio Age
NATPE Issue at
Booth No. 801

Globo TV Network Brazil

909 Third Avenue
21st Floor
New York, NY 10022
212-754-0400
Telex: 423583

Rua Lopes Quintas, 303
Rio de Janeiro, RJ
Brazil 22460
(55-21) 294-7732
Telex: 213181TVGB BR/
2122795TVGB BR
Booth: 460

Representatives: Jorge Adib, *gen d, foreign affairs*; Geraldo Case, *d, arts*; Robert Campbell, *admin mgr*; Maria Alvarez, *sls asst.*

Properties:

Series

(all dubbed into Spanish)

Derecho de Amar—160 26 minutes, 80 50 minutes.

Circulo de Fuego—180 26 minutes.

Mamma Vitoria—132 38 minutes, 90 50 minutes.

Selva de Cemento—150 38 minutes.

Final Feliz—132 38 minutes.

Niña Moza—168 38 minutes.

Cambalache—174 38 minutes.

Maria Maria—118 30 minutes.

Mini-Series

(dubbed into Spanish unless otherwise noted)

Golden Years—10 50 minutes, dubbed into Spanish and English and English subtitled.

Diadorim—15 50 minutes, dubbed into English.

Tienda De Los Milagros—12 52 minutes.

Compania Ilimitada—13 30 minutes.

Anarchists Thank God—9 50 minutes.

Time and the Wind—10 50 minutes, dubbed into Spanish and English.

Music/Variety

Tom Jobim—one hour, English or Spanish subtitles.

Roberto Carlos—4 one-hour shows.

Voice of Brazil—5 one-hour shows.

The Samuel Goldwyn Company

10203 Santa Monica Blvd.
Los Angeles, CA 90067
213-552-2255
FAX: 213-284-8493
Telex: 677348 GOLDSAM LSA

200 West 57th Street
New York, NY 10019
212-315-3030
FAX: 212-307-6051

One Magnificent Mile
980 North Michigan Avenue

Suite 1400
Chicago, IL 60611
312-664-4013
FAX: 312-642-6545
Telex: 4330149 HQ MM CGO
Booth: 919



Mr. Askin



Mr. Masters

Representatives: Samuel Goldwyn, Jr., *p*; Meyer Gottlieb, *exec vp*; Dick Askin, *p, tv dist*; Ray Solley, *vp, tv develop*; Jack Masters, *vp, tv sls*; Ann Dubinet, *vp, intl sls*; Mike Byrd, *sr vp, ops*; Leonie de Picciotto, *vp, pub*; Steve Barbour, *d, southeast tv sls*; Brindell Tilden, *d, midwestern tv sls*; Betsy Green, *ae, New York*; Jolene Victor, *mgr, tv & ancillary sls*; Christie Hawks, *tv sls rep*; Ron Breitstein, *research mgr*; Dan Felfand, *exec d, adv.*

Properties:

Features/Packages

November Gold 2—20 titles, cash.

November Gold—20 titles, cash.

Explosives II—17 titles, cash.

Power Pack—9 action titles, cash.

Terrorpix—9 horror titles, cash.

The Treasure Chest—16 family/holiday titles, cash.

Goldwyn Gold—21 classics, cash.

Goldwyn Gold II—20 classics, cash.

Family Six Pack—6 family titles, cash.

Dan August—6 action dramas, cash.

Gould Entertainment Corp.

101 West 57th Street
New York, NY 10019
212-586-5760



Mr. Gould

Representative: Michael J. Gould, *p.*

Properties:

Documentaries

The First Ladies—in development.

Arab-Israeli Wars—in development.

The Presidents—in development.

A Man Named Lombardi—one-hour special.

In Defense of Freedom—5 one-hour specials.

The American Documents—13 one-

hour specials.

Series

Two's Company—29 first-run half hours.

Mini-Series

Friday—3 or 4-hour version, from SFP.

Granada Television International

36 Golden Square
London, W1R 4AH
England
FAX: 01-734 8080 ext. 2152 (day)
01-734 5623 (night)
Telex: 27937

18 Rue Volney
75002 Paris, France
(33 1) 42.61.79.10
FAX: (33 1) 42 61 94 11
Telex: 213008

1221 Avenue of the Americas
Suite 3468
New York, NY 10020
212-869-8480
FAX: 212-302-2908
Telex: 62454 UW
Booth: 1200



Ms. Wallace



Ms. Maw

Representatives: David Plowright, *chmn, Granada Television*; Steve Morrison, *d of prog, Granada Television*; Vivien Wallace, *chf exec, Granada Television International Ltd.*; Leila Maw, *d, New York*; Bill Allan, *hd of mktg & co-prodns*; Merry Mullings, *sr sls exec, New York*; Sally Millwood, *sls asst.*

Properties:

Mini-Series

After the War—10 50 minutes.

Floodtide—13 60 minutes.

Small World—6 60 minutes.

Drama Series

All for Love—12 60 minutes, one 45 minutes.

Bulman—20 60 minutes.

Shades of Darkness—9 60 minutes.

Features/Packages

The Collection—60 minutes.

Daphne Laureola—90 minutes.

Every Breath You Take—90 minutes.

Haunted—2 60 minutes.

King Lear—160 minutes.

Philby, Burgess and MacLean—80 minutes.

Saturday, Sunday, Monday—100 min-

utes.
Breakthrough at Reykjavik—60 minutes.

Documentaries

Daley—60 minutes.

Disappearing World—60-minute episodes.

Human Jigsaw—13 30 minutes.

A Painful Reminder—70 minutes.

Poppie and Black Dog—60 minutes.

Pravda: Mr. Gorbachev's New Truth—60 minutes.

Robert Millar: The High Life—60 minutes.

The Ten Quid Tourists—60 minutes.

Victorian Values—6 30 minutes.

What Will Survive of Us Is Love—Olivier Celebration—60 minutes.

World in Action—30 and 60-minute episodes, plus "The First 21 Years," 79 minutes.

Music and the Arts

The Aldeburgh Masterclasses—40 60 minutes.

At Work—3 52 to 58 minutes.

Celebration—half-hour programs.

Making It—2 60 minutes.

Man and Music—10 60 minutes.

The Seven Deadly Sins—60 minutes.

Music-Pop/Variety

Rock Around the Dock—120 minutes.

Rock Around the Rock—120 minutes.

Special Sessions—6 45 minutes.

Entertainment

The Brothers McGregor—26 30 minutes.

Busman's Holiday—30-minute episodes.

The Funny Side—10 episodes.

Stop That Laughing at the Back—6 30 minutes.

Children

Blackbird Singing in the Dead of Night—30 minutes.

The Magic Ball—26 15 minutes.

The Return of the Antelope—120 minutes.

Young Sherlock—9 30 minutes.

Education

History in Action—20 20 minutes.

Place and People—5 20 minutes.

A Place to Live—36 15 minutes.

Sherry Grant Enterprises

17915 Ventura Blvd.

Suite 208

Encino, CA 91316

818-705-2535

Booth: 1101



Ms. Grant

Representatives: Sherry Grant, p; Bill Moriarity, *opers d.*

Properties:

Inserts

Something You Auto Know—20 30 seconds.

The Quality of Life—130 30 seconds.

Holiday Sales Boosters—7 30 seconds.

21 Days of America—21 30 seconds.

We the People—24 30 seconds.

Groskopf Consultants, Inc.

144 South McCarty Drive

Beverly Hills, CA 90212

213-550-1328



Mr. Groskopf

Representative: Aubrey "Bud" Groskopf.

Services: Consultants in all areas of television and motion picture production and distribution.

Group W Productions

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Los Angeles, CA 90068

213-850-3800

FAX: 213-850-3889

888 Seventh Avenue

New York, NY 10106

212-307-3000

142 East Ontario

Suite 1500

Chicago, IL 60611

312-454-6975

1400 Lake Hearn Drive

Suite 306

Atlanta, GA 30319

404-843-5520

222 West Las Colinas Blvd.

Suite 535

Irving, TX 75037

214-506-0777

Booth: 629



Mr. Vane



Mr. Tannehill

Representatives: Edwin T. Vane, p & ceo; George E. Resing, Jr., sr up; R. Kevin Tannehill, up, sls & mktg; Tony Dwyer, up, dom sls mgr; Sam Cue, up, cont; Meryl Marshall, up, prog affairs; Owen S. Simon, up, creat serv; Gerard T. Farrell, up, sls research; David Jacquemin, western reg mgr; Cedric Watkins III, western div mgr; Donald P. Spagnolia, d, visual communications; Mary F. Fisher, d, prom med; New York: Dan Cosgrove, up, med sls; Peter Gimber, eastern reg mgr; Steve Parker, eastern div mgr; Kim Schlotman, ae; Glen Burnside, New York med sls mgr; Chicago: Thomas R. Will, central reg mgr; Chris Lancey, Brock Kruzic, central div mgrs; Patricia Brown, midwest mgr, med sls; Atlanta: Lee Armstrong, Jeff Hoops, southeast div mgrs; Dallas: Rick Shae, southwest reg mgr; Doreen Lerner, Kendle Koontz, aes; Hour Magazine: 5746 Sunset Blvd., Hollywood, CA 90028; 213-856-1050; Martin Berman, exec prod; Fred Farrar, prod; Paul Nichols, creat serv mgr; The Wil Shriner Show: 5842 Sunset Blvd., Los Angeles, CA 90028; 213-960-2407; Bonnie Burns, exec prod; Ed Horowitz, prod; Dick Newton, creat serv mgr; TVSC (Television Videotape Satellite Corp.): 310 Parkway View Drive, Pittsburgh, PA 15205; 412-928-4700; J. Michael Hudson, up, gen mgr; William Wuerch, up, sls; Dick Dreyfuss, Herman Mosley, sls reps; Filmation: 6464 Canoga Ave., Woodland Hills, CA 91367; 818-712-4900; Telex: 4720847 FLMATN; Lou Scheimer, p & ceo; Alice Donenfeld, exec up; Gail Munn, up, licensing; Horizon International Television (international sales rep): 11811 West Olympic Blvd., Los Angeles, CA 90064; Stan Golden, p.

Properties:

Magazine/Talk

Good Company—hours available September, 1988, cash/barter.

Hour Magazine—hours, cash/barter.

The Wil Shriner Show—hours, cash/barter.

Entertainment

Life's Most Embarrassing Moments—weekly half hour available September, 1988, barter.

Animated

Bugsburg—65 half hours available September, 1989, barter.

Bravestarr—65 half hours, barter.

Ghostbusters—65 half hours, barter.

He-Man and the Masters of the Universe—130 half hours, cash.

She-Ra: Princess of Power—93 half hours, barter.

Fat Albert and the Cosby Kids—90 half hours, cash.

Specials

Lifquest—one-hour health specials, barter.

Group W Television Sales

90 Park Avenue
New York, NY 10016
212-883-6100
FAX: 212-557-6540
Booth: 534

Representatives: Ed Goldman, *p*; Joel Segall, *sr up*; Jeff Osborne, *up, sls & mktg*; Deb Zeyen, *mgr, prog sls*; Robert Gore, *synd mgr*; Chico Kurzawski, *up, midwestern sls mgr*.

Properties:
New Product

AIDS Lifeline—weekly news updates, quarterly specials, quarterly in-depth news series, PSA's, home videos, ad support material.

General Product

For Kid's Sake—PSA's, news series, collateral and ad support material.

PM/Evening Magazine—half hours.

G.T.G. Marketing

150 East 52nd Street
New York, NY 10022-6017
212-888-7830
Booth: 349; 1558

Representatives: Bob Jacobs, *p*; Joel Berman, *sr up, sls & mktg*; Fred Petrosino, Brian Davidson, Bette Alotsin, *ups*; Marc Berman, *research d*; Angela Kelig, *asst*.

Properties:
Talk/Magazine

U.S.A. Today—260 half hours or 52 hours, first run.

Alfred Haber, Inc.

321 Commercial Avenue
Palisades Park, NJ 07650
201-224-8000
Telex: 642816

Representatives: Alfred Haber, *p*; Robert Zimmerman, *up*.

Properties:
International Distribution
Movies-of-the-Week

Act of Passion—94 minutes.

Arthur the King—135 minutes.

Confession of a Married Man—93 minutes.

A Different Affair—95 minutes.

The Execution—94 minutes.

The Hamptons—120 minutes.

House that Half Jack Built—50 minutes.

I Married Wyatt Earp—96 minutes.

The Imposter—94 minutes.

Legs—94 minutes.

The Ordeal of Bill Carney—95 minutes.

Private Sessions—94 minutes.

Remembrance of Love—95 minutes.

Samson and Delilah—95 minutes.

Seduced—95 minutes.

The Steeler and the Pittsburgh Kid—50 minutes.

This Wife for Hire—94 minutes.

Theatrical Movies

The Avenging—94 minutes.

A Billion for Boris—95 minutes.

Dead Wrong—93 minutes.

Getting It On—95 minutes.

Goldrunner—93 minutes.

Hit and Run—95 minutes.

The Buddy Holly Story—95 minutes.

New Girl—93 minutes.

One Dark Night—90 minutes.

Snowballing—93 minutes.

Soggybottom USA—94 minutes.

Sourdough—94 minutes.

Larry Harmon Pictures Corp.

650 North Bronson Avenue
Los Angeles, CA 90004
213-463-2331
Telex: 194244 LARHAR LSA
Booth: 301

Representatives: Larry Harmon, *p*; Susan Breth, *up, licensing & bus affairs*; Jerry Digney, *up, mktg & develop*; Dan Harris, *mktg asst*.

Properties:

Children's Programming

Bozo Cartoon Library—156 6 minutes or 39 30 minutes.

Bozo Wrap-Arounds—live action.

Bozo's 3-Ring Schoolhouse—65 30 minutes.

Bozo's Big Top—130 30 minutes.

Bozo Franchise—30, 60 or 90-minute formats.

Laurel & Hardy Cartoon Library—156 5 minutes or 39 30 minutes.

Harmony Gold

(Domestic Distribution)
8831 Sunset Blvd.
Los Angeles, CA 90069
213-652-8720
FAX: 213-854-3480
Telex: 194131 Agrama LSA
Booth: 1229



Mr. Lloyd

Representatives: Frank Agrama, *p & ceo*; Jehan Agrama, *sr exec up & coo*; Robert Lloyd, *p, dom tv*; John Rocknowski, *p, mktg*; Susan Christison, *sr up merchandising, home video & pay cable*; Paul Wischmeyer, *up, dom tv*; Norman Siderow, *up, develop*; Heidi Wall, *up, prog*; Alan Letz, *up, home video & pay tv*; Sue Raymer, *up, mktg*; Sheila Morris, *d, pub*; Christine Palinkas, *d, research*; Richard Firth, *d, creat serv*; Joan Robbins, *d, develop*; Gabriel Riera, *prom mgr*; Mimi Cavanaugh, *art d*; Cindy Stern, *southeast reg sls mgr*; Linda Hindley, *midwest reg sls mgr*; Michael Rix, *northeast reg sls mgr*.

Properties:

Mini-Series

King of the Olympics—new 4 hours.

The Man Who Lived at The Ritz—new 4 hours.

Skaka Zulu—10 hours.

William the Conqueror—4 hours.

The Count of Monte Cristo—4 hours.

Sandokan—4 hours.

Magazine/Talk

The Rita Davenport Show—5 days per week, new.

Series

Travelin' Gourmet—new 13 half hours.

Documentaries

Animals of Africa—new 26 half hours.

Features/Packages

Harmony Golden 1—5 titles.

Bonzai Theater—19 titles.

Animated Series

Robotech—85 half hours.

Captain Harlock and the Queen of a Thousand Years—65 half hours.

Animated Features

Storybook Theater—10 full-length features.

Lensman—new 90 minutes.

Gigi and the Fountain of Youth—new 80 minutes.

Animation Adventure Theater—3 features, new.

Harmony Gold

(International Distribution)
8831 Sunset Blvd.
Los Angeles, CA 90069
213-652-8720
FAX: 213-854-3480
Telex: 194131 Agrama LSA
Booth: 1229



Mr. La Follette

Representatives: David LaFollette, *p, intl*; Susan Christison, *sr vp, merchandising, home video & pay cable*; Aideen Leonard, *d, intl sls*.

Properties:

Mini-Series

Shaka Zulu—10 hours.

William the Conqueror—4 hours.

The Count of Monte Cristo—4 hours.

Sandokan—4 hours in English, 6 hours in Spanish

Praying Mantis—3 hours.

Bella Otero—new 4 hours.

King of the Olympics—new 4 hours.

The Man Who Lived at The Ritz—new 4 hours.

Series

Dancin' to the Hits—new 30 half hours.

Features

Sherlock Holmes Trilogy—13 episodes, new.

Ninja 9—9 90 minutes, new.

Serie Noire—new package of 90-minute films.

Letters to an Unknown Lover—101 minutes.

Documentaries

Animals of Africa—new 52 half hours.

American Immortals—34 half hours.

Specials

A Day in the Country—one hour.

Vidiots—one hour.

The Velveteen Rabbit—19 minutes.

The Moonstone Gem—48 minutes.

Alexander Baxter "Not Your Ordinary Cat"—24 minutes.

Animated Series

Robotech—85 half hours.

Captain Harlock and the Queen of a Thousand Years—65 half hours.

Maple Town Story—26 half hours.

The Story of Hanaan—26 half hours.

The Brave Frog—39 half hours.

Time Fighters—30 half hours.

Speed Racer—52 half hours.

Animated Features

Lensman—new 90 minutes.

Gigi and the Fountain of Youth—new 80 minutes.

Robotech: The Sentinals—new 76 minutes.

The World of the Talisman—new 81 minutes.

Once Upon a Time—new 92 minutes.

The Rose of Baghdad—72 minutes.

The Brave Frog—94 minutes.

The Brave Frog's Greatest Adventure—94 minutes.

Dracula—91 minutes.

The Little Train—90 minutes.

The Age of the Dinosaurs—72 minutes.

Run for Life—68 minutes.

Speed Racer: The Demon Acrobats—76 minutes.

Speed Racer: The Challenge of the Mammoth Car—74 minutes.

Galaxy Express 999: Can You Live Like a Warrior?—84 minutes.

Galaxy Express 999: Can You Live Like a Mother?—84 minutes.
Young Eleven—74 minutes.

Harrington, Righter & Parsons, Inc.

805 Third Avenue
New York, NY 10022
212-418-3100
Booth: 1263

Representatives: John J. Walters, Jr., *p*; Peter F. Ryan, *exec vp*; Dean McCarthy, *vp, d of prog serv*; Jonathan B. Murray, *asst d, prog serv*.

Services: A national television representative which supports its selling efforts by offering to its stations information, evaluation and recommendations on programming purchases and schedules as well as consultation and assistance in the development and production of local news and other programming.

Hit Video USA

1000 Louisiana Street
Suite 3500
Houston, TX 77002
713-650-0055
Booth: 1624



Ms. Wodlinger



Mr. Opelka

Representatives: Constance Wodlinger, *owner/ceo*; Michael Opelka, *exec vp, net ops*; Scott Assyia, *co*; James Britain, *vp, affil rels*; Laura Dodge, *d, affil serv*; Michael Baxter, *d, press & pr*.

Services: 24-hour music video network delivered live via SATCOM IV, Transponder 18, hosted by 12 vjs. Available for total or partial clearance, day, late night, fringe and weekends.

Properties:

Overnight Live—1 to 6-hour blocks, seven days a week.

Countdown USA—weekly 3 hours.

Women in Rock—weekly 2 hours.

New Music Review—weekly hour.

London Times Video—weekly hour.

HK-TVB International Ltd./Amwin Inc.

No. 1 Leighton Road
Hong Kong
5-8339112
FAX: 5-8330067
Telex: 6277-0 TVE HX

9560 Wilshire Blvd.
Penthouse Suite
Beverly Hills, CA 90212
213-859-7780
FAX: 213-859-0312
Booth: 239

Representatives: S. Y. Ho, *gen mgr*; T. C. Lau, *prodn cont*; Michael Chan, *mgr, Telecast div*; Sammy Chan, *sls mgr, Telecast div*; Dominic Chan, *sls mgr, home video div*; David Amiri, *rep, Amwin*.

Properties:

Children

Galactic Gladiator—13 half hours.

Modern Action

Operation Tiger Hunt—100-minute made-for-tv movie.

The Killer and the Cop—100-minute made-for-tv movie.

The Hong Kong Connection—100-minute made-for-tv movie.

Fantasy

The Succession—100-minute made-for-tv movie.

In the Wrong Hands—100-minute made-for-tv movie.

The Final Duel—100-minute made-for-tv movie.

Yang's Saga—100-minute made-for-tv movie.

Costume Action

The Patriotic Boxer—13 27 minutes.

Story of the Three Disciples—13 27 minutes.

The Massacre and the Revenge—13 27 minutes.

The Vendetta—100-minute made-for-tv movie.

Period Drama

The Rise of Genghis Khan—100-minute made-for-tv movie.

Tyrant—13 27 minutes.

HMS Communications, Inc.

850 Battery Street
San Francisco, CA 94111
415-788-1237
FAX: 415-421-1581
Telex: RCA 278340
Booth: 520

Representatives: Joe Madrid, *vp, ops*; Debbie Coburn, *exhibit coord*; Dr. Dean Edell, *host, "Dr. Dean Edell Medical Reports."*

Properties:

Dr. Dean Edell Medical Reports—daily 90 seconds.

Dr. Edell's Medical Journal—weekly half hour.

Raymond Horn Syndication

38 West 32nd Street
Suite 1610
New York, NY 10001
212-564-4144/212-315-4208
FAX: 212-629-0697
Telex: 650-3157264 (MCI Mail)
Booth: 412



Mr. Horn

Mrs. Horn

Representatives: Raymond A. Horn, *p*; Gloria Horn, *up*; Michael Hannibal, *sls/research*; Chuck Wicker, Yu Zee, *synd/research*; Andrea Coleman, *opers*.

Properties:

New

The Auto Show—2-hour OTO from Bob Banner Productions available September, 1988, barter.

Legends of Malibu—one-hour OTO available 2nd quarter, 1988, barter.

Curly's Kids—26 half hours available September, 1988, barter.

Series

It's Showtime at the Apollo—26 hours, barter.

Essence—26 half hours, barter.

America's Black Forum—52 half hours, barter.

The Dance Connection—26 hours, barter.

Specials

The Making of a Holiday—one-hour OTO available 4th quarter, 1988, barter.

Essence: Superstar Specials—2 half-hour OTO available 3rd quarter, 1988, barter.

Tribute to Eddie Robinson—one-hour OTO, barter.

Talented Teens International—one-hour OTO, barter.

Inserts

Essence Moments—30 30 seconds, cash.

Thomas Howe Associates Ltd.

1-1226 Homer Street
Vancouver, B.C.
Canada V6B 2Y8
604-687-4215
Telex: 04-508654
Booth: 336



Mr. Howe

Representatives: Thomas Howe, *p*; Janine McCaw, *sls exec*.

Properties:

Documentaries

North American Indian Portraits—13 30 minutes.

Born Again Primitive—60 minutes.

Journey to Strength—60 minutes.

Features

God Rides a Harley—81 minutes.

Regeneration—85 minutes.

Not Another Dirty Little Movie—97 minutes.

Drama

The Gift—60 minutes.

Heart and Soul—30 minutes.

Consumer

Driver's Seat—13 30 minutes

Children

Take Part

HTC-Health Television Corporation

900 Porter Building
Pittsburgh, PA 15219
412-261-1411

6605 Eleanor Avenue
Hollywood, CA 90038
213-931-1666
Booth: 1577



Mr. Lehman



Ms. Gaevert

Representatives: Jerome N. Lehman, *p* & *ceo*; Elizabeth, *host, prod*, "The Look of You"; Kathryn J. Gaevert, *exec up*; Dean Thomas, *sr up, affil rels, YOU/TV*; James Britain, *vp, affil sls, YOU/TV*; Louise A. Goodwin, *d, mktg serv*; Kathleen Biglow, *d, corporate affairs*; Bernadette K. Prettiman, *corporate rels mgr*.

Properties:

Coroner's Report—half-hour strip show.

Mom's Time—one-hour talk show.

All Around You—one-hour magazine show.

Nutri-You—half-hour cooking show.

Weekend Athlete—one-hour series on sports health

60 and Loving It—half-hour talk show.

Happily Ever After—half-hour talk show on marital relationships.

Health Hollywood Style—half-hour strip show.

Getting To Know You—half-hour on-air dating service.

Health Scan—daily news feeds.

Weekend Wrap-Up/Healthscan Review—daily one hour.

Family Focus—weekly half hour.

Aerobics Plus—3 half-hour shows per week.

Rocky Bleier's Fighting Back—half-hour talk show.

More of You—30-minute talk show for the larger-size woman.

The After Work Workout—daily half hour exercise show.

The Look of You—half-hour talk show.

I.D.D.H.

124 rue La Boetie
75008 Paris
France
(1) 42-56-41-94
FAX: (1) 42-89-13-21
Telex: 648 826F
Booth: 365



Mr. Huchez

Representatives: Bruno Rene Huchez, *chmn*; Caroline Guicheux, *buyers d*; Pierre Metais, *intl sls d*.

Properties:

Animated Series

Clementine—39 26 minutes.

Moi, Renard—26 26 minutes.

Bleu—52 26 minutes.

Jeep—65 26 minutes.

Molierissimo—26 26 minutes.

Additional copies of the
TV/Radio Age NATPE Directory
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Images Communications Arts Corporation

366 North Broadway
Jericho, New York 11753-2005
516-939-2990

Representative: Robert Braverman, *p.*

Properties:

Specials

A Bad Case of Shakespeare—one hour, 30 minutes or 18 minutes.

The Black Cat—30 minutes.

Snowboy's Last Christmas—one hour.

The Pony Express Classic—one hour.

All-American High School Big-Band Jazz Festival—one hour.

Documentaries

The Promise of Space—one hour.

This Year Jerusalem—90 minutes.

Features

Polio Dog—90 minutes.

The Christmas Martian—70 minutes.

Series

Tennis the Nasty Way—4 15 minutes.

Independent Network Inc.

11150 West Olympic Blvd.
Suite 1100
Los Angeles, CA 90064
213-479-4755
Telex: 662612 INITELFVLSA
Booth: 232



Mr. Holender

Representatives: Irv Holender, *p*; Irving D. Ross, *d, U.S. sls*; Mel Giniger, *p, intl div*; Sy Samuels, *vp, special projects*.

Properties:

Sports/Comedy

GLOW (Georgeous Ladies of Wrestling)—78 hours.

Feature Packages

Movie Madness I—16 features.

Ninja/Kung Fu Theatre—14 features.

Variety

Nostalgia—26 half hours.

Series/First Run

Delta Heat—26 hours, in preparation.

Specials

Dionne Warwick and Friends

Michel LeGrand/Nancy Wilson

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Interama, Inc.

301 West 53rd Street
New York, NY 10019
212-977-4830
Telex: 424638 INTUI



Ms. Jouve

Representatives: Nicole Jouve, *p*; Susan Ryan, *sls mgr*.

Properties:

Features/Packages

Buffet Froid

Film Package by Jean Renoir—14 films.

Film Package by Rene Pagnol—9 films.

Claude Chabrol Features—2 films.

Carlos Saura Features—2 films.

Le Crabe Tambour

Thrillers—4 films.

Musical Comedies—3 films.

Horror Classic—1 film.

Documentaries

Rate It X—95 minutes.

Raoni—85 minutes.

Sartre Par Lui Meme—190 minutes.

Io Sono Anna Magnani—105 minutes.

The Claw and The Tooth—98 minutes.

Children's Animation

Just So Stories—10 10 minutes.

Silas Marner—28 minutes.

Best Friends—10 5 minutes.

Film Laughs—1 to 3-minute spots totalling 72 minutes.

Mordillo—153 spots totalling 95 minutes.

The Line—52 2½ minutes.

The Night of the Elephants—11 minutes.

Woodplum—90 minutes.

Intercontinental Televideo, Inc.

29 West 38th Street
5th Floor
New York, NY 10018
212-719-0202
FAX: 212-391-2993
TWX: 425262 ICV



Mr. Citron

Representatives: Gerald Citron, *p*; Nigel Toovey, *vp*; Regina Carter, *sls*.

Services: International video services and facilities company. Quantel Satin and Silk Converters with Ampex 1" C and Bosch 1" B. NTSC/PAL/SECAM/PAL-M standards conversion, duplication film/tape transfer.

International Broadcast Systems, Ltd.

100 Crescent Court
16th Floor
Dallas, TX 75201
214-871-8100
FAX: 214-871-8101
Telex: 4630226 IBSTX

Representatives: Earl Jones, *chmn, ceo*; Henry Goldberg, *gen counsel, d*; Phil Spector, *intl counsel*; Michele Ruppel, *vp, admin*; Elizabeth Robinson, *vp, prog*; Kem Lameiras, *vp, sls, Asia & Pacific*; Vincent Turco, *vp, sls, Europe*; June Berkhimer, *vp, network rels*; Lisa Lu, *vp, People's Republic of China*; Carolyn Lewis, *finan mgr*; Tom Frommack, *research mgr*; Dianne McDougal, *prom mgr*; Kim Manifold, Ron Alexander, Alison Bear, *intl sls reps*.

Properties:

International Distribution

Captain Power and the Soldiers of the Future—26 half hours for broadcast and home video.

NBA Regular Season and Play-Off Games

Barbie and the Rockers—2 half-hour home videos.

Once Upon a Time Stephanie—one-hour special for broadcast and home video.

International Creative Exchange

3575 Cahuenga Blvd. West
Suite 475
Los Angeles, CA 90068
213-850-8080
FAX: 213-850-8082
Booth: 1611

Representatives: James Krug, Olivier De Courson.

Properties:

Children and Family

Magnos the Robot—90-minute feature.

Super Grand Prix—90-minute feature.

Comic Book Kids—13 half hours.

Fantasy Theater—39 half hours.

Gepetto's Music Shop—13 half hours.

Kid-a-Littles—13 half hours.

The Little Kids Dynamite All-Star Band—13 half hours.

The Magic Star Traveller—81 half hours.

Mr. Moon's Magic Circus—26 half hours.

My Hero—33 half hours.

Legends and Heroes

The Adventures of Robin Hood—143 half hours.

Adventures of Sir Lancelot—30 half hours.

The Buccaneers—39 half hours.

Sword of Freedom—39 half hours.

Yancy Derringer—34 half hours.

Music

America's Music—14 hours.

Documentaries

John Fitzgerald Kennedy—one hour.

Marilyn Monroe—1½ hours.

News and Sports Films—500 shorts.

Almanac—377 shorts.

Battle Line—39 half hours.

Biography—65 half hours.

Disaster!—26 half hours.

Survival—38 half hours.

Adventure and Drama

The Big Story—39 half hours.

Colonel March—26 half hours.

Decoy—39 half hours.

Foreign Intrigue—156 half hours.

The Hunter—26 half hours.

International Detective—39 half hours.

The Invisible Man—26 half hours.

Mr. Lucky—34 half hours.

Peter Gunn—115 half hours.

Police Station—39 half hours.

The Star and Story—26 half hours.

Wire Service—39 hours.

Shakespeare Plays

The Merry Wives of Windsor—2 hours 40 minutes.

Romeo and Juliet—2 hours 45 minutes.

The Taming of the Shrew—1 hour 55 minutes.

The Tempest—2 hours 6 minutes.

The Tragedy of Antony and Cleopatra—3 hours 10 minutes.

The Tragedy of King Lear—3 hours 2 minutes.

The Tragedy of King Richard II—2 hours 52 minutes.

The Tragedy of Macbeth—2 hours 30 minutes.

The Tragedy of Othello—3 hours 15 minutes.

International Tele-Film Enterprises

47 Densley Avenue
Toronto, Ontario
Canada M6M 5A8
416-241-4483
Booth: 336

Representative: Murray Sweigman.

International Television Enterprises Limited

(ITEL)

27 Upper Brook Street
London W1Y 1PD,
England
01-491-1441
FAX: 01-493-2598
Telex: 25353

420 Lexington Avenue
Suite 608
New York, NY 10017
212-210-8989
FAX: 212-210-8682
Telex: 420791

10100 Santa Monica Blvd.
Los Angeles, CA 90067
213-284-7786
FAX: 213-553-1303
TWX: 910-490-2548
Booth: 939



Mr. Buxton

Representatives: Timothy L. Buxton, ceo; Frank X. Miller, sr vp; Andrew MacBean, sls d; Katy Coyle, vp; Paul Sowerbutts, prodn liaison; Julie Schmittinger, sls exec; Margaret Hinde, sls admin exec.

Properties:

Distributors of the full catalogues of Yorkshire Television and Anglia Television.

Cause Celebre—2-hour feature.

Serious Pursuits—2-hour feature.

The Contract—2-hour feature.

Sunchild—2-hour feature.

Tales of the Unexpected—120 30 minutes.

World of Survival—330 30 minutes.

Ironstar Communications Inc.

65 Heward Avenue
Unit 107
Toronto, Ontario
Canada M4M 2T5
416-466-2522
FAX: 416-466-0876
Telex: 06-218868
Booth: 336

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Mr. McGillivray

Representative: Derek McGillivray, p.

Properties:

Ticker Test—60-minute special.

Comedy Mill—24 30 minutes.

Contact—120 60-minute talk show.

Everyday Workout—130 30 minutes.

Italtoons Corporation

32 West 40th Street
New York, New York 10018
212-730-0280
FAX: 212-730-0313
Telex: 882902
Booth:



Ms. Nicodemi



Ms. Klaimitz

Representatives: Giuliana Nicodemi, p; Heidi R. Klaimitz, intl sls.

Properties:

Animation

55 Animated Short Subjects

Animated First-Run Series for Children

Mariolino—26 color 5 minutes.

Mr. Hiccup—26 color 3 minutes.

Mr. Rossi Looks for Happiness—4 color 20 minutes.

Mr. Rossi Dreams—4 color 20 minutes.

Mr. Rossi's Vacations—4 color 20 minutes.

Mr. Rossi Shorts—7 color 11 minutes.

Mr. Rossi Sports—11 color 3 minutes.

Beany & Cecil—26 color half hours or 78 color 5 minutes, international only.

Stripy—13 color 6 minutes.

Features/Packages

Allegro Non Troppo—85 animated and live action minutes, color.

Vip, My Brother Superman—animated 90 minutes, color.

West and Soda—animated 90 minutes, color.

Under the Chinese Restaurant—90-minute comedy, color.

Trial Run—90 minutes, color.

Huckleberry Finn and His Friends—8

90 minutes, color.

*International Distribution
Series in Production*

Puppies and Kittens—26 color animated 26 minutes.

Shine—26 color animated 30 minutes.

By Herself—6 30 minutes, color.

Variety/Music

Allegro Non Troppo—85 minutes, color animation and live-action.

Allegro Non Troppo Special—animated 52 minutes, color.

An Italian in Algiers—animated 10 minutes, color.

The Magic Flute—animated 50 minutes, color.

Pulcinella—animated 10 minutes, color.

The Thieving Magpie—animated 10 minutes, color.

Wagner and Venice—43-minute documentary, color.

Los Villancicos—90 minutes, color.

Tosca's Kiss—87 minutes, color.

Series/First-Run

Magic Cartoons—6 2 minutes, color.

Huckleberry Finn and His Friends—26 30 minutes, color.

Sandwich—13 6 minutes, color.

Children

Abel's Island—animated 30 minutes, color.

The Three Little Tramps—animated 30 minutes, color.

The New Little Red Riding Hood—45 minutes, color.

Five Lionni Classics—animated 27 minutes, color.

ITC Entertainment Group

Domestic Distribution
12711 Ventura Blvd.
Studio City, CA 91604

115 East 57th Street
New York, NY 10022
212-371-6660
Booth: 812

Representatives: Jerry Leider, *p, ceo*; William Christopher Gorog, *sr exec vp, coo*; James T. Johnson, *exec vp, cfo*; New York: Elliott Abrams, *sr exec vp*; Edward Gilbert, *vp, legal & bus affairs*; James Stern, *exec vp, gen sls mgr*; Charlie Keys, *vp, western div sls*; John Herrin, *vp, southern div sls*; Reid Davis, *sls mgr, midwestern div sls*; Donald Toye, *sls mgr, eastern div sls*; Raymond Stephano, *treas*; Murray Horowitz, *exec vp, adv & prom.*

Properties:

Feature Packages

Entertainment Volume Seven—16 color titles.

Entertainment Volume Six—16 color titles.

Entertainment Volume Five—16 color titles.

Entertainment Volume Four—16 color titles.

Entertainment Volume Three—16 color titles.

Entertainment Volume Two—16 color titles.

Entertainment Volume One—14 color titles.

Cinema 12—12 color titles.

Super Space Theatre—13 color titles.

Hammer House of Horror—6 double features in color.

The Thrillers—43 off-network made-for-tv movies, in color.

Series

Tiko: Pride of the Rockies—24 new first-run half hours.

Thunderbirds: 2086—24 new first-run half hours.

Calhoun—first-run.

The Muppet Show—120 color half hours.

Space Age Odyssey—63 color hours.

The Prisoner—17 color hours, off-network.

Secret Agent—45 hours.

The Saint/Return of the Saint—136 hours, 65 in color.

Edward the King—13 color hours/
When Havoc Struck—12 color half hours.

Let's Rock—24 color half hours, first-run.

Let Them Live—19 first-run half hours.

The Protectors—52 color half hours.

My Partner the Ghost—25 color hours.

Department S—28 color hours.

The Persuaders—22 color hours.

The Adventurer—26 color half hours.

The Baron—26 color hours.

Man in a Suitcase—28 color hours.

Fury—114 half hours.

Mini-Series

Tycoon: The Story of a Woman—5 2 hours, first-run.

Music/Variety Specials

The Very Special Seven—first-run off-network hours.

Superlative Seven—first-run off-network hours.

ITC Entertainment

International Distribution
115 East 57th Street
New York, NY 10022
212-371-6660

45 Seymour Street
London W1A 1AG
England
1-262-3262

12711 Ventura Blvd.
Suite 440
Studio City, CA 91604
818-508-3350

Manulife Center
55 Bloor Street West
Suite 1203
Toronto, Ontario
Canada M4W 1A5
416-964-7795
Booth: 812

Representatives: James P. Marrinan, *exec vp, gen mgr, intl*; Armando Nunez, Jr., *exec vp, foreign sls*; London: Josh Elbaum, *vp, intl sls*; Vickie Gubbay, *sls exec*; Studio City: Larry Garrett, *vp, theatrical film sls*; Toronto: Doralea Rosenberg, *gen mgr, Canada.*

Properties:

Mini-Series

Poor Little Rich Girl—6 hours.

Billionaire Boys Club—2 2 hours.

Windmills of the Gods—2 2 hours.

Robbery Under Arms—3 2 hours.

At Mother's Request—2 2 hours.

Features

Many Titles Available

Series

Lovejoy—10 hours.

The Slavs—10 half hours.

Winners—8 hours.

Thrillers—43 episodes.

Hammer House of Horrors—13 episodes.

Foundation (Tycoon)—26 hours.

Nature Watch—13 half hours.

The Shillingbury Tales—6 hours.

Sapphire and Steel—34 half hours.

Thunderbirds: 2086—24 half hours.

Let Them Live—6 half hours.

Specials

Symphony on Ice—one hour.

Romeo & Juliet on Ice—one hour.

Romeo and Juliet with Nureyev—2½ hours.

Giselle—1½ hours.

ITF/Gaylord

Two Greenwich Plaza
Greenwich, CT 06830
203-661-6777
TWX: 710-474-0066
Booth: 1129

Representatives: Tom Battista, *p*; Rick Bompane, *exec vp*; Elissa Dorfman, Janet Brannon, *ups, sls*; Pam Gertz, *asst to Mr. Battista.*

Properties:

Lotto Live—52 half hours, no repeats, cash + barter.

Groucho and Me—weekly half hour, 24 originals, 24 repeats.

The Campbells—half hours, 39 originals, 13 repeats, cash.

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Jefferson Pilot Data Services, Inc.

501 Archdale Drive
Charlotte, NC 28217
704-529-3901

785 Crossover Lane
Suite 141
Memphis, TN 38117-4981
901-762-8000
Booth: 423

Representatives: Lou Pfeiffer, *vp, sls*; Skip Sawyer, John McDonald, *mgrs, sls*; Jim Butts, Cindi Marshall, Kayla Wills, *aes*.

Services: Program Decisions System-computerized film management/syndications systems for scheduling, inventory and authorization.

JEF Films

Film House
143 Hickory Hill Circle
Osterville, MA 02655
617-428-7198
FAX: 617-428-7198

Representatives: Jeffrey H. Aikman, *p*; Elsie Aikman, *vp*; Donald Aikman, *sec/treas*; Jo-Anne Polak, *mktg mgr*; Janie Barber, *sls mgr*.

Properties:

Harold's Christmas—one-hour Christmas special.
Movie Mania—26 first-run half-hour comedy series.
Charlie Weaver and His Mt. Idy Friends—13 half hours.
JEF Comedy Classics—130 first-run half hours.
The Magic Lantern—26 first-run half hours.
Brook Corner—65 animated first-run half hours.
Charlie Chaplin's Comedy Capers—65 first-run half hours.
Kiddy Kartoon Korner—65 animated first-run half hours.
Off the Wall—13 first-run cult films.
Silents are Golden—13 first-run features.
Oozoo—3 first-run half hours or 90 minutes.
Funboard Connections—60 minutes.
Portrait of a Great Lady—first-run 60 minutes.
The Living Past—first-run 90 minutes.
Here Comes Charlie—60 minutes.
The Story of Stories—3 first-run half hours for Christmas.
Get 'em Off—first-run 30 minutes.
Swinging U.K.—first-run hour.
Our Gang Classics—39 first-run half hours, in stereo.

JM Entertainment, Inc.

133 East 58th Street
New York, NY 10022
212-319-9152
Booth: 1030

Representatives: Jerry Molfese, *p*; Brian Molfese, *sr vp*; Lydia Detorres, *vp, d of ops*; Christina Ortiz, *stat rels*; Dave Grimm, *vp, stat sls*; Jack Giebel, Alan Cohen, *ups, adv sls*.

Properties:

Features/Packages

JME Premiere Drama Package—6 titles.

JME Power Pac—45 titles.

JME Action Plus—18 titles.

JME Action Avalanche Package—5 titles.

JME Thrillervision—3 titles.

JME Avenging Exploitables—6 titles.

JME Music Legends—3 titles.

Series

Urban Contemporary Gospel—26 30 minutes.

Specials

Story of a People—2 60 minutes.

The Clown and the Kids—90 minutes.

With Love . . .—60 minutes.

Hansel & Gretel—90 minutes.

A Tribute to Mom and Dad—60 minutes.

Frankie Avalon Presents—4 30 minutes.

Its Back to School—60 minutes.

Roots, Rock and Rhythm—120 minutes.

Sports Specials

At the Gate—60 minutes.

Indy Challenge—60 minutes.

Olympic Dreams—120 minutes.

The Other Side of Victory—120 minutes.

Thunder at the Wheel—60 minutes.

Katz Communications Inc.

1 Dag Hammarskjold Plaza
New York, NY 10017
212-572-5500
Booth: 458

Representatives: James L. Greenwald, *chmn & ceo*; Richard D. Mendelson, *p & coo*; Pete Goulazian, *p, Katz Television Group*; Paul Arzen, *sr vp, d new bus, Katz Television Group*; Richard Weinstein, *vp, planning & develop, Katz Television Group*; Jim Belyonians, *p, Katz American Television*; Tom Olson, *p, Katz Continental Television*; Marty Ozer, *p, Katz Independent Television*; John von Soosten, *vp, d of prog, Katz Television Group*; Bill Carroll, *vp, d of prog, Katz American Television*; Mitchel Praver, *vp, d of prog, Katz Continental Television*;

Serge Valle, *vp, d of prog, Katz Independent Television*; Ruth Lee, David Smith, *assoc ds of prog, Katz Continental Television*; Jim Curtin, *assoc d of prog, Katz Television Group*; Peter Chislett, *d of prog research, Katz Television Group*; Lucille Luongo, *vp, corporate rels*; Robert Reed, *mgr, tv pr & prom*.

M.A. Kempner, Inc.

4699 North Federal Highway
Suite 102
Pompano Beach, FL 33064
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Mr. Kempner

Representatives: Marvin A. Kempner, *p*; Glenn A. Seger, *vp*;

Properties:

Polling Equipment

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Children's Programming

TV-POWWW—13 electronic game shows.

The Exercise Bug—100 animated 3½ minutes.

King Features Entertainment

(a subsidiary of the Hearst Corporation)
235 East 45th Street
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FAX: 212-983-6379
TWX: 710-581-2391

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London W1R 9HG
England
(01) 408-1229
Telex: 266570
Booth: 949



Mr. Paisner



Mr. Miller

Representatives: Bruce L. Paisner, *p*; William E. Miller, *exec vp*; Leonard R. Soglio, *vp, d of sls*; Donald "Chips" Barrabee, *d of sls, West Coast*; Steve Weiser, *d of sls, Midwest*; Samuel Gang, *vp, sls, South America/Far East*; Michael R. Doury, *d of sls, Europe/Africa/Middle East (London)*; Homer Jolly, *d, adv & pr*; Maureen Smith, *prom mgr*; Melissa Wohl, *special mkt sls*; Steve Elsky, *resident cont.*

Properties:

Domestic Only

The Performers: Marquee Edition—12 89 to 111 minutes.

The Performers: Vol. II—12 96-110 minutes.

The Performers—15 96-147 minutes.

Fight Back! with David Horowitz—26 30 minutes.

All New Popeye Cartoons—192 5½ minutes, 1 30 minutes.

Dinky Dog—16 30 minutes.

Foreign Only

The Movie Alliance—15 96 minutes.

The Performers II—17 96 minutes.

The Performers—30 96-147 minutes.

Television Playhouse—14 titles.

Popeye and Son—13 30 minutes.

Blondie and Dagwood—30 minutes.

Defenders of the Earth—65 30 minutes, 4 90 minutes.

The Adventures of the Galaxy Rangers—65 30 minutes.

All New Popeye Show—65 30 minutes. *Domestic and Foreign*

Animated Flash Gordon—24 30 minutes.

Barney Google & Snuffy Smith—50 5½ minutes.

The Beatles—39 30 minutes.

Beetle Bailey—50 5½ minutes.

Cool McCool—20 30 minutes.

Krazy Kat—50 5½ minutes.

Original Popeye—220 5½ minutes.

King Features Creatures—11 82-103 minutes.

Blondie—28 75 minutes, 26 30 minutes.

Flash Gordon—4 90+ minutes, 40 18 minutes.

The Romance of Betty Boop—animated 30 minutes.

Good Housekeeping: A Better Way—65 30 minutes.

Hearst Reports—64 60-minute cassettes, 345 stories.

Perspective on Greatness—26 60 minutes.

Hints from Heloise—130 60 minutes.

TV Time Capsules—2000 50 seconds.

King World

1700 Broadway
New York, NY 10019
212-315-4000
Telex: 968102

12400 Wilshire Blvd.
Los Angeles, CA 90025
213-826-1108
Telex: 183204

830 Morris Turnpike
Short Hills, NJ 07078
201-376-1313
Telex: 130071

55501 L.B.J. Freeway
Suite 500
Dallas, TX 95240
214-960-1996
TWX: 910-861-4034

75 East Wacker Drive
19th Floor
Chicago, IL 60601
312-782-8228

3390 Peachtree Road N.E.
Atlanta, GA 30326
404-364-6550
Booth: 1237



Mr. R. King



Mr. M. King

Representatives: Roger King, *chmn of the bd*; Michael King, *p & ceo*; Stephen W. Palley, *coo*; Sid Cohen, *p, dom tv dist*; Jeff Ruhe, *sr vp*; Diana King, *vp, corp sec*; Leonard Spilka, *cfo*; Jim Dauphinee, *vp, prog & develop*; Michael Mischler, *vp, creat serv*; Peter F. Yaman, *vp, eastern reg*; Stu Stringfellow, *vp, central reg*; Jim Farah, *vp, south-east div*; Patsy Bundy, *vp, corp admin*; Moira Dunlevy, *vp, d of research*; Betsy Vorce, *vp, pr*; Dennis Franklin, *ae, eastern reg*; Kevin Stein, *d, prog & admin*; Marianne Catalano, *mgr, western div*; Lee Leddy, *ae, western reg*; D. Demirjian, *southwestern div mgr*; Gary Grandolph, *central div mgr*; Lee Kiersted, *central div ae*; Annelle Johnson, *southeast div ae.*

Properties:

First-Run

Wheel of Fortune—39 and 13 reruns.

Jeopardy!—46 and 6 reruns.

The Oprah Winfrey Show—44 and 8 reruns.

George Schlatter's Comedy Club Classics

The Little Rascals—71 episodes.

Guns of Will Sonnett & Branded—98 episodes.

Topper—74 episodes, off network.

Mr. Food—260 inserts per year.

Features/Packages

Spotlight Ten—10 titles.

The Epics—5 titles.

Popcorn Theatre—38 titles.

Classic Detectives—34 titles.

LBS Communications Inc.

875 Third Avenue
New York, NY 10022
212-418-3000
FAX: 212-418-3010
Telex: 71-423336

625 North Michigan Avenue
Suite 1200
Chicago, IL 60611
312-943-0736
FAX: 312-943-0736

9220 Sunset Blvd.
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Los Angeles, CA 90069
213-859-1055
FAX: 213-859-1836
Booth: 1011



Mr. Siegel

Representatives: Henry Siegel, *chmn & p*; Phil Howort, *p, LBS Telecommunications*; Phil Siegel, *p, LBS Entertainment*; Mike Weiden, *p, TV Horizons*; John Storrier, *cfo & treas*; Tony Intelisano, *exec vp, mktg/research*; Jon Nottingham, *exec vp, LBS Distribution*; Ira Bernstein, *exec vp, d, adv sls*; Andrew Holtzman, *sr vp, creat serv*; John Mansfield, *sr vp, mgr, western reg*; Louise Perillo, *sr vp, personnel & admin*; Rand Stoll, *sr vp, LBS Telecommunications*; Marcy Abelow, *vp, ae, TV Horizons*; Joanne Burns, *vp, d of research serv*; Carl Dietze, *vp, sls mgr*; Richard Goldsmith, *Debbie Hirschinger, vps, prog*; Lou Israel, *vp, mid-west rep*; Mark Mascarenhas, *vp, gen mgr, LBS International*; Bill Smither, *vp, sls mgr*; Jesse Weatherby, *vp, western reg*; Joanne DeRicco, *d, adv & prom*; Don (Jake) Jacobson, *d, creat serv*; Joni Alheim, *Don Barnett, Julie Judge, Gene McGuire, aes, stat sls*; Jon Barovick, *ae, TV Horizons*; Elise Goyette, *mgr, prom*; Marion Lockett-Egan, *mgr, reg client serv*; Gordon Young, *consul, TV Horizons.*

Properties:

Series/First-Run

Family Feud—half-hour game show available Fall, 1988; barter plus cash.

The New American Bandstand—new Dick Clark series.

The New Gidget—half hours from LBS in association with Coca Cola Telecommunications; barter.

Tales from the Darkside—92 half hours from Tribune Broadcasting Co. and Laurel TV, produced in association with JayGee Productions; barter. *Features/Packages*

LBS Spectrum I—6 2 hours; barter.

Hope Diamonds—11 titles, b/w and color; cash.

Specials

LBS Live Event Specials—3 2 hours; barter.

Scared Straight! Ten Years Later—2 hours from Arnold Shapiro Productions; cash.

Treasures of the Titanic—one hour available March, 1988.

Smithsonian Treasures—6 2 hours or 12 hours from WETA-TV and the Smithsonian Institution; barter.

The Long Hot Summer—4 hours from Twentieth Century Fox Productions available June, 1988.

Test Series—quarterly half hours; barter.

It Came Upon the Midnight Clear—2 hours from Columbia Pictures Television.

Documentaries

The Story of Rock 'N' Roll—half hours from Chelsea Communications available June, 1988; barter.

Series/Off-Network

Hardcastle & McCormick—67 half hours from Stephen J. Cannell Productions; barter.

Crazy Like a Fox—35 hours from Columbia Pictures Television.

I.C.E. Classics

Robin Hood—143 half hours.

Peter Gunn—114 half hours.

Biography—65 half hours.

Family—85 hours from Columbia Pictures Television.

Children

The Adventures of Teddy Ruxpin—65 animated half hours from Worlds of Wonder and DIC Enterprises; barter.

Powermasters—13 weekly half hours from TMS Productions available April, 1988.

Care Bears & Friends at the Movies—6 animated 90 minutes available April, 1988.

Heathcliff—86 animated half hours from DIC Enterprises.

Superfriends—110 animated half hours from Hanna-Barbera Productions.

MASK—75 animated half hours from DIC Enterprises.

Inspector Gadget—86 animated half hours from DIC Enterprises.

LBS International

875 Third Avenue
New York, NY 10022
212-418-3000
Booth: 1011

Representatives: Henry Siegel, *p & chmn*, LBS Communications, Inc.; Paul Siegel, *p*, LBS Entertainment; Phil Howort, *p*, LBS Telecommunications; Mark Mascarenhas, *vp, gen mgr*, LBS International.

Properties:

Features

Bonanza: The Next Generation

Vietnam War Story—2 hours.

Series/First-Run

American Bandstand

Our Group

Specials

A Child's Christmas in Wales

Forever James Dean—one hour.

Scared Straight! Ten Years Later—2 hours.

Smithsonian World—12-part series.

Children

Care Bears Family—13 half hours.

Powermasters

Situation Comedies

You Can't Take It With You—half hours.

Music Series

The Story of Rock 'N' Roll—12 half hours.

Music Machine—half hours.

Drama

Horror Trilogy—3 half hours.

Link Licensing Ltd.

United Newspapers Building
23-27 Tudor Street
London EC4Y 0HR
England
(01) 353 7405
Telex: 417109 LINK HO G



Ms. Derry

Representatives: Claire Derry, *mng d*; Gillian Akester, *prog sls exec*.

Properties:

Children's Animation

Barney—13 5 minutes.

Ratties—26 5 minutes.

SkylArk—30 5 minutes.

Henry's Cat—35 5 minutes, 12 15 minutes.

Bill the Minder—15 5 minutes.

Marvin—2 25 minutes.

Orm and Cheep—26 5 minutes.

Gusto's—13 5 minutes.

Fairy Tales—30 minutes.

Children's Live Action

Roobarb—30 5 minutes.

The Trap Door—40 5 minutes.

Pob's Programme—52 25 minutes.

Pob's Playtime—8 10 minutes.

Daemon—80-minute feature.

School for Vandals—90-minute feature.

Infantile Disorders—80-minute feature.

Mr. Skeeter—77-minute feature.

Swarm in May—77-minute feature.

Captain Stirrick—77-minute feature.

Helping Henry—13 10 minutes.

Lionheart Television International

630 Fifth Avenue
22nd Floor
New York, NY 10111
212-541-7342
Booth: 1337

Representatives: John Reynolds, *v chmn & chf BBC, North America*; Maq Jawed, *vp, finan*; New York: David Friedman, *sr vp, network & grp develop*; Sue Raposo, *d, PBS network & cable sls*; Commercial Sales Division: Richard Golden, *vp, gen sls mgr, commercial tv*; Lou Gonzalez, *sls ae, Chicago*; Paula Hawes, *sls ae, Los Angeles*; Jim Vestal, *sls ae, Philadelphia*; Public Television Sales Division: Ray Krafft, *vp, sls, Public Broadcasting*; Julius Cain, *sls ae, New Orleans*; Candace Carlisle, *sls ae, Miami*; Dr. Who Sales: Bunny Tavares, *sls ae, Washington, D.C.*

Properties:

New

Mini-Series

The Monocled Mutineer—4 75 minutes.

1915—4 hours.

The Singing Detective—6 75 minutes.

Spyship—4 hours.

Science Fiction

Doctor Who—14 half hours, 4 movies.

Doctor Who-Then & Now—one hour.

Specials

A Piece of the Action—one hour.

The Case of Sherlock Holmes—70 minutes.

Cut-Rate Care: America's Daycare

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801

Additional copies of
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at Booth No. 801

Gamble—one hour.
In the Wake of the HMS Sheffield—one hour.
The Kiss—one hour.
Klaus Barbie—one hour.
Mafia Wars—2 hours.
Twelve Minutes Over Tripoli—one hour.
Wards of the Streets—one hour.
Your Money or Your Life—one hour.

Documentaries
The Duty Men—7 hours.
The Italians—10 half hours.
Living with Waltzing Matilda—10 hours.
Supersense—6 half hours.
The Triumph of the West—13 half hours.

Comedy
Allo 'Allo—54 half hours.
Black Adder—12 half hours.
It Ain't Half Hot, Mum—56 half hours.
Lenny Henry—12 half hours.
Three of a Kind—17 half hours.
Victoria Wood—12 half hours.
Yes, Prime Minister—12 half hours.

Continuing Drama
Eastenders—160+ half hours.
Howard's Way—39 hours.

Drama
The Chinese Detective—14 hours.
Lovejoy—10 hours.
The Silent Twins—90 minutes.

General Product
Mini-Series
Edge of Darkness—6 hours.
Palace of Dreams—10 hours.

Science Fiction
Blake's 7—52 hours, 104 half hours, 26 movies.
Doctor Who—522 half hours, 118 movies.

Specials
We Can Keep You Forever—90 minutes.

Documentaries
The Ascent of Man—13 hours.
Britain's Top Guns—38 half hours, 2 hours.

Comedy
Fawlty Towers—12 half hours.

Drama
All Creatures Great and Small—41 hours.
Great Detectives—52 hours.

Animal/Nature
Wildside—52 half hours.

Features/Packages
Lionheart Primetime Features—11 titles.

London Weekend Television International

444 Madison Avenue
 New York, NY 10022-6987
 212 751-3045
 FAX: 212-832-7397

London Weekend Television
 Southbank Television Centre
 Kent House
 Upper Ground
 London, SE1 9LT
 England
 01-261-3434
 FAX: 01-928-6941

Representatives: Robert Shay, *d, U.S. ops;* Gloria Gallo, *asst d, U.S. ops;* Martha Burke-Hennesy, *cont, intl prog develop;* Richard Price, Richard Leworthy.

Properties:

Comedy

Running Wild—13 30 minutes.
The Two of Us—13 30 minutes.
Mind Your Language—29 30 minutes.
Hot Metal—6 30 minutes.
Two's Company—26 30 minutes.
Doctor in the House—26 30 minutes.
Doctor at Large—20 30 minutes.
Doctor in Charge—43 30 minutes.
Doctor at Sea—13 30 minutes.
Doctor on the Go—26 30 minutes.
Me and My Girl—52 30 minutes.
Agony—20 30 minutes.
The Management—6 30 minutes.

Drama

Wish Me Luck—8 60 minutes.
We'll Meet Again—13 60 minutes.
Partners in Crime—10 60 minutes.
Lillie—13 60 minutes.
Love for Lydia—13 60 minutes.
Seven Dials Mystery—approximately 135 minutes.
Why Didn't They Ask Evans—1 64 minutes 46 seconds or 4 episodes.
The Trial of Lee Harvey Oswald—4 hours.
Bust—1 75 minutes and 5 52 minutes.
Mapp and Lucia Series II—5 60 minutes.
Troubles—2 2 hours.
Leaving Home—50 minutes.
The Moneymen—90 minutes.

Documentaries

Evil—3 60 minutes.
Pet Hates—60 minutes.
Jesus the Evidence—3 60 minutes.
Clive James Meets Katherine Hepburn—60 minutes.
Clive James and the Heroes of San Francisco—60 minutes.
Clive James at the Playboy Mansion—60 minutes.
Clive James in Japan—60 minutes.
Power in the Land—60 minutes.
Christmas Past—60 minutes.
Fortune—4 60 minutes.

Variety/Music

Royal Variety Performance 1987—2½ hours.
Fire and Ice—60 minutes.
An Audience with Peter Ustinov—60 minutes.
Dame Edna Experience—6 45 minutes and 1 Christmas special.

Lorimar International Distribution, Inc.

Lorimar International
 One Dag Hammarskjold Plaza
 New York, NY 10017
 212-735-1500
 FAX: 212-593-5754
 Telex: 225738

Lorimar International, Ltd.
 49 Berkley Square
 London W1X 5DB
 England
 (44) 1-409-1190
 FAX: (44) 1-629-2064
 Telex: (851) 25153

Lorimar International Pty, Ltd.
 Unit 18, Norberry Terrace
 199 Pacific Highway
 North Sydney 2060,
 Australia
 (61) 2-957-3899
 FAX: (61) 2-929-4497
 Telex: (790) 73133

Lorimar International-Italia SrL.
 Via Avezzana #51
 Rome 00195, Italy
 (39) 6-388-981
 FAX: (39) 6-388-981

Producoes Cinematograficas
 Rue Conde de Bonim 1331
 20530 Rio de Janeiro,
 Brazil
 (21) 288-8142
 Telex: (391) 2130255

Entertainment Programming Service
 720 King Street West
 Suite 600
 Toronto, Ontario
 Canada M5V 2T3
 416-364-3894
 FAX: 416-364-8565
 Telex: (389) 0622411

Entertainment Programming Service
 175 Boul, Montpellier Blvd.
 Montreal, Quebec
 Canada H4N 2G5
 514-748-6541
 Telex: (389) 365221

Eureka Productions
 9 Boulevard Malesherbes
 75008 Paris, France
 (33) 1-47-42-9800
 FAX: (33) 1-47-42-3813
 Telex: (842) 640971

Tohokushinsha Film Co.
 17-7 Akasaka 4-Chome
 Minato-ku
 Tokyo 107, Japan
 (81) 3-582-0211
 Telex: (781) 26117 VAMFIL

J.A. Distribution
 Fernan Gonzalez 31
 28009 Madrid, Spain
 (34) 1-274-8906
 Telex: (831) 44808

Filmarketeers Ltd./Transworld Television Co.
 81 Picadilly
 London W1V 9HB
 England
 (44) 1-491-2767
 Telex: (851) 299565



Mr. Solomon



Mr. Schlesinger

Representatives: Michael Jay Solomon, *p*; Jeffrey Schlesinger, *sr up*; Michele Kearney, *up*, *Latin American tv sls*; Frances Reynolds, *up*; Lisa Rosenthal, *mgr, intl home video*; London: Stuart Graber, *sr up, mng d, European ops*; Alasdair Waddell, *up, intl develop*; David Peebler, *sls exec*; Donna Hedges, *hd of European sls admin*; Sydney: Wayne Broun, *d & gen mgr*; Greg Robertson, *sls mgr*; Myriam Chimbo, *accts clerk*; Rome: Rosario Ponzio, *mng d*; Rio de Janeiro: Herbert Richers; Toronto: David Jackson; Montreal: Micheline Raymond; Paris: Joel Nuffer; Tokyo: Benjiro Uemura, *p*; Masayuki Nakamura, *up, intl*; Madrid: Jose Luis Augustin; London: Isaam Hammoui, *Filmmarketeers Ltd.*

Properties:

New Series

- Aaron's Way**—13 60 minutes, 2-hour pilot.
- The Clinic**—5 60 minutes, 2-hour pilot.
- Full House**—22 30 minutes.
- The Slap Maxwell Story**—22 30 minutes.
- Nightmare on Elm Street/Freddy's Nightmares**—60 minutes.
- The Days and Nights of Molly Dodd**—26 30 minutes.
- Aff Animated**—13 30 minutes.
- Diamonds**—13 60 minutes.
- Wonderworks**—15 60 minutes.
- The Barbara Walters Special**—23 episodes.
- She's the Sheriff**—22 30 minutes.
- The All New Gumbo**—33 animated 30 minutes.

New TV Movies

- Nightmare on Elm Street Parts I, II, III**—2 hours each.
- Long Journey Home**—2 hours.
- Celebration Family**—2 hours.
- Shattered Innocence**—2 hours.
- Sworn to Silence**—2 hours.

Trouble in the City of Angels—2 hours.

Eight is Enough Reunion—2 hours.

Lion of Africa—2 hours.

The Man Who Broke 1,000 Chains—2 hours.

Hard Ticket to Hawaii

Picasso Trigger

Water

P.K. and the Kid

Laguna Heat

Swallows Come Back

New Mini-Series

Race for the Bomb—6 hours.

New Specials

Special Olympics Opening Ceremonies—2 hours.

Other Specials

Jan and Dean in China—music tour.

Other Series

Max Headroom—19 60 minutes.

Aff—47 30 minutes, 2-hour Christmas special.

Our House—46 60 minutes, 2-hour Christmas special.

Perfect Strangers—50 30 minutes.

Valerie—53 30 minutes.

Falcon Crest—one-hour continuing series.

Knots Landing—one-hour continuing series.

Thundercats—130 animated 30 minutes.

Silverhawks—65 animated 30 minutes.

Also Available

Lorimar Home Video—50+ titles.

Lorimar Telepictures Corporation

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 Culver City, CA 90232
 213-558-5000

One Dag Hammarskjold Plaza
 New York, NY 10017
 212-735-1500

645 North Michigan Avenue
 Chicago, IL 60611
 312-440-9696
 Booth: 950



Mr. Robertson



Mr. McGillen

Representatives: Merv Adelson, *chmn, ceo*; Michael Garin, Richard Robertson, David E. Salzman, Michael Jay Solomon, *off of the p*; Barbara S. Brogliatti, *sr up, worldwide corp comm*; Barry Stagg, *sr up, pub, network prom & adv*; Lorimar Syndication: Jim

McGillen, *p, stat sls*; Don Ross, *p, news & info grp*; Dalton Danon, *sr up, pay/cable & feature film sls*; Bruce Genter, *sr up, southwestern sls mgr, off-network sls*; Jim Moloshok, *sr up, creat serv*; Bruce Rosenblum, *sr up, research*; Keith Samples, *sr up & gen sls mgr, perennial sls*; Scott Stone, *sr up, first-run & daytime prog*; Leonard Bart, *up, synd research*; Yelena Lazovich, *up, creat serv*; Leon Luxenberg, *up, med sls develop & western sls*; Vince Messina, *up, off-network, western sls*; Jeri Sacks, *up, pay/cable sls*; Alicia Windroth, *up, first-run, western sls*; Cynthia Stanley, *d, creat serv*; Jeff Pryor, *mgr. press rels*; Jim Burke, *ae, perennial sls*; Mary Markarian, Ed Wasserman, *aes, off-network sls*; Andy Weir, *ae; first-run sls*; Jeff Brooks, *sls exec, off-network sls*; Bill Hague, *sls exec, perennial sls*; Deborah Robin, *sls exec, first-run sls*; New York: Scott Carlin, *p, first-run sls*; Karl Keuchenmeister, *p, med sls*; Tom Byrnes, *sr up, gen sls mgr, off-network sls*; Rob Barnett, *up, off-network, eastern sls*; Jeanine Kadow, Mark O'Brien, *ups, first-run, eastern sls*; Marc Solomon, *up, med sls*; Damien Riordan, *d, perennial, eastern sls*; Scott Weber, *d, off-network, eastern sls*; Eric Strong, *ae, first-run sls*; Mary Voll, *ae, off-network sls*; Chicago: Jim Engleman, *sr up, med sls*; Mark Robbins, *sr up, midwestern reg*; Jeff Hufford, *up, d of sls, midwestern reg, first-run sls*; Steve Knowles, *up, d of sls, midwestern reg, perennial sls*; Nicole Sabathie, *up, first-run, central sls*; Casey Lanken, *ae, perennial sls*; Chris Smith, *ae, off-network sls*; Lorimar International: Stuart Graber, Jeff Schlesinger, *sr ups*; Margo Raport, *d, intl mktg.*

Properties:

Series/First-Run

- Nightmare on Elm Street: Freddy's Nightmares**—new hours, barter.
- Funhouse**—new, five half-hours per week, barter.
- Gumbo**—new, 65 color animated half hours, barter.
- She's the Sheriff**—22 new half hours, second season, cash/barter.
- Mama's Family**—weekly half hour, barter.
- It's a Living**—weekly half hour, barter.
- The People's Court**—daily half hour, cash/barter.
- Superior Court**—daily half hour, cash/barter.
- Love Connection**—daily half hour, cash/barter.
- The Comic Strip**—65 half hours, barter.
- Thundercats**—130 half hours, barter.
- Silverhawks**—65 animated half hours, barter.

News Service

N.I.W.S.—25-30 news reports weekly via satellite, cash.

Series/Off-Network

Mama's Family—110 episodes, cash.

It's a Living—100 episodes, cash.

Alvin and the Chipmunks—65 animated half hours available Fall, 1988, barter.

Knots Landing—128+ hours, cash.

Dallas—191+ hours, cash.

Eight Is Enough—112 hours, cash.

The Greatest American Hero—42 hours, cash.

The New Dick Van Dyke/Mayberry R.F.D.—150 color half hours, cash.

More Real People—195 half hours, cash.

My Favorite Martian—107 half hours, cash.

Here's Lucy—144 color half hours, cash.

The Blue Knight—23 hours, cash.

Flamingo Road—37 hours, cash.

Tenspeed and Brown Shoe—12 hours, cash.

Features/Packages

Lorimar Family Classics—14 titles, cash.

Mint Edition—25 titles, cash.

Ultra 4—30 titles, cash.

Telepictures 3—28 made-for-tv movies, cash.

Telepictures 2—27 made-for-tv movies, cash.

Telepictures 1—16 titles, cash.

Masters of Fury—15 titles, cash.

22 Karat—24 titles, cash.

Lorimar I—25 titles, cash.

Lorimar II—25 titles, cash.

Sci-Fi Horror—55 titles, cash.

Cowboys and Indians—32 titles, cash.

Bomba the Jungle Boy—13 titles, cash.

Deja View—55 titles, cash.

Los Angeles Television

1028 White Knoll Drive

Los Angeles, CA 90012

213-250-3049

Telex: 251821 LATV UR

Booth: 1628

Representatives: Guillermo Rodriguez, *p*; Teresa Medina, *vp*; Luis A. Guzman, *rep*, Puerto Rico.

Properties:

Magazine/Talk

Hola America—52 half hours.

Via Hollywood—13 half hours.

Tras Bastidores/Backstage—26 half hours.

Sports

Lucha a la Mexicana—52 hours.

Entre Cuerdas—18 hours of international boxing.

Variety/Music

Latin America—Song and Dance—

636 musical and dance segments.

Gran Festival de los Panchos—2 hour special.

Daniel Santos/Leo Marini—one hour.

MusiCalifornia—13 half hours.

Los Compositores—one hour.

Nano Cabrera—one hour.

Documentary

Raices: Treasures of Mexico—175 5 to 6 minutes.

Children

Los Dulces Payasos—26 half hours.

El Gato Mimo—special.

El Mago de Oz—special.

Educational

Cena Para Dos—52 half hours.

Feature Films

Cinema I

Cinema II

Cinema III

El Sexo me da risa—sexy comedy.

El Sexo Sentido—sexy comedy.

Major League Baseball Productions

1212 Avenue of the Americas

New York, NY 10036

212-921-8100

TWX: 510-600-2733

Booth: 1463

Representatives: Joseph L. Podesta, *chmn*; Terry Kassel, *sr vp, d, med serv*; Geoff Belinfante, *sr vp, exec prod*; Peggy White, *d, synd*; George Giatzis, Michael Teicher, *aes*; Hilary Black, *affil rels*.

Properties:

Sports Series

This Week in Baseball—29 30 minutes.

Sports Specials

Sports Dateline—60 minutes.

Baseball 1988—A Look Ahead—60 minutes.

All Star Special—30 minutes.

World Series Report—30 minutes

News Service

Sports Newsatellite—363 days, 90 minutes per day.

Game Show

Grandstand—52 30 minutes.

M & M Syndications, Inc.

1000 Laurel Oak Corporate Center

Suite 108

Voorhees, NJ 08043

609-784-1177

The New York Tower

330 East 39th Street

Suite 16H

New York, NY 10016

212-687-0520

Booth: 420



Ms. Pruyn

Representatives: Michelle Pruyn, *p*; Gary Robbins, *prod*; Beth Comstock, *opers*; Herb Rassbach, Joan Martin, *stat sls*; John Krubski, Mort Zimmerman, *med sls*.

Properties:

Variety/Music

The "All New" Record Guide—weekly half hour and half-hour strip.

The Country Record Guide—weekly half hour.

Top 40 Videos—half-hour strip.

Night Moods, with Melba Moore—weekly half hour.

Talk/Interview

Hollywood Talks with Paul Ryan—weekly half hour, available Fall, 1988.

Specials

Hollywood Women, with Paul Ryan

Hollywood Men, with Paul Ryan

Hollywood Couples, with Paul Ryan

Game Shows

Scramble—half-hour strip, available July, 1988.

MCA TV

445 Park Avenue

New York, NY 10022

212-759-7500

100 Universal City Plaza

Universal City, CA 91608

818-777-1000

235 Peachtree Street N.E.

Gas Light Tower

Suite 1020

Atlanta, GA 30303

404-525-1166

12740 Hillcrest Road

Suite 115

Dallas, TX 75230

214-386-6400

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312-337-1100

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Mr. Menchel

Representatives: Al Rush, *chmn, TV Group*; Don Menchel, *p, MCA TV*; Robert Harris, *p, MCA TV Group*; Shelly Schwab, *p, MCA TV Enterprises*; Marc Grayson, *sr vp, mktg*; James Kraus, *sr vp, d of sls*; Bobbie Fisher, *sr vp, sls develop & special projects*; David Brenner, *sr vp, adv sls*; Lin Oliver, *vp, MCA TV Enterprises*; Morton Slakoff, *sr vp, creat serv*; Don Micallef, *vp, research & sls develop*; Ernie Goodman, *vp, d, legal & bus affairs*; Richard Nailing, *vp, western area*; Tom Maples, *vp, southwest area*; Paul Hoffman, *vp, midwest area*; Karen Volkman, *d, adv sls, East*; Steve Rosenberg, *mgr, East Coast sls*; Nancy Colligan, *research mgr, First-Run, barter*; Kate Kelleher, *d, ops, creat serv*; Gerri Pare, *d, prom & pub*; Steve Teamkin, *d, sls serv*; Sara Rutenberg, *d, bus affairs*; Stephanie Beatty, Robert Raleigh, *sls execs, northeast area*; Bill Trotter, Gary Wendt, *sls execs, western area*; Tom Russo, *d, prog analysis & develop*; Jeff McElheney, *sls exec, southeast area*; Charlotte Sweet, *southeast reg mr*; Steve Hackett, *southwest reg mgr*; Christopher Rovtar, Steve Saltman, *sls execs, midwest reg*; Jan Craven, Kathy Fenus, Ken Arber, *support*.

Properties:

Latest Product

- Murder, She Wrote**—hours.
- The Munsters Today**—24 original half hours, 28 repeats, barter.
- American Heartline**—first run half hours, cash plus barter.
- Tender Loving Care**—first-run weekly half hours.
- Secret Identity**—first-run weekly half hours.
- The Street**—first-run half hours, cash plus barter.
- Out of This World**—24 original half hours, 28 repeats, cash plus barter.
- Bustin' Loose Year**—2-first-run 26 original half hours, 26 repeats, barter.
- The Bionic Six**—65 animated, first-run half hours.
- Home Shopping Club Overnight**—7 nights a week.
- Charles in Charge Year 3**—26 first-run original hour hours, 26 repeats, barter. 100 episodes available January, 1989 (78 + 22 CBS originals), cash.
- Series**
- Kate and Allie**—98 half hours.

- Puttin' on the Hits**—half hours.
- Knight Rider**—90 hours or 91 half hours.
- The A Team**—98 hours.
- Simon & Simon**—143 hours.
- Gimme a Break**—137 half hours.
- Quincy**—148 hours.
- Buck Rogers**—37 hours or 25 hours and 6 2-hour movies.
- House Calls**—57 half hours.
- BJ/Lobo Show**—86 half hours or 86 hours.
- Leave It to Beaver**—234 half hours.
- The Munsters**—70 b/w half hours.
- Baretta**—82 hours.
- The Six Million Dollar Man**—108 hours.
- The Bionic Woman**—58 hours.
- Rich Man, Poor Man Books 1 & 2**—12 and 22 hours.
- Best Sellers I**—30 hours.
- Best Sellers II**—33 hours.
- Men from Shiloh**—23 90 minutes.
- Features**
- Universal Pictures Debut Network II**—25 first-run theatricals, 10 off-network movies.
- Film Fest I**—22 titles.
- Universal's Marvelous Ten**—made-for-tv movies.
- Universal Pictures Prestige 13**
- Universal Pictures Exploitable 13**—12 titles.
- Universal's Most Wanted List**—23 titles.
- The Columbo/McCloud/McMillan Mystery Movies**—124.
- Banacek**—16 90 minutes.
- The Hit List**—36 titles.
- Battlestar Galactica**—12 2 hours or 24 hours.
- Comedy Festival I**—26 titles.
- Comedy Festival II**—26 features.
- Paramount Pre '48**—496 features.
- 77 Horror Greats**—77 titles.
- Dead End Kid Movies**—7 titles.

MCA TV International

100 Universal City Plaza
 Universal City, CA 91608
 818-777-1000
 FAX: 818-777-6431
 Telex: 67-7053 Universal City
 Booth: 472



Mr. Davis

Representatives: Colin P. Davis, *p*; Peter Hughes, *vp*; Ron Suter, *sls exec*; Francisco Padilla, Wanderley Fucciolo, *ups*; Reha Salomon, *exec asst*.

Properties:

New Product

1987/88 Season

- A Year in the Life**—22 60 minutes.
- Children's Theatre**—4 90 minutes.
- Coming of Age**—8 30 minutes.
- Desperado: A Western Trilogy**—3 120 minutes.
- The Law and Harry McGraw**—15 60 minutes, 1 120 minutes.
- The Munsters Today**—13 30 minutes.
- The Street**—40 30 minutes.
- Probe**—1 120 minutes, 6 60 minutes.
- Returning Product**
- Alfred Hitchcock Presents**—41 30 minutes.
- Amen**—22 30 minutes.
- Charles in Charge II**—26 30 minutes.
- The Equalizer III**—1 120 minutes, 20 60 minutes.
- Magnum VIII**—16 60 minutes.
- Miami Vice IV**—22 60 minutes.
- Murder, She Wrote IV**—22 60 minutes.
- Simon & Simon VII**—16 60 minutes.
- Puttin' on the Hits IV**—26 30 minutes.
- Out of This World**—24 30 minutes.
- Private Eye**—1 120 minutes, 11 60 minutes.
- Series**
- Bustin' Loose**—26 30 minutes.
- Gimme a Break**—134 30 minutes, 1 60 minutes.
- Safari to Adventure**—24 30 minutes.
- Together We Stand**—19 30 minutes.
- Airwolf**—78 60 minutes, 1 120 minutes.
- The A-Team**—90 60 minutes, 4 120 minutes.
- Knight Rider**—78 60 minutes, 6 120 minutes.
- Kojak**—1 180 minutes, 3 120 minutes, 122 60 minutes.
- Misfits of Science**—1 120 minutes, 15 60 minutes.
- Quincy**—143 60 minutes, 5 90 minutes.
- Rich Man, Poor Man**—30 60 minutes, 2 120 minutes.
- Rockford Files**—120 60 minutes, 3 90 minutes.
- Tales of the Gold Monkey**—20 60 minutes, 1 120 minutes.
- Voyagers!**—20 60 minutes.
- Whiz Kids**—18 60 minutes.
- Mystery Movies**
- Columbo**—27 90 minutes, 18 120 minutes.
- Children's Programming**
- Bionic Six**—78 30 minutes.
- Woody Woodpecker & Friends**—113 30 minutes.
- Features/Packages**
- 2,300+ Feature Films**
- 250+ Made-for-TV Movies and World Premieres**
- Best of Series I and II**—26 titles.
- Super Cine, I, II, III, IV, V, VI**—77 titles.
- Estelares**—13 titles.

TV/Radio Age
 Booth No. 801

McLaughlin, Piven and Vogel, Inc.

30 Wall Street
New York, NY 10005
212-248-0750
Booth: 251

Representatives: J. C. McLaughlin, *ceo*; David G. Witter, *sr vp*; Robert Leverone, *vp*; Laura Booth-Freda, *d, comm.*

Properties:

The McLaughlin, Piven Report—weekly half hour.

Today's Business Update—2 minutes daily.

Wall Street Final—2 minutes daily.

The Gig—feature film.

McManus & Company International Representatives Ltd.

425 East 63rd Street
New York, NY 10021
212-888-7456
FAX: 212-644-0328
Telex: 220425



Mr. McManus

Representatives: Tom McManus, Jan McManus.

Services: Representing at NATPE, The Grundy Organization and T.A.P.E. (Consultancy) Ltd.

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West Hollywood, CA 90069
213-652-8100
FAX: 213-659-8512
TWX: 910-490-1139
Booth: 700



Mr. Eitinger

Representatives: John A. Ettliger, *p, ceo*; Gretta Ettliger, *vp, prom*; Ed O'Brien, *vp, sls*; Shanna Gray, *off mgr*; Dennis Livson, *European d of sls, Amsterdam*; Sjoerd Raemakers, *European sls mgr, Amsterdam*; William Gilbert, *d, Canadian sls, Toronto*; Eric Conrad, *d of Far East sls, Bangkok.*

Properties:

International Distribution Specials

Ray Bolger Memorial "More than a Scarecrow"—one hour.

Action I—one hour, available in English and Spanish.

Action II—one hour, available in English and Spanish.

Scrooge's Rock and Roll Christmas—one hour.

Series/First-Run

The Making of . . .—39 half hours.

Features/Packages

60 Worldwide Titles

11 New Worldwide Titles

28 Titles for U.S. and Canada

20 First-Run Features in Spanish, dubbed

Mediacast Television Entertainment, Ltd.

2350 East Devon Avenue
Suite 250
Des Plaines, IL 60018
312-298-1300
Telex: 282056
Booth: 211

Representatives: Tod Edinger, *p*; Susan Wolf, *sls mgr*; Sharon Polan, *opers mgr*; Marikay Hegarty, *traff mgr*; Marsh Edinger, *med d*; Joe Sperry, *sls rep*; Isme Bennie International, Kaleidoscope Entertainment, *foreign sls.*

Properties:

Sports

The Superchargers—13 half hours.

Revenge of the Monster Cars—one-hour special.

World Championship: Challenge of the Monster Trucks—6 hours.

Battle of the Monster Trucks—one-hour special.

Return of the Monster Trucks—one-hour special.

War of the Monster Trucks—one-hour special.

Great American Mystery Cars—one-hour special.

Children

Gigglesnort Hotel—78 half hours.

Billy Joe Big Beak and His All Bird Band—half-hour Thanksgiving special.

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801

A Gift for Granny—half-hour Christmas special.

Mediatech

110 West Hubbard Street
Chicago, IL 60610
312-828-1146

Mediatech East
216 West 18th Street
New York, NY 10011
212-463-8300

Mediatech West
1640 North Gower Street
Hollywood, CA 90038
213-466-6442

Representatives: Tom Bauer, *p*; Patrick Kane, *sr vp, mktg*; Peter Wouters, *vp, gen mgr*; Patrick Sweeney, *vp, natl sls*; Carmel Bass, *d of sls*; New York; Joan Weade, *vp, gen mgr*; Jim McKenney, *vp, synd & prog sls*; Shirley Danko, *vp, sls*; Hollywood; Ed Sarmiento, *vp, gen mgr*; Jack Jacobson, *vp, synd sls*; Jon Crispin, *vp mktg*; Deborah Schuster, *d of sls.*

Services: A duplicator/distributor with on-site facilities in Hollywood, New York and Chicago offering full service to program syndicators including duplication and distribution in all formats, and satellite distribution to both coasts. Through a sophisticated computer system, Mediatech customizes bicycle operations and can track affidavits of performance, air freight costs, etc. Other services include fulfillment for home video projects, direct shipment to customers, and all laboratory services for film printing and radio duplication. Mediatech also handles commercial duplication and distribution for advertising agencies, small format distribution for the corporate industrial and home video market as well as renting, previewing and selling video programs for corporate and educational clients.

Medstar Communications, Inc.

5920 Hamilton Blvd.
Allentown, PA 18106
215-395-1300
Booth: 329

Representatives: William P. Ferretti, *chmn & exec prod*; Gregory A. Folz, *vp, mktg*; Paul Keller, Richard Priolo, James Trumbo, *natl acct mgrs*, Midge Barnett, *intl sls.*

Properties:
Series/First-Run

Health Matters—80 half hours.

News/News Service

Med*Source—90-second inserts.

Specials

How to Beat Heart Attacks—one hour.

How to Beat Cancer—one hour.

Cocaine: The End of the Line—one hour.

MGM/UA Communications Co.

450 North Roxbury Drive
Beverly Hills, CA 90210
213-281-4000

Representatives: Lee Rich, *chmn of the bd*; Sid Sapsowitz, *sr exec vp*.

MGM/UA Television Productions

Filmland Corporate Center
10000 Washington Blvd.
Culver City, CA 90232
213-280-6000

Representatives: David Gerber, *p*; Kim Reed, *vp, adv, pub & prom*.

MGM/UA Telecommunications

Filmland Corporate Center
10000 Washington Blvd.
Culver City, CA 90232
213-280-6000

MGM/UA Television Syndication
1350 Avenue of the Americas
New York, NY 10019
212-708-0300
Telex: 126146
TWX: 710-581-3602

1800 Second Street
Suite 940
Sarasota, FL 33577
813-366-8474

333 North Michigan Avenue
Chicago, IL 60601
312-263-1490

3100 Monticello
Suite 705
Dallas, TX 75202
214-841-2020

45 Charles Street East
Toronto, Ontario
Canada M4Y 1S2
416-968-9224
Booth: 1035



Mr. Horowitz



Mr. Cignarelli

Representatives: Norman Horowitz, *p*; Randolph Blotky, *sr exec vp*; Anthony Lynn, *exec vp, intl tv dist & worldwide pay tv*; Richard Cignarelli, *exec vp, dom tv dist*; George Paris, *vp, synd prog & special projects*; Jack Smith, *vp, mktg*; Joe Abrams, *vp, worldwide pay tv*; Kelly Abraham, *d, ops & admin*; Ollie Hesketh, *consul*; Ninette Root, *d, contract & sls admin*; Tim Stephen, *asst to Mr. Horowitz*; Peter Preis, *vp, western div*; Andrew Bolt, *ae, western sls*; New York: Robert Corona, *vp, dom tv dist*; Chuck Atkins, *vp, eastern div*; John Rouse, *ae, eastern sls*; Sarasota: Phillip L. Smith, *vp, south-eastern sls*; Chicago: Robert J. Horen, *vp, midwestern div*; Jim Cascarano, *ae, midwestern sls*; Dallas: Victoria Quoss, *mgr, southwestern sls*; Stuart Marcus, *ae, southwestern sls*; Bill Wineberg, *vp, sls, Canada*.

Properties:

Series

Twilight Zone—30 new half hours, 64 half hours from CBS.

Group One Medical—half hours.

Stop the Music—strip.

We Got It Made—24 first-run half hours.

Sea Hunt—22 half hours, 155 original half hours.

Fame—hours or 65 half hours.

Aquanuts—32 hours.

Bat Masterson—108 half hours.

East Side, West Side—24 hours.

Everglades—38 half hours.

Hey Landlord!—31 half hours.

Hollywood and the Stars—31 half hours.

Highway Patrol—156 half hours.

I Led Three Lives—117 half hours.

My Mother the Car—30 half hours.

Outer Limits—49 shows.

Patty Duke Show—104 half hours.

Rat Patrol—59 half hours.

Ripcord—76 half hours.

Tombstone Territory—91 half hours.

Feature Packages

Pik Packs

MGM/UA Premiere Network-MGM/UA #3

MGM/UA #2

UA 1

UA 17

UA Showcase 6, 7, 8, 9, 10, 11

UA Prime Time I & II

Award Package

Box Office

Premiere

Festival

AAP Features

Chans and Wong

Monograms

Cartoons

The Pink Panther—226 cartoons.

Pink Panther Specials—3 half hours.

MG/Perin, Inc.

124 East 40th Street
New York, NY 10016
212-697-8687
Booth: 232



Mr. Grieve



Mr. Perin

Representatives: Marvin Grieve, *p*; Richard Perin, *exec vp*.

Properties:

Program Inserts

The Winning Moment—30 30-second Super Bowl highlights.

The Olympic Winning Moment—75 30 seconds.

Series/First-Run

GLOW (Georgeous Ladies of Wrestling)—26 hours.

Features/Packages

Movie Madness I—16 exploitables.

The Gathering Storm; Churchill and the Generals; The Finest Hours—3 features.

A King's Story

Specials

B.C.—The First Thanksgiving; B.C.—

A Special Christmas—2 animated half hours.

Children

Cicero, The Queen's Drum Horse—1 hour.

Monitor Television International

(division of The Christian Science Monitor Syndicate, Inc.)
342 Madison Avenue
Suite 832
New York, NY 10173
212-953-2044
FAX: 212-983-0069
Telex: 490 000 9547
Booth: 651

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801



Ms. Rivel

Representatives: Deborah Rivel, *gen mgr*; Ann Clark, *affiliate rels mgr*.

Properties:

Domestic & International Distribution

Magazine

The Christian Science Monitor Reports—40 30 minutes.

Inserts

Monitor World Review—40 5 to 7 minutes.

MTM Television Distribution Group

P.O. Box 7406
12001 Ventura Place
Suite 600
Studio City, CA 91604
818-760-5059

630 Fifth Avenue
Suite 2601
New York, NY 10111
212-247-5022

919 North Michigan Avenue
Suite 3202
Chicago, IL 60611
312-787-4496

5696 Peachtree Parkway
#227
Norcross, GA 30092
404-263-3710
Booth: 1360



Mr. Indelli

Representatives: Joe Indelli, *p*; Dick Woollen, *vp, mktg*; Tom Straszewski, *west coast sls mgr*; Suzanne Horenstein, *d of prog*; Janet Bonifer, *d, adv, prom & pub*; Adene Walters, *d, admin & contracts*; Chicago: Laureen Ong, *midwest sls mgr*; Ken Doyle, *southwest sls mgr*; Norcross: John Bryan, *south-east sls mgr*.

Properties:

Newhart—half hours.

St. Elsewhere—hours.
Remington Steele—hours.

MTS Entertainment

(a division of Mattel, Inc.)
5150 Rosecrans Avenue
Hawthorne, CA 90250-6692
213-978-6006
FAX: 213-978-5913
Telex: 188170 MATTELCO HWTH
Booth: 511



Mr. Weems

Representatives: Joe Morrison, *exec vp, Mattel, Inc.*; John Weems, *p, MTS Entertainment*; Gene Garlock, *sls mgr*; Kaaren Lee Brown, *ae*.

Properties:

Live-Action Series

Captain Power and the Soldiers of the Future—35 30 minutes.

Muller Media, Inc.

23 West 39th Street
New York, NY 10016
212-683-8220
Booth: 1029



Mr. Muller

Representatives: Robert B. Muller, *p*; Daniel E. Mulholland, *exec vp*; James Ricks, Sr., *Southern sls mgr*.

Properties:

Feature Packages

The Great Escape—25 theatrical and tv features.

Top Guns—15 theatrical action features.

Rainbow Family—5 features.

The Godzilla All Stars—17 features.

Reels of Fortune—15 action/comedy features.

Super Action 10—10 family action-comedy theatricals.

Cinema Greats—15 classic theatricals from the 50's.

Scattergood Baines—5 comedy theatricals from the 40's.

Above and Beyond—10 science-fiction horror features.

Animated

Mr. Magoo—2 specials.

Cartoons

The New Three Stooges—156 cartoons with live wrap-around.

Half-Hour Specials

Which Witch is Which—Halloween.

The Turkey Caper—Thanksgiving.

The Christmas Tree Train—Christmas.

A Chuckwood Easter—Easter.

Action I & II—2 60-minute specials.

Series

The Making of . . .—26 half hours of movie making.

Mini-Series

The Chisholms—6 hours of 3 2 hours.

Series/Off-Network

Mr. & Mrs. North—57 half hours.

Multimedia Audiovisual

5225 rue Berri
Suite 300
Montreal, Quebec
Canada H2J 2S4
514-273-4251
Booth: 336

Representatives: Jacques Bouchard.

Multimedia Entertainment

75 Rockefeller Plaza
22nd Floor
New York, NY 10019
212-484-7025
FAX: 212-484-7998
Booth: 719



Mr. Lund



Mr. Shannon

Representatives: Peter Lund, *p*; Tom Shannon, *vp, synd sls*; Bruce Johansen, *vp, intl sls & west coast prog*; Joe Cifarelli, *vp, med sls*; Ed Monahan, *sls mgr, mid-Atlantic div*; Gerry Philpott, *sls mgr, western div*; Mike Marsho, *sls mgr, midwestern div*; Norm Hayes, *sls mgr, southern div*; Valerie DeSanti, Ginny Curtin, *aes*.

Properties:

Domestic & International Distribution

New

Sweethearts—daily 30-minute game show.

Talk/Magazine

Donahue—daily one hour.

Sally Jesse Raphael—daily half-hour

or hour.

Series

The Dom Deluise Show—half hour.

Children

Young People's Specials—half hour,

10th year.

Specials

22nd Annual Music City News Country Awards—2 hours live.

The Museum of Broadcasting

1 East 53rd Street
New York, NY 10022
212-752-4690

The Sheraton Town and Country Inn

Representatives: Dr. Robert M. Batscha, p; Letty Aronson, vp.

Muscular Dystrophy Association (MDA)

810 Seventh Avenue
New York, NY 10019
212-586-0808
Booth: 1220

Representatives: Robert Ross, vp, exec d; Gerald C. Weinberg, d, field org; Roylance H. Sharp, d, affiliate rels; Gerald Auerbach, tv consul.

Properties:

Jerry Lewis Labor Day Telathon

National Film Board of Canada

Box 1600 Station A
Montreal, Quebec
Canada H3C 3H5
514-283-9441
FAX: 514-496-1895
Telex: 62014481

1251 Avenue of the Americas
16th Floor
New York, NY 10020
212-586-5131
FAX: 212-246-7424



Ms. Terrell

Representatives: Mary Jane Terrell, U.S. TV; Rachele Cournoyer, U.S. sls mgr; Tom Bindon, intl dist (Montreal); Joanne Leduc, rep, Europe, Latin America, Middle East (Montreal); Anthony Kent, rep, Asia, Africa, Australia

lian (Montreal).

Properties:

Drama

Sonia—54 minutes.

A Gift for Kate—28 minutes.

The Last Right—29 minutes.

One Step Away—29 minutes.

Out of a Job—29 minutes.

Running Scared—28 minutes.

Capital—29 minutes.

Thanks for the Ride—28 minutes.

Hot Wheels—27 minutes.

Single Regret—22 minutes.

Sitting in Limbo—95 minutes.

Documentaries

Long Lance—55 minutes.

Abortion: Stories from the North and South—55 minutes.

Dark Lullabies—58 minutes.

Blue Snake—58 minutes.

To a Safer Place—58 minutes.

No Longer Silent—56 minutes.

Zarico—58 minutes.

Margaret Atwood: Once in August—57 minutes.

An Aesthetic Indulgence—15 minutes.

The Impossible Takes a Little Longer—46 minutes.

It Is Hot in Here—46 minutes.

Nature

Edge of Ice—56 minutes.

Great Buffalo Saga—56 minutes.

Wild in the City—16 minutes.

Children

Movie, Movie—8 minutes.

Starbreaker—23 minutes.

Differences—17 minutes.

Umpire—17 minutes.

Series

Daughters of the Country—4 60 minutes.

At the Wheel—4 60 minutes.

Biothics—8 15 minutes.

Animation

One-Hour and Half-Hour Specials for Children, Adults, Holidays.

NBD Pictures Limited

Remo House
310-312 Regents Street
London W1,
England
01-499-9701
FAX: 01-493-9587
Telex: 8953227
Booth: 1500



Ms. Davies

Representatives: Nicky Davies, Maria Anderton, Jeremy Gawade.

Properties:

U.S. Markets Only

Series

Don't Miss Wax—16 40 minutes, 1 55-minute special.

The Bunbury's—animated.

Scoff—7 30 minutes.

Famous for 15 Minutes—8 15 minutes.

Raag Rung—5 60 minutes.

Specials

Freedom Beat—60 minutes.

Colombian Volcano Concert

10th World Dance Championships—60 minutes.

Music Specials—50 hours.

Drama—13 short films.

International Marketing Only

Series

The Original Max Headroom Series—32 25 minutes.

Neat & Tidy—5 30 minutes or 1 90 minutes.

Live at Ronnie Scott's—6 55 minutes.

Soul Train—6 40 minutes, U.K. version

Music Specials

Special Events

Island Records: An All Star Story—one hour.

Jean Michel Jarre—Houston—A City in Concert—60 minutes.

Comedy

Rockin' Ronnie—60 minutes.

Light Entertainment—4 specials.

Nelvana Enterprises

21 Atlantic Avenue
Toronto, Ontario
Canada M6K 1X8
416-588-5571
FAX: 416-588-5588
Telex: 0622803
Booth: 661



Mr. Hirsh



Mr. Court

Representatives: Michael Hirsh, chmn & vp; Neil Court, vp, tv dist.

Properties:

T and T—24 half hours.

The Care Bears Family—49 half hours.

My Pet Monster—13 animated half hours.

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at Booth No. 801

New World International

130 East 59th Street
New York, NY 10022
212-755-8600
Telex: 428443 Ica UI

Telegenic Programs Inc.
121 Bloor Street
East Toronto, Ontario
Canada M4W 3M5

Educational Materials Enterprises
S.A.
10 Solonos Street
Athens 10673,
Greece

Representaciones de Television Ltd.
Providencia 929 P.H.
Floor 7
Santiago 9, Chile

Village Roadshow Corp., Ltd.
49 Market Street
Sydney, N.S.W. 2000,
Australia

Ulla Distribution
Arascues 77
28023 Madrid,
Spain

Dandelion Distribution Ltd.
49 St. Peters Street
London N18 8JP,
England

Yves Witner S.A.R.L.
65 avenue des Champs Elysees
75008 Paris, France

fje Film-Gernseh & Handels GmbH
Ismaninger Strasse 98
D-8000 Munich 80,
West Germany

Caribbean Programme Services
1-2 John Prince's Street
London W1M 9HD,
England

MAG TV
Inonu Caddesi
31-7 Taksim
Istanbul, Turkey

Hungry Eye Pictures
Energievag 45a
2332 NC Zoeterwoude,
The Netherlands
Booth: 611



Mr. Shields



Mr. McNamara

Representatives: William A. Shields, *p & coo*; James M. McNamara, *sr vp, intl tv dist*; Thea Diserio, *mgr, intl tv dist*; David Carson, *mgr, intl tv serv*; Lawrence Fein, *rep, Canada*; Setis Heretis, *rep, Greece*; Osvaldo Barzelatto, *rep, Chile*; Derek Malone, *rep, Australia*; Maria Jose Ulla, *rep, Spain*; Noel Cronin, *rep, England*; Yves Witner, *rep, France*; Franz Elmendorff, *rep, West Germany*; Richard Blayney, *rep, England*; Ulku Tamer, *rep, Turkey*; Hans Eksteen, *rep, The Netherlands*.

Properties:

Mini-Series

Echoes in the Darkness—5 hours.

Monte Carlo—4 hours.

Queenie—5 hours.

Harem—4 hours.

Sins—7 hours.

Network Series

Crime Story—hours.

Sledge Hammer!—half hours.

Tour of Duty—hours.

Rags to Riches—hours.

Mariah—8 hours.

Once a Hero—8 hours.

Made-for-TV Movies

Conspiracy of Love—2 hours.

Poker Alice—2 hours.

Dangerous Affection—2 hours.

After the Promise—2 hours.

Courage—3 hours.

Penalty Phase—2 hours.

Something in Common—2 hours.

Easy Prey—2 hours.

Gladiator—2 hours.

Animation

Marvel Universe—65 half hours.

Little Wizards—13 half hours.

Family Specials

What If I'm Gay?—one hour.

Welcome Home Jellybean—one hour.

Diamond King—one hour.

Hear My Cry—one hour.

War Between the Classes—one hour.

Mom's on Strike—one hour.

I Want to Go Home—one hour.

Can a Guy Say No—one hour.

Don't Touch—one hour.

No Greater Gift—one hour.

New World Television Group

500 South Sepulveda Blvd.
Suite 303
Los Angeles, CA 90049
213-476-0638

130 East 59th Street
New York, NY 10022
212-755-8600
Booth: 611

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801



Mr. Gradinger



Mr. Brown

Representatives: New World Entertainment Ltd.; Harry Evans Sloan, Lawrence Kuppin, *co-chmn*; Robert Rehme, *co-chmn, ceo*; Television Group: Edward B. Gradinger, *p & ceo*; Tony Brown, *sr vp, gen sls mgr (New York)*; Joe Middelburg, Monte Lounsbury, Jim Weathers, Tony Fasola, *ups, reg sls mgrs*; Sandy Lang, Frank Browne, *aes*; Dorothy Hamilton, *d of sls serv*; Sally Roslow, *d, research/mktg*; Gloria LaMont, *vp, mktg*.

Properties:

Feature Packages

New World One—18 films.

New World Two—18 films.

Series

Highway to Heaven—off-network.

Zorro—26 half hours.

Animation

Marvel Universe—65 half hours.

Magazine/Talk

The Helen Gurley Brown Show—52-week strip.

NFL Films

330 Fellowship Road
Mt. Laurel, New Jersey 08054
609-778-1600
FAX: 609-778-1600 ext. 313
Booth: 1058



Mr. Sabol



Mr. Sugerman

Representatives: Steve Sabol, *p*; Harlan Sugerman, *vp, sls & mktg*; Sheila Bumgarner, *d of sls*; Jay Moran, *stat clearances (J & J Station Clearances)*.

Services: NFL Satellite News Service—10-minute feeds of 12 edited segments, twice weekly.

Properties:

This is the NFL—22 30 minutes.

Monday Night Match Up—16 30 minutes.

NFL Super Bloopers—22 1-minute segments.

Nielsen Media Research

Nielsen Plaza
Northbrook, IL 60062
312-498-6300
FAX: 312-498-7662
Booth: 219

Representatives: Jack Holt, *chmn.*, A.C. Nielsen Co., *exec vp*, Dunn & Bradstreet Corp.; Jim Lyons, *p*, Nielsen Media Research; Roy Anderson, *exec vp*, Nielsen Station Index; John Dimling, *sr vp*, Nielsen Television Index; Dave Harkness, *sr vp*, Nielsen Syndication Services, Nielsen Home-video Index; Ken Mogensen, *exec vp*; Joe Philport, *sr vp*; Bill Hamill, *exec vp*, *mktg*; Jerry Gabert, *finan vp*; Bill Behanna, Artie Bulgrin, Dwight Cosner, Denise Dear, Steve Dyer, Hal Fleig, Larry Frerk, Tom Hargreaves, Mike Hudak, Bill Jacobi, Chris Janks, Doug Johnson, Sandy Krause, Connie Malick, Rita Mattley, Pat McDonough, Bill Miller, Dave McCubbin, Bob Paine, Stan Peterson, Ann Rosenberg, Marc Saputo, Liz Silverstein, Bob Tivlini, Kel Weber, Dave Wladaver, Dave Woolfson.

Services: Nielsen will be displaying its new People Meter, as well as demonstrating new PC-based systems such as TV Conquest and Megabase Lineup Report.

'92 Centennial Enterprises, Inc.

230 Park Avenue
Suite 935
New York, NY 10169
212-370-1000
FAX: 212-983-3042
Telex: 426032 FORENSICAL



Mr. Klein

Representative: Irving Klein, *exec vp*.

Properties:

Series

Memory for the Future—26 60 minutes.

Nippon Animation Co., Ltd.

10-11, Ginza 7-chome
Chuo-ku, Tokyo 104,
Japan
(03) 572-3261

FAX: (03) 574-6284
Telex: J29155 NACANIME
Booth: 218



Mr. Takasaki

Representatives: Yasushi Takasaki, *vp*, *intl rels*; Yasuhiko Matsuoka, *mgr*, *intl sls*; Hiroko Karaki, *asst to the p*; Yoshiaki Kobayashi, Eri Ichikaza, *asst mgrs*.

Properties:

Animation

Grimm's Fairy Tales—52 half hours.

Little Lord Fauntleroy—50 half hours.

Two-Year Vacation—75-minute feature.

Little Women—48 half hours.

Bosco Adventure—26 half hours.

The Space Sagittarius—77 half hours.

Elfie—80-minute feature.

The Anthology of Japanese Literature—34 half hours.

The Adventures of Tom Sawyer—49 half hours.

Flore on the Marvelous Island—50 half hours.

Conan, the Boy in the Future—26 half hours.

Cuore—26 half hours.

Angie Girl—26 half hours.

Charlotte—26 half hours.

Misha—26 half hours.

Blocker Corps—38 half hours.

Ginguisher—26 half hours.

NTV International Corporation

50 Rockefeller Plaza
Suite 845
New York, NY 10020
212-489-8390
FAX: 212-489-8395
Booth: 413

Representatives: Yasuo Ema, Takao Sumii, Iwao Mackaua, Dana Linett.

Properties:

Return to Glory-Michelangelo Revealed—52-minute documentary.

Astroboy—51 animated 24 minutes.

Ninja—17 47-minute drama series.

A Little Duck Tale—55-minute documentary.

The Romance of the Three Kingdoms—92-minute animated feature.

Monkey—26 45-minute drama series.

The Panda's Story—97-minute documentary.

Living in Japan—26 12-minute documentary series.

The Great Pyramid—59-minute 28-second documentary.

The Water Margin—26 45-minute adventure series.

In the Beginning I—26 animated 24 minutes.

NVC Arts International

Liberty House
222 Regent Street
London W1R 5DE,
England
(01) 434 9571
FAX: (01) 434 9700
Telex: 27747
Booth: 512

Representatives: Helen Asquith, *d*, *tv sls*; Hazel Wright, *tv sls exec*.

Properties:

Opera

L'Enfant et les Sortilèges—50 minutes.

L'Heure Espagnol—55 minutes.

Die Entführung Aus Dem Serail—140 minutes.

Boris Godunov—175 minutes.

Nabucco—140 minutes.

Der Rosenkavalier—205 minutes.

Manon Lescaut—130 minutes.

Don Carlo—210 minutes.

Andrea Chenier—120 minutes.

I Vespri Siciliano—155 minutes.

Attila—120 minutes.

Il Trovatore—155 minutes.

Orfeo ed Euridice—130 minutes.

Carmen—175 minutes.

Where the Wild Things Are—45 minutes.

Higglety Pigglety Pop!—60 minutes.

The Love of Three Oranges—135 minutes.

A Midsummer Night's Dream—160 minutes.

The Barber of Seville—160 minutes.

Eugene Onegin—160 minutes.

Ballet and Dance

Cinderella—125 minutes.

The Golden Age—115 minutes.

La Sylphide—to be recorded.

Spartacus—130 minutes.

The Bolshoi Ballet in the Park—120 minutes.

The Nutcracker—100 minutes.

Romeo and Juliet—140 minutes.

Manon—115 minutes.

Don Quixote—90 minutes.

American Ballet Theatre at the Met—100 minutes.

American Ballet Theatre in San Francisco—105 minutes.

Napoli—100 minutes.

A Portrait of Giselle—100 minutes.

Natasha—70 minutes.

The Romantic Era—90 minutes.

Ailey Dances—90 minutes.

The Catherine Wheel—90 minutes.

Music and Drama

Zarzuella—60 minutes.

The Flood—25 minutes.

The Quintessential Peggy Lee—90 minutes.

Dame Peggy—90 minutes.

Long Day's Journey Into Night—145 minutes.

Gernika—60 minutes.

Agatha Christie—55 minutes.

Ontario Film Development Corporation

81 Wellesley Street East
Toronto, Ontario
Canada M4Y 1H6
416-965-6392
FAX: 416-965-0329
Telex: 06-219728
Booth: 336

Representatives: S. Wayne Clarkson, *chmn*; Jonathan C. Barker, *ceo*; Bill House, *exec coord, prodn & develop*; Shane Kinnear, *mgr, sls & dist.*

Services: The Ontario Film Development Corporation offers financial assistance for Ontario-based independent producers and filmmakers to develop, produce, distribute and market their product; encourages film and tv producers to shoot in Ontario; fosters growth of a viable film and television industry in Ontario.

Orbis Communications, Inc.

432 Park Avenue South
New York, NY 10016
212-685-6699
FAX: 212-213-3598
Telex: 421677

10100 Santa Monica Blvd.
Suite 1097
Los Angeles, CA 90067
213-201-0124
FAX: 213-277-8414

35 East Wacker Drive
Suite 1356
Chicago, IL 60601
312-346-6333
FAX: 312-346-6333
Booth: 1149



Mr. Turner



Mr. Ranck

Representatives: Robert L. Turner, *p*; John C. Ranck, *exec up, stat sls*; Brian Byrne, *exec up, adv sls*; Ethan Podell, *exec up, bus affairs*; Hilary Hender, *sr up*; Neil Russell, *sr up, Los Angeles*; David Spiegelman, *up*; Sandra Weir, *d, prog & prodn*; Ed Neuert, *creat serv mgr*; Michael Baldwin, *mgr, research & mktg*; Terry Dolan, *midwest ae, Chicago*.

Properties:

Series

Love Court—half-hour strip, cash/barter.

Public People, Private Lives—26 60 minutes, barter.

Headlines on Trial—30 30 minutes, barter.

The Kidsongs TV Show—26 30 minutes, barter.

Matchmaker—130 30 minutes, barter.

NCTV—52 60 minutes, barter.

Spiral Zone—65 30 minutes, barter.

Defenders of the Earth—65 30 minutes, barter.

Comedy Tonight—110 30 minutes, cash.

Hangin' In—110 30 minutes, cash.

Movie Packages

Platinum 193—193 theatrical and made-for-tv, barter.

Orbis Premiere Movies—quarterly off HBO, barter.

Great American Adventure—14 family adventures, cash.

Orion Television Syndication

1888 Century Park East
Suite 600
Los Angeles, CA 90067
213-282-0550

711 Fifth Avenue
New York, NY 10022
212-758-5100

625 North Michigan Avenue
Suite 246
Chicago, IL 60611
312-642-2880

3065 Hargrove Rd. N.W.
Suite 430
Atlanta, GA 30339
404-980-0356
Booth: 938



Mr. Towle

Representatives: J. Scott Towle, *p*; Larry Hutchings, *sr up, sls & mktg*; Stephen J. Mulderrig, *up, western div*; Robert Oswaks, *up, adv, pub & prom*; Kathy Haynsworth, *up, admin*; Richard Zimmer, *exec d, research*; Jerry Jameson, Jr., *ae, western div*; J. Mathy Simon, *mgr, adv & prom*; New York: Tom Cerio, *up, eastern div*; Arthur Hasson, *mgr, eastern div*; Chicago: Don Frehe, *up, central div*; Tara L. Carroll, *mgr, central div*; Atlanta: Tim Overmyer, *up, southern div*; Mary Crescas, *mgr, southern div*.

Properties:

First-Run Series

Crimewatch Tonight—260 30 minutes; cash + barter.

Hollywood Squares—195 30 minutes; cash + barter.

High Rollers—185 30 minutes; cash + barter.

Off-Network Series

Cagney & Lacey—103 60 minutes available September, 1988, cash.

The Avengers—83 60 minutes, cash.

Family—84 60 minutes, cash.

Green Acres—170 30 minutes, cash.

Mr. Ed—143 30 minutes, cash.

The Best of Saturday Night Live—102 30 or 60 minutes, cash.

Feature Packages

Orion III—20 theatricals.

Orion Starview I—11 made-for-tv movies.

Orion II—25 titles.

Born Wild—12 titles.

Chrome & Hot Leather—12 titles.

Filmways I—22 titles.

Monsters on the Prowl—10 titles.

Films for the '80s—45 titles.

Young Adult Theatre—12 titles.

The Winning Hand—25 titles.

Ghoul-a-Rama—24 titles.

The World of the Macabre—8 titles.

Films for the '70s—21 titles.

Mini-Series

Louisiana—6 hours.

Blood of Others—4 hours.

Secret of the Black Dragon—5 hours.

King—6 hours.

Pacific International Media Market

P.O. Box 550
Malvern, Victoria 3144
Australia
(03) 500-9311
FAX: (03) 509-3052
Telex: AA37426
Booth: 362

Representatives: Philippe de Montigny, *co-d*; John Thornton, *consul*.

Services: Convenors of the Asia/Pacific region's only Film and Television Mar-

ket to be held in Sydney, Australia September 6th through 9th, 1988.

Palladium International Television Ltd.

444 Madison Avenue
26th Floor
New York, NY 10022
212-355-7070
FAX: 212-319-4829
Telex: 147088

6 Goodwins Court
St. Martin's Lane
London EC2N 4LL,
England
01-836-0576
FAX: 01-836-4198
Telex: 851-267664

Representatives: Gary Dartnall, *chmn.*,
New York.; June Morrow, *coo.*; Adrian
Caddy, *exec vp, sls.*; Chris Wilson, *vp*
sls.

Palladium/New Century Television

(PNC Television)
444 Madison Avenue
26th Floor
New York, NY 10022
212-355-7070
FAX: 212-319-4829
Telex: 147088

9601 Wilshire Blvd.
Suite 640
Beverly Hills, CA 90210
213-274-0482
FAX: 213-274-0482
Telex: 4949879 SBEUI

625 North Michigan Avenue
Chicago, IL 60611
312-751-3461
FAX: 312-751-2731

5501 LBJ Freeway
Suite 500
Dallas, TX 75240
214-991-6664
FAX: 214-387-2651
Booth: 1350



Mr. Kwit

Representatives: Nathaniel T. Kwit,
Jr., *p.*; Harvey Reinstein, *exec vp, synd*
sls.; Chris Gordon, *exec vp.*; Stacey Va-
lenta, *vp, admin.*; Gene Lavelle, *west-*

ern sls mgr, Los Angeles.; Bob Freed-
man, *d film serv, Los Angeles.*; Paul
Franklin, *midwest sls mgr, Chicago.*;
Jim Wilson, *southwest sls mgr, Dallas.*

Properties:

Series

Lone Ranger Series—182 episodes.
Lone Ranger Cartoons—78 episodes.
Lassie Series—192 episodes.
Timmy & Lassie—156 episodes.
Jeff's Collie—103 episodes.
Sgt. Preston of the Yukon—78 epi-
sodes.
Skippy: The Bush Kangaroo—91 epi-
sodes.

Features/Packages

Power Pack—22 titles.
Primetime One—17 titles.
Primetime 90's—10 titles.
Primetime Plus—15 titles.
Janus Films—233 titles.
Lone Ranger Features—15 titles.
Lassie TV Movies—2 titles.
Lassie Features—2 titles.
The Big 21—21 titles.

Paragon International

(formerly Ismé Bennie International)
260 Richmond Street West
Suite 405
Toronto, Ontario
Canada M5V 1W5
416-595-6300
FAX: 416-977-0489
Telex: 065-28207
Booth: 336



Ms. Bennie

Representative: Ismé Bennie, *p.*

Properties:

Animation

Sports Cartoons—50 minutes.
Children
The Kids of Degrossi Street—26 30
minutes.
Dengrossi Junior High—26 30 minutes.
Heart of the Forest—30 minutes.
Alex and Laura—30 minutes.
Documentaries
Peter Ustinov's Russia—6 60 minutes.
Peter Ustinov in China—2 60 minutes.
Peter Ustinov's People—3 60 minutes.
World Apart—60 minutes.
The Canadians—2 120 minutes.
Growing Up Gay—60 minutes.

Drama

Philip Marlowe: Private Eye—6 60
minutes.

Music/Variety

Those Hollywood Songs—60 minutes
Singin' and Dancin'—60 minutes.
I am a Hotel—30 minutes.

Paramount Pictures Corp. Domestic Television

5555 Melrose Avenue
Los Angeles, CA 90038
213-468-5538
FAX: 213-458-3945
TWX: 910-321-2412

1 Gulf & Western Plaza
New York, NY 10023
212-373-7000
FAX: 212-373-7070
TWX: 5812167

737 North Michigan Avenue
Chicago, IL 60611
312-380-4560
FAX: 312-951-9117
TWX: 910-221-3230

5949 Sherry Lane
Suite 645
Dallas, TX 75225
214-387-4400
FAX: 214-373-4936

5757 Blue Lagoon Drive
Suite 350
Miami, FL 33126
305-463-8388
FAX: 305-261-8780

1 East Broward Blvd.
Ft. Lauderdale, FL 33301
305-463-8388
Booth: 1371



Ms. Salhany

Representatives: Frank Mancuso,
chmn & ceo, Paramount Pictures
Corp.; Mel Harris, *p, Television*
Group.; Lucie Salhany, *p, dom tv.*; Ste-
ven Goldman, *exec vp, sls & mktg.*;
Greg Meidel, *sr vp, gen sls mgr.*; Meryl
Cohen, *vp, adv & prom.*; Tom Mazza,
vp, research.; Frank Kelly, *sr vp, prog.*;
Vance VanPetten, *vp bus affairs/legal.*;
Helen Ricketts, *exec d, stat rels.*;
Emmy Davis, *d, finan.*; Howard Green,
vp, contract & sls admin.; Kirk Dodd, *sr*
vp, bus affairs/legal.; Patricia Ruben,
vp, prodn develop/REVCOM.; Dick
Montgomery, *vp, western reg mgr.*;
John Nogawski, *western div mgr.*; Liz
Firalio, *sls trainee.*; New York: Ed Wil-

son, *vp, eastern reg mgr*; Marc Hirsch, *vp, northeastern div mgr & adv sls*; Ken Solomon, *eastern div mgr*; Vito Chrzanowski, *ae*; Chicago: Gerry Noonan, *vp, central reg mgr*; Stan Justice, Don Salem, *central div mgrs*; Mark Dvornik, *ae*; Dallas: Mike Kerans, *southwestern div mgr*; Florida: Al Rothstein, *vp, southern reg mgr*; John Morrow, *southeastern div mgr*; Maura McDonough, *ae*.

Properties:

Series

Angie—36 half hours.
Bosom Buddies—37 half hours.
The Brady Bunch—117 half hours.
The Brady Kids Animated—22 half hours.
Brothers—116+ half hours.
Cheers—121+ half hours.
Family Ties—126+ half hours.
Happy Days—255 half hours.
Laverne & Shirley—178 half hours.
Love, American Style—224 half hours.
The Lucy Show—156 half hours.
Mannix—130 hours.
Mission: Impossible—171 hours.
Mork & Mindy—95 half hours.
The Odd Couple—114 half hours.
Star Trek—79 hours.
Star Trek Animated—22 half hours.
Star Trek-Complete—105+ hours.
Taxi—114 half hours.
The Untouchables—114 hours.
Webster—150 half hours, 99 off-network, 51 first-run.

First-Run

Daytime—5 daily hours, 1 weekend hour.
Entertainment Tonight—5 daily half hours, 1 weekend hour.
Friday the 13th—weekly hour.
Geraldo!—5 daily hours (distribution only).

Marblehead Manor—weekly half hour.
Star Trek: The Next Generation—weekly hour.
War of the Worlds—24 hours.
Wipeout—5 daily half hours.

Special

Leonard Nemoy—Star Trek Memories—one hour.

Mini-Series

Alice to Nowhere—4 hours in 2 parts.
Shogun—six 2 hours or 3-hour feature.
Winds of War—five 2 hours.

Feature Packages

Portfolio I, II, III, VI, VIII, IX, X, XI, XII—334 titles.
Special Edition I—50 titles.
Special Edition II—40 titles.
Preview I—14 titles.
Preview II—16 titles.
Preview III—20 titles.
Marquee II—17 made-for-tv movies.
Marquee III—18 made-for-tv movies.
The Untouchables—3 titles.
White Christmas—2 half hours seasonally.

“The Pen of Mike Peters”

(an Isaacson Communications company)
 4385 Tam O'Shanter Way
 Dayton, OH 45429
 513-293-0729
 Booth: 212



Mr. Peters

Representatives: Gary A. Issacson, *p*; DeDe McConnaughey, *vp, mktg*; Mike Peters, *talent*.

Properties:

New Inserts

The Pen of Mike Peters—45 seconds, 5 days per week.

Peregrine Film Distribution, Inc.

9229 Sunset Blvd.
 Los Angeles, CA 90069
 213-859-8250
 FAX: 213-274-6731
 Telex: 371-6132 PEL LSAND
 Booth: 1522



Mr. Brown

Representatives: Neil Rosenstein, *ceo*; Hal Brown, *p*; Dick Block, *consul*; Jack Swindell, *southeastern sls*; Milt Strasser, *eastern sls*; Lindsey Dudevior, *western sls*; Scott Lanker *midwest sls*; Norv Lambert, *creat serv*; Steve Bradbury, *special projects*.

Properties:

New

Improv Tonite—130 color half hours available Fall, 1988, barter.
Footlight Follies—first-run half-hour strip available Fall 1988, barter.
The Spectacular World of Guinness Records-The Second Year—26 first-run color half hours, barter.

Feature Packages

Terror Zone—15 first-run color features.
Alien Encounters—15 first-run color features.
Vanguard—15 first-run color features.

Adventure World—15 first-run color features.

Dynamagic—10 first-run 90+-minute animated color features.

Reels of Fortune—15 first-run 90+ minutes, in color.

Warriors—12 first-run 92+ minutes, in color.

Heroes & Heroines—15 first-run 92+ minutes, in color.

Rainbow Family Theatre—12 first-run 92+ minutes, in color.

Premier Showcase—10 92+ minutes, in color.

Alice's Adventures in Wonderland—101 color minutes.

Shorts

Eaglet 1—10 15 to 30 color minutes.

Series

The Spectacular World of Guinness Records—26 first-run half hours.

The American Diary—6 color hours.

Perennial Pictures Film Corporation

2102 East 52nd Street
 Indianapolis, IN 46205
 317-253-1519
 FAX: 317-257-4011

D.L. Taffner/Ltd.
 International Representatives
 31 West 56th Street
 New York, NY 10019
 212-245-4680
 FAX: 212-315-1132
 Telex: 620084

Representatives: Michael N. Ruggiero, *vp, bus affairs*; Andrew Ebbert, *vp, dist*; Martha Strauss, *intl rep*.

Properties:

Domestic & International Distribution

Animaed Specials

The Three Fishkeepers—30 minutes.

A Mirthworm Masquerade—30 minutes.

A Merry Mirthworm Christmas—30 minutes.

Mirthworms on Stage—30 minutes, available Fall, 1988.

Petry, Inc.

3 East 54th Street
 New York, NY 10022
 212-688-0200
 TWX: 710-581-2135
 Booth: 1215

Additional copies of
TV/Radio Age NATPE Issue
 at Booth No. 801



Mr. Fentress



Mr. Kurlander

Representatives: David S. Allen, *p*; Bill Fagan, *p*, *Petry Television*; Michael T. Membrado, *p*, *Petry National Television*; C. William Schellinger, *sr vp, finance*; John Scognamiglio, *vp, cont*; George Dennis, *vp, manpower develop*; Tom Belviso, *vp, reg offices*; *Petry Marketing Department:* Harry Stecker, *sr vp, mktg*; Jack Fentress, *vp, d of prog, Petry National Television*; Dick Kurlander, *vp, d of prog, Petry Television*; John Dorkin, *d of prog*; George Gubert, *prog info/research sup*; Rob Hebenstreit, *vp, d of research, Petry National Television*; Teddy Reynolds, *vp, d of research, Petry Television*; Joanne Dr Prisco, *d of mktg, Petry Television*; Deborah Hackenberry, *d of mktg, Petry National Television*.

Pic Entertainment

2 College Street
Toronto, Ontario
Canada M5G 1K3
416-927-1724
Booth: 336

Representative: Michael Murphy.

Positive Media Concepts

1437 Seventh Street
Suite 204
Santa Monica, CA 90401
213-451-3883
FAX: 213-451-3270
Booth: 249

Representatives: Dr. Steven Newmark, *exec d*; Robert Haukoos, *d, prog & prodn*; Donna Rude, *med & synd coord*; Deborah Porter, *exec vp, sls & mktg*.

Properties:

Talk/Magazine

Personal Success Magazine—half hour or hour.

Investment World—half hour.

Stocks, Options and Futures—half hour.

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at Booth No. 801

Primedia Productions Ltd.

219 Front Street East
Toronto, Ontario
Canada M5A 1E8
416-361-0306
Booth: 336

Representative: Pat Ferns.

Primetime Entertainment, Inc.

444 Madison Avenue
New York, NY 10022-6987
212-980-6960
FAX: 212-832-7397

1901 Avenue of the Stars
Suite 285
Los Angeles, CA 90067
213-556-4418
FAX: 213-556-8634
Booth: 1230

Representatives: Robert Shay, *p*; Gloria Gallo, *vp, natl sls*; Michael Clark, *d, prog develop*; Richard Price, Richard Leworthy.

Properties:

Children

Kaboodle—13 30 minutes, live action and animated.

Le Pif—2½ minutes or 300 1 minutes, animated.

Terrahawks—39 30 minutes, puppets.

Swallows and Amazons—2 90 minutes or 8 25 minutes.

Mini-Series

Porterhouse Blue—4 52 minutes.

A Thousand Skies—6 60 minutes or 2 120 minutes.

The Life and Adventures of Nicholas Nickleby—6 52 minutes.

Three Sovereigns for Sarah—3 52 minutes.

Drama

Rafferty's Rules—56 52 minutes.

Adventure Bound—9 52 minutes.

The Captain's Doll—107 minutes.

A Country Practice—400 hours.

Dark Enemy—83 minutes.

Deliberate Death of a Polish Priest—100 minutes.

The Far Pavillions—6 60 minutes.

Animal/Nature

The Amateur Naturalist—13 30 minutes.

Ourselves and Other Animals—12 24 minutes.

Durrell in Russia—13 25 minutes.

Eastern in Igloolik: Peter's Story—24 minutes.

RSPB Shorter Films—12 to 19 minutes.

Features

The Appointment—90 minutes.

Billy Bishop Goes to War—86 minutes.
Documentaries

The World: A Television History—26 26 minutes.

The Wine Program—13 25 minutes.

The Living Body—26 26 minutes.

Last of the Hunters—52 minutes.

The Blood is Strong—3 60 minutes.

Assignment Adventure—13 50 minutes.

Comedy

Romance with a Double Bass—40 minutes.

Inserts

The Sonnets of Shakespeare—15 10 minutes.

Producers Marketing Group, Ltd.

36 West 44th Street
Suite 710
New York, NY 10036
212-302-6300
FAX: 212-302-4953
Telex: 425374 McKay
Booth: 1622



Mr. Stillman

Representatives: John M. Grissmer, *chmn*; Donald H. Stillman, *p*; Terry Lynch, *vp, gen sls mgr*; Mindy Rowen, *d, opers*; Dan Molina, *intl sls rep.*,

Properties:

Series

Movietalk—52 30 minutes.

Pro Wrestling Fever—52 60 minutes.

The Edge ... and Beyond—26 30 minutes.

Specials

Sweet Land of Liberty—30 minutes.

Sounds of the Sixties—3 60 minutes.

Inserts

Road to the White House—36 50 seconds.

Features

Sidekicks—6 titles.

The Program Exchange

(A subsidiary of Saatchi & Saatchi DFS, Inc.)
375 Hudson Street
New York, NY 10014
212-463-2000
TWX: 710-581-2829 DFSNY
Booth: 1540

Representatives: Allen Banks, *p*; Jack Irving, *sr vp*; Chris Hallowell, *vp, client rels/prog*; Susan Radden, *vp, stat rels*; Beth Feldman, *vp, assoc d*; Tim Stroshal, Diane Casse, Holly Hanlon, Esther Pashkin, *assoc ds*; Barbara Donoghue, *opers sup*.

Properties:

Children's Programming

Dennis the Menace—65 animated half hours.

Woody Woodpecker and Friends—90 animated half hours.

Scooby Doo—155 animated half hours.

The Flintstones—166 animated half hours.

Bullwinkle—98 animated half hours.

Rocky and His Friends—156 animated 15 minutes.

Bill Cosby's Picture Pages—430 approximately 5-minute segments.

Underdog—62 animated half hours or 120 15 minutes.

Uncle Waldo's Cartoon Show—52 animated half hours.

Tennessee Tuxedo and His Tales—140 animated half hours.

Dudley Do-Right and Friends—38 animated half hours.

Young Samson—20 animated half hours.

Space Kidettes—20 half hours.

Sealab 2020—16 half hours.

Inch High Private Eye—13 animated half hours.

Wheelie and the Chopper Bunch—13 animated half hours.

Roman Holidays—13 half hours.

Devlin—16 half hours.

Valley of the Dinosaurs—16 half hours.

King Leonard—38 animated half hours.

Series-Off Network

Bewitched—180 half hours.

I Dream of Jeannie—109 half hours.

Abbott & Costello—52 half hours.

The Partridge Family—96 half hours.

Sports

The Greats of the Game—33 half hours.

Program Partners Corp.

504 East 74th Street
New York, NY 10021
212-606-0266
FAX: 212-570-5941
Booth: 244

Representatives: Alan Zaretsky, *ceo*; Jack Steng, *p*; Fran Kaplan, *ae*.

Properties:

Documentaries

America's First Ladies—2 hours.

JFK—The Man, the Myth, the Magic—2 hours.

Strips

AG Day—daily half hour or 15-minute version.

Series

FM-TV Summer—12 one-hour or 2-hour format.

Search for Adventure—weekly hour.

Satellite Bingo—weekly half hour.

Dancin' on Air—weekly hour.

Inserts

Soap Opera Report—daily 60 seconds.

Program Syndication Services, Inc.

405 Lexington Avenue
New York, NY 10174
212-532-1560
Booth: 429



Ms. Green

Representatives: Peggy Green, *p*; Suzanne Crowe, *vp, d of sls*; Karen Davidson, *vp, d of med sls*; Marie W. Tuccille, *d of opers & prom*.

Properties:

Morning Stretch—weekly half hours.

Promark

11645 Montana Avenue
Suite 319
Los Angeles, CA 90049
213-471-7991
Booth: 232

Representatives: David Levine, *p*; Andrea Fenton, *asst. to Mr. Levine*, Melissa Smith, *sls*.

Properties:

Dionne Warwick in London—60 minutes, barter.

The Goden Eagle Awards 1988—2 hours, barter.

Body Focus—half-hour daily strip, barter.

The Adventures of Candy Claus—animated half-hour special, barter.

The Magic and Lifestyle of Liberace—one-hour special, barter.

Baseball's Greatest Hitters—weekly half hour, barter.

Miss Hollywood 1988—2 hours, barter.

Nostalgia—weekly half hour, barter.

ProServ Television

10935 Estate Lane
Suite 100
Dallas, TX 75238
214-343-1400
FAX: 214-343-2068
Telex: 6829074 PROSR UW

888 17th Street N.W.
Washington, DC 20006
202-457-8800
FAX: 202-466-1677
Telex: 64148 del
Booth: 1457

Representatives: Robert Briner, *p*; Dennis Spencer, *sr vp*; John Humphrey, *synd & special projects d*; Steven Horowitz, *asst to Mr. Briner*; International: Donald Dell, *chmn (Washington)*; David Bagliebter, *vp, legal & bus affairs*; Herb Swan, *vp, intl*.

Properties:

Domestic Syndication

Countdown to '88, The Seoul Games—26 weekly half hours, barter.

Sports Fantasy—15 weekly half hours for Summer, barter.

Power Flight—weekly half hours featuring gospel music, barter.

Specials

Joe Lewis, Heavyweight—one hour, barter.

Coca-Cola Presents: The Year in Sports 1988—one-hour sports review, barter.

A Hard Road to Glory

Different Heroes, Different Dreams—90 minutes on learning disabilities, cash + barter.

International

Sports

1990 Asian Games

McDonald's High School All American Basketball

The History of Tennis

Hero—The Official Film of the 1986 World Cup

Track and Field Technique

40 Professional Tennis Tournaments

Variety/Music

After the Gold

Irish Magic: Irish Music

James Galway's Christmas Carol

Galway Plays Mancini

James Galway and the Chieftains: The Record

James Galway and the Chieftains: The Concert

A Mid-Summer Night's Dance

Rubinstein Remembered

Documentary

Shadow in a Landscape

The Hidden Curriculum

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Protele, Inc.

9200 Sunset Blvd.
Suite 1024
Los Angeles, CA 90069
213-859-4788
FAX: 213-859-7615
Telex: 691026 PROTELE

Televisa, S.A.
Av. Chapuletec #18
1er Piso
Mexico DF 06720, Mexico
709-3333
FAX: 709-3596
Sissa, S.A.
Oruga #3
Mexico DF 14300, Mexico
677-6055

Representatives: Marcel Vinay, *p*; Belinda E. Menendez, *vp*, *film opers*; Rene Lee, *vp*, *Central American sls*; Lawrence Dickins, *d of acquisitions*, *Televisa, S.A.*; Joe Giaccardi, *p*, *Sissa, S.A.*

Properties:

Serials

Ambition—20 60 minutes.
Bianca Vidal—221 30 minutes.
Weddings of Malice—150 30 minutes.
Den of Wolves—170 30 minutes.
Thoroughbred—116 30 minutes.
Guadalupe—206 30 minutes.
Evil Will—120 30 minutes.
Rage—180 30 minutes.
The Rich Also Cry—248 30 minutes.
Wildflower—120 30 minutes.
Pathway to Glory—140 30 minutes.
No One But You—120 30 minutes.

Music

Individual Performances—25 60 minutes.

Documentaries

Arthur Rubinstein—8 60 minutes.
Dateline Yesterday—5 30 minutes.

Children

Amigo and Friends—52 animated 6 minutes.

Cantinflashow—52 6 minutes.

Bubbles—120 30 minutes.

Random Productions

5437 Laurel Canyon Blvd.
North Hollywood, CA 91607
818-762-9394

Representatives: Stuart M. Schoenburg, *p*; Joe Shannon, *exec in charge of prodn.*

Properties:

10th Frame Bowling—26 half hours; sports game show.

Body Rhythm—half hours.

Bordello—90-minute documentary.

Zsa Zsa Gabor in Hollywood—one-minute inserts.

Raycom Inc.

801 East Trade Street
P.O. Box 33367
Charlotte, NC 28233-3367
704-331-9494
Telex: 910-9450

24 West 45th Street
New York, NY 10036
212-302-4072

1300 West Mockingbird Lane
Box 503
Dallas, TX 75247
214-631-1442

7546 DeVista Drive
Los Angeles, CA 90046
213-851-7667
Booth: 1421



Mr. R. Ray



Ms. D. Ray

Representatives: Rick Ray, *p, ceo*; Dee Ray, *p*; Ken Haines, *exec vp*; Ellen Bedell, *dir, affil rels*; Jim Duncan, *d, net opers*; Doug Verb, *d, info & prom*; Peter Lenz, *exec prod, ent*; Peter Rolfe, *exec prod, sports*; Jerry Pelletier, *natl sls d*; Russ Bookbinder, *d, corp devel-op*; Tom Olsen, *d, sls, NY*; Bill Lage, *d, sls, SE*; Mike Dixon, *d, sls SW (Dallas)*; Ricky Peele, *ae, La.*

Properties:

Sports

Southwest Conference (SWC) Football—11 weekend games.

Atlantic Coast Conference (ACC) Basketball—40 games including tournament.

Metro Conference Basketball—28 games including tournament.

Southwest Conference (SWC) Basketball—18 games including tournament.

Big Eight Conference Basketball—34 games including tournament.

PAC-10 Conference Basketball—34 games including tournament.

Pacific Coast Athletic Association (PCAA) Basketball—10 games including championship.

Kickoff Classic—First game of college football season.

Liberty Bowl

All American Bowl

Specials

Elvis' Graceland—one hour special.

TV/Radio Age
Booth No. 801

Raymond International

353 St. Clair Avenue East
Toronto, Ontario
Canada M4T 1P3
416-960-2278
FAX: 416-960-3551
Telex: 06-22339
Booth: 336



Mr. B. Raymond Mr. D. Raymond

Representatives: Bruce A. Raymond, *p*; Donovan B. Raymond, *gen mgr*; Kari Kerr, *sls coord.*

Properties:

Animal/Nature

The KangaZoo Club—26 half hours.

Animated

Inuit—13 5 to 6 minutes, color.

Lisa and Her Friends—13 5-6 minutes, color.

Welcome to Our Small World—13 5 to 6 minutes, color.

Adventures in the High Grass—13 5 to 6 minutes, color.

Children

Alphabet Soup—52 color half hours.

Cooking

Celebrity Cooks—479 color half hours.

Color Documentaries

Birth of a Baby—17 minutes.

Matthew Manning: Study of a Psychic—27 minutes.

Philip: The Imaginary Ghost—15 minutes.

Guitare—75 minutes.

Hermenegilde—54 minutes.

The Wreck of the Margeson—29 minutes.

The Shack—42 minutes.

A Journey to the Soul of Brittany—96 minutes.

Space Silo—29 minutes.

What's That For?—23 minutes.

Christmas on Crane Island—26 minutes.

Fifteen Humorous Glimpses of Winter—15 4 to 6 minutes.

Changing Worlds—14 half hours.

Living Sketches—6 half hours.

Drama

Her One True Love—25 minutes.

Verdict—24 half hours.

Game Shows

Going Places—114 color half hours.

Magazine/Talk

50 Plus—46 half hours.

News-makers—13 half hours.

Music

Live 'n' Kickin'—2 hours.

Long John Baldry-Rockin' the Blues—1 hour.

Music to See—1 hour.

Night Lights—10 half hours.
Video Gallery—13 half hours.
Outdoors/Sports
One Week in Summer—1 hour.
Outdoor Encounters—13 half hours.

Representative Films International Ltd.

97 Eglinton Avenue East
Suite 2041
Toronto, Ontario
Canada M4P 1H4
416-446-6173
Booth: 336

Representative: Dorothy Janhevich.

Republic Pictures

12636 Beatrice Street
Los Angeles, CA 90066
213-306-4040
FAX: 213-301-0142
TWX: 910-343-7417
9 White Birch Ridge
Weston, CT 06883
203-454-8989

605 Ellington Drive
Grapewine, TX 76051
817-488-0213

2123-K Lake Park Drive
Smyrna, GA 30008
404-438-1507
Booth: 1139



Mr. Larsen

Representatives: Russell Goldsmith, *chmn of the bd*; Chuck Larsen, *p, dom tv*; Steve Beeks, *sr vp*; Sydney Levine, *vp, acquisitions*; Lee Wedemeyer, *d of mktg*; Rob McAllister, *research d*; Dain Fritz, *northeast sls mgr*; Diana Foster, *southwest sls mgr*; Lisa Ann Woodcock, *southeast sls mgr*; Marlynda Salas, *western sls mgr*.

Properties:

Domestic Distribution

Series/First-Run

On Trial—daily half hour.

Feature Packages

Color Imaged Specials—40 titles.

Hollywood Stars—16 titles.

Hollywood One—25 to 30 titles.

John Wayne Collection—16 titles.

Papcorn Theatre—26 2-hour specials.

Serial Movies—26 b/w titles.

Action Packed Features—26 titles.

Home of the Cowboys—22 titles.
Holiday Features—4 Christmas titles.
Animated Features—5 titles.
Classic Comedy—13 titles.
Republic Serials—46 titles.
Series/Off-Network
Bonanza—310 color hours.
Get Smart—139 color half hours.
High Chaparral—98 color hours.
African Patrol—30 b/w half hours.
Animal Secrets—24 color half hours.
Blue Angels—39 b/w half hours.
Boots and Saddles—39 b/w half hours.
Byline: Steve Wilson—39 b/w half hours.
Cameo Theatre—26 color hours.
Captain Nice—15 color hours.
Captured—26 b/w half hours.
Car 54: Where are You?—60 b/w half hours.
Commando Cody—12 b/w half hours.
Continental Classroom—160 b/w half hours.
Falcon—39 b/w half hours.
Fibber McGee & Molly—26 b/w half hours.
Fireside Theatre—97 b/w half hours.
Frontier Doctor—39 b/w half hours.
Glencannon—30 b/w half hours.
Grand Jury—39 b/w half hours.
Great Gildersleeve—39 b/w half hours.
How to Marry a Millionaire—52 b/w half hours.
International Playhouse—5 b/w half hours.
Jim Backus Show—39 b/w half hours.
Kentucky Jones—39 b/w half hours.
Klondike—18 b/w half hours.
Laredo—56 color hours.
Lilli Palmer—27 b/w half hours.

Republic Pictures International

12636 Beatrice Street
Los Angeles, CA 90066
213-306-4040
FAX: 213-301-0142
TWX: 910-343-7417
Booth: 1139



Mr. Levinsohn

Representative: Joe Levinsohn, *sr vp, intl sls*.

Properties:

International Distribution

Made-for-TV Movies

Mistress

Indiscreet

Promised a Miracle

Eye on the Sparrow

When the Time Comes

Family Sins

Series/First-Run

Beauty and the Beast—hours.

Series/Off-Network

Bill Cosby Show—52 color half hours.

I Spy—82 color hours.

Bonanza—430 color hours.

Get Smart—112 color half hours.

High Chaparral—98 color hours.

Press Your Luck—130 color half-hour game shows.

Dr. Kildare—58 color hours, 142 b/w hours.

T.H.E. Cat—26 color hours.

Car 54, Where are You?—60 b/w half hours.

My World and Welcome To It—26 color half hours.

Feature Packages

Hollywood Stars—17 titles.

Champions—152 titles.

Holiday Features

John Wayne Classic Westerns—29 titles.

Horror Features—35 titles.

Republic Cowboys—162 titles.

Roy Rogers: The Great Movie Cowboys—21 titles.

Science Fiction Features—28 titles.

Other Product

Travel Tips—20 color hour cassettes.

Cartoons

Loving You—100-minute color special

Research Technology International

4700 West Chase Avenue
Lincolnwood, IL 60646
312-677-3000
FAX: 312-677-1311
Telex: 289414
Booth: 529

Representatives: R. L. Short, *p*; T. Tisch, *vp, sls*.

Services: RTI's new Model D11 Drop-out Analyzer prevents lost time and money by testing videotapes for video and RF dropouts prior to recording, editing or duplicating.

Revcom Television

104 avenue des Champs-Elysees
75008 Paris, France
45 62 56 80
FAX: 43 59 88 37
Telex: 643335 REVCOM F

Revcom Productions Pty Ltd.
133-135 Alexander Street
Crows News, N.S.W. 2065,
Australia
(02) 439 5488
FAX: (02) 439 4218
Telex: 25468 SECCO

Griffin Productions Ltd.
5 Fitzroy Square
London W1P 5AH,
England
(01) 388 5811
FAX: (01) 388 9830
Telex: 8813271

Revcom 5
575 Madison Avenue
New York, NY 10022
212-605-0125
FAX: 212-308-9834
Telex: 237 699 WWBÜS

Representatives: Antoine de Clermont-Tonnerre, *chmn*; Michael Libermann, *legal & bus affairs*; Yves Pasquier, *d*; Lee Polk, *d of prog, New York*; Florent Gagnault, *mktg d*; Helene Fatou, *d of prog, Paris*; Adam Clapham, Michael Deakin, *ds of progs, London*; Geoff Daniels, *d of prog, Sydney*; Rolande Zuratas, *d of prodn*.

Properties:
Family Programming
Captain James Cook—4 2 hours or 8 hours.
Sentiments—9 90 minutes.
Children
Touch the Sun—6 made-for-tv movies.
Hills End—6 25 minutes.
Spit Macphee—6 25 minutes.
Animation
The Crunch Note Show—52 5 minutes.

Hal Roach Studios, Inc.

345 North Maple Drive
Suite 210
Beverly Hills, CA 90210
213-281-2600
FAX: 213-273-9453
TWX: ROACH/DEE 887855
Booth: 661

Representatives: Robin French, *chmn*; Hal Gaba, *vice chmn & ceo*; David Evans, *p, coo*; Jonathan Lloyd, *exec vp, finan*; Morton Marcus, *p, telecomm*; Rob Word, *sr vp, prodn & mktg*; Leonard Kalcheim, *sr vp, bus affairs*; Stephen Morley-Mower, *sr vp, ops*; Michael T. Covell, *vp, non-theatrical sls*; Thomas C. Emma, *vp, legal & bus affairs*; Theodore A. MacKinney, *vp, cont*; Charles Schreger, *vp, prog & acquisitions*; Jonathan D. Shapiro, *p, dom sls*; Regina Dantas, *p, intl mktg & acquisitions*.

Properties:
New Product
Series/First-Run
T and T—24 half hours, barter.
Comedy/Family
The New Leave It To Beaver—minimum 85 half hours, cash.

Children
Flip—live action, barter.
Magazine Talk
The Family Show—hour strip, cash/barter.
Features/Packages
Colorization Network II—15 titles, barter.
McHale's Navy—138 color half hours, cash.
Dennis the Menace—146 b/w episodes, cash.
General Product
The Laurel and Hardy Show—26 90 minutes in color and b/w, cash.
Crossbow—48 color half hours, cash/barter.
Hal Roach Classics, Vol. I—15 b/w titles, cash.

The Peter Rodgers Organization Ltd.

P.O. Box 2759
Beverly Hills, CA 90213
213-934-1516



Mr. Rodgers

Representatives: Peter S. Rodgers, *p*; Susan M. Warner, *sec/treas*; Stephen M. Rodgers, *asst to Mr. Rodgers*.
Properties:
Mini-Series
War and Peace—4 90 minutes, 5 75 minutes or 6 60 minutes.
Features/Packages
Science Fiction Feature Package—18 color features.
Chiller/Monster/Horror Feature Package—43 color features.
The PRO Feature Package—53 features.
The Cisco Kid Feature Package—9 features.
The Children's Feature Package
The War Feature Group—11 color features.
The Cyclone Feature Package—11 color features.
The All Color Action Package—12 features.
The "T-V Cinema Sales" Feature Package—10 features.
The Charlie Chaplin Masterpieces—3 features.
The "Golden Dragon" Kung-Fu Feature Package—8 color features.
The Nostalgia 11 Feature Group—11 features.
Series
I Spy—82 hours, also available in

Spanish.
The Mickey Rooney Show—32 half hours.
Mr. Peepers—100 off-network half hours.
The Comedy Shop—75 half hours.
African Album—26 half hours.
The Judy Lynn Show—52 half hours.
The White Escape—13 half hours.
The Shari Lewis Show—24 half hours.
Bible Stories for Children—52 one-minute inserts.
Celebrity Tennis—52 half hours.
Championship Wrestling—100 hours.
The Bobby Jones Gospel Show—104 half hours.
The Bobby Jones Gospel Hours—78 hours, in continuous production.
Specials
Superman—2 hours.
Johnny Cash—A Flower Out of Place—60 minutes.
Shari Lewis "Christmas Concert" Celebration—60 minutes.
A Christmas Visit—30 minutes.
Myth or Reality—60 minutes or 2 half hours.
A World Full of Music—1 hour.
Frank Sinatra, Jr. in Concert—one hour.
The Pia Zadora Special—one hour.
Bobby Jones and Marty Robbins—one hour.
Documentaries
Kennedy's Ireland—60 or 90 minutes.
The Man Who Was Born to Sail—60 minutes.
A Crime of Innocents—one hour.
On the Streets—Youth and Prostitution—one hour.
The Bag Ladies—An Invisible Minority—one hour.
Cartoons
The Courageous Cat Cartoon Series—130 animated 5 minutes or 26 animated half hours.
The "Red Rocket" Cartoon Series—26 animated half hours.

G. Ross Tele-Distribution Inc.

44 St. Paul Est
Montreal, Quebec
Canada H2Y 3V1
514-842-9678
Telex: 055-4765
Booth: 336



Mr. Ross

Representative: Gerald Ross.

Properties:

He Shoots! He Scores!—39 48 minutes.

Santa Fe Communications

2525 North Naomi Street
Burbank, CA 91504
818-848-5800
FAX: 818-848-4360
Booth: 255A

Representatives: Ray Seager, *gen mgr*;
Mary Jane Hopkins, *natl d of mktg*.

Properties:

Heart of the Nation—5 weekly half hours available to stations free of charge.

Forum—2 weekly programs, interview/talk.

A New Beginning—weekly half-hour magazine.

Search—weekly half hour.

Innervation—weekly half-hour talk show.

Scholastic Productions, Inc.

730 Broadway
New York, NY 10003
212-529-6300
TWX: 710-581-2057
Booth: 472



Mr. Keltz

Representatives: Martin J. Keltz, *p*;
Todd E. Kessler, *d, develop*.

Properties:

Children

Scholastic Sports Academy—65 half hours.

Mystery at Fire Island—60-minute special.

Haunted Mansion Mystery—60 minute special.

The Great Love Experiment—60-minute special.

A Different Twist—30-minute special.

The Almost Royal Family—60-minute special.

The Exchange Student—60-minute special.

The Adventures of a Two-Minute Werewolf—60-minute special.

Getting Even: A Wimp's Revenge—60-minute special.

Animation

Herself the Elf—30 minutes.

The Get Along Gang—30 minutes.

Magazine/Talk

Co-Ed—52 half hours.

Drama

Tucker and the Horse Thief—60 minutes.

My Father, My Rival—60 minutes.

Workin' for Peanuts—60 minutes.

The Truth About Alex—60 minutes.

Specials

The Prodigious Hickey—60 minutes.

The Incredible Ida Early—60 minutes.

Scott Entertainment, Inc.

P.O. Box 554
Westbury, NY 11590
516-248-7078
Booth: 855

Representatives: Scott Sobel, *p*; Ronni Sobel, *vp*.

Properties:

Domestic & International Distribution

Features/Packages

Haunted Hollywood—16 titles.

Roy Rogers/Gene Autry Theatre—39 titles.

The Movie Classics—200+ titles.

Series/First-Run

The Hollywood Scrapbook—26 half hours.

Series/Off-Network

Golden Years of Television—70+ hours.

Casebook of Sherlock Holmes—37 half hours.

Program Inserts

TV Facts—50 one-minute episodes.

Specials

Dealers in Death—2 hours.

The Many Faces of Sherlock Holmes—one hour.

The Legends of Malibu—one hour.

Select Media Communications

885 Third Avenue
Suite 1220
New York, New York 10022
212-355-0033
FAX: 212-888-4397
Booth: 549



Mr. Gutkowski



Ms. Scully

Representatives: Mitch Gutkowski, *p*;
Claire Scully, *exec vp, d, opers*; Andrew Eder, *d, natl adv sls*; Carol Blank, *sls ae, natl adv sls*; Peter M. Hamilton, *vp*,

corp communications; Vicki Jo Hoffman, *d, tv dist*; Catherine Morrow, Linda Yaccarino, *sls execs, stat clearance*.

Properties:

Game Show

Relatively Speaking—130 original half hours; joint venture with Atlantic/Kushner Locke Inc. and The Maltese Companies.

Series

World Class Women—13 original half hours, 1 one-time-only half-hour special.

Program Inserts

Today in Music History—365 30 seconds.

Intermission—104 30 seconds.

Quick Schtick—15 seconds.

Whodunit?—30 seconds, sports trivia.

World Class Women—100 30 seconds.

Fashion in a Flash—30 seconds.

Healthbreak with Jim Palmer—30 seconds (sold out).

Ask Professor Nutrition—30 seconds (sold out).

Where in America? (working title)—30 seconds (sold out).

One Across (working title)—30 seconds.

SFM Entertainment

(division of SFM Media Corporation)
1180 Avenue of the Americas
New York, NY 10036
212-790-4800
TWX: 710-581-2874
Booth: 833



Mr. Moger

Representatives: Stanley H. Moger, *p*;
Jordan Ringel, *exec vp, bus affairs*; Joseph Gerard, *exec vp, entertainment*;
Maria Carayas, *vp, d, stat/client rels*;
John Doscher, *sr vp, d synd sls*; Amy Sauertieg, *d, creat serv*; Allan Infield, Cyndy Wynne, *synd sls*.

Properties:

Features/Packages

The SFM Holiday Network—11 all-family features for broadcast on or around the holidays.

Far Horizons—2 hours, from Paramount.

The Fall of the Roman Empire—3 hours, from Paramount.

Salome—2 hours, from Columbia.

On a Clear Day You Can See Forever—2½ hours, from Paramount.

Paratrooper—2 hours, from Columbia.
The Eagle and the Hawk—2 hours, from Paramount.
The Last Safari—2 hours, from Paramount.
How to Be Very, Very Popular—2 hours, from Twentieth Century Fox.
The Black Knight—2 hours, from Columbia.

I'd Climb the Highest Mountain—2 hours, from Twentieth Century Fox.
Half a Sixpence—2½ hours, from Paramount.

Animated

The Care Bears—65 half hours, (30 first-run).

Sports

Sports Pros ... and Cons—16 half-hour sports debate series.

Documentaries

The March of Time—205 half hours.
Crusade in the Pacific—26 half hours.
Crusade in Europe—26 half hours.
Dayan's Israel—2 half hours or 3 one hours.

The Indomitable Teddy Roosevelt—2 hours.

The Golden Twenties—2 hours.

The Vatican—one hour.

The Made-for-TV Election—2 hours.

Specials

The Crystal Light National Aerobics Championship

Children

Zoobilee Zoo—65 live-action half hours.

SFM Children's Theatre—quarterly half-hour specials.

The Silverbach-Lazarus Group

(Domestic Distribution)
 9911 West Pico Blvd.
 PH-M

Los Angeles, CA 90035
 213-552-2660
 FAX: 213-552-9039
 Telex: 181 284 TV REPS LSA

551 Fifth Avenue
 Suite 414
 New York, NY 10017
 212-370-9130
 FAX: 212-557-7807

676 St. Clair Street
 Suite 1920
 Chicago, IL 60611
 312-280-5130
 FAX: 312-943-1938
 Booth: 911

Representatives: Alan Silverbach, *chmn*; Herb Lazarus, *p*; Toby Rogers, *sr vp*, New York; James K. Francis, *vp*, western div; Ami Hope Witt, *vp*, central div, Chicago; Michael Noval, *d*, *adv & prom*.



Mr. Silverbach



Mr. Lazarus

Properties:

Series/First-Run

The Littlest Hobo—114 half hours.

Faerie Tale Theatre—26 hours.

Series/Off-Network

Cimarron Strip—23 60 or 90 minutes.

Mini-Series

For the Term of His Natural Life—6 hours.

Specials

The Last Days of Marilyn Monroe—60 or 90 minutes.

The Best Christmas Pageant Ever—60 minutes.

Terror!—2 hours.

Full Circle Again—2 hours.

Documentaries

Hillary's Adventures—13 half hours.

Britannica Films—Phenomenal World—11 hours or 22 half hours.

Explore—13 hours or 26 half hours.

Feature Package

Visual One—30 titles.

The Silverbach-Lazarus Group

(International Distribution)
 9111 West Pico Blvd.
 Suite PH-M
 Los Angeles, CA 90035
 213-552-2660
 FAX: 213-552-9039
 Telex: 181 283 TV REPS LSA

Silverbach-Lazarus Limited
 South Bank Television Centre
 London SE1 9LT
 England
 (011) 44 1 261 1284
 FAX: (011) 44 1 928 6841
 Booth: 911

Representatives: Alan Silverbach, *chmn*; Herb Lazarus, *p*; George Blaug, *vp*, London; Nicole Wonica, *intl sls*; Michael Noval, *d*, *adv/prom*.

Properties:

Made-for-TV Movies

A Christmas Carol—2 hours

A Time to Triumph—2 hours.

Brotherhood of Justice—2 hours.

Children in the Crossfire—2 hours.

Child's Cry—2 hours.

Mrs. Delafield Wants to Marry—2 hours.

The Execution of Raymond Graham—2 hours.

Doing Life—2 hours.

Full Circle Again—2 hours.

The Last Days of Patton—3 hours.

Nobody's Child—2 hours.

Right of Way—2 hours.

Six Against the Rock—2 hours.

Stone Pillow—2 hours.

Teddy—2 hours.

Thompson's Last Run—2 hours.

Series

Abbott and Costello—52 half hours.

Explore—13 hours or 26 half hours.

Faerie Tale Theatre—26 hours.

The Littlest Hobo—114 half hours.

Phenomenal World—11 hours or 22 half hours.

Shelley Duvall's Tall Tales & Legends—6 hours.

Adventures with Edmond Hillary—13 half hours.

Mutual of Omaha's Wild Kingdom—26 half hours.

Mutual of Omaha's Spirit of Adventure—4 hours.

Specials

Terror—2 hours.

Best Christmas Pageant Ever—1 hour.

Quincy Jones—A Celebration in Seattle—1 hour.

The Identity Crisis—1 hour.

Your Money or Your Life—1 hour.

In the Name of God—1 hour.

Return to Iwo Jima—1 hour.

The Last Days of Marilyn Monroe—1 hour or 90 minutes.

The Princess and the Goblin—90 minutes or 5 half hours.

Movie Packages

Classicolor—1-13 colorized classics.

Hollywood's Best—37 color and b/w titles.

Children's Programming

Felix the Cat—130 half hours.

Mighty Hercules—65 half hours.

Wizard of Oz—90 minute special.

Simcom International Inc./Norstar Entertainment

9570 Wilshire Blvd.
 Penthouse Suite
 Beverly Hills, CA 90212
 213-274-5830
 FAX: 213-274-5414
 Telex: 211412 SII UR

86 Bloor Street West
 5th Floor
 Toronto, Ontario
 Canada
 416-961-6278
 FAX: 416-961-5608
 Telex: 06-219870

Representatives: Jim Slater, Los Angeles; Marie-Claude Poulin, Toronto.

Properties:

Features

Blindside—90 or 102 minutes.

Crimewave—80 minutes.
Crossover—97 minutes.
Backwoods—89 minutes.
High Stakes—81 minutes.
Higher Education—94 minutes.
John and the Missus—98 minutes.
Kidnapping of Baby John Doe—90 minutes.
Lost—88 minutes.
Loyalties—98 minutes.
Prescription for Murder—90 minutes.
Striker's Mountain—90 minutes.
The Vals—99 minutes.
Tramp at the Door—80 minutes.
The War Boys—86 minutes.
What Comes Around—89 minutes.
Series
Mania—4 half hours.
Documentaries
Eddie Boyd—90 minutes.
Rumours of Glory—60 minutes.
So the Story Goes—15 half hours.

Spanish Television Services, Inc.

11835 West Olympic Blvd.
 Suite 495
 Los Angeles, CA 90064
 213-477-5822
 FAX: 213-479-5771
 Telex: 261770 STS UR
 Booth: 463

Representatives: Omar Romay, p; José Szew, vp; Hector Llorens, Latin America sls; Eduardo Reyna, worldwide sls.

Properties:

Serial Dramas

Libertad Condicionada I—150 hours.
La Cunada—190 hours.
Libertad Condicionada II—140 hours.
Como La Hiedra—100 hours.
Quiero Morir Mañana—143 hours.
Venganza De Mujer—127 hours.
Dos Para Una Mentira—137 hours.
No Es Un Juego Vivir—192 hours.
Solo Un Hombre—129 hours.
El Hombre Que Amo—126 hours.
Duro Como La Roca, Fragil Como El Cristal—150 hours.
Entre El Amor y El Poder—110 hours.
El Camionero y La Dama—105 hours.
Ese Hombre Prohibido—108 hours.
Increiblemente Sola—64 hours.
Me Neigo A Perderte—85 hours.

Mini-Series

El Pulpo Negro—13 hours.
Nazareno Reyes—19 hours.

Comedy

Olmedo '87—26 hours.
Porcel '87—Las Gatitas De Porcel—26 hours.
Hiperhumor '87—26 hours.
Oh Susana—13 hours.
Monumental Moria—26 hours.

Musicals

Noche de Estrellas '88—12 hours.

El Especial '87—12 hours.
Valeria Lynch Canta El Tango—one hour.
Sports
50 Goles (Soccer)—34 120 minutes.

Spirit Bay Productions Ltd.

517 Wellington Street West
 Suite 406
 Toronto, Ontario
 Canada H5V 1G1
 416-596-8783
 Telex: 06986766 TOR

Properties:

Children

Spirit Bay—13 half hours.

SPR News Source, Inc.

5165 Shady Island Road
 Mound, MN 55364
 612-474-1064

30 Sunshine Avenue
 Riverside, CT 06878
 203-637-4226
 Booth: 1529

Representatives: Jack Hansen, p; John Lehman, vp, mktg; Michael Muth, vp sls, west; Jack Lau, vp, maintenance.

Properties:

Documentaries

America Hurts: The Drug Epidemic—51 minutes.
Someone You Know—51 minutes.
Children of Children—51 minutes.
D.W.I.—Deadliest Weapon in America—51 minutes.
I'm Not Stupid—51 minutes.
News/Sports Inserts
Olympic Viewer's Guide—95 25 seconds.
The Outside News Network—8 approximately 90 seconds per week.

Peter Storer & Associates, Inc.

11822 North Woodside Court
 Mequon, WI 53029
 414-242-6776
 Booth: 311



Mr. Storer

Representatives: Peter Storer, p; Jean Storer, vp; Todd Strobl, tech sup.

Services: Specialists in designing micro computer software for broadcasters including the Program Manager, a software package custom designed to handle a program department's many operations.

Studio Hamburg

Jenfelder Allee 80
 D-2000 Hamburg 70,
 West Germany
 (40) 66-88-53 53
 Booth: 1211

Representatives: Gerd Richter-Kiewning, vp, dist & co-prodns; Cornelia Zweigert, vp, bus & legal affairs.

Properties:

Animation/Children's Shows

Hallo Spencer—100 30 minutes.
TV Shorts—1000+ 3 minutes.

Drama

Thieves in the Night—3 90 minutes, in English.

Documentaries

Hitler—A Career—6 25 minutes, 1 150-minute feature.

Niki de Saint Phalle—55 minutes.

Music

Beat Club—200 hours from 1965 to 1982.

Ballet

John Neumeier—5 60 minutes.

Maurice Bejart—44 59 minutes.

Sports

German Soccer School—13 30 minutes, 13 15 minutes, 1 170 minutes.

Sullivan Films Distribution Inc.

16 Clarence Square
 Toronto, Ontario
 Canada M5V 1H1
 416-597-0029
 FAX: 416-597-0320
 Telex: 06-218692



Ms. Grant

Representative: Trudy Grant, p.

Properties:

Mini-Series

The Prodigious Hickey—3 hours.

Anne of Green Gables—The Sequel—5 hours.

Anne of Green Gables—4 hours.

Documentaries

P4W: Prison for Women—one hour.
Stepdancing: Portrait of a Remarried Family—half hour.
A Word in Edgewise—half hour.
Replanting the Tree of Life—half hour.
Rescuing Everest—half hour.
Threading through Time—half hour.
Concertante—one hour.

Variety Specials

Peking National Acrobats—one hour.
Famous People Players: Special Friends of China—one hour.
Long John Baldry: Rocking the Blues—one hour.

Drama

The Book—half hour.
The Chimney Sweep—half hour.
When Edgar Returns—half hour.
Two Tides—half hour.
Winter Camp—half hour.
Brighter Moon—half hour.
The Washing Machine—half hour.
Children
The Elephant Show—54 half hours.
Golden Tales & Legends—6 half hours.

Sunbow Productions International

130 Fifth Avenue
 New York, NY 10011
 212-337-6160
 Booth: 249

Representatives: Fred Cohen, *exec up*; C. J. Kettler, *sr up, dist*; Sara Lipson, *asst sls exec*; Dave Wollos, *d, ops*.

Properties:

Animated New Product
Visionaries—13 half hours.
G.I. Joe—The Movie—full-length feature.
Animated Children's Series
The Transformers—98 half hours.
JEM—65 half hours.
My Little Pony 'n Friends—65 half hours.
G.I. Joe: International Heroes—95 half hours.
Super Show—16 half hours.
Inhumanoids—13 half hours.
Animated Children's Specials
My Little Pony I & II
Bigfoot and the Muscle Machine—9 7 minutes or 1 57-minute movie.
Robotix—15 7 minutes or 1 90-minute movie.
The Charmkins—half hour.
The Glo Friends Save Christmas—half hour.
Specials
The Secret World of the Very Young—one hour.
Animated Feature Films
My Little Pony—The Movie
The Transformers—The Movie

Syndicast

360 Madison Avenue
 New York, NY 10017
 212-557-0055
 FAX: 212-557-0028
 TWX: 710-581-0036
 Booth: 737



Mr. Koch

Mr. Silberberg

Representatives: Leonard V. Koch, *ceo, Syndicast*; Geoffrey Talbot, *ceo*; Robert Silberberg, *p, network med sls*; Gerry Lepkanich, *exec up*; Paul Green, *sr up, natl sls mgr*; Fran Reiter, *sr up, synd sls*; Joe Weinfeld, *vp, sls*; Bernie Schulman, *reg sls d, northeast*; Pam Koch, *reg sls d, northwest*; Patty Cohen, *eastern sls mgr*; Barri Schnapp, Steve Hoffman, Jeff Manoff, *sls*; Terry Paolillo, *prom d*.

Properties:

Series

Sid & Marty Krofft's "D.C. Follies"—30 minutes.
Red Eye Express—60 minutes, available September, 1988.
Kid Crosswits—30 minutes, available First Quarter, 1988.
Terry Cole Whittaker—daily 30 minutes, available September, 1988.
First Quarter 1988
The 1988 Golden Globe Awards—2 hours.
The Fourth Annual Mrs. of the World Pageant—live 2 hours.
Lou Rawls Presents Black Gold Hits—2 hours.
Oceanquest I—2 hours.
Korea: The Forgotten War—2 hours.
Second Quarter 1988
D.C. Follies Academy Award Special—one hour.
Red Eye Express (Pilot)—one hour.
Friends and Lovers Part I—one hour.
Oceanquest II—2 hours.
Third Quarter 1988
The Gallant Breed—one hour.
Bo Diddley All-Star Jam—one hour.
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Sex Symbols III—one hour.
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Fourth Quarter 1988
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Mr. Taffner

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Series/First-Run

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Series/Off Network

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Check It Out!—66 half hours.

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New Animated/First-Run

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Animated

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Comedy

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The Benny Hill Show—100 half hours.

Robins Nest—48 half hours.

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Keep It in the Family—22 half hours.

Specials

The Benny Hill Specials I—5 hours.

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Mini-Series

Blood & Honor—5 hours.

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Properties:

Animation/Children's Shows

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Ferdy—26 24 minutes.

Documentaries

The Great Epochs of European Art—10 60 minutes.

The Germans at World War II—6 60 minutes.

Series

Simenon Crime Stories—13 60 minutes.

Specials

Milos Forman "The Cuckoo's Egg"—58 minutes.

Sydney Pollack "All Films are Personal"—57 minutes.

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Properties:

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Properties:

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Cop Talk—weekly one-hour talk show.
Dick Clark's Golden Greats—26 half hours.

Monsters—24 half hours.

Triple Threat—half-hour gam strip.

Mini-Series

DeLorean—4 hours.

On Trial: Lee Harvey Oswald—5 hours.

Series/Off-Network

Fame, Fortune and Romance—115 half hours.

Series

At the Movies—48 half-hour movie reviews.

Bustin' Loose—26 half hours of comedy.

Charles in Charge—26 half-hour comedy series.

Entertainment Tonight/This Week—312 half hours and hours.

Geraldo—46 one-hour talk shows.

High Rollers—185 half-hour game strip.

Lifestyles of the Rich and Famous—26 hours.

Runaway with the Rich and Famous—26 half hours.

Soul Train—32 one-hour dance shows.

Star Search—26 one-hour talent competitions.

T and T—24 half hours of drama.

Animated

Captain Power—22 half hours.

Ghostbusters—65 half hours.

G.I. Joe—100 half hours.

JEM—75 half hours.

Marvel Universe—65 half hours.

Smurfs' Adventures—65 off-network half hours.

Specials

At the Movies Oscar Special—one hour.

Best of National Geographic—one-hour monthly.

Dayton International Airshow—one hour.

Geraldo Rivera Specials—4 2 hours, live.

Hollywood Christmas Parade—one hour.

Soul Train Special—2 hours, live.

Living the Dream: Let Freedom Ring—2 hour Gospel Music Salute.

The Rich and Famous 1988 World's Best—2 hours.

Supermodel of the World—2 hours.

Star Search to Stardom—2 hours.

Tournament of Roses Parade—2 hours.

Mini-Series

Operation Prime Time

Emma: Queen of the South Seas—4 hours.

Hoover vs. The Kennedys: The Second Civil War—4 hours.

Ford: The Man and the Machine—4 hours.

Sadat—4 hours.

Features/Packages

American First Run—2 hours, twice per year.

Columbia Night at the Movies—2 hours, quarterly.

Nadia—2 hours.

TV Net—monthly 2 hours.

Program Inserts

Black History Notes—28 30 seconds.

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Booth: 1312

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Mr. Kenny



Mr. Kunkel

Properties:

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Hunter—107+ hours.

Music/Comedy

Sha Na Na—73 half hours.

Features

TV-1—20 feature films.

First-Run

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Properties:

New

Dick Clark's Golden Greats—26 half hours.

Triple Threat—39 half-hour game show strip.

Series/Off-Network

Fame, Fortune and Romance—115 half hours.

Series

Entertainment Tonight/This Week—312 half-hour and hour episodes.

Lifestyles of the Rich and Famous—26 hours.

Runaway with the Rich and Famous—26 half hours.

Star Search—26 hours.

Animated

Smurfs' Adventures—65 off-network half hours.

Specials

Dayton International Airshow—one hour.

The Rich and Famous 1988 World's Best—2 hours.

Supermodel of the World—hours.

Star Search to Stardom—2 hours.

Mini-Series

Operation Prime Time

Emma: Queen of the South Seas—4 hours.

Hoover vs. The Kennedys: The Second Civil War—4 hours.

Ford: The Man and the Machine—4 hours.

Sadat—4 hours.

Blood Feud—4 hours.

A Woman of Substance—6 hours.

The Key to Rebecca—4 hours.

Jenny's War—4 hours.

Strong Medicine—4 hours.

Hold the Dream—4 hours.

Features/Packages

American First Run—2 made-for-tv movies, twice per year.

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Telewide Systems, Inc.

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Mr. Schubert

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Properties:
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Cinemagreats—15 titles.

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Telex: 25286
Booth: 849



Mr. Phillips



Mr. Miron

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Properties:
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The Thames Comedy Originals—156 half hours.
Robin's Nest—48 half hours.
Man About the House—39 half hours.
George & Mildred—38 half hours.
Keep It in the Family—31 half hours.
Documentaries
Crime Inc.—7 hours.
Hollywood—13 hours.
The World at War—26 hours or 52 half hours.
Destination America—9 hours.
Cartoons/Animation
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212-221-3602



Mr. Thomas

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Properties:

- Color of Success**—weekly half hour situation comedy.
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(03) 208-8245

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- Bikkuri Man**—30-minute episodes.
- Saint Seiya**—30-minute episodes.
- Ninju Akakage**—30-minute episodes.
- Silver Fang**—21 30 minutes.
- Dragon Ball**—92 30 minutes.

- Maple Town**—96 30 minutes.
- Ge Ge Ge No Kitaro**—110+ 30 minutes.
- Modern Kid**—26 30 minutes.
- Step, Jun!**—45 30 minutes.
- Ken the Great Bear Fist**—144 30 minutes.
- GuGu Ganmo**—50 30 minutes.
- Little Memole**—50 30 minutes.
- Wingman**—47 30 minutes.
- Stop! Hibari!**—35 30 minutes.
- Great Mazinger**—56 30 minutes.
- Getta Robot**—51 30 minutes.
- Little Big Nose**—10 30 minutes.
- Mr. Musclem**—137 30 minutes.
- Love in Rock 'n Roll**—42 30 minutes.
- The Pumpkin Wine**—95 30 minutes.
- Patalliro**—49 30 minutes.
- Super Gal Asari**—54 30 minutes.
- Dr. Slump**—243 30 minutes.
- Tiger Mask II**—33 30 minutes.
- Hello Sandybell**—47 30 minutes.
- Genki, the Boy Champ**—35 30 minutes.
- Lalabel, the Magic Girl**—49 30 minutes.
- Galaxy Express 999**—113 30 minutes.
- Grand Prix**—44 30 minutes.
- Balatak**—31 30 minutes.
- Jet Mars**—27 30 minutes.
- Ga Keen, the Magnetic Robot**—39 30 minutes.
- Jeeg, the Steel Robot**—46 30 minutes.
- Animated Specials**
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- Seven Superman vs. Space Outlaws**—72 minutes 30 seconds.
- Dr. Manbo & Zibako—From Outer Space with Love**—72 minutes 30 seconds.
- Two Year Vacation**—65 minutes 55 seconds.
- Chief Hippo's Zoo Diary**—66 minutes 25 seconds.
- Arsen Lubin vs. Sherlock Holms**—67 minutes 40 seconds.
- Galaxy Express 999—Queen Emerald, the Eternal Traveler**—40 minutes 48 seconds.
- Captain Future—The Brilliant Race Over the Solar System**—58 minutes 01 second.
- Toward the Terra**—111 minutes 53 seconds.
- The Door to the Summer**—59 minutes.

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Properties:

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That's Entertainment—20 color titles.

Vintage One—29 color titles.

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Theatre 15—15 color titles.

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13 Tailor Mades—13 titles, 12 in color.

MGM Pre-48 Library—744 titles, 47 in color.

RKO Film Library—669 titles, 16 in color.

Warner Brothers Library—735 titles, 23 in color.

First-Run

Secret World—24 half hours.

Portrait of the Soviet Union—7 one-hour episodes.

National Geographic "On Assignment"—12 one-hour episodes from years 2 and 3.

Cousteau's Rediscovery of the World—20 one-hour episodes, 4 per year from years 3, 4, 5.

Rocky Road—103 half hours.

Safe at Home—103 half hours.

Off-Network

Gilligan's Island—98 half hours, 62 in color.

Medical Center—170 color hours.

CHiPS—138 color hours.

The Courtship of Eddie's Father—73 color half hours.

The Man From U.N.C.L.E.—99 hours.

The Girl From U.N.C.L.E.—29 hours.

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MGM Cartoon Library—105 segments.

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What's Happening Now!!—half hours from Columbia Pictures Television, barter split.

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Hollywood Squares—half hours from Orion TV Syndication in association with Hearst Broadcasting, barter plus cash.

MGM/UA Premiere Network—24 titles, various producers, barter split.

Hal Roach Colorization Network—various producers, barter split.

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The \$100,000 Pyramid—half hours from Bob Stewart Productions in association with Twentieth Century Fox Television, barter plus cash.

Small Wonder—half hours from MPC Producers, Inc., barter plus cash.

A Current Affair—half hours from Twentieth Century Fox Television, barter plus cash.

Twentieth Century Fox Television

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Properties:

Series/First-Run

A Current Affair—daily half-hour magazine.

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9 to 5—52 first-run episodes plus 33 half hours, cash.

\$100,000 Pyramid—daily half hours.
Small Wonder—24 half hours, 4th year.

Miller's Court—65 half hours.

Expedition Danger—26 half hours.

Audubon Wildlife Theater—78 half

hours.

Series/Off-Network

Batman—120 color half hours.

Daniel Boone—120 color hours.

Fall Guy—112 color hours.

The Ghost & Mrs. Muir—50 color half hours.

Jackie Gleason Show—100 h/w half hours.

Julia—86 color half hours.

Lancer—51 color hours.

Land of the Giants—51 color hours.

Lost in Space—54 color hours, 29 h/w hours.

M*A*S*H—255 color half hours.

Nanny and the Professor—54 color half hours.

Room 222—113 color half hours.

Trapper John—151 color hours.

Voyage to the Bottom of the Sea—78 color hours, 32 b/w hours.

12 O'Clock High—17 color hours, 61 b/w hours.

Dynasty—204 color hours.

Vegas—68 color hours.

The Untamed World—106 half hours.

Features/Packages

Big 36—36 titles, 5 color.

Century 5, 6, 7, 8, 9, 10, 11, 12—212 color titles, 8 h/w titles.

Century 13—26 color titles.

Century 14—21 color titles.

Charlie Chan—20 b/w titles.

Fox I, II, III, IV, V, VI—102 color titles, 102 b/w titles.

Fox Hollywood Theatre '87—advertiser supported.

Fox Mystery Theatre—13 90 minutes.

Laurel and Hardy—6 b/w titles.

Planet of the Apes—5 color titles.

Premiere One—20 color titles.

Premiere Two—22 color titles.

Premiere Three—22 color titles.

Time Tunnel—5 color titles.

Mark II—16 90 minutes.

Mark III—25 2 to 2½ hours.

Premium Plus—28 titles, 90 minutes to 2 hours.

MPC—20—20 titles, 90 minutes to 2 hours.

Carry On—11 90 minutes.

Twentieth Century Fox TV International, Inc.

P.O. Box 900
Beverly Hills, CA 90213
213-203-3011
FAX: 213-203-3815
Telex: 4720220 TCFCO

The National Mutual Centre
44 Market Street
Suite 2501
Sydney, NSW 2000
Australia
61-2-20-2941
FAX: 61-2-290-2623
Telex: AA21450 CENTFOX

Fox Film Do Brasil, S.A.

Rua Dr. Costa Jr. 230

CEP 05002 Sao Paulo

SP-Brazil

55-11-872-3933

FAX: 55-11-262-3587

Telex: 1182578 FOXF BR

Entertainment Programming Services Ltd.

720 King Street West

Suite 600

Toronto, Ontario M5V 2T3

Canada

416-364-3894

FAX: 416-364-8565

Telex: 0622411 ASTRAL TOR

Entertainment Programming Services Ltd.

175 Montepellier Blvd.

Ville St. Laurent

Montreal, Quebec H4N 2G5

Canada

514-748-6541

Telex: 05826734 BELLEPATHE MTL

Twentieth Century Fox Television, Ltd.

31-32 Soho Square

London W1V 6AP,

England

44-1-437-7766

FAX: 44-1-437-1625

Telex: 27869 CENFOX G

Twentieth Century Fox Television

Fox Interamericana, S.A.

Av. Homero No. 109-401

Col. Polanco

11560 Mexico,

D.F. Mexico

905-545-9142

Telex: 6503431610 CFTV UW

Twentieth Century Fox France, Inc.

Television Division

114, Rue La Boetie

75008 Paris, France

33-1-42-25-4617

FAX: 33-1-42-89-2571

Telex: 290053F TELEFOX



Mr. Saunders

Representatives: William Saunders, *exec vp*; Peter Broome, *vp*; Paul Herbert, *sls mgr*, (Sydney); Elie Wahba, *vp*; Maurice Aghion, *sls mgr*, (Sao Pau-

TV/Radio Age
Booth No. 801

lo), David Jackson, *p* (Toronto); Malcolm Vaughan, *vp*; Stephen Cornish, *sls mgr*, (London); Gustavo Montaudon, *sls mgr*, (Mexico); Gilles Meunier, *sls mgr*, (Paris).

Properties:

Series

L.A. Law—hours, 2nd year.

Hooperman—half hours.

Leg Work—hours.

Beans Baxter—half hours.

Mr. Belvedere—half hours, 4th year.

Tracy Ullman—half hours.

Dynasty—hours, 3th year.

Pursuit of Happiness—half hours.

9 to 5—first-run half hours, 4th year.

Small Wonder—first run hours, 3rd year.

Other Series

Automan

Batman

Charlie & Company

Charlie's Angels

Cover Up

Emerald Point

The Fall Guy

Fantasy Island

Manimal

M*A*S*H

Masquerade

Starsky & Hutch

Trapper John

Trauma Center

Vega\$

Mini-Series

The Long Hot Summer—4 hours.

The Sun Also Rises—4 hours.

Rules of Marriage—4 hours.

Blood Feud—4 hours.

Valley of the Dolls—5 hours.

Spearfield's Daughter—6 hours.

Movies—2 Hours

Down Payment on Murder

Highwayman

Popeye Doyle

A Masterpiece of Murder

A Letter to Three Wives

Peyton Place: The Next Generation

Sentimental Journey

Sin of Innocence

Love Thy Neighbor

The Day Christ Died

The Nativity

Theatrical Features

Twentieth Century Fox Library

Plus: The Catalogue of Series and Movies from MPC Producers, Inc.

Ulster Television PLC

Havelock House

Ormeau Road

Belfast BT7 1EB,

North Ireland

228122

Telex: 74654

FAX: 246695

Booth: 939

Properties:

Distributed by Central Independent Television

USTV

11601 Wilshire Blvd.
Suite 1410
Los Angeles, CA 90025
213-477-2101
Booth: 1449

Representatives: Lionel Schaen, *p & coo*; Jerry Greenberg, *vp, creat serv*; Paul Heinerscheid, *vp, satellite serv*; Brian Pussilano, *vp, eastern sls*; Al Strada, *vp, southern sls*; Jim Blake, *vp, midwest sls*; Kent Fredericks, *vp, west-ern sls*.

Properties:

Great Weekend—live one-hour magazine show, cash.

The Funniest Joke I Ever Heard—first-run half hours, barter.

The New Celebrity Bowling—26 first-run half hours, barter.

America's Band: The Beach Boys "Bring on the Summer" and "D.C. Beach Party"—2 specials, cash.

The Professionals—57 one-hour drama series from London Weekend Television, cash.

The Exciting World of Speed and Beauty—26 half hours, barter.

Vestron Television

60 Long Ridge Road
P.O. Box 4000
Stamford, CT 06907
203-967-9200
FAX: 203-359-8616
Telex: 4750118

2029 Century Park East
Suite 200
Los Angeles, CA 90067
213-551-1723

1128 White Lake Court
Fort Worth, TX 76103
817-654-2401
Booth: 260



Mr. Zelnick



Mr. Armstrong

Representatives: Strauss Zelnick, *p*; David Armstrong, *vp, sls*; Lisa Gaiser, *mgr, West Coast sls*; Bruce Casino, *mgr, East Coast sls*; Tim Lavender, *ae*;

Su Corbin, *mgr, admin & opers*; Carla Artone, *admin acct coord*.

Properties:

Features/Packages

First Images—12 titles, cash.

Empire of Terror—19 titles, cash/barter.

The Beach Boys-An American Band—60 and 103 minutes, cash.

Lovely and Deadly—11 titles, cash.

Heroes, Pirates & Warriors—14 titles, cash.

Viacom International Inc.

1211 Avenue of the Americas
New York, NY 10036
212-575-5175
Telex: 620-235 VIA
TWX: 710-581-5520

10 Universal City Plaza
Universal City, CA 91608
818-505-7500

400 Perimeter Center Terrace
Suite 982
Atlanta, GA 30346
404-395-7795

433 East Las Colinas Blvd.
Suite 1160
Irving, TX 75039
214-556-2255

10 South Riverside Plaza
Suite 316
Chicago, IL 60606
312-648-5858

Viacom International Ltd.
40 Conduit Street
London W1R 9FB,
England
11-(441) 434-4483
Telex: 851-919122
Cable: VIACOM London

Viacom Latino Americana
1211 Avenue of the Americas
New York, NY 10036
212-575-5175
Telex: 620-235 VIA
TWX: 710-581-5520

Viacom International Pty. Ltd.
St. Martin's Tower
16th Floor
31 Market Street
Sydney, N.S.W. 2000,
Australia
011-(612) 261-5391
Telex: 790-20698
Cable: TELECAST, Sydney

P.O. Box Q342
Queen Victoria Building
Sydney, N.S.W. 2000,
Australia

Viacom Video Audio Communicacoes Ltds.

Alameda Jau'
1742-11 Andar Caixa Postal 51521
01420 Sao Paulo, Brazil
011-55-11-853-4633
Telex: 391-01121773
Cable: NEWSHOWS, Sao Paulo

Viacom Enterprises Canada Ltd.
45 Charles Street East
Toronto 5, Ontario
Canada M4Y 1S2
416-925-3161
Telex: 06219596
Cable: VIACOMCAN, Toronto

Viacom Japan, Inc.
4F, Mitsuwa Building
7-2 Ginza 6-Chome
Chuo-Ku
Tokyo 104, Japan
011-813-573-0551
Telex: 781-24204
Cable: VIACOMINTL, Tokyo

Viacom S.A.
Chamerstrasse 18
6300 Zug, Switzerland
011-41-42-21-8122
Telex: 845-868-750
Cable: VIACOM, Zug
Booth: 811



Mr. Kananack



Mr. Zaleski

Representatives: Sumner M. Redstone, *chmn of the bd*; Frank J. Biondi, Jr., *p & ceo*; George S. Smith, Jr., *sr vp & cfo*; Mark M. Weinstein, *sr vp, gen consul, sec*; Thomas E. Dooley, *vp, treas*; Viacom Broadcasting and Entertainment Groups: Henry S. Schleiff, *sr vp, Viacom International Inc. & chmn & ceo, Viacom Broadcasting and Entertainment Groups*; Gus Lucas, *exec vp, Viacom Entertainment Group & p, west coast opers (Los Angeles)*; Peter Newman, *sr vp, Viacom Enterprises, ancillary rights & special projects*; Robert S. Tucci, *sr vp, finan & admin*; Katherine Hogan, *vp, counsel*; George Faber, *d, comm (Los Angeles)*; Viacom Enterprises: Arthur Kananack, *p*; Joseph D. Zaleski, *p, dom synd*; Michael H. Gerber, *sr vp*; Paul Kalvin, *sr vp, sls*; Dennis Gillespie, *sr vp, mktg*; Anthony Guido, *vp, bus affairs*; Elissa Lebeck, *vp, research & mktg serv*; Toby Martin, *vp, prog*; Andrew L. Spitzer, *vp, first-run sls*; Eric Veale, *vp, opers*; Howard Berk, *d, licensing & merchan-*

dising; Scott H. Kolber, *d, mktg strategy*; Lisa Merians, *d, creat serv*; Gerald Pinks, *d, opers & dom sls serv*; Gloria Rella, *d, pr*; Joseph DiSalvo, *mgr, northeast div*; Sean Deneny, *mgr, mid-Atlantic div*; Thomas Tannenbaum, *p, Viacom Productions (Los Angeles)*; Los Angeles: Brooks Carroll, *vp, western div*; Al Miller, *ae, northwestern div*; Atlanta: Frank Flanagan, *vp, southeastern div*; Sid Beighley, *ae, southeastern div*; Dallas: David Campbell, *vp, southwestern div*; Chicago: Dennis Emerson, *vp, midwest*; Douglas Knight, *mgr, central west div*; Joseph Kiselica, *ae, central west div*; Viacom Worldwide: Raul Lefcovich, *sr vp, intl*; Adam Singer, *sr vp, mktg & new med develop*; Bruce Boro, *vp, mng d, Latin American opers*; Noreen Brittenham, *assoc d, sls admin*; Anthony D. Mantton, *mng d, London*; Peter Press, *vp, mng d, Sydney*; Ivan Aragon, *gen mgr, Sao Paulo*; Alastair Banks, *vp & gen mgr, Toronto*; Hiro Kuno, *p, Tokyo*; Manfred Metzger, *rep, Zug*.

Properties:

Series/First-Run

- Double Dare**—130 half hours for children.
 - Business This Morning**—260 half hours.
 - Dempsey & Makepeace**—31 hours of action adventure.
 - Hawaii Five-O**—200 returning hours plus 82 newly-released hours.
 - Bizarre**—125 half hours.
 - Split Second**—26 original half hours, 26 repeats.
 - The New Honeymooners**—68 rediscovered half hours.
- Series/Off-Network*
- The Cosby Show**—125 half hours.
 - All in the Family**—207 half hours.
 - The Andy Griffith Show**—249 half hours.
 - The Beverly Hillbillies**—274 half hours.
 - The Bob Newhart Show**—142 half hours.
 - Cannon**—122 hours, one 2-hour movie.
 - Clint Eastwood in "Rawhide"**—144 hours.
 - Rawhide**—73 hours.
 - The Dick Van Dyke Show**—158 half hours.
 - Family Affair**—138 half hours.
 - Gomer Pyle**—150 half hours.
 - Gunsmoke**—402 hours.
 - Have Gun Will Travel**—156 hours.
 - Honeymooners**—39 episodes.
 - Hogan's Heroes**—168 half hours.
 - I Love Lucy**—179 half hours and 13 hours or 26 half hours of "We Love Lucy."
 - The Life and Times of Grizzly Adams**—35 hours, two 90-minute specials.
 - Marshall Dillon**—233 half hours.
 - The Mary Tyler Moore Show**—168 half hours.

- My Three Sons**—160 half hours.
 - Perry Mason**—271 hours.
 - Rookies**—90 hours.
 - The Twilight Zone**—136 half hours, 18 hours.
 - The Wild, Wild West**—104 hours.
- Animation*
- Terrytoons**—689 cartoon units.
 - Harlem Globetrotters**—22 half hours.
 - The Alvin Show**—26 half hours.
- Features/Packages*
- Viacom Features I thru XII**
 - Exploitable I, III, IV**
 - Viacom Movie Greats**
 - Viacom Special Delivery**
 - The Legend Group**
 - Young and Reckless**
 - Gasp Science Fiction**
 - Gasp Horror**
 - Thematics**
 - TV NET (Tonight Only)**

Via le Monde

(Daniel Bertolino Inc.)
326, rue St. Paul ouest
Montreal, Quebec
Canada H2Y 2A3
514-285-1658
FAX: 514-285-1970
Telex: 055-62243



Mr. Bertolino



Ms. Viau

Representatives: Daniel Bertolino, *p*; Catherine Viau, *vp*.

Properties:

- Cover Story**—6 hours.
- Le Defi Mondial**—6 episodes.
- Legends of the World**—40 26 minutes.
- Trap**—13 26 minutes.
- Indian Legends of Canada**—14 26 minutes.
- Friends of My Friends**—13 26 minutes for children.

Victory Television

1 Hollow Lane
Lake Success, NY 11042
516-365-2010

655 Redwood Highway
Suite 124
Mill Valley, CA 94941
415-388-4030

800 "C" Roosevelt Road
Suite 106

Glen Ellyn, IL 60137
312-790-3030



Mr. Victory

Representatives: James T. Victory, *p*; Charles W. "Chuck" Wolfertz, *vp, eastern sls*; Benjamin "Ben" Okulski, *vp, western sls*; John Rohrs, Sr., *vp, mid-western sls*.

Properties:

- Off-Network Series*
 - Hill Street Blues**—146 60 minutes.
 - WKRP in Cincinnati**—90 30 minutes.
- First-Run Game Shows*
- Concentration**—30 minutes.
- Mini Series*
- The Sophisticated Gents**—2 120 minutes.
- Features*
- Family Theater**—24 60 minutes.

Video Dub, Inc.

423 West 55th Street
New York, NY 10019
212-757-3300

Representatives: Donald Buck, *p*; Martin Irwin, *exec vp*; Leonard Schwartz, *vp, gen opers*; Donald Fox, *vp, tech opers*; Jane Everett, *sls exec*.

Services: Videotape and satellite distribution services of syndicated programs; commercial integration; film to tape transfers; videotape duplication.

Videofashion, Inc.

One West 37th Street
New York, NY 10018
212-869-4666
FAX: 212-869-8208
Telex: 225707 Vidmo UR
Booth: 249A

Representatives: Nicholas H. Charney, *chmn*; Anne V. Adami, *mng ed, U.S. dist*; Marlene McGinnis, *exec prod, intl dist*.

Properties:

- Magazine Formats*
- Videofashion Monthly**—12 half hours yearly.
- Videofashion News**—12 half hours yearly.
- Videofashion Men**—4 half hours yearly.

Videofashion Specials—Vol. I, 12 programs; Vol. II, 3 programs.

Video Ordnance Inc.

117 East 77th Street
New York, NY 10021
212-772-9800
FAX: 212-869-8208
Telex: 551669 Video Ordn
Booth: 249A

Representatives: Marlene McGinnis, *exec prod*; Paul Cardin, *d*.

Properties:
Specials

Fight for the Sky—30 minutes.
The Clash of Armor—30 minutes.
The Silent War—30 minutes.

The Video Tape Company

10523-45 Burbank Avenue
North Hollywood, CA 91601
818-895-1666
FAX: 818-985-0034
Booth: 601



Mr. Mauck



Mr. Duncan

Representatives: Jack Mauck, *vp, sls*; Sharon Beverly, *d of sls, synd*; Jon Duncan, *d of sls, satellite*; Mary McEvers, *mgr, dist serv*.

Services: Provides full range of services for distributors and syndicators including video tape duplication and distribution in all formats (2", 1", 3/4", 1/2"); satellite services; film-to-tape transfer (latest 16/35mm Rank Scanners with pan/scan, color correction, time compression/expansion and steady gate); standards conversion (NTSC-PAL-SECAM-PAL-M).

Visual Productions '80 Ltd.

101 Niagara Street
Suite 2
Toronto, Ontario
Canada M5V 1C3
416-868-1535
FAX: 416-868-1944
Telex: 06218079 VISUAL 80 TOR
Booth: 336



Mr. Shenken



Ms. Shenken

Representatives: Lionel Shenken, *p*; Beverley Shenken, *mktg d*.

Properties:
Made-for-TV Movies
(All 96 minutes)

Race to Midnight
Negative Image
Street Games
Night Trackers
Cowboy
Diamond in the Rough
Body Count
Mark of the Beast
Last Chance
Virgin Paradise
Niagara Strip
The Tower
Death in Hollywood
Marked for Death
Hijacking of Studio 4
Shock Chamber
The Edge
The Borrower
Survival 1990
The Chronicle of 1812
Blue Murder
Fly with the Hawk
Prince of Vengeance
Deadly Pursuit
Lady Bear
Inside Split
Mutagen

Series
Street Set—24 60-minute music shows.
Glitter—130 30 minutes.
Challenge—13 30-minute nature documentaries.
Makin Traxx—26 30 minute music shows.
Just Jazz—78 30-minute music shows.
Travellin' Music—39 30 minutes.
50's Connection—24 30-minute music shows.
401 Music Store—26 30 minutes.
Music Circle—26 30 minutes.
Backstage—26 30 minutes.

VSI/ Global Video

(Subsidiary of Super Duper Corp.)
744 West Church Street
Orlando, FL 32805
800-237-1654
305-423-8299

Representatives: Frank John Knies, *facility d*; Patricia Murphy, Sally Brian, *sls*; Paul Whidden, *opers mgr*; Michelle Hunnicutt, *Atlanta rep*.

Services: Broadcast standards conversion and non-broadcast conversions; film-to-tape via Rank Cintrel; quantity tape duplication, any size or world format. Complete fulfillment services. Film-strips and slides to video.

Wall Street Journal Television

200 Liberty Street
New York, NY 10281
212-416-2000
FAX: 212-416-2658
Telex: 128252
Booth: 1517

Representatives: Michael Connor, *d, tv news*; Barbara J. Hussey, *asst mgr*; Susan L. Strekel, *affil sls rep*; Hewitt S. West III, *d, sls/mktg*.

Properties:
Magazine/Talk

The Wall Street Journal Report—weekly half-hour, business and financial news.

News/News Service

The Wall Street Journal Business Briefs—70 seconds daily.

Specials

The Wall Street Journal Television Specials—3 half hours yearly.

Warner Bros. Television Distribution

4000 Warner Blvd.
Burbank, CA 91522
818-954-6000
Telex: 4720389

143 Patricia Way
P.O. Box 2749
Grass Valley, CA 95945
916-272-5343

Box 999
Covington, LA 70434
504-892-2703

3058 Brookwood Circle
Fort Mitchell, KY 41017
606-341-2585

50 Belmont Avenue
Apartment 316
Bala Cynwyd, PA 19004
215-664-7307

Bookings & Services Dept.
630 Ninth Avenue
New York, NY 10036
212-484-8000

TV/Radio Age
Booth No. 801



Mr. McGregor



Mr. Hart

Representatives: Charles D. McGregor, *p, worldwide dist*; Mauro A. Sardi, *exec vp, worldwide ops*; William S. Hart, *vp, dom sls mgr*; Ed Donaldson, *vp, western sls, Grass Valley*; Bill Seiler, *vp, southern sls, Covington*; John Louis, *vp, midwestern sls, Ft. Mitchell*; Gary Cozen, *vp, eastern sls, Bala Cynwyd*; John Laing, *vp, sls*; Paul Simon, *vp, research*; Ken Fournier, *vp, adv, prom & pub*; John Chickering, *vp, finan admin*; Dee Eulberg, *vp, product coord*; Dan McRae, *vp, dom contracts*; Sharon Kneller, *d, pub & prom*; Eleanor Liebs, *dom sls admin*; New York: Erwin Markisch, *tech serv d*; Joe Kivlehan, *booking serv mgr*; Louis B. Marino, *prog info mgr*; Bruce Hoffman, *asst tech serv mgr*.

Properties:

Domestic Distribution

Cartoons

Bugs Bunny & Friends—100 color cartoons.

Porky Pig & Friends—156 color cartoons.

Features/Packages

Volume 27—18 color titles.

TV4—13 color titles.

Volume 26—24 color titles.

TV3—13 color titles.

Volume 25—24 color titles.

TV2—13 color titles.

Volume 24—18 color titles.

TV1—13 color titles.

Volume 23—20 color titles.

Volume 22—38 color titles.

Volume 21—26 color titles.

The FBI Story—4 color titles.

Volume 20—30 color titles.

Volume 19—29 titles, 28 in color.

Volume 18—28 titles, 25 in color.

Volume 17—23 titles, 21 in color.

Volume 16—18 titles, 16 in color.

Volume 14-15—13 titles, 12 in color.

Volume 13—25 titles, 17 in color.

Volume 2-A—22 titles, 13 in color.

Volume 1-A—24 titles, 17 in color.

Tarzan Features—32 titles, 9 in color.

Starlite 6—28 titles, 12 in color.

Starlite 5—28 titles, 18 in color.

Starlite 4—30 titles, 16 in color.

Starlite 3—30 titles, 19 in color.

Mini-Series

Hollywood Wives—6 color hours.

"V"—10 color hours.

The Thorn Birds—10 color hours.

Series/Off-Network

Head of the Class—color half hours.

Growing Pains—color half hours.

Night Court—color half hours.

Scarecrow and Mrs. King—88 color hours.

Matt Houston—68 color hours.

Private Benjamin—39 color half hours.

Alice—202 color half hours.

F Troop—65 half hours, 31 in color.

Superman—104 half hours, 52 in color.

Wonder Woman—61 color hours.

Kung Fu—62 color hours.

The Waltons—221 color hours.

Tarzan—57 color hours.

Maverick—124 hours.

WDR-International

West German Broadcasting Corporation

Appellhofplatz 1

D-5000 Koln 1,

West Germany

0221/220-1

FAX: 220 4800

Tefex: 888 2575

Booth: 1211



Mr. Herfurth

Representative: Wolfgang Herfurth, *hd of sls*.

Properties:

Heimatmuseum—3 approximately 100 minutes, drama.

Dortmunder Roulette—6 45 minutes.

Lindenstrasse—156 30-minute family series.

Janosch's Dreamhour—26 animated 30 minutes.

The Mole and His Friends—13 30 minutes, no dialogue.

Weiss Global Enterprises

2055 Saviers Road

Suite 12

Oxnard, CA 93033-3693

805-486-4495

505 North Lake Shore Drive

Chicago, IL 60611

312-645-1144

3207 West Friendly Avenue

Greensboro, NC 27408

919-292-1434

Donal Joannes & Associates, Inc.

11340 West Olympic Blvd.

Suite 375

Los Angeles, CA 90064

213-478-2561

Gray-Schwartz Enterprises, Inc.

P.O. Box 9239

Calabassas, CA 91302

818-702-9888

Vistar International Productions

3790 Dunn Drive

Suite C

Los Angeles, CA 90034

213-204-3392

Turner International

25 Old Burlington Street

London W1X 1LB

England

(01) 434-4341

Les Films Michele Haye

83 bis rue Gallieni

92100 Boulogne,

France

(1) 46 03 02 89

Booth: 900



Mr. A. Weiss



Mr. S. Weiss

Representatives: Adrian Weiss, *p*; Steven A. Weiss, *sec/treas*; Ethel L. Weiss, *Laurie Weiss, vps*; Beverly S. Verman, *ops mgr*; Alex Gordon, *info systems*; E. Melvin Pinxel, *midwest rep, Chicago*; Hank Profenius, *southeast/southwest rep, Greensboro*; Donal Joannes, *western rep, Donal Joannes & Associates, Inc.*; Marv Gray, *ae, "Make Room for Daddy"*; Richard S. Ellman, *Myles Specter, home video reps, Vistar International Productions*; Howard Karshan, *intl rep, Turner International*; Michele Hay, *intl rep, Les Films Michele Hay*.

Properties:

Features/Packages

For Adults Only

Galaxy "15"—15 titles.

Golden Showman\$hip "9"—9 titles.

Impact "120"—120 titles.

Parade "4"—4 titles.

Vintage Flicks—24 titles.

Westerns—60 titles.

One-Hour Documentaries

The Brave Rifles

Our Time in Hell

Those Crazy Americans

Serials

The Black Coin—15 episodes.

The Clutching Hand—15 episodes.

Custer's Last Stand—15 episodes.

Series/First-Run

Kids Say the Darndest Things—600 approximately 5 minutes, color.

The Stan Kann Show—52 half hours.

Series/Off-Network

The Adventures of Jim Bowie—76 half hours.

The Bill Dana Show—42 half hours.

Canine Comments—13 quarter hours.

Craig Kennedy, Criminologist—26 half hours.

Good Morning World—26 half hours.

I Married Joan—98 half hours.

Make Room for Daddy—161 half hours.

My Little Margie—126 half hours.

Rocky Jones, Space Ranger—39 half hours.

Thrill of Your Life—39 half hours.

Waterfront—78 half hours.

Comedy Shorts

The Chuckle Heads—150 5 minutes.

Cartoons

"Alice" by Walt Disney—10 cartoons.

Krazy Kid Kartunes—4 6 minutes.

Nursery Rhymes—6 1½ minutes.

WesternWorld Television

10495 Santa Monica Blvd.

Los Angeles, CA 90025

213-475-5500

FAX: 213-475-2073

TWX: 910-342-6712

Booth: 268



Mr. Gonzalez-Reyes

Representatives: Gary J. Worth, *p & ceo*; Julio Gonzales-Reyes, *chmn*; Eric Taub, *vp, prog & sls*; Kaki Kirby, *mgr, film sls*; Susie Hoste, *mgr, European sls*; Melchor Tineo, *mgr, Latin American sls*.

Properties:

Domestic Distribution

Features/Packages

Action Pac I—15 90 minutes.

Snickert Theater—26 120 minutes.

Fever—90 minutes.

Jilted—90 minutes.

Gallagher's Travels—90 minutes.

Blood Money—one hour.

Devil in the Flesh—90 minutes.

Sebastian and the Sparrow—90 minutes.

The Navigator—90 minutes.

Series

Fifteen—13 half-hour drama for teens.

Pals—10 half hours.

Rush—13 hours.

Westgate—39 hours.

Documentaries

Risking It All—39 half hours.

Nomad Films—26 half hours.

Uncharted Tides—one hour.

Across the Main Divide—half hour.

Turn of the Century—one hour.

Children of Two Countries—2 hours.

Many are One—one hour.

Animated

The Bear Who Slept Through Christmas—half hour.

The Great Bear Scare—half hour.

Thundersub—27 half hours, 1 120-minute feature.

Children

Ozlets—13 half hours.

Sports

Aspen's 40th Anniversary—half hour.

Variety/Music

The New Music Awards—120 minutes.

Fabian's Good Time Rock 'n Roll—120 minutes.

International Distribution

Features/Packages

Frankenstein—83 minutes.

The Ghost Writer—90 minutes.

Dead Wrong—one hour.

Playing for Time

Prisoner Without a Name/Cell Without a Number

Royal Romance of Charles & Diana

Mini-Series

The Scarlet Letter—4 hours.

Wagner—10 hours.

Shout—4 hours.

Documentaries

Nova—61 hours.

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Hollywood Insiders—continuing half-hour series.

Alive & Well—65 hours.

Variety/Music

Pavarotti—90 minutes.

Kenny and Dolly in Concert—one hour.

William Winckler Productions

4383 Winnetka Avenue
Woodland Hills, CA 91364
818-348-1178

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Canoga Park, CA 91306



Mr. Winckler

Representatives: William Winckler, Robert Winckler, *sls*; Kathy Pruitt, *vp*,

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Properties:

Honesty is the Best Policy—9-minute animated short for children.

Tekkaman the Space Knight—13 animated half hours, 2 95-minute animated features.

The King Who Had No Heart—90 minutes.

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Properties:

Denver, the Last Dinosaur—animated one-hour special, animated weekend series available Fall, 1988; barter.

Vytor, the Starfire Champion—animated one-hour special, animated daily trip available Fall, 1989; barter.

Your Pet and the Vet—52 60 seconds available Spring, 1988; cash.

Bogus—100 20 seconds; cash.

Returning

Voltron: Defender of the Universe—124 animated half hours.

Voltron: Defender of the Universe: Fleet of Doom—animated one hour.

Saber Rider and the Star Sheriffs—animated strip.

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Mr. Cohen

Representatives: John D. Ryan, *p & ceo*; Bert Cohen, *exec vp & coo*; Jerry Rettig, *sr vp, creat serv*; Burt Rosenburgh, *exec vp & gen mgr, Evergreen Programs, Inc.*; Tom Devlin, *vp & gen mgr, Worldvision Home Video, Inc.*; Gary G. Montanus, *vp, southern div mgr*; Randy Hanson, *vp, western div mgr*; Paul Danylik, *vp, central div mgr*; Jerry Kaufer, *vp, creat serv*; Rita Scarfone, *vp, adv & prom*; Dan Willis, *vp, intl sls admin*; Bruce Swanson, *vp & gen mgr, Worldvision Enterprises of Canada*; Reggie Jester, *ae, southern div*; Brian O'Sullivan, *ae, central div*; Marty Weisman, *ae, western div*; Adam Lloyd, *ae, eastern div*; Harrington Silva, *d of sls, Latin America*; Jim Kauss, *ae, central div, Evergreen Programs, Inc.*; Karl Middelburg, *ae, southern div, Evergreen Programs, Inc.*; Randy Briggs, *ae, western div, Evergreen Programs, Inc.*; Andy Samet, *d, pub*; Gerald Bixenspan, *d, research & sls develop*; Phil Martzolf, *d, dom sls admin*.

Properties:

First-Run Game Show

Trivial Pursuit—available Fall, 1988.

First-Run Animated Movies

Hanna-Barbera's Superstars 10—10 2 hours.

First-Run Animated Series

The Yogi Bear Show—65 half hours available September, 1988.

Snorks—65 half hours available Fall, 1988.

The Fantastic World of Hanna-Barbera—Sunday morning 2 hours.

The Jetsons—75 half hours.

Animated Holiday Special

Yogi's First Christmas—2 hours.

First-Run Live Action

Throb—48 half hours.

Starring the Actors—13 half hours.

Shark's Paradise—2 hours.

Return to Eden—22 hours and 6-hour mini-series.

Starting from Scratch—half hours available September, 1988.

Off-Network

Streets of San Francisco—119 hours.

The Love Boat II—115 episodes, available as hours or half hours.

The Love Boat—140 hours.

Little House on the Prairie—216½ hours.

Barnaby Jones—177 hours.

That Girl—136 half hours.

Douglas Fairbanks Presents—115 half hours.

Dark Shadows—780 half hours.

The Doris Day Show—128 half hours.

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Ben Casey—153 hours.

Combat—152 hours.

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One Step Beyond—94 half hours.

Flying A Series—half hours, various titles.

Man from Atlantis—20½ hours.

Features

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Prime VII—25 color titles.

Prime VI—19 color titles.

Prime V—26 color titles.

Prime IV—26 color titles.

Prime III—16 color titles.

Prime II—16 color titles.

Prime I—10 color titles.

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(Distributed through Titan Sports, Inc.)

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WWF Wrestling Spotlight—52 hours.

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Representatives: Rob Garner, Jim Barnett, Jim Ross, David Crockett, Tim Willett, Glenn Gurgiolo.

Properties:

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NWA World Wide Wrestling—52 60 minutes.

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WW Entertainment

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Telex: 4973939 WWE NY
Booth: 1324



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Police Call-USA—12 60 minutes; cash.

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Telex: 557232
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 America's First Ladies—Program Partners Corp.
 America's Junior Miss Pageant—Gaylord Syndicom
 America's Sweetheart—Fairhill Entertainment
 An Aesthetic Indulgence—National Film Board of Canada
 An Audience with Peter Ustinov—London Weekend Television
 Arab-Israeli Wars—Gould Entertainment
 Ascent of Man—Lionheart Television
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 At the Wheel—National Film Board of Canada
 Australia—Where Time Began—All Media Enterprises
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 Beneath the Surface—Fairhill Entertainment
 The Birth of a Legend—Fairhill Entertainment
 The Black Cat—Images Communications Arts
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 Blue Snake—National Film Board of Canada
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 Born Famous—Fries Distribution
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 Cathedral Praise—Fairhill Entertainment
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 Daley—Granada Television International
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 Dayan's Israel—SFM Entertainment
 Dayton International Airshow—TeleTrib; T.P.E.
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 Diamond Awards—Joel Cohen Productions & Distribution
 Different Heroes, Different Dreams—ProServ Television
 Doctor Who—Then & Now—Lionheart Television
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 Durrell in Russia—Primetime Entertainment
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 Pnina Granirer: Profile of an Artist—CineVisa International
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 Robert Millar: The High Life—Granada Television International
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 Secret World of the Very Young—Sunbow Productions
 Sex Symbols III—Syndicast
 The Shack—Raymond International
 Shooting Stars—Filmoption Internationale
 Sidney Pollack "All Films are Personal"—Telepool GmbH

Silent War—Video Ordnance
 Siskel & Ebert Oscar Special—Camelot Entertainment Sales
 Slavers—Cinema Shares International
 Smithsonian Treasures—LBS Communications
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 World Class Women—Select Media
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 Worlds Apart—Paragon International
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 Zarico—National Film Board of Canada
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 5th Annual American Video Awards—Joel Cohen Productions & Distribution

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 Adventures of Jim Bowie—Weiss Global Enterprises
 Adventures of Robin Hood—International Creative Exchange; LBS Communications
 Adventures of Sir Lancelot—International Creative Exchange
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 African Patrol—Republic Pictures
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 Airwaves—Atlantis Television International
 Alice—Warner Bros. TV Distribution
 All Creatures Great and Small—Lionheart Television

All For Love—Granada Television International
 All in the Family—Viacom International
 'Allo 'Allo—Lionheart Television
 Ambition—Protele
 American Caesar—CST Entertainment
 American Diary—Peregrine Film Distribution
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 Animal Express—20th Century Fox TV
 Annika—Central Independent Television
 Aquanauts—MGM/UA Telecommunications
 Archie Bunker's Place—Columbia Pictures Television
 At the Movies—TeleTrib
 Auf Widersehen Pet—Central Independent Television
 Auto America—Condor Television
 Baretta—MCA TV
 Barnaby Jones—Worldvision Enterprises
 Barney Miller—Columbia Pictures Television

The Baron—ITC Entertainment
 Bat Masterson—MGM/UA Telecommunications
 Batman—20th Century Fox TV
 Battle Line—International Creative Exchange
 Battlestar Galactica—MCA TV
 Beam Riders—Coral Pictures
 Ben Casey—Worldvision Enterprises
 Benny Hill Show—Taffner/Ltd., D.L.; Thames Television International
 Benson—Columbia Pictures Television
 Best of Groucho—WW Entertainment
 Best of National Geographic—Genesis Entertainment
 Best of Saturday Night Live—Orion Television Syndication
 Beverly Hillbillies—Viacom International
 Bewitched—The Program Exchange
 Beyond 2000—All American Television
 Bianca Vidal—Protele
 The Big Story—International Creative Exchange
 Bill Burrud's "Wonder World of Travel"—Acama Films
 Bill Burrud's "World of Adventure"—Acama Films
 Bill Dana Show—Weiss Global Enterprises
 Biography—International Creative Exchange; LBS Communications
 Bionic Woman—MCA TV
 Bizarre—Viacom International
 BJ/Lobo Show—MCA TV
 Black Adder—Lionheart Television
 Blakes 7—Lionheart Television
 Blondie—King Features
 Blue Angels—Republic Pictures
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 Bob Newhart Show—Viacom International
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 The Brothers McGregor—Granada Television International
 The Buccaneers—International Creative Exchange
 Buck Rogers—MCA TV
 Bulman—Granada Television International
 Busman's Holiday—Granada Television International
 Bustin' Loose—TeleTrib
 Bustin' Loose Year 2—MCA TV
 Byline: Steve Wilson—Republic Pictures
 Cafe Nostalgia—Blane Entertainment
 Cagney & Lacey—Orion Television Syndication
 Calhoun—ITC Entertainment
 California Highways—Fairhill Entertainment
 Cambalache—Globo TV Network Brazil
 Cameo Theatre—Republic Pictures
 Camp California (a)—Access Syndication
 The Campbells—Fremantle International; ITF/Gaylord
 Candid Camera—Blair Entertainment
 Cannon—Viacom International
 Captain James Cook—Revcom Television
 Captain Nice—Republic Pictures
 The Captain's Doll—Primetime Entertainment
 Captured—Republic Pictures
 Car 54: Where are You?—Republic Pictures
 Carol Burnett and Friends—C.B. Distribution
 Carson's Comedy Classics—Columbia Pictures Television
 Carter Country—Columbia Pictures Television
 Casebook of Sherlock Holmes—Scott Entertainment
 Celebrity Cooks—Raymond International
 Challenging Sea—Acama Films
 Changing Worlds—Raymond International
 Charles in Charge Year 3—MCA TV
 Charlie—Central Independent Television
 Charlie Chaplin's Comedy Capers—JEF Films
 Charlie's Angels—Columbia Pictures Television
 Chasing Rainbows—CBC Enterprises
 Check It Out—Taffner/Ltd., D.L.
 Cheers—Paramount Pictures Television
 The Chinese Detective—Lionheart Television
 CHIPS—Turner Program Services
 Cimarron Strip—Silverbach-Lazarus Group
 Circle Square—Fairhill Entertainment
 Circulo de Fuego—Globo TV Network Brazil
 The Circus Show—ARP Films
 The Cisco Kid—Blair Entertainment
 Clint Eastwood in "Rawhide"—Viacom International
 Colonel March—International Creative Exchange
 Colors of Success—M.K. Thomas & Co.
 Combat—Worldvision Enterprises
 Comedy Mill—Ironstar Communications
 Comedy Show—Peter Rodgers Organization
 Comedy Tonight—Orbis Communications
 The Comic Strip—Lorimar Telepictures
 Commando Cody—Republic Pictures
 Como La Hiedra—Spanish Television Services
 Connie—Central Independent Television
 Continental Classroom—Republic Pictures
 Coroner's Report—HTC-Health Television
 Cosby Show—Viacom International
 Court Reporter—David Blumenthal Associates
 Courtship of Eddie's Father—Turner Program Services
 Craig Kennedy, Criminologist—Weiss Global Enterprises
 Crazy Like a Fox—LBS Communications
 Crime on His Hands—Gaylord Production Co.
 Crimes of the Century—Casablanca IV
 Crimewatch Tonight—Orion Television Syndication
 Crook & Chase Weekend—All American Television
 Crossbow—Hal Roach Studios
 Crossroads Creation Series—Fairhill Entertainment
 Dakari—Turner Program Services
 Dallas—Lorimar Telepictures
 Daniel Boone—20th Century Fox TV
 Dark Shadows—Worldvision Enterprises
 Daughters of the Country—National Film Board of Canada
 Dawn of Promise—Coral Pictures
 Day One—Fairhill Entertainment
 Death Valley Days—Blair Entertainment
 Decoy—International Creative Exchange
 Defenders of the Earth—Orbis Communications
 Delta Heat—Independent Network Inc.
 Dempsey & Makepeace—Viacom International
 Den of Wolves—Protele
 Dennis the Menace—Hal Roach Studios
 Department S—ITC Entertainment
 Derecho de Amar—Globo TV Network Brazil
 Dick Van Dyke Show—Viacom International
 Diff'rent Strokes—Columbia Pictures Television
 Disaster!—International Creative Exchange
 Divorce Court—Blair Entertainment
 Doctor at Large—London Weekend Television
 Doctor at Sea—London Weekend Television
 Doctor In Charge—London Weekend Television
 Doctor In the House—London Weekend Television

Doctor on the Go—London Weekend Television
 Doctor Who—Lionheart Television
 Dom Deluise Show—Multimedia Entertainment
 Doris Day Show—Worldvision Enterprises
 Doris Day's Best Friends—Fairhill Entertainment
 Dortmund Roulette—WDR International
 Dos Para Una Mentira—Spanish Television Services
 Douglas Fairbanks Presents—Worldvision Enterprises
 Dr. Fad Show—Fox/Lorber Associates
 Duro Como La Roca, Fragil Como El Cristal—Spanish Television Services
 Dynasty—20th Century Fox TV
 East Side, West Side—MGM/UA Telecommunications
 Eastenders—Lionheart Television
 The Edge . . . and Beyond—Producers Marketing Group
 Edward the King—ITC Entertainment
 Eight is Enough—Lorimar Telepictures
 El Camionero y La Dama—Spanish Television Services
 Entre El Amor y El Poder—Spanish Television Services
 Ese Hombre Prohibido—Spanish Television Services
 ESSENCE—Essence Television Productions; Raymond Horn Syndication
 ESSENCE Moments—Essence Television Productions; Raymond Horn Syndication
 Everglades—MGM/UA Telecommunications
 Evil Will—Protele
 Expectations—Fairhill Entertainment
 Expedition Danger—20th Century Fox TV
 F Troop—Warner Bros. TV Distribution
 Facts of Life—Columbia Pictures Television
 Falcon—Republic Pictures
 Fall Guy—20th Century Fox TV
 Fame—MGM/UA Telecommunications
 Fame, Fortune and Romance—TeleTrib; T.P.E.
 Family—LBS Communications; Orion Television Syndication
 Family Affair—Viacom International
 Family Ties—Paramount Pictures Television
 Fan Club—Blair Entertainment
 Fantasy Island—Columbia Pictures Television
 Fast Copy—Casablanca IV
 Fawly Towers—Lionheart Television
 Fibber McGee and Molly—Republic Pictures
 Fields of Fire—Central Independent Television
 Fifteen—WesternWorld Television
 Fight Back! with David Horowitz—King Features
 Final Feliz—Globo TV Network Brazil
 Fireside Theatre—Republic Pictures
 Fish—Columbia Pictures Television
 Flamingo Road—Lorimar Telepictures
 The Flow of Life—Fairhill Entertainment
 Flying A Series—Worldvision Enterprises
 Footlight Follies—Peregrine Film Distribution
 Foreign Intrigue—International Creative Exchange
 Friday the 13th—Paramount Pictures Television
 Fridays—All American Television
 Frontier Doctor—Republic Pictures
 The Fugative—Worldvision Enterprises
 Funhouse—Lorimar Telepictures
 Funniest Joke I Ever Heard—USTA
 The Funny Side—Granada Television International
 Fury—ITC Entertainment
 George & Mildred—Taffner/Ltd., D.L.; Thames Television Int'l
 Get Smart—Republic Pictures
 Ghost & Mrs. Muir—20th Century Fox TV

Gilligan's Island—Turner Program Services
 Gimme a Break—MCA TV
 Girl from U.N.C.L.E.—Turner Program Services
 Glencannon—Republic Pictures
 Glitter—Visual Productions '80
 Golden Girls—Buena Vista Television
 Golden Years of Television—Scott Entertainment
 Gomer Pyle—Viacom International
 Good Morning World—Weiss Global Enterprises
 Good Times—Columbia Pictures Television
 Grand Jury—Republic Pictures
 Great Detectives—Lionheart Television
 Great Gildersleeve—Republic Pictures
 The Greatest American Hero—Lorimar Telepictures
 Green Acres—Orion Television Syndication
 Groucho & Me—Gaylord Production Co.: ITF/Gaylord
 Group One Medical—Camelot Entertainment Sales; MGM/UA Telecommunications
 Growing Pains—Warner Bros. TV Distribution
 Guadalupe—Protele
 Guns of Will Sonnett & Branded—King World
 Gunsmoke—Viacom International
 Hangin' In—Orbis Communications
 Happy Days—Paramount Pictures Television
 Hard Cases—Central Independent Television
 Hardcastle & McCormick—LBS Communications
 Hart to Hart—Columbia Pictures Television
 Have Gun Will Travel—Viacom International
 Hawaii Five-O—Viacom International
 He Shoots! He Scores!—G. Ross Tele-Distribution
 Head of the Class—Warner Bros. TV Distribution
 Headlines on Trial—Orbis Communications
 Heart of the Nation—Santa Fe Communications
 Here's Lucy—Lorimar Telepictures
 Hey Landlord—MGM/UA Telecommunications
 High Chaparral—Republic Pictures
 Highschool Confidential—Crawleys International
 Highway Patrol—MGM/UA Telecommunications
 Highway to Heaven—New World Television Group
 Hill Street Blues—Victory Television
 Hillary's Adventures—Silverbach-Lazarus Group
 Hillycoochie—Blane Entertainment
 Hints from Heloise—King Features
 Hiperhumor—Spanish Television Services
 Hit Squad—Casablanca IV
 Hogan's Heroes—Viacom International
 Hollywood and the Stars—MGM/UA Telecommunications
 Hollywood Countdown—All American Television
 Hollywood Scrapbook—Scott Entertainment
 Home Shopping Club Overnight—MCA TV
 Honeyymooners—Viacom International
 Hot Metal—London Weekend Television
 House Calls—MCA TV
 How to Marry a Millionaire—Republic Pictures
 Howard's Way—Lionheart Television
 Hunter—Televentures
 The Hunter—International Creative Exchange
 I Dream of Jeannie—The Program Source
 I Led Three Lives—MGM/UA Telecommunications
 I Love Lucy—Viacom International
 I Married Joan—Weiss Global enterprises
 I Spy—Peter Rodgers Organization
 Improv Tonight—Peregrine Film Distribution
 In the Beginning I—NTV International

Increiblemente Sola—Spanish Television Services
 International Detective—International Creative Exchange
 International Playhouse—Republic Pictures
 Intimate Contact—Central Independent Television
 The Invaders—Worldvision Enterprises
 The Invisible Man—International Creative Exchange
 Irish R.M.—Devillier Donegan Enterprises
 It Ain't Half Hot, Mum—Lionheart Television
 It's a Living—Lorimar Telepictures
 Jack London's Tales of the Klondike—Atlantis Television Int'l
 Jackie Gleason Show—20th Century Fox TV
 JEF Comedy Classics—JEF Films
 The Jeffersons—Columbia Pictures Television
 Jeff's Collie—Palladium/New Century Television
 The Jerry Lewis Show—Contel-Con Hartsock & Co.
 Jim Backus Show—Republic Pictures
 The Judge—Genesis Entertainment
 Judy Lynn Show—Peter Rodgers Organization
 Julia—20th Century Fox TV
 Kate and Allie—MCA TV
 Keep It In the Family—Taffner/Ltd., D.L.; Thames Television International
 Kentucky Jones—Republic Pictures
 Kids Say the Darndest Things—Weiss Global Enterprises
 King of Kensington—Acama Films
 Klondike—Republic Pictures
 Knight Rider—MCA TV
 Knots Landing—Lorimar Telepictures
 Kung Fu—Warner Bros. TV Distribution
 La Cunada—Spanish Television Services
 Lancer—20th Century Fox TV
 Land of Once Upon a Time—Global Vision Group
 Land of the Giants—20th Century Fox TV
 Laredo—Republic Pictures
 Lassie Series—Palladium/New Century Television
 Laurel and Hardy Show—Hal Roach Studios
 Laverne & Shirley—Paramount Pictures Television
 The Lawless Years—Contel-Con Hartsock & Co.
 Learning the Ropes—Action Media Group
 Leave It To Beaver—MCA TV
 Lenny Henry—Lionheart Television
 Let Them Live—ITC Entertainment
 Libertad Condicionada I—Spanish Television Services
 Libertad Condicionada II—Spanish Television Services
 Life and Times of Grizzly Adams—Viacom International
 Life's Most Embarrassing Moments—Group W Productions
 Lifestyles of the Rich and Famous—TeleTrib; T.P.E.
 Lilli Palmer—Republic Pictures
 Lillie—London Weekend Television
 Lindenstrasse—WDR International
 Little House on the Prairie—Worldvision Enterprises
 Living Sketches—Raymond International
 Lone Ranger Series—Palladium/New Century Television
 Lost in Space—20th Century Fox TV
 Love, American Style—Paramount Pictures Television
 Love Boat, Love Boat II—Worldvision Enterprises
 Love Connection—Lorimar Telepictures
 Love Court—Orbis Communications
 Love for Lydia—London Weekend Television
 Lovejoy—Lionheart Television
 Lucy Show—Paramount Pictures Television
 The Magic Lantern—JEF Films
 Maison Deschenes—Filmopton Internationale
 Make Room for Daddy—Weiss Global Enterprises

The Making of . . .—Muller Media
 Mama's Family—Lorimar Telepicutres
 Mamma Vitoria—Globo TV Network Brazil
 Man About the House—Taffner/Ltd., D.L.; Thames Television International
 Man from Atlantis—Worldvision Enterprises
 Man for U.N.C.L.E.—Turner Program Services
 Man in a Suitcase—ITC Entertainment
 The Management—London Weekend Television
 Mania—Simcom International/Norstar Entertainment
 Mannix—Paramount Pictures Television
 Mapp and Lucia Series II—London Weekend Television
 Marblehead Manor—Paramount Pictures Television
 March of Time—SFM Entertainment
 Maria Maria—Globo TV Network Brazil
 Marshall Dillon—Viacom International
 Mary Tyler Moore Show—Viacom International
 M*A*S*H—20th Century Fox TV
 Massacre and the Revenge—HK-TVB Ltd.
 Matchmaker—Orbis Communications
 Matt Houston—Warner Bros. TV Distribution
 Maude—Columbia Pictures Television
 Maverick—Warner Bros. TV Distribution
 Max Haines Crime Flashback—CineVisa International
 McHale's Navy—Hal Roach Studios
 Me and My Girl—London Weekend Television
 Me Niego a Perderte—Spanish Television Services
 Medical Center—Turner Program Services
 Mickey Rooney Show—Peter Rodgers Organization
 Miller's Court—20th Century Fox TV
 Mind Your Language—London Weekend Television
 Mission: Impossible—Paramount Pictures Television
 Moments in Time—CBC Enterprises
 Monkey—NTV International
 Monsters—TeleTrib
 Monty Python's Flying Circus—Devillier Donegan Enterprises
 Monumental Moria—Spanish Television Services
 More Real People—Lorimar Telepictures
 Morgus the Magnificent—Contel-Con Hartsock & Co.
 Mork & Mindy—Paramount Pictures Television
 Mount Royal—Alliance Releasing
 Movie Mania—JEF Films
 Movietalk—Producers Marketing Group
 Mr. & Mrs. North—Muller Media
 Mr. Ed—Orion Television Syndication
 Mr. Lucky—International Creative Exchange
 Mr. Peepers—Peter Rodgers Organization
 The Munsters—MCA TV
 The Munsters Today—MCA TV
 The Muppet Show—ITC Entertainment
 Murder, She Wrote—MCA TV
 My Favorite Martian—Lorimar Telepictures
 My Little Margie—Weiss Global Enterprises
 My Mother, the Car—MGM/UA Telecommunications
 My Partner the Ghost—ITC Entertainment
 My Three Sons—Viacom International
 Nanny and the Professor—20th Century Fox TV
 National Geographic "On Assignment"—Turner Program Services
 NCTV—Orbis Communications
 New Dick Van Dyke/Mayberry R.F.D.—Lorimar Telepictures
 The New Generation—Fries Distribution
 New Gidget—LBS Communications
 New Honeymooners—Viacom International
 New Leave It To Beaver—Hal Roach Studios

Newhart—MTM TV Distribution Group
 Night Court—Warner Bros. TV Distribution
 Nightmare on Elm Street/Freddy's Nightmares—Lorimar Telepictures
 Nina Moza—Globo TV Network Brazil
 Ninja—MTV International
 No Es Un Juego Vivir—Spanish Television Services
 No One But You—Protele
 North American Indian Portraits—Thomas Howe Associates
 Northern Lights—Atlantis Television International
 N.Y.P.D.—Worldvision Enterprises
 Odd Couple—Paramount Pictures Television
 Oh Susana—Spanish Television Services
 Olmedo '87—Spanish Television Services
 On Trial—Republic Pictures
 One Day at a Time—Columbia Pictures Television
 One Step Beyond—Worldvision Enterprises
 Original Max Headroom—NBD Pictures
 Our Gang Classics—JEF Films
 Out of This World—MCA TV
 Outer Limits—MGM/UA Telecommunications
 Pals—WesternWorld Television
 Partners in Crime—London Weekend Television
 Pathfinders—Excel Telemedia International
 Pathway to Glory—Protele
 Patriotic Boxer—HK-TV B Ltd.
 Patty Duke Show—MGM/UA Telecommunications
 People's Choice—Worldvision Enterprises
 The People's Court—Lorimar Telepictures
 Perry Mason—Viacom International
 Perspective on Greatness—King Features
 The Persuaders—ITC Entertainment
 Peter Gunn—International Creative Exchange; LBS Communications
 Pete's Place—Wm. F. Cooke Television Programs
 Philip Marlowe: Private Eye—Paragon International
 Pit Stop—Blane Entertainment
 Please Don't Eat the Daisies—Turner Program Services
 Police Call-USA—WW Entertainment
 Police Station—International Creative Exchange
 Police Story—Columbia Pictures Television
 Police Woman—Columbia Pictures Television
 Porcel '87—Las Gatitas de Porcel—Spanish Television Services
 Portrait of a Legend—All American Television
 Preview III—Paramount Pictures Television
 The Prisoner—ITC Entertainment
 Private Benjamin—Warner Bros. TV Distribution
 The Professionals—USTB
 The Protectors—ITC Entertainment
 Public People, Private Lives—Orbis Communications
 Queen for a Day—Fries Distribution
 Quiero Morir Manana—Spanish Television Services
 Quincy—MCA TV
 Rafferty's Rules—Primetime Entertainment
 Rage—Protele
 Rainbow—Atlantis Television International
 Rat Patrol—MGM/UA Telecommunications
 Rawhide—Viacom International
 Really Weird Tales—Atlantis Television International
 The Rebel—Worldvision Enterprises
 Remington Steele—MTM TV Distribution Group
 Return to Eden—Worldvision Enterprises
 The Rich Also Cry—Protele
 The Rifleman—Colbert Television Sales
 Ripcord—MGM/UA Telecommunications

Robin Hood—LBS Communications
 Robin's Nest—Taffner/Ltd., D.L.: Thames Television International
 Rocky Jones, Space Ranger—Weiss Global Enterprises
 Rocky Road—Turner Program Services
 Romance Theatre—Fox/Lorber Associates
 Rookers—Viacom International
 Room 222—20th Century Fox TV
 The Ropers—Taffner/Ltd., D.L.
 Roundtrip with Laura McKenzie—Associated Television International
 Runaway with the Rich and Famous—TeleTrib; T.P.E.
 Running Wild—London Weekend Television
 Rush—WesternWorld Television
 Safe at Home—Turner Program Services
 Saint/ Return of the Saint—ITC Entertainment
 Sanford & Son—Columbia Pictures Television
 Sgt. Preston of the Yukon—Palladium/New Century Television
 Scandals—Televentures
 Scarecrow & Mrs. King—Warner Bros. TV Distribution
 Sea Hunt—Camelot Entertainment Sales; MGM/UA Telecommunications
 Search—Santa Fe Communications
 Search for Adventure—Program Partners Corp.
 Secret Identity—MCA TV
 Secret Playgrounds—Electra Pictures
 Secret World—Turner Program Services
 Seeing Things—All American Television
 Selva de Cemento—Globo TV Network Brazil
 Sentiments—Revcom Television
 Series—Coe Film
 Shades of Darkness—Granada Television International
 Shark's Paradise—Worldvision Enterprises
 Sherlock Holmes—American Film Technologies
 She's the Sheriff—Lorimar Telepictures
 Sid & Marty Krofft's "D.C. Follies"—Syndicast
 Silk Road of the Sea—Devillier Donegan Enterprises
 Silver Spoons—Columbia Pictures Television
 Simenon Crime Stories—Telepool GmbH
 Simon & Simon—MCA TV
 Siskel & Ebert—Buena Vista Television; Camelot Entertainment Sales
 Six Million Dollar Man—MCA TV
 Skippy: The Bush Kangaroo—Palladium/New Century Television
 Skyways—WW Entertainment
 Small Wonder—TV Horizons; 20th Century Fox TV
 So the Story Goes—Simcom International/Norstar Entertainment
 Soap—Columbia Pictures Television
 Solo un Hombre—Spanish Television Services
 Space Age Odyssey—ITC Entertainment
 Spectacular World of Guinness Records—Peregrine Film Distribution
 Spectacular World of Guinness Records—The Second Year—Peregrine Film Distribution
 Spiral Zone—Orbis Communications
 Square Pegs—Columbia Pictures Television
 St. Elsewhere—MTM TV Distribution Group
 Stan Kann Show—Weiss Global Enterprises
 The Star and Story—International Creative Exchange
 Star Trek—Paramount Pictures Television
 Star Trek: The Next Generation—Paramount Pictures Television
 Starring the Actors—Worldvision Enterprises
 Starsky & Hutch—Columbia Pictures Television
 Starting From Scratch—Worldvision Enterprises
 Stop That Laughing at the Back—Granada Television International
 Stop the Music—MGM/UA Telecommunications
 Story of the Three Disciples—HK-TV B Ltd.

Strange Paradise—ARP Films
 The Street—MCA TV
 Streets of San Francisco—Worldvision Enterprises
 Superior Court—Lorimar Telepictures
 Superman—Warner Bros. TV Distribution
 Survival!—International Creative Exchange
 S.W.A.T.—Columbia Pictures Television
 Swiss Family Robinson—Fremantle International
 Sword of Freedom—International Creative Exchange
 T and T—Nelvana Entertainment; Hal Roach Studios; TeleTrib
 Tales from the Darkside—LBS Communications
 Tales from the Hollywood Hills—Central Independent Television
 Tales of the Unexpected—ITEL
 Talk About Pictures—Joel Cohen Productions & Distribution
 Tarzan—Warner Bros. TV Distribution
 Taxi—Paramount Pictures Television
 Ted Knight/Too Close for Comfort—Taffner/Ltd., D.L.
 Tell It to Harvey—ABR Entertainment
 Tender Loving Care—MCA TV
 Tenspeed and Brown Shoe—Lorimar Telepictures
 Thames Comedy Originals—Taffner/Ltd., D.L.; Thames Television International
 That Girl—Worldvision Enterprises
 Then Came Bronson—Turner Program Services
 Thoroughbred—Protele
 Three of a Kind—Lionheart Television
 Three Stooges—Columbia Pictures Television
 Three's a Crowd—Taffner/Ltd., D.L.
 Thrill of Your Life—Weiss Global Enterprises
 Throb—Worldvision Enterprises
 Thunderbirds: 2086—ITC Entertainment
 Tiko: Pride of the Rockies—ITC Entertainment
 Timmy & Lassie—Palladium/New Century Television
 T.J. Hooker—Columbia Pictures Television
 Topper—King World
 Trapper John—20th Century Fox TV
 Travelin' Gourmet—Harmony Gold
 Twilight Zone—Camelot Entertainment Sales; MGM/UA Telecommunications; Viacom International
 Two Against the Road—Global Vision Group
 The Two of Us—London Weekend Television
 Two's Company—Gould Entertainment; London Weekend Television

Tyrant—HK-TV Ltd.
 Untamed World—20th Century Fox TV
 The Untouchables—Paramount Pictures Television
 Vegas—20th Century Fox TV
 Venganza de Mujer—Spanish Television Services
 Verdict—Raymond International
 Victoria Wood—Lionheart Television
 Voyage to the Bottom of the Sea—20th Century Fox TV
 The Waltons—Warner Bros. TV Distribution
 War and Peace—Peter Rodgers Organization
 War of the Worlds—Paramount Pictures Television
 Water Margin—NTV International
 Waterfront—Weiss Global Enterprises
 Wavelength—Electra Pictures
 We Got It Made—Camelot Entertainment Sales; MGM/UA Telecommunications
 Webster—Paramount Pictures Television
 Weddings of Malice—Protele
 We'll Meet Again—London Weekend Television
 Wendy and Me—Worldvision Enterprises
 Westgate—WesternWorld Television
 What's Happening Now!—TV Horizons
 When Havoc Struck—ITC Entertainment
 White Escape—Peter Rodgers Organization
 Who Dares Wins—Devillier Donegan Enterprises
 Who's the Boss?—Columbia Pictures Television
 Wild, Wild West—Viacom International
 Wildflower—Protele
 The Wine Program—Primetime Entertainment
 Wipeout—Paramount Pictures Television
 Wire Service—International Creative Exchange
 Wish Me Luck—London Weekend Television
 WKRP in Cincinnati—Victory Television
 Wonder Woman—Warner Bros. TV Distribution
 Wonderful World of Disney—Buena Vista Television
 World Class Women—Select Media
 Yancy Derringer—International Creative Exchange
 Yes, Prime Minister—Lionheart Television
 Yesterday's Dreams—Central Independent Television
 Your Show of Shows—Coral Pictures
 Zorro—New World Television Group
 12 O'Clock High—20th Century Fox TV
 9 to 5—20th Century Fox TV

FEATURES/MADE-FOR-TV MOVIES

A Star is Born—Cable Films
 Above and Beyond—Muller Media
 Alice's Adventures in Wonderland—Peregrine Film Distribution
 And Then You Die—CBC Enterprises
 Anne Trister—Films Transit
 The Appointment—Primetime Entertainment
 As You Like It—Cable Films
 Backwoods—Simcom International/Norstar Entertainment
 Bedroom Eyes—Alliance Releasing
 The Bells of St. Mary's—TV Horizons
 The Big Deal—Alliance Releasing
 Bill and Ted's Excellent Adventure—DeLaurentiis Entertainment

Billy Bishop Goes to War—Primetime Entertainment
 Birth of a Nation—Cable Films
 Black Knight—SFM Entertainment
 Blake's 7—Lionheart Television
 Blind Trust—Films Transit
 Blindsight—Simcom International/Norstar Entertainment
 Blood Money—WesternWorld Television
 Blue Murder—Visual Productions '80
 Body Count—Visual Productions '80
 Bomba the Jungle Boy—Lorimar Telepictures
 Bonanza: The Next Generation—Gaylord Production Co.
 The Borrower—Visual Productions '80

Breaking All the Rules—CBC Enterprises
 Brother Andre—Filmoption Internationale
 Brothers By Choice—Atlantis Television International
 Buffet Froid—Interama
 Cause Celebre—ITEL
 Chronicle of 1812—Visual Productions '80
 Cindy—Coral Pictures
 Collision Course—DeLaurentiis Entertainment
 The Contact—ITEL
 Cowboy—Visual Productions '80
 Cowboys Don't Cry—Atlantis Television International
 Crime on His Hands—Gaylord Production Co.
 Crimewave—Simcom International/Norstar Entertainment
 Crossover—Simcom International/Norstar Entertainment
 Cyrano de Bergerac—Cable Films
 Daphne Laureola—Granada Television International
 Date with an Angel—DeLaurentiis Entertainment
 Deadly Pursuit—Visual Productions '80
 Death in Hollywood—Visual Productions '80
 Death of a Burglar—Bavaria Film
 Death of a Silence—Films Transit
 Devil in the Flesh—WesternWorld Television
 The Devil's Lieutenant—Bavaria Film
 Diamond in the Rough—Visual Productions '80
 Dimboola—All Media Enterprises
 Doctor Who—Lionheart Television
 Dogs to the Rescue—Images Communications Arts
 Dracula's Widow—DeLaurentiis Entertainment
 Duel—Bavaria Film
 Duet for Four—All Media Enterprises
 Eagle and the Hawk—SFM Entertainment
 The Edge—Visual Productions '80
 Eight Years Later—Bavaria Film
 El Sexo me da risa—Los Angeles Television
 El Sexo Sentido—Los Angeles Television
 Equinoxe—Films Transit
 Eva Guerrillera—Films Transit
 Every Breath You Take—Granada Television International
 Evil Dead II—DeLaurentiis Entertainment
 Fall of the Roman Empire—SFM Entertainment
 Family Reunion—CBC Enterprises
 Far Horizons—SFM Media
 Farewell to Arms—Cable Films
 Features—Devillier Donegan Enterprises
 Fever—WesternWorld Television
 The Final Duel—HK-TVB Ltd.
 Flash Gordon—King Features
 Fly with the Hawk—Visual Productions '80
 Full Circle Again—Silverbach-Lazarus Group
 Gallagher's Travels—WesternWorld Television
 The General—Cable Films
 The Gig—McLaughlin, Piven & Vogel
 God Rides a Harley—Thomas Howe Associates
 Good Riddance—Films Transit
 Grand Larceny—Action Media Group
 Gulliver's Travels—Cable Films
 Half a Sixpence—SFM Entertainment
 The Hard Part Begins—Films Transit
 Haunted—Granada Television International
 Henri—Films Transit
 Hiding Out—DeLaurentiis Entertainment
 High Stakes—Simcom International/Norstar Entertainment
 Higher Education—Simcom International/Norstar Entertainment
 Hijacking of Studio 4—Visual Productions '80

His Girl Friday—Cable Films
 Hockey Night—Films Transit
 Hong Kong Connection—HK-TVB Ltd.
 Horror Classic—Interama
 How to be Very, Very Popular—SFM Entertainment
 Hunchback of Notre Dame—Cable Films
 I'd Climb the Highest Mountain—SFM Entertainment
 Illegally Yours—DeLaurentiis Entertainment
 In the Wrong Hands—HK-TVB Ltd.
 Inside Man—Action Media Group
 Inside Split—Visual Productions '80
 Inspector General—Cable Films
 The Investigator—Bavaria Film
 It's a Wonderful Life—Cable Films
 I've Heard the Mermaids Singing—Films Transit
 Jilted—WesternWorld Television
 John and the Missus—Simcom International/Norstar Entertainment
 Joshua Then and Now—Alliance Releasing
 The Journey—Films Transit
 Kidnapping of Baby John Doe—Simcom International/Norstar Entertainment
 Killer and the Cop—HK-TVB Ltd
 King Lear—Granada Television International
 King Who Had No Heart—William Winckler Productions
 Kurwenal—Films Transit
 La Ligne de Chaleur—Films Transit
 Lady Bear—Visual Productions '80
 L'Ange et La Femme—Alliance Releasing
 Last Chance—Visual Productions '80
 The Last Pit Stop—Blane Entertainment
 Last Safari—SFM Entertainment
 Le Crabe Tambour—Interama
 Letters from Capri—DeLaurentiis Entertainment
 Leviathan—DeLaurentiis Entertainment
 Life Classes—Films Transit
 Little Lord Fauntleroy—Cable Films
 The Little Princess—Cable Films
 Lizzie—All Media Enterprises
 Lost—Simcom International/Norstar Entertainment
 Loyalties—Simcom International/Norstar Entertainment
 Mama's Going to Buy You a Mockingbird—CBC Enterprises
 The Man Who Knew Too Much—Cable Films
 Marie S'en va T'en Ville—Films Transit
 Mark of the Beast—Visual Productions '80
 Marked for Death—Visual Productions '80
 Martha, the Immortal—Films Transit
 Meet John Doe—Cable Films
 Million Dollar Mystery—DeLaurentiis Entertainment
 Mild Shadows—Films Transit
 Miriam—Bavaria Film
 The Morning Man—Films Transit
 Murder Sees the Light—CBC Enterprises
 Mutagen—Visual Productions '80
 My Road—Kay Arnold Group
 Nadia—TeleTrib
 The Navigator—WesternWorld Television
 Negative Image—Visual Productions '80
 Niagara Strip—Visual Productions '80
 Night Magic—Alliance Releasing
 Night of the Living Dead—Cable Films
 Night Trackers—Visual Productions '80
 Not Another Dirty Little Movie—Thomas Howe Associates
 Of Human Bondage—Cable Films
 Off the Wall—JEF Films

On a Clear Day You Can See Forever—SFM Entertainment
 On the Killer's Track—Bavaria Film
 Operation Tiger Hunt—HK-TVb Ltd.
 Our Town—Cable Films
 The Outlaw—Cable Films
 Overdrawn at the Memory Bank—Alliance Releasing
 Paratrooper—SFM Entertainment
 Pepe Le Moko—Cable Films
 Perfect Timing—Alliance Releasing
 Phantom of the Opera—Cable Films
 Philby, Burgess and MacLean—Granada Television International
 Police Dog—Images Communications Arts
 Prescription for Murder—Simcom International/Norstar Entertainment
 Price of Vengeance—Visual Productions '80
 Private Life of Henry VIII—Cable Films
 Pumpkinhead—DeLaurentiis Entertainment
 Race to Midnight—Visual Productions '80
 Rampage—DeLaurentiis Entertainment
 Regeneration—Thomas Howe Associates
 Revenge—Bavaria Film
 Rise of Ghengis Khan—HK-TVb Ltd.
 The Roaring Fifties—Bavaria Film
 Rock—Films Transit
 Roses of Matmata—Concept Image Distribution
 Salome—SFM Entertainment
 The Sands of Iwo Jima—TV Horizons
 Santa Fe Trail—Cable Films
 Saturday, Sunday, Monday—Granada Television International
 Scandale—Alliance Releasing
 Scattergood Baines—Muller Media
 Sebastian and the Sparrow—WesternWorld Television
 Serious Pursuits—ITEL

Seven Samurai—Cable Films
 Shelley—Films Transit
 Sherlock Holmes—American Film Technologies
 Shock Chamber—Visual Productions '80
 The Sicilian—DeLaurentiis Entertainment
 Sidewalks of London—Cable Films
 Skate!—CBC Enterprises
 The Snowman—Bavaria Film
 Street Games—Visual Productions '80
 Striker's Mountain—Simcom International/Norstar Entertainment
 The Succession—HK-TVb Ltd.
 The Suicide Murders—CBC Enterprises
 Summer City—All Media Enterprises
 Survival 1990—Visual Productions '80
 Tapeheads—DeLaurentiis Entertainment
 Tarzan the Fearless—Cable Films
 Taxi—All Media Enterprises
 This is the Army—Cable Films
 Three Ropes for Hanging—Bavaria Film
 Time of Their Lives—Cinar Films
 The Tower—Visual Productions '80
 Tramp at the Door—Simcom International/Norstar Entertainment
 Travellin' Music—Visual Productions '80
 Traxx—DeLaurentiis Entertainment
 Trial Run—Italtoons Corp.
 Two Lives—Bavaria Films
 Under the Chinese Restaurant—Italtoons Corp.
 The Vals—Simcom International/Norstar Entertainment
 The Vendetta—HK-TVb Ltd.
 Virgin Paradise—Visual Productions '80
 Vodka-Bitter Lemon—Bavaria Film
 Weeds—DeLaurentiis Entertainment
 What Comes Around—Simcom International/Norstar Entertainment
 Yang's Saga—HK-TVb Ltd.

FEATURE PACKAGES

AAP Features—MGM/UA Telecommunications
 Action Flicks—WW Entertainment
 Action Pac I—WesternWorld Television
 Action Packed Features—Republic Pictures
 Adventure in Action—Cinema Shares International
 Adventure in Action Goes to the High Seas—Cinema Shares International
 Adventure in Action Goes West—Cinema Shares International
 Adventure in Love—Cinema Shares International
 Adventure World—Peregrine Film Distribution
 Alien Encounters—Peregrine Film Distribution
 All American Feature Theatre—All American Television
 All Color Action Package—Peter Rodgers Organization
 American First Run—TeleTrib; T.P.E.
 Animated Features—Republic Pictures
 Award Package—MGM/UA Telecommunications
 Bad Girls—Fox/Lorber Associates
 Banacek—MCA TV
 Battlestar Galactica—MCA TV
 Big 21—Palladium/New Century Television

Big 36—20th Century Fox TV
 Black Belt Theater—WW Entertainment
 Bonzai Theater—Harmony Gold
 Boots and Saddles—Acama Films
 The Boredom Busters—Associated Television International
 Born Wild—Orion Television Syndication
 Box Office—MGM/UA Telecommunications
 Britain's Top Guns—Lionheart Television
 Cable Classics—Cable Films
 Carlos Saura Features—Interama
 Carry On—20th Century Fox TV
 Century 13—20th Century Fox TV
 Century 14—20th Century Fox TV
 Century 5, 6, 7, 8, 9, 10, 11, 12—20th Century Fox TV
 Chans and Wongs—MGM/UA Telecommunications
 Charlie Chang—20th Century Fox TV
 Charlie Chaplin Masterpieces—Peter Rodgers Organization
 Chiller/Monster/Horror Feature Package—Peter Rodgers Organization
 Chrome & Hot Leather—Orion Television Syndication

Cinema Greats—Muller Media
 Cinema I—Los Angeles Television
 Cinema II—Los Angeles Television
 Cinema III—Los Angeles Television
 Cinema 12—ITC Entertainment
 Cinemagreats—Telewide Systems
 Cisco Kid Feature Package—Peter Rodgers Organization
 Classic All-Stars—Fox/Lorber Associates
 Classic Detectives—King World
 Classicolor I—CST Entertainment
 Claude Chabrol Features—Interama
 Co-Production/BBC—WW Entertainment
 The Collection—Granada Television International
 Color Classic Network Two—Turner Program Services
 Color Imaged Specials—Republic Pictures
 Colorization Network II—Hal Roach Studios
 Columbia Gems—Columbia Pictures Television
 Columbia Gems II—Columbia Pictures Television
 Columbia Night at the Movies—Columbia Pictures Television; Tele-Trib
 Columbo/McCloud/McMillan Mystery Movies—MCA TV
 Comedy Classics—Acama Films
 Comedy Festival I—MCA TV
 Comedy Festival II—MCA TV
 Cops and Robbers—Acama Films
 Coral Action Theatre—Coral Pictures
 Coral Collection I—Coral Pictures
 Coral Martial Arts I—Coral Pictures
 Coral Western Adventures—Coral Pictures
 Cowboys and Indians—Lorimar Telepictures
 Cyclone Feature Package—Peter Rodgers Organization
 Dan August—Samuel Goldwyn Company
 Dead End Kids Movies—MCA TV
 Deja Views—Lorimar Telepictures
 Disney Magic I—Buena Vista Television; Camelot Entertainment Sales
 Dynamagic—Peregrine Film Distribution
 Elvira's Movie Macabre Theatre—Contel-Con Hartsock & Co.
 Elvria Group II—Contel-Con Hartsock & Co.
 Embassy II—Columbia Pictures Television
 Embassy III—Columbia Pictures Television
 Empire of Terror—Vestron Television
 Entertainer of the Year—Columbia Pictures Television
 Entertainment Vol. 1—ITC Entertainment
 Entertainment Vol. 2—ITC Entertainment
 Entertainment Vol. 3—ITC Entertainment
 Entertainment Vol. 4—ITC Entertainment
 Entertainment Vol. 5—ITC Entertainment
 Entertainment Vol. 6—ITC Entertainment
 Entertainment Vol. 7—ITC Entertainment
 The Epics—King World
 Explosives II—Samuel Goldwyn Company
 Exploitable I, III, IV—Viacom International
 Extra! Extra!—Fox/Lorber Associates
 Extra Extras—Turner Program Services
 Family Fare—Turner Program Services
 Family Favorites—Cinema Shares International
 Family Feature Film Package—Cinar Films
 Family Six Pack—Samuel Goldwyn Company
 Family Theater—Victory Television
 Family Theater—CST Entertainment
 FBI Story—Warner Bros. TV Distribution
 Feature Film Packages I, II, III, IV—Excel Telemedia International
 Features—Coe Film
 Festival—MGM/UA Telecommunications
 Film Fest I—MCA TV
 Film Package by Jean Renoir—Interama
 Film Package by Rene Pagol—Interama
 Films for the Family—Acama Films
 Films for the 70's—Orion Television Syndication
 Films for the 80's—Orion Television Syndication
 Filmways I—Orion Television Syndication
 First Images—Vestron Television
 Flex Your Pects—Castle Hill Television
 For Adults Only—Weiss Global Enterprises
 Fox Hollywood Theatre—20th Century Fox TV
 Fox I, II, III, IV, V, VI—20th Century Fox TV
 Fox Mystery Theatre—20th Century Fox TV
 Fox/Lorber's Greatest Hits—Fox/Lorber Associates
 Fries Frame 1—Fries Distribution
 Fries Frame 2—Fries Distribution
 Fries Frame 3—Fries Distribution
 Fries Frame 4—Fries Distribution
 Fright Night—Castle Hill Television
 Funny Business—CST Entertainment
 Galaxy 15—Weiss Global Enterprises
 Gasp Horror—Viacom International
 Gasp Science Fiction—Viacom International
 Ghou-a-Rama—Orion Television Syndication
 Godzilla All Stars—Muller Media
 Golden Dragon Kung-Fu Feature Package—Peter Rodgers Organization
 Golden Showman\$hip—Weiss Global Enterprises
 Goldwyn Gold—Samuel Goldwyn Company
 Goldwyn Gold II—Samuel Goldwyn Company
 Great American Adventure—Orbis Communications
 The Great Escape—Muller Media
 Guns and Gangsters—CST Entertainment
 GVG I—Global Vision Group
 GVG II—Global Vision Group
 GVG III—Global Vision Group
 GVG Movies One—Global Vision Group
 Hal Roach Classics Vol. I—Hal Roach Studios
 Hal Roach Colorization Network—TV Horizons
 Hammer House of Horror—ITC Entertainment
 Harmony Golden I—Harmony Gold
 Haunted Hollywood—Scott Entertainment
 Heroes & Heroines—Peregrine Film Distribution
 Heroes, Pirates and Warriors—Vestron Television
 High Adventure Theatre—Acama Films
 Hit List—MCA TV
 Holiday Features—Republic Pictures
 Hollywood Classics—CST Entertainment
 Hollywood One—Republic Pictures
 Hollywood Stars—Republic Pictures
 Home of the Cowboys—Republic Pictures
 Hope Diamonds—LBS Communications
 Immortals in Silent and Sound—Fairhill Entertainment
 Impact "120"—Weiss Global Enterprises
 Janus Films—Palladium/New Century Television
 Jerry Lewis Movies—Contel-Con Hartsock
 JME Action Avalanche Package—JM Entertainment
 JME Action Plus—JM Entertainment
 JME Avenging Exploitable—JME Entertainment
 JME Music Legends—JM Entertainment
 JME Power Pac—JM Entertainment
 JME Premiere Drama Package—JM Entertainment
 JME Thrillervision—JM Entertainment

John Wayne Collection—Republic Pictures
 Kung Fu Justice—Cinema Shares International
 Kung-Fu/Ninja Theater I & II—Global Vision Group
 Lassie Features—Palladium/New Century Television
 Lassie TV Movies—Palladium/New Century Television
 Laurel and Hardy—20th Century Fox TV
 LBS Spectrum I—LBS Communications
 Legend Group—Viacom International
 Lion One—Turner Program Services
 Lion Two—Turner Program Services
 Lionheart Primetime Features—Lionheart Television
 Lone Ranger Features—Palladium/New Century Television
 Lorimar Family Classics—Lorimar Telepictures
 Lorimar I—Lorimar Telepictures
 Lorimar II—Lorimar Telepictures
 Lovely and Deadly—Vestron Television
 Made in Hollywood, USA—Castle Hill Television
 Magic II—Buena Vista Television
 Mark II—20th Century Fox TV
 Mark III—20th Century Fox TV
 Marquee II—Paramount Pictures Television
 Marquee III—Paramount Pictures Television
 Mary Pickford Features—Fairhill Entertainment
 Masters of Fury—Lorimar Telepictures
 MGM Pre-48 Library—Turner Program Services
 MGM/UA #2—MGM/UA Telecommunications
 MGM/UA Premiere Network—TV Horizons
 MGM/UA Premiere Network-MGM/UA #3—MGM/UA Telecommunications
 Mint Edition—Lorimar Telepictures
 Monograms—MGM/UA Telecommunications
 Monsters on the Prowl—Orion Television Syndication
 Movie Classics—Scott Entertainment
 Movie Greats Network—Acama Films
 Movie Madness—Independent Network Inc.
 Movie Madness 1—MG/Perin
 MPC-20—20th Century Fox TV
 Musical Comedies—Interama
 Mystery and Intrigue—Acama Films
 New World One—New World Television Group
 New World Two—New World Television Group
 Night of the Living Dead—Acama Films
 Ninja/Kung Fu Theatre—Independent Network Inc.
 Nostalgia 11 Feature Group—Peter Rodgers Organization
 November Gold—Samuel Goldwyn Company
 November Gold 2—Samuel Goldwyn Company
 Orbis Premiere Movies—Orbis Communications
 Orion II—Orion Television Syndication
 Orion III—Orion Television Syndication
 Orion Starview I—Orion Television Syndication
 Paquette de Oro—Acama Films
 Parade "4"—Weiss Global Enterprises
 Paramount Pre '48—MCA TV
 Performers Vol. II—King Features
 The Performers—King Features
 Performers: Marquee Edition—King Features
 Pik Packs—MGM/UA Telecommunications
 Planet of the Apes—20th Century Fox TV
 Platinum 193—Orbis Communications
 Popcorn Theatre—King World
 Popcorn Theatre—Republic Pictures
 Portfolio I, II, III, VI, VIII, IX, X, XI, XII—Paramount Pictures Television
 Power Pack—Palladium/New Century Television
 Power Pack—Samuel Goldwyn Company

Premier Showcase—Peregrine Film Distribution
 Premiere—MGM/UA Telecommunications
 Premiere Four—Turner Program Services
 Premiere One—Turner Program Services
 Premiere One—20th Century Fox TV
 Premiere Three—Turner Program Services
 Premiere Three—20th Century Fox TV
 Premiere Two—Turner Program Services
 Premiere Two—20th Century Fox TV
 Premium One—Turner Program Services
 Premium Plus—20th Century Fox TV
 Preview I—Paramount Pictures Television
 Preview II—Paramount Pictures Television
 Prime I—Worldvision Enterprises
 Prime II—Worldvision Enterprises
 Prime III—Worldvision Enterprises
 Prime IV—Worldvision Enterprises
 Prime One—Turner Program Services
 Prime V—Worldvision Enterprises
 Prime VI—Worldvision Enterprises
 Prime VII—Worldvision Enterprises
 Prime VIII—Worldvision Enterprises
 Primetime One—Palladium/New Century Television
 Primetime Plus—Palladium/New Century Television
 Primetime 90's—Palladium/New Century Television
 PRO Feature Package—Peter Rodgers Organization
 Rainbow Family—Muller Media
 Rainbow Family Theatre—Peregrine Film Distribution
 Reels of Fortune—Muller Media
 Reels of Fortune—Peregrine Film Distribution
 Regal Gold—Castle Hill Television
 Republic Serials—Republic Pictures
 Revenge Movie—Blair Entertainment
 RKO Film Library—Turner Program Services
 Romance Theatre—Fox/Lorber Associates
 Roy Rogers/Gene Autry Theatre—Scott Entertainment
 Saturday at the Movies—Worldvision Enterprises
 Say It with a Song—Acama Films
 Sci-Fi Horror—Lorimar Telepictures
 Science Fiction Feature Package—Peter Rodgers Organization
 Screamers—Acama Films
 Secret Agent—ITC Entertainment
 Serial Movies—Republic Pictures
 SFM Holiday Package—SFM Entertainment
 Shock Around the Clock—Cinema Shares International
 Sidekicks—Producers Marketing Group
 Silents are Golden—JEF Films
 Snicker Theater—WesternWorld Television
 Special Edition I—Paramount Pictures Television
 Special Edition II—Paramount Pictures Television
 Spiderman Movie Specials—Teleworld
 Spotlight Ten—King World
 Star Power 20—Blair Entertainment
 Starlite 3-6—Warner Bros. TV Distribution
 The Sterling Collection—Castle Hill Television
 Storybook Classics—Devillier Donegan Enterprises
 Super Action 10—Muller Media
 Super Space Theatre—ITC Entertainment
 T-V Cinema Sales Feature Package—Peter Rodgers Organization
 Tarzan Features—Warner Bros. TV Distribution
 Telepictures 2—Lorimar Telepictures
 Telepictures 3—Lorimar Telepictures
 Teleworld's Top 50—Teleworld
 Terror Zone—Peregrine Film Distribution

Terrorpics—Samuel Goldwyn Company
 That's Entertainment—Turner Program Services
 Theatre 15—Turner Program Services
 Thematics—Viacom International
 Theme Week Package—Acama Films
 Thrillers—Interama
 The Thrillers—ITC Entertainment
 Time Tunnel—20th Century Fox TV
 Top Guns—Muller Media
 Trailblazers I & II—Fox/Lorber Associates
 Treasure Chest—Samuel Goldwyn Company
 Treasure I—Buena Vista Television
 Turner Entertainment One—Turner Program Services
 Turner Entertainment Ten—Turner Program Services
 TV Net—TeleTrib
 TV Net—Viacom International
 TV 20—Columbia Pictures Television
 TV-1—Televentures
 TV 1-4—Warner Bros. TV Distribution
 UA Prime Time I & II—MGM/UA Telecommunications
 UA Showcase 6, 7, 8, 9, 10, 11—MGM/UA Telecommunications
 UA 1—MGM/UA Telecommunications
 UA 17—MGM/UA Telecommunications
 Ultra 4—Lorimar Telepictures
 Universal Pictures Debut Network II—MCA TV
 Universal Pictures Exploitable 13—MCA TV
 Universal Pictures Prestige 13—MCA TV
 Universal's Marvelous Ten—MCA TV
 Universal's Most Wanted List—MCA TV

The Untouchables—Paramount Pictures Television
 Vanguard—Peregrine Film Distribution
 Viacom Features I-XII—Viacom International
 Viacom Movie Greats—Viacom International
 Viacom Special Delivery—Viacom International
 Vintage Flicks—Weiss Global Enterprises
 Vintage One—Turner Program Services
 Visual One—Silverback-Lazaris Group
 Volume V—Columbia Pictures Television
 Volume VI—Columbia Pictures Television
 Volume 1A-2A—Warner Bros. TV Distribution
 Volume 14—Warner Bros. TV Distribution
 Volumes 16-27—Warner Bros. TV Distribution
 War Feature Group—Peter Rodgers Organization
 War is Hell—Acama Films
 Warner Bros. Library—Turner Program Services
 Warriors—Peregrine Film Distribution
 Westerns—Weiss Global Enterprises
 The Winning Hand—Orion Television Syndication
 Women in Action—Acama Films
 World of the Macabre—Orion Television Syndication
 WW Entertainment I—WW Entertainment
 Young Adult Theatre—Orion Television Syndication
 Young and Reckless—Viacom International
 Young Duke—Fox/Lorber Associates
 10 More Extra Extras—Turner Program Services
 13 Tailor Mades—Turner Program Services
 22 Karat—Lorimar Telepictures
 28 Titles for U.S. and Canada—Medallion TV Enterprises
 77 Horror Greats—MCA TV

MINI—SERIES

A Thousand Skies—Primetime Entertainment
 A Woman of Substance—Television Program Enterprises
 After the War—Granada Television International
 Alice to Nowhere—Paramount Pictures Television
 Anarchists Thank God—Globo TV Network Brazil
 Anne of Green Gables—Sullivan Films
 Anne of Green Gables-The Sequel—Sullivan Films
 Be Good If You Can—Coral Pictures
 Best Sellers I—MCA TV
 Best Sellers II—MCA TV
 Blood & Honor—Taffner/Ltd., D.L.
 Blood Feud—Television Program Enterprises
 Blood of Others—Orion Television Syndication
 Born with the Century—Fremantle International
 Brond—Devillier-Donagan Enterprises
 Chelmsford 1,2,3—Devillier Donagan Enterprises
 Chiefs—Teleworld
 The Chisholms—Muller Media
 Cindy—Coral Pictures
 Compania Ilimitada—Globo TV Network Brazil
 The Count of Monte Cristo—Harmony Gold
 DeLorean—TeleTrib
 Diadorim—Globo TV Network Brazil
 Echoes of the Heart—Coral Pictures

Edge of Darkness—Lionheart Television
 El Pulpo Negro—Spanish Television Services
 Emma: Queen of the South Seas—Fries Distribution; TeleTrib; T.P.E.
 The Far Pavilions—Primetime Entertainment
 Fatal Shore—DeLaurentis Entertainment
 Floodtide—Granada Television International
 For the Term of His Natural Life—Silverbach-Lazarus Group
 Ford: The Man and the Machine—TeleTrib; T.P.E.
 Friday—Gould Entertainment
 Golden Years—Globo TV Network Brazil
 Hold the Dream—Television Program Enterprises
 Hollywood Wives—Warner Bros. TV Distribution
 Hoover vs. The Kennedys: The Second Civil War—TeleTrib; T.P.E.
 Jenny's War—Television Program Enterprises
 Joshua Then and Now—Alliance Releasing
 Kennedy—Teleworld
 Key to Rebecca—Television Program Enterprises
 King—Orion Television Syndication
 King of the Olympics—Harmony Gold
 Life and Adventures of Nicholas Nickelby—Primetime Entertainment
 Louisiana—Orion Television Syndication
 Lulu's Sins—Global Vision Group
 Mafia—Global Vision Group
 Mafia II: The Octopus—Global Vision Group

Mafia III: The Revenge—Global Vision Group
 The Man Who Lived at The Ritz—Harmony Gold
 Mistral's Daughter—Teleworld
 Molly-O—Global Vision Group
 The Monocled Mutineer—Lionheart Television
 Mr. Pye—Devillier Donegan Enterprises
 Mussolini and I—Coral Pictures
 Nazareno Reyes—Spanish Television Services
 Noble House—DeLaurentiis Entertainment
 On Trial: Lee Harvey Oswald—TeleTrib
 Palace of Dreams—Lionheart Television
 The Plot to Kill the Pope—Global Vision Group
 Porterhouse Blues—Primetime Entertainment
 The Price—Devillier Donegan Enterprises
 Prodigious Hickey—Scholastic Productions; Sullivan Films
 Quo Vadis?—Coral Pictures
 Rich Man, Poor Man Books 1 & 2—MCA TV
 Sadat—TeleTrib; T.P.E.
 Sandokan—Harmony Gold
 Secret of the Black Dragon—Orion Television Syndication
 Shaka Zulu—Harmony Gold
 Shogun—Paramount Pictures Television
 The Singing Detective—Lionheart Television
 Small World—Granada Television International

Sophisticated Gents—Victory Television
 Spyship—Lionheart Television
 Stong Medicine—Television Program Enterprises
 Strange Life Story of Baron Friedrich von der Trenck—Bavaria Film
 Thieves in the Night—Studio Hamburg
 Thorn Birds—Warner Bros. TV Distribution
 Three Sovereigns for Sarah—Primetime Entertainment
 Tienda de los Milagros—Globo TV Network Brazil
 Time and the Wind—Globo TV Network Brazil
 Tomorrow—Global Vision Group
 Trial of Lee Harvey Oswald—London Weekend Television
 Troubles—London Weekend Television
 Tycoon: The Story of a Woman—ITC Entertainment
 "V"—Warner Bros. TV Distribution
 Voice of Brazil—Global TV Network Brazil
 Wagner—Coral Pictures
 War and Peace—Peter Rodgers Organization
 Weimarmuseum—WDR International
 What If It's Raining?—Devillier Donegan Enterprises
 When Reason Sleeps—Devillier Donegan Enterprises
 Why Didn't They Ask Evans—London Weekend Television
 William the Conqueror—Harmony Gold
 Winds of War—Paramount Pictures Television
 1915—Lionheart Television

SINGLE EPISODE DRAMAS/COMEDIES/PLAYS

A Gift for Kate—National Film Board of Canada
 Agatha Christie—NVC Arts International
 All the Best, Steve Allen—Castle Hill Television
 Amrageddon—All Media Enterprises
 Benjamin Banneker—The Man Who Loved the Stars—Fairhill Entertainment
 The Book—Sullivan Films
 Born in the R.S.A.—Devillier Donegan Enterprises
 Brighter Moon—Sullivan Films
 Bust—London Weekend Television
 Capital—National Film Board of Canada
 Case of Sherlock Holmes—Lionheart Television
 The Chimney Sweep—Sullivan Films
 Dark Enemy—Primetime Entertainment
 Deliberate Death of a Polish Priest—Primetime Entertainment
 Dramatic Short Stories—Coe Film
 The Gift—CineVisa International; Thomas Howe Associates
 Half-Hour Sci-Fi Stories—Coe Film
 Her One True Love—Raymond International
 Hot Wheels—National Film Board of Canada
 Hour Dramas—Coe Film
 Incredible Ida Early—Scholastic Productions
 The Last Leaf—Bonneville Media Communications
 The Last Right—National Film Board of Canada
 Leaving Home—London Weekend Television
 Long Day's Journey into Night—NVC Arts International
 Long, Hot Summer—LBS Communications
 Madame Latour—East in Motion Pictures
 Merry Wives of Windsor—International Creative Exchange

Miracle at Moreau—Atlantis Television International
 The Moneybags—London Weekend Television
 One Step Away—National Film Board of Canada
 Out of a Job—National Film Board of Canada
 Romance with a Double Bass—Primetime Entertainment
 Romeo and Juliet—International Creative Exchange
 Running Scared—National Film Board of Canada
 Sakuma—Devillier Donegan Enterprises
 Seven Dials Mystery—London Weekend Television
 Silent Twins—Lionheart Television
 Single Regret—National Film Board of Canada
 Sitting in Limbo—National Film Board of Canada
 Sonia—National Film Board of Canada
 Steve Allen's Golden Age of Comedy—Castle Hill Television
 Superman—Peter Rodgers Organization
 Taming of the Shrew—International Creative Exchange
 The Tempest—International Creative Exchange
 Thanks for the Ride—National Film Board of Canada
 The Night My Father . . .—Devillier Donegan Enterprises
 Tragedy of Antony and Cleopatra—International Creative Exchange
 Tragedy of King Lear—International Creative Exchange
 Tragedy of Macbeth—International Creative Exchange
 Tragedy of Othello—International Creative Exchange
 Tragedy of Richard II—International Creative Exchange
 Two Tides—Sullivan Films
 The Washing Machine—Sullivan Films
 When Edgar Returns—Sullivan Films
 William Tell—Action Media Group
 Winter Camp—Sullivan Films

MUSIC/VARIETY/DANCE—SERIES, SPECIALS

- A Hard Road to Glory—ProServ Television
 A Midsummer Night's Dream—NVC Arts International
 A Portrait of Giselle—NVC Arts International
 A World Full of Music—Peter Rodgers Organization
 The Abduction from the Seraglio—Bavaria Film
 The ABR Collection—ABR Entertainment
 Ailey Dances—NVC Arts International
 The Aldeburgh Masterclasses—Granada Television International
 All New Record Guide—M & M Syndications
 All-American High School Big-Band Jazz Festival—Images Communications Arts
 Alphy's Hollywood Power Party!—Access Syndication
 American Ballet Theatre at the Met—NVC Arts International
 American Ballet Theatre in San Francisco—NVC Arts International
 America's Band: The Beach Boys Bring On Summer & DC Beach Party—USTV
 America's Music—International Creative Exchange
 America's Top 10—All American Television
 Andrea Chenier—NVC Arts International
 Arthur Rubinstein—Protele
 At Work—Granada Television International
 Attila—NVC Arts International
 Backstage—Visual Productions '80
 The Barber of Seville—NVC Arts International
 Beach Boys 25th Anniversary—Joel Cohen Productions & Distribution
 Beach Boys-An American Band—Vestron Television
 Beam-Black Entertainment and Music—Electra Pictures
 Beat Club—Studio Hamburg
 Benny Hill Specials I & II—Taffner/Ltd., D.L.
 Bo Diddley All-Star Jam—Syndicast
 Bobby Jones and Marty Robbins—Peter Rodgers Organization
 Bobby Jones Gospel Hours—Peter Rodgers Organization
 Bobby Jones Gospel Show—Peter Rodgers Organization
 The Bolshoi Ballet in the Park—NVC Arts International
 Boris Godunov—NVC Arts International
 Bourbon Street Parade—Wm. F. Cooke Television Programs
 Cafe Nostalgia—Blane Entertainment
 Carmen—NVC Arts International
 The Catherine Wheel—NVC Arts International
 Celebration—Granada Television International
 Charlie Weaver & His Mt. Idy Friends—JEF Films
 Cinderella (ballet)—NVC Arts International
 Classic Country Featuring Stars of the Grand Ole Opry—Genesis Entertainment
 Cleo Laine Collection—All Media Enterprises
 Colombian Volcano Concert—NBD Pictures
 Countdown USA—Hit Video USA
 Country—Fox/Lorber Associates
 Country Record Guide—M & M Syndications
 Crazy World of Benny Hill—Taffner/Ltd., D.L.
 Da Doo Ron Ron: The Phil Spector Story—Devillier Donegan Enterprises
 Dame Edna Experience—London Weekend Television
 Dame Peggy—NVC Arts International
 The Dance Connection—Raymond Horn Syndication
 Dancin' on Air—Program Partners Corp.
 Daniel Santos-Leo Marini—Los Angeles Television
 Dave Brubeck-Symphonia—Filmoption Internationale
 Deja View—All American Television
 Der Rosenkavalier—NVC Arts International
 Dick Clark's Golden Greats—TeleTrib; T.P.E.
 Die Entfuhrung Aus Dem Serail—NVC Arts International
 Dionne Warwick and Friends—Independent Network Inc.
 Dionne Warwick in London—Promark
 Don Carlo—NVC Arts International
 Don Quixote—NVC Arts International
 Double Concerto—All Media Enterprises
 El Especial '87—Spanish Television Services
 Elvis Collection—Fox/Lorber Associates
 Entre Cuerdas—Los Angeles Television
 ESSENCE Musical Tributes—Essence Television Productions
 ESSENCE: Superstar Specials—Raymond Horn Syndication
 Eugene Onegin—NVC Arts International
 Fabian's Good Time Rock 'n Roll—WesternWorld Television
 Famous for 15 Minutes—NBD Pictures
 Famous People Players: Special Friends of China—Sullivan Films
 Fire and Ice—London Weekend Television
 The Flood—NVC Arts International
 FM-TV Summer—Program Partners Corp.
 The Forum Presents—Fairhill Entertainment
 Four Strong Winds: Ian & Sylvia & Friends—Atlantis Television International
 Frank Sinatra, Jr. in Concert—Peter Rodgers Organization
 Frankie Avalon Presents—JM Entertainment
 Freedom Beat—NBD Pictures
 George Schlatter's Comedy Club—King World
 Gernika—NVC Arts International
 The Golden Age—NVC Arts International
 Gran Festival de los Panchos—Los Angeles Television
 Great Performers—Fox/Lorber Associates
 Hank Williams, Jr. Special—Acama Films
 Hee Haw—Gaylord Syndicom
 Hee Haw's 20th Anniversary Special—Gaylord Syndicom
 Here Comes Charlie—JEF Films
 Higglety Pigglety Pop!—NVC Arts International
 I am a Hotel—Paragon International
 I Vespri Siciliano—NVC Arts International
 Il Trovatore—NVC Arts International
 In Session—Wm. F. Cooke Television Programs
 Individual Musical Performances—Protele
 It's Showtime at the Apollo—Raymond Horn Syndication
 Jane Siberry-One More Colour—CineVisa International
 Joe Lewis, Heavyweight—ProServ Television
 John Neumeier—Studio Hamburg
 Johnny Cash-A Flower Out of Place—Peter Rodgers Organization
 JuJu Music-African Popular Rock—Films Transit
 Just Jazz—Visual Productions '80
 Kodo-The Heartbeat Drummers of Japan—Films Transit
 La Sylphide—NVC Arts International
 Latin America-Song and Dance—Los Angeles Television
 L'Enfant et les Sortileges—NVC Arts International
 Let's Rock—ITC Entertainment
 L'Heure Espagnol—NVC Arts International
 Live 'n' Kickin'—Raymond International
 London Times Video—Hit Video USA
 Long John Baldry-Rockin' the Blues—Raymond International; Sullivan Films
 Los Compositores—Los Angeles Television
 Lou Rawls Presents Black Gold Hits—Syndicast
 Love Me Tender—Central Independent Television
 The Love of Three Oranges—NVC Arts International
 Lucha a la Mexicana—Los Angeles Television
 Makin' Traxx—Visual Productions '80
 Making It—Granada Television International
 Making Opera—Films Transit
 Man and Music—Granada Television International
 Manon—NVC Arts International

Manon Lescaut—NVC Arts International
 Maurice Bejart—Studio Hamburg
 Michel LeGrand/Nancy Wilson—Independent Network Inc.
 Music and the Spoken Word—Bonneville Media Communications
 Music Circle—Visual Productions '80
 Music Meant for You—Fairhill Entertainment
 Music Specials—Excel Telemedia International; NBD Pictures
 Music to See—Raymond International
 MusiCalifornia—Joel Cohen Productions & Distribution; Los Angeles Television
 Nabucco—NVC Arts International
 Nano Babrera—Los Angeles Television
 Napoli—NVC Arts International
 Nashville Swing—Wm. F. Cooke Television Programs
 Natasha—NVC Arts International
 New Hot Tracks—M.K. Thomas & Co.
 New Music Awards—WesternWorld Television
 New Music Review—Hit Video USA
 The New Serendipity Singers Show—Associated Television International; Joel Cohen Productions Distribution
 Night Lights—Raymond International
 Night Moods with Melba Moore—M & M Syndications
 Noche de Estrellas '88—Spanish Television Services
 Nostalgia—Independent Network Inc., Promark
 The Nutcracker—NVC Arts International
 Opryland Celebrates 200 Years of America's Music—Gaylord Syndicom
 Orfeo ed Euridice—NVC Arts International
 Overnight Live—Hit Video USA
 Paravotti in Naples—Global Vision Group
 Paul Horn—CineVisa International
 Peking National Acrobats—Sullivan Films
 Performing Arts Specials—Coe Film
 Pia Zadora Special—Peter Rodgers Organization
 Platinum Blonde—Live—CineVisa International
 Powder Blues Band Live at Montreaux—CineVisa International
 Power Flight—ProServ Television
 Puttin' on the Hits—MCA TV
 The Quitessential Peggy Lee—NVC Arts International
 Raag Rung—NBD Pictures
 Red Eye Express—Syndicast
 Rembetika—The Blues of Greece—All Media Enterprises
 Revue Champagne—Global Vision Group
 Ricky Nelson/Fats Domino Live at Universal—Joel Cohen Productions & Distribution
 Rigoletto—Global Vision Group
 Rita MacNeil—Live in Japan—CineVisa International
 Roberto Carlos—Globo TV Network Brazil
 Rock Around the Dock—Granada Television International
 Rock Around the Rock—Granada Television International
 Rock N Roll and Then Some—Andrews & Martin Syndication
 The Romantic Era—NVC Arts International
 Romeo and Juliet—NVC Arts International
 Roots, Rock and Rhythm—JM Entertainment
 Royal Variety Performance 1987—London Weekend Television
 The Seven Deadly Sins—Granada Television International
 Sha Na Na—Televentures
 Shari Ulrich—CineVisa International
 Singin' and Dancin'—Paragon International
 Soul Train—TeleTrib
 Soul Train Special—TeleTrib
 Sounds of the Sixties—Producers Marketing Group
 Spartacus—NVC Arts International
 Special Sessions—Granada Television International
 Sports Fantasy—ProServ Television
 Star Search—TeleTrib; T.P.E.
 Star Search to Stardom—TeleTrib; T.P.E.
 Stephan Grappelli in Concert—All Media Enterprises
 Story of Rock 'N' Roll—LBS Communications
 Street Set—Visual Productions '80
 Superlative Seven—ITC Entertainment
 Swinging U.K.—JEF Films
 Those Hollywood Songs—Paragon International
 Tom Jobim—Globo TV Network Brazil
 Tom Jones: Live in Las Vegas—Coral Pictures
 Tony Bennett with Love—Coral Pictures
 Top 40 Videos—M & M Syndications
 The Uncle Floyd Show—All American Television
 Urban Contemporary Gospel—JM Entertainment
 Valdy—CineVisa International
 Valeria Lynch Canta El Tango—Spanish Television Services
 Very Special Seven—ITC Entertainment
 Video Gallery—Raymond International
 Wailer Reunion Concert—All American Television
 Where the Wild Things Are—NVC Arts International
 Women in Rock—Hit Video USA
 World Music Video Awards—All American Television
 Yehudi Menuhin Festival—Global Vision Group
 Zarzuela—NVC Arts International
 10th Annual Rhythm and Blues Award Show—Baruch Television Group
 10th World Dance Championships—NBD Pictures
 22nd Annual Music City News Country Awards—Multimedia Entertainment
 401 Music Store—Visual Productions '80
 50's Connection—Visual Productions '80

SHUTTLE BUS HOURS

Thursday	8:00 A.M.—6:00 P.M.
Friday	7:00 A.M.—7:00 P.M.
Saturday	7:00 A.M.—7:00 P.M.
Sunday	7:00 A.M.—9:00 P.M.

CHILDREN & YOUTH-SERIES, SPECIALS/LIVE ACTION & ANIMATED

- A Different Twist—Scholastic Productions
 Adios Josephina—Enoki Films
 Adventures in the High Grass (a)—Raymond International
 Adventures of a Two-Minute Werewolf—Scholastic Productions
 Adventures of Teddy Ruxpin (a)—LBS Communications
 Adventures of Tom Sawyer (a)—Nippon Animation
 Adventures on Sinclair Island—American Motion Pictures
 Alex and Laura—Paragon International
 Alice au Pays de Merveilles (a)—Cimadis International
 "Alice" by Walt Disney (a)—Weiss Global Enterprises
 All New Popeye Cartoons—King Features
 Almost Royal Family—Scholastic Productions
 Alphabet Soup—Raymond International
 Alpine Rose—Enoki Films
 Alvin and the Chipmunks (a)—Lorimar Telepictures
 Alvin Show (a)—Viacom International
 Amigo and Friends—Protele
 Angel (a)—Coral Pictures
 Angie Girl (a)—Nippon Animation
 Animated Flash Gordon—King Features
 Astroboy (a)—NTV International
 Balatak (a)—Toei Animation
 Barney (a)—Link Licensing
 Barney Google & Snuffy Smith (a)—King Features
 Beany & Cecil (a)—Italtoons Corp.
 The Beatles—King Features
 Beetle Bailey—King Features
 Belfy and Lillibit—Enoki Films
 Best Friends (a)—Interama
 Bigfoot and the Muscle Machine (a)—Sunbow Productions
 Bikkuri Man (a)—Toei Animation
 Bill Cosby's Picture Pages—The Program Exchange
 Bill the Minder (a)—Link Licensing
 Bionic Six (a)—MCA TV
 Blackbird Singing in the Dead of Night—Granada Television International
 Blocker Corps (a)—Nippon Animation
 Boomerang—Associated Television International
 Bosco Adventure (a)—Nippon Animation
 Bozo Cartoon Library—Larry Harmon Pictures Corp.
 Bozo's Big Top—Larry Harmon Pictures Corp.
 Bozo's 3-Ring Schoolhouse—Larry Harmon Pictures Corp.
 Brady Kids Animated—Paramount Pictures Television
 Bravestarr (a)—Group W Productions
 Brook Corner (a)—JEF Films
 Bubbles—Protele
 Bugs Bunny & Friends (a)—Warner Bros. TV Distribution
 Bugsburg (a)—Group W Productions
 Bullwinkle (a)—The Program Exchange
 The Bunbury's (a)—NBD Pictures
 Bush Photographer—All Media Enterprises
 Candy Candy (a)—Coral Pictures
 Cantinflashow—Protele
 Captain America (a)—ARP Films
 Captain Future (a)—Coral Pictures
 Captain Harlock and the Queen of a Thousand Years (a)—Harmony Gold
 Captain Hawk—Enoki Films
 Captain Power (a)—TeleTrib
 Captain Power and the Soldiers of the Future (a)—MTS Entertainment
 Captain Stirrick—Link Licensing
 Care Bears (a)—SFM Entertainment
 Care Bears and Friends at the Movies (a)—LBS Communications
 The Care Bears Family (a)—Nelvana Entertainment
 Carnival of Animals—Bonneville Media Communications
 Charlotte (a)—Nippon Animation
 The Charmkins (a)—Sunbow Productions
 Children's Feature Package—Peter Rodgers Organization
 Children's Features—Coe Film
 Children's Half-Hour Specials—Coe Film
 Children's Hour Specials—Coe Film
 Children's Package—Coe Film
 Children's Series—Coe Film
 Chip 'n' Dale's Rescue Rangers—Buena Vista Television
 The Christophers' Story Laboratory—The Christophers
 Chuck the Beaver—Enoki Films
 Cicero, the Queen's Drum Horse—MG/Perin
 Comic Book Kids—International Creative Exchange
 Conan, the Boy in the Future (a)—Nippon Animation
 Connecting—CineVisa International
 Cool McCool—King Features
 C.O.P.S. (a)—Claster Television
 Cosmo-Ranger—Enoki Films
 Courageous Cat Cartoon Series—Peter Rodgers Organization
 Crusher Joe—Enoki Films
 Cuore (a)—Nippon Animation
 CurioCity—Cimadis International
 Curly's Kids—Raymond Horn Syndication
 Daemon—Link Licensing
 Danger Mouse (a)—Taffner/Ltd., D.L.; Thames Television International
 Degrassi Junior High—Paragon International
 Dennis the Menace (a)—The Program Exchange
 Denver, the Last Dinosaur (a)—World Events Productions
 Devlin—The Program Exchange
 Differences—National Film Board of Canada
 Dinky Dog—King Features
 Don Dracula—Enoki Films
 Dorvack—Enoki Films
 Double Dare—Viacom International
 Dr. Slump (a)—Toei Animation
 Dragon Ball (a)—Toei Animation
 Ducktales—Buena Vista Television; Camelot Entertainment Sales
 Ducktales II—Buena Vista Television
 Ducktales Special—Camelot Entertainment Sales
 Dudley Do-Right and His Friends—The Program Exchange
 El Gato Mimo—Los Angeles Television
 El Mago de Oz—Los Angeles Television
 Elephant Show—Sullivan Films
 Exchange Student—Scholastic Productions
 Experiences of a Babysitter—Telepool GmbH
 Fables of the Green Forest—Coral Pictures
 Faerie Tale Theatre—Gaylord Production Co.; Silverbach-Lazarus Group
 Fairy Tales (a)—Link Licensing
 Family of the Wild—Enoki Films
 The Fantastic Voyages—Cimadis International
 Fantasy Theater—International Creative Exchange
 Fat Albert and the Cosby Kids (a)—Group W Productions
 Fat Chance—Films Transit
 Felix the Cat (a)—CST Entertainment
 Ferdie—Telepool GmbH
 Flash Riders—Enoki Films
 The Flintstones—The Program Exchange
 Flip—Gaylord Production Co.; Hal Roach Studios
 Flone on the Marvelous Island—Nippon Animation
 Friends of My Friends—Via le Monde
 The Frooties—Acama Films

Funtastic World of Hanna-Barbara (a)—Worldvision Enterprises
 G.I. Joe (a)—Claster Television; Sunbow Productions; TeleTrib
 G.I. Joe-The Movie (a)—Sunbow Productions
 Ga Keen, the Magnetic Robot (a)—Toei Animation
 Galactic Gladiator—HK-TVb Ltd.
 Galaxy Express 999 (a)—Toei Animation
 Ge Ge Ge No Kitaro (a)—Toei Animation
 Genki, the Boy Champ (a)—Toei Animation
 Gepetto's Music Shop—International Creative Exchange
 Get Along Gang (a)—Scholastic Productions
 Getta Robot (a)—Toei Animation
 Getting Even: A Wimp's Revenge—Scholastic Productions
 Ghostbusters (a)—Group W Productions; TeleTrib
 Gigglesnort Hotel—Medicast TV Entertainment
 Ginguisher (a)—Nippon Animation
 The Girl and the Crown Jewels—Cimadis International
 Golden Tales & Legends—Sullivan Films
 Gorilla Force—Enoki Films
 Gorvarian—Enoki Films
 Grand Prix (a)—Toei Animation
 Great Bear Scare (a)—WesternWorld Television
 Great Love Experiment—Scholastic Productions
 Great Mazinger (a)—Toei Animation
 Grimm's Fairy Tales (a)—Nippon Animation
 GuGu Ganmo (a)—Toei Animation
 Gumby (a)—Lorimar Telepictures
 Gusto's (a)—Link Licensing
 Hallo Spencer—Studio Hamburg
 Hanna-Barbara's Superstars (a)—Worldvision Enterprises
 Hansel & Gretel—JM Entertainment
 Harlem Globetrotters (a)—Viacom International
 Haunted Mansion Mystery—Scholastic Productions
 He-Man and the Masters of the Universe (a)—Group W Productions
 Heart of the Forest—Paragon International
 Heathcliff (a)—Fairhill Entertainment; LBS Communications
 Helping Henry—Link Licensing
 Henry's Cat (a)—Link Licensing
 Herself the Elf (a)—Scholastic Productions
 Hills End—Revcom Television
 Honesty is the Best Policy (a)—William Winckler Productions
 Huckleberry Finn and His Friends—Italtoons Corp.
 In Search of the Wow Wow Wibble Woggle Wazzie Woodie WOO!—
 American Motion Pictures
 Inch High Private Eye (a)—The Program Exchange
 Incredible Hulk (a)—ARP Films
 Indian Legends of Canada—Via le Monde
 Infantile Disorders—Link Licensing
 Inhumanoids (a)—Sunbow Productions
 Inspector Gadget (a)—Fairhill Entertainment; LBS Communications
 Inuit (a)—Raymond International
 Iron Man (a)—ARP Films
 It's Back to School—JM Entertainment
 I've Got a Tiger (a)—William Winckler Productions
 Janosch's Dreamhour (a)—WDR International
 Jeeg, the Steel Robot (a)—Toei Animation
 JEM (a)—Sunbow Productions; TeleTrib
 Jet Mars (a)—Toei Animation
 Jetsons (a)—Worldvision Enterprises
 Just So Stories (a)—Interama
 Kaboodle—Primetime Entertainment
 KangaZoo Club—Raymond International
 Kate and Julie—Enoki Films
 Ken the Great Bear Fist (a)—Toei Animation
 Kid-a-Littles—International Creative Exchange

Kiddy Kartoon Korner (a)—JEF Films
 Kids Make Films, Too—Fairhill Entertainment
 Kids of Degrassi Street—Paragon International
 Kidsongs TV Show—Orbis Communications
 King Leonardo (a)—The Program Exchange
 Krazy Kat—King Features
 Krazy Kid Kartoons—Weiss Global Enterprises
 Lady, Lady (a)—Toei Animation
 Lalabel, the Magic Girl (a)—Toei Animation
 Laurel & Hardy Cartoon Library (a)—Larry Harmon Pictures Corp.
 Le Pif—Primetime Entertainment
 Legends of the World—Via le Monde
 Lisa and Her Friends (a)—Raymond International
 Little Big Nose (a)—Toei Animation
 Little Kids Dynamite All-Star Band—International Creative Exchange
 Little Lord Fauntelroy (a)—Nippon Animation
 Little Memole (a)—Toei Animation
 Little Pollon—Enoki Films
 Little Rascals—King World
 Littlest Hobo—Silverbach-Lazarus Group
 Lollipop Dragon—Blair Entertainment
 Lone Ranger Cartoons—Palladium/New Century Television
 Los Dulces Payasos—Los Angeles Television
 Love in Rock 'n Roll (a)—Toei Animation
 The Magic Ball—Granada Television International
 Magic Star Traveller—International Creative Exchange
 Magnos the Robot—International Creative Exchange
 Many Adventures of King Lion in the Funny Forest—Global Vision
 Group
 Maple Town (a)—Toei Animation
 Mariolino (a)—Italtoons Corp.
 Marvel Universe (a)—New World Television Group; TeleTrib
 Marvin (a)—Link Licensing
 MASK (a)—LBS Communications
 Max the 2000 Year Old Mouse (a)—ARP Films
 The Meerkats (a)—Crawleys International
 MGM Cartoon Library—Turner Program Services
 Mighty Hercules (a)—CST Entertainment
 The Mighty Thor (a)—ARP Films
 Misha (a)—Nippon Animation
 Modern Kid (a)—Toei Animation
 Mole and His Friends—WDR International
 Moon Glow (a)—Concept Image Distribution
 Movie, Movie—National Film Board of Canada
 Mr. Hiccup (a)—Italtoons Corp.
 Mr. Magoo (a)—Muller Media
 Mr. Moon's Magic Circus—International Creative Exchange
 Mr. Muscleman (a)—Toei Animation
 Mr. Rossi Dreams (a)—Italtoons Corp.
 Mr. Rossi Looks for Happiness (a)—Italtoons Corp.
 Mr. Rossi Shorts (a)—Italtoons Corp.
 Mr. Rossi Sports (a)—Italtoons Corp.
 Mr. Rossi's Vacations (a)—Italtoons Corp.
 Mr. Skeeter—Link Licensing
 My Father, My Rival—Scholastic Productions
 My Hero—International Creative Exchange
 My Little Pony and Friends (a)—Claster Television; Sunbow
 Productions
 My Little Pony I & II (a)—Sunbow Productions
 My Little Pony—The Movie (a)—Sunbow Productions
 My Pet Monster (a)—Nelvana Entertainment
 Mystery at Fire Island—Scholastic Productions
 Nana the Super Girl—Enoki Films
 New Fantastic Four (a)—ARP Films

New Spider Man (a)—ARP Films
 New Three Stooges (a)—Muller Media
 The New Zoo Revue—Acama Films
 Ninju Akakage (a)—Toei Animation
 Nursery Rhymes—Weiss Global Enterprises
 Open Book-Series II—Filmooption Internationale
 Original Popeye—King Features
 Orm and Cheep (a)—Link Licensing
 Our Gang—Turner Program Services
 Ovide and the Gang (a)—Concept Image Distribution
 Ox Tales (a)—Telescreen
 Ozlets—WesternWorld Television
 Patalliro (a)—Toei Animation
 Peppermint Park—Enoki Films
 Pimpa (a)—Coral Pictures
 Pink Panther Specials (a)—MGM/UA Telecommunications
 The Pink Panther (a)—MGM/UA Telecommunications
 Pob's Playtime—Link Licensing
 Pob's Programme—Link Licensing
 Popeye (a)—Turner Program Services
 Porky Pig & Friends (a)—Warner Bros. TV Distribution
 Powermasters—LBS Communications
 Pumpkin Wine (a)—Toei Animation
 Rainbow Brite (a)—Fairhill Entertainment
 Ratties (a)—Link Licensing
 Real Ghostbusters (a)—TV Horizons
 Return of Don Dracula—Enoki Films
 The Return of the Antelope—Granada Television International
 Robot Festival (a)—Coral Pictures
 Robotech (a)—Harmony Gold
 Robotix (a)—Sunbow Productions
 Rocket Robinhood (a)—ARP Films
 Rocky and His Friends (a)—The Program Exchange
 Rod Rocket Cartoon Series—Peter Rodgers Organization
 Roman Holidays—The Program Exchange
 Romper Room and Friends—Claster Television
 Roobarb—Link Licensing
 Rumpelstiltskin (a)—Crawleys International
 Saber Rider and the Star Sheriffs (a)—All American Television; World Events Productions
 Saint Seyia (a)—Toei Animation
 School for Vandals—Link Licensing
 Scooby Doo (a)—The Program Exchange
 Sealab 2020—The Program Exchange
 SFM Children's Theatre—SFM Entertainment
 Shari Lewis Show—Peter Rodgers Organization
 She-Ra: Princess of Power—Group W Productions
 Silas Marner (a)—Interama
 Silver Fang (a)—Toei Animation
 Silverhawks (a)—Lorimar Telepictures
 SkylArk (a)—Link Licensing
 The Smoggies (a)—Cinar Films
 Smurfs' Adventures (a)—TeleTrib; T.P.E.
 Snorks (a)—Worldvision Enterprises
 Space Angel (a)—Coral Pictures
 Space Kidettes—The Program Exchange
 Space Quest for F-01—Enoki Films
 Space Sagittarius (a)—Nippon Animation
 Speed Racer (a)—CST Entertainment
 Spider-Man (a)—ARP Films
 Spider-Woman (a)—ARP Films
 Spirit Bay—Spirit Bay Productions
 Spit Macphee—Revcom Television
 Spunky and Tadpole (a)—Coral Pictures
 Star Blazers (a)—ARP Films; Westchester Films
 Star Fleet—Enoki Films
 Star Street (a)—Telescreen
 Star Trek Animated—Paramount Pictures Television
 Starbreaker—National Film Board of Canada
 Step, Jun! (a)—Toei Animation
 Stop! Hibari! (a)—Toei Animation
 Stripy (a)—Italtoons Corp.
 Super Gal Asari (a)—Toei Animation
 Super Grand Prix—International Creative Exchange
 Super Show (a)—Sunbow Productions
 Superfriends (a)—LBS Communications
 Swallows and Amazons—Primetime Entertainment
 Swarm in May—Link Licensing
 Sweet Strawberry Queen—Enoki Films
 Take Part—Thomas Howe Associates
 Tales of the Mouse Hockey League (a)—Atlantis Television International
 Tao Tao (a)—Cimadis International
 Teen Magazine—The Christophers
 Tekkaman the Space Knight (a)—William Winckler Productions
 Tennessee Tuxedo and His Tales (a)—The Program Exchange
 Terrahawks—Primetime Entertainment
 Terry and the Gunrunners—Central Independent Television
 Terrytoons (a)—Viacom International
 Thalian Space Wars—Enoki Films
 Thundercats (a)—Lorimar Telepictures
 Thundersub (a)—WesternWorld Television
 Tiger Mask II—Toei Animation
 The Time Cube—American Motion Pictures
 Tom & Jerry & Friends (a)—Turner Program Services
 Touch the Sun—Revcom Television
 Transformers (a)—Claster Television; Sunbow Productions
 Transformers-The Movie (a)—Sunbow Productions
 Trap—Via le Monde
 The Trap Door—Link Licensing
 Troupers—Atlantis Television International
 Truth About Alex—Scholastic Productions
 Tucker and the Horse Thief—Scholastic Productions
 TV-POWWW—M.A. Kempner
 Umpire—National Film Board of Canada
 Uncle Waldo's Cartoon Show—The Program Exchange
 Underdog (a)—The Program Exchange
 Valley of the Dinosaurs—The Program Exchange
 Visionaries (a)—Claster Television; Sunbow Productions
 Voltron: Defender of the Universe (a)—World Events Productions
 Voltron: Defender of the Universe: Fleet of Doom—World Events Productions
 Vytor: the Starfire Champion (a)—World Events Productions
 Warner Bros. Cartoon Library—Turner Program Services
 Welcome to Our Small World (a)—Raymond International
 Wheelie and the Chopper Bunch (a)—The Program Exchange
 Wingman (a)—Toei Animation
 Wizard of Oz—CST Entertainment; Enoki Films
 Wonder-Six—Enoki Films
 Wonderful Wizard of Oz (a)—Cinar Films
 Wonderstruck—CBC Enterprises
 Woody Woodpecker and Friends (a)—The Program Exchange
 Workin' for Peanuts—Scholastic Productions
 World According to Nicholas—Atlantis Television International
 Yogi Bear Show—Worldvision Enterprises
 Young People's Specials—Coe Film; Multimedia Entertainment
 Young Samson (a)—The Program Exchange
 Young Sherlock—Granada Television International

Young Universe—Behrens Productions
Zig Zag—CineVisa International

Zoobilee Zoo—SFM Entertainment

ANIMATED PROGRAMS

Allegro Non Troppo—Italtoons Corp.
Animated Classics—ABR Entertainment
Animated Family Classics—Taffner/Ltd., D.L.
Animation Adventure Theater—Harmony Gold
Anthology of Japanese Literature—Nippon Animation
Arsen Luben vs. Sherlock Holmes—Toei Animation
Blue—I.D.D.H.
Captain Future-The Brilliant Race Over the Solar System—Toei Animation
Cat City—Cinar Films
Chief Hippo's Zoo Library—Toei Animation
Clementine—I.D.D.H.
Crunch Note Show—Revcom Television
Don Quixote in the Tales of La Mancha—Coral Pictures
Door to the Summer—Toei Animation
Dr. Manbo & Zibako-From Outer Space with Love—Toei Animation
Elfie (a)—Nippon Animation
Galaxy Express 999: Queen Emeralous, the Eternal Traveler—Toei Animation
Gigi and the Fountain of Youth—Harmony Gold
Jeep—I.D.D.H.
John the Fearless—Cinar Films
Ken, the Great Bear Fist—Toei Animation

Lensman—Harmony Gold
Man and His World—Coral Pictures
Man Who Planted Trees—CBC Enterprises
Mirthworms on Stage—Perennial Pictures
Moi, Renard—I.D.D.H.
Molierissimo—I.D.D.H.
Mr. Musclemans-The Final Match! Seven Superman vs. Space Outlaws—Toei Animation
The Nightingale—Crawleys International
Romance of Betty Boop—King Features
Romance of the Three Kingdoms—NTV International
Sports Cartoons—Paragon International
Storybook Theater—Harmony Gold
The Mark of the Muskateers—Devillier Donegan Enterprises
The Three Fishketeers—Perennial Pictures
Toward the Terra—Toei Animation
Treasure of Swamp Castle—Cinar Films
Two-Year Vacation—Nippon Animation; Toei Animation
The Velveteen Rabbit—Crawleys International
Vip, My Brother Superman—Italtoons Corp.
West and Soda—Italtoons Corp.
Woodplum—Interama

HOLIDAY SPECIALS—LIVE ACTION, ANIMATED

A Child is Born—Bonneville Media Communications
A Christmas Child—Bonneville Media Communications
A Christmas Tree Train—Muller Media
A Christmas Visit—Peter Rodgers Organization
A Chuckelwood Easter—Muller Media
A Cowboy Christmas—Electra Pictures
A Crystal Christmas—Syndicast
A Gift for Granny—Mediacast TV Entertainment
A Merry Mirthworm Christmas (a)—Perennial Pictures
A Mirthworm Masquerade (a)—Perennial Pictures
A Worldwide Christmas Celebration—Fairhill Entertainment
Adventures of Candy Claus (a)—Promark
An America's Top 10 Book of Love—All American Television
An America's Top 10 Christmas—All American Television
Associated Holiday Network—Associated Television International
B.C.-The First Thanksgiving; B.C.-The First Christmas—MG/Perin
Babar & Father Christmas (a)—Crawleys International
Bear Who Slept Through Christmas (a)—WesternWorld Television
The Best Christmas Pageant Ever—Silverbach-Lazarus Group
The Bestest Present (a)—Crawleys International

Billy Jo Big Beak and His All Bird Band—Mediacast TV Entertainment
Christmas Every Day—Syndicast
Christmas Films—Coe Film
Christmas in Williamsburg—Blane Entertainment
The Christmas Martian—Images Communications Arts
Christmas on Crane Island—Raymond International
Christmas Past—London Weekend Television
Christmas World—Bonneville Media Communications
Ebenezer Scrooge—Kay Arnold Group
Glo Friends Save Christmas (a)—Cluster Television; Sunbow Productions
Harold's Christmas—JEF Films
Hollywood Christmas Parade—TeleTrib
Hooray for the Three Wisemen (a)—Coral Pictures
It Came Upon A Midnight Clear—LBS Communications
Little Friend—Fairhill Entertainment
McDonald's Charity Christmas Parade—All American Television
Mr. Kreuger's Christmas—Bonneville Media Communications
New Years Eve Country Style—Blane Entertainment
The Night They Saved Christmas—Action Media Group
The Olden Days Coat—Atlantis Television International

The Other Wise Man—Bonneville Media Communications
Santa and Three Bears—Acama Films
Santa Claus' Annual World Tour—David Blumenthal Associates
Serendipity Singers Christmas Special—Joel Cohen Productions & Distribution
Shari Lewis "Christmas Concert"—Peter Rodgers Organization
Silent Night (a)—Coral Pictures
Siskel & Ebert Christmas Special—Camelot Entertainment Sales
Snowboy's Last Christmas—Images Communications Arts

Songs of Christmas—Fairhill Entertainment
Spitting Image Christmas Special—Central Independent Television
Story of Stories—JEF Films
The Tin Soldier (a)—Crawleys International
The Turkey Caper—Mupper Media
Which Witch is Which—Muller Media
White Christmas—Paramount Pictures Television
Yes Virginia, There is a Santa Claus (a)—ABR Entertainment
Yogi's First Christmas (a)—Worldvision Enterprises

SPORTS/GAMES/OUTDOOR LIFE/SERIES, SPECIALS

A Man Named Lombardi—Gould Entertainment
A Matter of Endurance—All Media Enterprises
All American Bowl—Raycom Inc.
All New Bob Uecker Sports Show—Baruch Television Group
All Star Special—Major League Baseball Productions
Aspen Tennis Festival—GGP/GGP Sports
Aspen's 40th Anniversary—WesternWorld Television
At the Gate—JM Entertainment
Atlantic Coast Conference (ACC) Basketball—Raycom Inc.
Babe Winkelman's Good Fishing—Gaylord Syndicom
Baseball's Greatest Hitters—Promark
Baseball 1988-A Look Ahead—Major League Baseball Productions
Battle of the Monster Trucks—Mediacast TV Entertainment
Best of WCCW—Andrews & Martin Syndication
Big Eight Conference Basketball—Raycom Inc.
Boxing—Acama Films
Canadian Sportfishing—CineVisa International
Celebrity Tennis—Peter Rodgers Organization
Championship Wrestling—Peter Rodgers Organization
Coca-Cola Presents: The Year in Sports 1988—ProServ Television
College Basketball Preview East—Syndicast
College Football Previews—Syndicast
College Football's Top 10—Syndicast
Countdown to '88, the Seoul Games—ProServ Television
Crystal Light National Aerobics Championship—SFM Entertainment
Curacao Open Windsurfing Championship—DynoComm Sports
CWF Wrestling—Wrestling Network
Exciting World of Speed and Beauty—USTV
Fishing the West—Fishing the West Productions
Funboard Connections—JEF Films
GLOW—Independent Network Inc.; MG/Perin
Goodrich All Terrain Enduro—All Media Enterprises
Great American Mystery Cars—Mediacast TV Entertainment
The Greats of the Game—The Program Exchange
History of Notre Dame Football—Blair Entertainment
Indy Challenge—JM Entertainment
International Bodyboard Championship—DynoComm Sports
International Championship Wrestling—Joel Cohen Productions & Distribution
John Denver Celebrity Ski Classic—GGP/GGP Sports
John Madden's Super Bowl Special—GGP/GGP Sports
Kentucky of Australia—All Media Enterprises
Kickoff Classic—Raycom Inc.
Last of the Hunters—Primetime Entertainment
Liberty Bowl—Raycom Inc.

Metro Conference Basketball—Raycom Inc.
Monday Night Match-Up—NFL Films
NBA Player's Association Summer Charity Game—Baruch Television Group
New Celebrity Bowling—USTV
NFL Draft Special—GGP/GGP Sports
NFL Pre Season Special—GGP/GGP Sports
NFL Satellite News Service—NFL Films
NFL Update—Blair Entertainment
NWA Pro Wrestling—Filmoption Internationale; Wrestling Network
NWA World Wide Wrestling—Wrestling Network
Oahu to Kauai Canoe Race—DynoComm Sports
Olympic Dreams—JM Entertainment
One Week in Summer—Raymond International
Op Fiji Invitational Surfing Championship—DynoComm Sports
Op Pro Surfing Championship—DynoComm Sports
Other Side of Victory—JM Entertainment
Outdoor Encounters—Raymond International
Outdoor Life—Joel Cohen Productions & Distribution
Pacific Coast Athletic Association (PCAA) Basketball—Raycom Inc.
PCH Manhattan Beach Volleyball Tournament—DynoComm Sports
Power Pro Wrestling—Wrestling Network
Pro Wrestling Fever—Producers Marketing Group
Race for #1 College Football Bowl Preview—GGP/GGP Sports
Return of the Monster Trucks—Mediacast TV Entertainment
Revenge of the Monster Cars—Mediacast TV Entertainment
Road to Seoul—GGP/GGP Sports
Road to Superbowl '88—Blair Entertainment
Road to the Triple Crown—GGP/GGP Sports
Roller Derby Gold—ABR Entertainment
Rollermania—Excel Telemedia International
Saturday Night's Main Event—World Wrestling Federation
Southwest Conference (SWF) Football—Raycom Inc.
Sports Dateline—Major League Baseball Productions
Sports Films—International Creative Exchange
Sports Newsatellite—Major League Baseball Productions
Sports Pros . . . and Cons—SFM Entertainment
Sportsline—Andrews & Martin Syndication
Story of the World Cup—All Media Enterprises
Summer Sports Special—Joel Cohen Productions & Distribution
Summer Sports Specials—Associated Television International
The Superchargers—Mediacast TV Entertainment
This is the NFL—NFL Films
This Week in Baseball—Major League Baseball Productions
Thunder at the Wheel—JM Entertainment

Torch of Champions—Blair Entertainment
 U.S. Pro Ski Tour—Fox/Lorber Associates
 Upside Downunder—All Media Enterprises
 Wake Up the Echoes—Blair Entertainment
 War of the Monster Trucks—Mediacast TV Entertainment
 The Way It Was—All American Television
 Wild West Wrestling—Andrews & Martin Syndication
 Windriders—All Media Enterprises
 World Championship: Challenge of the Monster Trucks—Mediacast TV Enterprises
 World Class Championship Wrestling—Andrews & Martin Syndication

World Cup Skiing—GGP/GGP Sports
 World Jetski Finals—DynoComm Sports
 World Series Report—Major League Baseball Productions
 Wrestling—Acama Films
 The Wrestling Network—Action Media Group
 WWF Superstars of Wrestling—World Wrestling Federation
 WWF Wrestling Challenge—World Wrestling Federation
 WWF Wrestling Spotlight—World Wrestling Federation
 34 Hours at Le Mans—All Media Enterprises
 50 Goles (Soccer)—Spanish Television Services

ANIMAL/NATURE—SERIES, SPECIALS

Amateur Naturalist—Primetime Entertainment
 Animal Secrets—Republic Pictures
 Animals of Africa—Harmony Gold
 Animals of Australia Close Up—Devillier Donegan Enterprises
 Audubon Wildlife Theater—20th Century Fox TV
 Australian Outback Series—All Media Enterprises
 Baby Animals—Ralph C. Ellis Enterprises
 Best of National Geographic—TeleTrib
 Cane Toads: An Unnatural History—Devillier Donegan Enterprises
 Challenge—Visual Productions '80
 Cousteau's Rediscovery of the World—Turner Program Services
 Dingo—Devillier Donegan Enterprises
 Dinosaur—Teleworld
 Disappearing World—Granada Television International
 Edge of Ice—National Film Board of Canada
 Great Buffalo Saga—National Film Boards of Canada
 Great River Journeys—Devillier Donegan Enterprises
 Koorna-Crocodiles' New Beginning—All Media Enterprises
 Leyland Brothers' World—All Media Enterprises
 Lord of the Jungle—Devillier Donegan Enterprises
 Man Who Loved Birds—Ralph C. Ellis Enterprises
 Man-Eating Tiger—Devillier-Donegan Enterprises

Mount Kennedy: The North Ridge Ascent—Filmoption Internationale
 Mount Waddington—Filmoption Internationale
 Mutual of Omaha's "Wild Kingdom"—Bozell, Jacobs, Kenyon & Eckhardt
 Nature Package—Coe Film
 Naturewatch—Central Independent Television
 Nordic Fauna—Filmoption Internationale
 Oceanquest I—Syndicast
 Oceanquest II—Syndicast
 Oozoo—JEF Films
 Ourselves and Other Animals—Primetime Entertainment
 Panda's Story—NTV International
 Pelican's Progress—All Media Enterprises
 Profiles of Nature—Ralph C. Ellis Enterprises
 Rescuing Everest—Sullivan Films
 Save the Tiger—Devillier Donegan Enterprises
 Secret Paradise: Australia's Heron Island—Crawleys International
 Wild Guess—Ralph C. Ellis Enterprises
 Wild in the City—National Film Board of Canada
 Wildside—Lionheart Television
 World of Survival—Devillier Donegan Enterprises; ITEL
 The World Outdoors—Kay Arnold Group

NEWS/PUBLIC AFFAIRS—SERIES, SPECIALS

A Current Affair—TV Horizons; 20th Century Fox TV
 AG Day—Program Partners Corp.
 America's Black Forum—Raymond Horn Syndication
 BizNet's Ask Washington—BizNet/U.S. Chamber of Commerce
 Business This Morning—Viacom International
 Christian Science Monitor Reports—Monitor Television International
 Christopher Closeup—The Christophers
 Cover Story—Via le Monde
 Crime, Inc.—Taffner/Ltd., D.L.; Thames Television International
 Cut-Rate Care: America's Day Care Gamble—Lionheart Television
 Early Warning: Crises Challenging America—Baruch Television Group
 Ebony/Jet Showcase—Ebony/Jet Showcase
 The Entertainment Report—All American Television
 Everything You Wanted to Know About Taxes-1988 Edition—Baruch Television Group

Followup with Edwin Newman—Syndicast
 For Kids' Sake—Group W Television Sales
 Great Depression of 1990—Electra Pictures
 It's Your Business—BizNet/U.S. Chamber of Commerce
 Le Defi Mondial—Via le Monde
 McLoughlin, Piven Report—McLaughlin, Piven & Vogel
 N.I.W.S.—Lorimar Telepictures
 News Films—International Creative Exchange
 The NEWSFEED Network—All American Television
 Newsmakers—Raymond International
 Pravda: Mr. Gorbachev's New Truth—Granada Television International
 Smart Money Specials—All American Television
 Wall Street Journal Report—Wall Street Journal Television
 Wall Street Journal Television Specials—Wall Street Journal Television

MAGAZINE/TALK SHOWS

A New Beginning—Santa Fe Communications
Co-Ed—Scholastic Productions
Contact—Ironstar Communications
Cop Talk—TeleTrib
Daytime—Paramount Pictures Television
Don King's Only in America—Access Syndication
Donahue—Multimedia Entertainment
Entertainment Tonight/This Week—Paramount Pictures Television:
TeleTrib; T.P.E.
Extra Dimensions—All American Television
Family Focus—HTC-Health Television
Family Show—Hal Roach Studios
Forum—Santa Fe Communications
Geraldo!—Paramount Pictures Television; TeleTrib
Getaway—Group W Productions
Getting To Know You—HTC-Health Television
Good Company—Group W Productions
The Great Escape—Genesis Entertainment
Great Weekend—USTV
Helen Gurley Brown Show—New World Television Group
Hola America—Los Angeles Television
Hollywood Talks with Paul Ryan—M & M Syndications
Hour Magazine—Group W Productions
Howard Cosell: Speaking of Everything—Casablanca TV
Imagine—Barton Printz Productions
Innervision—Santa Fe Communications

Investment World—Positive Media Concepts
Jack Thompson Down Under—All American Television
Leonard Rosen Show—Excel Telemedia International
Liddy—All American Television
Live with Regis & Kathie Lee—Buena Vista Television; Camelot
Entertainment Sales
Look of You—HTC-Health Television
Mom's Time—HTC-Health Television
More of You—HTC-Health Television
Oprah Winfrey Show—King World
Personal Success Magazine—Positive Media Concepts
PM/Evening Magazine—Group W Television Sales
The Rita Davenport Show—Gaylord Production Co.; Harmony Gold
Rocky Bleier's Fighting Back—HTC-Health Television
Sally Jessy Raphael—Multimedia Entertainment
Stocks, Options and Futures—Positive Media Concepts
Talk-Entertainment Strip—Trident Productions
Terry Cole Whittaker—Syndicat
Tras Bastidores/Backstage—Los Angeles Television
U.S.A. Today—G.T.G. Marketing
Videofashion Men—Videofashion, Inc.
Videofashion Monthly—Videofashion, Inc.
Videofashion News—Videofashion, Inc.
Videofashion Specials I & II—Videofashion, Inc.
The Wil Shriner Show—Group W Productions
50 Plus—Raymond International
60 and Loving It—HTC-Health Television

SCIENCE/HEALTH—SERIES, SPECIALS

AIDS Lifeline—Group W Television Sales
Aviation Profile—All Media Enterprises
Biothics—National Film Board of Canada
Body Focus—Promark
Body Rhythm—Random Productions
Cocaine: The End of the Line—Medstar Communications
Communicating at the Speed of Light—East in Motion Pictures
Conquest of Space—Films Transit
Dr. Edell's Medical Journal—HMS Communications
Earth Probe—David Blumenthal Associates
Health Hollywood Style—HTC-Health Television
Health Scan—HTC-Health Television

How to Beat Cancer—Medstar Communications
How to Beat Heart Attacks—Medstar Communications
I'm Not Stupid—SPR News Source
It's Hot In Here—National Film Board of Canada
Lifequest—Group W Productions
Living Body—Primetime Entertainment
Living Forever—All Media Enterprises
Nursing . . . Changing with the Times—East in Motion Pictures
The Promise of Space—Images Communications Arts
Ticker Test—Ironstar Communications
Weekend Athlete—HTC-Health Television
Weekend Wrap-Up/Healthscan Review—HTC-Health Television

EDUCATIONAL/INSTRUCTIONAL—SERIES, SPECIALS—ALL CATEGORIES

A Place to Live—Granada Television International
Aerobics Plus—HTC-Health Television
After Work Workout—HTC-Health Television
Bill Emmerton's Guide to Running—Fairhill Entertainment
Body Buddies—Acama Films
Casting Out—Fairhill Entertainment
Cena Para Dos—Los Angeles Television
Driver's Seat—Thomas Howe Associates
Educational Films—Coe Film
Everyday Workout—Ironstar Communications

German Soccer School—Studio Hamburg
Good Housekeeping: A Better Way—King Features
History in Action—Granada Television International
Morning Stretch—Program Syndication Services
Nutri-You—HTC-Health Television
Place and People—Granada Television International
Scholastic Sports Academy—Scholastic Productions
Scoff—NBD Pictures
Tennis the Nasty Way—Images Communications Arts

GAME STRIPS

\$100,000 Pyramid—TV Horizons; 20th Century Fox TV
All New Dating Game—Barris Program Sales
Concentration—Victory Television
Family Feud—LBS Communications
Going Places—Raymond International
The Gong Show—Barris Program Sales
Grandstand—Major League Baseball Productions
High Rollers—Orion Television Syndication; TeleTrib
Hollywood Squares—Orion Television Syndication; TV Horizons
Jeopardy!—King World
Kid Crosswits—Syndicast
Lingo—ABR Entertainment
Lotto Live—Gaylord Production Co.; ITF/Gaylord
The New Crosswits—ABR Entertainment
New Newlywed Game—Barris Industries

Relatively Speaking—Select Media
Satellite Bingo—Program Partners Corp.
Scramble—M & M Syndications
Split Second—Viacom International
Sports Challenge—Blair Entertainment
Sweethearts—Multimedia Entertainment
Triple Threat—Access Syndication; TeleTrib; T.P.E.
Trivial Pursuit—Worldvision Enterprises
What's in the Cards?—Electra Pictures
Wheel of Fortune—King World
Whose Baby?—Taffner/Ltd., D.L.
Win, Lose or Draw—Buena Vista Television; Camelot Entertainment Sales
Yahtzee—ABR Entertainment
10th Frame Bowling—Random Productions

SHORTS/FILLERS—ALL CATEGORIES

Almanac—International Creative Exchange
Birth of a Baby—Raymond International
Black Coin—Weiss Global Enterprises
Canine Comments—Weiss Global Enterprises
Chef of the Stars—ARP Films
Clutching Hand—Weiss Global Enterprises
Custer's Last Stand—Weiss Global Enterprises
Drama Titles—NBD Pictures
Eaglet 1—Peregrine Film Distribution
Fifteen Humorous Glimpses of Winter—Raymond International
Flash Gordon—King Features
Hearst Reports—King Features

Kay's Crazy Komics—Kay Arnold Group
Mack and Myer for Hire—CST Entertainment
Monitor World Review—Monitor Television International
Night of the Elephants (a)—Interama
The Nose—ARP Films
Paramount News Reels—Fairhill Entertainment
Philip: The Imaginary Ghost—Raymond International
Raices: Treasures of Mexico—Los Angeles Television
RSPB Short Films—Primetime Entertainment
Shorts Collection—Coe Film
Ski Mission—Cimadis International
Sonnets of Shakespeare—Primetime Entertainment
TV Shorts—Studio Hamberg

PROGRAM INSERTS—ALL CATEGORIES

AIDS Lifeline—Group W Television Sales
Ask Professor Nutrition—Select Media
Bible Stories for Children—Peter Rodgers Organization
Black History Notes—TeleTrib
Bogus—World Events Productions
Christopher Spot Lights—The Christophers
Dr. Dean Edell Medical Reports—HMS Communications
Exercise Bug—M. A. Kempner
Fashion in a Flash—Select Media
Film Laughs (a)—Interama
For Kids' Sake—Group W Television Sales
Greatest Headlines of the Century—Fairhill Entertainment
Healthbreak with Jim Palmer—Select Media
Holiday Sales Boosters—Sherry Grant Enterprises
Hollywood Style—David Blumenthal Associates
Intermission—Select Media
Laff-a-Bits—Kay Arnold Group

Legends of College Basketball—Blair Entertainment
The Line (a)—Interama
Magic of Christmas—David Blumenthal Associates
Med*Source—Medstar Communications
Mordillo (a)—Interama
Mr. Food—King World
NFL Great Moments—Blair Entertainment
NFL Super Bloopers—NFL Films
Olympic Viewer's Guide—SPR News Source
Olympic Winning Moment—MG/Perin
One Across—Select Media
Outside News Network—SPR News Source
The Pen of Mike Peters—Isaacson Communications
The Quality of Life—Sherry Grant Enterprises
Quick Schtick—Select Media
Road to the White House—David Blumenthal Associates; Producers Marketing Group

Soap Opera Report—Program Partners Corp.
 Something You Auto Know—Sherry Grant Enterprises
 Steve Crowley's Money Pro—All American Television
 This Day in Hollywood—Baruch Television Group
 Today in Music History—Select Media
 Today's Business Update—McLaughlin, Piven & Vogel
 TV Facts—Scott Entertainment
 TV Time Capsules—King Features
 Wall Street Final—McLaughlin, Piven & Vogel
 Wall Street Journal Business Briefs—Wall Street Journal Television

We the People—Sherry Grant Enterprises
 Where in America—Select Media
 Whodunit?—Select Media
 The Winning Moment—MG/Perin
 World Class Women—Select Media
 Young Newsbreak—Behrens Productions
 Your Pet and the Vet—World Events Productions
 ZAP—Cimadis International
 Zsa Zsa Gabor in Hollywood—Random Productions
 21 Days of America—Sherry Grant Enterprises

INTERNATIONAL DISTRIBUTION ONLY-ALL CATEGORIES

A Billion for Boris—Alfred Haber Inc.
 A Bunny's Tale—ABC Distribution Co.
 A Child's Christmas in Whales—LBS International
 A Chinese Affair—American Programs International
 A Christmas Carol—Silverbach-Lazarus Group
 A Day in the Country—Harmony Gold
 A Different Affair—Alfred Haber Inc.
 A Letter To Three Wives—20th Century Fox TV International
 A Masterpiece of Murder—20th Century Fox TV International
 A Merry Mirthworm Christmas (a)—Perennial Pictures
 A Mid-Summer Night's Dance—ProServ Television
 A Mirthworm Masquerade (a)—Perennial Pictures
 A Super Night of Rock and Roll—Fremantle International
 A Team—MCA TV International
 A Time To Triumph—Silverbach-Lazarus Group
 A Year in the Life—MCA TV International
 Aaron's Way—Lorimar International
 Abbott and Costello—Silverbach-Lazarus Group
 ABC's Olympic Diary—ABC Distribution Co.
 Abel's Island—Italtoons Corp.
 Acceptable Risk—ABC Distribution Co.
 Act of Passion—Alfred Haber Inc.
 Action I—Medallion TV Enterprises
 Action II—Medallion TV Enterprises
 Action Sports Collection—Fox/Lorber Associates
 The Adventures of Black Beauty—Fremantle International
 The Adventures of Con Sawyer and Hucklemary Finn—ABC Distribution Co.
 Adventures of the Galaxy Rangers—King Features
 Adventures with Edmond Hillary—Silverbach-Lazarus Group
 After the Gold—ProServ Television
 Age of Dinosaurs (a)—Harmony Gold
 Airwolf—MCA TV International
 Alcohol & Cocaine-The Secret of Addiction—ABC Distribution Co.
 Alexander Baxter "Not Your Ordinary Cat"—Harmony Gold
 Alf—Lorimar International
 Alf Animated—Lorimar International
 Alfred Hitchcock Presents—MCA TV International
 Alice in Wonderland—Columbia Pictures International TV
 Alive & Well—WesternWorld Television
 All New Gumby—Lorimar International
 All New Popeye Show—King Features
 All Star Celebration in Honor of Martin Luther King—Fremantle International
 All the Loving Couples—Cinema Releasing

Allegro Non Troppo—Italtoons Corp.
 Allegro Non Troppo Special—Italtoons Corp.
 Alyssa's World—CBS Broadcast International
 Amazing Bunjee Venture—ABC Distribution Co.
 Amen—MCA TV International
 American Bandstand—LBS International
 American Immortals—Harmony Gold
 Amerika—ABC Distribution Co.
 Amy—American Programs International
 An Italian in Algiers—Italtoons Corp.
 Animals of Africa—Harmony Gold
 Animated Flash Gordon—King Features
 Annual Academy Awards-International Edition—ABC Distribution Co.
 Arthur the King—Alfred Haber Inc.
 At Mother's Request—ITC Entertainment
 Automan—20th Century Fox TV International
 The Avenging—Alfred Haber Inc.
 Bad Billie Blue—Cinema Releasing
 Baker Street Boys—Fremantle International
 The Barbara Walters Specials—Lorimar International
 Barbie and the Rockers—International Broadcast Systems
 Barney Google & Snuffy Smith (a)—King Features
 Batman—20th Century Fox TV International
 Beans Baxter—20th Century Fox TV International
 The Beatles—American Programs International; King Features
 Beauty and the Beast—Republic Pictures
 Beetle Bailey—King Features
 Bella Ortero—Harmony Gold
 The Berenstain Bears—Fremantle International
 Best Christmas Pageant Ever—Silverbach-Lazarus Group
 Best Kept Secrets—ABC Distribution Co.
 Best of Series I and II—MCA TV International
 Betta-Betta—Cinema Releasing
 Big Bird in China—Children's Television Workshop
 Bill Cosby Show—Republic Pictures
 Billionaire Boys Club—ITC Entertainment
 Bionic Six—MCA TV International
 Blondie—King Features
 Blondie and Dagwood—King Features
 Blood Feud—20th Century Fox TV International
 Blue Blood—CBS Broadcast International
 Boarding House—Cinema Releasing
 Bogart—American Programs International
 The Bomb Factories—ABC Distribution Co.
 Bonanza—Republic Pictures

Bonanza: The Next Generation—LBS International
 Brave Frog (a)—Harmony Gold
 Brave Frog's Greatest Adventure (a)—Harmony Gold
 Brightly of the Grand Canyon—Kay Arnold Group
 Brother, Cry for Me—Cinema Releasing
 Brotherhood of Justice—Silverbach-Lazarus Group
 The Buddy Holly Story—Alfred Haber Inc.
 Bustin' Loose—MCA TV International
 By Herself—Italtoons Corp.
 Cabaret—ABC Distribution Co.
 Caine Mutiny Court Martial—Columbia Pictures International TV
 Cain's Cutthroats—Cinema Releasing
 The Campbells—Fremantle International
 Can a Guy Say No—New World International
 Can You Feel Me Dancing?—Fremantle International
 Candid Camera 40th Anniversary—Fremantle International
 Cap'n O. G. Readmore's Jack and the Beanstalk—ABC Distribution Co.
 Captain Harlock and the Queen of a Thousand Years—Harmony Gold
 Captain Power and the Soldiers of the Future—International Broadcast Systems
 Car 54, Where are You?—Republic Pictures
 Care Bears Family (a)—LBS International
 Cartoons—Republic Pictures
 Casebook of Sherlock Holmes—Scott Entertainment
 CBS Spotlight on Sports—CBS Broadcast International
 Celebration Family—Lorimar International
 Champions—Republic Pictures
 Charles in Charge II—MCA TV International
 Charlie & Company—20th Century Fox TV International
 Charlie's Angels—20th Century Fox TV International
 The Charmings—Columbia Pictures International TV
 Chiefs—Teleworld
 Children in the Crossfire—Silverbach-Lazarus Group
 Children's Theatre—MCA TV International
 Child's Cry—Silverbach-Lazarus Group
 Christmas Eve on Sesame Street—Children's Television Workshop
 Christmas in Washington 1988—Fremantle International
 The Christmas Story—American Programs International
 Cisco Kid—Fremantle International
 Classicolor 1—Silverbach-Lazarus Group
 Claudio Arrau: Signature Performance Series—CBS Broadcast International
 The Clinic—Lorimar International
 Close Up Philippines—Cinema Releasing
 Columbo—MCA TV International
 Coming of Age—MCA TV International
 Computer Dreams—American Programs International
 Computer Graphics—American Programs International
 Confession of a Married Man—Alfred Haber Inc.
 Conspiracy of Love—New World International
 Cool McCool—King Features
 The Count of Monte Cristo—Harmony Gold
 Courage—New World International
 Cover Up—20th Century Fox TV International
 Crime Story—New World International
 Curious George—Fremantle International
 Dancin' to the Hits—Harmony Gold
 Dangerous Affection—New World International
 Daredevils—Fremantle International
 The Day After—ABC Distribution Co.
 Day Christ Died—20th Century Fox TV International
 The Days and Nights of Molly Dodd—Lorimar International
 Dead Wrong—Alfred Haber Inc.; WesternWorld Television
 Dealers in Death—Scott Entertainment
 Defenders of the Earth—King Features
 Designing Women—Columbia Pictures International TV
 Desperado: A Western Trilogy—MCA TV International
 Devil & Leroy Bassett—Cinema Releasing
 Diamond King—New World International
 Diamonds—Lorimar International
 Diana Ross—Red Hot Rhythm and Blues—Fremantle International
 Doing Life—Silverbach-Lazarus Group
 Don't Eat the Pictures—Children's Television Workshop
 Don't Touch—New World International
 Down Payment on Murder—20th Century Fox TV International
 Dr. Kildare—Republic Pictures
 Dracula (a)—Harmony Gold
 Dwiquia-Kings Canyon—Cinema Releasing
 Dynasty—20th Century Fox TV International
 Easy Prey—New World International
 Ebenezer Scrooge—Kay Arnold Group
 Echoes in the Darkness—New World International
 Eight is Enough Reunion—Lorimar International
 The Electric Company—Children's Television Workshop
 Elvis Memories—Fremantle International
 Emerald Point—20th Century Fox TV International
 Equalizer III—MCA TV International
 Estelares—MCA TV International
 Everything's Relative—Columbia Pictures International TV
 Execution of Raymond Graham—Silverbach-Lazarus Group
 The Execution—Alfred Haber Inc.
 Exoticops—Cinema Releasing
 Explore—Silverbach-Lazarus Group
 Eye on a Sparrow—Republic Pictures
 Facts of Life—Columbia Pictures International TV
 Faerie Tale Theatre—Silverbach-Lazarus Group
 Falcon Crest—Lorimar International
 Fall Guy—20th Century Fox TV International
 Family Sins—Republic Pictures
 Fantasy Island—20th Century Fox TV International
 Fatal Attraction—American Programs International
 The Fearmaker—Cinema Releasing
 Felix the Cat (a)—Silverbach-Lazarus Group
 Fight for Jenny—Fremantle International
 Fired—Fremantle International
 Five Lionni Classics—Italtoons Corp.
 The Flamingo Kid—ABC Distribution Co.
 Flash Gordon—King Features
 Forever James Dean—LBS International
 Foundation—ITC Entertainment
 Frankenstein—WesternWorld Television
 Freedom Fighter—Columbia Pictures International TV
 Fugitive Samurai—Fremantle International
 Full House—Lorimar International
 Future Wave: Japan Design—American Programs International
 Galaxy Express 999: Can You Live Like a Warrior? (a)—Harmony Gold
 Galaxy Express 999: Can You Love Like a Mother? (a)—Harmony Gold
 Galway Plays Mancini—ProServ Television
 Get Smart—Republic Pictures
 Getting It On—Alfred Haber Inc.
 Ghost Writer—WesternWorld Television
 Gigi and the Fountain of Youth (a)—Harmony Gold
 Gilbert & Sullivan's Greatest Hits—American Programs International
 Gimme a Break—MCA TV International
 Giselle—ITC Entertainment

Gladiator—New World International
 Golden Years of Television—Scott Entertainment
 Goldrunner—Alfred Haber Co.
 Good Housekeeping: A Better Way—King Features
 Grammy Lifetime Achievement Award Show—Fremantle International
 Grand Canyon, A Journey into Discovers—Cinema Releasing
 Great Diamond Robbery—Columbia Pictures International TV
 Greatest Headlines of the Century—American Programs International
 Hammer House of Horrors—ITC Entertainment
 The Hamptons—Alfred Haber Inc.
 The Happy Valley—American Programs International
 Hard Ticket to Hawaii—Lorimar International
 Harem—New World International
 Hart to Hart Reunion—Columbia Pictures International TV
 Haunted Hollywood—Scott Entertainment
 Hear My Cry—New World International
 The Hearst and Davies Affair—ABC Distribution Co.
 Hearst Reports—King Features
 Heritage: Civilization and the Jews—Teleworld
 Hero-The Official Film of the 1986 World Cup—ProServ Television
 Hidden Curriculum—ProServ Television
 High Chaparral—Republic Pictures
 Highwayman—20th Century Fox TV International
 Hints from Heloise—King Features
 History of Tennis—ProServ Television
 Hit and Run—Alfred Haber Inc.
 Holiday Features—Republic Pictures
 Hollywood and the Stars—Cinema Releasing
 Hollywood Insider—WesternWorld Television
 Hollywood Scrapbook—Scott Entertainment
 Hollywood Stars—Republic Pictures
 Hollywood: The Selznick Years—American Programs International
 Hollywood's Best—Silverbach-Lazarus Group
 Hooperman—20th Century Fox TV International
 Horror Features—Republic Pictures
 Horror Trilogy—LBS International
 House that Half Jack Built—Alfred Haber Inc.
 Houston Knights—Columbia Pictures International TV
 Huckleberry Finn and His Friends—Italtoons Corp.
 I Married Dora—Columbia Pictures International TV
 I Married Wyatt Earp—Alfred Haber Inc.
 I Spy—Republic Pictures
 I Want to Go Home—New World International
 Identity Crisis—Silverbach-Lazarus Group
 Ike—ABC Distribution Co.
 The Imposter—Alfred Haber Inc.
 Impulse—ABC Distribution Co.
 Impulse—Cinema Releasing
 In the Name of God—Silverbach-Lazarus Group
 Indiscreet—Republic Pictures
 Indy "500"—ABC Distribution Co.
 Infidelity—ABC Distribution Co.
 Irish Magic: Irish Music—ProServ Television
 Island Records: An All Star Story—NBD Pictures
 Jacqueline Bouvier Kennedy—ABC Distribution Co.
 James Galway and The Chieftains: The Concert—ProServ Television
 James Galway and The Chieftains: The Record—ProServ Television
 James Galway's Christmas Carol—ProServ Television
 Jan and Dean in China—Lorimar International
 Jean Michel Jarre-Houston-A City in Concert—NBD Pictures
 Jericho Mile—ABC Distribution Co.
 Jesus Trip—Cinema Releasing
 Joey and Redhawk—Fremantle International

John Wayne Classic Westerns—Republic Pictures
 The Johnny Cash Specials—Fremantle International
 The Joint is Jumpin'—American Programs International
 Joyride to Nowhere—Cinema Releasing
 Juarez—Columbia Pictures International TV
 Juggling—American Programs International
 The Karloff Collection—American Programs International
 Kay's Krazy Komics—Kay Arnold Group
 Kennedy Center Honors Annual Show 1981-1987—Fremantle International
 Kenny and Dolly in Concert—WesternWorld
 The Killing Floor—Fremantle International
 King of the Olympics—Harmony Gold
 Knight Rider—MCA TV International
 Knots Landing—Lorimar International
 Kojak—MCA TV International
 Korea: New Power in the Pacific—CBS Broadcast International
 Kraft All Stars Salute to Ford's Theatre—Fremantle International
 Krazy Kat—King Features
 Kwaheri—Cinema Releasing
 L.A. Law—20th Century Fox TV International
 Laff-a-Bits—Kay Arnold Group
 Laguna Heat—Lorimar International
 Las Vegas 75th Anniversary Special—Fremantle International
 Last Bastion—Fox/Lorber Associates
 The Last Days of Frank and Jesse James—Fremantle International
 Last Days of Marilyn Monroe—Silverbach-Lazarus Group
 Last Days of Patton—Silverbach-Lazarus Group
 Last of the Great Explorers—Kay Arnold Group
 Law and Harry McGraw—MCA TV International
 Leg Work—20th Century Fox TV International
 Legends of Malibu—Scott Entertainment
 Legs—Alfred Haber Inc.
 Lensman (a)—Harmony Gold
 Let Them Live—ITC Entertainment
 Letters to an Unknown Lover—Harmony Gold
 Life and Death—American Programs International
 Light Entertainment—NBD Pictures
 Lion of Africa—Lorimar International
 The Lion, the Witch and the Wardrobe—Children's Television Workshop
 Little Clown of Happy Town—ABC Distribution Co.
 Little Train (a)—Harmony Gold
 Little Wizards (a)—New World International
 Littlest Hobo—Silverbach-Lazarus Group
 Live at Ronnie Scott's—NBD Pictures
 Long Hot Summer—20th Century Fox TV International
 Long Journey Home—Lorimar International
 Lorimar Home Video—Lorimar International
 Los Angeles, Hollywood, Beverly Hills—Cinema Releasing
 Los Villancicos—Italtoons Corp.
 Love Lives On—ABC Distribution Co.
 Love Thy Neighbor—20th Century Fox TV International
 Lovejoy—ITC Entertainment
 Loving—Fremantle International
 Loving You—Republic Pictures
 Magic Cartoons—Italtoons Corp.
 The Magic Flute—Italtoons Corp.
 The Magic of David Copperfield—Fremantle International
 Magnum VIII—MCA TV International
 Major League Baseball—ABC Distribution Co.
 The Making of Joan Collins—American Programs International
 The Making of . . .—Medallion TV Enterprises
 Man from Clover Grove—Cinema Releasing

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*Ron Devillier, President
Devillier Donegan Enterprises*

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• **ADVERTISERS AND AGENCIES RESPOND TO TELEVISION/RADIO AGE!**

Advertiser/Agency Circulation
of Broadcast Publications*

	Advertiser	Agency	Total
Television/Radio Age	1,872	7,360	9,232
Broadcasting	1,450	635	2,085
Electronic Media	735	672	1,407
View			310**

• **INTERNATIONAL BROADCASTERS RESPOND TO TELEVISION/RADIO AGE!** An “International Report” edited for and about them appears in every issue of (*Television/Radio Age*.)

• **YOUR CLIENTS RESPOND TO TELEVISION/RADIO AGE** This is proven each and every time a coupon is run in *Television/Radio Age* vs. its competition. Because *Television/Radio Age* provides the ideal readership and programming environment, your advertising in *Television/Radio Age*, gets response and delivers RESULTS!

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The Man Who Broke 1,000 Chains—Lorimar International
 The Man Who Lived at The Ritz—Harmony Gold
 Manhunt for Claude Dallas—Fremantle International
 Manimal—20th Century Fox TV International
 Many Faces of Sherlock Holmes—Scott Entertainment
 Maple Town Story (a) Harmony Gold
 Mariah—New World International
 Married... with Children—Columbia Pictures International TV
 Marvel Universe (a)—New World International
 M*A*S*H—20th Century Fox TV International
 Masquerade—20th Century Fox TV International
 Master Incredible—Cinema Releasing
 Max Headroom—Lorimar International
 McDonald's High School All American Basketball—ProServ
 Television
 Med* Source—American Programs International
 The Mel Torme Special—American Programs International
 Mesa Verda, the Anasazi Story—Cinema Releasing
 Miami Vice TV—MCA TV International
 The Midnight Hour—ABC Distribution Co.
 Mighty Hercules—Silverbach-Lazarus Group
 Mirthworms on Stage (a)—Perennial Pictures
 Misfits of Science—MCA TV International
 Mistress—Republic Pictures
 Mom's on Strike—New World International
 Monte Carlo—New World International
 Moonlighting—ABC Distribution Co.
 The Moonstone Gem—Harmony Gold
 The Movie Alliance—King Features
 Movie Classics—Scott Entertainment
 Mr. Belvedere—20th Century Fox TV International
 Mr. Drums-Buddy Rich—American Programs International
 Mr. Manhattan: Woody Allen—CBS Broadcast International
 Mrs. Delafield Wants to Marry—Silverbach-Lazarus Group
 Munsters Today—MCA TV International
 Murder, She Wrote IV—MCA TV International
 Music Machine—LBS International
 Music Specials—NBD Pictures
 Mutual of Omaha's Spirit of Adventure—Silverbach-Lazarus Group
 Mutual of Omaha's Wild Kingdom—Silverbach-Lazarus Group
 My Road—Kay Arnold Group
 My Sesame Street Home Video—Children's Television Workshop
 My World and Welcome To It—Republic Pictures
 National Lampoon's Class Reunion—ABC Distribution Co.
 The Nativity—20th Century Fox TV International
 Nature Watch—ITC Entertainment
 NBA Regular Season and Play-Off Games—International Broadcast
 Systems
 Neat & Tidy—NBD Pictures
 Network Movies/Three—CBS Broadcast International
 New Gidget—Columbia Pictures International TV
 New Girl—Alfred Haber Inc.
 New Little Red Riding Hood—Italtoons Corp.
 Night of 100 Stars 1 & 2—Fremantle International
 Nightmare in Blood—Cinema Releasing
 Nightmare on Elm Street Parts I, II, III—Lorimar International
 Nightmare on Elm Street/Freddy's Nightmares—Lorimar Inter-
 national
 Ninja 9—Harmony Gold
 No Greater Gift—New World International
 Nobody's Child—Silverbach-Lazarus Group
 Nova—WesternWorld Television
 Once a Hero—New World International
 Once Upon a Time (a)—Harmony Gold

Once Upon a Time Stephanie—International Broadcast Systems
 One Dark Night—Alfred Haber Inc.
 The Ordeal of Bill Carney—Alfred Haber Inc.
 Original Popeye—King Features
 Oscar Winners—CBS Broadcast International
 Our Group—LBS International
 Our House—Lorimar International
 Out of This World—MCA TV International
 Out on a Limb—ABC Distribution Co.
 Over the Edge—American Programs International
 P.K. and the Kid—Lorimar International
 The Patti LaBelle Show—Fremantle International
 Pavarotti—WesternWorld Television
 Pearl Harbor Attack-USS Arizona Memorial—Cinema Releasing
 Penalty Phase—New World International
 Perfect Strangers—Lorimar International
 Performers Vol. II—King Features
 The Performers King Features
 Perspective on Greatness King Features
 Peyton Place: The Next Generation—20th Century Fox TV Interna-
 tional
 Phenomenal World—Silverbach-Lazarus Group
 Picasso Trigger—Lorimar International
 Playing for Time—WesternWorld Television
 Poker Alice—New World International
 Poor Little Rich Girl—ITC Entertainment
 Popeye and Son—King Features
 Popeye Doyle—20th Century Fox TV International
 Powermasters—LBS International
 Praying Mantis—Harmony Gold
 Press Your Luck—Republic Pictures
 Princess and the Goblin—Silverbach-Lazarus Group
 Prisoner Without a Name/Cell Without a Number—WesternWorld
 Television
 Private Eye—MCA TV International
 Private Sessions—Alfred Haber Inc.
 Prizzi's Honor—ABC Distribution Co.
 Probe—MCA TV International
 Promised a Miracle—Republic Pictures
 Pulcinella—Italtoons Corp.
 Puppies and Kittens—Italtoons Corp.
 Pursuit of Happiness—20th Century Fox TV International
 Puttin' on the Hits IV—MCA TV International
 Queen: We Will Rock You—American Programs International
 Queenie—New World International
 Quincy—MCA TV International
 Quincy Jones-A Celebration in Seattle—Silverbach-Lazarus Group
 Race for the Bomb—Lorimar International
 Rags to Riches—New World International
 Ray Bolger Memorial "More than a Scarecrow"—Medallion TV Enter-
 prises
 Real Adventures of Sherlock Jones & Proctor Watson—American
 Programs International
 Real Ghostbusters—Columbia Pictures International TV
 Remembrance of Love—Alfred Haber Inc.
 Republic Cowboys—Republic Pictures
 Return of Ben Casey—Columbia Pictures International TV
 Return of Bunjee—ABC Distribution Co.
 Return to Iwo Jima—Silverbach-Lazarus Group
 Rich Man, Poor Man—MCA TV International
 Right of Way—Silverbach-Lazarus Group
 Rip Off—Cinema Releasing
 River of Red Ape—American Programs International
 River of Salmon—Kay Arnold Group

Robbery Under Arms—ITC Entertainment
 Robotech (a)—Harmony Gold
 Robotech: The Sentinals (a)—Harmony Gold
 Rockford Files—MCA TV International
 Rockin' Ronnie—NBD Pictures
 Rolling Stone Magazine's Twenty Years of Rock and Roll—Fremantle International
 Romance of Betty Boop—King Features
 Romance Theatre—Fox/Lorber Associates
 Romeo & Juliet on Ice—ITC Entertainment
 Romeo & Juliet with Nureyev—ITC Entertainment
 Romper Room—Fremantle International
 Rose of Baghdad (a)—Harmony Gold
 Roy Rogers/Gene Autry Theatre—Scott Entertainment
 Roy Rogers: The Great Movie Cowboys—Republic Pictures
 Royal Romance of Charles and Diana—WesternWorld Television
 Rules of Marriage—20th Century Fox TV International
 Run for Life (a)—Harmony Gold
 Run Like a Thief—Cinema Releasing
 Ryan's Hope—Fremantle International
 Safari to Adventure—MCA TV International
 Samson and Delilah—Alfred Haber Inc.
 San Diego—Cinema Releasing
 San Francisco—Cinema Releasing
 Sandokan—Harmony Gold
 Sandwich—Italtoons Corp.
 Sapphire and Steel—ITC Entertainment
 Scared Straight! Ten Years Later—LBS International
 Scarlet Letter—WesternWorld Television
 Scars—Cinema Releasing
 Science Fiction Features—Republic Pictures
 Scrooge's Rock and Roll Christmas—Medallion TV Enterprises
 Secrets & Mysteries—ABC Distribution Co.
 Seduced—Alfred Haber Inc.
 Sentimental Journey—20th Century Fox TV International
 Serie Noire—Harmony Gold
 Sesame Street—Children's Television Workshop
 Seven Against the Sun—Cinema Releasing
 Shadow in a Landscape—ProServ Television
 Shaka Zulu—Harmony Gold
 Shanghai Shadows—American Programs International
 Shattered Innocence—Lorimar International
 Shelley Duvall's Tall Tales & Legends—Silverbach-Lazarus Group
 Sherlock Holmes Trilogy—Harmony gold
 She's the Sheriff—Lorimar International
 The Shillingbury Tales—ITC Entertainment
 Shine—Italtoons Corp.
 Shout—WesternWorld Television
 Signal—American Programs International
 Silkwood—ABC Distribution Co.
 Silver Cup Polo—Kay Arnold Group
 Silverhawks—Lorimar International
 Simon & Simon VII—MCA TV International
 Sin of Innocence—20th Century Fox TV International
 Sins—New World International
 Six Against the Rock—Silverbach-Lazarus Group
 The Slap Maxwell Story—Lorimar International
 The Slavs—ITC Entertainment
 Sledge Hammer!—New World International
 Small Wonder—20th Century Fox TV International
 Smithsonian World—LBS International
 Snowballing—Alfred Haber Inc.
 Soggybottom USA—Alfred Haber Inc.
 Something in Common—New World International

Sophisticated Gents—Fremantle International
 Soul Train—NBD Pictures
 Sourdough—Alfred Haber Inc.
 SpaceCamp—ABC Distribution Co.
 Spearfield's Daughter—20th Century Fox TV International
 Special Effects—American Programs International
 Special Olympics Opening Ceremony—Lorimar International
 Speed Racer (a)—Harmony Gold
 Speed Racer: Demon Acrobats—Harmony Gold
 Speed Racer: The Challenge of the Mammoth Car (a)—Harmony Gold
 Spotlight on College Football—CBS Broadcast International
 Spotlight on Golf—CBS Broadcast International
 Square One TV—Children's Television Workshop
 The Stand In—American Programs International
 Starcrossed Roads—Cinema Releasing
 Starsky & Hutch—20th Century Fox TV International
 The Steeler and the Pittsburgh Kid—Alfred Haber Inc.
 Stillwatch—Fremantle International
 Stone Pillow—Silverbach-Lazarus Group
 Story of Hanaan (a)—Harmony Gold
 Story of Rock 'N' Roll—LBS International
 Straw Dogs—ABC Distribution Co.
 Street Fighter—Cinema Releasing
 The Street—MCA TV International
 Sun Also Rises—20th Century Fox TV International
 Super Cine I, II, III, IV, V, VI—MCA TV International
 Swallows Come Back—Lorimar International
 Sworn to Silence—Lorimar International
 Symphony on Ice—ITC Entertainment
 Take the Money and Run—ABC Distribution Co.
 Taking of Flight #847-The Uli Derickson Story—Columbia Pictures International TV
 Tales of the Gold Monkey—MCA TV International
 Teddy—Silverbach-Lazarus Group
 Teenage America—Fremantle International
 Television Playhouse—King Features
 Terror!—Silverbach-Lazarus Group
 T.H.E. Cat—Republic Pictures
 They Have Souls, Too—ABC Distribution Co.
 They Shoot Horses, Don't They?—ABC Distribution Co.
 The Thieving Magpie—Italtoons Corp.
 This Man Can't Die—Cinema Releasing
 This Wife for Hire—Alfred Haber Inc.
 Thompson's Last Run—Silverbach-Lazarus Group
 The Thorns—Columbia Pictures International TV
 Three Fishketeers—Perennial Pictures
 Three Little Tramps—Italtoons Corp.
 Thrillers—ITC Entertainment
 Thunderbirds: 2086—ITC Entertainment
 Thundercats—Lorimar International
 Time Fighters (a)—Harmony Gold
 Together We Stand—MCA TV International
 Tosca's Kiss—Italtoons Corp.
 Tour of Duty—New World International
 Tracey Ullman—20th Century Fox TV International
 Track and Field Technique—ProServ Television
 Trapper John—20th Century Fox TV International
 Trauma Center—20th Century Fox TV International
 Travel Tips—Republic Pictures
 Trial and Error—Columbia Pictures International TV
 The Triple Crown—ABC Distribution Co.
 Triplecross—ABC Distribution Co.
 The Tripods—Fremantle International
 Trouble in the City of Angels—Lorimar International

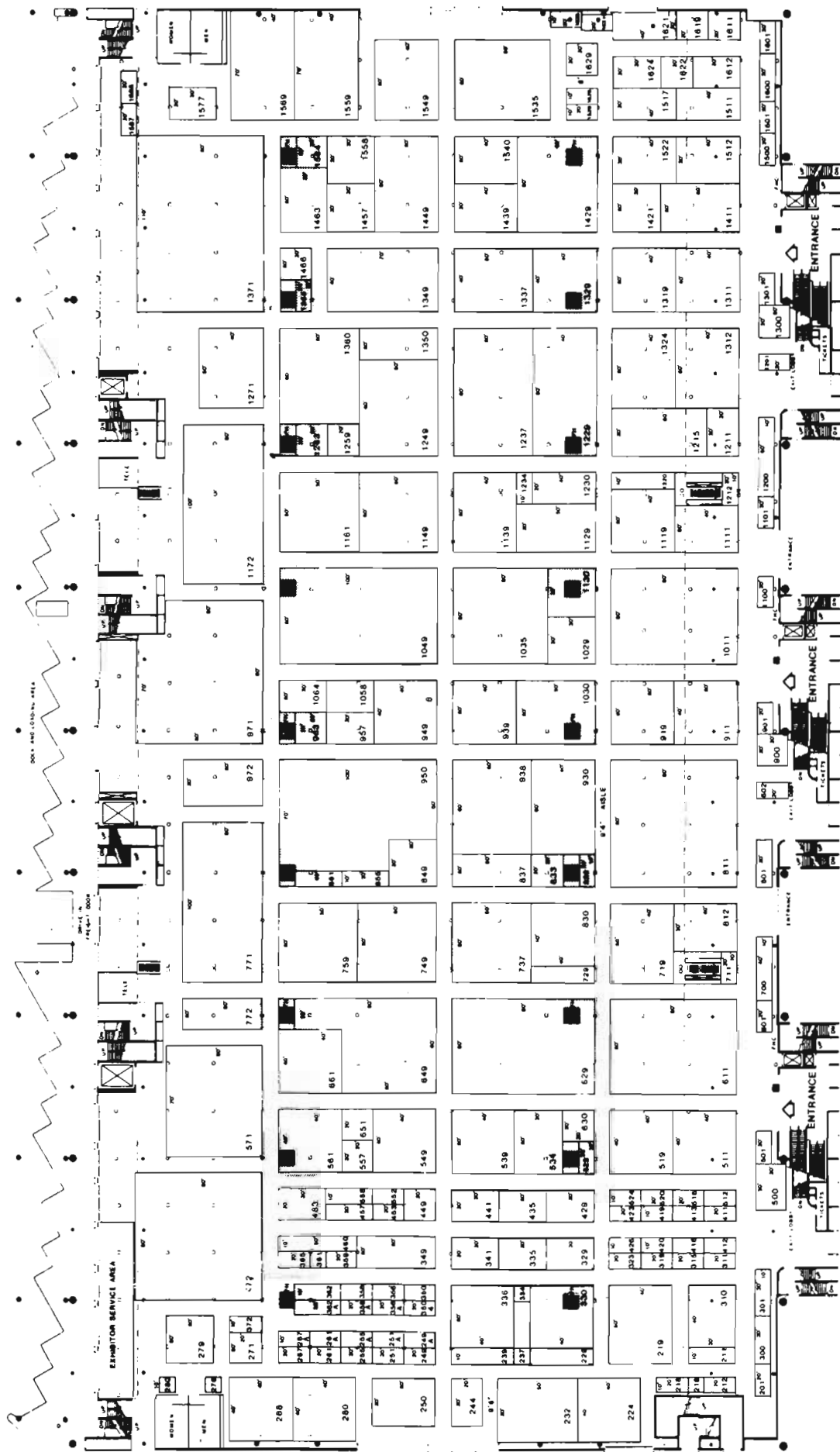
TV Time Capsules—King Features
 Twentieth Century Fox Library—20th Century Fox TV International
 Valerie—Lorimar International
 Valley of the Dolls—20th Century Fox TV International
 Vanishing Act—Fremantle International
 Vegas—20th Century Fox TV International
 Velveteen Rabbit—ABC Distribution Co
 The Velveteen Rabbit—Harmony Gold
 Vidiots—Harmony Gold
 Vietnam—WesternWorld Television
 Vietnam War Story—LBS International
 Voyagers!—MCA TV International
 Wagner—WesternWorld Television
 Wagner and Venice—Italtoons Corp
 War Between the Classes—New World International
 Water—Lorimar International
 Way Upstream—American Programs International
 We are the Children—Fremantle International
 Welcome Home Jellybean—New World International
 West 57th—CBS Broadcast International
 What If I'm Gay?—New World International
 Whatever It Takes—American Programs International
 What's Happening Now!!—Columbia Pictures International TV
 When the Time Comes—Republic Pictures
 Whiz Kids—MCA TV International
 Who Will Love My Children?—ABC Distribution Co.
 Who's the Boss?—Columbia Pictures International TV
 Wide World of Sports—ABC Distribution Co.
 Wild Wheels—Cinema Releasing
 Wild, Wild World of Animals—Fox/Lorber Associates
 Wilderness Alive—Fox/Lorber Associates
 William the Conqueror—Harmony Gold
 Windmills of the Gods—ITC Entertainment

Winners—ITC Entertainment
 Winning Blackjack Casino—Kay Arnold Group
 Wizard of Oz—Silverbach-Lazarus Group
 Wonderworks—Lorimar International
 Woody Woodpecker & Friends—MCA TV International
 World of the Talisman (a)—Harmony Gold
 World Outdoors—Kay Arnold Group
 The World Sportsman—ABC Distribution Co
 World War II: Soldier's Diary—Fox/Lorber Associates
 World We Live In—Fox/Lorber Associates
 Yellowstone National Park—Cinema Releasing
 Yosemite-A Landscape Wonder—Cinema Releasing
 You Can't Take It With You—LBS International
 Young Doctors in Love—ABC Distribution Co
 Young Eleven (a)—Harmony Gold
 Young John Wayne—Fox/Lorber Associates
 Your Money or Your Life—Silverbach-Lazarus Group
 11 New Worldwide Titles—Medallion TV Enterprises
 1988 World Superbike Championship Series—CBS Broadcast International
 1990 Asian Games—ProServ Television
 2,300+ Feature Films—MCA TV International
 20 First-Run Features in Spanish (dubbed)—Medallion TV Enterprises
 227—Columbia Pictures International TV
 250+ Made-for-TV Movies & World Premieres—MCA TV International
 3-2-1 Contact—Children's Television Workshop
 40 Professional Tennis Tournaments—ProServ Television
 48 Hours—CBS Broadcast International
 60 Minutes—CBS Broadcast International
 60 Worldwide Titles—Medallion TV Enterprises
 9 to 5—20th Century Fox TV International

HOUSTON HOTELS

Doubletree at Allen Center 400 Dallas St.	759-0202	Hyatt Regency Houston 1200 Louisiana St.	654-1234
Guest Quarters Galleria West 5353 Westheimer Rd.	961-9000	The Lincoln Hotel Post Oak 2001 Post Oak Blvd.	961-9300
Holiday Inn Crown Plaza Galleria 2222 West Loop South	961-7272	Marriott Hotel by The Galleria 1750 West Loop South	960-0111
Holiday Inn Houston Downtown 801 Calhoun St.	659-2222	Stouffer Greenway Plaza 6 Greenway Plaza E.	629-1200
Hotel Inter* Continental Houston 5150 Westheimer Rd.	961-1500	The Warwick at the Park 5701 Main St.	526-1991
The Houston Grand Hotel 2525 West Loop South	961-3000	The Westin Hotel Houston 5060 W. Alabama St.	960-8100
		The Whitehall Hotel 1700 Smith St.	659-5000

EXHIBIT HALL



EXHIBITORS

COMPANY	BOOTH	COMPANY	BOOTH
ABC Distribution Co.	271	Essence Television Productions	1466
ABR Entertainment	1559	Excel Telemedia	963
Access Syndication	1271	Extra Extra Daily	361
Act III Communications	229	Federal Express	280
AGB Television Research	1512	Filmlife	1212
All American Television	1119	Fishing the West	711
Alliance Releasing	336	Four Star International	1411
All Media Enterprises	362	Fox/Lorber Associates	1329
American Film Technologies	1130	Fremantle International	1439
American Motion Pictures	524	Fries Distribution	930
Andrews & Martin Syndication	1612	Gaylord Production Co.	1129
Anglia Television	939	Gaylord Syndicom	1311
Applied Information Management	251A	GE American Communications	1631
Arbitron Ratings Company	1549	Genesis Entertainment	972
ARP Films	250	GGP/GGP Sports	224
Ascot Syndication	529	Global Vision Group	359
ASI Market Research	829	Globo TV Network Brazil	460
Associated Television International	441	The Samuel Goldwyn Company	919
A.S.T.A.	558	Granada Television International	1200
Atlantis Television International	336	Sherry Grant Enterprises	1101
Audio Plus Video International	1234	Group W Productions	629
Avery Productions	855	Group W TV Sales	534
Barris Program Sales	1429	GTG Marketing	349-1558
Barton Printz Productions	524	Larry Harmon Pictures Corp.	301
Baruch Television Group	435	Harmony Gold	1229
Bavaria Film	1211	Harrington, Righter & Parsons	1263
Behrens Productions	1064	Health Television Corp.	1577
Bertz, Barz & Kirby	300	Hit Video USA	1624
Biznet/U.S. Chamber of Commerce	1300	HK-TV8	239
Blair Entertainment	749	HMS Communications	520
Blair Television	1319	The Hollywood Reporter	411
Blane Entertainment	267	Home Shopping Network	557
Bozell, Jacobs, Kenyon & Eckhardt	1259	Raymond Horn Syndications	412
B.P.M.E.	1688	Thomas Howe Associates	336
Breakthrough Productions	336	I.D.D.H.	365
Broadcast Information Bureau	276	Independent Network	232
Broadcast Management Plus	1365	Independent TV Network	1522
Buena Vista Television	971	International Advertising Sales	1161
Camelot Entertainment Sales	1249	International Championship Wrestling	1611
Canamedia Productions	336	International Creative Exchange	1611
Casablanca IV	1569	International Tele-Film Enterprises	336
Castle Hill Television	772	International Television Enterprises Ltd.	939
CBC Enterprises	336	Ironstar Communications	336
C.B. Distribution	1111	Israel Film Centre	729
CBS Broadcast International	457	ITC Entertainment	812
CBS Television Network	Room 3	ITF/Gaylord Production Co.	1129
Central Independent Television	939	Jefferson Pilot Data Services	423
Cinar Films Inc.	336	JM Entertainment	1030
Cineplex Odeon TV	336	Katz Television Group	519
CineVisa International Media Distributors	336	M.A. Kempner	901
Claster Television Productions	771	King Features Entertainment	949
Coe Film Associates	1100	King World	1237
Columbia Pictures International Television	1501	LBS Communications	1011
Columbia Pictures Television	1049	LBS International	1011
Concept Image Distribution	336	Light Video Television, Inc.	261A
Condor Television	419	Lionheart Television International	1337
Contel-Con Hartsock	1501	Lorimar Telepictures	950
William F. Cooke Television Programs	336	Los Angeles Television	1628
Coral Pictures Corp.	759	Major League Baseball Productions	1463
Crawleys International	336	M & M Syndications	420
DynoComm Sports	500	MCA TV	472
Ebony/Jet Showcase	279	McLaughlin, Piven, Vogel Inc.	251
Electra Pictures, Inc.	1564	Medallion TV Enterprises	700
Electronic Media	341	Mediacast Television Entertainment	323
Ralph C. Ellis Enterprises	336	Medialink	255
Emery Worldwide	516	Medstar Communications	329
Enoki Film, USA	1301	MGM/UA Telecommunications	1035

COMPANY	BOOTH	COMPANY	BOOTH
Mizlou Programming Inc.	441	SPR Newssource	1529
MMT Sales	561	Stardust Productions	1619
Monitor Television International	651	Peter Storer & Associates	311
MTM Television Distribution	1360	Studio Hamburg Ateilier	1211
MTS Entertainment	511	Sunbow Productions	249
Muller Media	1029	Survival Anglia Ltd.	939
Multichannel News	802	Syndicast Services	737
Multimedia Audiovisual	336	D.L. Taffner/Limited	849
Multimedia Entertainment	719	Telefilm Canada	336
Muscular Dystrophy Association	1220	Telemedia	251A
NBD Pictures	1500	Telemundo Channel 2	211
Nelvana Entertainment	661	Telepool GmbH	1211
New World Television Group	611	TeleRep	539
New York News Corp.	267A	TeleTrib	1349
NFL Films, Inc.	1058	TeleVentures	1312
Nielsen Media Research	219	Television Digest Inc.	416
Nippon Animation	218	Television Program Enterprises/Operation Prime Time	1349
NTV International Corp.	413	Television/Radio Age	801
NVC Arts International	512	Telx Entertainment	350A
Ontario Film Development Corp.	336	Thames Television International	849
Orbis Communicataions	1149	M.K. Thomas & Co.	335
Orion Television Syndication	938	Thomas-Gillum Productions	1629
Jim Owens & Associates, Inc.	268	Toei Animation Co.	957
Pacific International Media Market	362	TPC/Channel One, Ltd.	861
Palladium/New Century Communications	1350	Trident Productions	426
Paragon International	336	Turner Program Services	649
Paramount Television Domestic Distribution	1371	TV Executive Daily	334
Parrot Communication	449	TV Horizons	1011
The Pen of Mike Peters	212	TV World	1201
Peregrine Film Distribution	1522	Twentieth-Century Fox Television	1172
Petry, Inc.	1215	U.S. Army Reserve	237
PIC Entertainment	336	Ulster Television	939
Positive Media Concepts	249	Up with People	216
Primedia Productions Ltd.	336	USTV	1449
Primetime Entertainment	1230	Variety	501
Pro Serv Television	1457	Vestron Television	260
Producers Marketing Group	1622	Viacom Enterprises	811
The Program Exchange	1540	Vid-Film Services, Inc.	350
Program Partners Crop.	244	Video Fashion	249A
Program Syndication Services	429	Video Media Marketing Ltd.	362A
Promark	232	Video Ordinance	249A
Public Media Television	372	Video Tape Company	601
Radiotelevision Espanola	1600	View Communications	453
Raycom Sports	1421	Visual Productions '80	336
Representative Films International	336	Wall Street Journal Television	1517
Republic Pictures Corp.	1139	WDR-International	1211
Research Technology International	529	Weiss Global Enterprises	900
Hal Roach Studios	661	WesternWorld Television	268
G. Ross Tele-Distribution	336	Wold Communications	630
Santa Fe Communications	255A	World Events Productions	1511
Scott Entertainment	855	World Wrestling Federation	1535
Select Media	549	Worldvision Enterprises	571
Seltel	837	Wrestling Network	330
SFM Entertainment	833	WW Entertainment	1324
The Silverbach-Lazarus Group	911	Yorkshire Television	939
Spanish Television Services	463	ZDF	1211
		Zenith Productions	939

EXHIBIT HALL HOURS

Friday	11:30 A.M.—6:30 P.M.
Saturday	11:30 A.M.—6:30 P.M.
Sunday	11:30 A.M.—5:00 P.M.

NATPE Conference 1988 Agenda

Thursday, February 25

8:00 a.m. . . . Station Representative and Group Meetings.

8:30 a.m. to 2:30 p.m. . . . Educational Foundation Seminar (Room 301AF) and Luncheon (Room 301BE)

10:00 a.m. . . . Publications Committee Meeting (Room 309)

2:00 p.m. . . . Community Broadcasters Association Meeting (Room 308)

3:00 p.m. to 4:30 p.m. . . . International Seminar (Room 306)

Producers: Bruce Johansen, Multimedia Entertainment and Michael Jay Solomon, Lorimar Telepictures

Moderator: Michael Jay Solomon

Panel: Peter Clark, Telso Communications, Ltd., England; Michael Grade, Channel 4, England; Pierre Lescuré, Canal Plus, France; Colin Leventhal, Channel 4, England; Richard Tozzi, Berlusconi, Italy

3:30 p.m. to 4:30 p.m. . . . Doing Business With Canadians Seminar (Room 302)

Producer: Lorraine B. Good-Samson, Telefilm Canada, Los Angeles

Moderator: Sam Wendel, Telefilm Canada, Los Angeles

Panelists: Tony Allard, Allarcom Productions; John Brunton, Insight Production Co., Ltd.; Pat Ferns, Prime Media Productions; Michael Hirsh, Nelvana, Ltd.; Robert Lantos, Alliance Entertainment; David Patterson, Cineplex Odeon Television; Paul Saltzman, Sunrise Films, Ltd.; John Sian, Paragon Motion Pictures; Bill Stevens, Crawleys International, Inc.; Peter Sussman, Atlantis; Sheldon S. Wiseman, Evergreen Raccoons TV, Ltd.

4:30 p.m. to 6:00 p.m. . . . International Reception (Level 3)

Hosted by: NATPE International and Devillier-Donagan Enterprises, Washington, DC

Honoring: Our international exhibitors and attendees.

Friday, February 26

8:30 a.m. to 10:00 a.m. . . . General Session Opening Breakfast (Ballroom Level 3)

A NATPE 25th Anniversary Celebration

Producer: Rick Reeves, WCPO-TV, Cincinnati

Host: Deb McDermott, WKRN-TV, Nashville, NATPE president

President's Award presented by: Deb McDermott

25 Past Presidents

Coordinator: George Back, All America Television, New York

Keynoter: Katherine Graham, Washington Post Company

10:10 a.m. to 11:30 a.m. . . . Washington Update Seminar (Room 301)

Producer: Mickey Gardner, Akin, Gump, Strauss, Hauer & Feld, Washington, D.C.

Address by: Dennis Patrick, Chairman, FCC

Moderator: Mickey Gardner

Panelists: Patricia Diaz Dennis, FCC Commissioner; James Quello, FCC Commissioner; Mark McCarthy, attorney, House Energy & Power Committee

10:10 a.m. to 11:30 a.m. . . . Will It Play In Peoria? Seminar (Room 302)

Evaluating Programming From Overseas

Producer: Robert Simone, WFLD, Chicago

Moderator: Bruce Gordon, Paramount Television International Services Limited

Panelists: Bette Alofsin, GTG, New York; Phil Arnone, KGMB, Honolulu; Dolores Danska, WCBS-TV, New York; Chuck Larsen, Republic Pictures, Los Angeles; Jerry McGrath, WTMJ-TV, Milwaukee

10:10 a.m. to 11:30 a.m. . . . The Changing Role of the Advertiser in Program Decisions (Room 306)

Client Involvement in Program Content and Programming

Producer: Dick Block

Moderator: Jim Rosenfield, John Blair Communications, New York

Panelists: Peter Christenthopoulos, RJR Nabisco Broadcast Media, New York; Marvin Koslow, Bristol-Meyers, New York; Jerry Solomon, Busch Media, New York; Robert Wehling, Procter & Gamble, Cincinnati

Saturday, February 27

8:30 a.m. to 10:00 a.m. . . . General Session Breakfast (Ballroom, Level 3)

The Next 25 Years for Society and TV

Producer: Pat Patton, KMBC-TV, Kansas City

Host: Lon Lee, KCNC-TV, Denver, NATPE second vice president

NATPE Educational Foundation Update

By: Lew Klein, president, Gateway Communications, Cherry Hill, NJ

Moderator: Linda Ellerbee, Lucky Duck Productions, New York

Panelists: Robert Coen, McCann-Erickson, New York; Daniel Gold, Knight-Ridder, Miami; Martin I. Horn, DDS Needham Worldwide, Chicago; Kay Koplovitz, USA Network, New York; Paul Lenburg, ASI Market Research, Los Angeles

10:10 a.m. to 11:30 a.m. . . . Research Beyond the Book: How To Make It Pay Without Overpaying (Room 301)

Producer/Moderator: Jack Fentress, Petry, New York

Panelists: Gary Corbitt, WJXT, Jacksonville; Willis Duff, Audience Research and Development, Dallas; Lois Friedman, WTVJ, Miami; Don Micallef, MCA TV, New York

10:10 a.m. to 11:30 a.m. . . . Children's TV: Sugar-Coated

Commercials Or Viewing Time Well Spent? (Room 302)

Producer: Vicky Gregorian

Moderator: Marc Summers, Nickelodeon, New York

Panelists: Steve Binder, Binder Entertainment, Los Angeles; John Claster, Claster TV, Timonium, MD; Judy Price, CBS, New York; Bob Chase, Washington, DC

10:10 a.m. to 11:30 a.m. . . . Hours, Minis and Movies (Room 306)

Producer/Moderator: Laurey Barnett, United TV, Los Angeles

Panelists: Mike Firman, TAPE, New York; Joe Indelli, MTM, Los Angeles; Jay Isabella, TeleRep, New York; Farrell Meisel, WWOR-TV, New York; Leslie Tobin, Columbia Pictures Television, Los Angeles

5:30 p.m. to 6:00 p.m. . . . Catholic Mass (Room 307)

Celebrant: Rev. John Catoir, The Christophers, New York

Sunday, February 28

8:00 a.m. to 9:30 a.m. . . . General Session Breakfast (Ballroom, Level 3)

TV Yesterday, Today and Tomorrow

Producer: Jim Lutton, WFSB-TV, Hartford

Host: Joe Weber, MMT Sales, New York, NATPE first vice president

Original 1963 Program Session Revisited

Moderator: Phil Donahue

Panelists: Mike Dann, CBS; Edgar Scherick, ABC; Grant Tinker, GTG (formerly NBC)

9:40 a.m. to 10:40 a.m. . . . CBS (Room 301)

Producer/Moderator: Marc Doyle, WAGA-TV, Atlanta

Panelists: Michael Brockman, Tom Leahy, Kim LeMasters, Tony Malara, Scott Michels, Neil Pilson, David Poltrack, Howard Stringer

9:40 a.m. to 10:40 a.m. . . . PBS (Room 308)

Producer/Moderator: Pat Faust, WTTW, Chicago

Panelists: Candace Carlisle, Lionheart TV International, Miami; Ann Harris, Telso-TVS, London; Stanley Moger, SFM Entertainment, New York; David Othmer, WHYI, Philadelphia; Martin Rubenstein, LBS Syndication, New York; Jim Scalem, KQED, San Francisco

9:40 a.m. to 10:40 a.m. . . . Independent (Room 306)

Producer/Moderator: Carol Myers-Martz, KCOP, Los Angeles

Panelists: Vickie Street, KSTU, Salt Lake City; Dennis Updegraff, KPDX-TV, Portland, OR; Jerry Robinson, R-COM, Cincinnati

9:40 a.m. to 10:40 a.m. . . . Cable (Room 307)

Breakthrough Programming in Cable

Producer/Moderator: Linda Kahn, Nickelodeon, New York

Panelists: Arthur Annecharico, The Arthur Company, Los Angeles; John Hendricks, Discovery Channel, New York; Gae Morris, Lifetime, New York; Fred Schneier, Showtime/Movie Channel, New York

9:40 a.m. to 10:40 a.m. . . . Home Video (Room 309)

Opportunities for Programmers

Moderator: Phil Boyer, Cap Cities/ABC, New York

Panelists: Carole Black, Buena Vista Home Video,

Los Angeles; Rob Slattner, RCA/Columbia Pictures Home Video, Los Angeles; Paul Culberg, New World Video, Los Angeles; Tim Clott, Paramount Video, Los Angeles; Vallery Kountze, Republic Pictures Home Video, Los Angeles; Len Levy, Fried Home Video, Los Angeles

10:50 a.m. to 11:50 a.m. . . . Sports Programming: Is Free TV Being Priced Out of the Market? (Room 301)

Producer/Moderator: Nick Freeman, KIRO-TV, Seattle

Panelists: Vince Barrett, KTXH, Houston; Bill Grimes, ESPN, New York; Sidney Shlenker, Denver Nuggets; Gerry Walsh, WLVI-TV, Boston; Bob Wussler, Turner Broadcasting, Atlanta

10:50 a.m. to 11:50 a.m. . . . The Latest on People Meters (Room 302)

Producer/Moderator: Mel Goldberg, Electronic Media Rating Council

Panelists: Ave Butensky, Fries Distribution, Los Angeles; John Dimling, A. C. Nielsen, New York; Tim Duncan, ASTA, New York; Steve Goldman, Paramount Television, Los Angeles; Barry Kaplan, AGB, New York, Jim Monahan, TeleRep, New York; David Poltrack, CBS, New York; Steve Singer, BBDO, New York

10:50 a.m. to 11:50 a.m. . . . Late Night TV Programming (Room 306)

Producer/Moderator: Joe Weber, MMT Sales, New York

Panelists: Dick Cignarelli, MGM/UA, Los Angeles; Chuck Gerber, Casablanca IV, Los Angeles; Larry O'Daly, TeleAmerica, New York; Lin Oliver, MCA TV Enterprises, Los Angeles; Barry Sand, Foc Broadcasting, Los Angeles

4:00 p.m. to 5:30 p.m. . . . Democratic Presidential Candidates Debate (Ballroom)

6:30 p.m. to 8:30 p.m. . . . IRIS Awards (Music Hall Theatre)

Starring: Suzanne Somers and Wil Shriner

Monday, February 29

8:30 a.m. . . . Distributors Meeting (Cafeteria, Level 3)

8:30 a.m. to 2:00 p.m. . . . The NATPE Institute (Rooms 306, 301 and 302)

Producer: Jim Loper, ATAS, Los Angeles

Program Leader/Designer: Dr. Jagdish Sheth, USC

Opening Remarks: Ward L. Huey, Jr., A. W. Belo Corporation

Government and Management Employee Conduct (Room 306)

By: Steve Kerr, USC

Selection, Development and Mobility of Employees (Room 301)

By: Dr. Barry Leskin, USC

Management and Allocation of Financial Resources (Room 302)

By: Dr. Richard Savich, USC

12 noon . . . Luncheon: Deli and Beer

Speaker: George Gillett, Gillett Group

IRIS Grand Winner: To be announced

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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.					

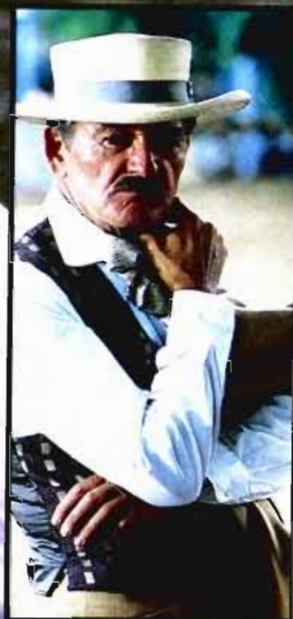
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Wall Street Report

CBS Inc. down in sales last year, but TV stations, radio pushed up profits

With CBS Inc. now reduced to only its Broadcast Group, fourth quarter figures show a small reduction in sales, but a respectable improvement in net income. There was also a sizeable jump in income from continuing operations, which had been in the loss column during the same quarter of 1986.

CBS president/CEO Laurence Tisch singled out the latter category in reporting results for the full year. "Despite a decline in net sales, income from continuing operations rose 83%, primarily due to a substantial decrease in net interest expense and to continuing expense reduction programs." Tisch was referring to the \$136.0 million in continuing operations during 1987, compared with \$74.2 million during the previous year.

Net income for the final quarter was \$251.6 million, up 12.8% from the \$223.0 million during the October-December period. Net income per share of common stock was \$9.73 vs. \$9.35 the previous year. This includes \$8.87 for discontinued operations vs. \$10.43 the year before. The per share figure for income from continuing operations was 86 cents, vs. a minus 98 cents the previous year.

Net sales of the Broadcast Group in the fourth quarter were down 2.7% to \$772.8 million, from \$794.4 million ("other" sales were insignificant).

For the full year, net income rose 20.6%, climbing from \$375.1 million in '86 to \$452.5 million last year. Per-share figures showed a 1987 total of \$17.74, vs. \$15.42, up 15.0%. Of this total, \$12.54 represents discontinued operations in '87 and \$13.40 represents discontinued operations in '86. The per-share figure for continuing operations last year was \$5.21 and for the year before was \$2.62.

Cutting CBS down to the broadcast bones was the result of selling CBS Magazines and CBS Records. The magazine group was sold as of Oct. 1 last year and is reported as a discontinued operation. The records group was sold as of Jan. 5 this year, and while its operations are treated as discontinued in 1987, the gain on sale will be reported in the first quarter of this year.

Broadcast Group sales for the full year were down 1.6%, dropping from \$2,807.9 million to \$2,761.8 million. But CBS reports that both the TV stations and the radio divisions had "record profits and improved operating margins." However, network revenues "were adversely affected by a flat advertising marketplace in the first three quarters of the year, the NFL players strike and lower audience delivery as measured by 'people meters.'"

Ed Atorino, managing director at Smith Barney Harris Upham, feels that while CBS "has turned the corner," it has not achieved Tisch's goals. He points out that CBS compares unfavorably with Capital Cities/ABC in profits for its broadcast components. Atorino estimates that, for last year, Capcities earned \$350 million from its TV stations, about \$175 million from the TV network and roughly \$75 million from radio. CBS, he figures, earned \$150 million from its TV stations, \$50-60 million from the TV network and about \$30 million from radio.

CBS Inc.

(\$ millions, except per share data)

	For the three months ended December 31		For the twelve months ended December 31	
	1987	1986*	1987	1986*
Net sales				
CBS/Broadcast Group	\$772.8	\$794.4	\$2,761.8	\$2,807.9
Other	.1	.5	.2	.9
	772.9	794.9	2,762.0	2,808.8
Operating profits:				
CBS/Broadcast Group	19.8	(11.8)	232.8	228.6
Other	7.7	6.5	12.3	(3.1)
Net income	251.6	223.0	452.5	375.1
Per share of common stock:				
Income (loss) from continuing operations	.86	(.98)	5.21	2.62
Discontinued operations	8.87	10.43	12.54	13.40
Extraordinary items	—	(.10)	(.01)	(.60)
Net Income	9.73	9.35	17.74	15.42

* Restated for the disposal of the company's magazines and recorded music operations. ** Since the sale of CBS Records closed on January 5, 1988 the gain on this sale will be recorded in 1988.

Avery Productions/Scott Entertainment

Movie Classics

Abraham Lincoln
Angel On My Shoulder
Birth Of A Nation
Farewell To Arms
It's A Wonderful Life
Man Who Knew Too Much
Phantom of the Opera

Blair Entertainment

Star Power 20

(5 runs, 5 years, cash)

And Nothing But the Truth
Can You Feel Me Dancing
Clown Murders
Deathmask
Enchanted
Fatal Attractions
Flashpoint Africa
Hot Spot
Kid From Nowhere
Manhunt for Claude Dallas
No One Cries Forever
Pope Joan
Rivals
Savage Dawn
Society's Child
Sparrow
Spy Who Never Was
Stillwatch
Vanishing Act
Whatever It Takes

Buena Vista Television

Disney Treasure I

(5 runs, 5 years, cash)

Charley & The Angel
Fox Hunter
Herbie Rides Again
Legend of Lobo
Littlest Outlaw
Moon-Spinners
Night Crossing
Old Yeller
Return to Oz
Ride A Wild Pony
Superdad
Tomorrow's Champion
Treasure of Matecumbe
Young Loner

Buena Vista Television

Magic II

(6 runs, 5 years, barter & cash)

Alice in Wonderland
Baby: Secret of the Lost Legend
Bedknobs & Broomsticks
Blackbeard's Ghost
Candleshoe
Color of Money
Country
Devil & Max Devlin
Down & Out in Beverly Hills
Flight of the Navigator
Girl Who Spelled Freedom
Herbie Goes Bananas
Journey of Natty Gann
Lt. Robin Crusoe, U.S.N.
North Avenue Irregulars
Return From Witch Mountain
Running Brave
Ruthless People
Shaggy Dog
Son of Flubber
Stakeout
Tex
That Darn Cat
Tough Guys
Watcher in the Woods

Castle Hill Television

Flex Your Pects

(4 runs, 4 years, cash)

Hercules Vs. The Hydra
Hercules Vs. The Molloch
Hercules Vs. The Sons of the Sun
Lion of Thebes
Son of Hercules Vs. The Medusa
Triumph of Hercules
Trojan War

Castle Hill Television

Sterling Collection

(4 runs, 4 years, cash)

Children of Sanchez
Dark of the Night
George Stevens: A Filmmaker's Journey
Goodbye New York
Lovespell
One Away
Prince Jack
Shooting Party

Think Dirty
Together
Tomorrow

Castle Hill Television

Regal Gold

Android
Breaker Morant
Cat And The Canary, The
Dark Forces
Death Watch
Door To Door
Going Hollywood
Harry Tracy
Hills Have Eyes II, The
Honor Among Thieves
Imagemaker, The
Lightship, The
Marvin & Tige
Neon Maniacs
Nesting, The
Once in Paris
P.K. & The Kid
Rider On The Rain
Robbers Of The Sacred Mountain
Ticket To Heaven
What's Up Tiger Lily?

Cinema Shares International

Debut Theatre

(Terms are negotiable)

Anna To The Infinite Power
Bloody Birthday
Brass Ring
Carnage
Doorman
Long Weekend
No Big Deal
Oracle
Somewhere Tomorrow
Unfinished Business

Columbia Pictures

Columbia Classics

(Runs/years negotiable, cash)

35 titles including:
Bridge On the River Kwai
The Caine Mutiny
Easy Rider
From Here to Eternity
Oliver
Mr. Deeds Goes to Town

Curran-Victor Co.*Hemingway*

(4 runs, 5 years, cash-barter)

Six-hour miniseries

Four Star International*Awards Theatre*

(Cash)

Brave One

Carnival Story

Drums In The Deep South

Mutiny

The Ring

Four Star International*Grizzly Adams and Friends*

(6 runs, 5 years, cash)

Barnaby and Me

Frasier, the Sensuous Lion

Grizzly and the Treasure

Life and Times of Grizzly

Adams

Lions for Breakfast

Mule Feathers

Snowman

Timber Tramps

Toklat

Who Says I Can't Ride A

Rainbow

Four Star International*Power 20*

(6 runs, 7 years, cash)

Charles and Diana: A Royal

Love Story

Claws

Cowboy and the Ballerina

Curtains

Dawn

Funeral For An Assassin

Half A House

Hank Williams, The Show He

Never Gave

Heartbreak Motel

Melanie

Nightingale Sang In Berkley

Square

No Room To Run

Not In Front Of the Children

Obsessed With A Married

Woman

Puzzle

Quackser Fortune Has A

Cousin In the Bronx

She'll Be Sweet

Timber Tramps

Timerider

Toolbox Murders

Fox/Lorber*Romance Theater*

(Cash)

Awakening of Cassey

Bayou Romance

Escape to Love

For Love of Angela

Fragile Affair

Gamble On Love

Image of Passion

Isle of Secret Passion

Legacy for Leonette

Lights, Camera, Action, Love

Love At the Top

Love In the City of Kings

Love In the Present Tense

Marisol

Matter of the Heart

Simple Truth

To Love Again

Fox/Lorber*Greatest Hits*

(6 runs, 4 years, barter/cash)

House of the Rising Sun

Nights in White Satin

Hot Child in the City

Fries Distribution*Fries Frame 4*

(5 years, 5 runs, cash)

The Alamo: 13 Days to Glory

(Parts 1 & 2)

Blood Vows: The Story of

A Mafia Wife

The Blue Lightning

Cocaine and Blue Eyes

The Comeback Kid

The Courage and the Passion

Deep Dark Secrets

Doctors' Private Lives

Fight for Life

Fire on the Mountain

I Dream of Jeannie:

15 Years Later

(Parts 1 & 2)

Inside the Third Reich

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YOU CAN
LIVE
HAPPILY
EVER AFTER.**

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The Jericho Mile
The Legend of the Golden Gun
Mafia Princess
Make Me an Offer
Mrs. R's Daughter
Pleasure Cove
A Reason to Live
Salvage I
Shattered Vows

Samuel Goldwyn Television

November Gold II
(6 runs, 5 years, cash)

Keeping Track
Bullet Proof
Hello Mary Lou: Prom Night II
Rosary Murders
Armed Response
Say Yes
Eagles Wing
Hunter's Blood
A Prayer for the Dying
Vendetta
The Destroyers
Merlin and the Sword
Mission Kill
Zero Boys
Hard Bodies II
April Morning
Never Too Young To Die
Visitor

Harmony Gold

Harmony Premiere Network
(Cash)

Two four-hour miniseries:
King of the Olympics
The Man Who Lived at the Ritz

Harmony Gold

*Shout: The Life & Legend of
Johnny O'Keefe*
(2 runs, revenue sharing)
Four-hour miniseries

ITC Entertainment

Volume VII
(8 runs, 6 years, cash)

A Time to Live
Better Late Than Never
Big Brawl
Boys In Company C
Check is in the Mail
Deadly Eyes

Flashpoint
Heaven Help Us
High Road to China
Lassiter
Megaforce
92 Degrees in the Shade
Rockabye
Streets of Gold
Touch and Go
Twice in a Lifetime

LBS

Spectrum 1
(2 runs, 1 year, barter)

Bonanza: The Next
Generation
Canterville Ghost
Impossible Spy
Miracle of the Heart: A
Boys Town Story
Reunion At Fairborough
Vietnam War Story

Lorimar Syndication

Lorimar Family Classics
(6 runs, 4 years, cash)

Animalympics
Coneheads
Enchanted Journey
First Christmas
Flight of the Dragons
Jack Frost
Last of the Red Hot Dragons
Leprechaun's Christmas Gold
Little Drummer Boy
Nestor, Long-Eared Xmas Donk.
Noah's Animals
Pinocchio's Christmas
Wind in the Willows
Year Without Santa Claus

Lorimar Syndication

Mint Edition
(6 runs, 5 years, cash)

Act of Vengeance
American Anthem
Best Revenge
Between Friends
Blood & Orchids I
Blood & Orchids II
Boy Who Could Fly
Choose Me
Death in California I
Death in California II
Guardian, The

Gulag
King of the City
Last Starfighter
Looking to Get Out
Morning After
Night School
Nobody's Fool
One Cooks, The Other Doesn't
Power
Rita Hayworth: Love Goddess
Sherlock Holmes
Slapstick
Two of a Kind
UTU

Lyndal Entertainment

Africa Screams
Algiers
The Amazing Mr. X
American Empire
Angel & The Badman
Angel On My Shoulder
The Ape Man
As You Like It
The Beachcomber
Beyond Tomorrow
The Big Cat
The Big Lift
The Big Trees
Bill & Co
Bird of Paradise
Black Dragons
Blackmail
Blood On The Sun
Bluebeard
The Bold Caballero
Bowery At Midnight
Buckskin Frontier
Captain Kidd
Captain Scarlet
Carnival Story
Catherine The Great
Cheers For Miss Bishop
The Corpse Vanishes
The Courage of Dr. Christian
Cyrano de Bergerac
Daniel Boone
Daniel Boone, Trail Blazer
Dark Eyes of London (aka
The Human Monster)
Dark Journey
Decameron Nights
Desperate Cargo
The Devil's Party
Diabolique
The Divorce of Lady X
DOA
Doll Face

Doomed To Die
Dressed To Kill
Dr. Kildare's Strange Case
Drums Of The Deep South
The Fabulous Dorseys
The Fallen Idol
A Farewell To Arms
Fire Over England

MGM/UA

Attack Pack
(5 runs, 5 years, cash)

Attack On The Iron Coast
Hell Boats
Last Escape
Mosquito Squadron
Thousand Plane Raid

MGM/UA

Block Busters
(5 runs, 5 years, cash)

La Cage Aux Folles I
La Cage Aux Folles II
Mixed Company
Party, The
Pulp

MGM/UA

Forbidden Gold
(5 runs, 5 years, cash)

Equus
Everything You Always Wanted
To Know About Sex
Last Tango In Paris
Lenny
Sunday, Bloody Sunday

MGM/UA

Hip Pack
(5 runs, 5 years, cash)

Alice's Restaurant
Hair
Last Waltz
Roadie
Small Circle of Friends

MGM/UA

Manpower
(5 runs, 5 years, cash)

Cuba
Hammer
Offence, The

Stay Hungry
Who'll Stop The Rain

MGM/UA

Terror
(5 runs, 5 years, cash)

Beast Within
House Where Evil Dwells
Jaws of Satan
Motel Hell
Twice Told Tales

MGM/UA

Wise Crackers
(5 runs, 5 years, cash)

Avanti!
Caveman
Movers and Shakers
National Lampoon's Movie
Madness
Trail of the Pink Panther

MGM/UA

Woody
(5 runs, 5 years, cash)

Bananas
Interiors
Love and Death
Manhattan
Stardust Memories

Muller Media

Above and Beyond
(5 years, cash)

Blood Legacy
Disciple of Death
Double Possession
Gorath
Human Vapor
Isadora
Last War
Lemora, The Lady Dracula
Ring of Death
Severed Arm

Muller Media

The Godzilla All-Stars Package
(5 years, cash)

Godzilla
Godzilla vs. Monster Zero
War of the Gargantuas

**EVERYONE
IS READY
FOR
THE LOOK
OF YOU.**

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booth 268 at the NATPE Show.

Muller Media

Mr. Magoo
(5 years, cash)

Magoo at Sea
Mr. Magoo, Man of Mystery
Mr. Magoo's Storybook

Muller Media

The Rainbow Package
(5 years, cash)

A Dog of Flanders
A Hero Ain't Nothin'
But a Sandwich
Mary White
Misty
Sounder

Muller Media

Top Guns
(5 years, cash)

Alien Warrior
Assault On Agathon
Battle of El Alamein
Blade
Commandos
Craze
Death Stalk
I Will Fight No More Forever
Massacre At Fort Holman
Octaman
Poppy Is Also A Flower
Stranger and the Gunfighter
Ultimate Thrill
Who Killed Whats' Ername
Young War Lord

Muller Media

The Great Escapes
(titles unannounced)

New World Television Group

New World Two
(Years, runs negotiable, cash)

18 theatricals including:
Death Before Dishonor
Soul Man
Wanted Dead Or Alive
The Annihilators
Escape 2000

Palladium Television Distribution

Power Pack
(6 runs, 5 years, cash)

22 titles including:
Hercules in New York
Cease Fire
Consenting Adults
Straight Time

Paramount TV

Alice to Nowhere
(2 runs, barter)
Four-hour miniseries

Paramount TV

Winds of War
(4 runs, 5 years, cash)
18-hour miniseries

Paramount TV

White Christmas
(2 runs, barter)
2½-hour theatrical

Paramount TV

Diamond Jubilee Collection
(2 runs, barter)

The Godfather Saga
The Godfather
The Godfather, Part II
Space
Wallenberg: A Hero's Story

Peregrine Film Distribution

Adventure World:
(5 runs, 5 years, cash)

The Legend of the Juggler
The Magic Christmas Tree
Aladdin and His Magic Lamp
Santa's Christmas Elf
King of the Jungle
The First Notch
Jack and the Beanstalk
The Children's Story of Jesus
Children's Heroes of the Bible: Part I
Magical Wonderland
The Sword and the Dragon
The Legend of the Golden Goose
Children's Heroes of the Bible: Part II
The Wonderful Land of Oz
Santa and the Ice Cream Bunny

Peregrine Film Distribution

Alien Encounters
(5 years, 5 runs, cash)

Stranger from Venus
Perfect Woman
The Dark Eyes of London
The Flying Saucer
Monster from Green Hell
Attack of the Spider Woman
Aliens from Space
Devil Girl from Mars
Half Human
Night of the Ghouls
Seven Doors to Death
Cosmic Monsters
The Door with Seven Locks
Monster A Go-Go
Ghost Ship
The Vampire Happening
Chamber of Horrors
The Jet Benny Show
Oklahoma Bound

Peregrine Film Distribution

Terror Zone:
(5 years, 5 runs, cash)

Revenge
Fiend
Terror at Tenkiller
Galaxy Invader
The Transplant
The Ripper
Curse of the Alpha Stone
Blood Cult
Doctor Gore
The Truth about UFO's and ET's
Copperhead
Invasion of the Girl Snatchers
Asylum of Satan
Monster Mountain
The Milpitas Monster

Peregrine Film Distribution

Vanguard:
(5 years, 5 runs, cash)

The Cross and the Switch Blade
The Late Liz
John Wycliffe
Question 7
Grizzly Mountain
Hazel's People
Who Are My Own
Once Upon a Coffee House
The Executioners Reign
Martin Luther

The Ballad of Billie Blue
First Fruits
Beyond the Next Mountain
Against All Hope
Tomboy and the Champ

Republic Pictures

Action-Packed Features

Brazil
Count Dracula
Destructors
Dimension Five
Flight Nurse
Hell's Half Acre
Hoodlum Empire
Intrigue
Invasion of the Body
 Snatchers
It Takes All Kinds
La Dolce Vita
Lisbon
Laughing Anne
Lucky Stiff
Magic Fire
Man Inside
Money Jungle
Operation Lovebirds
Riot in Cell Block 11
Secret Beyond the Door
Shack Out on 101
Shark
Spectre of the Rose
Flame
Thunderbirds
Tiger by the Tail
Torpedo Alley
Wild Blue Yonder

Republic Pictures

Animated Features

Hoppity Goes to Town
Hurray For Betty Boop
Littlest Warrior
Panda and the Magic Serpent
Sinbad the Sailor

Republic Pictures

Christmas Features

Bells of St. Mary's
Christmas Eve
Good Sam
Miracle of the Bells

Republic Pictures

Classic Comedy

Atlantic City
Atomic Kid
Earl Carol Sketchbook
Earl Carol Vanities
Honeychile
I Sailed to Tahiti With An
 All Girl Crew
It's In the Bag
Let's Live A Little
Love Honor and Goodbye
Queen For A Day
Rendezvous With Annie
Sis Hopkins
Song of the Open Road

Republic Pictures

Color-Imaged Specials

(2 runs within 5-week window)

Bell's of St. Mary's
Fighting Kentuckian
Flying Tigers
Invasion of the Body
 Snatchers
Magic Town

Miracle of the Bells
Mr. Peabody and the Mermaid
Rio Grande
Sands of Iwo Jima
Wake of the Red Witch

Republic Pictures

Hollywood 1-2-3

(5 runs, 5 years, cash)

Adventures of Captain Fabian
Africa, Texas Style
Against All Odds
Americano
Bang, Bang, You're Dead
Battle of the Commandos
Battle of Neretva
Dorian Gray
Operation Petticoat

Republic Pictures

Home of the Cowboys

Brimstone
California Passage
Fabulous Texan
Jack Slade
Man Alone

**PRETTY
SOON
YOU'LL BE
60 AND
LOVING IT.**

For more information look for the
Health Television Corporation advertisement
in this issue and visit us at
booth 268 at the NATPE Show.

**93 MILLION
AMERICANS
ARE SICK AND
TIRED.**

**AND HTC
HAS
THE CURE.**

INTRODUCING HEALTH TELEVISION CORPORATION. YOUR ANSWER TO HEALTHIER RATINGS.

Did you know that 93 million Americans are living with ongoing diseases? Or that 59% of all American adults exercise daily and 27 million people use formal fitness programs?

Now there's a way for you to tap into this huge market—with original programming from Health Television Corporation.

You can choose from 20 original series such as Mom's Time, which focuses on being a mom in the 80's, or 60 and Loving It, which targets the retirement-age population, or Happily Ever After, where celebrity hosts talk with couples about their relationships. We even have programming specifically designed to help people cope with illness, like Rocky Bleier's Fighting Back or HealthScan, which brings you the latest updates in the medical and health fields. These are just a few of the programs specifically created to increase your viewer base, your ratings, and moreover, your advertising revenues.

For more information on our unique programming contact Jerome Lehman, CEO, (412) 261-1411, or visit booth 268 at the NATPE Show.



HTC
HEALTH TELEVISION CORPORATION
**PRODUCTION
GROUP INC.**

Man on Conquest
Maverick Queen
Oh, Susanna
Ramrod
Red Pony
Road to Denver
Rock Island Trail
San Antone
Santa Fe Passage
Savage Horde
Singing Guns
Strangers at Sunrise
Surrender
Toughest Man in Arizona
Timberjack
Vanishing American
Woman They Almost Lynched

Republic Pictures

Republic Serial Movies

(5 runs, 5 years, cash)

The Baron's African War
Batmen of Africa
Black Dragon and Manzanar
Captain Mephisto and the
Transformation Machine
Claw Monsters
Code 645
Cyclotrode 'X'
D-Day on Mars
Doctor Satan's Robot
FBI 99
Golden Hands of Kurigal
Jungle Gold
Lost Island of Kioga
Missile Base at Taniak
Nyoka and the Lost Secrets
of Hippocrates
R.C.M.P. and the Treasure
of Ghenghis Khan
Retik, The Moon Menace
Robinson Crusoe of Mystery
Island
Sakima and the Masked Marvel
Sharad of Atlantis
Slaves of the Invisible
Monster
Sombra, The Spider Returns
Spy Smasher Returns
Target: Sea of China
Torpedo of Doom
U-238 and the Witch Doctor

The John Wayne Collection

(runs, years negotiable, cash)

Dakota

Dark Command
Fighting Kentuckian
Fighting Seabees
Flame of the Barbary Coast
Flying Tigers
In Old California
Lady for a Night
Lady from Louisiana
The Quiet Man
Rio Grande
Sands of Iwo Jima
Three Faces West
Wake of the Red Witch
War of the Wildcats
Wheel of Fortune

Republic Theatre (sampling)

Betty Boop House Cleaning
Blues
Radar Men From The Moon
Bridge to Death (Chapt. 3)
Short Subject Doctor Quack
Feature Presentation
Prisoners in Petticoats
Coming Attraction Rosie
the Riveter

Stations First Films

Film Package

(1-2 runs, 1 month, barter)

The Return of Josie Wales
Something Special
Once Again
Enemy Territory
Starship
Sweet Country

Televentures

TV-1

(6 runs, 5 years, cash)

Brotherly Love
Calamity Jane
Country Gold
Drop-Out Father
She's Hired, He's Fired
He's Not Your Son
Hunter
Killing at Hell's Gate
Last of the Great Survivors
Listen to Your Heart
Maid in America
Million Dollar Infield
More Wild, Wild West
Muggable Mary: Street Cop
My Wicked, Wicked Ways

Stark
Thin Ice
Two Kinds of Love
White Water Rebels
Wild, Wild, West Revisited

Turner Program Services

Premiere Four

(6 runs, 5 years, cash)

15 titles including:

Wise Guys
9½ Weeks
Buddy Buddy
Strange Brew

Turner Program Services

Premium One

(6-8 runs, 4 years, barter)

26 made-for-TV's including:

Dirty Dozen: Next Mission
Death of a Centerfold
Paper Dolls
Something About Amelia

Twentieth Century Fox

Century 14

(9 runs, 4.5 years, cash)

Aliens
Big Trouble In Little China
Black Widow
Cocoon
Enemy Mine
Fly, The
Jewel of The Nile
Jumpin' Jack Flash
Lucas
Manhattan Project
Mannequin
Mischieff
Name of the Rose
Predator

Vestron Television

First Images

(cash & barter)

Dirty Dancing
Eight Million Ways to Die
China Girl
The Dead
Call Me
Promised Land
Brother From Another Planet
Return of the Secaucus Seven

Billy Galvin
Birch Interval
Malcolm
Rebel

Viacom International

Exploitable 4

(Runs, years negotiable, cash)

25 titles including:

Adventures of Hercules II
Blind Rage
Big Bad Mama
Texas Chainsaw Massacre II
Piranha II—The Spawning

Warner Bros. Television

TV 4

(5 runs, 5 years, cash)

14 titles including:

Agatha Christie's Dead
Man's Folly
Hotel
Killer In the Mirror

Warner Bros. Television

Volume 27

(3 runs, 6 years, cash)

18 titles including:

Enter The Dragon
Goonies, The
Just Tell Me What You Want

WW Entertainment

Prime

(6 runs, 4 years, cash)

Death Is Part Of The Process
Frankie and Johnnie
In The Secret State
The McGuffin
The Vision
Smart Money

WW Entertainment

Black Belt Theatre 5

Battle For Shaolin
Breaking Sword Of Death
Claws Of The Eagle
Disciples Of The Master Killer
Fangs Of The Tigress
Invincible Pole Fighter, The

Source: Katz Television, ITS, Seitel, MMT Sales

D.C. primed for program issues (from page 160)

cable-only networks as opposed to something else, because people are able to acquire exclusivity protection on those kinds of channels as opposed to different methods of video distribution. The concern is that that inefficient mix of resources may have some sort of long-term adverse effect on viewers. We're trying to explore those angles in the context of this rulemaking."

The commission has not decided whether to make a third try at attempting to write a must-carry law that will

be accepted by federal courts as consistent with the First Amendment rights of cable operators. There are those in the commission who insist that it is impossible to write such a law, although there are many in Congress who feel they could do so.

And the question of the efficacy of the compulsory license is territory reserved exclusively to Congress, although its likely continued existence is expected to play a part in considerations on the syndicated exclusivity and network nonduplication questions

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Alex Felker

and the change in the balance among the industries involved.

Felker says the approach on those two issues will be made at the commission from the standpoint of communications policy rather than copyright law. "There are relationships and par-

allels and whatnot, but they are on different tracks. We're looking at outcomes, different constraints, different possible actions, and almost, in a sense, different objectives."

He adds, "Obviously you have to understand the environment in which you are operating when you are handling the issues with regards to syndex and network noduplication, but the degree of action that the commission can take in all of this is much different and some of the policy goals are different." If the compulsory license did not exist, however, "it would certainly change the analysis," he says.

The commission's Policy and Rules Division is studying the other programming-related issue before the agency, possibly as early as this spring. The matter of control over the commercialization of children's programming

reached the U.S. Court of Appeals, which sent it back to the FCC for reconsideration.

The commission is now trying to decide whether there is any evidence to suggest that the marketplace is failing to protect the interests of children who watch the commercial-dominated programs.

Cost vs. kids

But the agency is taking a cost-effective approach to the problem, intending to weigh the costs involved in any protection afforded the children and with the rights of children to be free of the influence of commercials, through the number of commercials inserted in programming, the commercials that are allegedly disguised as programs, and the impact of programming that requires the purchase of equipment that interacts with the television programming.

Some staffers are believed to be eyeing proposals that would have the commission, in effect, adopt the commercial guidelines that the National Association of Broadcasters used to have before they were struck down as violating antitrust laws.

The issue of the quality and amount of children's programming also is contained in S-1277, the Senate bill that would eliminate the Communications Act's comparative renewal provisions that broadcasters have made their primary target in recent years.

In exchange for eliminating that provision, broadcasters would be required to meet certain "public interest" standards, specifically including children's programming. But that legislation, which was the subject of a hearing last year, has been allowed to die a slow death as a result of the victory by the broadcasting industry in getting the fairness doctrine killed.

Senator Strom Thurmond (R-S.C.), ranking Republican on the Senate Judiciary Committee, introduced a bill that would extend anti-obscenity laws to cable and subscription television. His measure also would make it clear that federal and state governments can regulate indecent programming on cable.

Out of the hands of the commission, at least for now, is the question of its new policy for enforcement of indecency standards on television and radio. As the FCC looks over several dozen allegations of indecent programming on both media, the policy itself has been challenged in the U.S. Court of Appeals.

Parties on both sides of the issue have petitioned the court to speed up its consideration of the challenge, with oral arguments held as early as May. □

Showbiz playing 'political football' with the compulsory license issue

Rep. Robert Kastenmeier (D-Wis.), the primary architect and protector of the compulsory license agreement that allows cable operators to carry programming without negotiating with individual program owners, has watched with some amusement the way three industries have treated the issue over the years.

The license arrangement affects the broadcasting, cable and motion picture industries, but each tends to view its value and impact according to their views on other related issues.

Kastenmeier may see a need to modify or do away with the compulsory license sometime in the future, but right now he says it is here to stay.

"The broadcast industry, motion pictures and cable have been up and down on the compulsory license," he says, reflecting on 12 years of arguments about the arrangement.

"What usually happens is if there are other issues and there are tensions in their industries, they will raise compulsory license.

"For example, the broadcast industry was less opposed to compulsory license when it looked like it could get a restoration of must-carry, but the moment must-carry goes out the window, or is threatened, then the broadcast industry will raise the compulsory license issue with other issues.

"And when the motion picture industry could negotiate with the cable industry on a per-subscriber cost, that presumed the compulsory license. Then they got into an argument later on whether or not that was acceptable without a phaseout of the compulsory license at some point.

"So, the popularity of the compulsory license, or its opposition factor, is largely contingent on other issues. . . . It seems to be the political football in the interface of motion pictures, broadcasting and cable."

'Engraved in stone.' Although he now is considering the efficacy of continuing the compulsory license to the end of the century, Kastenmeier says he felt it was practically "engraved in stone" when it was enacted, and was intended to remain a permanent part of the Copyright Act.

"If sometime it should be phased out, okay. But I don't think that was ever a foregone conclusion or necessarily a factor that we looked at then," in 1976, he says.

"The cable industry itself may not admit it, but it may be less interested in the compulsory license in three to five years because most cable operations are changing," adds Kastenmeier, chairman of the House copyright subcommittee.

"Most of them are more interested in selling premium services than they are in merely giving you something on compulsory licensing for nothing. As it is now, they still, on balance, consider it programming that their subscribers will like. And it's inexpensive programming, so they want it as an option.

"But it becomes, as one looks at the configuration of what's available in the future on cable systems, less and less of a factor, presumably. The cable industry will be less and less reliant on the compulsory license for distant signals as a component of their programming mix."

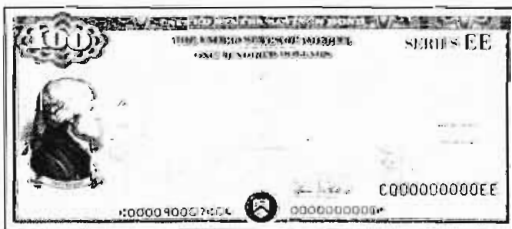
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Syndicated programs with 2 or better ratings, November 1987

	MKT	RTG	SHR	RANK	COVG	W 18-49		M 18-49		TEENS		KIDS	
						RATING	RANK	RATING	RANK	RATING	RANK	RATING	RANK
Wheel of Fortune	199	19.0	32	1	99.3	9.7	1	6.9	1	6.0	9	6.5	15
PM Magazine	26	12.3	21	2	24.7	7.1	3	5.4	3	4.6	24	4.0	46
Jeopardy	189	12.1	26	3	98.7	6.3	4	4.3	9	3.3	45	2.8	83
Oprah Winfrey Show	190	10.5	31	4	98.8	7.7	2	2.2	38	3.2	47	1.1	190
Big Spin	8	9.9	18	5	10.6	5.0	10	3.7	13	3.7	34	3.9	50
Family Ties	172	8.0	15	6	94.0	6.3	4	4.6	7	9.3	1	7.7	8
Peoples Court	187	7.9	20	7	97.5	3.6	19	2.5	24	2.7	63	1.4	159
M.A.S.H.	161	7.5	17	8	89.1	5.3	7	5.4	3	3.5	38	2.4	101
Donahue	186	7.4	29	9	98.1	4.1	14	1.4	111	0.9	216	0.5	272
Win Lose or Draw	128	7.0	18	10	74.9	5.2	8	3.0	17	4.8	22	3.8	54
So. West Conf. Ftbl.	20	6.9	23	11	7.5	1.9	91	4.3	9	1.7	122	0.8	215
Cheers	144	6.8	15	12	85.0	5.2	8	4.8	6	4.3	28	2.7	84
Entertainment Tonight	134	6.6	14	13	86.9	4.3	13	3.3	15	2.1	96	1.2	182
Hollywood Squares	129	6.4	15	14	83.5	3.7	18	2.4	28	3.5	38	2.7	84
ACC Football	17	6.3	24	15	9.9	1.6	118	4.1	11	2.7	63	1.0	199
Three's Company	122	6.3	14	15	77.9	4.0	15	2.8	20	7.9	5	6.4	17
A-Team	26	6.0	13	17	25.0	3.5	21	3.4	14	5.8	11	6.0	21
Hee Haw	159	6.0	15	17	79.8	2.4	52	2.3	32	1.4	149	1.7	135
Star Trek Next Gener.	181	6.0	14	17	95.4	4.8	11	6.2	2	4.4	27	4.0	46
Facts of Life	113	5.9	13	20	81.1	3.9	16	1.8	66	8.9	2	7.4	9
21 Jump Street	113	5.9	9	20	86.0	5.6	6	4.6	7	8.5	4	4.0	46
New Newlywed Game	143	5.5	13	22	83.4	3.4	24	2.0	53	2.4	80	1.9	126
Diff'rent Strokes	91	5.3	13	23	65.8	2.8	39	1.5	99	8.7	3	8.9	4
Small Wonder	114	5.3	13	23	79.6	3.6	19	1.8	66	5.6	12	8.2	5
Out of this World	94	5.2	11	25	77.0	3.1	27	2.1	41	6.0	9	5.2	30
Agronsky and Company	6	5.1	14	26	6.7	1.5	130	1.3	127	0.3	342	0.3	328
Mama's Family	148	5.1	12	26	87.6	3.5	21	2.1	41	3.9	30	3.1	72
National Geographic	124	5.1	11	26	74.1	2.8	39	2.9	19	1.9	109	2.1	116
Magnum P.I.	127	5.0	14	29	84.0	3.1	27	2.5	24	2.7	63	1.3	172
Married With Chldrn.	113	5.0	7	29	86.0	4.8	11	5.0	5	5.2	17	3.6	60
Judge	93	4.9	17	31	71.6	2.4	52	1.2	140	2.1	96	0.9	209
Big 10 Ftbl.	42	4.8	18	32	25.3	1.1	181	3.0	17	1.3	159	0.8	215
Gimme A Break	92	4.7	10	33	63.2	3.3	25	1.6	84	6.6	8	5.9	22
She's the Sheriff	156	4.7	10	33	91.7	2.8	39	2.1	41	3.3	45	2.9	78
Divorce Court	111	4.6	16	35	79.2	2.3	62	1.2	140	1.5	141	0.7	232
Punky Brewster	20	4.6	9	35	24.3	2.3	62	1.1	158	7.3	6	11.6	2
Superior Court	115	4.5	15	37	75.8	2.2	71	1.2	140	1.8	116	0.8	215
Ellery Queen	5	4.4	9	38	7.9	2.4	52	1.6	84	1.3	159	0.6	253
Silver Spoons	63	4.4	9	38	56.0	2.4	52	1.5	99	7.0	7	7.1	11
That's My Mama	11	4.4	12	38	5.7	3.1	27	1.8	66	4.5	26	2.2	113
Webster	59	4.4	10	38	47.0	2.9	36	1.5	99	5.4	15	6.1	19
Barnaby Jones	25	4.3	14	42	33.1	1.9	91	1.5	99	0.5	286	0.5	272
Benson	81	4.3	12	42	43.4	3.0	32	2.1	41	3.0	52	2.1	116
Duck Tales	145	4.3	12	42	92.0	1.2	162	0.8	210	4.9	19	12.5	1
Jeffersons	82	4.3	11	42	57.0	3.0	32	2.0	53	3.5	38	2.5	97
Barney Miller	71	4.2	12	46	60.6	2.3	62	2.1	41	1.1	185	0.8	215
Fight Back	58	4.2	13	46	56.8	2.1	78	2.1	41	1.6	135	0.9	209
Hoover Vs Kennedys	19	4.2	7	46	19.7	2.1	78	2.4	28	1.2	171	0.6	253
Hanna Barbera Supers	20	4.2	12	46	22.9	3.0	32	2.0	53	4.6	24	7.2	10
T.J. Hooker	13	4.2	8	46	27.5	2.1	78	1.8	66	1.8	116	1.6	143
Werewolf-Sun	113	4.2	6	46	86.0	3.8	17	4.1	11	5.5	13	4.3	41
Good Times	29	4.1	10	52	28.9	3.3	25	1.5	99	5.3	16	3.4	65
Disney/World of Disn	110	4.1	11	52	71.6	2.6	46	1.9	62	3.6	35	7.9	7
Lifestyles-Rich/Fam	135	4.0	12	54	82.1	2.5	50	1.8	66	1.1	185	0.7	232

(Continued on page 360)

"Both financially and in participation, the eighth Banff Television Festival was a spectacular success . . ."

Variety, June 11, 1987

"I have travelled extensively and attended such functions in many countries, but never have I felt myself in a situation both thoroughly professional and yet so relaxed and friendly. One of the great successes of the Banff Television Festival is the way it puts creative people and business people together in such a pragmatic way."

Daniele J. Suissa
Television Director, Montreal

"The 8th Banff Television Festival was relaxed and purposeful, conducive to business without being overtly commercial. With no official market encircling the festival in an atmosphere of high pressure sales, it is the television programme makers who dominate the proceedings. Writers, producers, directors, broadcasters and archivists are in workshop sessions and there are continual screenings of the best current international television programmes with a supplementary 'on demand' service, offering up to 400 programmes from 32 countries to fulfill every individual request."

Screen International, June 27, 1987

"Banff is now recognized as one of the quality international festivals and one of the most pleasant events to attend. I also very much enjoyed the various seminars I attended, which were of a very high standard."

Masami Takagishi
Production Manager, International Relations,
NTV Network, Japan

"What happens in Banff is important to television and to television makers . . . I feel enriched by being part of this extraordinary week"

Larry Bloustein
V.P. Public Relations, MTM Enterprises Inc.

"Now in its eighth year the Banff Television Festival has clearly established itself as one of the important dates on the calendars of television people around the world. Quite apart from the fact that the TV awards themselves are among the most prestigious anywhere, the week-long festival has become — to the community of film and TV — significant both from a social and business point of view. And, as this year's delegate list will attest, it is considered so by the full spectrum of that society: government and private broadcasters, writers, students, guild representatives and the international media . . . The whole world of television comes to Banff . . . for a week of shirt-sleeve informality."

Playback, Editorial comment, June 15, 1987

"Lovely place, lovely people, and an excellent festival."

Alan Hart
Controller, International Relations, BBC

"In business terms this was probably the most important Banff Festival for me yet. Many of the people I'm now working with on co-productions and co-development deals all happened to be in the same place at the same time, including several I did not know were going to be at Banff when I organized my trip. Banff is obviously the place to be!"

Paul D. Barron
Managing Director, Barron Films, Australia

"Excellent festival! The calibre, quality, scope and interest of participants gets better and better"

Lorne W. MacPherson
President, Alberta Motion Picture Development Corporation

"Banff has become synonymous with a celebration of excellence — and beautiful scenery . . . For many delegates it has become a kind of annual homecoming, an event that rates with Christmas and Hanukkah as a red-circled "must" on the calendar . . ."

The Banff Festival provides a rare forum, noted in that Canadian-style pragmatism which mixes business, education, politics, and social concern."

TV World, August, 1987

"Let me state categorically that I have not enjoyed any festival more than I enjoyed Banff . . . splendid setting, admirably relaxed and committed atmosphere and — mysteriously — one of the few countries that blends a flavour of its own nation into the mix . . . A huge mark in my diary for next year!"

Patrick Dromgoole
Managing Director, HTV, U.K.

" . . . splendid organization and an interesting event Banff has become one of the most interesting and vivid festivals in the world. We shall come back next year."

Dr. Hans Kimmel
ZDF, Federal Republic of Germany

"Certainly from an industry standpoint the list of participants is impressive. In addition to the hundreds of producers and would-be producers, writers and directors hoping to 'make a deal', almost every major player in the Canadian industry is present."

The Globe and Mail, Toronto, June 10, 1987

"There is an atmosphere at the Banff festival that is very much of the Eagles. It's fresh, it's new, and I think it's also representative of the new independent producer. They move around very easily here, and they talk to each other."

Bill Cotton
Managing Director of Television, BBC

"Writers are hustling producers who are hustling networks who are hustling foreign networks. It's non-stop huddling as the groundwork is laid for elaborate deals often involving half a dozen disparate funding sources."

The Banff Television Festival is a strange brew — an unlikely mix of high art and high finance in a teeny tourist town in the Canadian Rockies . . . It is one of the few places where the innovators and the deal brokers mingle, where there is annual reassurance that artistry and popularity can co-exist."

The Citizen, Ottawa, June 12 & 15, 1987

"A great success . . . it gets better every year, if that's possible!"

W. D. Marsden
Director, Film Industry Section,
Alberta Economic Development and Trade

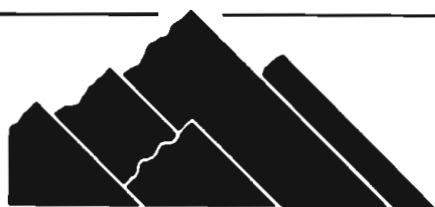
"I was exposed to some of the BEST TV that I've seen in years. Banff opened my eyes to what Canada, the U.K., Australia, and Europe are doing. The US might dominate the international TV market now — but at Banff I saw the future!"

Mel Frohman
Television Writer, Los Angeles

June 5-11, 1988

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Syndicated programs with 2 or better ratings (from page 358)

MKT	RTG	SHR	RANK	COVG	W 18-49		M 18-49		TEENS		KIDS		
					RATING	RANK	RATING	RANK	RATING	RANK	RATING	RANK	
Star Search-O	150	4.0	12	54	88.7	3.0	32	2.0	53	2.8	60	2.2	113
We Got it Made	91	4.0	9	54	75.6	2.7	45	1.8	66	2.8	60	2.7	84
Charles in Charge	112	3.9	9	57	80.3	2.8	39	1.8	66	5.5	13	3.9	50
Dr. Dean Edell Medica	19	3.9	9	57	24.0	1.9	91	1.6	84	1.4	149	0.7	232
Love Connection	128	3.9	14	57	82.2	2.3	62	1.4	111	1.4	149	0.6	253
Whats Happening Now	83	3.9	11	57	67.2	3.1	27	1.4	111	5.2	17	4.6	37
Geraldo	105	3.8	16	61	76.0	2.5	50	1.0	174	0.5	286	0.5	272
Sally Jessy Raphael	87	3.7	19	62	71.4	2.2	71	0.6	253	0.3	342	0.2	367
WKRP in Cincinnati	74	3.7	10	62	56.9	2.6	46	2.7	22	2.0	102	1.4	159
Columbo	9	3.6	8	64	7.6	2.3	62	1.4	111	0.7	235	0.8	215
Hour Magazine	129	3.6	15	64	81.5	1.7	108	0.6	253	0.5	286	0.3	328
Knight Rider	39	3.6	9	64	40.4	2.4	52	2.1	41	3.5	38	3.7	57
Puttin' Hits Orig	99	3.6	10	64	74.4	3.1	27	1.7	79	4.9	19	3.6	60
Sanford and Sons	43	3.6	10	64	41.9	2.6	46	2.0	53	3.2	47	2.3	107
\$100,000 Pyramid	48	3.6	9	64	50.1	1.9	91	0.9	188	0.9	216	1.1	190
Dom Deluise	103	3.5	11	70	74.1	1.9	91	1.4	111	1.0	197	1.0	199
Throb	91	3.5	8	70	73.2	2.4	52	1.5	99	2.6	68	2.2	113
Bustin' Loose	87	3.4	8	72	71.8	2.9	36	1.5	99	4.7	23	3.2	68
WWF Champ. Wrestling	144	3.4	13	72	89.6	1.4	143	2.7	22	3.8	32	2.6	92
Comedy Club	116	3.4	12	72	74.3	2.0	82	2.0	53	1.3	159	0.5	272
Current Affair	11	3.4	7	72	26.0	2.0	82	1.6	84	1.3	159	0.8	215
Dallas Cowboy Weekly	20	3.4	10	72	8.1	1.0	192	2.4	28	1.3	159	0.5	272
Marblehead Manor	159	3.4	9	72	90.9	2.2	71	1.5	99	2.5	74	1.9	126
Real Ghostbusters	100	3.4	10	72	78.2	0.9	215	0.6	253	3.9	30	9.1	3
Simon and Simon	33	3.4	7	72	35.3	2.0	82	1.7	79	1.5	141	0.8	215
Star Trek	106	3.4	10	72	66.8	2.6	46	3.3	15	1.8	116	1.6	143
Andy Griffith Show	94	3.3	10	81	58.2	2.3	62	1.8	66	1.5	141	2.0	122
It's a Living	137	3.3	9	81	85.2	2.4	52	1.2	140	2.4	80	1.7	135
Tracy Ullman-Sun	112	3.3	5	81	85.9	2.8	39	2.8	20	3.6	35	1.6	143
2 Close for Comfort	68	3.3	8	81	60.8	2.3	62	1.6	84	3.0	52	3.4	65
Auburn Football	5	3.2	12	85	1.8	1.2	162	2.1	41	1.7	122	1.1	190
Gospel Sing Jubilee	7	3.2	30	85	2.5	1.0	192	1.0	174	0.6	258	0.5	272
Happy Days	46	3.2	9	85	45.7	2.0	82	1.4	111	4.9	19	4.1	45
Hill Street Blues	25	3.2	7	85	31.0	2.0	82	2.3	32	1.0	197	0.7	232
Little House Prairie	70	3.2	11	85	47.0	2.4	52	1.1	158	2.4	80	2.7	84
Taxi	78	3.2	11	85	60.6	2.3	62	2.1	41	1.4	149	0.8	215
Greatest American He	7	3.1	8	91	13.0	2.4	52	2.1	41	3.1	50	2.9	78
Hart To Hart	44	3.1	10	91	41.2	2.0	82	1.3	127	1.1	185	0.5	272
High Rollers	65	3.1	12	91	60.6	1.3	152	0.6	253	0.5	286	0.6	253
Matt Houston	17	3.1	7	91	16.8	1.9	91	1.3	127	1.4	149	1.4	159
Mission Impossible	13	3.1	10	91	19.3	1.9	91	1.2	140	1.4	149	1.3	172
More Real People	19	3.1	10	91	14.1	1.2	162	1.6	84	0.2	372	0.3	328
Natl Geo-Assignment	71	3.1	7	91	46.8	1.6	118	1.6	84	0.8	226	0.9	209
NFL Greatest Games	13	3.1	12	91	14.2	1.3	152	2.4	28	0.5	286	1.4	159
Can't Take it With You	85	3.1	6	91	68.1	1.7	108	1.3	127	1.7	122	1.8	131
Benny Hill Show	38	3.0	10	100	40.9	1.4	143	1.9	62	1.2	171	0.3	328
D.C. Follies	86	3.0	11	100	70.2	1.7	108	2.0	53	1.2	171	0.8	215
Entertainment Week	147	3.0	12	100	87.1	2.1	78	1.6	84	1.0	197	0.5	272
Gentle Ben	5	3.0	18	100	2.9	1.6	118	1.2	140	3.1	50	3.5	64
Johnny Majors	5	3.0	9	100	2.3	1.5	130	2.1	41	2.9	57	0.6	253
New Gidget	86	3.0	9	100	67.4	1.9	91	1.0	174	4.2	29	3.2	68
Quincy	53	3.0	13	100	43.5	1.9	91	1.2	140	0.6	258	0.3	328
Ropers	9	3.0	10	100	3.6	1.7	108	1.4	111	2.0	102	2.4	101
Soul Train	63	3.0	11	100	53.0	2.8	39	1.8	66	3.4	44	2.4	101
This is the NFL	69	3.0	10	100	65.0	0.8	234	2.5	24	1.7	122	0.6	253
Special World-Guinne	71	2.9	9	110	60.0	1.2	162	1.6	84	2.0	102	1.0	199

AN OPEN LETTER TO BROADCASTERS

The Donald McGannon Legacy

Dear Colleague:

Every worker in broadcasting owes a debt of gratitude to Donald McGannon. Among his accomplishments were adoption of the regulations on financial interest and network option time. He championed equal opportunities for minorities and women and was among the first to open management posts to them. He was a tireless fighter for the rights of individual stations. He never hesitated to stand up to powerful interests—the networks, the FCC, the Congress—to protect those rights. At the same time, he exhorted us to practice ethical business and service standards that befitted our dominant influence on people's beliefs and actions. In his position as chairman of Westinghouse Broadcasting Corp., he demonstrated brilliantly that high professional standards of openness and service inspired public confidence and advertiser confidence in broadcasting.

Don McGannon's distinguished career was terminated tragically four years ago when he died of Alzheimer's disease. To perpetuate Don's significant accomplishments and to foster the policy and ethical standards he upheld, his friends and Fordham University have established the Donald McGannon Communication Research Center for the study of communication policy and ethics. The Center's purpose is to help policy makers in industry, government, the arts and education study, discuss and think out communication policy, free of political, social and economic pressures.

But to insure the perpetuation of Don's legacy and a high degree of excellence, the Center needs your help. We must raise at least \$500,000 to put the Center on a sound financial base. We broadcasters are the quickest to respond to pleas for help from every worthy cause that is presented to us. Here is a worthy plea to help ourselves.

Please use the coupon below to respond to this plea—to get further information or, better still, to make a generous corporate or personal contribution to the Center.

Donald McGannon Communication Research Center Fordham University, Bronx, NY 10458

My contribution for \$_____ is enclosed.

(Make checks payable to the Donald McGannon Communication Research Center.)

Send further information.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

	MKT	RTG	SHR	RANK	COVG	W 18-49		M 18-49		TEENS		KIDS	
						RATING	RANK	RATING	RANK	RATING	RANK	RATING	RANK
Superman	9	2.9	10	110	20.9	1.5	130	2.3	32	1.4	149	5.2	30
Wild-World-Animals	6	2.9	11	110	2.6	1.7	108	1.8	66	1.1	185	1.6	143
Battlestar Galactica	16	2.8	8	113	15.4	1.9	91	2.3	32	3.0	52	2.0	122
Black Sheep Squadron	32	2.8	10	113	34.7	1.3	152	2.5	24	1.1	185	0.7	232
Dennis-Menace CRTN:A	82	2.8	10	113	70.1	0.7	255	0.4	316	2.6	68	8.1	6
Flintstones	76	2.8	10	113	67.6	0.9	215	0.5	282	2.6	68	6.7	13
Munsters	12	2.8	10	113	21.6	1.6	118	1.3	127	2.7	63	2.9	78
Perry Mason	39	2.8	10	113	37.8	1.7	108	1.0	174	0.4	317	0.3	328
Tom Landry	17	2.8	10	113	6.8	0.8	234	2.2	38	0.5	286	0.2	367
Branded	17	2.7	17	120	6.1	1.5	130	1.1	158	0.7	235	0.3	328
Duet-Sun	112	2.7	4	120	85.9	2.4	52	2.1	41	2.6	68	1.1	190
Jetsons	89	2.7	10	120	72.3	0.8	234	0.5	282	3.0	52	7.1	11
Little Rascals	16	2.7	16	120	14.1	1.9	91	1.4	111	2.3	85	2.7	84
Dating Game	103	2.7	9	120	73.3	1.6	118	1.0	174	1.4	149	1.0	199
9 to 5	68	2.7	7	120	58.1	2.2	71	1.2	140	2.1	96	1.4	159
The New Sea Hunt	93	2.7	8	120	66.8	1.3	152	1.2	140	1.3	159	1.4	159
Showtime at Apollo	71	2.7	13	120	60.3	2.2	71	1.5	99	2.0	102	0.4	298
Three Stooges	20	2.7	10	120	25.4	1.1	181	2.2	38	2.9	57	4.0	46
Whats Happening	25	2.7	7	120	13.1	2.2	71	1.0	174	2.6	68	2.6	92
The Wil Shriner Show	100	2.7	12	120	76.1	1.5	130	0.6	253	0.4	317	0.2	367
All in the Family	27	2.6	9	131	33.8	1.6	118	1.3	127	0.7	235	0.5	272
Bean Baxter Special	109	2.6	5	131	84.1	2.2	71	2.3	32	3.5	38	3.0	74
Bosom Buddies	35	2.6	5	131	24.0	1.9	91	1.6	84	2.3	85	1.3	172
Buck Rogers-20th Cen	39	2.6	9	131	37.2	1.3	152	1.7	79	1.8	116	1.7	135
Funtastic-Hanna Barb	67	2.6	12	131	59.8	0.9	215	0.8	210	2.2	88	6.7	13
Health Matters	13	2.6	8	131	17.4	1.0	192	0.7	227	0.6	258	0.5	272
Mr. President-Sat	113	2.6	5	131	86.0	1.6	118	1.6	84	1.5	141	1.5	153
Siskel and Ebert	160	2.6	11	131	92.5	1.7	108	1.4	111	0.7	235	0.3	328
Super Chargers	47	2.6	7	131	36.6	0.9	215	2.0	53	1.1	185	0.4	298
Truth or Consequence	92	2.6	8	131	51.7	1.4	143	1.1	158	1.6	135	1.4	159
Johnny Canales	7	2.5	10	141	1.9	1.7	108	1.9	62	1.4	149	1.3	172
Cannon	16	2.5	8	141	20.7	0.8	234	0.6	253	0.4	317	0.2	367
Fall Guy	70	2.5	7	141	58.4	1.4	143	1.3	127	2.1	96	1.7	135
Fame	12	2.5	6	141	11.2	1.9	91	1.7	79	2.4	80	1.6	143
Hardcastle, McCormick	87	2.5	8	141	63.7	1.6	118	1.4	111	1.0	197	0.7	232
Honeymooners	47	2.5	7	141	47.0	1.8	105	1.6	84	1.3	159	0.7	232
Love Boat	44	2.5	13	141	30.5	1.5	130	0.9	188	1.1	185	0.7	232
Rawhide	26	2.5	9	141	21.9	1.2	162	1.3	127	0.7	235	0.6	253
Streets San Francisco	6	2.5	7	141	9.2	1.3	152	0.7	227	0.5	286	0.3	328
Tales from Darkside	105	2.5	8	141	68.0	2.0	82	1.6	84	1.9	109	0.8	215
Waltons	12	2.5	11	141	6.4	2.0	82	0.6	253	0.6	258	1.4	159
Werewolf Special	109	2.5	5	141	84.1	2.3	62	2.3	32	3.2	47	2.4	101
Whats Happening Now	15	2.5	9	141	17.9	1.8	105	0.7	227	3.6	35	2.5	97
Women In Prison-Sat	112	2.5	5	141	85.8	1.9	91	1.8	66	2.3	85	2.0	122
Woody Woodpecker & F	36	2.5	12	141	39.8	0.7	255	0.4	316	1.6	135	6.3	18
JCP Wrestling	61	2.5	9	141	50.2	1.1	181	2.0	53	2.2	88	1.7	135
Alias Smith-Jones	16	2.4	8	157	16.2	1.1	181	0.9	188	0.4	317	0.3	328
BJ and the Bear/Lobo	14	2.4	11	157	11.7	1.2	162	0.9	188	1.1	185	1.3	172
Brady Bunch	60	2.4	8	157	54.8	1.2	162	0.6	253	2.7	63	4.5	38
Gunsmoke	35	2.4	9	157	23.7	1.1	181	1.1	158	0.6	258	0.6	253
Laverne and Shirley	48	2.4	10	157	41.5	1.7	108	0.9	188	1.9	109	1.8	131
Leave it to Beaver	45	2.4	9	157	51.3	1.6	118	1.1	158	2.0	102	2.5	97
Lone Ranger	11	2.4	8	157	13.1	1.5	130	1.4	111	1.4	149	2.3	107
Police Woman	12	2.4	6	157	16.4	1.2	162	1.0	174	1.2	171	0.7	232
Rockford Files	49	2.4	10	157	50.3	1.0	192	1.1	158	0.3	342	0.2	367
Universal Wrestling	78	2.4	9	157	61.0	1.1	181	1.8	66	2.2	88	1.4	159

(Continued on page 364)

Who were only father & son both to chair the NAB?

"I guess the simplest explanation for my interest in broadcasting is that my father spent his life in it," says John F. Dille III.

John and his father, John F. Dille Jr., sits atop one of the largest media conglomerates in the country, Federated Media, with interests in publishing, printing and broadcasting, including 10 radio stations, WCKY/WWEZ Cincinnati, WTRV/WYEZ Elkhart/South Bend, WQHK/WMEE Fort Wayne, WCUZ-AM-FM Grand Rapids and KSKS/KVLT Tulsa.

"My son and I are the only ones who not only were elected to the NAB board," recalls the elder Dille, "but I think the only ones to have both been elected to chairmanships." John III was chairman of the Radio Board. Earlier his dad was vice chairman of the TV Board and later chairman of the Joint Board.

John Dille III was largely responsible for the unification of the NRBA into the NAB while he was Radio Board chairman.

"Beyond selecting my parents carefully," says the younger Dille, "there is a certain exhilaration one gets from working in the media, particularly broadcasting ... As a boy my father



John F. Dille III

took me on the train to Washington to NAB events. I can remember meeting what seemed to me to be some pretty wild characters [he doesn't name them]. Thirty-plus years later the names have changed but the characters haven't. And that's great. We are a business of innovators an entrepreneurs from which we've all benefitted."




John F. Dille Jr.

Dille Jr. is one of the founding directors and trustees of the Broadcast Pioneers Educational Fund and was the first chairman of Broadcast, broadcasting's effort to implement minority ownership of stations.

(Next Generation continued on page 365)

FEAR OF FALLING

Don't let a little fall...be your downfall



This public service health campaign draws attention to the threat of structural health problems and how they can be avoided. It also gives safety tips to protect against minor falls which can turn into major health problems. Send for these free, produced television and radio spots without obligation. Preview them and schedule only if you like them. No need to return tape. More than 2,000 radio and T.V. stations run ACA-produced spots.

The consequences of an uncontrolled fall from a major height is obvious, but what most people overlook is the seriousness of minor slips, slides, stumbles and falls.

FREE 60-SECOND AND 30-SECOND SPOTS FOR RADIO AND TELEVISION

TO: American Chiropractic Association
1701 Clarendon Boulevard
Arlington, Virginia 22209 88 1

Please send me copies of "FEAR OF FALLING" public service spots for

Television (One 60 sec. & one 30 sec. on 1/4" Videocassette)

Radio (Five 60 sec. & live 30 sec. Taped Spots)

I understand the spots will be sent without cost or obligation

Public Service Director _____

Station _____

Street Address _____

City _____ State _____ Zip _____

Please Send Me Additional Health Campaigns That Are Available

Syndicated programs with 2 or better ratings (from page 362)

	MKT	RTG	SHR	RANK	COVG	W 18-49		M 18-49		TEENS		KIDS	
						RATING	RANK	RATING	RANK	RATING	RANK	RATING	RANK
Wild Kingdom	142	2.4	10	157	74.0	1.1	181	1.2	140	1.1	185	1.1	190
Alice	53	2.3	9	168	42.9	1.5	130	0.9	188	1.3	159	1.3	172
Bonanza	35	2.3	9	168	38.3	1.3	152	1.0	174	0.5	286	0.7	232
Charlie's Angels	21	2.3	9	168	24.5	1.1	181	1.1	158	0.5	286	0.7	232
Capt Power-Soldiers	88	2.3	9	168	78.7	1.0	192	1.3	127	2.2	88	4.3	41
Dennis the Menace	28	2.3	9	168	15.3	0.7	255	0.3	335	1.9	109	6.1	19
Earle Bruce	7	2.3	11	168	4.6	0.8	234	1.6	84	0.6	258	0.1	407
Gidget	13	2.3	8	168	4.7	1.7	108	1.1	158	3.8	32	2.4	101
Wrestling-Variou	109	2.3	9	168	64.7	1.0	192	1.5	99	1.9	109	1.2	182
Lingo	5	2.3	9	168	7.5	1.2	162	0.7	227	0.9	216	0.7	232
Smurfs	100	2.3	8	168	82.3	0.6	281	0.3	335	2.2	88	6.5	15
Tom and Jerry	59	2.3	13	168	53.3	0.7	255	0.6	253	1.7	122	5.5	26
Young People's Special	101	2.3	7	168	63.6	0.9	215	0.9	188	1.7	122	2.0	122
American Bandstand	82	2.2	8	180	68.1	1.6	118	0.9	188	2.9	57	1.5	153
Chips Patrol	24	2.2	9	180	23.4	1.2	162	1.0	174	2.0	102	1.4	159
Fri 13th—TV Series	189	2.2	9	180	97.5	1.8	105	1.5	99	1.9	109	0.8	215
High Chaparral	9	2.2	8	180	8.9	1.6	118	1.1	158	0.7	235	0.5	272
Hit City	7	2.2	15	180	4.6	3.5	21	0.6	253	0.5	286	0.1	407
New Gidget Repeat	6	2.2	6	180	8.5	2.9	36	0.7	227	1.0	197	0.9	209
One Day at a Time	41	2.2	9	180	39.0	1.5	130	0.8	210	1.0	197	1.2	182
Second Chance—Sat	112	2.2	4	180	85.4	1.6	118	1.4	111	3.0	52	2.1	116
Speed and Beauty	33	2.2	6	180	23.4	0.5	306	1.5	99	1.0	197	0.6	253
Animal Express	7	2.1	6	189	5.7	0.7	255	0.4	316	0.4	317	0.7	232
Batman	20	2.1	8	189	18.6	1.0	192	1.1	158	1.3	159	3.0	74
Bugs Bunny	41	2.1	12	189	46.6	0.7	255	0.6	253	1.5	141	5.3	27
Carson's Comedy Class	24	2.1	8	189	20.3	1.2	162	0.7	227	0.7	235	0.2	367
Cisco Kid	14	2.1	9	189	9.5	1.4	143	1.3	127	1.2	171	1.3	172
Dr. Science	7	2.1	7	189	24.0	0.8	234	0.8	210	1.2	171	2.3	107
Dukes of Hazzard	77	2.1	11	189	47.2	0.9	215	0.9	188	1.7	122	2.3	107
Gorgeous Ladies-Wrestl	66	2.1	8	189	59.0	1.0	192	1.6	84	2.5	74	1.9	126
Heroes Made-USA	54	2.1	7	189	51.5	0.8	234	1.3	127	0.6	258	0.4	298
Jem	116	2.1	9	189	86.7	0.7	255	0.3	335	1.9	109	5.8	23
Powerful Women-Wrest	20	2.1	8	189	25.9	0.9	215	1.7	79	2.2	88	1.6	143
Pro Wrestling this W	21	2.1	7	189	19.0	0.8	234	1.2	140	2.1	96	2.1	116
Runaway with Rich	93	2.1	9	189	67.7	1.2	162	0.8	210	0.7	235	0.2	367
Solid Gold Org	146	2.1	8	189	87.9	1.4	143	1.2	140	1.7	122	1.1	190
Tales Darkside—Repeat	5	2.1	11	189	13.2	1.5	130	1.2	140	0.2	372		
Visionaries	95	2.1	10	189	80.3	0.6	281	0.6	253	2.2	88	5.0	32
Voltron	11	2.1	12	189	11.7	0.6	281	0.8	210	1.7	122	5.7	24
American Top 10	100	2.0	8	206	69.8	1.4	143	0.9	188	2.5	74	1.1	190
Beverly Hillbillies	42	2.0	7	206	30.2	1.3	152	1.1	158	1.1	185	1.5	153
Bizarre	17	2.0	7	206	13.8	0.9	215	1.8	66	1.0	197	0.8	215
Porky Pig	13	2.0	12	206	19.1	0.6	281	0.6	253	1.3	159	4.7	36
G.I. Joe	120	2.0	8	206	85.9	0.4	331	0.4	316	2.6	68	4.8	33
Gilligan's Island	27	2.0	8	206	37.9	0.9	215	0.6	253	2.5	74	2.7	84
Grizzly Aamds—Life	12	2.0	9	206	12.8	1.2	162	1.0	174	1.0	197	1.8	131
I Love Lucy	55	2.0	9	206	58.1	1.5	130	0.7	227	0.9	216	1.4	159
Incredible Hulk	20	2.0	8	206	23.8	1.1	181	0.7	227	2.2	88	1.9	126
Kojak	17	2.0	9	206	28.2	1.0	192	0.8	210	0.4	317	0.3	328
Late Show with Fox	108	2.0	6	206	80.1	2.0	82	1.4	111	0.9	216	0.3	328
Laurel and Hardy Show	5	2.0	15	206	5.8	0.5	306	0.7	227	0.7	235	1.0	199
New Adv-Beans Baxter	113	2.0	3	206	86.0	1.4	143	1.4	111	3.5	38	2.7	84
Pink Panther	7	2.0	9	206	5.1	0.6	281	0.6	253	0.8	226	3.1	72
Scooby Doo	92	2.0	9	206	72.6	0.6	281	0.3	335	1.2	171	5.6	25
Thundercats	119	2.0	9	206	82.6	0.5	306	0.3	335	2.0	102	5.3	27
Twilight Zone	47	2.0	7	206	47.0	1.2	162	1.4	111	0.8	226	0.4	298

Source: NIS (Cassandra), ranked by household ratings.

Carr's Comisar, but that was radio in the '50s

Jerry Carr, director of television operations for Grant Broadcasting System and general manager of Grant's WBFS-TV Miami, started out in radio in the '50s at WPGC Washington and WKBW Buffalo.

Along the way he wore many hats, including an on-air personality. And to generate that all important name recognition that listeners could feel totally at ease with, he shortened his original name, Comisar to Carr.

But by the late '50s, television was on the rise as an ever growing force, and in 1958 Carr broke into the sight and sound medium with George B. Storer's WSPD-TV Toledo.

By 1962, he'd learned enough about



Jerry Carr



David Comisar

the now mushrooming TV business to move to Rochester, N. Y., and help start up WOKR-TV, where he became vice president, program manager in charge of all programming, network and local. And in 1979 Carr moved again, but this time within Rochester to build Malrite's WUHF-TV and, as vice president, general manager ran the whole works, "personally supervising building renovation and transmitter site construction," as well as hiring key staffers, setting the budgets and negotiating program rights.

Carr moved to Miami and Grant Broadcasting in 1985. As director of TV operations he's responsible for the operational compliance of WGBS-TV Philadelphia and WGBO-TV Chicago, as well as for his Miami station, WBFS-TV.

Today, Carr's son, David Comisar, who first saw light of day in 1958, is vice president, broadcast services, for Busse Broadcasting Corp., working out of Kalamazoo, Mich.

He got his start in television in 1978 and the next year joined the produc-

tion department at his dad's old station, WOKR-TV Rochester, working his way up to director and producer of station promotion and special projects.

In 1983, Comisar joined WLUK-TV Green Bay as program and promotion manager, and in 1985 he joined the Nashville based Gillett Group as corporate director of programming and creative services. He came to Busse last August.

(Next Generation continued on page 399)



STAY TUNED IN! Television/Radio Age

THE MAGAZINE OF
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Television/Radio Age

1270 Avenue of the Americas New York, N.Y. 10020



"Footlight Follies"



"Double Dare"



"Dr. Fad"

Controlled buying

(from page 151)

the chances for most to get on the fall boards are not only slim but practically nil because of the dominance of *Wheel of Fortune*, *Jeopardy*, newcomer *Win, Lose or Draw*, nongame incumbents, *Cosby* reruns and *USA Today*, which debuts in the fall. If any of the game strips make it in access, they will have to displace a strong incumbent, which is not likely, and/or be comedy-oriented, younger-skewing, looking to dent *Wheel* and *Jeopardy*, two "straight game show strips, at least in demos. That's one of the reasons for the success this season of *WLD* and for reps to favor *Feud* and *The Gong Show*, although *Gong* will undoubtedly get a number of late-night clearances and

possibly other dayparts as well.

Gong, notes von Soosten at Katz, could be a good late-night possibility. "They have a very funny pilot, and the concept of the show is very well known. Also, the problem on the host, which they had in the past, has been overcome. The host, Don Blue, is very funny and very likeable."

Fentress at Petry calls *Gong* a late-fringe vehicle basically, although "the distributors don't want to think of it that way. It's really not in the tradition of *Wheel* or *Jeopardy*, or even of *Feud*." However, *Gong* recently received a big access push from KCBS-TV Los Angeles, which will air the show at 7:30 beginning in the fall.

Blair's Levinton notes that if game shows are going to get "go" clearances they will have to be in time periods other than access, but he has little faith in straight games getting to access this fall.

He continues that shows which have younger appeal and are comedy-driven might find some late-night homes, and those that are straight games will probably wind up in the daytime in many instances. "However, good as they may be, a lot will fall by the wayside because producers won't be able to get their money back with daytime clearances."

Wheel stations pondering renewals for the fall 1990 and 1991 seasons are being cautioned by von Soosten to watch *Wheel* carefully. In the rep company's report to NATPE station attendees, Katz notes that the programming department is not bullish on *Wheel* for the two seasons. "That is unless it can be renewed for two-tier scheduling and pricing. In *Wheel's* seventh and eighth seasons, its remaining strength may only be suitable for early-fringe play. In markets below 50, the *Wheel* stations that also own *Cosby* or *Who's the Boss?* may be able to slow down *Wheel's* aging process."

Children's TV: Cometh the flood

With easily more than a dozen new shows seeking a fall start, this year's NATPE again will be flooded with kid-vid shows.

Compounding the problem are the ratings. They're dismal. Children's viewing has taken a nosedive. Indeed only one or two of the past season's entities, specifically, Buena Vista's *DuckTales*, hit the ratings paydirt; plus the *Real Ghostbusters*, from Columbia, which ran a far-behind second.

For the 1989 season, BV has wisely followed up on its *DuckTales* success by throwing in *Chip 'n' Dale's Rescue Rangers*, which seems on its way to becoming at least a clearance winner.

DuckTales was the only children's strip to hit a 12 share in the November Nielsen syndicated report, notes Bjork at Seltel. And, according to Bjork, it got a 6 NTI rating in a recent meter report, making it the highest-rated children's strip since 1984, when *He-Man: Masters of the Universe* did likewise against fewer than 10 animated competitors.

On the convention floor stations can expect to find a decided shift away from the high-tech, hard action/adventure children's animation strips and a sharp swing by syndicator/producers toward soft and family-oriented shows and live-action kid programming. Some of this has been inspired from results of two separately conducted surveys. Both polls, INTV's and Lorimar Television's, came up with similar findings, indicating that children were steering away from "hard" animation in favor of live-action and more traditional types of cartoons.

High-tech not dead

But Jay Isabella, program director at TeleRep, is not calling high-tech animation dead. Instead he tends to look at a show's potential on the merits of its story. "I don't know if high-tech adventure is out the window. If something comes along that's well written, it will get some play. I would rather think of a show in terms of whether it's good or bad. Also, I'd rather not get involved in the soft vs. hard argument in kids' shows. Ted Turner is expected to put a lot of new effort in the old *Tom & Jerry's* and *Popeyes* [both will get color]."

One of the tests on what could be a new wave for the future in kids' programming, he points out, will be when *Double Dare* makes its debut just about the time that NATPE gets underway. "I personally think that *Double Dare* will do well. If it doesn't, you will see similar game-show ventures and other live-action things fade back into the woodwork."

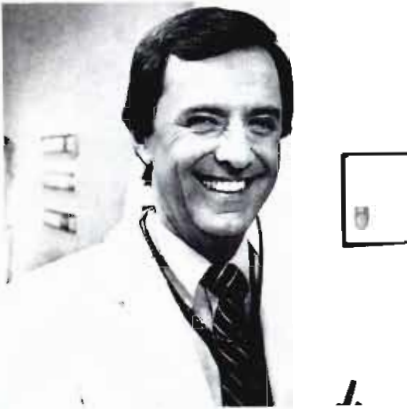
Double Dare has an impressive station lineup totaling 97 stations, as of presstime, including all the top 20 markets. Buyers of *Double Dare* include WPHL-TV Philadelphia, WNYW-TV New York, WFLD-TV Chicago, KTTV(TV) Los Angeles and WFXT-TV Boston. The Boston outlet, a Fox-owned station, will run *Dare* out of kids' traditional time period. According to Fred Bierman, program director, *Dare* will run at 5 p.m. as a transitional show. "It not only has appeal for six-to-11 years-olds but teen appeal as well and has the best shot for capturing the audience for my early-fringe." The other Fox stations acquiring *Dare* will run the game show at 4:30.

Also high on *Dare* is Lonnie Bur-



"Freddy's Nightmares"

"T.H.E. Hospital"



"The Street"



"Group One Medical"



"Improv Tonite"



stein, associate program director at Seltel: "What makes the show so attractive is that the series has done great on Nickelodeon. It's new, fresh and innovative, which I think is what stations should be trying to look for."

Another children's game show candidate is Lorimar Syndication's *Fun House*, which is looking for a fall berth. Being offered are 170 episodes and 90 repeats in a barter split of two minutes for national and four for local sale per half-hour show.

But not everyone is bullish on children's game shows. Charles Edwards, vice president, and general manager at KTVT-TV, Gaylord Broadcasting indie in Dallas-Ft. Worth, says, "While the syndicators are trying to come up with new forms to try to stop the kid-viewing erosion, I don't think that game shows are necessarily the answer." It's his opinion that the games are designed for a very narrow window of viewers. "Syndicators may find they don't attract enough kids, and that there is no market, necessarily, for teens. The young adults the shows may attract may not be substantial enough to get good ratings."

Besides *Dare* and *Fun House*, the other game show hopeful is *The Dr. Fad Show*, for the fall, being syndicated by Fox/Lorber Associates. Described as an entertaining and educational young people's game show, *Fad* made its debut in a half-hour pilot on WCBS-TV New York on Feb. 20. WCBS developed and produced the pilot.

Other live-action children's shows are *Footlight Follies*, a kids' vaudeville show from Peregrine Entertainment; *Syndicator's* weekly game show, *Kids Crosswits*, due for April in a four week test period in early-fringe; and Hal Roach's *Flip*, variety show, which may go weekly after it was first decided to try to launch it as a strip.

Animation goes 'soft'

In animation, "soft" is the buzzword regarding new product, and several have been committed for September as far back as more than a year ago. These include Lorimar Syndication's *Alvin & the Chipmunks* and *Gumby*; Coca-Cola Telecommunications' *Karate Kid*; and *Small Wonder*, from 20th Fox, which could go either weekly or strip.

Other animation shows are SFM Entertainment's *Care Bears* (ABC episodes plus new shows); LBS Communications' *Teddy Ruxpin*; *Camp California*, from Access; *Children's Animated Classics*, from ABR Entertainment (one-hour program, two-per-month beginning in February); Claster Televi-

sion's *COPS*; and eight one-hour specials, *Animated Classics*, from D. L. Taffner Ltd.

Other softies are *Denver, The Last Dinosaur*, from World Events, one-hour special set for the spring, which will become a weekly series for the fall; and Worldvision Enterprises' *Snorks* and *The Yogi Bear Show*. *Bear* previously was in syndication and on ABC and NBC a number of years ago. Pre-INTV convention, *Bear* had wrapped up markets representing about 50% of the country, including WPIX (TV) New York, KCOP-TV Los Angeles, WGN-TV Chicago and WTAF-TV Philadelphia.

These animation shows will be competing with 30 new episodes of *Duck-Tales* and the addition of two characters to *DuckTales*. For 1989-90, besides *Chips N' Dale*, which has been announced as a go, with clearances reaching 45% of the country in the 55 markets signed, there will be *Bugsburg*, from Group W Productions; and World Events special, *Vytor: Starfire Champion*.

The report from reps on the soft shows is mixed. Katz, in its NATPE presentation, will tell its stations that it is not very happy about the new crop. Regarding *Care Bears*, the rep company notes, "We have very little reason to expect this show to perform better than *Teddy Ruxpin*." Regarding *Camp California*, "to us, it's uncomfortably similar to *Beverly Hills Teens*, whose effectiveness is debatable." The moderate preference for the fall, according to Katz, are the repackaged *Yogi Bear* cartoons.

Bear also gets a nod from Seltel's Bjork, who adds *Alvin and Chipmunks* and *COPS* to her animation choices. In favoring *COPS*, Bjork puts her money on the track record of Claster, for one thing.

But while the upcoming animation product will gather attention at NATPE, the golden oldies, such as *Bugs Bunny*, *Popeye* and *Tom & Jerry*, continue to labor successfully in the background. And indications are that a trend is developing toward renewed interest in this type of show by stations. AT WLVI-TV Boston, Victoria Gregorian, program director, says the station has increased its use of perennials, and now runs *Tom & Jerry*, *Bugs Bunny* and *Woody Woodpecker* as part of its early-morning children's block.

And at WBFS-TV Miami, Gene Steinberg, program director, has begun playing "soft" oldie standards such as *Woodpecker* at 4 p.m., a spot ordinarily reserved for fresh newcomers. One major reason for acquiring the show, which was triggered by a new package from DFS Program Exchange, was that

oldies are performing better than the hard animation.

Steinberg notes that *Woodpecker* is not the only oldie carried by the station. "*Bugs Bunny* worked very well for us. It ran for three weeks in December as an experiment and worked out well." And at WKBD-TV Detroit, Paul Prange, program manager, says the station recently put *Flintstones* on the schedule at 4 p.m., where it is performing well.

One added and important advantage cited by the station in running the oldies is that they are offered for cash, allowing flexibility in programming vs. the new products, which all have barter attached to them. At WWOR-TV New York, Robert Kunath, general manager, calls barter in kids a dilemma. "You find yourself chasing the tail. If you purchase the show, you have a fairly significant commitment to it. And even if you don't run the program, you have to run the spots. If there are a lot of failures, you soon find you have more spots to run than you have shows."

In a marketing sense, though, syndicators are more open to making deals on terms because of the glut of programs and the poor ratings on most of the new kid shows. KTVT's Edwards says that syndicators have relaxed their stand on longterm deals. He notes that many are not asking for two-to-four year deals, as has been the recent practice. "You can now get some one-or two-year deals. I think the business has changed, just like the program pricing for primetime and for off-network sitcoms."

Other children's offering include *Solar Man* strip from Orbis, and New World's *Marvel Universe*.

Weekly sitcoms: Results not funny

What a difference a year makes. At last year's NATPE, the hottest item by far on stations' buying lists was weekly first-run half-hour sitcoms. This year, the situation has changed drastically, and only a few new sitcoms are being put into the running. The reasons for the turnaround in production by syndicators are the crumbling of checkerboarding the poor ratings experienced by several of the sitcoms on the weekends.

NBC-owned stations' pronouncement that they were planning to give up the checkerboard ghost for the coming season put the nail in the sitcom coffin for at least two sitcoms it aired in access: *You Can't Take it With You* and *Marblehead Manor*, but three others will return, albeit as weekend fare: *Out of This World*, *We've Got It Made* and *She's the Sheriff*, all with new episodes.

Von Soosten at Katz ties the shortage of new offerings for next season to sitcoms not performing well in the current year. (Actually, only three weekly sitcoms are being offered fresh for the fall: Worldvision's *Starting From Scratch* and MCA's *The Munsters Today* and *My Secret Identity*.) There was no outstanding first-run sitcom and even those that were performing decently did not run away from the pack, he says. "The spread between a hit and a fair performer was only a rating point or so. There was no real spread. They were all clustered together and none were performing at the supernova category."

Also, he points out, the total failure of checkerboard-style programming to perform is leaving little hope for new entries in the access arena. "And for the weekend time period, it doesn't make sense for syndicators to produce new first-run sitcoms when a lot are already on the air. Many will be back, so there won't be many time periods available for them on weekends either."

It's speculated that one of the reasons that *We've Got It Made* will return is because the producers want it to have another production season under its belt so it can go into stripping the following season. The back-end profits were, obviously, one of the primary reasons why the first-run weekly shows were produced in the first place, notes Blair's Levinton. All-in-all, Levinton believes that not many of the few new sitcoms have a shot. "One prospect we saw on speculation was very good, but there is no marketplace now for a first-run sitcom. It makes no sense economically for a producer to make a once-a-week sitcom, especially because there is no chance of it going to the backend. Also, *Cosby* coming on line this fall will take up a lot of stations' sitcom time periods. Last year, there was no sitcom of the *Cosby* stature to hit the marketplace."

A tough world

HRP's McCarthy sees not only checkerboarding pushing sitcoms off the board but also sees the shows as having hurt each other from the sheer numbers competing against each other. "There were so many out there a lot couldn't get a decent time on a decent station, and those that did, didn't get promoted properly or couldn't achieve an audience following."

Stations that quit checkerboarding in November or later include KVVU-TV, Las Vegas indie, which was one of the stalwarts of the concept. At the station, program director Rusty Durante notes he put the form to rest in January in both the early-fringe and access slots

"War of the Worlds"



"Tiko, Pride of the Rockies"



"Life's Most Embarrassing Moments"



"Don King's Only in America"



"Candid Camera"





"Hunter"



"Night Court"



"Remington Steele"



"Head of the Class"



"St. Elsewhere"



"Murder, She Wrote"



"Highway to Heaven"



"Cagney & Lacey"



"Who's the Boss?"

because the shows performed much below programs surrounding it.

Still, two stations are continuing to run the form in access: KPLR-TV St. Louis and KTLA-TV Los Angeles. At KPLR, Barry Baker says his access checkerboard sitcoms have been up in some demos and down in others. Overall, however, he adds, the shows have been flat when comparing them to last season's tenant, *Too Close for Comfort*. But, he continues, St. Louis is a nonmetered market, making checkerboarding harder to work than in a metered one. "People have to write down five different shows rather than just one."

Off-net sitcoms: Lots to strip

The big off-network half-hour sitcom story this coming season, obviously, will be *The Cosby Show*. But in terms of the number of reruns being made available for the fall and even beyond, the picture is much brighter than it has been. For 1988-89, there are six major strips being offered. In addition to *Cosby*, there is MTM's *Newhart*; *Night Court*, from Warner Bros.; *Kate & Allie*, from MCA TV; *9 to 5*, from 20th Fox, which will include 33 off-network, plus 52 first-run episodes; and *Webster*, from Paramount, which already has been triggered in some cases, 44 off-network shows to be combined with 54 in the fall and in 1989.

Also, promised for the 1989-90 season are *Who's the Boss*, from Columbia; *Growing Pains*, from Warner Bros., which has 110 guaranteed episodes; and *Head of the Class*, from Warner Bros., which is for the 1990-91 season.

As to the fall, *Cosby* is the big deal. Due on the air on Oct. 3, its present lineup is 162 stations. The *Cosby* lineup breakdown, which represents about 94% of the country, consists of 10 indies (six in the top 10), 53 CBS affiliates, 57 NBC stations and 42 ABC outlets. According to a consensus from the reps, the potential of *Cosby* is hard to predict, although the forecast overall is generally favorable.

At Petry, Fentress sees the show as performing strongest in the south, southeast and southwest and perhaps in parts of the midwest. But the question, he asks, is whether the ratings will be high enough to justify the show's costs. "Hopefully, the answer will be yes. But we won't know the answer until the program goes on the air. At this time, however, it's very difficult—if not impossible—to predict how it will do."

Von Soosten at Katz predicts that *Cosby* will be a very successful program but will be a major cost factor to stations carrying it. Comparing it on a dol-

lar-per-rating point basis, von Soosten says it would "probably be the highest ever cost for a station. *Cosby* will have terrific female and young adult appeal, including kids and teens, and will be an excellent early-fringe choice for stations. For those playing it in access—outside the top 50 markets on affiliates—it will be interesting to see if it can win in households against *Wheel*, which skews older."

Bjork at Seltel looks for *Cosby* to do well, particularly in the heavily-ethnic markets where *Cosby* scores well on NBC. One *Cosby* buyer is KWTX-TV, CBS affiliate in Waco-Temple, which will run the sitcom in access. Ray Deaver, general station and general sales manager, says he is bullish on *Cosby* potential. The show does exceptionally well in primetime on NBC, he notes, and "we feel we can relate that to access." Also, he adds, *Cosby* will enhance the station's news, which will be the *Cosby* lead-in. "We are already the top news station in the market and, hopefully, *Cosby* will help us build on the news ratings."

In any case, Viacom hasn't been lacking in imaginative marketing approaches on *Cosby*, and in selling the barter time. Viacom, which reportedly received more than \$500 million in rights fees for the programs, stands to make at least \$100 million more by selling the barter slots, easily, a no-lose situation for Viacom.

On the other hand, the big question down the line will be whether stations can cash in on their end after dishing out such huge amounts of money for the *Cosby* reruns. Just how much to charge local advertisers will be one of the dilemmas facing the *Cosby*-carrying outlets.

Off-net half-hours: Ties; 'Cheers' OK

Meanwhile, in off-network half-hour sitcoms, two major strips were triggered this season, *Family Ties* and *Cheers*, with comments on their performance ranging from satisfactory to very good, considering the high license fees paid for both. In terms of households, *Ties* is faring better than *Cheers*. In the November Cassandra, *Ties* aired on 172 stations, racking up an 8 rating and 15 share, ranking Number 6 among syndicated fare. *Cheers*, in the Number 12 slot, had a 6.8/15 on 144 stations. *Ties*, in fact, beat *MASH* in ratings, while *Cheers* did better than *Three's Company*.

And while *Ties*' shares (15) are less than *MASH*'s (17) in the November hook, with *Cheers* tied with *Three's Company*, it's Seltel's view that the



"My Secret Identity"



"The Munsters Today"



"Starting from Scratch"

newcomers will show improvement in February over their November shares. In access, both shows are doing better than their overall household average. Aired in the 7:30 p.m. (ET) slot, *Ties* got an average 9/15 on 108 stations, while *Cheers* registered a 7/12 on 71 stations.

In a few cases, *Ties* or *Cheers* has replaced access checkerboards. At KMTR-TV, NBC affiliate in Eugene, Ore., *Cheers* airs in access and has jumped up in numbers considerably over the checkerboard shows it had in November 1986. According to Robert Davies, general manager, checkerboarding was ousted from the station's schedule back in the spring of 1987, replacing the weekly shows temporarily with *Entertainment Tonight* and *Diff'rent Strokes*, until the *Ties* and *Cheers* were ready to roll.

Cheers, notes Davies, has doubled the checkerboard shows in performance. "We went from an Arbitron 4 rating, 7 share to an 8/14," he says. *MASH* has taken over the 7 p.m. time period at KVVU-TV Las Vegas, displacing checkerboarding at the station. But *Cheers* now occupies the 7:30 p.m. spot, where, according to Durante, the sitcom registered a whopping 14/23 in

households in November in the Nielsen Cassandra.

The reps call it

Blair's Levinton calls both reruns a little disappointing in terms of expectations but points out that both are doing "OK. *Cheers* is starting to come on, and the *Ties* numbers basically have been very solid. The only trouble is that too many stations that bought *Ties* thought it would be the greatest thing since sliced bread, which hardly anything really is."

HRP's McCarthy calls *Ties* and *Cheers* a disappointment to many stations because of the prices paid to acquire the shows. "In great measure, they are not performing equal to what was paid for them. They are like another *Magnum P.I.* If you had bought *Magnum* at the right price, then you would be happy. But the fact remains, the show was bought at inflated prices."

But Durante at KVVU believes it's premature to get a fix on *Ties*. One of the problems, he points out, is that stations anticipated it would do better than what they saw in their specific metered markets. "I think that think-

ing is premature." He recalls that in its initial ratings, *MASH* performed very low but climbed steadily in the following book. "You really have to wait until the February book comes out to see how it's performing. That goes for *Cheers* as well."

Ties is being run back-to-back in early-fringe at the station and is performing well in both time slots. At 6 and 6:30 p.m., the sitcom has been averaging a 12/21 in the November Cassandra. Other stations double-running *Ties* include WTAJ-TV Philadelphia at 6:00 and at 7, and XETV(TV) Tijuana-San Diego.

At WTAJ-TV, LaRhe Vestal, program manager of the indie, says the two programs are each performing about the same in their respective time periods, doing about 40-50% better than last season's shows in the time periods. Also, she points out, the numbers have been gaining since their debut in September. The November Cassandra gives *Ties* a combined 11/18 vs. a Nielsen metered report in December which reported an 8/14 combined.

Despite the good numbers for *Ties* in double-run, Vestal notes that putting on two *Ties* is only temporary. "Next season we will have some new shows to run." These include triggering *Night Court* and *Cheers*.

"Body by Jake"



As for *Cheers*, some stations are doing likewise—running two episodes daily. Among these, and reporting success stories are WDCA-TV Washington and KGMC-TV Oklahoma City. At the Washington indie, Timothy Lynch, vice president and general manager, says that two different *Cheers* are airing in the 6:30-7:30 time period. The 6:30 show registered a 4/7, while the following half-hour did better, drawing a 5/8. Both shows did better than the November 1986 shows, according to Lynch.

The decision to go back-to-back with *Cheers* in the hour was because both time periods get large viewerships in Washington, Lynch notes. "We decided to cash in on those people that get home at 6:30," adds Lynch, with the hope that viewers will stay tuned for the second episode.

Off-net hours: Not finest hours

Off-network hours are far from enjoying their finest hours of several years ago. This season, five rerun hours were triggered—*The A-Team*, *T.J. Hooker*, *Hill Street Blues*, *Simon & Simon* and *Hardcastle & McCormick*—and all have been performing below expectations, given stations' high fees in acquiring the hours. *The A-Team*, considered the best of the lot, did a 12 Nielsen share in November, according to Seltel, while *Hooker* got an 8, on average, *Simon* registered a 7 and the other two rerun hours each got a 6.

Of the five, only *The A-Team* is being used by stations primarily as an early-fringe show. This is mostly because it has young-skewing appeal, serving as a good transitional vehicle to the older-skewing shows which follow, it's pointed out.

Katz's von Soosten says none of this year's offerings meet the rep company's criteria for being good performers and that only *The A-Team* and *Hooker* are considered by Katz to be fair performers at viable levels.

But what's important, besides the dismal numbers recorded by the new reruns, is the poor number of clearances experienced by the shows in November. Seltel reports that *Hardcastle* got 64% coverage; *Simon*, 35%; *Hill Street*, 31%; *Hooker*, 28%; and *A-Team*, 25%.

TeleRep's Isabella notes that while the marketplace is soft for hours, if one works, "you may suddenly find the cycle going back to hours." At this point, however, several hours have found homes on cable, he adds. This includes *Miami Vice*, which has a four-year deal with USA Network."

Other hour reruns going the cable route, says Petry's Fentress, are *Cag-*



"Love Court"

ney & Lacey, acquired by Lifetime, but still being offered to commercial television as well, and possibly, MCA's *Murder, She Wrote*, which is believed winding up on USA Network as well.

Also reflecting the sad state of affairs so far as rerun hours are concerned is that only one, *St. Elsewhere* (136 episodes in two runs over one year), from MTM, is looking for a fall berth on commercial TV. *Hotel* and *Riptide* are also available but are not being pushed for the next season, says Katz's von Soosten. The sparsity in the use of hours, he believes, is because their use by local stations has changed dramatically over the last couple of years, "especially on affiliates, which are no longer showing hours in early fringe. They are into talk, court and game shows, and even sitcoms."

The hours, he continues, are remaining with indies and in many cases are performing well. But the problem for the future is that many upcoming hours such as *Murder, She Wrote* and New World Television's *Highway to Heaven*, due for syndication in the fall, 1989, are basically talk shows, not action-adventure. "They are more like adult dramas, which don't appeal to the younger-skewing independent audiences. Indies tend to do better with action-oriented shows. While *Miami Vice* has a lot of action, the problem with that program is the perception is that it's the *Mod Squad* of the '90's for syndication purposes."

First-run vehicles not falling into any particular categories include *War of the Worlds*, an obvious follow-up to its successful *Star Trek: The Next Generation*, from Paramount. And three late-night vehicles *Freddy's Nightmares*, from Lorimar, which is racking up a number of clearances, and believe it or not, a humorous show, *Night at the Improv*, from Pergine, based on the successful cable show; and *The Street*, from MCA TV. □

Programs in syndication

First-run half hours (strip)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Benny Hill	Taffner	100	B	C	now
Bizarre	Viacom	130	6	C+	now
CNN Headline News	Turner	365	1	C+	now
Crook & Chase Show	Inter/Media Management	260	1	B(3/3+)	now
Current Affair	20th Fox	260	1	C	now
Dating Game	Barris Program Sales	175/85	1/2	C++	now
Death Valley Days	Blair	130	6	C	now
Divorce Court	Blair	160/100	1/2	C++	now
Down to Earth	Lorimar	104	6	C	now
Dr. Who	Lionheart	260	1	C	now
Entertainment Tonight	Paramount	260	1	C+	now
High Rollers	Orion	195/65	1/2	C++	now
Hollywood Squares	Orion	195/65	1/2	C++	now
Jeopardy	King World	195/65	1/2	C++	now
Lingo	ABR Entertainment	130	2	C++	now
Littlest Hobo	Silverbach-Lazarus	130	6(N)	C	now
Love Connection	Lorimar	170/90	1/2	C+	now
Matchmaker	Orbis	130	2	B(3/3+)	now
Morning Stretch	P.S.S.	130	2	B(3/3)	now
Newlywed Game	Barris Program Sales	175/85	1/2	C++	now
People's Court	Lorimar	195	1/2	C++	now
PM Magazine	Group W	195/65	1/2	C	now
Sally Jesse Raphael	Multimedia	235/35	1/2	C+	now
Sha Na Na	Tele Ventures	74	6	C	now
Superior Court	Lorimar	170/90	1/2	C++	now
Tales of the Unexpected	Orbis	90	3	B(2+/4)	now
The Judge	Genesis/Colbert	160/100	1/2	C++	now
U.S.A. Tonight	I.N.N.	365	1	B(3/3)	now
Wheel of Fortune	King World	195	1/2	C++	now
Win, Lose or Draw	Buena Vista	185/75	1/2	C++	now

First-run half hours (strip) (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
American Heartline	MCA	195/65	1/2	C+++	Sept. 88
Body by Jake	Samuel Goldwyn	130	2	B(3/4)	Sept. 88
Brothers	Paramount	114	6	C(?)	Sept. 89
Business This Morning	Viacom	260	1	B(3/3+)	Feb. 88
Charles in Charge	MCA	74(Min.)	6	C	Jan. 89
Face the Music	Wilshire Prods.	195/65	1/2	C++(?)	Sept. 88
Family Feud	Lexington	195/65	1/2	C++(?)	Sept. 88

First-run half hours (strip) (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Family Medical Center	Lorimar	170/90	1/2	C++	Sept. 88
Getaway	Group W	195/65	1/2	C++	Sept. 88
Gong Show	Barris Program Sales	175/85	1/2	C++	Sept. 88
Group I Medical	MGM/UA	170/90	1/2	C+	Sept. 88
Hit Squad	Casablanca IV	160/100	1/2	B(3/4)	Jan. 88
Improv Tonight	Peregrine	130	2	B(2+/4)	Sept. 88
It's a Living	Lorimar	125	6	C	Sept. 88
Larry King Show	Turner	260	1	B(3/4)	O/B Sept. 88
Leave It To Beaver (new)	Hal Roach	85	8	C	Sept. 88
Liars Club	Four Star	195/96	1/2	C	Sept. 88
Lotto Live	ITF	260	1	C++	Jan. 88
Love Court	Orbis	195/65	1/2	C++	Sept. 88
Mama's Family	Lorimar	160	6	C	Sept. 89
Munsters (new)	MCA	72	8	C	Sept. 91
On Trial	Republic	175/85	1/2	C++	Sept. 88
Photoplay	Firestone/Cohen Ent.	105/70	1/2	C	Jan. 88
Queen for a Day	Fries	195/65	1/2	C++	Sept. 88
Relatively Speaking	Select Media	195/65	1/2	C++	Sept. 88
Small Wonder	20th Fox	96	6	C	Sept. 89
Sweethearts	Multimedia	195/65	1/2	C++	Sept. 88
T.H.E. Hospital	MGM/UA	80	1	C+	June 88
Tele-Quest	Tele-Quest Prods.	65	1	++	Apr. 88
Tell It To Harvey	ABR Entertainment	195/65	1/2	C++	Sept. 88
The Street	MCA	40	2	C++	Mar. 86
Triple Threat	TeleTrib	195/65	1/2	C++	Sept. 88
Trivial Pursuit	Worldvision	195/65	2	C+	Sept. 88
USA Today	GTG	260	1	C++	Sept. 88
Who's Baby?	Taffner	175/85	1/2	C++	Sept. 88
Wipe Out	Paramount	195/65	1/2	C++	Sept. 88
Yahtzee	ABR Entertainment	125/50	1/2	C++	Jan. 88

First-run half hours (weekly)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
'Allo, 'Allo	Lionheart	17/9	1/2	C	now
9 to 5	20th Fox	26	2	C	now
9 to 5	20th Fox	26	2	C	now
American Top Ten	All American	48/4	1/2	B(2+/3+)	now
American Ski Week	I.P.I. Sports	13	1	B(3/3)	now
At the Movies	TeleTrib	46/6	1/2	B(2+/4)	now

First-run half hours (weekly)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Bustin Loose	MCA	26	2	B(3/4)	now
Charles in Charge	MCA	26	2	B(3/4)	now
Check it Out	Taffner	22/22/8	1/2	C+++	now
Christian Science Monitor Report	Monitor TV Intl.	48	1+	B(3/3)	now
Cinemattractions	Access Entertainment	26	1	B(1+/5)	now
D.C. Follies	Syndicast	36/16	1/2	B(3/4)	now
Dom Deluise Show	Multimedia	24	2	C++	now
Ebony/Jet Showcase	Carl Meyers	26	2	B(3/3+)	now
Essence	Essence Com.	26	2	B(3/3)	now
Exciting World/Speed & Beauty	Access Synd.	13	2	B(2+/4)	now
Fan Club	Blair	26	2	B(3/3+)	now
Fight Back W/David Horowitz	King Features	26	2	C++	now
Force III	Orbis	24	2	B(3/3+)	now
George and Mildred	Taffner	38	2	C	now
George Schlatter's Comedy Club	King World	26	2	B(3/3+)	now
Gidget	Lexington	44	1	B(3/3+)	now
Headlines on Trial	Orbis	30/22	1/2	B(3/3+)	now
Heroes	Access Ent.	26	2	B(2+/4)	now
Hollywood Closeup	Access Ent.	39/13	1/2	B(2+/4)	now
It's a Living	Lorimar	25	2	B(3/4)	now
Jeopardy	King World	52	1	C	now
Keep it in the Family	Taffner	31	2	C	now
Mama's Family	Lorimar	44	2	B(3/4)	now
Man About the House	Taffner	39	2	C	now
Monkees (new)	Colex	22	2	B(3/3+)	now
Motorweek Illustrated	Orbis	52	1	B(2+/3+)	now
Music City, U.S.A.	Multimedia	26	2	B(2+/3+)	now
New Wilderness	Access Ent.	18/34	1/2	B(2+/3+)	now
Out of this World	MCA	24	2	C+++	now
Punky Brewster	Columbia	22	2	B(3/4) est.	now
Puttin' on the Hits	MCA	26	2	B(2+/4)	now
Robin's Nest	Taffner	48	2	C	now
Runaway W/Rich & Famous	Tele-Trib	15	2	B(3+/3+)	now
Sea Hunt	MGM/UA	22	2	C+++	now
She's the Sheriff	Lorimar	22	2	C+++	now
Siskel & Ebert & Movies	Buena Vista	46/6	1/2	B(2+/3+)	now
Small Wonder	20th Fox	24	2	C++	now
Spect. Wrld. of Guinness Records	Peregrine	26	2	B(2+/4)	now
Superchargers	Media-Cast	13	2	B(2+/3+)	now
Tales From the Darkside	Tele-Trib	26	2	B(3/3+)	now
That's My Mama	Coca Cola Tele.	22	2	C+++	now
The Making of . . .	Muller Media	26	2	C	now
This Week in Country Music	Jim Owens	52	1	B(2+/3+)	now
This Week in Motor Sports	Spec. Events TV Net.	52	1	B(2+/3+)	now
Throb	Worldvision	48	2+	B(3/3+)	now
Wacky World of Sports	Orbis	12	2	B(3/3+)	now
War Chronicles	Orbis	13	3	C	now
We've Got it Made	MGM/UA	24	2	C+++	now
Webster	Paramount	26	12	C	now
What's Happenin' Now	Colex	22	2	B(3/3+)	now
Wheel of Fortune	King World	52	1	C	now

First-run half hour (weekly) (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
A Turning Point	Jalbert Prods.	6	2	B(2+/3+)	Jan./Feb. 88
Bob Euecker Sports	Ed Baruch	12	2	B(3/3+)	Jan. 88
Campbells	ITF/Paragon	39/13	1/2	C	Sept. 88
Celebrity Bowling	USTV	26	2	B(3/3+)	Jan. 88
Charles In Charge	MCA	26	2	B(3/4)	Jan. 88
Crimes of the Century	Casablanca IV	28/24	1/2	B(3/4)	Sept. 88
Gary Coleman, Private Eye	Fries	26	2	C++	Sept. 88
Golden Greats	Teletrib	26	2	B(3+/3+)	Sept. 88
Great Escape	Genesis	32/20	1/2	B(2+/4)	Sept. 88
Hollywood Countdown	All American	48/4	1/2	B(2+/3+)	Sept. 88
Monsters	Teletrib	26	2	B(3+/3+)	Sept. 88
Mr. Belvedere	20th Fox	22	6	C	Sept. 89
Munsters (new)	MCA	24	2	B(3/4)	Sept. 88
Munsters (new)	MCA	24	2	B(3/4)	Sept. 89
Munsters (new)	MCA	24	2	B(3/4)	Sept. 90
My Secret Identity	MCA	26	2	C+++	Sept. 88
New Generation	Fries	26	2	C++	Apr. 88
Operation Watchdog	MCA	26	2	B(3/4)	Sept. 88
Punky Brewster	Columbia	22	2	B(3/4)Est.	Sept. 88
Secret World	Turner	24	2	C	Sept. 88
Starting From Scratch	Worldvision	24	2	B(3/3+)	Sept. 88
T&T	Hal Roach	24	2	B(3/3+)	Jan. 88
The Way It Was	All American	47	1	C	Sept. 88
Tiko, Pride of Rockies	ITC	24	2	B(3/3+)	Sept. 88
Twilight Zone	MGM/UA	30/22	1/2	B(3/3+)	Sept. 88
Webster	Paramount	26	12	C	Sept. 88
World Class Women	Select Media	13	2	B(2+/4)	Sept. 88
World of Guinness Records	Peregrine	26	2	B(2+/4)	Sept. 88

First-run hour (strip)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Donahue	Multimedia	240/20	1/2	C++++	now
Geraldo	Paramount/Tribune Ent.	240/20	1/2	C++++	now
Hour Magazine	Group W	235/25	1/2	C++	now
Oprah Winfrey Show	King World	240/20	1/2	C++++	now
Wil Shriner Show	Group W	240/20	1/2	C++	now

First-run half hour (strip) (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Good Company	Group W	195/65	1/2	C++++	Sept. 88
Liddy	All American	230/30	1/2	C	Sept. 88
Live With Regis & Kathie Lee	Buena Vista	230/30	1/2	C++++	Sept. 88
Rita Davenport Show	Harmony Gold	240/20	1/2	C++++	Sept. 88
Sally Jessy Raphael	Multimedia	230/30	1/2	C++++	Jan. 88
Star Trek	Paramount	105	6	C	Sept. 88
The Daytime Show	Paramount	240/20	1/2	C++++	Sept. 88

First-run half hour (weekly)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Beyond 2,000	All American	36/16	1/2	B(5/7)	now
Blake's 7	Lionheart	52	2	C	now
Classic Country	Genesis	91	6	C	now
Crime. Inc.	Taffner	7	2	C	now
Destination America	Taffner	9	2	C	now
Entertainment this Week	Paramount	52	1	B(6/6)	now
Extra, Extra	Fox/Lorber	26	2	C	now
Friday The 13th	Paramount	26	2	B(6/6)	now
G.L.O.W.	MG/Perrin	26	2	C	now
Great Detectives	Lionheart	52	2	C	now
Great Performers	Fox/Lorber	26	2	C	now
Great Weekend	USTV	17	1	C	Jan. 88
Hee Haw	Gaylord	26	2	B(5/5)	now
Hooray For Hollywood	Taffner	13	2	C	now
Hot Tracks	M.K. Thomas	52	1	B(4+/7+)	now
Howard Cosell	Casablanca IV	36/16	1/2	B(6/8)	now
Jacques Cousteau	Turner	4	2	B(5/5)	now
Lifestyles/Rich & Famous	TeleTrib	26	2	B(6/6)	now
Nat'l Geographic Explorer	Turner	12	2	B(5/5)	now
Nat'l Geo./On Assignment	Turner	12	2	B(5/5)	now
National Geographic Specials	Genesis	24/12	1/2	B(6/6)	now
Paper Chase	20th Fox	58	3	C	now
Robin Hood	Samuel Goldwyn	26	6	C	now
Roller Derby	ABR Entertainment	56	2	C	now
Soldiers	RKO	13	2	C	now
Solid Gold in Concert	Paramount	45/7	1/2	B(6/6)	now
Soul Train	TeleTrib	35/17	1/2	B(5+/6+)	now
Space 1999	ITC	40	5	C	now
Star Search	TeleTrib	26	2	B(5/5)	now
Star Trek	Paramount	26	2	B(7/5)	now
Super Sports America	Gaylord Syndicom	26 (90 min.)	2	C	now
UFO	ITC	23	5	C	now
Women of the World	King World	7	2	B(5/7)	now
World at War	Taffner	36	2	C	now

First-run hour (weekly) (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Fairie Tale Theatre	Silverbach/Lazarus	26	4	C	Sept. 88
Freddy's Nightmares	Lorimar	22	2	B(6/6)	Sept. 88
Original Vaudeville Game	Firestone-Cohen	24	2	B(6/7)	Sept. 88
Portrait of Soviet Union	Turner	7	2	B(6/6)	July 88
Public People, Private Lives	Orbis	26	2	B(5/7)	Sept. 88
Red Eye Express	Syndicast	26	2	B(5/7)	Sept. 88
Smithsonian Treasures	Lexington	6	2	B(12/12)	Dec. 87
The Next President	Orbis	13	1	B(2/6)	Nov. 87
USA Today	GTG	52	1	B(5/7)(?)	Sept. 88
War of the Worlds	Paramount	24	2	B(6+/5+)	Sept. 88

Off-network half hours (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
9 to 5	20th Fox	85	6	C	Sept. 88
Bob Newhart	MTM	134	6	C	Sept. 88
Cosby	Viacom	125 (est.)	8	C++	Sept. 88
Fame	MGM/UA	65	10	C	Jan. 88
Growing Pains	Warner Bros.	110	8	C	Sept. 89
Head of the Class	Warner Bros.	110	8	C	Sept. 90
Kate & Allie	MCA	96	6	C	Sept. 88
Mr. Belvedere	20th Fox	73	6	C	Sept. 89
Night Court	Warner Bros.	101	8	C	Sept. 88
Twilight Zone	MGM/UA	90	6	C	Sept. 89
Webster	Paramount	98	12	C	Sept. 88
Who's the Boss?	Columbia Television	120		C	Sept. 89

Off-network hours (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Highway to Heaven	New World	115	6	C	Sept. 89
Hunter	TeleVentures	107	6	C	Sept. 89
Remington Steele	MTM	96	6	C	Sept. 89
St. Elsewhere	MTM	116	2	C	Sept. 88

Childrens—Live Action

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Capt Power	Mattel	26	2	B(2+/4)	now
Capt. Power	Mattel	39	2	B(2+/4)	Sept. 88
Capt. Power	Mattel	65	8	B(2+/4)	Sept. 89
Cisco Kid	Blair	156	6	C	now
Double Dare	Viacom	130	2	B(2+/4)	Jan. 88
Dr. Fad	Fox/Lorber	26	2	B(2/4)	Sept. 88
Footlight Follies	Peregrine	130	2	B(2+/4)	Sept. 88
Fun House	Lorimar	170/90	1/2	B(2+/4)	Sept. 88
Kideo TV	Lexington	49	4	B(2/4) ea	now
Kids Crosswits	Syndicast	20	1	B(2+/4+)	Apr. 88
Kids Songs	Orbis	26	2	B(2+/3+)	now
Littlest Hobo	Lorimar	96	3	C	now
Muppets	ITC	120	14	C	now
Superman	Warner Bros.	104	4	C	now
Wombles	Mizlou	13	2	B(2+/3+)	now
Young Universe	Behrens	26	2	C+	now

First-run half hour cartoons

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Adv. of Galaxy Rangers	ITF Gaylord	65/40	5/5	C++	now
Beverly Hills Teens	Access Synd.	65	8	B(2/4)	now
Bionic 6	MCA	22	2	B(2+/3+)	now
Bionic 6	MCA	30	2	B(?)	now
Bravestarr	Group W	65	8	B(2/4)	now
Bullwinkle	DFS	98	unl.	B(2/4)	now
Capt. Harlock	Harmony Gold	65	4	B(2/4)	now
Centurians	Worldvision	65	8	B(2/4)	now
Comic Strip	Lorimar	65	12	B(2+/4+)	now
Danger Mouse	Taffner	50	2	B(2/4)	now
Danger Mouse	Taffner	50	3	C	now
Defenders of the Earth	Orbis	65	8	B(2/4)	now
Dennis The Menace	DFS	65	4	B(2/4)	now
Devlin	DFS	16	unl.	B(2/4)	now
Dinosaucers	Coca Cola Tele.	65	8	B(2+/3+)	now
DuckTales	Buena Vista	65	8	B(2+/3+)	now
Dudley Do Right	DFS	38	unl.	B(2/4)	now
Dynamen	Fox/Lorber	26	2	B(2+/4)	now
Fat Albert	Group W	65	unl.	C++	now
Felix The Cat	Screen Gems	65	8	C	now
Flintstones	DFS	166/94	1/2	B(2/4)	now
Funtastic Wrld.	Worldvision	17	3	B(6/12)	now
G.I. Joe	Claster	65	8	B(2/4)	now
Ghostbusters	Groups W	65	8	B(2+/3+)	now
Gobots	TeleTrib	65	8	B(1/24)	now
Gumby	Ziv Intl.	130	unl.	C	now
He Man/Masters of the Universe	Group W	65	unl.	C++	now
Heathcliff	Lexington	86	4	C++	now
Inch High Private Eye	DFS	13	unl.	B(2/4)	now
Inspector Gadget	Lexington	86	10	C	now
Jayne & the Wheeled Warriors	SFM	65	8	B(2/4)	now
Jem	Claster	75	7	B(2/4)	now
Jetsons	Worldvision	75	4	B(2/4)	now
King Leonard	DFS	39	unl.	B(2/4)	now
M.A.S.K.	Lexington	75	10	C	now
Macron I	Orbis	65	8	C	now
My Little Pony and Friends	Claster	65	8	B(2/4)	now
Plasticman	Arlington	130	6	C	now
Rambo	Worldvision	65	8	B(2/4)	now
Real Ghostbusters	Columbia	65	8	B(2+/3+)	now
Robotech	Harmony Gold	85	4	C	now
Robotech II	Harmony Gold	65	8	C	now
Rocky & Friends	DFS	78	unl.	B(2/4)	now
Roman Holiday	DFS	13	unl.	B(2/4)	now
Saber Rider/Star Sheriff	World Events	65	8	B(2/4)	now

First-run half hour cartoons

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Scooby Doo	DFS	110	1/2	B(2/4)	now
She-Ra	Group W	93	8	B(2/4)	now
Silverhawks	Lorimar	65	12	B(2+/4+)	now
Smurfs	Tele-Trib	130	2	B(2/4)	now
SpaceKidettes	DFS	20	unl.	B(2/4)	now
Speed Racer	Screen Gems	52	8	C	now
Spiral Zone	Orbis	65	8	B(2+/3+)	now
Sports Billy	Enter. Media	26	unl.	C	now
Super Sunday	Claster	14	4	B(2/4)	now
Superfriends	Lexington	110	1/2	B(2/4)	now
Teddy Ruxpin	Lexington	65	8	B(2+/3+)	now
Tennessee Tuxedo	DFS	140	unl.	B(2/4)	now
Thunderbirds	ITC	24	unl.	C	now
Thundercats	Lorimar	65	12	B(2+/3+)	now
Thundercats II	Lorimar	65	8	B(2+/3+)	now
Thundersub	Lionheart	27	unl.	C	now
Transformers	Claster	65	7	C++	now
Tranzor	TEN	65	8	B(2/4)	now
Uncle Waldo	DFS	52	unl.	B(2/4)	now
Valley of the Dinosaurs	DFS	16	unl.	B(2/4)	now
Visionaries	Claster	13	4	B(2/4)	now
Voltron	World Events	125	unl.	C++	now
Wheeler	DFS	13	unl.	B(2/4)	now
Young Samson	DFS	20	unl.	B(2/4)	now

First-run half hour cartoons (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
Alvin & the Chipmunks	Lorimar	65 (min.)	12	B(2+/3+)	Sept. 88
Animated Classics	Taffner	8	2	C	Oct. 88
Bionic 6	MCA	13	2	B(?)	Feb. 88
Bionic 6	MCA	13	2	B(?)	Sept. 88
Bugsburg	Group W	65	8	B(2+/3+)	Sept. 89
Camp California	Access	40	8	B(2+/4)	Sept. 88
Care Bears	SFM	65	8	B(2+/4)	Sept. 88
Children's Classics	ABR Entertainment	24	1/2	B(5/7)	Jan. 88
Chip-N-Dale	Buena Vista	65	4	B(3/3)	Sept. 89
Cops	Claster	65	8	B(2/)	Sept. 88
Denver the Last Dinosaur	World Events	13	4	B(2+/3)	Sept. 88
DuckTales	Buena Vista	30	3	B(2+/3+)	Sept. 89
Gumby	Lorimar	65	8	B(2/4)	Sept. 88
Heathcliff	Lexington	86	10	C	Sept. 88
Karate Kid	Coca Cola Tele.	65	8	B(2+/4)	Sept. 88
Marvel Universe	New World	65	8	B(2/4+)	Sept. 88
Small Wonder	20th Fox	?	?	?	Sept. 88
Snorks	Worldvision	65	8	B(2+/4)	Sept. 88
Solar Man	Orbis	65	8	B(2/4+)	Sept. 88
Teddy Ruxpin	Lexington	65	10	C	Sept. 88
Vytor	World Events	13	4	B(2+/3+)	Sept. 89
Yogi Bear	Worldvision	65	8	B(2/4)	Sept. 88

Miniseries

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
A Married Man	Viacom	4	3	C	now
Alice to Nowhere	Paramount	4	2	B	Apr. 88
All the Rivers Run	Orbis	6	2	B	?
Bare Essence	Warner Brothers	4	3	C	now
Best Sellers I & II	MCA	Var.	6	Cash	now
Blood & Honor	Taffner	5	6	C	now
Centennial	Turner Ent.	26	6	C	now
Count of Monte Christo	Harmony Gold	4	6	C	now
Edge of Darkness	Lionheart	6	2	C	now
For the Term of his Natural Life	Silverbach-Lazarus	6	4	C	now
Hemingway	Curran/Victor	6	4	C++	Apr. 88
Hold the Dream	TeleTrib	4	6	C	now
Mussolini & I	Orbis	4	2	B	now
Return to Eden	Worldvision	6	6	C	now
Sandokan	Harmony Gold	4	6	C	now
Sara Dane	20th Fox	8	7	C	now
Scruples	Warner Brothers	6	3	C	now
Shaka Zulu	Harmony Gold	10	4	C++	now
Speerfield's Daughter	Orbis	6	2	B	now.
Strong Medicine	TeleTrib	4	6	C	now
Thorn Birds	Warner Bros.	10	3	C	now
V	Warner Bros.	10	3	C	now
William the Conqueror	Harmony Gold	4	6	C	now
Winds of War	Paramount	10	4	C	Feb. 89

Inserts

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail.</i>
20th Century Woman	SFM/20th Fox	65	5	B(+)	now
21 Days of America	Sherry Grant	21	UNL	C	now
Celebrity Pursuit	P.S.S.	130	4	C	now
CNN News	Turner Ent.	365	UNL	C+	now
Entertainment Report	Group W	260	1	C	now
Franklin Report (Ben Franklin)	Orbis	52	10	C	now
G.V.C. Auto Tips	SPR News Service	15	UNL	C	now
G.V.C. Health Tips	SPR News Service	15	UNL	C	now
G.V.C. Tax Tips	SPR News Service	15	UNL	C	now
Holiday Moments	P.S.S.	60	3	C	now
Local Program Network	All American	52	UNL	C	now
Miss Manners	Claster	100	UNL	C	now
Mr. Bogus	World Events	100	UNL	C	now
Mr. Food	King World	260	UNL	C	now
N.I.W.S.	Lorimar	52	1	C	now
News Travel Network (NTN)	N.T.N.	260	UNL	C	now
Newsfeed	Group W	130	1	C	now
Olympic Viewers Guide	SPR News Service	95	UNL	C	now
Psychology Behind the News	USTV	104	UNL	C	Oct. 87
Psychology Reports	Eagle Media	52	UNL	C	now
Sylvia Porter's Money Tips	MG/Perrin	156	UNL	C	now
Tax Tips	P.S.S.	65	UNL	C	now
This Day in Hollywood	J.M. Ent.	366	UNL	B(+)	now
Trivia Break	King World	130	UNL	C	now
TV Facts	Scott Entertainment	50	UNL	C	now
We the People	Syndicast	100	UNL	C	now
Whats Cooking with Burt Wolf	Carousel	260	UNL	C	now
Your Pet and the Vet	World Events	52	UNL	C	now

Programs in syndication

Projected syndication dates for network programs

Program	Length	Distributor	Network	Premiere	Syndication Date
21 Jump Street	hour	Tele Ventures	Fox	Sept. 86	Sept. 90
227	half hour	Embassy	NBC	Sept. 85	Sept. 89
A Different World	half hour	Carsey/Werner	NBC	Sept. 87	Sept. 91
A Year in the Life	hour	MCA	NBC	Sept. 87	Sept. 91
Alf	half hour	Lorimar	NBC	Sept. 86	Sept. 90
Amen	half hour	Carson Prods.	NBC	Sept. 86	Sept. 90
Beans Baxter	half hour	T.B.A.	Fox	July 87	Sept. 90
Beauty & the Beast	hour	Witt/Thomas	CBS	Sept. 87	Sept. 91
Boys Will Be Boys	half hour	T.B.A.	Fox	Jan. 88	Sept. 91
Charmings	half hour	Columbia/Embassy	ABC	Mar. 87	Sept. 90/91
Crime Story	hour	New World	NBC	Sept. 86	Sept. 90
Designing Women	half hour	Columbia/Embassy	CBS	Sept. 86	Sept. 90
Dolly Show	hour	Sandollar	ABC	Sept. 87	Sept. 91
Duet	half hour	T.B.A.	Fox	Sept. 86	Sept. 90
Equalizer	hour	MCA	CBS	Sept. 85	Sept. 89
Frank's Place	half hour	Viacom	CBS	Sept. 87	Sept. 91
Full House	half hour	Lorimar	ABC	Sept. 87	Sept. 91
Golden Girls	half hour	Buena Vista	NBC	Sept. 85	Sept. 89
High Mountain Rangers	hour	T.B.A.	CBS	Dec. 87	Sept. 91
Highwayman	hour	T.B.A.	NBC	Mar. 88	Sept. 91
Hooperman	half hour	20th Fox	ABC	Sept. 87	Sept. 91
Hotel	hour	Warner Bros.	ABC	Sept. 83	Sept. 88
Houston Knights	hour	Columbia/Embassy	CBS	Mar. 87	Sept. 90
J.J. Starbuck	hour	Tele-Ventures	NBC	Sept. 87	Sept. 91
Jake & the Fatman	hour	Viacom	CBS	Sept. 87	Sept. 91
L.A. Law	hour	20th Fox	NBC	Sept. 86	Sept. 90
Law & Harry McGraw	hour	MCA	CBS	Sept. 87	Sept. 91
MacGyver	hour	Paramount	ABC	Sept. 85	Sept. 89
Mama's Boy	half hour	Tele-Ventures	NBC	Sept. 87	Sept. 91
Married with Children	half hour	Columbia/Embassy	Fox	Sept. 86	Sept. 90/91
Matlock	hour	Viacom	NBC	Sept. 86	Sept. 90
Moonlighting	hour	T.B.A.	ABC	Sept. 85	Sept. 89
Mr. President	half hour	T.B.A.	Fox	July 87	Sept. 90
Murder She Wrote	hour	MCA	CBS	Sept. 84	Sept. 88
My Two Dads	half hour	Tele-Ventures	ABC	Sept. 87	Sept. 91
O'Hara	hour	Warner Bros.	ABC	Jan. 87	Sept. 90
Our House	hour	Lorimar	NBC	Sept. 86	Sept. 90
Perfect Strangers	half hour	Lorimar	ABC	Mar. 86	Sept. 90
Private Eye	hour	MCA	NBC	Sept. 87	Sept. 91
Slap Maxwell	half hour	Lorimar	ABC	Sept. 87	Sept. 91
Sledge Hammer	half hour	New World	ABC	Sept. 86	Sept. 90
Spenser For Hire	hour	Warner Bros.	ABC	Sept. 85	Sept. 89
Sunny Spoon	hour	T.B.A.	NBC	Feb. 88	Sept. 91
The Thorns	half hour	T.B.A.	ABC	Jan. 88	Sept. 91
Thirty Something	hour	MGM	ABC	Sept. 87	Sept. 91
Tour of Duty	hour	New World	CBS	Sept. 87	Sept. 91
Tracey Ullman	half hour	T.B.A.	Fox	Sept. 86	Sept. 90
Valerie's Family	half hour	Lorimar	NBC	Mar. 85	Sept. 89
Werewolf	half hour	Tele-Ventures	Fox	July 87	Sept. 91
Wise Guy	hour	Tele-Ventures	CBS	Sept. 87	Sept. 91
Women in Prison	half hour	T.B.A.	Fox	Nov. 87	Sept. 90/91

Source: Petry Television

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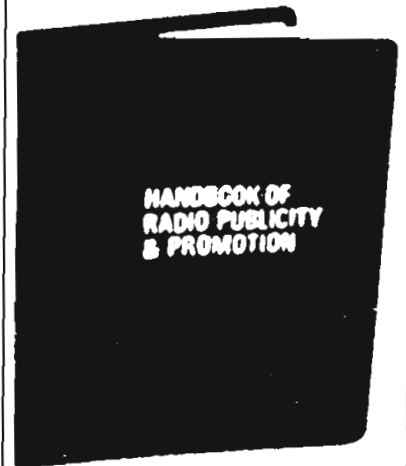
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Barter movie/special results, Jan.-Aug. 1987

Syndicator	Title	AA rtg	# Sta	Cov
January				
MCA	Cloak & Dagger*	9.3	136	91%
Turner	Cousteau: Cape Horn*	6.9	121	89%
LBS	Best of Nat Geo—Dec*	6.9	121	91%
Turner	Maltese Falcon*	6.7	146	90%
Syndicast	Hlywd Prvt Mvs: Bill Cosby	5.6	154	88%
Turner	Yankee Doodle Dandy*	5.3	147	91%
Syndicast	Neat & Tidy*	4.7	160	88%
Program Partners	Soap Opera Awards*	4.6	88	78%
Multimedia	Charlie's Christmas Secret	4.4	170	95%
Buena Vista	Magic I: Sign of Zorro (o)*	4.2	121	81%
Tribune/Viacom	Evil Under the Sun (o)	3.8	168	92%
Columbia/LBS	Seven Little Foys*	3.5	109	72%
LBS	Time Man of the Year*	3.5	108	76%
Buena Vista	MAGIC I: Sign of Zorro (r)*	3.4	95	73%
Buena Vista	Magic I: Babes in Toyland (r)*	3.2	95	73%
Camelot	Women Of The World III*	2.9	96	76%
Tribune/Viacom	Evil Under the Sun (r)	2.4	95	75%
Feeling Fine Prods	Your Health, Your Life	2.4	70	84%
GGP Sports	World Cup Skiing II	2.1	101	72%
All American	Beyond 2000	1.8	87	63%
Syndicast	Rcns Thtr: Christmas Raccoons	1.8	60	49%
Orbis	Expanding America	1.7	79	80%
Program Partners	Playback 86*	1.7	78	72%
LBS	Early Detection Test	1.7	71	58%
Syndicast	Rcns Thtr: Raccoons on Ice	1.7	58	50%
Jerry Free Prods	Battle of the Bands	1.6	139	71%
BCI	Fiesta Bowl Parade	1.5	103	66%
J. Walter Thompson	Geo—A Ticket To The World	1.5	82	66%
GGP Sports	World Cup Skiing I	1.4	89	65%
February				
MCA	D.C. Cab*	9.3	137	91%
LBS	Topper*	9.1	149	92%
TPE	Best Of Nat Geo—Jan*	7.6	123	89%
MGM/UA	Jinxed*	6.4	123	85%
Turner	Nat Geographic on Assignment*	6.2	110	87%
MGM/UA	Pope Of Greenwich Village*	5.0	122	85%
Tribune/Viacom	Sahara (o)	4.6	168	92%
Lorimar	Prime Anmtd Grndhg Dy Spcl*	4.4	99	75%
Orbis	POW Americans In Enemy Hands*	4.2	109	73%
All American	The Boy King	3.7	104	85%
SFM	The Girl Most Likely*	3.6	129	85%
Pro Serv	Year In Sports	3.6	147	95%
Lorimar	Comic Strip*	3.2	78	63%
Columbia/LBS	The Great Lover*	2.6	111	70%
Tribune/Viacom	Sahara (r)	2.3	101	68%

Syndicator	Title	AA rtg	# Sta	Cov
Camelot	Women Of The World IV*	2.3	85	65%
Orbis	Entrepreneurs: Made In America	1.6	84	80%
Syndicast	Rcns Thtr: Buried Treasure	0.9	52	43%
Syndicast	Rcns Thtr: Intruders	0.8	51	43%
March				
MCA	Iceman*	9.9	138	91%
20th Century Fox	Bachelor Party	8.1	126	84%
Embassy/Tribune	Swamp Thing (o)	7.2	142	91%
Turner	Nat Geo on Assignment*	7.0	112	87%
TPE	Best Of Nat Geographic (Feb)*	6.9	128	89%
Cunningham & Walsh	Mother/Daughter Pageant*	6.6	110	90%
Orbis	Wilderness Family II*	6.2	149	82%
Embassy/Tribune	Swamp Thing (r)	6.1	105	87%
Orbis	Finnegan Begin Again*	5.2	138	82%
Syndicast	Elvis—One Night With You	4.3	115	77%
Tribune/Viacom	Sword of the Valiant (o)	4.2	170	93%
Multimedia	Great American Music Video	4.0	166	90%
Access	Honeymoon Hotel*	4.0	79	76%
MCA	Captain America I*	3.6	72	70%
20th Century Fox	Dream Girl Final*	3.3	102	78%
Orbis	Willie Nelson/Ray Charles	3.1	157	74%
Columbia/LBS	Hope Diamonds: Lemon Drop Kid*	3.0	112	69%
All American TV	1st Annual World Music Video Awrds*	2.9	102	88%
Tribune/Viacom	Sword of the Valiant (r)	2.3	101	75%
ProServ	Irish Magic—Music	2.1	69	73%
Orbis	Entrepreneurs—Gv Them What They Want	1.7	82	81%
TEN Media	Intl British Record Awards '87	1.4	100	80%
April				
Group W	Lifescape—The Hidden Addict*	7.8	141	90%
MCA	Hard To Hold*	7.0	138	92%
TPE	Best of Nat Geo (March)*	7.0	131	94%
Turner	National Geogr on Assignment*	7.0	119	89%
TPE	Rich & Famous '87: Wrld's Bst*	6.3	160	92%
MGM/UA	Electric Dreams*	6.1	128	93%
Syndicast	D.C. Follies*	6.0	133	89%
Turner	42nd Street*	5.4	151	92%
MGM/UA	Exposed*	5.4	127	86%
Buena Vista	Siskel & Ebert: If We Pckd Oscars*	5.0	152	86%
Syndicast	Golden Globe Awards	4.9	113	82%
Columbia/LBS	3 Three Wishes for Jamie*	4.3	146	87%
Tribune	Smurfs & The Magic Flute*	4.3	121	88%

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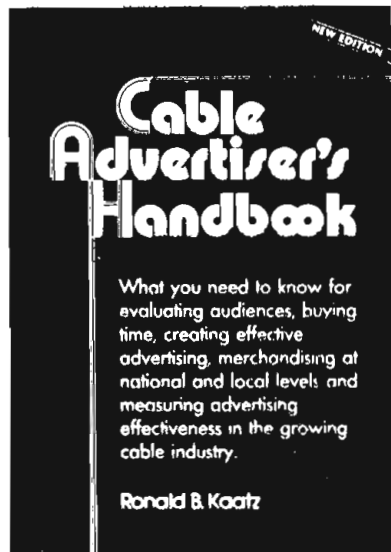
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Syndicator	Title	AA rtg	# Sta	Cov
Multimedia	Future Flight*	4.1	163	93%
Tribune/Viacom	Honor Guard (o)	3.8	167	93%
MCA	Archer-Fugitive Frm The Empire*	3.8	78	71%
Lorimar	Prm Tm Animated Easter Spcl*	3.6	99	77%
M/L Baseball Corp.	Baseball '87 A Look Ahead*	3.3	139	89%
GGP Sports	J Siegel Rd To Academy Awards	3.1	121	75%
All American TV	Chucklewood Easter	3.1	113	82%
Columbia/LBS	Hope Diamonds: Paris Holiday*	2.9	114	70%
Camelot	Women Of The World V*	2.9	105	72%
The Saul Group/SFM	Sea Devils	2.7	134	87%
The Saul Group/SFM	The Big Fisherman	2.6	140	87%
GGP Sports	Countdown To Showdown	2.6	89	70%
LBS	Road To Superfight*	2.4	102	77%
Baruch TV	Evrthng You Wntd To Know Abt Taxes	2.3	140	83%
Baruch TV	A Very Special Arts Story	2.2	148	86%
LBS	Yr Choice For Film Awards*	2.2	86	72%
Tribune/Viacom	Honor Guard (r)	2.0	102	75%
Syndicast	Mrs. Of The World Pageant	1.9	73	70%
Telerep	Playbook '87 Salutes*	1.7	93	72%
LBS	Female Health Test	1.7	81	64%
Syndicast	Fourth Wise Man	1.4	101	68%
Orbis	Entrepreneurs: Instant America	1.2	84	77%
Syndicast	Packy	0.8	80	57%
May				
MCA	Conan the Destroyer*	11.1	141	93%
Turner	National Geographic*	7.4	125	90%
20th Century	Revenge of the Nerds	6.8	117	79%
Columbia/LBS	Boystown—Miracle of the Heart*	6.2	150	87%
Turner	Captain Blood*	5.9	153	92%
Orbis	Sacred Ground*	5.0	151	81%
Tribune/Viacom	We Love Lucy*	4.4	118	78%
All American TV	American Video Awards*	3.7	148	86%
TPE	Star Search To Stardom*	3.6	157	92%
M&M Syndication	Life's A Banquet	3.5	134	77%
Tribune/Viacom	Come Back To The 5 & Dime J Dean (o)	3.3	173	92%
MCA	Captain American II*	3.0	80	71%
Saul Group/SFM	Bundle of Joy	2.4	136	86%
Camelot	Women Of The World VI*	2.3	96	65%
Columbia/LBS	Hope Diamonds: Favorite Brunette*	2.2	106	70%
Tribune/Viacom	Come Back To The 5 & Dime J Dean (r)	2.2	105	77%
Lorimar	Be Kind To Animals Week*	2.2	92	69%

Syndicator	Title	AA rtg	# Sta	Cov
Syndicast	Lou Rawls—Black Gold Awards	2.0	82	74%
GGP	Road To Triple Crown	1.9	132	77%
LBS	Popple	1.9	98	76%
Syndicast	B Mandrell, R Rogers, D Evans Aniv Sp	1.7	99	57%
All American T.V.	Surviving Tax Reform	1.7	94	73%
June				
LBS	Scared Straight*	10.0	111	81%
Turner	Natl Geographic on Assignment*	8.8	140	92%
MCA	Going Berserk*	8.6	142	93%
MGM/UA	Red Dawn*	8.4	128	87%
MGM/UA	Teachers*	8.2	131	86%
Orbis	Fortress*	7.8	155	82%
Tribune/Viacom	Missing In Action (o)	7.4	172	94%
TPE	Best of National Geographic—May*	6.8	131	94%
TPE	Best of National Geographic—June*	6.5	128	93%
Turner	Sea Hawk*	6.4	160	93%
Turner	Dark Victory*	6.4	157	92%
Buena Vista	The Black Hole (o)*	6.2	155	87%
20th	Heart Like A Wheel	6.1	143	87%
Embassy/Tribune	Losin' It (o)	6.0	145	92%
Multimedia	Music City News Cntry Music Awards	5.9	166	89%
Orbis	Challenge To Be Free*	4.9	163	83%
Buena Vista	Million Dollar Duck (o)*	4.4	154	87%
Tribune/Viacom	Missing In Action (r)	3.6	110	79%
Mediacast	Great American Mystery Cars	3.2	155	75%
Buena Vista	Million Dollar Duck (r)*	3.1	114	78%
Embassy/Tribune	Losin' It (r)	3.0	109	87%
MCA	Riding With Death*	3.0	80	71%
LBS	Suzanne Somers Special*	3.0	67	66%
Promark	Tribute to Ricky Nelson	2.9	71	67%
Buena Vista	The Black Hole (r)*	2.8	106	76%
Orbis	P.O.W. Americans in Enemy Hands*	2.7	152	82%
D'arcy/B&B	Crystal Light Aerobic Champ.*	2.6	108	79%
ProServ	Joe Louis: Heavyweight	2.5	117	88%
Lorimar	Return of the King*	2.4	86	67%
Tribune	G.I. Joe: Revenge of the Cobra	2.3	114	87%
The Saul Group/SFM	A Night in Casablanca	2.0	149	88%
TPE/OPT	The Man & the Machine Pt. 2*	1.9	56	60%
Syndicast	The Human Factor	1.7	66	57%
Gaylord	Lady is a Champ*	1.6	125	65%
TPE/OPT	The Man & the Machine Pt. 1*	1.6	56	30%

Movie (from page 154)

up more time in January than we can in November."

To Campbell of KDVR-TV Denver, a palatable barter situation is one like Paramount's Diamond Jubilee, which consists of *The Godfather Saga* (the original and the sequel strung together with added footage), the two films separately, *Space* and *Wallenberg*. She says she has no problem with it because "Paramount is not asking us to run *Space* during the May sweep." For the stronger *Godfather Saga*, the requirement to run it during the November '88 sweep is acceptable, though, Campbell notes.

St. Charles of WUAB-TV Cleveland notes, "I'd prefer not to get involved in barter, but if you're going for depth in movie titles, you're forced to. We're a movie station, and we pursue the best titles we can buy."

Nunnari at WPIX New York has been well involved with barter-to-cash and ad hoc network situations, including MGM/UA Premiere Network, Embassy Night at the Movies, Universal Pictures Debut Network I and II and Viacom TV Network. "We've been very successful with these," she attests, "because they've had no broadcast exposure and we've been able to promote them as broadcast premieres."

Decline in pricing

The one definite trend from last year, according to MMT's Shaprio, is that pricing of packages is down "for most markets and in most situations. Even in Los Angeles, in most situations prices have stabilized or come down a bit."

Von Soosten adds, "Stations had been paying record prices for titles that were five or six years down the road and then had been disappointed because the titles had been well exposed by then. Now stations are becoming less concerned with the major blockbuster packages and feel they can get good mileage from the less expensive, more exploitable packages."

"There has been some spreading out of costs by buying one or two major packages a year. On many of them, the prices have been up and and the performance has declined. There are always the big movie markets where record prices are going to be seen, but in most markets the bidding has been less competitive than in the past. Where there is only one movie station, some of the major packages may go unsold for a while."

Competitive isn't quite the word for the Dallas-Ft. Worth market any more, despite the fact that it has five inde-



"Dirty Dancing"

Part of the syndicator pitch is not being at "big picture" level—or cost, for that matter.

pendents running movies in primetime. Cary Jones, vice president and general manager of the Fox-owned KDAF-TV, attests, "Our market is not a really thriving market as far as the revenues coming in. We're trying to use what we have rather than incurring more costs. We have to look for titles that are very promotable." He points, for example, to the station's acquisition of Paramount's Diamond Jubilee, in which he considers *The Godfather Saga* to be the main attraction.

Because of the economic sag in Dallas, costs are down dramatically. Jones says stations are paying 40-50% less for packages than they did last year, adding, "We paid enormous prices for a lot of the product that came out over the last two years, and we have some stations in this market with deep financial problems. Even if we buy new product, we still have to pay for the programming that's not working."

Despite this climate, the station's primetime movie ratings are on an upward trend. A year ago, it was doing 2s and 3s. In last November's books,

Syndicator	Title	AA rtg	# Sta	Cov
July				
MCA	Firestarter*	12.1	135	92%
MGM/UA	Foxes*	6.9	132	87%
Turner	Cousteau: Marquesas Islands*	6.4	119	91%
TPE	Best of National Geographic*	6.2	125	93%
Group W	Lifescape—Critical Minutes*	6.1	158	93%
Turner	Fighting 69th*	5.5	161	93%
Tribune/Viacom	The Naked Face (o)	5.4	172	94%
Tribune/Viacom	We Love Lucy II*	4.8	130	83%
Saul/SFM	A Walk In The Sun	3.4	149	89%
MCA	The Invisible Woman*	3.4	81	72%
Multimedia	Runaway To Glory	3.3	178	96%
ML Baseball Corp.	All Star Firsts	3.3	108	75%
Tribune/Viacom	The Naked Face (r)	2.2	104	76%
Syndicom	Willie Nelson	1.9	174	74%
LBS	My Friend Liberty	1.6	119	71%
LBS	Mood Test	0.9	87	64%
August				
TPE	Sons of Scarface: New Mafia*	13.2	184	94%
MCA	Private School*	9.7	139	92%
20th	Star Chamber	7.8	153	87%
20th	Elvis' Graceland	7.2	173	93%
Viacom/Tribune	Adv. of Hercules II (o)	7.1	178	95%
MGM/UA	Oxford Blues*	7.1	131	93%
Embassy/Tribune	Sheena (o)	6.9	148	93%
Turner	Father of the Bride*	6.3	168	93%
MCA	Jaws The Revenge*	6.1	144	88%
All America	All Am. Th.: Ghoulies*	5.7	115	82%
TPE	Best of Nat Geogr (July)*	5.6	126	93%
Viacom/Tribune	Tender Mercies (o)	5.1	170	93%
Turner	Natl Geographic—Explorer*	5.1	141	92%
TPE	Best of Natl Geogr (Aug.)*	5.1	123	92%
Orbis	Mountain Family Robinson*	4.8	168	84%
J. M. Ent.	Spring Break Reunion*	4.5	164	86%
20th	To Be or Not to Be	4.5	145	86%
Embassy/Tribune	Sheena (r)	4.3	113	90%
Saul Group	Just the Facts	3.8	115	86%
Viacom/Tribune	Adv. of Hercules II (r)	3.6	106	87%
MCA	Dr. Strange*	3.2	83	72%
Viacom/Tribune	Tender Mercies (r)	1.7	104	73%
Mizlou	Serendipity Singers America	0.9	141	69%
O&M	Willie Nelson's Picnic (r)	0.8	55	32%

Sources: Viacom International, Settel, Nielsen Television Index. * Unduplicated average audience; original and repeated combined; (o) = original showing; (r) = repeat.



"The Godfather Saga"

Smaller packages like Paramount's Diamond Jubilee may find it easier to crack a tight marketplace.

though, it was averaging a 4 from Nielsen and 5 from Arbitron—with 4s and 5s still holding in December and January. Jones points to two probable reasons. One is that the station, which underwent three call-letter changes in the past few years, has solidified its identity through promotion as "Fox 33." Secondly, some of the top movie titles bought in the past are just now becoming available.

At WLFL-TV Raleigh-Durham, with two independents highlighting movies in the market, Cochran says, "This market is not in a buying frenzy now. People can't afford to overspend on product. It seems that pricing is coming down. A couple years ago, we bought very heavily. We're concentrating now on fully using the product we have."

Making it possible for the station to do this is a personal computer program from Infocom called Cornerstone. Cochran explains, "Where we used to have to look through a lot of books we can now easily spotlight the performance of titles. This has not solved any major problems, but it has made it easi-

er to do such things as sort titles by main star or genre or films that have New York in the title or order to create a theme week.

She says household ratings for movies in last November's Niensens and Arbitrons have held around the 3/6 level from the previous year—with a heavy sprinkling of 4s, 5s and 6s—and some demographics have improved.

Counterprogramming

According to Martz at KCOP-TV, Los Angeles has become even more competitive in movies since KTTV went to an 8 p.m. start last fall on its movies vs. 9 p.m., making for three stations starting at that time. She says her station is concentrating on counterprogramming the Olympics, which skew older, by running younger-skewing movies against it—like *Grease*, *Troll*, *Urban Cowboy* and *The Sword and the Sorcerer*.

Counterprogramming the other two independents is tougher, she notes, with all three keeping their scheduling close to the vest. As a result, all three stations recently "shot ourselves in the foot."

It turned out that both KCOP and KTTV simultaneously had Charles Bronson weeks, while KTLA ran Bronson films on Thursday and Friday nights of the same week. As might be expected, much violence was inflicted on the ratings of all three.

The three stations have been having a tight ratings race. In last November's Niensens for their 8 p.m. movies, Martz notes, KTLA averaged a 12 share, KCOP an 11 and KTTV an 8, where it had been doing 6s and 7s a year earlier with 8 p.m. news.

Campbell at KDVR-TV Denver says pricing in her market is down substantially over the last couple of years "because nothing has sold here in so long." A recent arrival from the Miami market, she says the situation was similar there. In a two-movie-station market, her station finds that male-oriented movies get the best ratings. She adds, "We're buying only what we need—based on scheduling needs rather than because one title in the package sounds good."

WUAB-TV Cleveland doubled its ratings over last year after shifting its movie from 9 p.m. to 8 p.m. and moving *Magnum P.I.* from 8 to 10. But going from a 4 to a 9 in the comparative November Arbitrons was not what it may seem, according to St. Charles. During that period the market shifted from diary to meter measurement. The better shake independents get on the meter and heavier promotion, he feels, counted more than the time period shift. He says *Magnum* did about the same in

both time periods.

In New York, WPIX shifted last fall from an 8 p.m. movie to 9 p.m. in order to give *Hill Street Blues* a try in the earlier time period, so now there are no head-to-head movie periods in the market. WNYW starts at 8 p.m. and WWOR put the controversial talk host Morton Downey, Jr. on the air last October.

But the movie-buying environment is still a tough one, according to Nunnari, "with WABC-TV, buying for late night and Sunday afternoons, definitely a player, and WWOR buying the last Columbia and Embassy packages." As a result, she says, pricing is still going up considerably.

"We really haven't bought anything this year," Nunnari reports. "We prefer packages that are smaller in size. Twenty titles are easy to handle. If we had our druthers, we would take packages with only highly exploitable titles, but we can't always have that." □

There's been a lot of repackaging, including Goldwyn's November Gold 2, a cash proposition.

"Love Letters"





Mozart's "Die Entführung aus dem Serail"

All the German companies see specialized cable networks as good prospective buyers.

Europeans a longshot (from page 156)

erated the importance of the market and its suitability for NVC's cultural repertoire; and NATPE newcomer NBD's (U.K.) head of marketing Yvonne Thompson cited successful sales of *Max Headroom* in Latin America.

While RTVE anticipates maintaining its impressive sales record to U.S. Spanish-speaking stations, its dealings with U.S. English language commercial stations have not been fruitful. Nonetheless, comments head of international sales, Maria Jimenez, "It will take time. We'll keep trying."

British at NATPE

Obviously the British stand the best chance of selling at NATPE and frequently do.

Granada, for example, has been attending the show for 13 years, and has learned that NATPE demands a different sort of programming. Granada chief executive Vivien Wallace comments on this need to adapt: "Although Granada maintains its distinctive high quality dramas, we are also developing some more commercial business."

While this year the Granada catalogue includes the whole range of programs from documentaries such as *Disappearing World* to the six-part series *Small World*, commercial business in the NATPE context frequently refers to coproductions. Most European companies believe that is the only way to penetrate the U.S. market. Granada, for example, awaits completion of a contract with Harmony Gold and Silvio Berlusconi's production wing on the adaptation of a Jack Higgins novel *Confessional*. Granada also has a deal

with PBS to coproduce, *The Pied Piper*.

Thames Television International director of sales Roger Miron also hopes that the recently concluded pre-sale deal with CBS for *Jack the Ripper* will be an entree to similar deals with other U.S. networks.

Central Television director of international sales and marketing Philip Jones concurs: "Coproductions or pre-sales are obviously the only way to get a foot in the door with the big networks."

The greater experience and obvious language advantage of the British also have led to considerations which transcend simple coproduction discussions. There now is a great deal of thought being given to restricting licensing time. Says Jones, "We're all in the storm window business. We maximize our profits by opening and closing windows."

Zenith Productions' miniseries *Kennedy*, which Central handles, is being put into syndication again this year in preparation for the 25th anniversary of Kennedy's assassination. Similarly, Thames TV, which shares a stand with its U.S. distributor D.L. Taffner, is not bringing in new programs to sell this year, but a selection of shows already in syndication, including *World at War* which is to be relaunched for next year's 50th anniversary of the beginning of World War II.

Thames' 13-hour documentary, *Hollywood* also is well-established.

Miron believes the U.S. market is opening up to Europe: "U.S. eyes are turning more to the east. Luckily for us, the Brits are the flavor of the month."

NBD Pictures' Yvonne Thompson believes that for the first time the com-

pany has a real chance of doing business at NATPE. Managing director Nicky Davies recently finalized a few deals in New York and will be at NATPE. NBD recently sold, *Island 25: An All Star Story* hosted by Grace Jones to Showtime. It hopes to entice the Americans with an American, controversial comedienne Ruby Wax, who stars in *Don't Miss Wax*. NBD also is trying to sell *The Tenth World Dance Championships*, which it hopes to record next year in Dallas.

NVC will be attending for the second time, the first since the company was restructured. Helen Asquith says NVC has completed three new productions since October when John Smith became managing director. At NATPE the company will be trying to sell Mozart's *The Seraglio*, the latest in its series from the Royal Opera House, *Missa a Rossini*, to be recorded next August, and the ballet *Cinderella*.

Asquith bemoans the U.S. insistence on evaluating most programs on their ratings, but adds that while "Our programs never get more than 5-6% of the audience share, that percent is influential and well worth having. They tend to be neglected in the western hemisphere."

ITEL's *Tales of the Unexpected* and some of Central Television's music specials have the kind of international flavor which does appeal to Americans. As a consequence they sell well, says Central's Jones, who also hopes to cash in on Zenith's Terence Trent D'Arby special which he is handling.

Jones and ITEL's Buxton, not only share a stand, but they also share the belief that the first step toward selling is attracting potential buyers. So NATPE visitors can look forward to an even more impressive version of last year's appealing stand. In addition to the double deck bus, there will be a British black taxi, telephone box and a couple of other surprises, including traditional British bangers and mash to whet American palates. □

Philip Jones, Central



TV station shares, November 1987 (from page 164)

Mon-Sun. Sign-on/sign-off Households
 N'87 M'87 F'87 N'86

M-F 4-7:30 p
 W M 25-54 25-54

M-F 11-11:30 p
 W M 25-54 25-54

Seattle-Tacoma (15)

KING-TV/N	24	22	24	25	24	21	33	38
KOMO-TV/A	22	20	23	21	24	25	17	13
KIRO-TV/C	19	23	19	21	16	21	28	25
KSTW-TV/I	9	10	10	8	12	8	6	13
KCPQ-TV/I	7	7	5	7	8	8	6	—
KTZZ-TV/I	2	2	2	3	4	4	—	—

Miami (16)

WPLG/A	18	17	19	20	24	20	23	22
WSVN/N	18	17	17	19	12	12	17	16
WTVJ/C	16	17	18	19	9	12	14	14
WCIX-TV/I	7	7	7	7	6	4	3	3
WLTW/I	6	7	7	6	9	8	3	—
WBFS-TV/I	6	7	6	7	3	4	3	3
WDZL/I	6	6	6	6	6	8	3	5
WSCV/I	2	3	3	3	3	4	3	—

Pittsburgh (17)

KDKA-TV/C	28	32	31	30	33	29	36	31
WTAE-TV/A	20	19	21	22	26	29	25	31
WPXI/N	20	17	17	19	19	17	19	19
WPGH-TV/I	6	7	6	6	7	4	6	3
WPTT-TV/I	3	3	3	3	4	4	—	3

St. Louis (18)

KSDK/N	30	31	30	29	29	28	37	36
KMOV/C	24	24	25	25	29	28	32	26
KTVI/A	15	16	16	18	13	11	15	18
KPLR-TV/I	11	11	11	10	13	11	7	8
KDNL-TV/I	6	5	6	6	4	6	2	3

Denver (19)

KCNC-TV/N	23	20	NA	NA	20	21	24	24
KUSA-TV/A	21	21	NA	NA	25	21	36	35
KMGH-TV/C	16	15	NA	NA	10	7	15	9
KWGN-TV/I	12	13	NA	NA	10	14	6	6
KDVR-TV/I	8	8	NA	NA	10	7	3	3

Sacramento-Stockton (20)

KCRA-TV/N	25	25	26	26	24	23	35	31
KXTV/C	18	18	20	20	21	15	18	13
KOVR/A	17	19	19	18	14	15	18	19
KTXL/I	8	9	8	8	7	8	12	6
KRBK-TV/I	6	7	6	6	10	8	6	—
KSCH/I	3	2	—	—	3	4	6	—

Phoenix (21)

KTSP-TV/C	24	24	25	27	21	25	25	21
KPNX-TV/N	22	21	21	22	16	19	25	21
KTVP/A	19	17	19	18	26	25	19	24
KPHO-TV/I	13	12	12	13	21	19	16	17
KNXV-TV/I	5	4	4	5	5	6	3	3
KUTP/I	3	3	3	3	5	—	3	—

Baltimore (22)

WMAR-TV/N	25	25	27	25	26	23	18	15
WJZ-TV/A	24	27	26	25	30	27	43	41
WBAL-TV/C	22	24	24	24	19	23	25	26
WBFF/I	5	4	5	5	4	5	—	—
WNUV-TV/I	4	3	3	3	4	—	4	4

Hartford-New Haven (23)

WFSB-TV/C	26	23	22	22	32	27	35	29
WTNH-TV/A	20	22	23	23	24	23	25	29
WVIT/N	12	12	12	13	8	9	10	10
WTIC-TV/I	4	4	4	4	4	5	5	5
WTXX-TV/I	4	3	4	4	4	5	5	5

Mon-Sun. Sign-on/sign-off Households
 N'87 M'87 F'87 N'86

M-F 4-7:30 p
 W M 25-54 25-54

M-F 11-11:30 p
 W M 25-54 25-54

Indianapolis (24)

WISH-TV/C	24	24	24	23	18	18	35	29
WTHR/N	22	23	22	23	21	23	30	29
WRTV/A	19	18	20	19	25	23	17	19
WTTV/I	9	7	10	9	7	9	4	—
WXIN/I	6	6	6	6	7	9	4	10

San Diego (25)

KFMB-TV/C	22	20	23	25	22	25	28	29
KGTV/A	21	19	21	21	26	25	22	18
KCST-TV/N	19	17	19	18	15	13	17	18
XETV/I	7	6	6	6	11	8	11	6
KUSI-TV/I	4	6	5	4	4	4	—	6

Portland, OR (26)

KOIN-TV/C	23	24	24	24	25	29	25	21
KGW-TV/N	20	22	22	21	18	17	31	29
KATU/A	19	18	19	19	25	25	19	14
KPTV/I	13	11	11	12	11	13	13	14
KPDx-TV/I	5	5	6	6	4	4	6	—

Orlando-Daytona Beach-Melbourne (27)

WESH/N	25	22	25	26	18	17	30	26
WFTV/A	23	25	26	26	32	26	26	30
WCPX-TV/C	22	21	22	22	21	26	26	26
WOFL/I	9	8	9	8	11	9	—	4

Kansas City (28)

KCTV/C	25	25	25	26	24	24	29	27
WDAF-TV/N	25	24	24	26	24	24	32	30
KMBC-TV/A	21	20	22	22	29	29	24	27
KSHB-TV/I	8	8	8	8	10	12	5	5
KZKC/I	3	4	4	4	—	—	—	3

Cincinnati (29)

WCPO-TV/C	25	20	23	21	29	24	29	21
WLWT/N	24	25	23	25	17	19	29	31
WKRC-TV/A	19	20	20	22	21	19	25	28
WXIX-TV/I	9	9	9	10	13	10	4	7
WIII/I	2	2	2	2	—	5	—	—

Milwaukee (30)

WTMJ-TV/N	28	26	28	26	32	31	27	26
WITI-TV/C	22	22	20	23	21	19	20	18
WISN-TV/A	18	18	19	19	16	13	27	28
WVTV/I	8	10	8	8	11	6	2	3
WCGV/I	7	7	7	8	5	6	12	8

Charlotte (31)

WBTV/C	31	34	33	33	31	31	40	30
WSOC-TV/A	24	25	25	26	38	35	36	39
WPCQ-TV/N	9	9	10	9	3	4	4	4
WCCB/I	8	7	8	8	10	8	4	4
WJZY/I	5	—	—	—	3	4	4	4

Nashville (32)

WSMV/N	31	32	33	32	41	28	30	30
WTVF/C	27	26	25	25	22	22	30	27
WKRN-TV/A	17	17	18	19	19	22	18	20
WZTV/I	6	5	7	5	4	6	9	10
WCAY/I	3	3	3	3	4	—	—	—

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Mon-Sun Sign-on/sign-off Households				M-F 4-7:30 p W M		M-F 11-11:30 p W M	
N'87	M'87	F'87	N'86	25-54	25-54	25-54	25-54

Columbus, OH (33)

WCMH-TV/N	28	25	25	25	21	24	34	31
WBNS-TV/C	26	27	26	30	25	29	31	27
WSYX/A	20	20	20	21	25	19	17	23
WTTE/I	7	7	7	7	11	14	3	4

New Orleans (34)

WWL-TV/C	38	35	35	33	43	44	43	41
WDSU-TV/N	19	20	20	22	14	17	14	13
WVUE/A	15	15	16	17	18	17	24	28
WGNO-TV/I	8	9	9	8	7	6	5	3
WNOL-TV/I	5	5	4	5	4	—	5	3

Raleigh-Durham (35)

WTVD/A	29	26	28	26	33	31	35	40
WRAL-TV/C	28	29	30	30	30	35	27	28
WPTF-TV/N	8	8	8	8	6	8	4	4
WLFL-TV/I	5	5	5	5	6	4	8	4
WKFT/I	3	4	3	2	3	4	4	4

Greenville-Spartanburg-Asheville (36)

WYFF-TV/N	32	31	32	31	34	32	27	26
WSPA-TV/C	24	23	24	25	22	20	32	30
WLOS/A	20	20	19	19	22	24	23	26
WHNS-TV/I	8	8	8	7	9	8	5	13

Oklahoma City (37)

KWTV/C	27	24	26	25	35	31	35	30
KTVY/N	25	25	25	24	26	25	23	20
KOCO-TV/A	19	18	17	20	9	13	23	33
KOKH-TV/I	6	6	6	6	4	6	2	5
KGMC/I	4	5	5	5	9	6	2	3
KAUT/I	4	4	4	4	4	6	2	—

Buffalo (38)

WKBW-TV/A	24	26	28	28	33	33	33	35
WIVB-TV/C	23	22	23	24	19	19	33	29
WGRZ-TV/N	23	22	21	24	19	19	22	19
WUTV/I	4	5	5	5	4	5	—	—
WNYB-TV/I	3	—	—	—	4	5	—	3

Grand Rapids-Kalamazoo-Battle Creek (39)

WOTV/N	23	23	22	23	17	20	30	26
WWMT/C	22	20	19	22	21	15	15	16
WZZM-TV/A	18	18	21	18	21	25	25	26
WXMI/I	8	7	7	8	8	10	5	5
* WUHQ-TV/A	5	5	5	5	4	5	10	11

* Located in Battle Creek

Salt Lake City (40)

KUTV/N	26	25	26	27	28	23	32	33
KSL-TV/C	25	25	23	26	33	38	37	33
KTVX/A	23	21	25	23	28	23	16	18
KSTU/I	8	8	8	9	6	8	3	8

Memphis (41)

WMC-TV/N	32	30	28	28	32	32	26	28
WREG-TV/C	24	23	24	25	19	23	30	28
WHBO-TV/A	16	16	18	18	16	14	21	21
WPTV-TV/I	6	6	7	6	6	5	4	5
WMKW/I	4	3	5	4	6	5	2	3

San Antonio (42)

KENS-TV/C	27	25	27	29	33	39	52	47
KMOL-TV/N	23	20	21	20	17	17	15	14
KSAT-TV/A	22	19	20	23	21	22	20	22
KRRT/I	8	8	7	7	8	6	2	4
KWEX-TV/I	4	5	5	5	8	6	—	—

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Mon-Sun Sign-on/sign-off Households				M-F 4-7:30 p W M		M-F 11-11:30 p W M	
N'87	M'87	F'87	N'86	25-54	25-54	25-54	25-54

Norfolk-Portsmouth-Newport News-Hampton (43)

WTKR-TV/C	24	21	24	24	16	16	17	16
WVEC-TV/A	23	24	25	25	32	28	29	32
WAVY-TV/N	21	21	21	23	23	24	29	28
WYAH/I	5	6	5	5	6	8	4	4
WTVZ/I	5	5	5	5	3	4	—	—

Providence-New Bedford (44)

WJAR/N	28	25	25	26	20	22	38	32
WPRI-TV/A	20	17	19	21	30	26	17	18
WLNE/C	15	16	14	15	13	17	13	9
WNAC-TV/I	3	2	3	2	3	4	4	5

Harrisburg-York-Lancaster-Lebanon (45)

WGAL-TV/N	30	31	30	31	27	25	45	28
WHTM/A	14	14	16	16	19	20	20	33
WHP-TV/C	14	12	13	14	15	10	10	6
WPMT/I	5	6	5	5	8	10	—	—
WLYH-TV/C	4	5	4	4	4	—	5	—

Charleston-Huntington (46)

WSAZ-TV/N	31	32	31	32	29	32	36	33
WOWK-TV/C	16	16	15	16	21	16	12	13
WCHS-TV/A	15	16	17	17	14	16	12	17
WVAH-TV/I	7	8	8	8	4	4	4	4

Louisville (47)

WAVE/N	30	30	31	31	20	20	24	22
WHAS-TV/C	26	28	28	27	37	40	44	43
WLKY-TV/A	18	17	17	16	27	20	12	13
WDRB-TV/I	9	7	8	7	7	8	—	4

Dayton (48)

WHIO-TV/C	27	30	30	32	25	26	44	35
WDTN/A	19	18	18	17	29	26	15	26
WKEF/N	17	15	16	17	11	9	7	9
WRGT-TV/I	6	6	5	5	7	4	4	4

Birmingham (49)

WVTM/N	31	28	27	29	43	40	42	44
WBRC-TV/A	27	29	29	33	25	25	26	28
WBMG/C	12	9	9	8	11	10	3	3
WTTO/I	11	10	10	7	7	5	11	8

Greensboro-Winston Salem-High Point (50)

WFMY-TV/C	33	30	35	31	32	35	43	29
WGHP-TV/A	21	21	20	21	29	23	22	25
WXII/N	20	22	22	21	16	19	17	25
WNRW/I	4	5	4	5	3	4	—	4
WGGT/I	3	3	2	4	3	—	NA	—

Wilkes Barre-Scranton (51)

WNBP-TV/A	24	27	29	29	34	30	46	50
WBRE-TV/N	20	21	22	22	10	13	21	21
WYQU/C	20	20	20	19	21	17	14	8
WOLF-TV/I	3	2	3	3	3	4	4	4

Albany-Schenectady-Troy (52)

WRGB/C	26	25	25	27	30	25	32	21
WNYT/N	23	23	24	24	22	25	27	21
WTEN/A	18	22	24	20	22	17	18	26
WXXA-TV/I	7	5	7	7	4	4	5	5

West Palm Beach-Ft Pierce-Vero Beach (53)

WPTV/N	26	25	26	26	30	23	27	22
WPEC/A	15	15	16	16	17	18	27	30
WTVX/C	10	10	8	9	10	9	14	9
WFLX/I	6	6	6	6	10	9	5	4

Mon-Sun. Sign-on/sign-off Households N'87 M'87 F'87 N'86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

Tulsa (54)

KTUL-TV/A	26	25	28	25	29	31	29	33
KOTV/C	25	22	22	25	19	19	29	26
KJRH/N	23	21	22	22	24	25	26	26
KOKI-TV/I	6	6	6	6	10	13	5	5

Little Rock (55)

KARK-TV/N	27	25	27	25	25	21	27	25
KATV/A	24	25	26	26	32	32	30	30
KTHV/C	21	19	20	22	21	16	22	20
KLRT/I	6	7	7	6	7	5	5	8
KJTM-TV/I	4	3	3	2	4	5	3	3

Albuquerque (56)

KOAT-TV/A	27	24	29	27	29	38	45	47
KOB-TV/N	23	NA	NA	NA	19	19	18	19
KGGM-TV/C	17	19	17	18	14	13	12	9
KGSW-TV/I	6	6	4	5	5	6	3	6
KNMZ-TV/I	2	4	4	3	—	—	—	—

Jacksonville (57)

WJXT/C	35	33	35	35	45	40	44	36
WTLV/A	16	14	16	17	15	12	15	24
WJKS/N	16	16	16	15	12	16	11	12
WAWS-TV	6	7	7	8	6	4	7	8
WNFT/I	4	5	4	5	3	4	4	—

Mobile-Pensacola (58)

WKRG-TV/C	29	28	26	28	29	26	27	23
WALA-TV/N	22	24	22	24	25	21	16	14
WEAR-TV/A	17	18	21	19	18	21	22	23
WPML/I	6	6	5	5	7	5	8	9
WJTC/I	3	3	3	2	4	—	3	3

Flint-Saginaw-Bay City (59)

WNEM-TV/N	29	29	28	31	33	33	35	36
WJRT-TV/A	25	26	27	26	33	29	31	36
WEYI-TV/C	8	8	8	11	3	5	4	—
WSMH/I	7	5	5	5	7	5	8	5

Wichita-Hutchinson (60)

KWCH-TV/C	29	30	27	27	29	21	39	32
KSNW/N	24	21	24	24	19	21	27	27
KAKE-TV/A	17	18	20	21	19	21	20	20
KSAS-TV/I	5	4	4	5	10	7	2	5

Knoxville (61)

WBIR-TV/C	34	33	32	34	34	35	35	32
WATE-TV/A	21	20	22	21	31	30	30	32
WTVK/N	15	17	16	15	7	4	5	5
WKCH/I	4	4	5	4	3	4	—	5

Richmond (62)

WTVR-TV/C	30	31	30	33	29	27	33	24
WWBT/N	23	21	22	21	25	27	25	24
WXEX-TV/A	19	21	23	21	18	18	17	24
WRLH-TV/I	5	4	4	4	4	5	4	5
WVRN-TV/I	3	3	2	2	4	9	—	—

Fresno-Visalia (63)

KFSN-TV/A	22	23	24	22	24	23	31	20
KSEE/N	19	17	17	18	15	13	19	20
KJEO/C	17	18	19	20	15	13	19	20
KMPH-TV/I	16	14	15	14	24	20	6	7
KFTV/I	4	5	4	5	6	7	6	7
KAIL/I	2	2	2	2	—	—	—	—

Shreveport-Texarkana (64)

KSLA-TV/C	26	29	28	28	21	21	30	26
KTBS-TV/A	23	25	25	27	29	26	30	32
KTAL-TV/N	21	19	20	21	21	21	15	16
KMSS-TV/I	6	3	4	4	7	5	3	3

Mon-Sun. Sign-on/sign-off Households N'87 M'87 F'87 N'86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

Toledo (65)

WTOL-TV/C	29	29	30	30	28	26	36	30
WTVG/N	26	27	25	26	24	32	32	25
WNWO-TV/A	12	13	14	14	12	11	5	15
WUPW/I	7	7	6	6	8	5	9	5

Des Moines (66)

KCCI-TV/C	29	28	29	31	26	25	38	31
WHO-TV/N	25	26	25	25	30	25	38	36
WOI-TV/A	18	18	19	18	22	25	14	19
KDSM-TV/I	7	7	7	7	9	6	2	2

Syracuse (67)

WTVH/C	25	22	28	27	23	30	26	33
WSTM/N	21	22	23	23	15	13	26	19
WIXT/A	19	21	21	21	23	22	16	19
WSYT/I	5	4	—	—	8	4	—	—

Green Bay-Appleton (68)

WBAY-TV/C	25	22	21	25	19	25	31	32
WFRV-TV/A	22	23	24	24	33	25	20	26
WLUK-TV/N	22	24	23	21	19	19	23	19
WGBA/I	6	6	6	5	5	6	3	6
WXGZ-TV/I	4	4	5	4	5	6	3	3

Portland-Poland Spring (69)

WCBS-TV/N	29	30	29	29	28	27	33	29
WGME-TV/C	20	22	23	23	28	27	17	14
WMTW-TV/A	16	17	17	16	17	15	17	14
WPXT/I	4	4	4	3	3	4	—	—

Omaha (70)

KMTV/C	25	22	24	24	28	23	22	20
WOWT/N	21	21	21	21	17	15	31	26
KETV/A	20	20	24	22	17	23	22	29
KPTM/I	11	13	11	12	17	23	8	9

Austin TX (71)

KTBC-TV/C	30	25	28	29	24	23	36	28
KVUE-TV/A	21	22	23	21	18	23	26	31
KXAN-TV/N	19	18	18	19	18	23	18	17
KBVO/I	10	10	10	12	6	8	8	6

Rochester (72)

WHEN-TV/C	26	27	27	26	36	33	38	29
WOKR/A	22	24	24	27	21	19	29	33
WROC-TV/N	21	18	17	20	18	19	17	17
WUHF/I	9	8	9	7	7	10	4	4

Roanoke-Lynchburg (73)

WDBJ/C	32	32	32	33	39	39	35	37
WSLS-TV/N	24	22	22	23	21	22	18	21
WSET-TV/A	18	16	18	19	21	13	24	26
WJPR/I	2	—	2	2	—	—	—	—

Springfield-Decatur-Champaign (74)

WCIA/C	25	26	28	28	32	25	37	29
WICS/N	25	23	22	24	18	19	26	29
WAND/A	16	17	19	19	18	13	16	21
WRSP-TV/I	6	4	NA	NA	9	13	3	3

Paducah-Cape Girardeau-Harrisburg-Marion (75)

KFVS-TV/C	34	31	32	34	38	30	41	42
WPSD-TV/N	27	29	29	27	23	25	33	28
WSIL-TV/A	10	11	10	10	12	10	5	11
KBSI/I	5	4	4	5	4	5	3	3

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Mon-Sun Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
N'87	M'87	F'87	N'86	25-54	25-54	25-54	25-54

Lexington (76)

WKYT-TV/C	25	24	28	26	27	25	35	33
WLTX-TV/N	20	24	22	23	13	13	19	14
WTVO-TV/A	17	16	15	17	23	17	12	14
WDKY-TV/I	6	4	3	4	7	8	4	—
* WYMT-TV/C	3	—	2	2	3	4	8	5

* Located in Hazard, KY

Davenport-Rock Island-Moline: Quad City (77)

KWOC-TV/N	32	34	34	31	36	33	34	35
WHBF-TV/C	20	18	19	22	18	20	16	11
WOAD-TV/A	18	16	18	20	23	20	29	32
KLJB-TV/I	5	5	5	4	5	7	—	—

Cedar Rapids-Waterloo-Dubuque (78)

KWWL/N	32	31	30	28	39	27	43	39
KGAN/C	22	21	22	27	22	20	20	17
KCRG-TV/A	16	17	18	19	11	13	14	22
** KDUB-TV/A	3	3	2	2	—	—	6	3

** Located in Dubuque

Spokane (79)

KHO-TV/N	25	26	27	28	19	18	20	27
KREM-TV/C	22	21	21	24	28	25	20	18
KXLY-TV/A	21	20	20	20	22	25	27	27
KAYU-TV/I	4	6	5	5	6	4	—	—

Chattanooga (80)

WRCB-TV/N	26	26	26	28	25	22	22	19
WTVC/A	24	25	24	25	32	26	33	33
WDEF-TV/C	21	19	21	21	14	13	17	10
WDSI-TV/I	3	3	4	4	7	4	—	5

Springfield, MO (81)

KYTV/N	36	37	39	36	33	39	43	44
KOLR/C	23	25	27	27	21	22	23	21
KSPR/A	9	8	7	8	13	11	5	8
KDEB/I	9	7	8	9	8	11	5	8

Jackson, MS (82)

WLBT/N	35	31	31	30	40	45	44	44
WJTV/C	27	29	29	26	23	20	34	26
WAPT/A	12	12	13	14	10	10	10	15
WDBD/I	6	7	8	8	7	5	2	3

Tucson (83)

KVOA-TV/N	24	25	25	25	22	24	26	26
KOLD-TV/C	23	21	23	23	30	24	21	21
KGUN/A	22	20	22	23	22	24	29	32
KMSB-TV/I	6	6	5	6	4	6	3	3
KDTU-TV/I	5	5	5	4	4	6	3	3

South Bend-Elkhart (84)

WNOU-TV/N	26	25	25	24	27	25	35	28
WSBT-TV/C	25	23	26	24	27	19	25	22
WSJV/A	17	19	20	20	14	13	15	17

Johnstown-Altoona (85)

WJAC-TV/N	30	29	29	28	21	22	30	29
WTAJ-TV/C	26	26	25	25	36	30	39	33
WWCP-TV/I	5	4	4	2	4	4	—	—

Bristol-Kingsport-Johnson City: Tri-Cities (86)

WCYB-TV/N	37	34	37	40	37	38	39	32
WJHL-TV/C	25	24	25	22	27	29	35	32
WKPT-TV/A	7	7	7	7	3	4	9	14
WETO/I	4	5	3	3	3	4	—	—

Mon-Sun Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
N'87	M'87	F'87	N'86	25-54	25-54	25-54	25-54

Columbia, SC (87)

WIS-TV/N	39	41	38	39	34	36	38	30
WLTX/C	19	19	18	20	17	18	38	35
WOLO-TV/A	13	14	15	15	21	14	8	13

Youngstown (88)

WKBN-TV/C	25	22	23	25	28	30	41	33
WFMJ-TV/N	25	24	23	23	24	20	19	19
WYTV/A	17	17	18	19	16	10	19	22

Huntsville-Decatur-Florence (89)

WHNT-TV/C	24	25	23	24	22	32	22	21
WAFF/N	21	20	21	22	30	21	22	21
WAAY-TV/A	21	19	21	19	19	21	34	38
WZDX/I	7	7	7	7	7	5	3	7
WOWL-TV/N	3	4	2	2	—	—	—	—

Evansville (90)

WTVW/A	24	22	24	23	26	24	16	25
WFIE-TV/N	23	23	23	22	26	24	32	29
WEHT/C	21	20	21	23	22	24	26	25
WEVV/I	9	7	8	7	11	12	10	4

Baton Rouge (91)

WAFB-TV/C	32	32	32	30	27	25	39	31
WBRZ/A	25	28	30	30	40	35	41	41
WRBT/N	16	18	18	15	7	5	7	10

Lincoln-Hastings-Kearney (92)

KOLN/C	34	31	32	32	39	36	44	41
KHGI-TV/A	11	11	12	13	11	9	13	13
KHAS-TV/N	9	8	8	9	6	—	8	5

Waco-Temple (93)

KWTX-TV/C	22	20	20	23	18	20	26	18
KCEN-TV/N	20	20	18	20	18	13	17	16
KXXV/A	12	10	11	13	14	13	14	18
* KBTX-TV/C	7	9	—	—	9	7	14	11

* Located in Bryan, TX

Las Vegas (94)

KVBC/N	29	28	29	29	23	23	29	25
KLAS-TV/C	23	22	21	24	31	27	38	35
KTNV/A	16	18	20	20	14	17	8	15
KVVU-TV/I	16	15	16	15	17	13	8	10
KRLR/I	5	4	5	4	3	3	4	5

Greenville-New Bern-Washington (95)

WNCT-TV/C	27	27	25	29	19	15	27	19
WITN-TV/N	24	23	24	23	25	22	18	24
WCTI/A	21	20	22	21	34	30	27	33

Burlington-Plattsburgh (96)

WCAX-TV/C	37	32	32	36	35	43	23	33
WPTZ/N	22	20	20	20	27	24	38	27
WVNY/A	7	6	8	7	4	5	8	13
** WNE-TV/N	3	4	3	3	4	5	8	—

** Located in Hartford, VT-Hanover, NH

Colorado Springs-Pueblo (97)

KKTV/C	26	26	26	24	35	30	23	22
KOAA-TV/N	24	23	23	25	22	20	23	25
KRDO-TV/A	22	22	24	25	17	20	31	34
KXRM/I	4	5	5	5	4	5	3	—

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Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p		
N'87	M'87	F'87	N'86	W	M	W	M

Ft. Myers-Naples (98)

WBBH-TV/N	30	27	28	29	33	32	33	26
WINK-TV/C	27	28	29	28	22	20	33	26
WEVU/A	11	11	12	12	11	8	8	22
WFTX/I	5	5	4	3	11	16	4	4

Ft. Wayne (99)

WPTA/A	26	23	25	25	32	32	29	44
WANE-TV/C	24	25	25	26	24	21	24	19
WKJG-TV/N	20	18	19	19	16	16	18	13
WFFT-TV/I	11	10	12	12	12	11	6	6

Sioux Falls-Mitchell (100)

KELO-TV/C	36	39	37	40	30	42	51	49
KSFY-TV/A	25	21	26	24	30	33	27	33
KDLT/N	15	13	14	14	10	8	7	8

Montgomery-Selma (101)

WSFA/N	41	40	40	42	45	50	53	44
WAKA/C	21	21	22	19	16	15	18	17
WKAB-TV/A	8	8	9	11	13	10	10	14
WCOV-TV/I	7	7	7	7	6	5	5	6

Augusta (102)

WJBF/A	30	35	37	35	41	40	27	35
WROW-TV/C	29	26	27	28	29	24	35	30
WAGT/N	16	14	14	15	12	8	19	13

Savannah (103)

WTOG-TV/C	40	37	36	38	42	46	71	62
WSAV-TV/N	22	23	21	23	21	21	6	7
WJCL/A	10	11	11	11	6	8	3	10
WTGS/I	4	3	4	3	3	4	—	—

El Paso (104)

KTSM-TV/N	26	26	24	26	21	20	21	19
KDBC-TV/C	22	21	23	23	26	33	24	25
KVIA-TV/A	22	22	23	21	21	20	27	28
KCIK/I	8	6	6	7	11	13	6	6
KINT-TV/I	6	7	4	7	11	7	9	6

Lansing (105)

WLNS-TV/C	27	24	26	26	24	30	30	23
WILX-TV/N	24	24	25	26	28	25	30	36
WSYM-TV/I	8	6	8	9	8	5	4	5

Madison (106)

WISC-TV/C	30	27	28	31	29	31	31	22
WMTV/N	20	22	21	22	18	23	31	26
WKOW-TV/A	20	18	20	19	18	23	19	33
WMSN/I	10	11	8	10	12	15	8	4

Fargo (107)

KXJB-TV/C	24	24	25	26	26	25	26	23
KTHI-TV/N	23	25	26	25	26	17	13	11
WDAY-TV/A	23	22	23	25	26	25	39	37
KVRR/I	4	4	4	4	5	8	3	3

Springfield, MA (108)

WWLP/N	34	31	29	31	35	35	42	35
WGGB/A	18	19	20	20	13	15	21	25

Charleston, SC (109)

WCSC-TV/C	32	32	30	34	33	36	44	39
WCIV/N	26	25	23	25	19	18	22	22
WCBD-TV/A	22	20	22	22	28	29	19	26
WTAT-TV/I	9	9	10	10	6	7	7	9

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Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p		
N'87	M'87	F'87	N'86	W	M	W	M

Peoria-Bloomington (110)

WEEK-TV/N	26	26	25	25	33	29	26	28
WHOI/A	22	20	24	22	22	29	34	33
WMBO-TV/C	19	19	20	21	17	14	23	19
WYZZ-TV/I	7	7	7	7	11	7	3	3

Salinas-Monterey (111)

KSBW/N	22	19	19	21	19	18	27	18
KMST/C	17	15	16	16	19	14	9	18
KNTV/A	14	15	17	17	10	14	9	9
KCBA/I	5	5	7	4	5	5	—	—
KSMS-TV/I	3	4	4	3	5	5	—	—

Lafayette, LA (112)

KLFY-TV/C	39	38	38	38	37	37	51	52
KATC/A	23	21	22	25	27	26	24	26
KADN/I	8	9	8	9	7	11	8	3

Santa Barbara-Santa Maria-San Luis Obispo (113)

KSBY-TV/N	21	18	18	16	22	17	23	13
KCOY-TV/C	17	16	16	18	13	8	8	7
KEYT-TV/A	14	13	14	15	9	17	23	20

Rockford (114)

WTVO/N	21	23	24	23	21	14	24	23
WIFR-TV/C	21	18	19	24	21	21	29	23
WREX-TV/A	15	16	19	18	16	14	15	23
WORF-TV/I	6	6	5	6	11	14	6	3

McAllen-Brownsville: LRGV (115)

KGBT-TV/C	28	28	27	30	24	27	28	22
KRGV-TV/A	26	26	29	29	28	20	42	44
KVEO/N	16	14	13	14	20	20	8	6

Monroe-El Dorado (116)

KNOE-TV/C	45	48	50	47	47	53	49	50
KTVE/N	15	14	15	14	13	16	10	13
KARD/A	9	9	8	9	10	5	13	9

Amarillo (117)

KVII-TV/A	31	29	31	30	39	38	41	49
KAMR-TV/N	21	23	21	22	17	15	15	14
KFDA-TV/C	20	20	17	21	22	15	23	16
KCIT/I	5	5	5	5	9	15	3	5

Columbus, GA (118)

WTVM/A	32	31	33	33	35	48	29	35
WRBL-TV/C	24	24	24	26	30	17	23	23
WLTZ/N	11	10	11	12	8	9	13	12
WXTX/I	5	5	5	6	5	—	13	4

Joplin Pittsburg (119)

KSNF/N	23	21	22	22	23	17	25	22
KOAM-TV/C	22	25	23	24	23	22	18	22
KODE-TV/A	21	21	22	19	19	17	23	19

Corpus Christi (120)

KIII/A	31	28	32	30	35	40	57	52
KRIS-TV/N	24	22	23	24	27	25	24	22
KZTV/C	22	20	22	23	12	10	6	9
KORO/I	4	4	3	4	8	—	—	—

Reno (121)

KOLO-TV/A	25	23	27	23	31	29	25	25
KTVN/C	20	21	21	23	19	21	17	17
KCRL/N	20	20	20	21	12	8	17	17
KAME-TV/I	9	7	7	7	8	13	8	8

Mon-Sun Sign-on/sign-off Households N'87 M'87 F'87 N'86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

Duluth-Superior (122)

KBJR-TV/N	26	24	25	24	20	17	19	19
KDLH-TV/C	25	24	26	29	24	22	33	31
WDIO-TV/A	23	25	21	23	36	39	31	33

Tyler-Longview (123)

KLTV/A	34	33	32	30	46	38	58	59
KLMG-TV/C	8	3	—	—	4	6	3	3
KETK-TV/N	5	5	5	6	4	6	8	6

Beaumont-Port Arthur (124)

KFDM-TV/C	35	38	38	39	46	38	40	34
KJAC-TV/N	29	27	30	29	21	24	23	27
KBMT/A	20	17	16	18	18	19	21	25

Sioux City (125)

KTIV/N	32	35	32	33	36	29	46	41
KCAU-TV/A	23	23	23	NA	32	21	26	23
KMEG/C	10	11	10	11	5	7	8	8

Tallahassee-Thomasville (126)

WCTV/C	51	49	47	50	52	59	73	60
WTXL-TV/A	8	8	10	9	11	14	5	5
WTWC/N	6	7	7	5	—	—	—	—

Yakima (127)

KIMA-TV/C	27	26	28	28	30	33	25	40
KNDO/N	22	20	21	21	19	15	17	10
KAPP/A	21	19	19	20	19	19	17	20

Wausau-Rhineland (128)

WSAW-TV/C	37	34	34	38	39	39	44	32
WAOW-TV/A	25	28	28	28	26	28	33	43
WJFW-TV/N	8	9	8	8	9	6	4	4

Terre Haute (129)

WTHI-TV/C	32	31	29	30	38	32	38	28
WTWO/N	28	28	30	31	29	27	28	24
WBAK-TV/A	7	6	8	7	8	9	7	12

Florence, SC (130)

WBTW/C	39	41	39	41	46	37	44	32
WPDE-TV/A	15	17	17	17	19	26	26	32

Wichita Falls-Lawton (131)

KFDX-TV/N	25	23	26	23	29	25	28	25
KAUZ-TV/C	20	19	19	22	14	19	18	15
KSWO-TV/A	18	17	19	20	24	19	30	35
KJTL/I	6	4	5	5	5	6	3	5

Binghamton (132)

WBNG-TV/C	39	39	38	35	54	43	59	50
WICZ-TV/N	14	12	11	16	4	9	6	7
WMGC-TV/A	7	6	7	10	4	4	6	7

Columbus-Tupelo (133)

WTVA/N	42	44	42	44	46	41	50	43
WCBI-TV/C	26	26	25	25	23	24	27	25
WVSB-TV/A	6	5	6	6	—	—	3	7

La Crosse-Eau Claire (134)

WKBT/C	25	24	24	26	19	27	21	19
WEAU-TV/N	23	26	29	23	29	20	30	23
WXOW-TV/A	15	16	15	16	19	13	18	23
WLAX/I	5	3	3	2	5	7	3	3

Macon (135)

WMAZ-TV/C	49	43	45	44	61	52	67	55
WGXA/A	13	13	12	12	9	10	11	18
WMGT/N	13	12	12	14	9	10	7	5

Mon-Sun Sign-on/sign-off Households N'87 M'87 F'87 N'86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

Boise (136)

KTVB/N	32	30	29	32	29	25	36	34
KBCI-TV/C	21	20	21	22	29	25	19	20
KIVI/A	16	18	19	18	12	17	22	26
KTRV/I	12	13	13	13	12	17	6	9

Eugene (137)

KVAL-TV/C	32	29	28	33	44	43	38	25
KEZV/A/C	19	18	20	18	19	24	19	19
KMTR/N	15	12	12	13	11	10	13	19

Traverse City-Cadillac (138)

WPBN-TV/N	32	28	32	29	28	26	30	33
WWTV/C	28	33	28	33	31	37	43	33
WGTV/A	15	13	15	15	24	21	9	11

Wheeling-Steubenville (139)

WTRF-TV/C/A	30	31	32	30	36	38	42	33
WTOV-TV/N/A	22	23	23	22	18	19	19	19

Chico-Redding (140)

KRCR-TV/A	21	23	23	23	26	30	21	17
KHSL-TV/C	21	19	19	21	19	19	21	33
KCPM/N	16	12	12	8	13	15	21	17

Bluefield-Beckley-Oak Hill (141)

WVVA/N	28	27	29	30	30	25	41	24
WOAY-TV/A	17	18	19	20	21	21	24	24

Topeka (142)

WIBW-TV/C	29	32	28	32	24	23	39	33
KSNT/N	20	20	22	20	19	23	19	21
KTKA-TV/A	10	8	10	10	10	23	6	6

Erie (143)

WICU-TV/N	36	33	38	34	31	35	30	24
WJET-TV/A	19	19	19	19	24	30	43	48
WSEE/C	17	13	15	16	21	13	13	10
WETG/I	1	—	—	—	—	—	7	—

Odessa-Midland (144)

KMID-TV/A	24	23	26	24	27	27	43	40
KOSA-TV/C	21	23	20	25	14	13	25	24
KTPX-TV/N	20	20	19	20	18	20	8	7
KPEJ/I	6	5	4	4	9	7	5	5

Bakersfield (145)

KGET/N	23	23	26	24	21	18	29	33
KERO-TV/C	19	20	20	21	18	18	29	17
KBAK-TV/A	16	15	15	17	12	18	12	17

Minot-Bismarck-Dickinson (146)

KFYR-TV/N	42	42	43	46	56	45	49	50
KXMC-TV/C	25	24	24	24	22	27	26	24
KBMY/A	6	6	5	6	6	—	5	8

Rochester-Mason City-Austin (147)

KAAL/A	22	22	20	22	28	31	19	22
KTTC/N	22	20	20	18	11	8	24	24
KIMT/C	20	21	22	20	22	15	16	16

Ft. Smith (148)

KFSM-TV/C	31	28	32	31	25	32	33	34
KHBS/A	18	18	21	21	29	26	33	32
KPOM-TV/N	16	14	13	12	13	5	11	7

Lubbock (149)

KCBD-TV/N	30	26	28	28	24	23	32	33
KLBK-TV/C	25	27	24	28	19	23	28	24
KAMC/A	17	16	19	18	19	31	21	24
KJTV/I	8	10	8	9	14	8	9	9

N'87	Mon-Sun. Sign-on/sign-off Households			N'86	M-F 4-7:30 p		M-F 11-11:30 p	
	M'87	F'87			W	M	W	M

Wilmington (150)

WECT/N	38	32	33	34	42	39	44	38
WWAY/A	24	23	26	25	29	29	26	25
WJKA/C	6	7	7	7	6	4	4	4

Albany, GA (151)

WALB-TV/N	51	56	53	52	55	59	70	70
WTSG/I	6	5	7	5	12	7	4	4
* WVGS/A	2	—	2	2	—	—	—	—

Columbia-Jefferson City (152)

KRCG/C	33	30	28	31	35	33	39	40
KOMU-TV/N	30	27	30	27	30	33	30	27
KMIZ/A	12	10	11	12	9	8	9	13

Medford (153)

KOBI/N	26	27	27	27	20	20	23	10
KTVL/C	26	21	23	23	24	24	23	20
KDRV-TV/A	14	16	16	15	20	20	15	20

Quincy-Hannibal (154)

WGEM-TV/N	30	28	30	29	25	29	47	47
KHQA-TV/C	27	26	25	26	25	24	21	21

Abilene-Sweetwater (155)

KRBC-TV/N	30	26	24	25	32	15	18	12
KTAB-TV/C	23	25	27	29	26	31	40	44
KTXS-TV/A	18	18	20	18	11	8	22	17

Bangor (156)

WLBZ-TV/N	35	30	31	30	31	36	36	31
WABI-TV/C	32	29	32	31	41	43	36	38
WVIT-TV/A	14	14	14	14	9	11	7	15

Dothan (157)

WTVY/C	42	39	41	39	48	50	55	37
WDHN/A	11	10	10	11	12	13	14	15

Utica (158)

WKTU/N	33	29	30	34	33	28	47	33
WUTR/A	13	17	16	18	19	16	11	19

Idaho Falls-Pocatello (159)

KIDK/C	26	27	24	25	32	33	34	27
KIFI-TV/N	26	25	25	26	26	25	29	24
KPVI/A	17	15	17	17	16	17	17	18

Alexandria, LA (160)

KALB-TV/N	50	46	49	50	64	44	69	57
KLAX-TV/A	6	6	6	7	4	6	3	7

Laurel-Hattiesburg (161)

WDAM-TV/N	53	57	56	60	54	59	68	69
WHLT/C	8	5	—	—	11	9	3	3

Clarksburg-Weston (162)

WBOY-TV/N/A	30	29	27	30	34	29	33	39
WDTV/C/A	28	27	28	27	28	21	33	17

Salisbury (162)

WBOC-TV/C/N	34	42	45	43	43	44	46	45
WMDT/A/N	14	16	17	14	17	16	13	20

Billings-Hardin (164)

KTVQ/C	27	26	30	28	32	32	24	15
KULR-TV/N	21	26	28	27	27	21	38	38
KOUS-TV/A	16	14	16	14	9	11	10	24

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N'87	Mon-Sun. Sign-on/sign-off Households			N'86	M-F 4-7:30 p		M-F 11-11:30 p	
	M'87	F'87			W	M	W	M

Elmira (165)

WETM/N	26	26	23	24	29	28	35	37
WENY-TV/A	12	13	12	12	11	12	12	11

Gainesville (166)

WCJB/A	31	36	34	33	42	43	50	59
WOGX/I	11	8	8	8	15	14	11	5

Rapid City (167)

KOTA-TV/A	34	31	31	32	48	44	48	45
KEVN-TV/N	25	27	25	26	22	28	24	29

Average share of affiliates in the top 50 ADIs went from 67.4 in Nov. 1986 to 65.2 in Nov. 1987. That's a drop of 2.2 points or 3.3%. As this indicates, affiliates still account for two-thirds of all viewing, despite the inroads of cable and independents on television audiences.

Greenwood-Greenville (168)

WABG-TV/A	36	35	39	36	39	32	44	38
WXVT-TV/C	21	21	19	17	18	21	29	32

Watertown-Carthage (169)

WWNY-TV/C/A/N	46	45	44	46	47	52	67	67
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Lake Charles (170)

KPLC-TV/N	44	44	45	45	62	59	73	59
KVHP/I	5	6	9	6	4	6	5	6

Panama City (171)

WJHG-TV/N	36	36	38	35	31	35	42	34
WMBB/A	21	21	21	19	31	30	30	40

Ardmore-Ada (172)

KXII/C/N	30	33	28	32	34	39	41	42
KTEN/A/N/C	28	22	23	22	28	22	27	30

Missoula (173)

KECI-TV/N/A	38	30	36	35	33	31	32	33
KPAX-TV/C	26	24	26	27	38	38	29	24

Jonesboro (174)

KAIT-TV/A	43	43	44	40	48	58	60	64
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Meridian (175)

WTQK-TV/A	42	38	38	39	48	53	56	56
WTZH/C	22	21	22	19	26	29	20	22
WLBM-TV/N	8	10	10	9	—	—	5	3

Grand Junction-Durango (176)

KREX-TV/C/N	28	27	27	32	33	29	21	24
KJCT/A	17	17	15	17	17	21	24	31
KREZ-TV/C/N	5	3	3	3	6	7	3	3

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p		
	N'87	M'87	F'87	N'86	W	M	W	M
Great Falls (177)								
KRTV/C/N	26	28	26	27	33	33	25	24
KFBB-TV/A/C/N	25	26	29	27	29	33	39	45
KTGF/N	10	9	10	7	8	7	11	14
Palm Springs (178)								
KESQ-TV/A	20	18	19	19	20	23	31	25
KIMR-TV/N	16	15	15	18	8	8	8	—
Biloxi-Gulfport-Pascagoula (179)								
WLQX-TV/A	32	34	38	38	48	48	69	72
WXV-TV/I	6	9	3	—	6	5	5	5
Jackson, TN (180)								
WBBJ-TV/A	35	38	34	34	32	43	44	46
WJWI/I	4	3	3	5	8	5	3	5
El Centro-Yuma (181)								
KYEL-TV/N	22	23	24	20	12	21	21	20
KECY-TV/C	12	8	9	9	12	7	9	3
KYEL-TV/N	22	NA	NA	NA	26	28	13	17
KECY-TV/C	12	NA	NA	NA	14	14	13	17
Alexandria, MN (182)								
KCMT/C	45	47	47	51	50	53	64	58
KSAX/A	8	—	—	—	13	7	11	11
Cheyenne-Scottsbluff Sterling (183)								
KGWN-TV/C/A/N	17	13	19	18	20	29	34	31
KSTF/C/A/N	11	15	14	12	4	7	6	6
KTVS/C/A/N	2	—	—	—	—	—	—	—
Marquette (184)								
WLUC-TV/C/N	45	44	46	48	59	52	64	55
Tuscaloosa (185)								
WCFT-TV/C	25	25	26	26	22	18	38	26
WDBB/I	9	10	—	—	19	12	14	12
Eureka (186)								
KVIQ/C	23	24	25	26	26	30	20	22
KIEM-TV/N	23	23	24	24	11	15	20	33
St. Joseph (187)								
KOTV/A	30	31	32	29	33	33	49	51
Casper-Riverton (188)								
KTWO-TV/N/C	27	26	26	28	30	36	52	40
KGWC-TV/C	12	16	16	17	9	7	8	8
KFNB/A/C	12	7	13	12	9	7	4	4
Butte (189)								
KXLF-TV/C/A	31	33	29	35	40	33	44	30
KTVM/N/A/I	22	24	23	23	25	17	24	26
San Angelo (190)								
KLST/C	42	42	40	42	45	40	62	54
KIDY-TV/I	4	4	5	5	5	13	11	5
Bowling Green (191)								
WBKO/A	33	31	34	33	46	37	54	48
WGRB/I	—	2	3	2	4	5	3	—
Anniston (192)								
WJSU-TV/C	22	—	—	—	21	15	32	19
Lafayette, IN (193)								
WLFI-TV/C	22	22	24	23	33	35	47	29
Roswell (194)								
KBIM-TV/C	24	27	28	29	25	16	41	35

	Mon-Sun. Sign-on/sign-off Households			M-F 4-7:30 p		M-F 11-11:30 p		
	N'87	M'87	F'87	N'86	W	M	W	M
Hagerstown (195)								
WHAG-TV/N	18	17	17	18	25	24	32	24
Lima (196)								
WLIO/N/A	38	41	35	39	46	38	61	59
WTLW/I	2	2	2	2	—	—	—	—
Charlottesville (197)								
WVIR-TV/N	30	28	28	22	42	40	50	26
Parkersburg (198)								
WTAP-TV/N	26	28	24	27	36	30	50	41
Laredo (199)								
KLDO-TV/A	19	16	19	20	17	25	33	33
KGNS-TV/N/A	18	14	17	18	13	17	24	19
KVTV/C	12	12	14	13	4	8	7	9
Harrisonburg (200)								
WHSV-TV/A	45	42	41	40	60	55	50	50
Zanesville (201)								
WHIZ-TV/N	36	36	38	38	28	29	33	39
Twin Falls (202)								
KMVT/C/N/A	35	36	36	40	40	55	61	58
KAS/N	12	11	11	10	5	—	3	3
KAZ/I	2	2	—	—	5	9	—	—
Presque Isle (203)								
WAGM-TV/C/A/N	54	54	52	55	67	61	62	55
Ottumwa-Kirksville (204)								
KTVO/A	47	51	49	48	52	50	55	60
Flagstaff (205)								
KNAZ-TV/N	21	20	16	18	16	27	36	31
Victoria (206)								
KAVU-TV/N	30	24	23	28	33	42	38	47
KVCT-TV/A	22	19	20	23	22	17	15	21
Bend (207)								
KTVZ/N/C	30	22	25	26	26	28	33	44
Mankato (208)								
KEYC-TV/C	25	20	23	22	22	21	21	13
Helena (209)								
KTVEH/N/A	35	32	32	29	37	36	59	55
North Platte (210)								
KNOP-TV/N	46	43	45	51	50	45	67	57
Alpena (211)								
WBKB-TV/C	31	28	32	30	35	38	37	32
Glendive (212)								
KXGN-TV/C/N	37	34	36	37	50	44	62	58

A tabulation of affiliate rankings by market shows an increase in NBC leaders.

Top 5 affiliates in top 100 markets, by network—total day *By ADI homes share*

ABC			CBS			NBC		
* Raleigh-Durham	WTVD	29	New Orleans	WWL-TV	38	* Columbia, S.C.	WIS-TV	39
Albuquerque	KOAT-TV	27	* Burlington-Plattsburgh	WCAX-TV	37	* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV	37
* Birmingham	WBRC-TV	27	Sioux Falls-Mitchell	KELO-TV	36	* Springfield, Mo.	KYTV	36
Ft. Wayne	WPTA	26	* Jacksonville	WJXT	35	* Jackson, Miss.	WLBT	35
Tulsa	KTUL-TV	26	* Knoxville	WBIR-TV	34	Cedar Rapids-Waterloo-Dubuque	KWWL	32
			Lincoln-Hastings-Kearney	KOLN	34	Davenport-Rock Island-Moline: Quad City	KWQC-TV	32
			Paducah-Cape Girardeau-Harrisburg-Marion	KFVS-TV	34	Greenville-Spartanburg-Asheville	WYFF-TV	32
						Memphis	WMC-TV	32

Top 5 affiliates in top 100 markets, by network—early fringe *By ADI homes share*

ABC			CBS			NBC		
* Baton Rouge	WBRZ	35	* Jacksonville	WJXT	46	* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV	39
* Raleigh-Durham	WTVD	35	New Orleans	WWL-TV	45	* Columbia, S.C.	WIS-TV	39
Philadelphia	WPVI-TV	34	Lincoln-Hastings-Kearney	KOLN	39	* Birmingham	WVTM	38
Greenville-NewBern-Washington	WCTI	33	Roanoke-Lynchburg	WDBJ	39	Memphis	WMC-TV	38
Buffalo	WKBW-TV	32	* Burlington-Plattsburgh	WCAX-TV	37	Nashville	WSMV	38
* Charlotte	WSOC-TV	32	* Knoxville	WBIR-TV	37			
Norfolk-Portsmouth-Newport News-Hampton	WVEC-TV	32						
Orlando-Daytona Beach-Melbourne	WFTV	32						
Sioux Falls-Mitchell	KSFY-TV	32						

Top 5 affiliates in top 100 markets, by network—late news *By ADI homes share*

ABC			CBS			NBC		
Albuquerque	KOAT-TV	48	Sioux Falls-Mitchell	KELO-TV	51	* Springfield, Mo.	KYTV	46
Wilkes Barre-Scranton	WNEP-TV	43	San Antonio	KENS-TV	50	* Jackson, Miss.	WLBT	44
* Baton Rouge	WBRZ	39	Lincoln-Hastings-Kearney	KOLN	47	* Columbia, S.C.	WIS-TV	43
Buffalo	WKBW-TV	39	* Dayton	WHIO-TV	45	* Birmingham	WVTM	40
Baltimore	WJZ-TV	38	New Orleans	WWL-TV	45	Cedar Rapids-Waterloo-Dubuque	KWWL	39
* Raleigh-Durham	WTVD	38						

Source: Arbitron, November 1987 * Intermixed market. Early fringe and late news are Monday-Friday.



Jack Fentress of *Petry* points out, "We're at NATPE to provide a service for our station clients. We're not here to steal the other reps' stations. . . . We're right here in the middle of the action. . . ."

Reps' NATPE plans

(from page 158)

on our tape—plus mentions of over three dozen more, either verbally or in charts and graphs. We don't have room on our tape for all the movies, the specials, the fourth remakes of rerun series from the '60s and '70s. If we did, the tape would have to be a seven-part mini-series."

Von Soosten adds, "We meet with our stations here and review plans not just for '88, but sit down together and look at what's going to be available in '89 and beyond, to help position our stations over the long term."

Each rep holds its own program meeting for stations on Thursday, Feb. 25, the day before the convention's official start. HRP's McCarthy says, "This is where we present our flow studies on the new shows, with our recommendations on lead-ins for the new product, so our stations can give each of their new acquisitions its most effective positioning."

Seltel's Bjork also uses the night before NATPE's official opening for "our *Siskel and Ebert*-style *Bjork and Burstein*. It's an hour and 20 minute slickly-produced, half live, half tape run-down on all the new first run programs, grouped and ranked by genre. Under kid shows, *Duck Tales* is our first priority. Last year we recommended *Star Trek* in the off-network category."

Bjork and Burstein, she explains,

"of course features yours truly and Lonnie Burstein, our associate programming director.

"Using the tape is very effective because we can do things like showing a clip of *Duck Tales* back-to-back with a clip from, say, *Saber Riders* and say, 'See the difference?' And last year, under talk shows, we urged our stations to go to any lengths to grab up *Oprah*. After *Bjork and Burstein*, the stations really know where to go to pick the best of show. And then our booth on the convention floor takes over. It's staffed with both program and research specialists so our stations' program buyers can come in for guidance, come in to bounce ideas off us, or just come in to hang out."

Petry's Fentress reports, "For the

first time we're using high tech. This year, instead of just still slides of the new shows, we're using a Dubner-type effects bus to liven up our program slides with a variety of flips, zooms, wipes and things. We're using this to illustrate our presentation the night before NATPE officially opens. This is where we do a recap of the November books and outline what we expect for syndication for the rest of the season. Then we go out on the plank and fearlessly forecast our predictions for the next round of 'hits, maybes and misses.'"

At MMT Sales and Marketing Jon Gluck, vice president, programming, says this year for the first time his stations "are going to get something new and different." This year MMT is

What makes NATPE '88 different

A key difference between this year's NATPE and last year's is that the 1987 convention was back-to-back with INTV's. This year NATPE is roughly a month-and-a-half after INTV folded its tent.

The greater time gap, says Jon Gluck, vice president, programming for MMT Sales and Marketing, "means that after the early upfront rush by some stations to buy the available new product, this time there's been a period of relative calm and time to think about what's available that puts stations that have yet to buy in a better negotiating position vis-a-vis the syndicators. The wait serves to increase the station's negotiating leverage."

Mike Levinton, vice president, director of programming for Blair Television, points out, "So many of the 1987 shows in the 4 to 8 p.m. time span, where stations concentrate their program dollars, are returning for 1988 that there will be less buying this year. And except for the few really hot shows like *Oprah* or *Win Lose or Draw*, we don't expect to see the price escalation of previous NATPEs. This time around it's a buyer's market, with more product out there than the stations need. Except for the new kids' game shows, most of the buying is likely to be limited to fill for daytime and late fringe."

Charles Lore, program director for Independent Television Sales, notes that the chief topic of conversation between INTV and NATPE "is what's been bought up and disappeared."

Outside of that, he says he suspects "The big question among independent station people at this NATPE will be how much, if any, of the apparent drop in kids' audiences is real and how much due to the difference in human response between diaries and people meters."

Lore speculates, "It could be some of both, with the real part probably due mostly to the difference in product between today and 'back then.'" Today, he explains, "It comes in 65 episodes. With a two year contract that means eight repeats of each episode over the two years. After about the third time or so, the kids lose interest. But 'back then' *Bugs Bunny* and *Road Runner* came in hundreds of episodes. There were enough complete different short takes within each episode so a station could mix them up and make the hundreds look like thousands."

Lore adds that today, too, "So much of the new animation is limited to one of two levels: The *Strawberry Shortcake* kind for three-year olds and under, or the *Robotics* types for nine and up. But what is there for kids between four and eight? Where's anything today like *Bullwinkle* that the kids could enjoy on their level and at the same time adults could get a real laugh out of it on an entirely different, sophisticated level?"

Adds Lore: "If the drop in kids' viewing is real, maybe the producers ought to try to do shows that are thought out at least one step beyond serving only as program-length commercials for next Christmas' toy lines."

Gary Owens is 'insegregious' on the air; while son, Scott, stays behind the scenes

Gary Owens prefers working in front of the microphone. His son Scott chooses to remain behind the mike. "We do different things," says Scott, 27, referring to his famous radio-TV-commercials personality father, the "insegregious" 51-year-old man of many presences.

Gary Owens, a 35-year veteran of radio and television, who invented the word "insegregious," is presently heard weekday mornings on KFI(AM), the 50,000 watt all-clear station cohosting *L.A.'s Morning Show* with Al Lohman. It's the first time in his career as a DJ that he's worked with a partner. He and Lohman, formerly part of the comedy team of Lohman and Barkley (heard first on KLAC[AM] and then KFI), have been together almost one year.

Before that Gary Owens was with Gannett Broadcasting as a vice president for five years, while handling the morning shift on KKGO(FM) Los Angeles for one year.

But L.A. listeners know Owens best

on HBO; and appeared with Frank Sinatra, Dean Martin and Sammy Davis Jr. on the Las Vegas 75th anniversary show on ABC.

Son Scott has been in broadcasting four years. He's worked on television shows as an associate producer, production assistant and field production assistant.

Has being the son of a famous personality affected his life? "It helped me get my first job as a researcher at KABC-TV," Scott admits, "and since then I've tried to keep it a low-profile fact. People expect my voice to be a little deeper and for me to be as funny as my dad. I say we do different things. I enjoy being behind the mike while he enjoys the spotlight. I'm more of a planner; he's more spontaneous."

Scott worked as an associate producer on last year's KTLA 40th anniversary two-hour special, the 48 continuous hours of live and taped coverage of the Pope's summer visit to L.A., and on several documentaries at KABC. He's



Dean McCarthy of Harrington, Righter & Parsons says the programming book his firm puts together before the show gives stations "a solid overview to help them plan what they want to look at..."

bringing in guest speaker Paul Lindberg of ASI "who will describe how our stations can form their own local focus groups to reduce the risk of buying shows that are likely to fail. He'll also teach the station people how to use specialized program research to predict the chances for success of the new syndicated programs."

Katz's von Soosten adds, "At NATPE the reps are in a position to help our stations make some very expensive decisions. As their business partners, we're on their side. We want them to win every time period they possibly can. That gives our sales team a leg up as often as possible. That means any good advice we can give is in our interest as well as the stations."

He also explains, "The syndicators will often give a station only that information that will give them the best chance to sell their show. They're up to their ears in competitors, too."

Also, says von Soosten, "The stations often talk to syndicators here, looking over their new wares, but may not actually buy here. Then they can come back to us and ask us what we think and get our recommendation before actually buying. We can be a kind of insurance for our stations." □



Gary Owens

Scott Owens

for his 20 zany years at Gene Autry's middle-of-the-roader KMPC(AM) and before that for one year (1961) at Crowell Collier's rocking KFVB(AM). Using his afternoon show at KMPC as a base, Owens branched out into TV and commercials to where he earns a seven-figure salary and his is one of the most recognizable voices in broadcasting today.

In addition to handling voiceovers on more than 1,500 animated cartoons, Owens has performed on camera on more than 1,000 network and syndicated TV shows. He recently appeared on the sixth annual NFL Alumni Awards on the USA Cable Network titled *A Salute to Heroes*; and on *Comic Relief*

been a production assistant on *Lifestyles Of the Rich and Famous* and a production associate on Steve Allen's *The Start Of Something Big*.

Of his son, Gary says assertedly: "I'm very proud of him; he's made it on his own merits. I'm hoping his investments will enable his codger-like father to live a utopian existence."

If his investments in a talcum powder ranch in Agoura and his new movie, *Fast Food Sluts Meet the Amazon Women*, is the success we think it will be, then he'll be able to lavish me in a life of splendor."

(Next Generation continued on page 402)

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In the Picture

Tom Bell



Director of media at Ogilvy & Mather, Chicago, recently elected a senior vice president, points to potential problems that could arise from concentration of network radio ownership in fewer hands. He also cites recent improvements in research while asking for more.

Fewer players in network radio game could spell trouble over the horizon

Tom Bell, elected a senior vice president only a few weeks after taking over as director of media at Ogilvy & Mather/Chicago, could say "the same things everyone else has already said about the television networks versus people meters," but prefers to think about what's been happening in an area that "few if any people on the buying side have been making many speeches about lately: network radio."

Explaining that Ogilvy is responsible for all national network radio buying for Sears, Roebuck, network radio's biggest advertiser in 1986, the latest year for which the Radio Advertising Bureau has full-year figures, Bell's concern is that, "Although we haven't seen evidence of problems yet, we think the potential for problems may exist in the concentration and consolidation of network radio in the hands of fewer players."

Besides Westwood One's acquisitions of the Mutual and NBC Radio Networks, Bell points to further concentration of radio sales power with recent arrangements for ABC to sell time on Satellite Music Network's many formats and for United Stations to represent Transtar. "And now," he adds, "we're hearing rumors about possible further takeovers by Westwood One."

Again emphasizing that the problems he's concerned about have yet to surface, Bell notes that the potential nevertheless exists for erosion of many of the very advertising values the radio networks have worked so hard to build into their medium.

Advertiser confidence.

Bell observes, "It took a lot of advertiser confidence to contribute to the 153% growth in network radio revenue during the seven years from 1980 through '87, and we'd hate to see anything happen to subtract from that confidence. But with concentration of network control in the hands of fewer but much bigger players, the interests of individual advertisers could

get lost in all the bigness."

One advertising value Bell points to is service: "Concentration can mean less competition and a paring of staff. For instance, Mutual and NBC used to fight for the same ad dollars. Now one Westwood salesman sells both. The same applies to ABC and Satellite Music, and to United Stations and Transtar. Is that one salesman going to assure our clients the same attention to commercial clearance that two competing salesmen used to do when competition was a driving force? And when there were more people on larger staffs to make sure the job got done?"

So besides service, continues Bell, less competition could lead to higher rates. And it could lead to a slackening in efforts to continue to upgrade affiliations. The latter, he points out, is also threatened by erosion of the AM audience. "Especially for the old line networks, whose original base was providing news and sports to AMs, it's getting tougher for them to sign new FM affiliates with more listeners because the networks carry a heavier commercial load than a lot of big-audience FMs would want to add."

Cutting efficiency

Higher rates, says Bell, "would cut into the efficiency advantage network radio has held over TV at the same time TV is making itself more attractive to advertisers with the availability of the 15-second spot."

Turning to research, Bell congratulates RADAR on the improvements it's made in sample size and in speeding up its system for reporting changes in network lineups. He recalls, for instance, that under RADAR's old system, "It took months and months before a network's addition of even the biggest and most important new affiliates would show up in succeeding reports. Now they show up much sooner."

But he points to other research improvements he thinks "the industry should get behind and push for." He notes that syndicators now sell longform programming "by adding up the Arbitron numbers for the stations in their lineup. But this assumes 100% clearance when the fact is we don't actually know the real extent of clearances. Not that the networks haven't tried. Both ABC and United Stations have tried to get longform incorporated into RADAR's measurements, but so far without success."

"So I think it's time the whole industry, advertisers and agencies, as well as all the networks, got behind a push for a single source measurement of longform that includes commercial clearances. Because unless our commercials are in there, it's not doing our clients any good. And I'd think the networks and syndicators would want to get behind it in their own best interest, since longform is their most profitable area."

He adds, "Of course some syndicators may worry that the numbers might not come out as big as they do when they simply add up the Arbitron numbers for each affiliate. My answer to that is, if the syndicators do the job they should be doing on clearance, their numbers will come up just fine. On the other hand, if they're just letting clearance slide, they do, indeed, have a lot to worry about."

Barnathans in key slots for ABC & Newsweek

Joyce and Julius Barnathan have a lot more in common than being daughter and father. They get things done; big things—Julius as the venerable president of broadcast operations and engineering for ABC; Joyce as Moscow bureau chief for *Newsweek*.

Fluent in Russian, Chinese and Spanish, Joyce Barnathan returned to Moscow in 1985 after a two-year stint in the U.S. when she was on special assignment in *Newsweek's* New York bureau.

While no other American correspondent may know the Russians like Joyce Barnathan, it's a surefire fact that no one else understands the broadcast op-



Joyce Barnathan

the marketplace

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Julius Barnathan

erations like her dad.

As the person in charge of ABC's engineering activities, Barnathan oversees all technical operations for the network, including entertainment, news and sports and the planning, designing and acquiring of equipment and facilities for all broadcast areas of the network. From Olympics to elections, Barnathan's the man who gets it done.

If Barnathan were a mere technocrat, he couldn't do the job. You've got to understand how the business works in order to organize things. Barnathan's got the experience. He was vice president and general manager of the ABC Television Network, and before that he was president of the ABC O&O TV stations.

Joyce Barnathan joined *Newsweek* in 1979 as an editorial assistant, and was advanced to senior editorial assistant in 1981. She holds a B.A. in Russian and Chinese studies and an M.A. in Asian studies from Washington University in St. Louis. She also holds an M.A. in journalism from the University of Missouri.

In her rapid ascent at *Newsweek*, Barnathan specialized in Mideast diplomacy and contributed to a cover story on Menachem Begin. She reported the Washington diplomatic response to the Israeli invasion of Lebanon and the Israeli bombing of Beirut in 1982. She broke the *Newsweek* story of the U.S.-China communique, which promised to limit U.S. arms sales to Taiwan. □

the marketplace

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Washington Report

Kastenmeier sees U.S. signing Berne Convention; compulsory license going?

Despite reservations some in the broadcast industry may have about the effort, the United States appears headed for membership in the Berne Copyright Convention, and without any of the language some in the industry wanted in order to protect them from "moral rights" privileges that joining will give to creative artists.

A consensus has developed among members of a key House of Representatives subcommittee studying the issue that legislation making the United States an adherent to Berne is a good idea, regardless of the reservations expressed. The consensus developed even before the broadcasting industry got its ducks in a row on the issue.

Even the assertions by some that the continued existence of a compulsory license that the cable industry now enjoys to the consternation of broadcasters, particularly independent TV stations, is antithetical to the spirit if not the requirements of Berne, has not stopped the steamroll success of the Berne adherence movement.

But on the moral rights issue, if some are worried about the impact Berne membership will have, the same consensus appears to be opposed to efforts by creators to have specific moral rights language included in legislation making the United States an adherent.

ABC and Turner Broadcasting were practically alone in sounding the alarm that granting moral rights to U.S. contributors to copyrighted works would create chaos in the industry. Moral rights is a provision that grants a creator, such as an artist or a writer, protection from having their work distorted.

The 'what if' fears

As was reported here last September, some broadcasters opposed to Berne adherence raise the specter of events such as a news clip being held up because a reporter objects to the editing on their report; deejays having to read the names of all the contributors to the song just played; or movies having to be run on television without cuts or commercial interruptions.

Many other industries have taken strong positions either for or against adherence. Those favoring ratification, want the strength membership will provide for their fight for protection of their products abroad, such as books and movies. Others say joining Berne isn't worth the price they would have to pay in suffering the moral rights provision that goes along with Berne membership.

The United States does not have a law that provides moral rights in copyright to creators. Opponents to Berne fear that although other countries don't appear to have much trouble with their creators

having those privileges, granting them in the U.S. could be a nightmare because of the litigious nature of America.

Even if the United States did not have to write a special moral rights provision into its laws, the mere fact of membership in Berne could lead to precedents in court and even adoption of moral rights laws on the state level, they argue. Some wanted language in enabling legislation to specify limits on the reach of moral rights provisions.

Rep. Robert Kastenmeier (D-Wis.) chairman of the House Judiciary subcommittee with copyright responsibilities, and long-recognized as the leading expert in Congress on the matter, led a delegation to Geneva and to Paris recently to meet with international copyright leaders.

In an interview with TELEVISION/RADIO AGE, he reported a good reception from the other Berne members and widespread assurances that "the United States does not have to change its laws at all, on moral rights nor anything else."

He notes some of the people in this country "who would like to see us change our law with respect to moral rights," and adds, "I doubt seriously whether that can happen. . . . The most likely scenario is that we will look at a bill and perhaps mark up and adopt a bill which either does not change or does not significantly change American copyright law." He adds, "I think the majority vote in dealing with the issue will be for no substantial change in American domestic copyright law."

Compulsory license change?

Kastenmeier then notes some of the conflicts others see in joining Berne while retaining compulsory licenses. He is not sure how the final bill will turn out: "I can't say we won't do something on compulsory licenses."

At the same time, he dashes the hope of creators for specific moral rights language. He notes that "there are some complaints about moral rights from certain writers, screen directors and others who would like to see some movement toward moral rights in American copyright law," and adds, "I'm not sure that's possible in the context of Berne, even though the issue has been raised. I just don't think there are the votes to change it. That is not an issue that politically can be addressed in terms of adherence to the Berne Convention."

He does feel that the moral rights provision will cause some problems to U.S. programmers, news producers and others; he just doesn't think they are significant enough to justify not joining Berne. "A consensus exists that adherence to Berne is, on balance, useful. But adherence to Berne means no change, certainly no statutory change, with respect to moral rights."

Although opponents of Berne recognize the inevitability of legislation passing in the House, they are pinning their hopes now, in an election year when Congress doesn't get much done, on delaying Senate consideration of the measure that is finally approved by the House.—Howard Fields

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