BLOWING THEIR HORN IN NEW ORLEANS

3/ CAREY-WERNER'S BIG BET ON COSBY

5/ LUCIE SALHANY: FOX'S FIRST LADY

12/ DIGITAL COMPRESSION: THE FUTURE IS NOW
Young adults have always been willing to pay the price for craziness. But now they can watch cutting edge HBO comedy for free. We’re talking 52 weeks worth of uproarious specials. And major stars. With material so good, people are paying to watch it. Guaranteed to build demos in weekend late fringe. And that’s something advertisers will be glad to pay the price for. One-hour, once a week starting Fall ’92.
GARY LIEBERTHAL TO LEAVE COLUMBIA

Gary Lieberthal has exercised an out clause in his contract with Sony Pictures Entertainment and will retire as chairman of Columbia Pictures Entertainment, starting the first of February, coinciding with the end of CPE's fiscal year. Last week's announcement has ended months-long speculation, denied by Lieberthal at the time, that he was leaving the company. "At the time it was the right response," said Lieberthal, 46, who said he did not make a decision to leave until the end of the year. "I've done what I set out to do," Lieberthal said.

Since joining the company in 1985, when Coca-Cola Co. bought Columbia, CPT has generated $700 million in operating profit, said Lieberthal, who added that CPT was the most profitable division of Columbia in five of the six years that he was at the helm (see story, page 64). During that time, the company produced more than 4,000 episodes of television series and sold two of the three highest revenue-generating situations comedies in syndication—Who's the Boss? and Married...with Children. He will remain on SPE's board.

INSIDE STORIES

Shop talk. Broadcasting/NATPE talks with some new and familiar faces aspiring to single-name status (Oprah, Donahue, Arsenio) in the talk genre, beginning with Saturday Night Live veteran and weekday night hopeful Dennis Miller. Page 22

Money men. Three investment bankers who have seen the programming business firsthand talk about why Wall Street has become increasingly light-fisted with programmers. Page 51

New Orleans menu. A look at some of the major programs in key dayparts being served up by syndicators. Page 19

Power shift. Broadcasting/NATPE updates its June 1998 look at the movers and shakers in Hollywood, chronicling the rebalancing of power and personnel. Page 64

Global cooling? Weak economies worldwide and the dramatic restructuring of television in the UK have contributed to a diminished international presence after several years of growth. Page 72

Welcome mat. Cable, once a last resort for syndicators, is now vying for programs on a more equal footing with broadcasters. Page 78

FOR CARSEY-WERNER, SECRET WORD IS COSBY

Producer/distributor is betting the revived 'You Bet Your Life' will crack the tough access market

By Mike Freeman

S

ince King World's long-time top-rated Wheel of Fortune hit the syndication market in 1982, no program has had a comparable role in prime access. One man—Bill Cosby—and one company—Carsey-Werner—are wagering they can alter the balance of power with next fall's debut of You Bet Your Life.

Cosby, by attaching his name to the revived 1950's gamey (the original was hosted by Groucho Marx), has provided Carsey-Werner Co., producers of hit network sitcoms The Cosby Show and Roseanne, with an instant entrée as a newly formed distributor of syndicated programming.

Carsey-Werner Distribution will maintain a low profile by foregoing booth space on the NATPE exhibit floor in New Orleans, but producers and company founders Marcy Carsey and Tom Werner, joined by recently installed C-W Distribution President Bob Jacobs, talked in an exclusive interview with Broadcasting about the prospects for You Bet Your Life and of the company's first-time, if low-key, presence at the programming conference.

Early jump on clearance

In a business that often hinges on clout and leverage, Cosby's name recognition enabled Carsey-Werner Distribution Co. to enter the station mar-
marketplace last summer with a high profile. Armed with two pilots taped in Philadelphia (Broad- casting, Sept. 16, 1991), Jacobs, less than a month later, turned a cornerstone deal close with the CBS-owned station group, which served as a springboard for C-W Distribution's sales force, which now has sales in 84 markets And You Bet Your Life is the only new first-run strip at the convention bought with an upfront. The decision is usually hit by first-time entries late in summer and a requisite for selling the minute of national barter advertising inventory. Jacobs says he has sold the half-hour strip exclusively to network-affiliated stations, estimating the breakdown at 40% ABC affiliates, 35% CBS and 25% NBC. Of the total clearances, Jacobs says, 85% of those have committed 6:30-8 p.m. prime access time slots to the show.

To compete with long-time access powers such as King World Productions' Wheel of Fortune, Jeopardy! and Inside Edition; Paramount Domestic Television's Entertainment Tonight and Hard Copy, and Twentieth Television's A Current Affair, industry sources say that Carey-Werner has been flexible on its cash terms to secure prime access slots and 52-week commitments, which is a reasonable cash plus a minute [of national barter advertising time]. I think that has a lot to do with the success we've had. We haven't given the show away. We have charged what we think is a reasonable amount of money. I don't think that you'll find a station that will tell you that my price was ridiculous or too high.

Cosby's You Bet Your Life is generating the first real buzz about prime access since the NATPE conventions of the early 1980's. But not all of it is glowing. Network and syndicators characterize the new Cosby vehicle as an over-hyped offering based on a four-decade-old program, and believe it has unnecessarily raised station executives' expectations levels.

That is something that is up to the audience and the people who write about that," responds Werner, who first met Carey when both were development executives at ABC during the 1970's. "When we were doing The Cosby Show in its initial stages, our only responsibility was in doing a good show. I think we thought the audience would like it. That is all we were trying to do. Provide something that has some value that people can share a laugh about and be entertained. If it is good, we'll have done our job."

Emerging role for independents

Looking at the big picture, with the economy going into a deepening recession and stations' dollars reserved for the fall's star-studded, high-profile fall TV shows, C-W's move into the distribution business going to lead the way for other Hollywood independents to cut the traditional studios/syndicators out of the revenue picture.

"It is control more than increasing revenue that we're after," Carey says. "We know that great care is going to be given to this project, and this project alone, in distribution. It is going to be serviced well, and we're going to know how it is handled. It's control.

"Maybe we're not being narrow minded, but in the end, it is project-driven," Werner adds. We never said: 'Let's start a distribution company and come up with an idea.' We worked on this idea with Bill, and we said that the best way to distribute this was to do it ourselves."

The original You Bet Your Life, which Groucho Marx hosted from 1950 to 1961 on NBC, was, until recently, owned by NBC Productions. NBC tried several revival incarnations without success, including a screening test of Richard Dawson (formerly host of Family Feud). Later, NBC optioned the property to MCA TV in 1980 for a Bet Your Life late-night syndicated incarnation hosted by comedian Buddy Hackett, but it lasted only three weeks. Carew-Werner purchased the rights for an unfunded fee slightly less than a year ago.

"What we felt, and Bill obviously felt," says Werner, "is that one of the great talents that Bill [Cosby] has is the ability to relate to the people. This format is just perfect for him because it enables him in some ways to a second banana to people telling Bill their take on things."

During a hiatus in shooting The Cosby Show last August, two pilots were produced in Philadelphia. "It was Bill's idea to bring it back to Phila- delphia," Werner says. "Every aspect of doing a show is important. It was important for us to do The Cosby Show in New York because it gives the show a unique feel. I think you would feel as if you were watching [You Bet Your Life] that there is something electric about it. Even though you didn't know it was a big shot in Philadelphia, it adds something to it..."

Cosby as host

"Bill's message and his humor have always centered on the better part of the human race," says Carey. "He brings out the good stuff, the dignity, the wonderfulness of human beings. I think that is another reason why people will watch the show."

"This guy [Cosby] is into this project," Jacobs emphasizes. "He was into the design of the set, where the contestants would come from, what kind of contestants they would be. He said that he wanted a board that would be good for America around America—not from one city or three cities, he wants from every city. That makes the budget go up. We're going to have a big air bill. We're going to be shipping contestants from all over the country. It will make it more expensive, but it will make it more real, and it is supposed to be..."

And just what is that?

"I think [Cosby] will start the [gameday] genre," Jacobs says. "I don't think he is going to revive game shows; this is not a game show. At NATPE, you were going to see 10 me-too's. Look at how many people went after Wheel of Fortune with a game show. It doesn't work. This is not two people just trying to see who can win the most money, although that is part of it. It's really him having fun with people. You want to see Bill Cosby talking to the guy who artificially inseminates cows. You can just imagine how the conver-

station went. Bill says to the guy, 'How do you know they're ready?' The guy replies, 'You can't tell. They can't have any bulls, you just have to try.' The guy says again, 'Yeah, but they get into heat.' Bill takes a minute, looks at the audience, looks back at the guy and says, 'Who's the heater?'"

This is Bill Cosby being Bill Cosby. When he was doing The Cosby Show in the early 1970's, Tom Jacobs, who turned down CBS and ABC in the 1980's. But we're going to go out there and try. We're doing this because, 'Because I'm in control. There's no script. It's me and those two people, and I'm in control.'"

Although America's Funniest Home Videos has had ratings success as a weekly series the last two seasons on ABC, the launch of King World's Gumbo show revival in 1992 was suffered from low audience sampling early this season. Both shows feature the foibles of "everyday" people from all over America. What makes Carew-Werner think that a five-day gameday strip will succeed in syndication?

"That was the same question we heard when we started The Cosby Show," says Carey. "It's a funny question because we're raising children. How infinitely varied can that experience be? It is extremely open-ended. You can go forever with a family. You can't do that with a movie. And there's little room for error. The selection of where there is Bill Cosby, and then there is humanity. And they're playing off each other. Yeah, I can say it would go on for a while..."

Since Paramount introduced its tabloid strip, Hard Copy, and King World came out with Inside Edition (both in 1988-89), no other first-run programs have been able to crack the highly lucrative but extremely tight prime access daypart. Which leads to the persistent question: Can You Bet Your Life achieve healthy sampling?

"We don't see it as a battle," says Carey. All we're doing is putting a terrific show out there, and we hope that the audience will like it as much as we do. If we worried about the competition whenever we put a show on the air, we would be too afraid to make a move."

" Trying to energize demographics is going to knock people over, which is what the advertisers will be looking at first," Jacobs says.

Jacobs cites the strength of The Cosby Show to justify his confidence in the new vehicle. "The Cosby Show went up against Jeopardy! in New York in 1988-89. The Cosby Show repeats were number one at 7 p.m. among all women and men demo categories, not in households. People sell demos. I think [You Bet Your Life] will be number one in demos, in rating and share, in most of the demos. I think for sometime in a long time there will be a runaway hit."

Demos challenge: skewing younger

The widely held perception is that the original version with Groucho Marx appealed to an older-skewing audience, will Cosby be able to attract a younger demo.

"I think this version is going to be a lot different than the original Cosby's version because Bill's brand of humor is a lot different," Carey says. "We are not of the nature to look at what the country is doing and what the trends are. It doesn't work for us to do that. We respond to an idea or actor or actress. Bill certainly does have appeal with every generation. He always had it, even before the sitcom..."

"You are talking about two different eras," Jacobs emphasizes. "Groucho's show did a 43 rating average for seven years. It's the 14th highest rated show ever on network television. There was no cable, of course. There were only two networks, also. I'm not trying to say we'll do a 45 rating, but this was not just another television show."

"Look at Bill Cosby's Q score; in women 18-49, Bill Cosby is a 50 Q-score. Oprah Winfrey has a 36. This gives you an idea how big this guy is. I
THE VIEW FROM ATOP TWENTIETH

Twentieth Television
Chairman Lucie Salhany, who has earned a reputation in Hollywood circles as a mover and a shaker, sat down with BROADCASTING editors to talk about life at the top of Twentieth and of the agenda she has set for its network and syndication divisions. Since joining Twentieth last May, Salhany has wasted no time putting her stamp on program development, sales and production.

How do you think business at NATPE will be?

The business has changed so dramatically over the past year that it’s very difficult to predict what’s going to happen down the road. It used to be you could predict and be right most of the time, but there’s so much going on right now and the business is in such transition that none of us know where we’re going to be in three to five years. And that’s on all different levels. It’s cable, it’s over-the-air broadcasting, it’s free television. All the new technologies.

Is that why it’s changing—because of the technologies—or is it just the business?

I think it’s just business. We’re a mature business right now, and I think you have to break that down. Cable is mature now, broadcasting is mature, free over-the-air television is a mature business, and what we do in that arena today is different than what we would have done five years ago. Certainly, the response from Hollywood to this changing business is critical. Since the early 1980’s the stations knew this was coming, at least the smart station operators knew, and I consider most of them smart because to sign on every day, do news, do public affairs, do their community needs and still broadcast and serve the community. I think they’re very smart. I think that they knew that they had reached maturity before we did, so we kept producing and producing and producing programming for those stations and for the networks, and now we’re seeing a slowdown and we have to address that. That’s on the software side. I don’t think 150 channels are all that good. Your really have to ask. To what end?

You mentioned the business maturing. Does that imply a downward trend to follow?

No. Like all of us who are entering our middle years, it doesn’t necessarily mean it’s bad. It just means you have to change and I think broadcasters have to change. I think the producers have to change. The business has changed—it started out that the networks and the owned and operated stations controlled the business, and then the independents who were the young upstarts that changed the business with their young audiences, and then it was cable. Cable came in and the young audience started going over to it. How do we keep the audience we have? How do we satisfy the viewer and how do we keep some kind of balance. Some kind of competition?

It only gets worse in a 150-channel environment. Right. How do you survive in a climate of 150 channels? Whatever those channels are. Whether they’re over-the-air stations that are on cable or whether you’re producing directly for cable. We will get into that more and more in the future.

Are you talking costs?

I’m just talking about supply and demand, fragmentation. That’s the bothersome part, fragmentation. You produce and produce. Where do I put it? The problem is when you have the costs that we’re seeing and you produce for any of those entities and the critical mass is gone. You can’t produce for anyone, so then you are in the business of trying to do partnerships, trying to do simultaneous production. It’s very difficult.

What kind of partnerships are you looking at?

Every area, really. Some of the more recent innovative partnerships were ABC and Nickelodeon and CBS and USA. We’re certainly looking at those kinds of partnerships from Twentieth with the networks—with the networks and maybe a cable system. No one’s
done it for any length of time to know whether it’s successful of not or what the outcome is. But don’t you begin to wonder: Why have 150 channels if you’re having the same programing on four of them? Or why have four multiplexing pay channels when you have the same movie running 15 times a day on four different channels, 20 minutes apart. The other day I was watching TV and two pay channels were running the same movie 20 minutes apart. It was bizarre. I began wondering: Why are we paying for that? When it’s multiplexed, instead of two channels running the same movie 20 minutes apart you conceivably could have eight running the same movie five minutes apart, it’s absurd.

But isn’t that for viewing convenience?

For years in this business—since the 1940’s—people have gone to the television set at prescribed times to watch programing. It was appointment viewing. Are we now getting into “Gee, I want to watch a movie in five minutes”? It’s going to be so fragmented, but to what end? There aren’t enough movies made to do that.

But isn’t it more important than ever in a fragmented market to serve the viewers programs at their convenience?

If you’re producing programing you’ll just sell it to somebody. The problem is if you’re producing and someone isn’t willing to pay for it or pay as much as you need to get to produce it, then you can’t produce it. If you look at television 20 years ago and look at now, I don’t think the quality is as high.

Is there no hope on the issue of program costs?

There is hope, but it’s going to take a long time. It’s taken a long time for it to get to where it is today.

How do you turn it back?

You do it a little bit at a time. It’s not going to happen overnight, but you do it a little bit at a time. You sit with people and you talk about the economics of this business because broadcasting is still a very profitable business. So when you sit in a negotiation with somebody and talk about the fact that the costs are going to kill the business, they say: “But most television stations still return over 30%.” The restaurant business returns 5% to 10%. The production business returns far less than that. And when you say that to people, they say: “Wait a minute, it isn’t going to be. Let it be the other guy. I’ve got the number-three show on the air.” That doesn’t only happen, by the way, in network. It happens everywhere. It happens with syndication, it’s going to happen in cable. It is happening in cable. But how much does cable produce?

The turnaround has already started, hasn’t it? You’ve seen it in the deals that aren’t being signed now that were being signed a year ago.

Boy, aren’t we proud talking about the types of deals we’re not doing? You mean Hollywood, with writers, with actors, with producers. What somebody said the other day, there are still going to be big deals made. We’re trying—a little bit at a time—to deal with producers to be more realistic regarding their fees. And we’re trying to be more realistic regarding the type of programing we produce. We’re just not producing to try. You don’t get graded by how many shows you get on the air. You get graded by their quality and how long they stay on the air. That’s much more important.

Consider Anything but Love, which we’ve just pulled from production. The producers have worked very hard on a good program. It’s been critically acclaimed. There are certain segments of the audience that love it. But the performance has only been average; it doesn’t have broad appeal in all areas of the country.

Now, ABC has overbought programing. They have too many programs for Wednesday night. We went to them to talk about the future of Anything but Love. Didn’t you let them talk about being overbooked. They said that they could cut back this year and it would be mutually beneficial. And I accepted that cutback from 22 to 17. ABC still has an option for next year and will consider it then.

What about its syndication prospects?

Because it is a 17 share show I think it has low syndication value. You’re looking at a very high-cost program. A lot of very talented people who deserve to make the kind of fees they’re making, on a show that has limited appeal. So you can’t bring in the kind of revenue across the country that you need to pay for that kind of programing.

How classic is situation is that in your business?

Very. But we haven’t been forced to address that in television, but you’re going to come to that point. I don’t think it’s even in the business.

When you add up all the money it costs you to run your network television operation and you subtract all the revenue you get in—all of it—I would bet the bottom numbers are in brackets. It’s a very tough business.

So what’s the answer?

Just don’t keep producing more. More is not better; better is better, the best and having something that’s going to be salable and on the air a long time.

Maybe it’s time to just bite the bullet and be upfront with viewers and present the case to them that this stuff is not going to be high-quality. If you want quality television maybe there should be some sort of subscription fee. We tried that with PBS. Public broadcasting said: “Listen, we can’t produce quality television unless you give us some money.” People don’t want to.

You’ve remarked that there was sometimes a we/they character to the relationship between the broadcaster and the distributor. What should it be?

Aren’t we all in the same business? The communication business. There should be no separation.

But historically there has been, gone back to the days when the National Association of Broadcasters expelled program exhibitors from the Conrad Hilton. NAB was evolved from all that, still at arm’s length from the broadcasters. Is there a better way?

I think the organizations—and their goals—have to be defined. If NATPE truly is a fine conference dealing with programing, then let’s accept it for what it is—a trade show. The NAB is primarily an equipment marketplace. When they try to grow their organizations and take in more territory, they lose their definition and it becomes very muddled. They try to become all things to all people, and you can’t do it.

Perhaps more to the point, do you believe there’s an essential difference between what the distributors and the broadcasters do?

I believe we’re in one business, and that’s the communications business. Because I sell doesn’t mean I don’t care about what happens in Washington, or what happens in Hollywood, because this is my business. I’m a communicator.

If you look at the way the business is now, producers and distributors like Fox and Paramount own television stations, so they care very much about what happens in the business. The business, which is a broadcasting company, is now a major distribution company. We’re all in the same business.

Do you differentiate cable from that?

They’re in the communication business. Absolute-
FAMILY FEUD is currently renewing for the '92/93 season, its FIFTH year in syndication.

Throughout the years, a slew of first-run "breakthrough" strips were brought to the market. The large majority never launched. A handful did -- only to disappear because of low viewer interest.

Viewers lost. So did those stations who gambled their valuable time periods on unproven programs.

Every year since its launch in the fall of '88, FAMILY FEUD has continued to be an audience winner, with strong household ratings and shares, and young demos to match.

And a long list of FAMILY FEUD stations continue to enjoy audience success year after year.

Now FAMILY FEUD returns for a fifth season.

IT'S A FRANCHISE
THAT KEEPS GOING ...
AND GOING ... AND GOING ...

A Mark Goodson Production
The 1940’s to determine how the future will be formed of programming, and to sell it to the distribution and distribution companies. And then we’ll see what happens in the business, but with compulsory licensing there is no other playing field and that’s what all of those people who deregulated wanted—a level playing field. There hasn’t been a level playing field.

How many things or how few things need to be done to correct the market balance to where people can carry on successful businesses? The harm may already be done. It may be irrevers-

I'm going to the viewer. It's not all going to be the off-the-air. And then we’re going to continue to produce programming, good programming, under the new economic structure and under the new economics.

Tell us about some of the really exciting network projects you’re working on.

We’re working on some sitcoms, we’re working on some dramas, and we’re not working on any “men of the Week.” Steven Bochco has the animated Capital Critters soon to be put on the air, which deals with rodents living in the basement of the White House—that’s not a political statement. Is The Simpsons going to be your next big hit in syndication?

From a syndication standpoint we will have more off-network product than any other studio. I think, in the next four years. We have Doogie Howser, we have The Simpsons, we have Living Color, we have Cops. And which of these will be at NATPE?

We’ll have Doogie and we’ll start teasing on The Simpsons.

Warner Brothers had to change its plan for Family Matters from a cash-flow producer to the aggregator to achieve its revenue goals. Does that give you reason for concern about the off-network market?

Absolutely. The marketplace is clearly saying: "We’re not going to be as aggressive and we’re going to take more time, and we’re going to buy those shows that we believe have a long life and work in various time periods, because we need to be able to run the programs through their full license cycle versus two years of amortization and then let it run in a lesser time period. So that’s of concern; that tells you what kind of programming you need to produce or need to have for the future.

Which is?

Which is programming that can run in different time periods, has more flexibility and reaches a more adult audience than other programming. And if you don’t have that, then you have to be able to produce it so you don’t need to get as much in the back end. But far be it from me to say a word about Family Matters.

Do you see a network being sold to a studio?

If one is sold, it will be to a studio. And the studio will sell off its syndication arm, absorb the programs that can be done and retain the production, and still be able to sell in syndication.

Will they go under 15 hours of programming a week to be exempt from the FCC’s definition of a network?

It depends what you pay for the network. If you pay tomorrow’s dollars rather than today’s I think that’s a very good possibility. If you have to buy a network now for what they want for the two that are up for sale, I think you would have to pay such a high price that you would have to say at 22 hours. It would be very difficult to pay that kind of money and then cut back to 15 hours.

What kind of a television world do you think would emerge from that?

Competitively, probably not much different than it is now because we sell to everybody. All our competitors sell to PBC, so that’s not an issue. I think you would gear up your first-run arm dramatically to try to tilt the gap and certainly I’m prepared for that at any moment. When you talk about the Twentieth Television companies, domestic and international are truly the growth businesses under the umbrella. Not that the network division isn’t a wonderful business and one that we will be very strong in, and continue to be, but
Full House, The Syndication Hit Of The Year, Is Also A Network Winner In Key Demos.

One thing you can count on is that twins will behave alike. Take “Full House” and “Family Matters.” When they ran back-to-back on Friday, they both consistently won their time periods in key demos. Then, this season they moved to different nights. But even apart, they had the same profiles, winning identical key demos. This year, “Full House” is syndication’s biggest off-network success. And come Fall ‘93, you can count on “Family Matters” to hold up its family tradition. After all, success runs in the family.

Family Matters
Available for Stripping Fall ’93.
when you talk about the growth for this company it's in domestic and international.  

Has television lost its way?  
I think cable is finding its way. I think it's still finding its way and growing. I think over-the-air has lost its way, but that wasn't self-inflicted: a lot of that came from legislation and a lot of it came from uninvolvement in the business.  

What is your relationship to FBC?  
We sell to them, but we're not an in-house production arm. We're a separate company.  

Can you tell us anything about first-run projects you're working on?  
We're not taking anything new to NATPE. We have Studs, which is really new because it's been on a trial—an experimental—basis until now, and that's our new show.  

Can you tell us the marketing plan for Doogie Howser?  
We're meeting with stations and groups now, working out the optimum plan rather than going in and telling them how they're going to purchase it. We have laid down the outline of the deal and we're waiting for their response.  

Basically, it's a four-year deal, cash and barter. The first two years will carry two minutes of barter per half hour. The second two years will carry no barter. You start paying on day one, you run your barter for two years and then the last two years you have the program without any barter. We want to make it barter friendly. It's a new reality. You work as partners rather than walking in and saying, "You have four hours to give us a bid."  

Going into NATPE, where do you see the most opportunity?  
Prime time. I think prime time is very vulnerable. I think the networks know that. It's just the economics that are preventing people from going after prime time more aggressively than they have in the past. I don't know that people are going to gear up to really take a run at prime time because of the economics, but I think there may be, in the future, some more activity there. I think of all areas that's the most vulnerable.  

Do you have plans there?  
No. Not looking at it because we have enough to do with our off-net right now.  

Where do you think the money's going to be spent?  
It's going to be spent in daytime—talk shows—because no one's going after access in a big way except [Casey-Werner]. And it's going to be spent on the renewals because Wheel and Jeopardy, Entertainment Tonight and A Current Affair are still the top access shows. And now you've got one more with You Bet Your Life. Late night is almost to the saturation point as is daytime early fringe with talk shows, and so it's going to be talk shows for daytime morning, but that's about it. And I think everyone's going to be competing. Does the success of Star Trek tempt you to get into the first-run weekly business?  

They sold the back end so you have to either have that—you have to have that library—or you have to get other financing. Rumor has it that one of my competitors is going to try and do two one-hour this coming year. I think it's going to be a major problem unless you're going to have huge deficits. I don't know how they're going to do it. I'm not willing to do it in this economic climate. Maybe the year after.  

But you have all that off-network product and there's a lot of additional off-network product out there. It's almost like stations are paying with play money in the form of barter.  

Barter's not play money. Barter's like using your Visa. You buy it now and you pay for it later. Possibly you're going to take a hit—if the show doesn't work—but that's the risk you take. That's the risk you may have to take in the marketplace in the future. Again, that's why we have to get control of these deficits.  

If you were standing up at that keynote platform at NATPE, what would you say to the program community about the industry at the beginning of 1992?  
I'd say I think it's a very exciting business. That we have a great future. But we have to be ready for change. We have to forget the way we used to do business. We have to forget the enemies we had and we have to join forces and strengthen this business. I think the economy will come back, but we will never do business the way we did 10 years ago. But we've learned so much, and we will be better positioned for the future.  

VIDEO COMPRESSION AND SYNDICATED TV:  
A JOB FOR CAPTAIN CO-VENTURE  
As studios gear up to provide more programing to more parties, broadcasters could see more chances to partner investments  
By Peter Lambert  

Paramount Pictures has contracted Keystone Communications to develop a white paper on video compression, a document that Keystone, the Salt Lake City-based satellite transmission company, hopes to share with its television syndication clients by February or March.  

Whatever Keystone's findings (in its studies of broadcast television and satellite operations so far, "cost savings don't prove out," says Keystone Senior Vice President Blaine Colton) the white paper will almost certainly fuel a nascent movement among syndicators to explore just how and when they can benefit from a developing digital technology that promises to multiply the number of full- and part-time TV networks.  

The cable and direct broadcast satellite (DBS) TV industries have already embraced compression, issuing requests for proposals and investing millions in research and development. And a number of cable programmers—including HBO, Showtime, Request Television, MTV and Discovery Channel—have already announced plans to compress additional channels into satellite and cable bandwidth.  

In response, studios are preparing for increased demand for first-run cable product, with an emphasis on more narrowly targeted audiences. "Broadcasters will continue to be our primary customers," says King World spokeswoman Allison Kossow. "But more outlets mean more available opportunities for King World to provide software, and our plan is to provide software to all comers."  

But some syndicators believe synergies will develop for the networks and independent television as well—not only in more after-cable product, but also in opportunities for program funding co-ventures with an array of potential partners inside and outside the broadcast and cable industries.  

Broadcasters slow to move  
Broadcasters have yet to rally around compression in so formal a manner as cable or DBS. Although the networks are experimenting with compressed news satellite backbone feeds, few experts see near-term implementation of compression in broadcast distribution.  

"I'm not sure satellite savings will offset the investment in the technology, and I don't see savings passed down to affiliates," or even back into production, says one source at Warner Bros. "The more immediate impact is on division of cable into more services."  

The real fruits of implementing compression technology, other insiders agree, will come not in the form of distribution costs savings, but rather in more outlets for more software. "Compression will be-
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WISE

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THE RENI
FALL 1992/1993! • BARTER!
AFFILIATES / INDEPENDENTS!
come common practice for all types of transmissions; it’s just too expensive,” says John Tagliaferro, president of IDB Communications subsidiary Hughes Television Network, the largest supplier of satellite capacity to the syndication market. “The really interesting thing is that it will create a whole bunch of options for programmers and rightsholders to enhance their services. You begin to think about new applications.”

Just as Cable Laboratories, Inc., and Viacom Networks and the Public Broadcasting Service begin a 12-month process of selecting a satellite video compression system from among nine manufacturer proposals (BROADCASTING, Dec. 23, 1991), several syndicators have begun drawing up their own ambitious plans to offer more and more specialized programming to increasingly specialized networks.

DIC Enterprises’ RainForest Entertainment is betting on a market more and more dominated by “flexible” co-productions among not only cable and broadcast outlets, but also including publishers, video distributors, toy-makers and others.

“The rule of the game is to go along,” comments RainForest President Kevin O’Donnell, “that there will be more and more partners. And you have to go across the board to all distribution services, finding partners that you have known each other yet. Merchandizing has borne out this trend. We look to create a property, then look for the best interest at TV or a book or puzzles, recordings, computer games, toys—it’s all software. You use one to spread the product through the whole entertainment market.”

Tagliaferro, whose HTN provides transmission services to the majority of professional sports rights-holders, suggests a similar scenario. “One Detroit Tigers baseball game could be offered in four or five forms on one night,” he says, pointing out that interactive and other special features are already an established fact, and that high-definition TV will make a new game of sports packaging as well.

More efficient ad buys

Noting that first-run, basic cable and satellite pay “are all bringing new demand,” already, John Goldhammer, senior vice president of program development for MCA, points to MTV and ESPN as proof that successful “co-financing buys” for advertisers at higher rates can offset loss of share. Fragmented audiences are also more concentrated audiences, and the once "unthinkable" idea of surviving on a one-percent rating has become thinkable, he says.

Agreeing that “you’ll still have breakthrough properties that appeal to everyone, and they’ll still have a home on the networks,” O’Donnell says DIC President Andy Heyward created RainForest last spring “specifically to serve the small and unique market. If there weren’t going to be more cable channels, videocassettes, electronic publishing...there probably wouldn’t be a RainForest, because what we’re trying to do is too much on the fringes.”

One of those “fringe” audience sectors is called “Action,” a family of interactive programs that might be said to have sprung from the DIC-Turner Programming Services animated series Captain Planet, which chronicles the global good environment of super-villains.

O’Donnell says “Action” would focus on the work of real-life environmental and social activists and combine TV programming with interactive technology to create a kind of cleaninghouse for cultural change—a program, for example, on a neighborhood that had successfully rid itself of drug dealers, and a way for viewers to contact and question those neighborhood leaders.

“Who could say,” he asks, “that Ted Turner or MTV have not changed society?”

Captain Planet, now distributed simultaneously to cable and broadcast outlets, could prove a model for the future. “In contrast to 10 years ago, when you had three networks and three syndicators, now you have dozens of buyers.” In most cases, he says, “you can’t get enough money from any single source; not all are able to say an unqualified ‘Yes’ to buying a series.”

Given an environment in which broadcasters, cable operators and others co-fund a series, he says, “I think you’ll see more and more independent competitors successfultly for the same release window” as cable.

Fragment formation: TV
to every eye

As last summer to theorize on possible applications of compression, one executive asks, "If it could be done, what sort of applications could simultaneously be offered half a dozen program menu options in a given daypart. MCA’s Goldhammer says, “I don’t see TV going the way of radio—that much fragmentation.”

But O’Donnell says consortia of producers could create “mini-networks on a satellite pay-per-view channel” on an ad hoc basis, distributing a block of programs perhaps once a month or even once a week to “cable and others.”

Developing it may be five to 10 years before it becomes clearly clear what all those fragments will figure into such a market. O’Donnell suggests, in any case. “Two or three networks, that’s the way broadcast TV is going to be; if you have three to five million people passionate about something, you have a show.”

A sidebar development could come late this month from Chicago-based distribut er Mediologic, Mediatic Vice President and General Manager Bob O’Donnell says his company has been considering extensive research into how to apply digital compression to spot advertising—“about 75% of what we do,” he says.

Though Semmer says Mediologic today consciously plans its Tribune or King World products in the foreseeable future, he says a hardware solution would be constructed to deliver commercials in compressed digital form could eventually be used to deliver other program packages as well.

Multiple uplink facilities

Keystone’s Colton says syndicators can see cost savings given development of a system that can allow satellite transmission not just to one uplink, but from many. “If Paramount could send out Arsenio, Entertainment Tonight, Hard Copy and Star Trek: The Next Generation all at once, there could be enormous savings,” he adds.

Right now, however, the technology is optimal only when multiple signals are uplinked simultaneously from one facility, he says. “The promise is if a number of syndicators can share discrete channels on a single transponder.” Experiments toward that end are underway, he says.

If it remains unclear how broad communications will use compression, Tagliaferro suggests the answer may lie local at the level. “If I’m a local station now, I’m programming for my market, not thinking which is the one of only 100 channels. I’d better get on more than one of my local cable channels, take my raw material [including syndication pass-through] and package it a number of ways.”
It took ten years to make this moment possible.

It is rare that a single television show can come to define an entire programming genre. But for the last decade, *Entertainment Tonight* has done just that. With style. And with a standard of broadcast excellence that has endured for nearly 3000 shows.
Moments like this can never be duplicated.

No other late-night talk show host can match Arsenio’s energy. His guest list, or his demos. And now, as the show enters its fourth season, the spotlight is clearly on the “A-man.” Today, the only thing that’s predictable about Arsenio is his continued success.
In the competitive environment of first-run talk shows, the race to see who will become the next franchise in daytime is on. And with Paramount and his first successful sweep behind him, *The Maury Povich Show* is already renewed in 70% of the country. Maury isn't just building audiences. He's building confidence and momentum.
The moment it all came together.

25 years ago, Mr. Spock uttered a simple, eloquent phrase. "Live long and prosper." A quarter of a century later, those words could not have been more prophetic.

As *Star Trek: The Next Generation* completes its fifth season, Gene Roddenberry's vision has truly become an American tradition.
The moment. And the momentum.

For Hard Copy, beating the competition to the story isn't unusual. And these days, beating the competition in the ratings isn't either. Night after night, Hard Copy's never-back-down style has struck a chord with viewers across the country. No wonder stations everywhere are putting it head-to-head against syndication's best.
Make the most of moments like this.

Touching moments. Unforgettable moments. That's what makes *Portfolio XV* a movie-watcher's dream come true. Along with *Preview V*, no other syndicated movie package stands a "ghost" of a chance against what promises to be two of our best collections ever.
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The night millions of Americans laughed at the same moment.

SEPTEMBER 9, 1991

A moment worth waiting for.

OCTOBER 19, 1990

A moment that will keep your audience laughing for years to come.
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A proud moment for all of us.

It was an idea that started in "The West." And it grew. And grew. Today, Paramount and Kelly News & Entertainment take great pride in presenting In America. Backed by an award-winning staff of regular contributors, it's a weekly television magazine for all regions. And for all reasons.
FREEZE FRAMES

Images of Paramount '92
By Mike Freeman

When Ed McMahon bellows out "Here's Johnny" for the final time this May, marking the end of Johnny Carson's three-decade reign on The Tonight Show, Jay Leno will be carrying the network's standard in late night. Meanwhile, a number of new syndicated talk show entries are setting the stage for what could be the most volatile late-night daypart realignment in years.

"Miller: Between 'Arsenio' and 'Johnny'"

Firing the first salvo is Tribune Entertainment's The Dennis Miller Show, which premieres this week on 140 stations (88% coverage). Miller, an alumnus of NBC's Saturday Night Live, is known for his politically biting humor and sardonic wit (see page 22). He will be gunning for the same younger-skewing audience that Leno is known for bringing to The Tonight Show. Don Hacker, president of Tribune Entertainment, suggests that Carson's departure may, in fact, "disenfranchise" some older, 50-plus viewers.

"This show is designed not to compete directly with The Arsenio Hall Show and The Tonight Show," Hacker says. "Specifically, we'll be targeting the 25-44 age group, which is slightly older than Arsenio and younger than Carson."

So far, Hacker says, the clearances are evenly divided among ABC affiliates, Fox affiliates and unaffiliated independents. He added that time period commitments will likely run the gamut from 10:30 p.m. to 11:30 p.m. start times, with some as late as 1 a.m.

"Miller is in a fabulous position," says Seitel's Tom Bumberra. "The demise of Dick Dees [formerly of ABC's canceled Into the Night], Ron Reagan and Nia Peeples—those three factors alone provide great opportunities, as long as the show is good."

"Arsenio: Not worried"

Steve Goldman, the recently installed president of Paramount Domestic Television, remains undaunted by the competition. The Dennis Miller Show might give Paramount's Arsenio Hall Show. "Dennis Miller will be going after the best guest bookings, but it remains to be seen if Miller can build an established following," Goldman says. "The marketplace is getting overcrowded in late night, and it could take time for these new programs to build audience sampling.

Renewals for Arsenio, which are completed in the fourth quarter for its latest January sign-up cycle, are nearly 100% sewn up with incumbents, says Goldman. In the latest November sweeps, Arsenio held even with its lead-in programming, with a 3.3 rating/14 share (NSI), but is down 7% from its year-ago share.

Lead-ins and lead-outs

The prospect of Miller garnering higher-quality late-night time periods will depend on ABC affiliates' decision to either run Nightline as a news lead-out or delay it to fit Miller in earlier. On the subject of delays or pre-emptions, ABC and CBS have shown flexibility in allowing affiliates to participate in higher revenue-generating syndicated programming or expanded local newscasts. NBC, on the other hand, has allowed affiliates to start The Tonight Show from minutes later, at 10:35 or 11:35 p.m., but station rep sources say some affiliates are pushing the issue of delaying the talk show stapled by at least a half hour when Leno takes over this spring.

The wild card is how much pull the NBC affiliates have to request a half-hour delay in Leno," says one rep source. "NBC can't say that it is Leno's contract, like Carson's restrictions on denying stations delay options for The Tonight Show. The era of the non-delayed Tonight Show is about to end."

Prime time shifts

The economic pressures being brought to bear on network affiliates are nowhere more evident than in Sacramento and San Francisco. Last September, KCRA-TV Sacramento mounted an eight-month shift of its NBC prime time from 8-11 p.m. to 7-10 p.m. In San Francisco, KPIX-TV is going forward with a February shift of its CBS prime time, allowing for an expanded hour 10-11 p.m. newscast, and KKON-TV has similar ambitions with its NBC prime time. (KSMV-TV, the CBS affiliate in nearby Monterey, is also making the switch.) If the West Coast prime time movement appeals to viewers, industry observers suggest that some Eastern time zone stations could follow suit.

In what has been an extremely cautious and extremely lean development season, late night has been one of the more aggressive areas of program development.

"Whitney: Targeted to women"

Warner Bros. Domestic Television Distribution, seeking to make a pre-emptive strike before other would-be talk show vehicles are announced, is planning to roll out Nightalk with Jane Whitney. In an aggressive marketing plan, Scott Carlin, WBTD's senior vice president of domestic sales, says the studio will dangle the hour talk show strip free of national advertising time. Stations will "time bank" local inventory, which will go to WBTD's parent company, Time Warner, and its subsidiaries, Time-Life Books or Warner Bros. Pictures.

"If all goes well on the initial 26-week Whitney test, Carlin says the program would transfer to an all-barter offering (likely an even six-minute local six-minute national split) for the 1992-93 season.

Minus a produced pilot, one station rep, Dick Kurlander, vice president/director of programming for Petry Television, questioned Warner Bros.' "judgment" in the late launch of Nightalk. "We realized we were entering the market a little late into the development season, but we see this time bank plan as an opportunistic strike because stations, particularly affiliates, have an expressed need for late-night product," Carlin says. "The beauty of the time bank is that the station realizes all the spot revenue upfront and would have to do our insert in any time period, as long as it meets the value of what they've time banked. This is just a preliminary test; whether we have 100 stations or 10 stations, this is a go.

Whitney, a one-time Central American correspondent for NBC News, is being positioned in the market as a one-on-one interview host, Her 'journalistic appeal,' Carlin says, will be specifically targeted to women, who he claims have represented a larger segment of late-night HUT level growth in recent years.

"Whoopi: Star power"

Genesis Entertainment is taking a similar tack with its planned fall 1992 launch of The Whoopi Goldberg Show. Going with a similar one-on-one interview format. Sign-
ing Goldberg to what was rumored to be a $4-million guarantee from Genesis, the Creative Artists Agency sealed the deal for their client and is expected to steer some of its big-name client pool to the show's.

According to Wayne Lepoff, president of Genesis Entertainment, about three-quarters of the 58-plus clearances have been with affiliates. "Clearances are running between 11 and midnight, at least that's what most of the stations are committing to, thus far," Lepoff says. "The marketplace is changing because networks are not delivering the compensation or ratings for more lucrative late-fringe time periods."

Although he declined to identify specific stations for "competitive reasons," Lepoff says stations representing station groups Post-Newsweek, Westinghouse, Scripps-Howard, A.H. Belo, McGraw-Hill, Gaylord and Anchor Media have signed up. For the Monday-Friday half-hour Whoopi strip, stations are being offered the show on an even three-and-a-half-minute local/national barter split, while an hour-long weekend "best of" version is being offered on a seven/seven split.

Later night for 'Limbaugh'

Another interviewer, Rush Limbaugh, a veteran of ABC Talk Radio, based in New York, is grabbing attention for his confrontational brand of conservative ideology. Multimedia Entertainment, known for distributing daytime talk shows Donahue and Sally Jessy Raphael, has sold Limbaugh in 20 markets to date.

Bob Turner, president of Multimedia Entertainment, says the half-hour Limbaugh vehicle is being offered on a three-minute national/three-and-a-half minute local barter split, is largely clearing as a late night show with Sunday affiliates. But rep sources say Multimedia may have to be with post-1 a.m. time periods.

"Barter shows are more difficult to clear in late night [compared to cash-based talk shows in daytime], at least in terms of achieving quality time periods," Turner concedes.

"Late night is the one area [daypart] that can absorb a dozen bartered shows, but the show's performance will vary widely between midnight and 2 a.m. Let's just say I'm looking for specific time-period commitments."

Counterprogramming moves

In a counterprogramming move against all the talk shows and romance-based game shows entering late fringe, Worldvision Enterprises recently began marketing Almost Live, a half-hour ensemble skit-based comedy that KING-TV Seattle has been producing locally for the last seven years. Bob Raleigh, senior vice president, domestic sales, for Worldvision says Almost Live will feature "60% original skits [the other 40% will be previously recorded comedy segments] and each member of our comedy group has established theater and improvisation backgrounds."

Late-night romance

Twentieth Television's Studs, a somewhat more bawdy syndicated dating strip, has been picking up late night periods from stations that generally find the slightly risque material more palatable to youth-oriented late-night audiences. So far, Studs has been cleared in over 39 markets (approximately 50% of the U.S.) and averaged a 3.6/8 during the latest sweeps period, a 14% improvement in the time period delivery over programming in same slots one year before. Warner Bros. Domestic Television Distribution's Love Connection, by comparison, turned a 3.5/11, holding even in its 157 markets.
Goodman Entertainment Group Presents:

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THE TELEVISION SERIES

A Firm Go
Premieres Fall '92
WILL THE OLD ORDER CHANGE IN ACCESS

By Mike Freeman

Not since Hard Copy and Inside Edition improved their ratings and achieved some subsequent time period upgrades into prime access has a first-run strip been able to break into the highly lucrative 6-8 p.m. prime access club.

King World Productions President Michael King, whose top-rated syndicated game show Wheel of Fortune and Jeopardy! have been sold for access time slots through the 1993-94 season, unabashedly claims it's a case where "the rich get richer and the new shows continue to bleed."

King's trademark chutzpah is not without reason. His company's game show strips have yet to slip in the household and demographic ratings, as predicted by competitors over the last four or five seasons. No access strip has unseated either Wheel or Jeopardy! from the top spot (that was accomplished in the most recent November sweeps, however, by Paramount Domestic Television's weekly Star Trek: The Next Generation).

"You Set" priess precious time

From a sales standpoint, other than instances in which Paramount and King World were able to leverage access clearances for Hard Copy and Inside Edition, respectively, very few access hopefuls have been able to pry those precious time slots from stations. The exception, beginning last summer, was when Bill Cosby attached his name to Casey-Werner Co.'s revival of the 1950s game strip You Set Your Life (see story, page 3). That show may have set a precedent by signing an entire network O&O group—CBS's almost a year prior to the show's September 1992 debut, creating a subsequent eagerness on the part of major market network affiliates to "make" vacancies in prime access.

"I'm sure that stations made the smartest deal of anybody," said Bob Jacobs, president of the recently formed Casey-Werner Distribution Co. "[Jonathan Rodgers, president of CBS Stations Group] stepped up and he stepped up quick. They had every person that works for him watch our two [You Set Your Life] pilots together. A pilot is your idea of how the show is going to be. Not the 200th show, it's the first show. They saw that, and Jonathan Rodgers is a very astute guy. When was the last time that a complete O&O show is going to be a show? Not in 20 years.

"Yes," added Jacobs, having Bill Cosby "gave us some leverage. There is no question about it. You still have to have a good idea. But the show without him? We don't have any."

Cosby's track record in re-

LATE NIGHT DENNIS MILLER: 'HE'S IN THERE!'

Dennis Miller, the veteran Saturday Night Live comic and frequent host of HBO comedy specials, is among those trying to crack the tough late night daypart (see story, page 19), as host of Tribune Entertainment's The Dennis Miller Show. Miller took time out to talk to Broadcasting's Mike Freeman about his show.

How do you plan to make the The Dennis Miller Show different from The Tonight Show and Arsenio?

First, I don't think the show will be different, form-wise. I don't think you reinvent the wheel. These type shows appear to me to have been the same since the early 1960's, the varying quotient being the personality of the host. And I think my personality and approach to comedy—I'm not saying it's better or worse, but it is certainly appreciably different from Jay [Leno] and Arsenio [Hall].

So the show will be as different as I am from them. The people won't have any trouble figuring out which one of us is which.

What's the format going to be?

It'll come out—I have a band leader. I'll do a monologue. I'll do some keep at the desk. He'll probably do two segments. Maybe in the middle we do a comedy segment, come back out with the band, then a more idiosyncratic guest. Good night at one, or midnight. Shows don't change that much. What am I going to do, tell you that, you know, we come out earlier with the satanic rite, then from there go into the bobbles run. You know what it's going to be.

Do you think there is going to be a lot of opportunity in late night with Johnny Carson passing The Tonight Show torch to Jay Leno?

It doesn't seem that competitive to me. I only have three other people at the beginning that I have to think about. Two of them are on the same show, Jay and Johnny, and Johnny's about to retire in May, so I'm not really competing with him. I really have Jay and Arsenio to think about. And into that you know what I don't even worry about them because you can't worry. You go and you do your show. If enough people find their way to it, you're on the air—and if they don't, you're gone.

Tribune Entertainment has been identified with some straighter, issues-oriented talk shows like The Joan Rivers Show and Geraldo. How persuaded them to
A proud moment for all of us.

It was an idea that started in "The West." And it grew. And grew. Today, Paramount and Kelly News & Entertainment take great pride in presenting In America. Backed by an award-winning staff of regular contributors, it's a weekly television magazine for all regions. And for all reasons.
Multimedia has always been the talk of the town.
Look who’s talking now.
Jerry Springer

Lawyer, Councilman, Mayor, News Anchor and Commentator, Jerry Springer’s contributions to his daily talk show include thoughtfulness, experience in dealing with controversy, and unpretentious sincerity.

Pozner & Donahue

Internationally recognized Soviet journalist Vladimir Pozner and award-winning talk show host Phil Donahue bring together world leaders and experts each week for a unique dialogue on current events.

Rush Limbaugh

America’s number-one Radio Talk Show host now brings to television his unique form of entertainment including but not limited to social commentary, news analyses, satire, humor, viewer call-ins and instant polling.
Phil Donahue plays the numbers game better than anyone else.

Congratulations on your 25th Anniversary.

19 Emmys.
40 other prestigious awards and honors.
A 75% rating increase from syndication debut to present.
A 7% rating for six straight seasons from 1985 to 1991.

All these outstanding numbers prove that Phil Donahue comes with a guarantee of future consistency.

DONAHUE

viving the sitcom genre for NBC and the other broadcast networks in the mid-1980's, with The Cosby Show, it sill fresh in the minds of many station executives eager for a repeat of that success.

Going into the NATPE convention, You Bet Your Life has been bought by more than 70 stations representing almost 70% U.S. coverage, with Jacobs claiming that 100% of its clearances are with network affiliates.

King, a veteran sales and development executive familiar with leveraging long-term station deals for his two same game shows and The Oprah Winfrey Show (a firm go through the 1994-95 season), contended that You Bet Your Life, "after the CBS deal, has slowed down considerably in the market with multiple-tier [access, early fringe and late night] deals." King added: "Cosby is a great star, but it is indicative of stations' cautious attitude toward new strip programs and the overall condition of the marketplace."

Jacobs seemed unfazed by such talk. "About 85% of our clearances are in second time periods and maybe 15% of the other deals allow stations the flexibility to play [You Bet Your Life] in early fringe or late night," he said. "In medium and smaller markets, we have access to time periods in every case."

Most likely, You Bet Your Life will have a majority of its clearances in prime access, so the x factor remains how much of a dent Cosby will put in solidly entrenched first-run and off-network strips.

In the most recent November sweep, Wheel of Fortune averaged a 16.6 rating/31 share (NTI, according to Petry Television research), while companion Jeopardy! also maintained its second-place rank with a 13.4 rating. In a separate measure of prime access, King World's news magazine averaged a 10.3/19 (from 43 access clearances), just about even with Paramount's Entertainment Tonight (10.3/17, 106 clearances) and Hard Copy (9.3/16, 34 clearances). Twentieth Television's A Current Affair averaged 9.1/17 with 85 clearances.

"I am not kidding that [You Bet Your Life] is going to get a 3 or 4 rating," King said. "Look at The Cosby Show [in off-network syndication]; it averages a 7 rating...a little over half of what Wheel and Jeopardy! do in the ratings. There is very little game in You Bet Your Life, so it's going to come down to Cosby being funny night after night, which I think will be extremely tough for him to sustain in a strip."

"There is no question about it," Jacobs countered, "everyone against us will have something taken away. When The Cosby Show went up against Jeopardy! in New York in 1988-89, The Cosby Show repeats were number one at 7 p.m. among all women and men demo categories, not in households. People sell demos. No one is out selling households. I don't think this will be any different. I think it will be the number one in demos, in rating and share in most of the markets," said Jacobs. "It's not against Wheel or Jeopardy! everywhere," Jacobs added. "I think it is going to cause serious damage. The CBS O&O in Los Angeles is giving Wheel and Jeopardy! back to KABC-TV. Los Angeles has always been one of those markets in access that is pretty even across the board. There is no big runaway hit like in other markets; everybody has a 13, 14 or 15 share. In the November sweeps in Los Angeles at 7 p.m., Entertainment Tonight had an 11 share, Wheel a 15, Inside Edition (a bit confused by Monday Night Football) a 15 and

Although Cosby has been grabbing headlines, another new access hopeful & TPE's stripped "Star Search."

By Mike Freeman

F ew syndicators are stepping up to bat with new big-budget, high-profile weekly action-adventure series at this week's NATPE.

In fact, Warner Bros. Domestic Television Distribution and Cannell Distribution account for the three action-adventure series, while just over a dozen other syndicators are minimizing bottom-line investments with lower-budget reality- or variety-based weeklies.

Paramount Domestic Television, whose highly profitable Star Trek: The Next Generation franchise unseated King World's top-rated Wheel of Fortune for two consecutive years, has dropped a second consecutive sweep, the November 1991 sweeps, has begun pitching stations on a January 1993 launch of a Star Trek: The Next Generation spin-off and an updated version of The Untouchables (as first reported in "Bi-Coastal," Nov. 29, 1991). Those projects will be formally unveiled at NATPE this week, with Paramount offering each of the series on seven-minute national/five-minute local barter strips.

"We have to wait until the marketplace creates new opportunities," Paramount Domestic Television President Steve Goldman conceded. "Right now, we have a high-class problem because all of our dayparts are covered. Our immediate plan for next season is to concentrate on continually servicing our existing franchises."

Prime time, prime chances

Nonetheless, Goldman predicts "future opportunities" in prime time. "Prime time is the one area we could develop something for, be it the weekend or weekdays," Goldman said. "Given the fact that a quality hour series easily cost over $1 million per episode to produce, the economy would have to improve somewhat to limit our downside risk."

Citing Star Trek as a model, Goldman feels that any new prime time should have "brand recognition," and he credited Warner Bros. for establishing a weekly two-hour prime time block with Kung Fu at its foundation. However, he questioned if the new science-fiction series, Time Trax, could generate strong audience sampling early. Goldman also acknowledged that Paramount's Star Trek head of development, Peter Anderson, is "practically a global ishing" a similar prime time block, as one of "several" options under study.

Certainly, Warner Bros. winning proposal to produce the two action adventures for The Television Consortium, an ad hoc group of more than 30 major market independent stations (BROADCASTING, Nov. 25, 1991), is one of the boldest gambles since Operation Prime Time was intro-

Our immediate plan for next season is to concentrate on continually servicing our existing franchises.

By Mike Freeman

FEWER ACTION-ADVENTURE OFFERINGS, MORE GUN-SHY SYNDICATORS

Pared down 1992-93 weekly program development matches cautious approach to stripping into giving up lucrative prime access, early fringe or late fringe time slots. Although Alan Bennett, TPE's executive vice president of sales, said he is on the verge of closing deals in several major markets, he declined to identify the stations or the time period commitments they're considering.

Nonetheless, Bennett said he is confident that 25% of the clearances will be in access. While the remaining clearances will be in early fringe and late fringe. "I think it is a much more difficult marketplace because there has been a narrow number of available slots and a lot of incumbents getting long-term renewal deals," Bennett said. "Part of our job is to convince stations that we have a show that has a 10-year track record and stations will have a minimal risk on the show."

One station rep, Dick Kurlander, vice president and director of programing, Petry Television, while saying that the likelihood of Star Search landing prime access slots is "very small," nonetheless provided an endorsement. "I think the show has potential as a strip."

In the right environment, where some stations are getting killed by Wheel of Fortune, Jeopardy!, Entertainment Tonight or A Current Affair, this show could be a strong counterprogramming to reality and game show strips."
WHEN YOU THINK OF TALK SHOWS THREE NAMES COME TO MIND
duced in syndication during the 1970's. Under terms of the deal, Warner Bros. is supplying Kung Fu: The Legend Continues and Time Trax initially for January 1993, followed by The Wild West (10 hour-long documentary specials) and a two-hour pilot special for the sci-fi series, Babylon 5.

When the new series were first unveiled, Warner Bros. officials said the production budget for each of the two series will be in the neighborhood of $700,000 per episode (or $30.8 million for 44 episodes of Kung Fu and Time Trax). To protect its downside, Warner Bros. is getting a non-traditional larger seven-minute national barter split (while stations retain five minutes of local spot time) and if series orders are placed for the full complement of second-season (1993-94) episodes, stations are contractually obliged to automatic back-end pickups of first-season repeats for stripping.

"A lot of our upside potential comes from building a library that has long-term sales value in the international and home video markets," WBTD's senior vice president of domestic sales, Scott Kelly, explained. "Those will be the keys to putting us over the top [given Warner Bros. investment domestically]." (International sales, once production is complete on Kung Fu and Time Trax, will be handled by Warner Bros. International Television Distribution President Michael Jay Solomon.)

Going into the NATPE convention, Carlin says station clearances exceed 65% coverage of the U.S., including The Television Consortium, so the studio will concentrate on mapping out station sales with remaining smaller market non-Consortium independent stations. Fox affiliates and other network affiliates not already sold on the Wednesday prime time block.

Building on Stephen J. Cannell Productions' reputation for producing network and syndication action-adventures, particularly with Street Justice, its latest syndication entry, averaging over a million viewers this season, Cannell Distribution is bringing out The Renegade as a companion piece next fall (BROADCASTING, Dec. 23, 1990). Cannell's sales force just started making sales pitches on the all-barter hour drama (seven minutes local and seven national barter splits) at the just-concluded INTV convention and has yet to announce clearances on The Renegade. Cannell Distribution President Pat Kenney says that he expects all 139 incumbent stations (92% U.S. coverage) to renew Street Justice and presumed to be likely customers for the new long-hour companion piece.

"The idea is that stations, particularly independents, can run a strong 5-7 [p.m.] block on weekends or an 8-10 [p.m.] weekday prime time action-adventure block," Kenney said. "Unlike Warner Bros., I am not looking for a specific evening, just 5-10 p.m. time pe-

KELLEY: AN AUTHORIZED DAYTIME TALK SHOW

Controversial author Kitty Kelley is MCA TV's contender for a daytime talk spot. After signing Kelley to a development deal last summer, MCA TV just completed a pilot for the fall 1992 vehicle, which it will be pitching at NATPE. BROADCASTING's Mike Freeman talked with Kelley and MCA TV President Shelly Schwab about the show.

What do you bring to the show?
Kelley: Everything except long, lean good looks.
Schwab: Hey, wait a minute, you bring short good looks. And that's just as good. Let me volunteer something. We did some marketing research and the picture that came back was very clear, and that is that the talk shows in daytime that are on right now are a genre that has reached the saturation point. I'm talking about the type of show where you have a host or a hostess in the audience and you have an on-stage and the subject matter is mothers sleeping with sons or husbands marrying daughter. Now, I'm not putting any of those down, because I wish I owned one of those, but that genre of daytime talk show is there and if you try to do another one of those, you're going to fail miserably. The best chance of success for daytime talk right now, at least according to our research and what we believe is, that you have to do a show that's very, very different. And you have to do it with somebody who is not only talented...but one who's very high profile. Because one of the problems, not only in syndication but on the networks, is that we can't even get people to sample our shows.

Why Kitty Kelley?
Schwab: We had never met Kitty. John Goldhammer and I flew into New York, spent four-and-a-half hours with her, and we knew after minutes that we wanted to do a show with her. We knew how well Kitty can handle herself in front of a camera when someone else is asking the questions. We didn't know then how she would handle herself asking the questions. So we set up a little mini-showout here in Los Angeles. She had never done the show before, read back to her, but we rented a room in a hotel. We had lights set up and we invited in some celebrities.

It wasn't a tape run-through?
Schwab: It wasn't a pilot; it wasn't a run-through; it wasn't a tape. It was just for internal purposes. There was a handful of us there and within minutes we said: "Let's go, baby, we have something here."

Kitty Kelley hopes her daytime story has a happy ending.

Kitty, you've been on the receiving end as a guest on a lot of talk shows. Are you able to translate that as a host?
Kelley: I think I've had the best and the worst of them. I guess I've learned from all of them. For instance, being interviewed by someone like Brian Gumbel. I have such respect for the man. Every time I came to him, this guy was presented with a mammoth book, and it wasn't just read by his producers. I realize now that what makes him so good is he makes the material his own. He has read the book. And I saw that in doing the pilot, you really have to make the material your own.

Speaking of the format, can you give us an idea of what the show will be like?
Schwab: Let me take that question. She's more than an author, she's a journalist. If you look at her background, she wrote for The Washington Post and did articles for the New York Times and Cosmopolitan, some of the most respected newspapers and magazines. The show that she's going to do on television will take advantage of what she does best, and that is to get to people and get them to speak about things that they normally wouldn't speak about.

Kelley: I think people will be quite surprised. People who don't know me are going to expect ferocious and aggressive. I am aggressive, but I'm not ferocious.

Are most of your clearances going to be in early fringe or morning, and who are you targeting?
Schwab: I would think that both affiliates and independent pickups expect our customers because the one thing that's going to go through the minds of any station operator when he looks at that pilot is going to be: news lead-in, news lead-in, news lead-in. It's written all over it. Really, we know that because of time period availabilities in some markets we may make early, and then earn our way up. And that's fine.

Are you worried, given the number of talk shows already on, that you will be able to get good, quality affiliations and independent clearances? Particularly with this late start.
Schwab: No, I think everybody is late. The station mentality is a late mentality. In normal years, you would see headlines in your publication and others about, "This group was signed and this station signed on all the new stuff." You haven't seen any of that.

Do you see yourself attracting an audience other talk shows have been unable to tap?
Schwab: That's almost more of a marketing question. But there's always going to be room for an exciting show. Look what happened with [Bill] Cosby and You Bet Your Life. You can't pick up a publication without reading that there are no access time period availabilities. Then suddenly Cosby comes up with You Bet Your Life, and magically time periods become available and they're clearing the show successfully. If you develop a show that can make noise on their stations, they will find a time period for you.

There have been some station people and a few reps that I've talked to who said they didn't know whether you [Kelley] were up to the daily grind of doing a talk show and making it exciting enough.
Kelley: Well, they'll see in the pilot.

Schwab: You mentioned reps. What's their charter? They get paid by the stations to lower the ceiling. That's their job. On the other hand, I try to raise the floor. But they're never going to say anything nice about it because that translates into more money.

Are you looking to split the hour between two guests?
Kelley: It's not that pat. I will be dealing on a daily basis with famous people and famous families. Their conflicts, their contradictions, their complexities. And I'll be doing it the same way I do my books, which is no holds barred.
periods. I think a Fox affiliate or non-Fox independent has the time period opportunities for quiz-lifetime participations, I have not heard much from network affiliates yet, but if they realize that the networks are adding [national commercial] inventory and are competing regionally for [local] spot advertising dollars, they'll be doing business with syndicators more often in the near future.

Viacom pushes 'Superboy'

Another major player in the action-adventure field, Viacom Enterprises, with its three-spoke Superboy, Super Force and Lightning Force block, is not introducing new weekly series product for 1992-93. Instead, Michael Gerber, Viacom's president of first-run syndication sales, says the company's focus will be concentrating on selling Superboy as a strip, which is finishing its fourth season of front-end production this season. Though he didn't have renewal figures available, Gerber anticipates that incumbent stations will be "fully signed" for the third season of Super Force and the second season of Lightning Force.

"Well, we want to be any deeper in the weekly business for now," Gerber conceded. "With the slightly depressed economy and lower [national] advertising CPM's [cost-per-thousand], it is not a good environment. International, since it's an all-cash market, is still a very robust market for us.

The Superboy series, possibly be said for Baywatch, which LBS Communications has sold well internationally, as well as domestically. However, since LBS Communications filed for Chapter 11 bankruptcy protection two months ago and sold its programming assets to All American Television (BROADCASTING, Dec. 9, 1991), an LBS spokesman said it is unlikely that All American will introduce a companion piece for next season. Instead, All American will make renewal sales efforts this year, and has said "We are taking the convention, along with second-season sales on its own hour talk-show weekly, The Howard Stern Show.

In one of the more ambitious efforts to launch a weekly sitcom this season, MTVM Television Distribution successfully revived WKRP in Cincinnati in first-run syndication. Despite industry rumors about the TVS-owned (Television South of the United Kingdom) studio developing a half-hour sitcom companion piece, MTVM Distribution President Kevin Tannenhill said the studio was unable to put together the "creative elements" in time for next season.

'It [the lack of new first-run weeklies] is fairly typical from other years, but we'll concentrate on building time period upgrades and renewals," Tannenhill said. WKRP, which is currently cleared on 230 stations representing 99% U.S. coverage.

Among other weekly programs, a number of new reality- and variety-based programs and kids series are entering the market. The following is a breakdown of what syndicators will be placing.

Samuel Goldwyn Television, distributor of the highly rated three-year-old American Gladiators competition weekly, will take on season two of Why Didn't I Think Of That?, a half-hour game show featuring "everyday" people's wacky home inventions. Hosted by Wil Shriner (formerly of WGN-7's House Party), SGT is targeting weekend 5-8 p.m. time slots and is offering the series on even 35-minute national and local barter splits, according to Dick Akin, president of Samuel Goldwyn Television.

Western International Syndication may be floating Kraft Foods' The Price is Right, an hour-long medieval version of American Gladiators produced by Welk Entertainment Group, at the convention. Presentations are being given to stations on a just-completed pilot, according to Western International's vice president and national sales manager, Chris Laneby.

Seeking to exploit the recent success of NBC's Ecking with its Hot Country Nights series, a pair of syndicated country music series are being offered for next season. Carolo Television, known for syndicating Los Angeles, is offering Countryline USA, an hour-long country music showcase, and Manhattan Sierra is taking out first-time entry American Country Music Awards.

The success of standup comedy-club series on cable is also spawning two syndicated comedy showcases from Harlem-based nightclubs. Tribune Entertainment will present a pilot of Apollo Comedy Hour, which was taped last December at the Apollo Theater and features Phyllis Stichney and a comedy troupe titled the "On the Edge Players."

Rysher Entertainment is also out selling Uptown Comedy Club, taking its title from the Harlem comedy club featuring the nation's top black standup comics.

Lifestyle/health magazines, also previously the domain of the cable networks, are being introduced to broadcasters for next season. Titan Sports, a spin-off distributor from the syndicators of the highly rated World Wrestling Federation (WWF) telecasts, is offering 52 weeks of BodyStars, a half-hour weekly health and fitness magazine. And Mansfield Televisoning is attempting to pitch its own half-hour lifestyle/health magazine produced by the U.S. Health Corp. (owner of over 600 hospitals nationwide).

Turner Program Services plans to distribute News for Kids, a half-hour weekly news magazine produced by Turner Broadcasting System and TBS, is offering the weekly on an even 2½-minute local and national barter basis.

Adding to its weekly offering of Bucky O'Hare and World War Three, TelePrompTer Televisoning is selling Conman: the Adventurer, an animated teenage version of the original "Conan The Barbarian" theatricals. Produced by Samuel Goldwyn's, Conman is offering 13 episodes (39 weeks of repeats) on a straight barter basis for fall 1992, according to Cluster Television President John Clinton.

Group W Productions will make pitches on 40,000 Frames, a weekly half-hour program featuring some of the most critically acclaimed animated film shorts from around the world and hosted by comedics/magicians Penn & Teller.

Genesis Entertainment has agreed to distribute Karaoke Showcases, a joint production venture of Pioneer Laser Entertainment (manufacturers of Karaoke laser disk systems) and Marriott Corp. The program, produced for Media Entertainment, for 14 weeks in summer 1992. Contestants in the series will sing the lyrics from hit music videos. If the tryout goes well, Genesis may distribute the series on a weekly basis in January 1993.

MOTIVATED MONTEL

By Steve McClellan

Last summer, The Montel Williams Show, from Viacom, launched on nine stations and got off to a shaky start, both critically and in the ratings. Its most visible affiliate, WCBS-TV New York, pulled the show in favor of the new Chuck Woolery. But the producers (of which Williams is one) and distributor Viacom did not let outside criticism deter them. With some fine-tuning and a little luck (Woolery is history), the show is positioned to prove itself as a nationally distributed talk show next season.

In November, on 16 stations, the show averaged a 3.8 rating. While not a number to rival Oprah’s, the show, on average, improved its time period by 27% and showed strength in the key women demographics (number one, for example, in viewers per viewing household among women 18-34). Currently, it airs on 32 stations and has commitments for carriage in about half the country for fall 1992, including WCBS-TV, which renegotiated the show at 9 a.m. in place of the departed Woolery. KCOP-TV Los Angeles has the show, and the station’s parent company, Chris Craft Universal Television, has a financial investment in the program.

The show is produced by Out of My Way Productions, which is co-owned by Williams, Wesley Buford, Freddie Fields and Herman Rush.

Montel Williams, 35, did not come to the talk show named for him with much television experience. But he had done a series of six local specials, in different markets around the country, the focus of which was to motivate adolescents to take positive directions in their lives.

"Two-and-a-half years ago if you had told me I was going to be a talk show host, I would have said you’re crazy," Williams told BROADCASTING in an exclusive interview last week. "I would have said I wanted to be an admiral in the Navy." Indeed, that was the track Williams was on as a career naval officer with 17 years served. One of his last assignments was recruiting minorities for the Navy. He discovered he was effective at motivating young people and decided to make a career of touring the country and lecturing kids on the importance of education and the evils of drug abuse.

It was the same ability to motivate that attracted Williams to television. While he hopes to inform viewers, Williams is convinced that his show will live or die on its entertainment value. "The real estate agent’s credo is location, location, location, and in this business, the credo is entertain, entertain, entertain," he said.

But at the same time, viewers can be informed. "The two aren’t mutually exclusive," said Williams. One example he cites as a program that did both in a way different from other talk shows was a segment on the homeless kids of Los Angeles. "We did an impromptu broadcast in a coffee shop in Hollywood with about 50 kids who live on the street."

At NATPE, Williams will be on hand to moderate a panel session (to include Norman Lear) that will address how well the media is doing at portraying minorities responsibly. Asked for his own assessment, Williams said: "If the record is mixed," he said. "If people don’t present [responsible] projects," then such projects won’t make it to air.
AND WHEN YOU THINK OF THE HIGHEST PERCENT GROWTH FOR THE NOVEMBER SWEEP 1990 VS. 1991, ONLY ONE NAME COMES TO MIND.

Ratings: +24%  
Share: +3 Points
The only talk show to grow every year since its debut. The talk show with the fastest growing young women ratings this year: Women 18-49, +34%; Women 25-54, +26%.

Sally Jessy Raphael
THE INCREASINGLY COMPLICATED WORLD OF OFF-NETWORK

In difficult sales environment, barter and cash-plus-barter are growing factors

By Steve McClellan

A n abundance of new series, coupled with the recession, turned the off-network business on its head this past year. While sales terms are always a key factor in selling a show, for off-network series they appear to have become more important than the product itself.

The off-network sales business used to be pretty cut and dried—six to eight runs of 88 or more episodes over four to six years, cash on delivery. Then *Cosby* came along, and Viacom, knowing the leverage it had in the perennial-number-one network show, decided stations would have to offer more than hand over their checkbooks to get the program. Barter, which had been used to sell first-run shows and some single movie packages, suddenly became an option for off-network marketers.

In 1991, for a number of off-network syndicators, barter no longer was an option. It was, they felt, the only choice they had to maximize the upside revenue potential, given the recession that has left many stations unable to come up with the cash to pay for new product.

"There’s a lot of talk about shows either succeeding or not succeeding on their own merits," said one programing executive at a major rep firm. "But the fact of the matter is, the deal often drives the show, particularly in a recession."

The rep cited instances where the terms in one case slowed the pace of sales (*Wonder Years*, distributed by Turner Program Services) and, in the other, hastened sales (*Family Matters*, distributed by Warner Bros. Domestic Television). In both cases, the show has been cleared in between 50% and 60% of the country. *Wonder Years* is being sold for cash plus barter, and *Family Matters* is being sold for straight barter, no cash. *Wonder Years* has been on the market for a year and a half. *Family Matters* has been on the market since September, at first on a cash-plus-barter basis. But after two months the company realized it would not meet its revenue goals, and in November began selling it as an all-barter property.

Warner followed the lead of Columbia Pictures Television, which last summer, after surveying a number of potential client stations, launched *Designing Women* with a two-year, all-barter plan. The show is cleared in over 85% of the country. *Wonder Years* is not a bad show," offered the rep. "But clearly it doesn’t have the ratings potential of a *Roseanne,* yet Turner wants cash and more barter time for *Wonder Years* than Viacom is asking for in *Roseanne.*"

(Roseanne is cleared in about 75% of the country and has 30 seconds of barter time per episode; *Wonder Years* has two 30-second spots per episode.)

TPS is acting as sales agent for New World, which produces the show, and the distributor reportedly guaranteed New World as much as $100 million in sales for the show.

"Nothing is standard in this environment," said Scott Carlin, senior vice president, sales, Warner Bros. Domestic Television Distribution. "Negotiations are tougher, and stations are scrutinizing each show more closely before making a decision. Some shows are a little more enigmatic and difficult to sell."

At TPS, John Walden, senior vice president and marketing, said the company feels it is "well positioned" with *Wonder Years*. "We have offers in another 25% of the country," said Walden. "In this economy, you just have to be patient."

"It’s been a year where the deals have been more interesting than the shows," said Dick Kurlander, vice president, programing, Pety Television.

"In a soft market, with a healthy amount of product coming off network," Kurlander continued, "syndicators have to come up with aggressive terms to compete. I think it’s inevitable that a major sitcom will go to cable."

Major Dad perhaps. Speculation was that MCA pulled the show from syndication several months ago because it wanted to null the potential of selling it to a cable network. MCA officials have said, however, they wanted to concentrate on selling *Coach* in syndication. *Coach* is now cleared in 62% of the country.

Cable in the picture

There is also a good possibility that cable will share the first-cycle window of another off-network sitcom—*Empty Nest.* "The prospects for a cable deal are very high," said Robert Jacque, president, Buena Vista Television. BVT has been negotiating with superstation WTBS(TV) Atlanta for several months on a deal that could land the syndication rights to *Empty Nest* for the second half of the first syndication cycle.

Buena Vista has offered over-the-air stations two dif-

LATE-NIGHT LIMBAUGH: DOING IT HIS WAY

By Rich Brown

T his show is about what I think and not what anybody else thinks," says Rush Limbaugh, describing his upcoming late-night TV talk show. "We’re not going to do this show to try to find out what other people think."

It’s a formula that so far has worked for the opinioned personality, whose syndicated radio talk show now reaches about 450 stations nationally. Since 1988, Limbaugh has espoused his ultra-conservative opinions for three hours a day on the daily radio talk show. Beginning in September, he’ll add TV duties with a daily half-hour strip syndicated by Multimedia Entertainment.

As planned, Limbaugh’s TV commentary on the day’s events will be shot in New York each day at about 5 p.m. for airing later that evening. There will probably be no studio audience, he said, but the show will likely have viewer input through call-ins, home video commentary and occasional in-studio appearances.

"I’m not going to do gay runs on dope and I’m not going to do castrated men who still fear the bicycle bar," Limbaugh said. The success of his radio show, he said, is due to avoiding the con-

Radio’s Rush Limbaugh is taking his talk to television

frontational formats used by many other shows.

Multimedia’s Rush Limbaugh is likely to benefit from the cross-promotional opportunities associated with his popular radio show and personal appearances. Additionally, he is writing a book, *The Way Things Ought to Be,* due from Simon & Schuster in September.

If past experience is any gauge, Limbaugh’s TV debut could also stir up controversy. Limbaugh’s strong opinions on his radio show have led to various run-ins in the past, and some steps have already been taken by the syndicator to ensure that the TV show won’t run into the same kinds of problems. Multimedia Entertainment president Robert Turner met with members of the Gay & Lesbian Alliance Against Defamation (GLAAD) in late November to discuss the show, a meeting described as "positive" by GLAAD Executive Director Ellen Carter.

"We’re certainly disturbed, given his track record, that he’s now getting a forum on television," said Carter. "We’ll certainly be monitoring the show very closely." Limbaugh himself shrugs off outside criticism. "I have political disagreements with militant homosexuals, militant feminists and so forth, and the way they have forged a presence in the public mind has been through public protest," said Limbaugh. "So they’re not going to stop that whether I do things to bother them or not."
IN TOUGH ECONOMIC TIMES, THE BEST SHIELD AGAINST RISK IS NO RISK.

This year has been tough. With revenues tight and bottom lines strained. And a quick recovery doesn’t seem to be around the corner.

That’s why when you’re making long-term investments you’ll be living with for seasons to come, you should invest in Warner Bros. programming. We understand the business of broadcasting.

We know it’s difficult to survive in today’s hard-edged economy. So, to help you, we’re offering a hit off-network strip like “Family Matters” on a reasonable short-term barter basis. A blockbuster movie package like “Volume 30” in a creative shared exposure deal. And network quality original programming in The Television Consortium to help generate higher CPMs for your primetime inventory. Plus, dependable first-run strips like “The People’s Court” and “Love Connection” that have track records you can count on. Year end closing after closing.

When times are as rough as they are now, stay with the company that will be with you through the toughest of times. Warner Bros. We were with you in the good times, and we’ll be standing by you for years to come.
PROGRAMMING OF BROADCASTING.

FAMILY MATTERS
Available For Stripping Fall '93
A Miller/Boyett Production

FULL HOUSE
Now Available For Stripping
A Miller/Boyett Production

MURPHY BROWN
Available For Stripping This Fall
A Shukovsky/English Production

BABYLON 5
Debuting In 1993 On The Television Consortium
A Rattlesnake Production in association with Synthetic Worlds Ltd.

THE WILD WEST
Debuting In 1993 On The Television Consortium
A Rattlesnake Production in association with Telepictures Productions

VOLUME 30
28 Major Theatrical Hits
WARNER BROS.
FOR THE BUSINESS

THE PEOPLE'S COURT
Entering Its 12th Year
A Ralph Edwards/Stu Billett Production

LOVE CONNECTION
Entering Its 10th Year
An Eric Lieber Production
in association with Telepictures Productions

JENNY JONES
Entering Its 2nd Year
A Telepictures Production
in association with David Salzman Entertainment

HBO® STAND-UP COMEDY SHOWCASE
Debuting This Fall

KUNG FU: THE LEGEND CONTINUES
Debuting In 1993 On The Television Consortium
A KF Production
in association with Warner Bros. Television

TIME TRAX
Debuting In 1993 On The Television Consortium
A Gary Nardino Production
in association with Lorimar Television
These Are The People Who Will Stand By You.

Domestic Distribution
Dick Robertson
Scott Carlin

First-Run
Mark Robbins
William Hague
Jacqueline Hartley
Steve Knowles
Jillian Lines
Mary Markarian
Mark O'Brien
Alicia O'Neill
Damian Riordan
Eric Strong
Andrew Weir

Features
Bill Hart

Off-Network
Rob Barnett
Jeff Brooks
Jim Burke
Jeff Hufford
John Louis
Vince Messina
Chris Smith
Mary Voll

Media Sales
Karl Kuechenmeister
Jim Harder
Julie Kantrowitz
Diane Rinaldo
Marc Solomon

International Distribution
Michael Jay Solomon
Jeffrey Schlesinger
Kevin Byles

Pay-TV, Animation & Network Features
Edward Bleier
Eric Frankel
Stanley Solson

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ferent plans for picking up Next, which debuts in fall 1993—a three-year, all-bar- ter plan and a more traditional six-year, all-cash plan. Although he wouldn’t be specific, Jacquemin said, “in the different businesses both with the short- and long-term plans.”

Another off-network show, the one-hour drama thrillsomething, will bypass syndication and go exclusively to Lifetime. Distributor MGM Domestic Televisi
tor MGM couldn’t sell MGM show, and there is always the possibility it could go to USA."

Aside from the show, Cohen said the terms appealed to Lifetime in a three-year, all-bar-
ter (seven minutes local, six national) basis. The show has been cleared in close to 50% of the country, including in 15 of the top 20 mar-
ks. Cohen thinks there are several reasons: "Aur had more after-market than others. Lifetime has the biggest distribution, and there is always the possibility it could go to USA.""

Another hour show, Mat-
lock, is being cleared in an unusual presentation for the first cycle. For the first two years, Viacom is selling the show on a cash-plus-bar-
ter basis, but all the barter (two minutes) will be in year one, and sta-
tions retain all the commer-
cial time in year two. Viacom has cleared 85% of the country that way."

At NATPE, Viacom will focus on step two, which is a renewal of the show for three years on an all-cash basis starting in fall 1993. "The key is matching the marketplace with the program," said Dennis Gillespie, the company’s president, worldwide
promotion and domestic features and off-network sales.

Genesis Entertainment, which pioneered all-barter hours with Highway to Heaven in the early 1980s, is reducing the amount of bar-
ter in the show for the fourth season, starting in fall 1992. Stations will get an additional half an hour (for a total of nine minutes)."

Driving the business
While reps and others see the past year as a topsy-turvy one for off-network business, one senior syndication official argues that off-network properties continue to drive the business, particularly for product-hungry independ-
ents, but also affiliates below the top 50."

"I think too many people consider first run and off-net-
work as two separate businesses," said BT VSJacque-
min. "That doesn’t make sense. The viewer doesn’t see it that way. They watch pro-
grams."

According to Jacquemin, the ratings indicate that for nine of the last 13 years, the top-rated new show in syndi-
cation has been an off-net-
work property. And in seven of those nine years, the new sitcom was an adult sitcom. (The top shows in syndication for the last four complete seasons: Cheers, Cosby, Who’s the Boss? and Golden Girls.) "Clearly, adult sitcoms have a very solid place in the market," said Jacque-
min. "I predict that Roseanne will be the top-rated new program in syndication next season."

Viacom’s Gillespie ob-
served that in some respects, the marketing of both off-net-
work and first run are becoming more similar over time. "The uncertainty in the sta-
tion business has created the demand for barter-based sales and shorter commitments" for off-network properties, he said. "Five years ago, first run was a year-to-year business. Now, you’re seeing shows like Chicago P.D., Law and Order, and Oprah being renewed out to 1994 or 1995. The two sides of the business are growing closer together in terms of the marketing," said Gillespie.

Meanwhile, a number of other new off-network shows are coming down the pipeline for 1993 and beyond, includ-
ing Doogie Howser, Fresh Prince, Evening Shade and The Simpsons, the last of which is the first first prime time animated sitcom to ar-
rive in syndication in close to two decades. And while it’s been a bit on Fox, questions have been raised about the Fonz show as the possibly faddish nature of the show. Fox isn’t saying much at this point about the show’s sales plan for The Simpsons. But Fox officials say they will give stations at least some hints in discussions about the show at NATPE.

DAYTIME: LOTS OF TALK, A LITTLE ROMANCE

At least five new talk shows are tackling the field of incumbents, while romance games are looking for a little action à la ‘Studs’

By Mike Freeman

Although the development season going into the NATPE convention is yielding the first few programs in recent memory, Daytime may be an exception, with seven new strips firm, including five contenders in the crowded talk show field, and two romance-based entries—on the sales block for 1991-92. (Another romance-based game show, Infatuation, hosted by Newlywed Game veteran Bob Eubanks is said to be in development at Gen-
esis Entertainment, while TTC has hit that it has a talk show entry boasting a "major name.")

Given the fact that Multi-
media Entertainment’s slow rollouts of Donahue and Saf-
yTYJenny Jones has been succer-
rering along with most rocky
daytime strips, averaging a 1.7 rating/share in the No-
ember 1991 sweeps, down 36% from its lead-in share under its year-old time period share. Word from a source at WMAQ-TV Chicago, which is Jones’s production base, is that

Group W Productions is ac-
tively court the NBC Sta-
tion Group with its fall 1992 talk entry The Vicki Law-
rence Show. Warner Bros.’ senior vice president of sta-
tion sales, Scott Carlin, says the studio is going ahead with a second season of Jenny Jones."

‘Vicki’趁着 ‘Studs’

Denk Zimmerman, president of Group W Productions, says that he has Vicki Law-
rence, former star of Warner Bros.; Mama’s Family and a cast regular on The Carol Burnett Show, sold in over 40 stations, representing slightly more than 50% of the U.S. Stations represent-
ing all or part of the NBC Stations Group (WMAQ-TV Chicago and WTVI-TV Miami), Disney (KCAL-TV Los Angeles), Gillen Communi-
cations (WBK-TV Detroit), Combined Communications (KARE-TV Minneapolis), Media General Broadcast Group (WFLA-TV Tampa), Outlet Communications (WCMH-TV Columbus and WJAR-TV Providence) and the LIN Broadcasting Corp.
GROWING FAST: SYNDICATED CHILDREN'S SHOWS CONTINUE TO FIND A HOME

By Steve McClellan

Children's syndicated programming, now estimated to be a $200-million business (in annual revenue), has been growing faster than any other segment in recent years and remains one of the healthiest segments of the industry.

Syndication dollars this year grew by more than 20% over the previous year, from $165 million to about $200 million. Most in the business believe there will be more growth in 1992, although it is hard to predict how much.

The turnaround in that business is credited in large part to a return to the quality, story-based animation that entered the market after such faddish, toy-based programs as Transformers and Thundercats lost their audiences in the mid-1980's.

To a large extent, the kids business is dominated by two companies: Disney Afternoon product, distributed by Buena Vista Television, and the Fox-Warner alliance, which is fueling the Fox Children's Network.

Strong independents

However, in what is perhaps a sign of the health of the business, a number of independent producers continue to thrive, including Hasbro-owned Claster Television, Turner Broadcasting System (which recently purchased Hanna-Barbera), Central Television-backed Zodiac Entertainment and Worldvision.

Claster is developing two new kids' shows for next season—a strip, Stan Dawg, and a weekly, Conan The Adventurer. The company is also bringing back four shows, including James Bond Jr., Romper Room, G.I. Joe and Casper and Friends. Prospects for another show, first-season Bucky O'Hare, are doubtful.

"The kids business is strong and should stay strong for the foreseeable future," said Claster Television President John Claster. "I think you'll see more and more new advertisers come into the business, such as computer makers, and a whole array of products aimed at working parents."

Worldvision lost the Hanna-Barbera library rights to Turner Program Services, whose parent company acquired H-B in December. TPS will continue to distribute the two-hour weekly block called the Fantasia World of Hanna-Barbera.

Worldvision is developing a new kids' strip, Camp Candy, for next fall. So far, Camp Candy is cleared in about 40% of the country, including 20 of the top 50 markets. The major fictions continue to expand. The Fox Children's Network expands to two hours next season with a lineup that includes (from 3 p.m. to 5 p.m.) Tom and Jerry Kids, Beetlejuice, Tiny Toon Adventures and Batman, the last three supplied by Warner Bros.

In addition, the company is expanding its Saturday morning block to four hours (9 a.m.-12 noon), a direct result of NBC's decision to get out of the Saturday morning animation next season, according to FCN President Margaret Loes.

Disney Afternoon returns with four half-hours next...
"EVERY 9 O'CLOCK WINNER HAS THE SUPPORT OF A #1 LEAD-IN."

IT TOOK A GENIUS TO CHANGE THAT.
Every night of the week, the 9PM winner is surrounded by other time period winners. Except Wednesday. That's the night 9 o'clock belongs to Doogie Howser, M.D. The only comedy in 22 primetime hours to reach #1 without a #1 lead-in or lead-out. Wings needs Cheers, Coach counts on Roseanne. But Doogie needs only Doogie. Doogie Howser, M.D. The comedy that's ingenious enough to succeed on its own.
<table>
<thead>
<tr>
<th>Time</th>
<th>CBS</th>
<th>ABC</th>
<th>ABC</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td>EVENING SHADE</td>
<td>FULL HOUSE</td>
<td>DINOSAURS</td>
</tr>
<tr>
<td>8:30</td>
<td>MAJOR DAD</td>
<td>HOME IMPROVEMENT</td>
<td>WONDER YEARS</td>
</tr>
<tr>
<td>9:00</td>
<td>MURPHY BROWN</td>
<td>ROSEANNE</td>
<td>DOOGIE HOWSER</td>
</tr>
<tr>
<td>9:30</td>
<td>DESIGNING WOMEN</td>
<td>COACH</td>
<td>SIBS</td>
</tr>
</tbody>
</table>
Nothing helps time periods like STUDS.

Share increase 11/91 vs. 11/90

<table>
<thead>
<tr>
<th>HH</th>
<th>A 18-34</th>
<th>A 18-49</th>
<th>TEENS/KIDS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>+14%</td>
<td>+78%</td>
<td>+50%</td>
</tr>
</tbody>
</table>

Nothing has better demos than STUDS.

Audience comp 11/91

- A 18-49
  - HIGHEST: In First Run 71%
  - LOWEST: In First Run 11%

Nothing has immediate impact like STUDS.

Share increase — Fall debut to 12/16/91

<table>
<thead>
<tr>
<th>City</th>
<th>Weeks</th>
<th>Increase</th>
</tr>
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<tbody>
<tr>
<td>New York</td>
<td>10</td>
<td>+43%</td>
</tr>
<tr>
<td>Atlanta*</td>
<td>6</td>
<td>+67%</td>
</tr>
<tr>
<td>Seattle</td>
<td>7</td>
<td>+13%</td>
</tr>
<tr>
<td>Portland</td>
<td>4</td>
<td>+133%</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>13</td>
<td>+75%</td>
</tr>
<tr>
<td>Charlotte</td>
<td>10</td>
<td>+57%</td>
</tr>
</tbody>
</table>

STUDS sizzled all summer. The competition prayed it would cool down. And then along came the November sweeps. STUDS turned up the heat, and a whole new wave of STUDS stations saw time periods soar. With demos that advertisers dream of. Think you’ll find something to outperform STUDS? Nothing doing.
<table>
<thead>
<tr>
<th>MARKET</th>
<th>STATION</th>
<th>RANK</th>
<th>ADULT DEMOS</th>
<th>COMPETITION</th>
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<tbody>
<tr>
<td>Los Angeles</td>
<td>KTTV*</td>
<td>#1</td>
<td>18-49</td>
<td>Jeopardy, Candid</td>
</tr>
<tr>
<td>Wash. DC</td>
<td>WTTG*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>ET, Jeopardy, Feud</td>
</tr>
<tr>
<td>Detroit</td>
<td>WJBK</td>
<td></td>
<td>18-49</td>
<td>Jeopardy</td>
</tr>
<tr>
<td>Tampa</td>
<td>WFLA</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Ins Ed, Wheel, Cheers, Cosby</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>WPXI*</td>
<td>#1</td>
<td>25-54</td>
<td>Donahue</td>
</tr>
<tr>
<td>Sacramento</td>
<td>KOVR</td>
<td>#1</td>
<td>25-54</td>
<td>Primetime, Candid</td>
</tr>
<tr>
<td>Orlando</td>
<td>WESH*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>H.Copy, Jeopardy, Cheers</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>WRTV</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>H.Copy, Wheel, Married, Cheers</td>
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<tr>
<td>Milwaukee</td>
<td>WITI*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Wheel, Married</td>
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<tr>
<td>Columbus, OH</td>
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<td></td>
<td>25-54</td>
<td>Ins Ed, Wheel, Married</td>
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<tr>
<td>Norfolk</td>
<td>WTKR</td>
<td></td>
<td>18-49 / 25-54</td>
<td>Ins Ed, News</td>
</tr>
<tr>
<td>New Orleans</td>
<td>WDSU</td>
<td>#1</td>
<td>25-54</td>
<td>Ins Ed, Wheel, Married</td>
</tr>
<tr>
<td>San Antonio</td>
<td>KSAT</td>
<td>#1</td>
<td>18-49</td>
<td>Wheel, Married, Cheers</td>
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<tr>
<td>OK City</td>
<td>KFOR</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Donahue, Povich</td>
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<tr>
<td>Harrisburg</td>
<td>WHTM</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>ET, Wheel, Cheers</td>
</tr>
<tr>
<td>Louisville</td>
<td>WAVE*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>ET, Wheel, Cheers</td>
</tr>
<tr>
<td>Little Rock</td>
<td>KTHV*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>ET, Wheel, N.Court</td>
</tr>
<tr>
<td>Toledo</td>
<td>WTVG*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Wheel, Cosby, N.Court</td>
</tr>
<tr>
<td>Syracuse</td>
<td>WTVH*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Jeopardy</td>
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<tr>
<td>Roanoke</td>
<td>WSLS*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Ins Ed, Wheel, N.Court</td>
</tr>
<tr>
<td>Green Bay</td>
<td>WBAY</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>ET, Wheel</td>
</tr>
<tr>
<td>Shreveport</td>
<td>KTBS</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Jeopardy, Gid. Girls</td>
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<tr>
<td>Lexington</td>
<td>WTVQ*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
<td>Geraldo</td>
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<tr>
<td>Champaign</td>
<td>WCI A</td>
<td></td>
<td>18-49</td>
<td>Wheel, Cheers, Gid. Girls</td>
</tr>
<tr>
<td>Spokane</td>
<td>KAYU*</td>
<td></td>
<td>25-54</td>
<td>Feud</td>
</tr>
</tbody>
</table>

Year after year, A Current Affair ranks #1 in the demos advertisers want most, more often than its competition. And in market after market, A Current Affair beats syndication's...
## ADULT DEMOS COMPETITION

<table>
<thead>
<tr>
<th>MARKET</th>
<th>STATION</th>
<th>RANK</th>
<th>ADULT DEMOS COMPETITION</th>
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<tbody>
<tr>
<td>Florence</td>
<td>WBTW</td>
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<tr>
<td>La Crosse</td>
<td>WXOW*</td>
<td>#1</td>
<td>18-49</td>
</tr>
<tr>
<td>Wheeling-Sleighb</td>
<td>WTOV</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
<tr>
<td>Rockford</td>
<td>WIFR</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
<tr>
<td>Terre Haute</td>
<td>WTHI</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
<tr>
<td>Wichita Falls</td>
<td>KSWO*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
<tr>
<td>Roch-Mason</td>
<td>KAAL</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
<tr>
<td>Joplin</td>
<td>KSNF</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
<tr>
<td>Medford</td>
<td>KOBI*</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
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<td>Columbia, MO</td>
<td>KRCG</td>
<td>#1</td>
<td>18-49 / 25-54</td>
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<tr>
<td>Bluefield-Beck</td>
<td>WOAY</td>
<td>#1</td>
<td>18-49 / 25-54</td>
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<td>Odessa</td>
<td>KTPX</td>
<td>#1</td>
<td>25-54</td>
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<td>Bangor</td>
<td>WABI</td>
<td>#1</td>
<td>18-49 / 25-54</td>
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<td>Palm Springs</td>
<td>KESO</td>
<td>#1</td>
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<td>Quincy</td>
<td>WGEM</td>
<td>#1</td>
<td>25-54</td>
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<td>18-49 / 25-54</td>
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<td>XXII</td>
<td>#1</td>
<td>18-49 / 25-54</td>
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<tr>
<td>St. Joseph</td>
<td>KOTV</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
<tr>
<td>Helena</td>
<td>KTVH</td>
<td>#1</td>
<td>18-49 / 25-54</td>
</tr>
</tbody>
</table>

Source: NSI (ARB) Share November '91 (SNAP)

strongest shows head-to-head. That's why stations still trust their most important time periods to A Current Affair. The original. The best!
THE #2 WEEKEND PRODUCED SHOW*

★ 5 all new half hours each week plus "Best of the Week" hour on the weekend.
★ The only true counter-programming alternative for September 1992.
★ Hosted by Ed McMahon, the star of STAR SEARCH since 1983.

THE TEN YEAR TRADITION CONTINUES WITH
STAR SEARCH... THE STRIP!

*Source: 1990/1991 Broadcast Season — ACN-NSS Ratings STD Thru 05/26/91
SEE US AT NATPE BOOTH #1462
season from 3 p.m. to 5 p.m. A new show, Goof Troop, will join the block at 4:30 p.m. The first three half-hours include: Chip 'N' Dale's Rescue Rangers, Tale Spin and Dark Wing Duck.

Both Disney and Fox are stepping out new territory next season-weekday mornings. Disney's Duck Tales will move from the afternoon to the morning, while FCN will reschedule Merrie Melodies for mornings.

And FCN may stake out a second half-hour on weekday mornings next season. According to Loesch, Fox affiliates will be surveyed at the Fox meeting in New Orleans about that possibility. "We need to see if they have room for it," said Loesch.

If affiliates O.K. the idea, the second morning show would be Muppet Babies, which Fox has the right to option for another season.

Warner's 'Tiny Toons Adventures'

Growth forecast

"We believe the kids business will continue to grow significantly," said Robert Jacquemin, president, Buena Vista Television. He said the children up to age 16 spend about $75 billion annulally and "influence" the purchases of another $35 billion on top of that.

Those numbers are likely to grow in the future. According to the National Center for Health and Statistics, the birth rate in the U.S. in 1990 was the highest (with about 4.2 million births) since 1957, when the baby boom was trailing off. And the current birth rate is expected to continue space for the next several years, the Center projects.

In addition to Fantastico World, TPS will sell a third season of Captain Planet, the weekly show. And the company will offer a weekly news show for children as well. TPS will offer both one- and two-hour versions of Fantastico World, a mix of first-run and off-network programming. TPS will also offer a package of four new Haana-Barbera animated specials.

Zodiac will return with a second season of Widget as a strip, as well as year two of the weekly Mr. Bogus. This season, Widget was taken to strip after one year as a weekly. The show is averaging about a 1.3 nationally, which is about two-tenths below what the show needs to break even.

Some analysts say Zodiac might have been better off growing Widget as a weekly for another year, but Zodiac partner Peter Keefe countered that the company wanted to prove to the industry it was capable of producing a quality strip. "I think we accomplished that," said Keefe. "To some extent, we've been hurt this season by poor lead-ins, such as the low-rated Video Power, which will not return next season."

Keefe also said the company's international sales for Widget will more than make up for the shortfall of domestic revenue. "We will cover half the cost of producing Widget through international sales," he said. The show costs roughly $300,000 per episode.

"If it weren't for our ability to sell [the show] internationally, Zodiac wouldn't be," he said.

VICKI LAWRENCE: LOOKING FOR THE 'WOW' FACTOR

Variety, sitcom and game show veteran Vicki Lawrence is hoping to crack the crowded daytime talk show circuit with a September 1992 offering from Group W. She talked with BROADCASTING'S Mike Freeman about her new show.

We describe the format of your show as casual and comedy-oriented. Are you positioning yourself as an alternative to the issue-oriented talk shows?

Yes, definitely. Mama's Family finished shooting in 1990. And, rather than slit my wrists while I was going through all these meetings with the networks that were trying to place me where they thought I belonged to--which is rather humorous--I started a rigid workout program. I'd sit on my exercise bike and watch all the talk shows and I saw there was nobody just having a good time. There's nobody with a lot of celebrities on and laughing. In general, my feeling is that America has lost its sense of humor. It's wonderful that Oprah and Donahue touch on all these issues. We all have skeletons in our closet and we all have problems. But I think in many respects, we're losing our sense of humor, too. For me, the best thing about what I have done with my career is that people stop me and say, "Thank you so much for making me laugh." I appreciate how important that is to people.

Has hosting a talk show always been in the back of your mind? And did you want it to be on the lighter side?

It crossed my mind and my husband's because we're always thinking of things we would do if we had the time, money and wherewithal. While I was doing Mama's Family, Burt Reynolds and Bert Convey approached me to do Win, Lose or Draw, and at the time it was odd to have a woman as a game show host and to have somebody whose background was strictly comedy, as opposed to hosting, as opposed to not being a Botany 500 person. That's what they wanted, something a little different.

It ended up to be such a fun experience for me. You get to meet celebrities every week and meet people you've been a fan of your whole life. I found I was pretty darn good at it. So when I approached Group W, just after NATPE last year, I think I had to convince them a little because it was a whole different direction for me. But after they started nosing around and found out about how Win, Lose or Draw went, and certainly after we did some test shows, I made a believer out of them.

What kind of guest mix will the show have?

I think we'd like to get celebrities for our pilot, which isn't the easiest thing to do because it's just a pilot. But to my way of thinking, a talk show is driven by the host. I watch Oprah because I like Oprah, not because I care about this guy that raped his daughter and they're now raising the kid together. You watch Carson because you enjoy watching Carson, and not because of who the guests are. And I particularly love it when he has the Iowa corn farmer on that's 95 and just got married. I was reading the paper this morning about a woman who's furious about the moratorium on the breast implants because she loves hers, and that she's going into for her sixth re-surgery on them. Now, I'd love to talk to her about this because, heaven knows, mine are headed south and I was looking forward to it and now I'm worried that there's a moratorium on my breasts.

So you believe an entertainment-driven, comedy-driven show will find a daytime audience that is not currently being served or is underserved?

I think so. I hope so. I mean, I felt I would like to just laugh and have a good time when I spent nearly a year watching the talk shows. And there is no place, aside from Carson, or I guess cable, where a comic gets to the mainstream. Where are all the people that you used to see on Love Boat and The Carol Burnett Show? I just think it would be a fun place to be able to come and schmooze and relax and maybe sing or tell some jokes and just have a good time.

Syndication is a pretty tough business.

It is a tough business, but the difference between syndication and the network is that, if Kansas City wants your show, it can have it. On the network, if Kansas City wants your show, they don't have a vote. The NBC Burbank office is going to make that decision for them.

Do you have 100% control of the show?

Oh, I don't think I have 100% control. You know they're very headstrong over there [at Group W]. I will certainly be able to sit down and talk and I think we're of the same mind, and if I'm not happy, the show isn't going to work. I think you have to be yourself, and the ratings either come or they don't. I've seen in the past few years how they literally build a show backwards now. They put stuff into the computer like ratings and Q scores and demographics and they build it backwards and try to computerize a show---in stead of just going with their gut feeling and coming out with something new and different and having the public say: 'Wow, here's something we've never seen, and we like it.'
Your young audience already knows him... he's been alive for ages, fiercely battling evil in three powerful theatrical movies. And now, he's coming to broadcast television this fall in the biggest budget adventure series since Star Trek, The Next Generation.

Set in New York City, and featuring a dazzling array of special effects and evil characters, Highlander...The Series will cut through the clutter with spectacular first-run adventures that will ignite the screen. With its high name recognition, million-dollar production values, and bona fide "cult" status among young Americans, Highlander...The Series stands head and shoulders above all other challengers.

Highlander...The Series will be produced for syndication by the people who know him best—the team who created and produced every one of his amazing theatrical spectacles. It's the only way to do him justice, and it's the only way to do it right.

Twenty-two original weekly hours are available Fall '92 on an advertiser-supported basis from RYSHER Distribution.

Put the power of a proven box office force to work for your station. Go with Highlander.

FEEL THE POWER
| A DIFFERENT WORLD | HOW'S YOUR LOVE LIFE? |
| A DIFFERENT WORLD | HOW'S YOUR LOVE LIFE? |
| THE ADVENTURES OF SUPERBOY | I LOVE LUCY |
| THE ANDY GRIFFITH SHOW | JAKE & THE FATMAN |
| THE BEVERLY HILLBILLIES | THE LIFE & TIMES OF GRIZZLY ADAMS |
| CANNON | LIGHTNING FORCE |
| CLINT EASTWOOD IN RAWHIDE | MARSHAL DILLON |
| THE COSBY SHOW | MATLOCK |
| FAMILY AFFAIR | THE MONTEL WILLIAMS SHOW |
| GOMER PYLE U.S.M.C. | MY THREE SONS |
| GUNSMOKE | PERRY MASON |
| HAWAII FIVE-O | PETTICOAT JUNCTION |
| HOGAN'S HEROES | THE PHIL SILVERS SHOW |
| THE HONEYMOONERS | THE ROOKIES |
| THE HONEYMOONERS | ROSEANNE |
| THE HONEYMOONERS | SUPER FORCE |
| THE HONEYMOONERS | THIS MORNING'S BUSINESS |
BANKING ON SYNDICATION

If programmers have a tough time generating cash from stations, they have an even tougher time getting it from Wall Street. Three investment bankers met with Broadcasting’s Geoffrey Fosse to explain why and discuss the shrinking number of publicly held syndication companies. If their thoughts are expressed in the unsentimental language of finance, they are distinguished from the Wall Street stereotype by their familiarity with the program business. Michael Garin, senior managing director at Farnum Setz Inc., was formerly with the office of the president at Lorimar Telepictures. Michael Garstin, managing director of the Bear Stearns media and entertainment group, was chief financial officer of Orion Pictures during its healthier days. And Ray Timothy, also senior managing director at Farnum Setz, was executive vice president at NBC. In addition to explaining why the growth of channels has not benefited many programmers, they explain why ABC, CBS and NBC may soon offer barter time to stations.

Nineteen-ninety-one was full of news about troubled syndication companies, including LBS and Fries. Are these unusual situations, or are other small distributors headed for tough times?

Gerin: I would say the entire entertainment business has continued to undergo an intense consolidation and that this is a trend that will continue. The viability of smaller companies will decrease as time goes on.

Timothy: It’s also a reflection of the times. You know, there are bankruptcies after bankruptcies in all businesses. It’s not just this business. In other times, marginal companies might have escaped bankruptcy.

Gerin: One of the things I feel is different about the entertainment business, though, is that because of the cost of production and the cost of marketing, you have to be a large company to amortize your marketing investments across all media, and to amortize your product investment across a broad portfolio of productions. While this business has always been one in which the hits have not only compensated for the losses but produced the profits, the need to be fully diversified to realize those profits is more intense today than ever before.

Are you saying that the overhead costs of running an operation like this is or just that this is a hit-and-miss business in which too many program failures will bankrupt you unless you are diversified or have a big firm like Lorimar Telepictures?

Gerin: I think I’m saying both. The fact of the matter is you need the broad-flow product to support the overhead, but even the best-run companies, whether it’s Universal, Warner or Paramount, continually go up and down in their various rankings in the box office and the number of hours on prime time. And it’s the cash flow that sustained these companies during the periods of inevitable weakness.

If we’re focusing on a company like Carey-Werner, which is very small and very successful and basically works for the benefit of the two principals, there’s no reason it has to be large. But if you’re looking at a public company that aspires to exist beyond the success and creativity of its creators, then I think you’re looking at a very different situation.

If I had a few marginal shows but had a great program concept and needed capital—amount that would get your attention—to produce it, what would Wall Street say to me?

Gerin: Well, I think it’s extremely difficult to launch a new company today, whether producing programming directly for prime time or first-run syndication. One of the problems is that the existing hit shows are basically taking up all the time slots. If you are a Carey-Werner with a proven hit show, I’m sure Wall Street would be happy to back them—but they don’t need the backing. And so it’s the same story: the people who need the backing can’t get it.

Timeh: Carey-Werner at one time was a startup and needed money to launch The Cosby Show. They couldn’t get it—morgaged their homes and finally went to Viacom, which provided the difference they needed to get started. If a company came to us, a real company with a new show, we might try to raise money for that company. But as Michael [Garin] says, we raise money for companies; we don’t raise money for shows or programs. If you raise money for programs, you’re a Broadway angel. We don’t do that. So if all you’ve got is a show idea, turn the page. We’re not in the business.

Gerin: A lesson that we’ve learned from the last decade is the importance of distribution. It’s not the best shows that get on the air today. It’s the companies with the best sales organizations. I would say that even the success of You Bet Your Life is due in part to Bob Jacobs’s brilliance as a sales executive, whose success before that was the launch of USA Today. The fact USA Today didn’t succeed is another matter. Bob’s job was a sales job, not a programming job. I think those two efforts are probably two of the most impressive efforts that have been undertaken in first-run syndication in recent times. So Bob aside, almost every other program is really dominated by distribution organizations. So if somebody came to me and said they had a great idea, I would say: “Well, take it to King World or take it to Lorimar or to someone who can sell it.” But I wouldn’t be interested in financing it.

The other lesson I think we’ve all learned and understood very well, is both the industry and on Wall Street, is that the business of entertainment is distribution. It’s not production. The profit is in distribution, and you produce to feed a distribution machine. So I think the other major change that has occurred on Wall Street is that Wall Street is interested in participating in the distribution revenue stream and not in net profits. They’ve been burnt too often to play that game again.

Gerin: You know, unfortunately, it’s a very simple answer. The record has been by and large dreadful when these companies have gone public. Essentially LBS was a private equity deal, and that’s been bad, too. I forget what Warburg Pincus paid for it, but I think it was in the $50 million to $75 million range, something in that area. It’s now worth $5 million. And Warburg Pincus had a pretty good track record, so that doesn’t encourage others to go looking for syndication companies.

Go back to what MTM almost went public for and then got sold to TV South for, which is four times what it might, but can’t, be sold for today. So I mean, these are unfortunately instances where people have lost not 10 percent of the margin or 20 percent but, you know, 70 or 90 percent of their values. That is tough to take.

And now there are some new ones. Genesis is doing this show with Whoopi Goldberg, and it sounds like a promising show, but I doubt that there are half a dozen Wall Street firms chasing after that company trying to raise money.

Those reading this conversation may not find it entirely credible unless we also talk about the clout of the bigger distributors, whether it’s inferred or actually used.

Gerin: Absolutely. But I do think that Bob Jacobs’s success or [Genesis chairman and CEO] Gary Gannaway’s success underscores the fact that while clout is an obvious factor and an obvious advantage, it’s not absolutely essential in order to get new programs launched.

Gerin: The other thing is that it’s not just marketing clout. I mean, everybody assumes that because King World has three-and-a-half successful shows on the air, that they can get anything else on the air. They actually have failed with Caudal Camera, seemingly, despite their clout and they actually spent $45 million launching it. A lot of the little companies don’t have $45 million to put a new first-run show into the marketplace. So I think it’s more than clout. It’s dollars.

If you think about what’s happened in the movie business for the last few years, of all these independent companies that rose up and tried to distribute their own product, almost every one of them is bankrupt today. And maybe the same thing is happening in television, that essentially
you’ve got to affiliate yourself with one of the major studios.

Gerin: Well, the fact of the matter is that it was one of the most compelling factors in our [Telepictures] merger with Lorimar, and then our deal with Warner, because as large as we were...we felt that our long-term viability was best assured by affiliating with something even larger. This was what ultimately led Lew Wasserman to do the Matsushita deal. And so if guys like Lew Wasserman...

"A lesson that we’ve learned from the last decade is the importance of distribution. It’s not the best shows that get on the air today. It’s the companies with the best sales organizations."

Michael Gerin

...are worried about their viability in an ever-concentrating industry, I think that speaks more eloquently than anything that we can say as to what the fate of these smaller companies may be.

Gerin: Having said that, there will be new companies. This is an industry where you will always get new movie companies, new television producers, new first-run syndicators, and somehow they’ll find some money from somewhere. So I agree with Michael [Garin’s] point. Obviously, you’ve got an ever-consolidating industry, and my guess is that companies like King World will probably at some point be absorbed as well. But you will always get the little guys starting off, and you will get some success stories, and then they’ll grow bigger and the problem will be: Does the decline in the interest rate do anything for the programing business?

Gerin: The fundamentals of production and distribution are driving this business. It’s not a problem of debt, it’s a problem of equity.

Gerin: Right. I mean, it had about the same effect as the reduction in interest rates nationally; it hasn’t stimulated anything in the programing area or any place else. You know, it’s nice for Time Warner to be able to borrow at 5½ percent or whatever they’re borrowing at today. But, you know, they could afford 7½ percent, too. It’s not stimulating any new loans for startups.

"The problem with cable as a buyer is that they are getting one and two ratings, and with a one and two rating you cannot pay the same as if you have broad-band distribution across the board."

Michael Gerin

The three of you are making a case that suggests newcomers to the business might be as well off playing the slot machines in Las Vegas as trying to raise capital. Yet, despite the problems of financing, you have described the methods of financing, such as limited partnerships, that are suitable for the riskiness of the business?

Gerin: I don’t think so. As for limited partnerships for television or movies, we all know what happened to those, and that’s why there haven’t been any limited partnerships for movies in a long time. Even unusual types of financing, such as King World’s several years ago or Disney’s recent TV deal, didn’t get done. Now Disney says it abandoned the deal because the drop in interest rates allowed them to raise money more cheaply. Other people say that it wasn’t such an easily sold deal. Whatever the reason, it didn’t get done. So there haven’t been a lot of public vehicles to fund these companies.

One of the areas you can raise some money in is foreign co-productions or from foreign investors. That’s beginning to happen to movies. Carolco has three or four foreign partners who are putting up anywhere between 30 and 50 percent of their movie costs. They put up substantial money for "Terminator II" and they’re putting up money for "Basic Instinct" and other projects.

Gerin: Michael [Garin] has put his finger on what is the only available source of capital: co-productions and strategic partnerships. And that could mean, for example, All American financing Buy Watch or the Tribune Company financing someone’s project or a myriad of other examples that we could point to. Robert Halmi, for example, was able to put "Scarlet" together because of money from BetaTaurus in Germany, as well as the CBS investment. To me, this is the way that companies are going to get new projects done. That means that companies who produce will make less than they otherwise might have had they been able to control their own distribution destinies. But there’s still so much money to be made in successful programing that nobody’s going to cry for them.

Is strategic backing also the preserve of bigger distributors and producers?

Gerin: Well, not necessarily. Buy Watch was a project of LBS, which, even as they were heading toward bankruptcy, was able to fund it. And the year before, [LBS Chairman] Henry Siegel did a similar deal with Steven Cannell on one of his recent projects. So...I don’t think that it’s limited. The problem I see more is that the shows that work in first run generally don’t have a lot of international appeal. Buy Watch is really an off-net program project that is continuing in production in first run. So I wouldn’t really point to that as a harbinger of future opportunities. It takes a lot of care in identifying a project that will work both in the United States and internationally.

Is program pricing going to increase or decrease?

Timothy: Well, syndication prices were on a constant upward climb, and they’re softening now; Fox had a way of doing that. And I think prices are a little softer going forward than I would have guessed they would have been, even a couple of years ago. That’s new, and that’s different. And do you think that’s long-term?

Timothy: It will run its course, but I think it’s a continuing trend, at least for now. They’re going to continue to be soft, and maybe softer.

Gerin: I think that generally right, that they are soft and softer, but there are the exceptions. Roseanne, I think, is a $1½ million to $2 million with a barter element. Cheers was selling at $2½ million-plus, and at the top end, Cosby did $4½ million or whatever it did. But a lot of product cannot get sold for more than $400,000 to $600,000 for a half-hour; hours even less than that, and often to cable.

The problem with cable as a buyer is that they are getting one and two ratings, and with a one and two rating you cannot pay the same as if you have broad-band distribution across the board, like the broadcast networks. So while cable has been some salvation to a lot of these shows, the prices are commensurately much lower, and this comes at the same time that the deficit is much higher. I think for a lot of these shows you’re talking about at least a $300,000 deficit per episode, and Brooklyn Bridge. I understood, was close to a $650,000 deficit. Even if you get to 66 or 80 episodes, or however you need for syndication, the prices you’re getting only just about make up for the deficits that you’ve incurred, and there’s no profit involved. So the network business, and the same is true actually for the first-run business, is now a no-profit business for both the producer and the network, except where the rare exceptions will hit. That is a pretty ugly situation.

What do you think is going to happen to change that? Or is this something we’re going to be living with for a long time?

Gerin: You know, that’s something I asked Peter Tortorici [CBS entertainment senior vice president, program planning] about at our recent conference, and it’s difficult to attack the cost side of it because costs, while they continue to rise somewhat, are not really rising that fast. He talked about all sorts of co-ventures in which cable channels, for instance an MTV or a Nickelodeon, could co-finance a production, not necessarily on a 50-50 basis, but on a percentage basis. The cable channels could show it, and it’s not really encroaching on the mass audience that the network still reaches, because they only get a one-and-a-half rating. That’s actually happening a little bit already, with some stuff! That’s come from cable to the network. So it was suggested that there was going to be more programing that was co-ventured between the various domestic channels, and obviously the foreign channels.

Timothy: And there’s the example of WIN, which is Larry Gelshman’s company. He did it the other way around. He gets commitments from overseas exhibitors and then comes to the United States, and anything he sells the product for in the United States is his profit.

Gerin: This gets to recycling or using the same programing more often, with more people helping share the cost. And that would actually result in a reduced amount of programing, which doesn’t bode well for the independent producer or first-run syndicator who wants to come up with a whole lot of brand-new ideas.

It may be worth pointing out that five years ago, many people thought that the economics of networks would be great for the people making the programs. All these channels are going to fight it out with each other, it was thought, putting the programmers in the driver’s seat. What’s being said here is that this really isn’t the case.

Timothy: Well, eventually the program providers will win, because with increased channel capacity, with the commercialization of the overseas markets, somebody who has some good programing is going to hold all the cards. There’s just no question about that.

Gerin: But it’s not a linear relationship. Just because there’s five times more channels doesn’t mean that you can have five times more programing because you’re also fragmenting the audience. And if each of these programs costs the same amount, then there’s more pressure on the individual programer. And that’s why, you know, you go back to this thing about recycling pro-

- "We raise money for companies. We don’t raise money for shows or programs. If you raise money for programs, you’re a Broadway angel. We don’t do that."

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RICK REEVES: EXPANDING NATPE'S MEMBERSHIP UNIVERSE

By Steve McCiellan

As Rick Reeves’s term as NATPE chairman comes to a close, a majority of the organization’s voting membership (54%) now comes from the ranks of general managers around the country. Reeves, general manager of WTAL-TV Altoona, Pa., and the first NATPE chairman to come from the general manager ranks, made it a key priority to sign up “program decisionmakers” as the voting members of NATPE representing stations, be they general managers or program directors or some other station executive.

Reeves set out to get the decisionmakers more directly involved in NATPE, he said, because it became apparent as the 1980’s rolled on, and programming costs skyrocketed, that many program directors had been reduced to the role of “clerical functionaries.”

“It was a direct result of the rising costs in the mid-1980’s,” Reeves said. “Wheel of Fortune, Jeopardy! and Oprah Winfrey took off, and they were owned by one syndicator [King World], and that one syndicator ratcheted up the cost significantly and other syndicators followed along the same pricing structure. Programming costs went through the roof,” he said.

As a result, Reeves said, “it was difficult not to have the general managers—and to some extent corporate executives and even boards of directors—involved in ratifying program decisions.”

That trend, said Reeves, probably inhibited program creativity to some extent where a lot of innovative shows fail or don’t get launched “because it isn’t people with programming expertise looking at the product, but people with financial expertise looking at the product.”

The program directors’ role, said Reeves, “has become even more important. But from NATPE’s standpoint, it’s important to have the decisionmakers involved, so that they’re better informed and have a sense and feel of how it all works.”

Last year, Reeves also steered NATPE on a course of expanding the membership beyond its broadcast-syndicator roots. To some extent, that was happening already. The organization was already drawing programers from the ranks of the basic cable and international communities.

“If we are to be the premier software marketplace, we have to embrace membership from alternative delivery systems,” said Reeves. That includes local cable, direct broadcast, home video, possibly even telephone companies, which may play a big role in distribution in the future, he believes.

“There is a growing cadre of programers at local cable systems who are programming multiple channels and are potential buyers of syndication,” said Reeves. “They ought to be folded into NATPE.” Reeves said the NATPE board of directors would look at a proposal allocating resources toward an expanded membership drive at a meeting taking place at the convention.

Reeves also reported that “some groundwork” has been laid between NATPE and other trade groups, including the Association of Independent Television Stations and Broadcasting Promotion and Marketing Executives. toward achieving “cooperative activity” among the organizations. Reeves wouldn’t elaborate, but sources said he was referring to some talks concerning possible joint convention activities of some kind for 1993 or later.

Meanwhile, in the coming year, Reeves said a “major push” for NATPE will be to fight off efforts to alter or weaken the prime time access rule. “I think PTAR will come under a lot of pressure from the networks and some syndicators [including Disney and Warner Bros.],” said Reeves. “It is absolutely vital to the success of broadcasting as we know it—it’s especially for stations below the top-50 markets—that PTAR be preserved without tinkering.”

Essentially, said Reeves, he feels that if PTAR goes away, the 7-8 p.m. time period would likely be “recaptured” by the networks. “TV stations make most of their money between 4 p.m. and 6 p.m.,” he said. Reeves added that it was his sense the issue would probably be taken up by the FCC in the first or second quarter of this year. “When we met with the commissioners several months ago we promised that when they take this up, NATPE would poll its membership and provide a detailed finding on how the industry feels about PTAR.”

If Reeves’s point of view is any indication of widespread station sentiment, the networks and others who want to do away with the rules, or amend them, could have quite a fight on their hands.
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TAKING A CHANCE ON BARTER

In a tough market, barter is expected to continue to be big business

By Rich Brown

With little relief in sight for the weak economy, most industry players expect the trend toward more barter syndication to continue. But along with that rise come increasing concerns by station executives and others over how much barter the market can realistically handle.

"Stations are very reluctant to commit to more barter," said John Von Soosten, vice president, television programming, Katz Television Stations. He pointed out that 47% of all the 30-second units in the New York study were in low-rated programs that "do not deserve to be on the air and would not be on the air if the stations had to make a cash decision.

"As an industry, we need to return to our respective positions—stations selling spot television and syndicators selling programs," said Kenney.

Although barter advertising in 1991 had not grown to the $1.4 billion that had originally been projected by the Advertiser Syndicated Television Association, total sales dollars still managed to reach $1.275 billion by yearend (cash license fees accounted for about two-thirds of the total syndication market). By 1995, the association predicts barter will double to $2.5 billion, or 45% of a $5.5 billion market.

"I have mixed emotions," said Richard DeAngelis, vice president and general manager of independent station KPHO-TV Phoenix, referring to the increasing amount of barter. On the one hand, he said, barter programming can be a help to financially strapped stations which are experiencing cash shortages. "But I think that the extent of barter available in the industry is really hurting the stations," DeAngelis added.

"It's kind of a double-edged sword," agreed Howard Shrier, general manager, Fox station KPTM(TV) Omaha. "Long-term, the more active the station is to acquire barter, the quicker they'll strangulate themselves. My recommendation is: If you can avoid it, avoid it."

Peter Kilcullen, station manager and program director of another Fox station, WOLF-TV Scranton, Pa., said barter inventory has reached a saturation level in children's programming, and new off-network barter deals are "getting out of control." He warned stations against readily accepting too much barter inventory in important time periods, such as early fringe and access.

"By giving up spots in those time periods, we're running a risk," said Kilcullen. "We've created a trend which could come back to haunt us."

Whatever the case, barter is big business. Among the top barter divisions, Premiere Advertiser Sales, a co-venture of Paramount and MCA, is showing annual ad sales at an estimated $300 million. This past fall, the company was commanding prices in the area of $80,000 per 30-second spot for such programs as Entertainment Tonight and Star Trek: The Next Generation. Among other Premiere offerings, Arsenio has been selling at about $30,000 per spot.

Among other top billers, Camelot Entertainment, the wholly owned subsidiary of King World Productions, has garnered about $50,000 per 30-second spot for Wheel of Fortune. Among other shows sold by the company, Oprah has sold at approximately $35,000 per spot, and Jeopardy! has collected about $25,000 per spot.

Camelot President Steve Hirsch said that the declining amount of product in the marketplace is a direct result of the growing abundance of barter. Because there is just so much barter inventory that the market can support, he said, the going should be tough for new syndication entries making their debut at NATPE this year.

Off-network trend

Likely to account for a good chunk of projected barter increases is the trend toward off-network barter shows. Last May, Columbia Pictures Television took the unusual move of selling Designing Women for three minutes of barter and no cash. That was followed by MGM, which said it would do the same for two hour-long shows: In the Heat of the Night and thirtysomething, keeping six minutes of advertising time in each show. More recently, Warner Bros. offered Family Matters to stations for three minutes of ad time. Although there had been earlier examples of all-barter off-network shows—such as Genesis Entertainment's all-barter deal for Highway to Heaven—the latest move seems to indicate a trend.

"I would suspect there will be more of those kinds of deals, which is disturbing to us," said Peter Martin, executive vice president, general manager and program director, CBS affiliate W3AX-TV Burlington, Vt. He said that while he can certainly recognize the "short-term imperatives" on both the station and syndicator side to enter into such deals, he is also concerned about giving up so much control of inventory.

"You have to treat barter just as carefully as you treat cash," said Dirk Brinkerhoff, vice president and general manager, independent station KTXA(TV) Fort Worth. "Some people still look at barter as free, and there's no such thing."

But barter has its advantages, said Brinkerhoff. KTXA(TV) is among the stations that have signed on to carry Family Matters, which will air in early fringe on the station. Like other stations that plan to carry the show, he said KTXA(TV) had passed on earlier opportunities to pay cash for the series.

"We were not willing to buy the show for cash, but it turned out to be less expensive for us on a barter basis," said Brinkerhoff.

"Who would have thought that Family Matters and Designing Women would have been done that way a year ago?" said Bill Ross, acting general manager, independent WGN(TV) New Orleans. "People are looking to freshen up their lineup with no cost at all. On some of the weaker stations, 90% of their shows will someday be barter."

Barter continues to grow in today's economy because in many cases programs cannot be sold on any other basis, said Richard Laughridge, general manager, CBS affiliate WLTX(TV) Columbia, S.C., which has picked up Designing Women.

"It's really been light in this market; there are a lot of off-network shows which have not been sold," Laughridge said of program sales in Columbia. He said just how much barter stations will be able to handle nation-
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ally, "is anybody's guess."

Stations in today's economy cannot afford to pay license fees for off-network shows such as Family Matters and Designing Women, or new and untried shows, such as Vicki Lawrence, said John Rohr, vice president, director of programming, Blair Television.

Turnaround could hurt stations

In its presentation at NATPE last year, Blair Television warned stations against jumping into barter agreements that could prove to be problematic when the economy turned around. A year later, with few signs of an economic turnaround, Blair executives are in some ways softening their stance.

"Stations should be concerned about the amount of barter time they commit to," said Rohr. "In fact, the economy were to have this miraculous turnaround, stations will find themselves in a disadvantageous position.

But in the current arena, it's difficult to advise stations against it."

Given the current economic slump, some station managers have a hard time envisioning such problems as not having enough inventory in an economic turnaround. "In this world, there are good problems and bad problems," said KTATV's (TV) Brinkerhoff. "That would be a good problem. That doesn't concern me."

Nevertheless, Rohr said the increasing popularity of barter now raises the question of just how much barter inventory the market can support. For example, he said, a station that is picking up Designing Women in early fringe will likely be eager to pick up another off-network barter show in the same time slot.

"Barter has gotten a lot bigger than most people ever expected it would," said Jim Curtin, vice president, director of program services, Harrington, Richert and Parsons, the New York-based rep firm. "The only problem is that should the economy rebound, the barter commitments would grow, in terms of their expense. It's a gamble that the economy will stay soft."

The rise in barter has not had a noticeable impact so far on unit pricing, said Curtin. "But as the economy turns around," he said, "you'll start to see more clashes."

Late-night growth

One of the areas in which barter continues to make strong inroads is the late-night time period, particularly among the new crop of talk show vehicles hosted by Whoopi Goldberg, Rush Limbaugh, Dennis Miller and others.

"You need more barter in the late-night time periods where you can't justify a big license fee," said Leland Petrik, program director, ABC affiliate KATU-TV Portland, Ore. But he said he had some reservations about barter, particularly barter strips.

"We try not to get into long-term deals with barter contracts," said Petrik. "Two- or three-year deals are out of the question.

Barter has worked very well in daytime and late fringe, said Ted Baze, president and general manager, KOCB-TV Oklahoma City, allowing the independent station to save cash for early fringe and prime time programs. But he said he has reservations about straight barter offerings—such as Designing Women and Family Matters—in the valuable early-fringe time period.

I don't think they're going to be very successful at it," said Baze. "There's just too much other product out there at a reasonable price."

Fox and other independent stations that rely heavily on syndicated product are better off taking product without barter in them, said Stuart Powell, vice president and general manager, Fox-owned WFLD-TV Chicago.

"If stations get to the point where they're fed up with the amount of barter, then there will be fewer barter arrangements out there," said Powell. "I'd prefer that the money be taken out of barter and put back into spot.

There will eventually be a saturation point for barter syndication," said Dan Cosgrove, president of Group W Productions Media Sales, which expects its annual billings to jump from $100 million to $150 million next year with the addition of Bill Cosby's You Bet Your Life and the strengthening of the independent Street Justice.

"Sure, there's a saturation point," said Cosgrove. "What it is, I don't know. But we're not close to it yet."

ADVERTISERS BIDE THEIR SYNDICATED TIME

By Rich Brown

Several ad agency executives will be making the trek to NATPE this year, but a number of those contacted last week didn't seem particularly eager to do business.

Advertisers are in no rush to commit to syndicated programming, particularly since the networks are becoming increasingly negotiable in a difficult economy, said Betsy Frank, senior vice president, director of television information and new media, Saatchi & Saatchi. The real value for agencies going to NATPE, she said, will be to get a "preliminary feel" for what program pricing will be like when the upfront season gets into full swing later this year.

One reason agencies are not chomping at the bit may be that syndicators so far have not been as aggressive in promoting their shows as they have traditionally done. But there is a certain "razzle-dazzle" of the convention and syndicators tend to sweeten their deals with promotional tie-ins and other offers.

"Advertisers are going to be very cautious in spending their money," said Croasdale. "This is going to be a tough NATPE.

Most of the agency executives contacted said that they were not yet very familiar with the upcoming crop of shows. But some agency executives are beginning to focus on categories. J. Walter Thompson executive Jerry Dominus, for example, said that he plans to be on the lookout for a new personality with greater staying power than last year's newcomers.

"There's been a lot of disappointment in new personality-driven shows," said Dominus. "What has been happening this season is that off-network programming has been the only new programing that has worked."

For some agency executives, there is also concern about the financial backing for new shows trying to launch in a tough economy.

"More at issue is the question of what is the economic support for any of the crop," said Alec Gerster, executive vice president, director, media and programing services, Grey Advertising. "It's tough on both the cash and the barter side. It seems to be a uniquely tough business at this point."

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THE POWERS THAT BE—THE SEQUEL

By Steve Coe

Three-and-a-half years ago, in June 1988, BROADCASTING outlined “The Powers That Be in Hollywood,” a two-part look at the television decision-makers and the production studios through which they wielded their influence. Since then, five of the eight major studios have been bought—three by major companies—and five of the eight independent studios profiled are either out of business or have drastically pared back their activities. Only a handful of the companies have weathered the past three years without major changes at the top. Even studios such as Paramount, which has not gone through an ownership change, have experienced shifts in their power structures.

Major studios changing hands are: Columbia to Sony Corp.; Lorimar and Warner Bros. to the merged Time Warner; MCA, to Matsushita, and the ill-fated purchase of MGM by Giancarlo Parretti. While four of the five relationships appear stable, the ownership of MGM could change yet again, its future hanging on court decisions. Among the independents, only Cannell and Viacom are operating at levels comparable to 1988. GTV was disbanded following the failure of USA Today: The Television Show; MTV is producing the first-run WKRK and has a partial interest in CBS’s Evening Shade, but has otherwise scaled back operations. New World recently sold most of its domestic production assets to Columbia, preferring instead to concentrate on international activities; Orion recently filed for Chapter 11 protection, and Republic has no first-run series either on the networks or in syndication.

At least one new independent studio—the Carrey-Werner Co.—has emerged over the last three years, and it has branched out from network programming to producing for first-run syndication as well as distribution.

Listed on the following pages is an update of the major players among both the major and independent studios.

Columbia/ Tri-Star

Following Sony Corp.’s $3.4-billion acquisition of Columbia in October 1989, nearly all of the executives in charge of the various television departments stayed, with the exception of Chief Executive Officer Victor Kaufman and Chief Operating Officer Lew Korman, who both resigned. Gary Lieberthal remained in his position as chairman. Columbia Pictures Television was named to the board of Sony Pictures Entertainment. Lieberthal has been with Columbia since 1985 when Coca-Cola, then Columbia’s parent, acquired Embassy Telecommunications, of which Lieberthal was president. Most recently, Lieberthal has overseen the acquisition of much of New World Entertainment’s domestic program properties as the foundation for the revival of Tri-Star Television, which operates as a separate entity from Columbia Pictures Television.

Also remaining through the Sony acquisition was Barry Thurstom, president, syndication, Columbia Pictures Television, who joined Embassy Communications in 1983. In 1987, two years after Embassy was purchased by Coca-Cola, Columbia/Embassy merged with Tri-Star Television to form Columbia Pictures Telestar, of which Thurston is currently president, syndication. Under his leadership the division has rolled out the successful off-network sales of Who’s the Boss? and Married...with Children. Thurston’s responsibilities also include establishing a presence for Columbia in the area of first-run production for syndication. However, that project’s first endeavor, Ruckus, was canceled by Columbia in December.

Like Thurston, Scott Siegler, president, Columbia Pictures Television, held his current position pre-Sony. Siegler joined Columbia in 1987 when Tri-Star Television, of which he was president, merged with Columbia/Embassy to form Columbia Pictures Television, over which he was also named president.

Andrew Kaplan, senior vice president, production, finance and administration, Columbia Pictures Television, oversees all of CPT’s physical production, film and tape facilities and division-wide budgeting. Like Siegler and Thurston, Kaplan reports directly to Lieberthal and also acts as a liaison to the departments of finance, administration, human resources and management information services of Sony Pictures Entertainment.

When Sony Pictures Entertainment announced the rebirth of Tri-Star Television in October 1991, Jon Feltheimer, president and chief operating officer, New World Entertainment, was named the new division’s president. Armed with three network series and a mid-season project acquired from New World, Feltheimer’s chore was to build a separate television production division within SPE. He joined New World in 1984 as senior vice president, and before that was partner and personal manager in the entertainment management firm Feltheimer/Knolsky. Series currently produced under his aegis include Get a Life, in its second season on Fox; Charlie Hoover, in its first season on Fox; and The Adventures of Mark and Brian, in its first season on NBC. Tri-Star also has The Boys of Twilight, an hour mid-season project for CBS.

Current series under production at Columbia Pictures Television include Who’s the Boss?, in its eighth season on ABC, Designing Women, in its fourth season on CBS, Married...with Children, in its sixth season on Fox; Parker Lewis Can’t Lose, in its second season on Fox; Baby Talk, in its second season on ABC, and Sib, in its first season on ABC and currently on hiatus. Columbia also produces two daytime soap operas, Days of Our Lives, in its 27th season for NBC, and The Young and the Restless, in its 19th season for CBS. Mid-season series for CPT include the half-hour Rachel Gunn, R.N., starring Christine Ebersol, Powers That Be, from Norman Lear, Home Fires, a half-hour from the Patrow Group, and Raven, an hour drama starring Lee Majors.

Disney

Perhaps experiencing the biggest growth spurt of any studio in the past few years is Disney Television, which includes Touchstone Television. Just six years after beginning a major emphasis on television production, Disney began the 1991-92 season as the leading producer of network programming. Overseeing Disney’s growth is Rich Frank, president, Walt Disney Studios, who assumed the position in 1985. He is responsible for all television activities, including The Disney Channel and the studio’s television station KCAL(TV) Los Angeles. He reports to Michael Eisner, chairman and chief executive officer, and Jeffrey Katzenberg, chairman and chief executive officer of Walt Disney Studios. Frank joined Disney in 1985 after a seven-year stint at Paramount, where he rose to president of the television group.

Overseeing the studio’s network television development and production is Dean Valentine, executive vice president, network television. Reporting to Frank, Valentine is responsible for the development of television series produced under the Disney and Touchstone banners for the network, basic cable and pay-television markets. Valentine joined the company in 1988 as director, television development, and was named senior vice president in April 1990. Valentine has over...
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seen Disney's growth in the half-hour comedy area while phasing out the company's hour-drama productions. This network, resulting from the current economic climate. With the company's emphasis on half-hour production, Disney has spent the past few years beefing up its roster of comedy writers and producers, including Carol Black and Neal Mar lens, Evan Reitan, Michael Jacobs and Danny Arnold. The label of Walt Disney Studios, which in 1985 continues to account for a large bulk of the Disney output.

Experiencing equal growth is Disney's syndication division, Buena Vista Television, led by Bob Jacquemin, president. Jacquemin was brought to Disney in May 1985 to launch a syndication division, and since then has seen the debut of several successful series, including The Disney Afternoon. Jacquemin is also responsible for distribution of the off-network product and designed the marketing strategy for the off-network sales of The Golden Girls. While Jacquemin handles all domestic distribution of Disney product, Etienne De'Vil lers, president, international television distribution, Buena Vista, is responsible for selling Disney and Buena Vista product in overseas markets.

Jacquemin was president of Paramount Domestic Television and Video Programming, most recently as executive vice president, sales and marketing. Jacquemin reports to Randy Reiss, executive vice president, Walt Disney Studios, who oversees program production at Buena Vista.

In addition to overseeing Buena Vista's program development and production, Reiss, as a member of the studio's Broadcast Board, is also responsible for the operation of KCALTV. Before joining Disney in 1985, Reiss served as president and chief executive officer of Norman Lear's Act III Communications. He reports to Frank.

This season Disney's network series include The Golden Girls, in its sixth season; Empty Nest (fourth); Blossom (second) and Dinosaurs (second); New employees are Pacific Station (on hiatus); Nurses, Home Improvement and The Torkelsons, Good & Evil and The Carol Burnett Show, also in their first seasons, have been canceled.

In first-run syndication, Buena Vista distributes Siskel & Ebert, now in its sixth season, Love, Lie with Regina and Keni Lee, in its fourth season, and The Disney Afternoon, made up of Duck Tales (fifth), Chip 'n' Dale (third), TaleSpin (second) and Darkwing Duck (first).

include all network, syndication and cable production and distribution activities both domestically and internationally. During her time at Paramount the studio launched several highly successful shows into syndication, including The Arsenio Hall Show, Star Trek: The Next Generation and Hard Copy, and she also oversaw the revitalization of Entertainment Tonight. Salhany reports directly to Diller.

On the production network side, Harris Katle man has been president of Twentieth Century FOX since 1983. In addition to overseeing six series currently on the network, Twentieth is responsible for the distribution of four first-run syndication shows produced through FOX Television Stations Inc. During his career, Katleman, who reports to Salhany, has served as studio president, independent producer and talent agent. Before FOX, he was co-partner in an independent production company at Columbia Pictures Television, which produced a number of miniseries and movies. Katleman is also a founding member of the Academy of Television Arts and Sciences.

The company in 1986, Reiss served to CBS, and later joined another Lorimar executive, Gary Nardino into an independent production agreement last year. Nardino is currently executive producer of Hearts Are Wild, set to debut on CBS this month, and is also overseeing production of Time Trax, which is being produced for the Television Consortium of which Warner Bros. is the designated supplier.

Heading up Lorimar's production slate is Knots Landing, currently in its 13th season. The rest of the Lorimar lineup includes American Detective (second season); Family Matters (third); Full House (fifth); Hearts Are Wild, which debuts in January; Homefront (first); I'll Fly Away (first); Perfect Strangers (seventh); Pros and Cons (first); Reasonable Doubts (first); Sisters (second); Step by Step (first); Best of the Worst (first); and Bill and Ted's Excellent Adventures, which is set to make its debut in the spring.

Leslie Moonves, president, Lorimar Television

Lorimar

Leslie Moonves, president, Lorimar Television, was named to the position in October 1990, replacing David Salzman, who remains with the company in an independent production of all, product from both Warner and Lorimar. The change in leadership at Lorimar has not, however, changed the company's position in the industry as the most prolific supplier of network programming. Although in second place at the start of the season, the beginning of 1992 sees Lorimar with 14 network series on the air—more than anyone else.

A former actor, Moonves joined the company in 1986 after stints at Columbia and Fox. Initially responsible for development and production of movies for television, and successful at increasing the company's output, Moonves was given responsibilities for series production as well. A year later, Lorimar became the number-one supplier of network series, a distinction it held until this past fall. Moonves reports to Bob Daly, chairman and chief executive officer, Warner Bros. Inc.

Since Lorimar Telepictures was acquired by Warner Bros., and Warner Communications subsequently merged with Time Inc., Lorimar has continued to maintain its identity within the corporate structure. Although the domestic distribution of all product from both Warner and Lorimar flows through the Warner Bros. Television Domestic Distribution division, headed by Dick Robertson, Lorimar Television operates as a separate entity from Warner Television. In addition to its lineup of soaps and younger-skewing comedies, through which the company has made its name, this year Lorimar debuted two critically acclaimed dramas in Homefront and I'll Fly Away, the former by David Jacobs and the latter by Joshua Brand and John Falsely, who signed an exclusive production agreement with the company in September 1990. Lorimar also signed former Orion executive Gary Nardino into an independent production agreement last year. Nardino is currently executive producer of Hearts Are Wild, set to debut on CBS this month, and is also overseeing production of Time Trax, which is being produced for the Television Consortium of which Warner Bros. is the designated supplier.

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Fox

The television activities of Twentieth Century Fox Inc. are varied, and there is a significant story, associated with each aspect, from Fox Broadcasting Co. to Twentieth Television, which produces network programming, to Fox Television Stations Inc., which has launched several successful series into national syndication.

The company in 1984 has been Barry Diller, chairman and chief executive officer, Fox Inc., who is responsible for all of the studio's activities. Under his command Fox Broadcasting was launched in 1985, and he oversaw the acquisition of the seven television stations that make up Fox Television Stations Inc. Before Fox, Diller served 10 years as chairman and chief executive officer of Paramount Pictures Corp., preceded by eight years at ABC-TV, where he was credited with the movie-of-the-week format and the mini-series.

The top television job at Fox changed hands in July 1991 when Luci Salhan, president, Paramount Domestic Television, joined Fox as chairman, Twentieth Television. Her responsibilities

Barry Diller, chairman-CEO, Fox Inc.
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MCA

Just over a year since Matsushita's $6.1-billion acquisition of MCA, the lineup of executives leading the various departments has changed almost entirely, although Lew Wasserman, chairman and chief executive officer, and Sidney Sheinberg, president and chief operating officer, remain at the helm.

In June 1991, Tom Wertheimer, executive vice president and member of the board of directors of MCA Inc., was given the additional responsibilities of overseeing the MCA Television Group, replacing Al Rush. Wertheimer, who began with the company in 1972 as vice president, business affairs. Universal Television, was named to the board of directors in 1983; in addition to his television activities he is involved in governmental and labor relations.

Universal Television, the network production division of MCA, has been led since June 1991 by Tom Thayer, president, Universal Television. Thayer, who joined Universal in 1978, assumed his current position after founding MCA Television Entertainment, which now supplies four different pay and cable networks. Under Thayer's leadership, the division produces nine series for network television, including Murder, She Wrote, which is in its eighth season; Major Dad, Coach and Quantum Leap, all in their third seasons; Northern Exposure, which is distributed by Universal, and Law & Order, in its second season; Princesses, in its first season but on hiatus, and Tequila & Bonetti, which will join CBS's schedule in January. Universal also produces three or four Columbo movies for television each year, an arrangement that grew out of ABC's Mystery Wheel launched several years ago.

MCA Television, which handles all of the studio's first-run and syndication activities, is headed by Shelly Schwab, who has been in his current position since March 1989. Schwab, who joined MCA in 1978 as vice president, director of sales, New York, relocated to Los Angeles in 1986 and was named president, MCA TV Enterprises later that year. Foremost on the division's agenda is the fall 1992 launch of The Kitty Kelley Show, the lone new project MCA TV is bringing to NATPE.

Overseeing international distribution of MCA TV product is Colin Davis, president, MCA TV International, who has served in his current position since 1987. His responsibilities include running a division with offices worldwide, including Amsterdam, Paris, Beirut, Sydney and Tokyo.

Although MCA TV pulled back on bringing Major Dad into syndication last fall, Coach has been selling briskly. It has cleared over 55% of the country so far, and the company will concentrate on clearing smaller markets at NATPE. Other projects being sold at the convention include Roggin's Heroes and Hurry and the Hendersons, both in their second seasons, and the 35-title movie package called List of a Lifetime, which features "The Deer Hunter" and "Earthquake."

Other MCA activities include a 50% interest (with Paramount) in the USA Network, and the Paramount joint venture in Premier Advertiser Sales, the barter sales division.

MGM

No other studio's future is more uncertain now than MGM's, which could find itself either back under the control of Giancarlo Paretii, who purchased the studio in November 1990, or at Credit Bank Lyonnais. One constant during the upheaval that MGM has experienced is David Gerber, chairman and chief executive officer. MGM Worldwide Television Group, a division of MGM-Pathe Communications Co.

Gerber joined MGM in 1981 with responsibility for the studio's series programming. In 1986 he was named president of the newly organized MGM/UA television division, and was appointed chairman and chief executive officer of the renamed MGM/UA Television Production Group in November 1989. He assumed his current position in September 1991.

Ed Gradinger, who spent three-and-a-half years as president and chief executive officer of New World Entertainment, joined the company last October as senior, MGM Worldwide Television Group. Under his leadership at New World the company produced such critically acclaimed shows as The Wonder Years, Tour of Duty and Elvis. Gradinger's association with Gerber dates back to 1974, when Gerber persuaded him to relocate to the West Coast to accept another position within Columbia Pictures Television.

Also reporting to Gerber, but on the syndication side, is Sid Cohen, president, Domestic TV Distribution, who was hired in September 1991 to beef up the studio's syndication activities. Cohen's responsibilities include distribution of all MGM product to television and basic cable networks in both the United States and Canada. Cohen's most pressing task upon joining MGM was the sales launch of thirteensomething and In the Heat of the Night. One of his mandates is to launch, in fall 1993, MGM's efforts in first-run production for syndication, an area in which the studio has not had a presence so far. Before joining MGM, Cohen spent six years as president, Domestic Television Distribution for King World.

Currently, MGM produces In the Heat of the Night, which is in its fifth season, and The Young Riders, in its third. The company has Wes Craven's Nightmare Cafe on back-up status at NBC, which has given the project a six-episode order.

Paramount

Paramount has arguably undergone more executive changes over the past year than any other studio. The restructuring started at the top with Brandon Tartikoff's appointment as chairman, replacing Frank Mancuso in July 1991, and was followed by changes in the studio's top television position and in the syndication division. In September last year Kerry McCullaghe, formerly president, Universal Television, was named president, Television Group, Paramount Pictures, replacing Mel Harris, who left the studio a month earlier. All television divisions report to McCullage, who in turn reports to Tartikoff.

The other major move affecting the television activities at Paramount was the resignation of Lucie Salhany, president, Paramount Domestic Television, who left last summer to accept the top television job at Fox. Steve Goldman, who had been executive vice president of the division since 1989, was named president of the studio's syndication and distribution at the end of August.

The one television division that did not experience upheaval at the top was network, which continues to be headed by John Pike as president, Network Television and International Co-Production. Pike signed a contract extension in November that, in addition to his network production activities, now gives him responsibility for building Paramount's overseas partnerships. He is also responsible for Wilshire Court Productions, which produces movies for USA Network and other new networks. Pike has been with the studio since 1981.

This season Paramount has seven series on the three networks, including the year's most critically acclaimed new show in Gary David Goldberg's Brooklyn Bridge. Of the Paramount network series, the most senior is Cheers, which is in its 10th season. The others include Wings (2nd), Dear
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NATPE Booth #1340
INTERNATIONAL PRESENCE DOWN; ECONOMIC LICENSING UNCERTAINTIES INCREASE

By Steve Coo

Although the NATPE organization has seen steady growth in the past few years from international attendees to its annual convention, the overseas contingent visiting New Orleans this year will be diminished from last year by about 25%, according to Phil Corvo, president, NATPE International. In addition to overseas attendance being down, Corvo said this year, there will be 10 fewer international exhibitors than last year.

Citing the weak economic conditions worldwide and the recent upheaval experienced by some broadcasters as a result of new licensees taking over stations, especially in the United Kingdom (see preceding story), Corvo said some companies that attended in the past will not be there this year, while some other companies are sending scaled-down groups to New Orleans.

"Certainly the economic conditions over there are worse than they are here," said Corvo. "There is a lot of turmoil going on [in Europe]." Certain people from England don't know what's going to happen. France lost La Cinq [see below] and Berlucconi's in a state of flux. This is a real transition stage that we're in," he said.

One of the many companies not attending this year is Northern Lights Entertainment, headed by Janine McCaw, managing director, who cited the economic reason for the company's absence this year. "We've been there every year in the past five, but it's been a lean year so we've decided not to attend this year," she said.

An event that has no doubt affected attendance is the French companies is the bankruptcy filing on Dec. 31, 1991, by La Cinq, the country's commercial network. Its programming budget was reportedly in the one-billion-franc range, and the loss of those monies has set an uncertain future for some French independent production companies. "In Canada, companies that had been supplying programming don't know what is going to happen, so they're not going to come out," said Corvo. "It's the same with companies in Great Britain that were supplying Thames," he added. Thames and TVS recently lost their licenses to broadcast in the south of England during that country's recent franchise auction bidding process. "Add to that the general state of the economy worldwide, and we're not really surprised about the drop in attendance," he said.

Expansion ahead anticipated

Despite the loss of attendees, the organization has reason to believe that the coming year will see expansion in participating countries. As a result of the decline of the country's economy, Europe, both Hungary and Lithuania have expressed interest in participating in future conventions. Corvo said attendance by either country will be put off until at least 1993 when those countries begin to build their own broadcast systems. "We did make an agreement that we'll have conversations with them to get an idea of what they need. They need to put together their own networks as well as decide how they're going to do things," he said.

Although international attendance is down, Corvo argued the NATPE convention is still essential for most overseas companies, especially in light of the upcoming European Economic Community, which will further encourage the already burgeoning business being done back and forth across the Atlantic and Pacific oceans. "We'll be bringing in some product," said Isme Bennie, president, Toronto-based Paragon International.

"Mainly it will give us a chance to talk to the European companies, especially those from Latin America and Southeast Asia. We also go because it's a learning experience for us. The American market really controls the world market. We have to know what's working and what trends are coming. It gives us a chance to see what might be good for us to buy and redistribute in Canada or overseas," she said.

The objective at this year's convention for Ontario-based Atlantis Releasing Inc. is finding a distributor for its Roy Bradbury series. According to Ted Riley, president, Atlantis hasn't been that involved in syndication in the past, putting its efforts into producing for cable. In addition to the off-cable Roy Bradbury series, the company will also have Family Channel episodes of Maniac Mansion to sell within the next 18 months.

This will be the company's sixth year at NATPE, and Riley said the meeting also gives executives the chance to meet with European producers and distributors and touch base with our cable contacts.
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THE ‘INTERNATIONAL’ IN NATPE

Special to Broadcasting/NATPE from Phil Corvo, NATPE International president

As the world’s largest market for television programs, we at NATPE International believe it is our mandate to provide an annual program conference for our members and exhibitors that very closely mirrors the business conditions that exist year-round. Starting in the 1970’s, it became apparent that the future of the television industry (and most other categories of commerce) would be a global one.

It was obvious to NATPE International’s board of directors that we had to create a conference that helped to prepare attendees and all of our members for this inevitability. Because of our diverse membership—producers, syndicators, distributors, buyers and sellers of television programming, advertisers, advertising agencies and financial institutions—we decided to develop a multifaceted program to address the growing international side of our business.

The program NATPE sought to implement is outlined as follows:

- Seek increased conference participation by overseas attendees and exhibitors.
- Develop an annual educational exchange program for television industry executives.
- Locate NATPE representatives around the world.
- Expand seminars and other functions at annual NATPE conference pertinent to the global marketplace.
- Expand NATPE’s overall global outreach.

During the early 1980’s, a few overseas attendees began reserving booth space and exhibiting at the annual NATPE International Conference. The first large-scale organized influx of overseas exhibitors occurred in 1984. NATPE held a series of meetings with the British Producers Association to discuss how the group might participate en masse at future conferences. Through the support of the government of Great Britain, the British producers had an “umbrella” booth at the next conference. In retrospect, the success and attention received by the British booth opened the eyes of several domestic and overseas executives to the advantages of an international presence at NATPE.

Because support for international activity among NATPE members was growing, we began to expand our outreach through a variety of endeavors. First, our board members began attending the key international television trade festivals in Cannes, France (MIP and MIPCOM), and Monte Carlo. In the beginning, we were like sponges, trying to soak up knowledge about our overseas peers and the way they conduct business. Once we were confident of where we stood and had established strong relationships abroad, we began to sell the virtues of NATPE. We delivered a two-pronged message regarding the NATPE International conference. It is the best setting in which overseas buyers can purchase programs produced in the U.S., and for sellers of television programming worldwide looking to do business with Americans.

Today, we still attend many of these conferences. They remain good forums for us to spread the word about the organization and to learn more about the changing needs of our overseas friends.

Our second major move in the international direction was to hire a full-time European representative, someone who understood the marketplace and had a knowledge of the television industry. (NATPE has since added representatives in Asia and Latin America.) Because of the differences in culture and business practices, we felt such an individual was greatly needed. We believed it would be foolish to try to sing the praises of NATPE from a distance.

In addition to helping increase international attendance and exhibition at our conference, Peter Lord, our London-based representative, has proven to be a valuable source of information. Recently he provided us with keen insights regarding the merger proceedings between two key British television producer organizations. We have been looking to work with these organizations to assist independent program producers to sell their wares in the U.S. Per Mr. Lord’s insight and the groundwork he laid, our initial meetings with PACT, the newly formed organization, were positive.

To further encourage international activity, we turned to the NATPE Educational Foundation, under the auspices of Lewis Klein. An international professional exchange program was developed by the Foundation in which industry companies and stations sponsor visitors. To date, television professionals from the U.S., Great Britain and Germany have spent time abroad, working with their peers and learning different ways to produce, distribute or finance programs. Through a relationship with U.S. Telecommunications Training Institute, NATPE has also sponsored professionals from Curacao, Hungary, Jamaica and St. Lucia. These broadcasters attended the course “Introduction to American TV Broadcasting” held at several television stations around the country.

Another important step in NATPE’s international development was our participation in the U.S. Department of Commerce Foreign Buyers Program. In 1991, NATPE’s 28th Annual Program Conference received an endorsement from the department, and was promoted worldwide via U.S. embassies, foreign trade associations, chambers of commerce, travel agents, government agencies, corporations, import agents and equipment distributors.

In 1986 we unveiled the NATPE Program Conference’s International Seminar and Reception. There were only about 150 people at the inaugural function. For our 1992 conference, we will hold the seminar/reception in a larger facility to accommodate an anticipated audience of over 2,000 people.

NATPE’s international program has begun to reap benefits on behalf of our members. International attendees increased significantly again in ‘91 to a total of 1,296, nearly a 20% jump. International companies exhibiting at the conference this year rose to nearly double the total of the previous year. The multi-territorial program we introduced has promoted our membership to the global community, and many more overseas television executives make plans to attend/exhibit at the annual conference.

We do not plan to stop at this stage. With the changes now taking place abroad, several other nations, especially those in Eastern Europe, will become important to the business of NATPE members. By 1993, it is a goal of this organization to have representatives from such countries as Czechoslovakia, Hungary and Poland, to name a few, attend our annual conference.

Looking back over the last decade, we have reached many of the goals we set for our organization. In doing so, we have learned much about our overseas counterparts while providing them with knowledge about NATPE and its members. Most important, we have established relationships possessing value that cannot be gauged by dollars or number of sales completed. Through these ongoing initiatives, NATPE will continue to stay abreast of paradigm shifts, while relying key data regarding the global community and providing forums fostering international commerce.
THE YEAR OF THE SALE!

What was 1991 like for station and cable transactions? The February 10 issue of Broadcasting totals up the billions that switched sides in this year of recession and transition.

Included in this definitive record of the station/cable marketplace in 1991 will be a listing of all deals of $1 million or more, broken down by AM, FM, TV, combos and groups.

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CABLE NO LONGER SECOND-CLASS CITIZEN AT NATPE

Distributors now seek out basic networks, several of which are looking for consortium deals with broadcasters

By Sharon D. Moshavi

When Pat Fili, senior vice president of programming for Lifetime Television, attended a NATPE convention a couple of years ago, she was not greeted with open arms. "I went to a distributor's booth to view a program, and they kicked me out because I wasn't a broadcaster," she says. "But at the end of the show, they came around, begging us to come see it."

Times have changed for cable networks. Most distributors now come to see them even before NATPE begins. According to Gary Krimsier, executive vice president of programming for USA Network, "The last resort, but now pursue us, they want to see us, they want us, not deal-driven."

"It's there, but now pursue us," Levi says. "I'm not fnd buyers, I'm going to sell this package to anyone."

NATPE is growing in importance among cable programmers. "Swamp Thing" came to life on USA following a NATPE convention a few years ago. "I'm not just going to sell this package to anyone."

Lifetimes: The niche challenge

Any first-run show that interests Lifetime Television at NATPE will usually need a lot of work to make it fit the cable network's female niche. "The biggest difficulty with NATPE is that it is really for broadcasting, so ideas and shows tend to be broad. Anything down there, we have to find the potential in it for Lifetime and tweak it," says Fili.

Lifetimes is looking to add new programming to its plate. The network has a 6-7 p.m. original game show block (Supermarket Sweep, and Shop 'Til You Drop) and it is thinking about expanding it to 7:30 or 8 p.m. in the first quarter of 1993. The newly acquired China Beach currently runs in that time slot, but the show ran for only four seasons on ABC and has 85 episodes.

If Lifetime decides not to go the game show route for that time period, or adds only one half-hour to the block, the network wants to find "some kind of transitional programming between the game show block and prime time," she says.

Fili, like other cable programming executives, expects to have conversations with a variety of broadcast station group executives. She has thoughts of a small station group and Lifetime having joint windows on original striping. But Levi stresses that deals with broadcasters, be they local or network, are "product-driven, not deal-driven."

On the acquisition side, Fili says Lifetime will not make any big announcements at NATPE. "We already made our announcement — thirystorming," she says. "Which Lifetime acquired several weeks ago, soon after MGM Television began a heavy push to sell the show in syndication."

Family: Looking at kids

Another cable shopper at NATPE, The Family Channel, is shopping for children's programming and keeping an eye on changing marketplace. With big changes taking place, namely NBC dropping out of the Saturday morning cartoon business and Turner Broadcasting System planning a global animation network, "we're not exactly sure what all that will do to us, what the impact will be," says Paul Krumis, Family's vice president, programming, who has meetings scheduled with both children's program producers and advertisers at the convention.

Family-oriented feature films are on the cable network's NATPE agenda, as well as off-network series. Krumis points to The Family Channel's success this season with both library and new off-network series Father Dowling Mysteries and The Waltons. He would like to find other mystery and family shows that could repeat that success. To attract audiences to the network and its originally produced programs.

"Syndicators are anxious to make the cable market work for them," says Krumis, who does not see NATPE as a venue exclusively for broadcasters. "It's an important show for us for television programmers, whether you're in cable or broadcasting or anything else."
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STAND #963
BIG HITTERS, HOPEFUL HITS OF NATPE 92

Nobody knows for sure how much shopping will be done at NATPE this year, but it seems likely that the slow economy will mean fewer visitors. At press time, preregistration figures were down about 8% from last year's show, which attracted 8,900.

As usual, the major rep companies will get things under way on the eve of NATPE by presenting their analyses of the current crop of new and existing programs. The NATPE convention is on par with the number of exhibitors in 1991.

Attendees are not expecting as much first-run product as in previous years, but the more than 270 exhibitors planning to attend this week's NATPE convention is on par with the number of exhibitors in 1991.

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NATPE will launch an ongoing campaign against racism on Wednesday at 10:30 a.m. with a general session, "Racism, Intolerance and TV," the first in a series of events planned by the organization in response to the political gains made by former Ku Klux Klan leader David Duke. Among other efforts, NATPE will be encouraging stations to air year-round PSA's discouraging racism.

Many of the big guns of syndication will be panelists on Wednesday at 11:30 a.m. for a broad-ranging discussion that will feature Viacom's Dennis Gillespie, Steve Goldman of Paramount Domestic TV, Tribune Entertainment's Don Hacker, Bob Jacquesen of Buena Vista Television, King World's Roger King, Lucie Salhany of 20th Television, Dick Robertson of Warner Bros., MCA-TV's Shelly Schwab, Barry Thornton of Columbia Pictures TV, Bob Turner of Multimedia Entertainment and Dek Zimmerman of Group W Productions.

The advertising agencies will be among those who get their say during a session at 9:30 a.m. on Wednesday. Featured panelists will be Allen Banks, Saatchi & Saatchi; Alec Gerster, Grey Advertising; Jim Greenwald, Katz Communications; Jim Rosenfield, Blair TV, and John Suhler, Veronis Suhler.

The FCC will be out in force in New Orleans as well. On Wednesday, the view from the Potomac will be provided during a panel session featuring FCC Commissioners Ervin Duggan, Sherrie Marshall and James Quello. And on Thursday at 10:30 a.m., the Iris Awards banquet will feature an address by FCC Chairman Alfred Sikes.

The Iris luncheon will also include the presentation of a Lifetime Achievement Award to Andy Griffith. Presenting the award will be film producer Ron Howard, who played Opie to Griffith's Andy on The Andy Griffith Show.

Following the awards, convention-goers will have the opportunity to attend an international debate on free trade featuring MPAA chief Jack Valenti, Warner Bros. executive Michael Jay Solomon, and Astral Inc. executive Harold Greenberg.

An agenda and exhibitor list follows.

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SATURDAY, JAN. 20

8:30 a.m. — Executive Committee/Board Meeting/Pitch Room Room 24. Producer/Moderator: John Sikes, WFSB, Hartford, Conn.; David Louie, Pacificorp, Vancouver, Wash.

11 a.m. — Convention Opening Ballroom. Room 24. Producer: Allen Banks, Saatchi & Saatchi, New York City; John Aggermead 2000, Chairman of Board/Goalong Panelist: Alex Haley, Author of Roots


AY, JAN. 20

9 a.m. — Convention opening meeting. Convention hotel.

2:30 p.m. — Professional Ethics. Panelists: Norman Cohen, Gateway Communications, Bala Cynwyd, Pa.; Dan McLaughlin, Disney Networks, Burbank, Calif.; Alan Bracken, Producer, Seton Hall University, New Jersey.

9:30 a.m. — Three Concurrent Workshops.

THURSDAY, JAN. 22


11 a.m. — General Session: "We Advertising" Convention Opening Ballroom. Speaker: Dick Sikes, Northwestern University, Evanston, Ill. Introduction: Pat Patton, WTVY Kansas City, Mo.

9:30 a.m. — Three Concurrent Workshops.

FRIDAY, JAN. 22


6 p.m. — FCC Reception. Room 16.

ATPE AT A GLANCE

sessions are in the Convention Center unless otherwise indicated.
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- Season On the Water
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- Soul Searching
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- Odyssey in August
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- David's Dream
- Getting Close

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