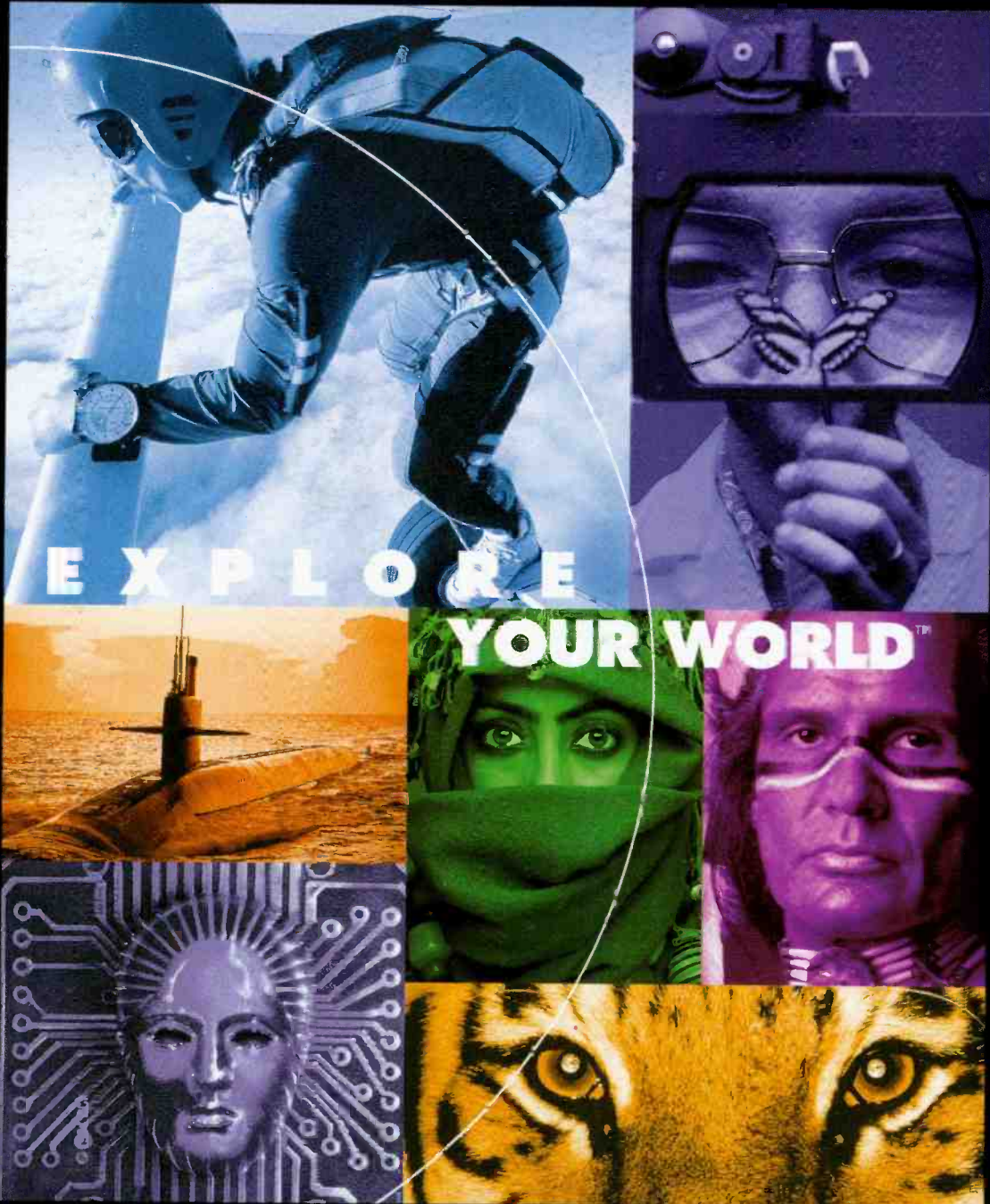


TBI TELEVISION BUSINESS INTERNATIONAL

OCTOBER 1994 Mipcom Issue



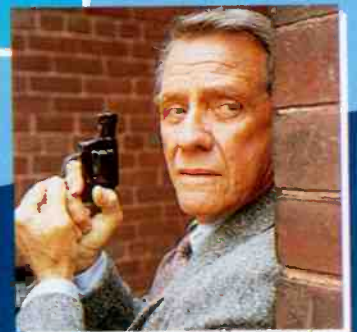
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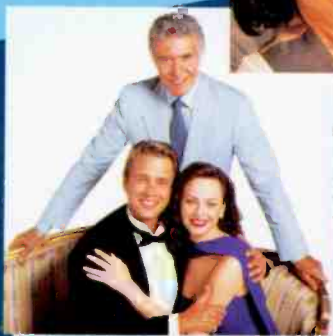
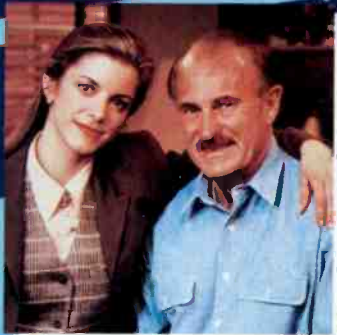
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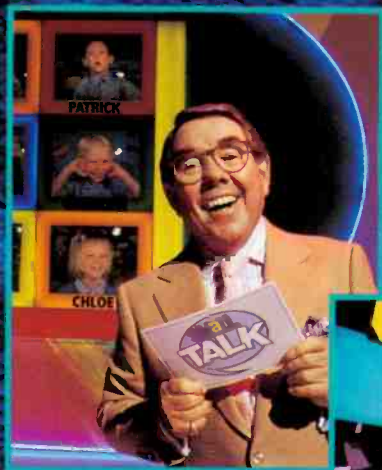
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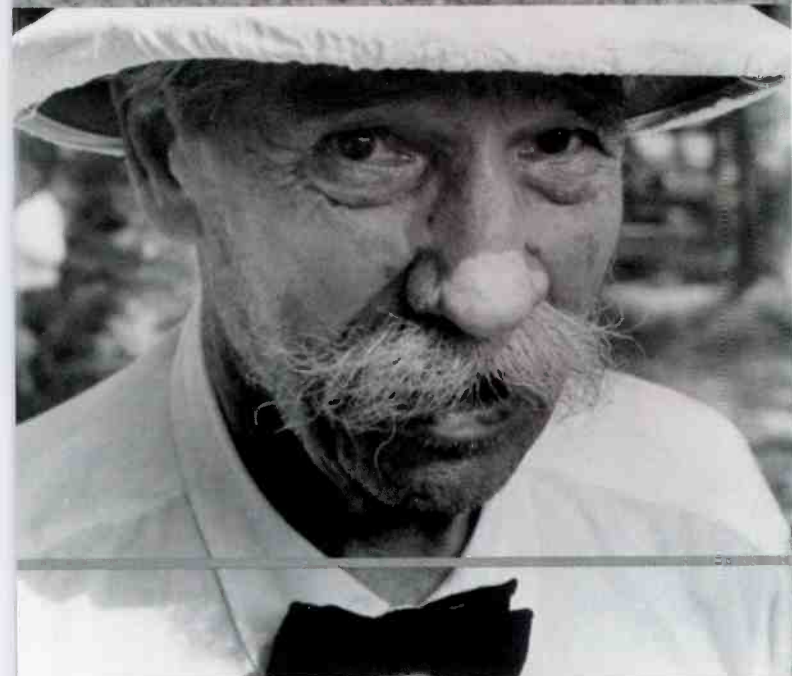


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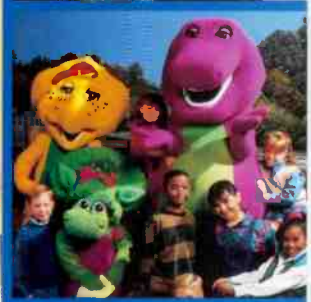
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Don't Laugh Now

Satire is meant as a warning, a literary fence marking off bad ideas, bad plans, bad business. The satirist describes a situation in such extreme terms as to make the rest of us laugh and generally avoid the behavior described. Sometimes the satirist has to attack what's already gone on, but often as not, can extrapolate the way things are at present in the hope of warning people off of a terrible future. This approach has worked for centuries. Until the tv industry came along, that is. With the tv industry, if you write a bit of satire, you might as well put it in the form of a business plan, because someone is going to think it a perfectly reasonable idea and go off and do it.

"We are in great haste to conduct a magnetic telegraph from Maine to Texas; but Maine and Texas, it may be, have nothing important to communicate," Henry David Thoreau wrote in the last century. "We are eager to tunnel under the Atlantic and bring the old world some weeks nearer to the new; but perchance the first news that will leak through into the broad flapping American ear will be that Princess Adelaide has the whooping cough." Would it shock Thoreau to hear we're going to have 500 channels to carry Princess Adelaide's cough, all in crystalline, digital sound? Robert Altman's film *The Player* – satire and parody throughout – contains a hilarious scene in which a studio executive proposes getting rid of the scriptwriters. The studio would clip newspapers instead, turning the stories into movies and saving a whole lot on the writing. The other day I read that Kensington Films and Television plans to use the database of its parent, Britain's Associated Newspapers, to come up with tv movies. A deputy editor at one of Associated's newspapers is even splitting his time between the editor's desk and a job as Kensington's director of drama. There was no hint the Kensington story was anything but a serious business announcement.

I commit the sin of pride by putting myself in the same company with Thoreau and Altman, but do it only to prove the point. In May, trying to be funny, I wrote in this space that a cable network I wanted to start was The Cancellation Channel. It would be home to all those series that never got a chance, and because of that, would come very cheap. You guessed it. One European country, at least, is going to get a cancellation channel. TBI's sister publication, *Cable & Satellite Express*, recently reported the programming strategy at TV4 Sweden's new satellite service: "The new channel will be a somewhat low-cost operation relying on bought-in programs... The station believes it can buy up American series which are cancelled a short time into their run." Satire has always been a difficult game. The satirist doesn't get paid well, is often misunderstood and has few friends. If you've written anything satirical about tv recently, my advice is to attach a bunch of spread sheets and send it out to some company's head of business development. You may get to run a channel. Or at least be offered a consulting deal.

The Editor

COLUMBIA · TRISTAR



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Quite a few years ago, when for reasons unknown the old CBS brought in a management consulting firm to study its organization and key personnel, I asked one of the examiners what previous experience his company had had in the broadcast field.

Absolutely none, he said defiantly. "What we do for CBS is no different from the job we just did for a steel desk company. One business is like any other."

The statement rocked me. Could it be that, when stripped down to business fundamentals, mass media which deal with news, entertainment and public affairs, and which influence our national beliefs and values, are nothing so much as kith and kin to the marketers of office furniture?

One business is like any other. I heard that line again more recently from the fellow who was put in charge of the publishing company I was involved with. He knew nothing about publishing but everything about business, and couldn't be more comfortable then when keeping his own counsel.

Here's how the two stories ended. At CBS, the consulting firm's prescription was a bizarre new managerial structure that proved totally unworkable and took the company years to untangle and recover from. As for the publishing company, it fell through the confident hands of the self-proclaimed business genius and sank like a stone.

These episodes come to mind amid reports that two of the major networks are up for sale again. Both were acquired in 1986 by superstars of the business world: CBS by real estate tycoon Laurence Tisch and NBC by renowned industrialist Jack Welch, chairman of General Electric.

The network companies were almost immediately remodeled, each adapting to the corporate culture of the new parent and operating in the business style dictated by the chairman.

And here's what came of all that business savvy: NBC, which had a look on first place when GE bought it, soon plunged into third, where it languishes still, while CBS lost the aura it had cultivated for more than half a century as the class of the field.

Good businessmen know when it's time to get out, and the present is opportune because it's like selling real estate at the top of the market

The TV Business Is Not A Desk Job



BY LES BROWN

CBS lost a good deal more, besides: the popular National Football League package, a number of long-time station affiliates and a shot at launching a new national cable channel like the other three networks.

Such missteps happen when the industrial business mentality is turned loose on media companies that grow in the soil of popular culture, public service and journalistic derring-do. For all their redoubtable astuteness in running their large corporations, Welch and Tisch lack both the requisite impresario instincts and the stomach for a business that has aspects of gaming — swings of fortune that hinge on creativity and such unpredictable factors as changing public tastes.

In treating television as a business like any other, Welch and Tisch viewed seasoned personnel as a cost rather than as a corporate asset. They cut staff zealous-

ly, first what they regarded as fat and then what was clearly muscle.

Good businessmen know when it's time to get out, and the present is opportune for an exit because it's like selling real estate at the top of the market. Network business is booming again, advertising sales are approaching record levels, and with the elimination of the FCC's financial interest rules next year, the networks stand to become the biggest producers and syndicators of programming before long.

Most of all there are suitors in good supply. No deals are on the table as of this writing, but it's known that such Hollywood studios as Warner Bros, Paramount (now under the wing of Viacom) and Disney would relish owning a major network if only to ensure the future of their television production.

Ted Turner, who has often expressed his desire to own a network, will surely be in the picture. Barry Diller, the former studio boss and QVC chairman who came close this year to heading CBS, also has the burning desire and the ability to raise whatever cash it takes. And then there is cable baron John Malone of TCI, who was in Diller's camp for the aborted CBS deal.

What all these contenders have in common is a healthy knowledge of the entertainment/information business. They know it cannot be budgeted with accurate revenue forecasts for the next fiscal year, because it is a business that always depends on hits, and no one in show business has ever been able to predict what will hit the jackpot.

Whichever of these companies and individuals wind up owning the networks, American television is bound to be the better for it. This is because NBC and CBS will pass to people who are creatures of the tv business, steeped in it and tolerant of its vagaries. And I'd be willing to bet that Turner, Diller and the others would be terrible at running a steel desk company. ■

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MONITOR

SPAIN

RTVE Calls For More State Cash

**Pubcaster to reduce advertising
and demands \$907 million subsidy**

The writing had been on the wall for a long time in Spain: something had to be done to prevent both public and private networks spiralling toward financial ruin. But it still came as a surprise.

Radio Television Española (RTVE), the state-owned broadcaster, will reduce the revenue from advertising by 25% in 1995 and simultaneously demand a state subsidy of \$907 million, four times bigger than that of 1994. Jordi Garcia Candau, the director general who was appointed to restructure RTVE after it lost its monopoly in 1989, has made it clear in the past he wanted more, not less state control of the public company. By limiting advertising revenue, RTVE is following the norm in most European markets, where state channels have mixed funding.

"This is a positive piece of news which we should have had before," said Antonio Asensio, president of the private channel, Antena 3 Television. "It was time to face up to

the problem of the double financing of public television, and as a result, the unfair competition which the present system imposed on private television."

"This gives hope to the whole of Spanish television," said Jose Antonio Ovies, a spokesman for Telecinco. Telecinco has recently announced a cut in commercials in primetime as viewers are clearly becoming jaded by breaks averaging 13 minutes.

The news is especially welcome for Asensio as he has been searching for a buyer of the 25% stake in his company owned by the beleaguered bank, Banesto. Asensio had publicly complained of the disastrous state of the advertising market where discounts of 60% for commercials have become the norm due to excessive competition.

Garcia Candau made this point when he said the new plan "would enable a redefinition of the Spanish advertising market and give it greater equilibrium." Of the \$907 million he is asking the government for, \$705 million is destined to cover the expected losses for 1995, and \$202 million for running costs. Since RTVE's debts have mushroomed to more than \$1.5 billion, it has been obvious that the corporation was veering out of control. The \$705 million will simply be enough to stop its debts growing again. The delay in facing up to the problem has been purely political.

The politically-appointed board of RTVE has finally come to a sufficient agreement to back Garcia Candau's proposal, which means it will almost certainly be approved by parliament. Only the Partido Popular (PP), the center-right opposition party currently well ahead of the government in the polls, was against. It alleges that the move will not halt the financial deterioration of RTVE. According to one of the PP's representatives on the RTVE board, by the end of 1995 RTVE will be nursing a cumulative loss of \$6.2 billion.

The PP has constantly attacked RTVE's method of financing itself, until 1993, totally from advertising. The 25% limit releases the pressure on the advertising market in the short term and gives Garcia Candau a far better chance of giving RTVE a less commercial character, but in the highly politicized world of Spanish television, it is unlikely to be the last word.

by Justin Webster — BARCELONA



Candau: Redefining Spanish television

JAPAN

Asian Market Offers Sales Potential

Networks are reluctant to launch services into Asia, but shows sell

The Asian tv satellite market is booming, with new channels crowding the airwaves and more scheduled for launch in the coming years, but the shortage of programming is severe. Japanese networks, however, have been reluctant to fill it; while other foreign broadcasters rush into the Asia fray with new international services, the Japanese have been conspicuous by their absence.

Until recently the major reason was regulatory; Japanese broadcasting law placed strict limits on cross-border broadcasts. In June, however, the ministry of posts and telecommunications submitted a revision of this law. By the end of year Japanese networks should be free to compete on equal terms with the likes of BBC, CNN and CBS.

The five commercial networks, however, have no plans to join the battle. Next year common carrier Japan Satellite System will launch a communications satellite whose footprint will cover the Asia and Pacific areas, but according to company officials, no commercial network has expressed interest in leasing a transponder.

One reason for network apathy is the difficulty of finding sponsors for overseas broadcasts in a lingering recession. Another is a perceived lack of demand in target markets. Yet another reason is the potential for diplomatic friction. Asian countries are still sensitive to the threat of a Japanese "cultural invasion" such broadcasts might pose. After NHK began regular BS broadcasts in 1989, the South Korean government complained the signals were spilling over into Korean territory — a violation, it claimed, of the long-standing prohibition against the import of Japanese tv programs, films and music.

Also, Asian countries with strict controls over their own broadcasters might complain about the high level of sex and violence in Japanese shows, especially those aimed at children.

Ironically, Japanese programs are more popular than ever with Asian audiences — and Asian broadcasters are rushing to buy them. Although Japanese animation has long received a warm reception in the region, the five commercial networks are now successfully marketing other program genres as well.

Among the most successful is Fuji TV, which recently concluded an output deal with Star TV worth \$900,000 — the first and largest such agreement ever signed by a Japanese broadcaster.

From October, Fuji will supply Star TV with dramas, each hour-long episode costing from \$3,000 to \$6,000. Also, following the recent lifting of restraints on the import of Japanese tv programs into Taiwan, Fuji TV signed a basic agreement with terrestrial station Taiwan Television Enterprise to fill a one-hour weekly slot.

Other networks are also getting in on the Taiwanese market. This spring TV Tokyo began supplying *Asa-yan Downtown Fashion Junkie*, a fashion and trend information program, to Taiwanese cable tv. Also, NTV recently concluded an agreement to provide 34 games of the Yomiuri Giants baseball team to a Taiwanese terrestrial station.

TBS, which is known in the Japanese industry as a drama powerhouse, is advancing on several fronts. The network recently concluded a deal with Chinese cable tv for 58 episodes of its popular *Mr Kinpachi, Teacher of Class B* series and is currently negotiating through a third party to sell dramas to Vietnam state television. In Taiwan, TBS is supplying most of the dramas it produces to cable and terrestrial stations. "These dramas don't sell in the U.S. and Europe, but Asian audiences are more accepting of them because they are familiar with the characters' racial characteristics and cultural background," said a spokesman for TBS' program sales department.

The total Asian market for Japanese programs supplied by the commercial network is still small — from \$2.1 million to \$3 million annually, but it has more than doubled compared with last year. "We're looking for sales to double or even triple," said the TBS spokesman. "Southeast Asia especially will be a very important market for us in the years to come."

by Mark Schilling — JAPAN

ITALY

New Rai Bosses In Same Old Story

Changes at state broadcaster increase government influence

Whoever believed that Italy's prime minister Silvio Berlusconi could somehow have avoided the conflict of interest, and steered clear of legislative issues affecting tv would have once again been disappointed last month. As were those who hoped for an end to the old ways where parties shared out influence over the three Rai networks. The right-wing coalition government led by the media tycoon turned politician staged a new and worrying coup d'etat against state broadcaster Rai, which offers the only serious

NINE CHANGES HORSES

Australia's leading commercial networks have joined a multimedia consortium to build a second broadband network that will deliver integrated telephony and tv services. Known as Optus Vision, the consortium has attracted four powerful partners: Nine Network Australia (20%), the Seven Network (15%), Continental Cablevision of the U.S. (25%) and the telephone carrier Optus Communications (35%). Speaking at the launch, Nine chairman Bruce Gyngell said Nine's commitment to Optus Vision was a "logical extension" of a previous decision to take equity in Optus and would deliver "considerable experience in the programming and production areas." Nine's proposed stake in Optus triggered the break-up of another powerful pay-tv consortium whose members included the three networks, News Corp. and Telstra, the national carrier. News Corp. is left with the option of entering the pay market through Telstra's competing cable system or partnering with Australis, whose main shareholder is Tele-Communications Inc. Until Optus Vision appeared, Australis was leading the race with access to national satellite distribution, and the most microwave frequencies and capacity on Telstra's cables. With analysts predicting three competing pay-tv operators won't survive, the battle shifted to Hollywood at press time, where Australis was trying to sign exclusive rights to movies.

opposition to the three channels operated by Berlusconi's Fininvest group.

The government, which came into office last April, replaced the directors of the pubcaster's national channels and the chiefs of their news programming with journalists and executives close to the coalition parties. Some are executives of Fininvest or are closely linked to Berlusconi's Forza Italia party.

The professional standing of most of the newly-appointed executives is not considered to be very high in the tv industry. Furthermore the ousted executives, who still had two years of their contracts to run, were doing a good job: Rai audiences were growing.

Many observers in the tv and advertising business allege that the motive for appointing what they deem to be second-rate, government-sympathizing executives to crucial posts within Rai is aimed at reducing the pubcaster's competitiveness. Even unintentionally, they might follow the wrong programming strategy to the detriment of Rai's ratings and ad revenues. Fininvest, Berlusconi's debt-burdened empire, would be the main beneficiary.

The Rai move provoked an immediate storm of protest within the country. The left-wing and center parties protested and demanded the resignation of the Rai board, which technically appointed the new directors. Rai journalists went on strike for 24 hours. A group of over 50 members of parliament called a national demonstration against the government's media policy, to be held at the end of September.

One of the three ruling parties, the Northern League, also attacked the decision: it did not get a single representative in the new Rai management. After the league threatened to torpedo the Rai appointments, it struck a deal in which it was promised control of one of the networks.

by Cecilia Zecchinelli — MILAN

MARKETS

Rendez-vous Attracts A Crowd From TV

Broadcasters are using the event to scout for projects and producers

Euro Aim's Rendez-vous '94, in its third incarnation and held for the first time at the Babelsberg Studios in September, was never going to solve all the problems inherent in international tv co-production. The seminar, institution or person that can solve all of co-production's problems doesn't yet exist on this planet. And may never. Euro Aim, nonetheless, tries to contribute by

bringing together some of those who have projects with some of those who'd like to invest in production. How far Rendez-vous can get beyond talking shop will be the measure of whether this is EU Media Program money well spent.

The atmosphere was quiet and low-key — a long way from the hurly-burly of a market in Cannes — and allowed those with what might be good ideas but without big names to get some attention. Euro Aim had built a maze of tiny curtained meeting rooms in one of the buildings at the sprawling film studio outside Berlin. Across the way, a tented cafe area hosted informal meetings that probably outnumbered those scheduled for the cubicles. Color tags told whether a participant was a producer with a project or a financier with something to offer — cash, facilities, loans.

Education plays a big role at this event. At one table in the cafe area, London literary agent Julian Friedmann, a sort of Euro Aim tutor, critiqued Belgian producer Arnaud Colin's pitch for the feature *The Park*. Colin, in his submission to Euro Aim, said: "The Park is the story about the endless search of human longing and wishes, which are a million years old. The Park is a drama on contemporary life, its genre on the border between the tragicomedy and thriller."

The pitch wasn't working for Friedmann at all. "That's the kind of intellectual indulgence that filmmakers, particularly because they're in the business of illusions, like to do," Friedmann told the producer. Make the pitch real, he advised, tell buyers who the film is about, what that person wants and how they try and get it.

Later Friedmann could be found trying to track down a well-known actor's private address so another producer could send him a script. *Rendez-vous* is built to provide an eclectic mix of advice, schmoozing and, Euro Aim hopes, deal-making.

The event is more film than tv-oriented. Officials believe their separate Euro Aim Screenings provide the kind of specialized market Europe's small tv producers need and so the *Rendez-vous* is targeted at film. This year's project book contained 14 television projects — series or TVMs — against 51 feature films. That said, tv executives are putting *Rendez-vous* on their calendars. Twenty-eight attended this year, double the number in 1993, with eight of those from the UK, seven from Germany and five from France. Five of the UK's eight were from the BBC, which attended for the first time; Barbara Benedek, head of co-productions, lead the delegation. As always, when the BBC decides to go somewhere, it goes in numbers. Meridian Broadcasting, ZDF Enterprises, TF1, Rai and Canal Plus were also on hand.

On the sell side, some experienced tv producers were shopping projects one would expect to find at Mipcom. Malcolm Craddock of Picture Palace Films (*Sharpe's Rifles*), backed by co-producer Meridian Broadcasting, brought *Somebody To Love*, a drama about four au pairs from around the world who work "in a leafy London suburb."

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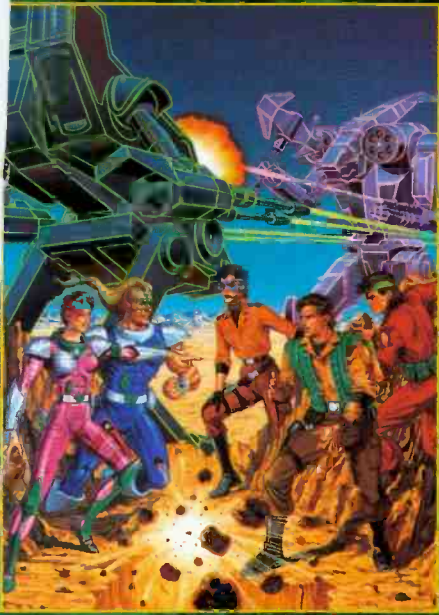
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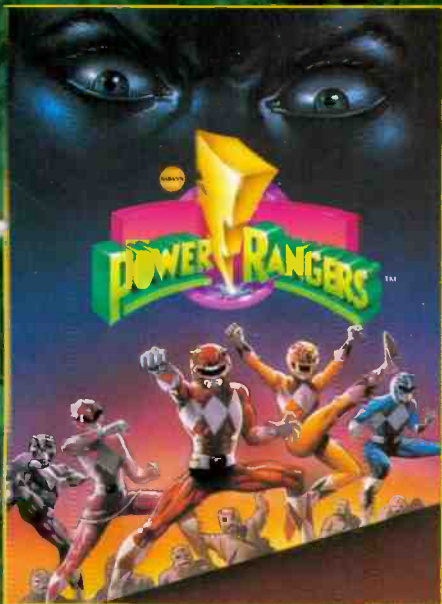
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NEWS UPS ASIA HOLDING

News Corporation has reportedly raised its holding in Asia Today, the holding company for Hindi-language satellite channel Zee TV to 50%. The move further cements News Corp.'s relationship with Zee Telefilms, the exclusive program supplier for the two year-old Zee TV channel. News Corp.'s Star TV, which operates the satellite package of which Zee TV is part, is planning to launch three channels tailored for the Indian subcontinent and the Middle East: a new English-language pay movie channel, a pay-tv Hindi-language movie channel and an upscale, free-to-air general entertainment channel. Star is also splitting its Star Plus free-to-air general entertainment service so as to give it a more Indian flavor, in much the same way that it has split its V Channel music service into a dual operation. The English-language movie channel was set to launch on October 1, with both Hindi and Arabic subtitles. The Hindi-language pay channel and the free-to-air Hindi entertainment service will launch at the end of this year. All of these moves come just a week before MTV Asia relaunches in India via retransmission on Doordarshan and the likes of TNT and Cartoon Network begin a major regional marketing blitz.

It's easy to imagine *Somebody To Love* making it to air, and the same could be said of two proposed cop shows that sounded American, but were actually French and German. Hamster Productions offered *L'Intouchable*, a drama that features the brilliant inspector who loses his partner, quits the force and is then enticed back with the offer of total independence. The program's Inspector Kleber bases himself at Marcel's old taxi garage, where he and Marcel can, of course, also practice their aikido. Studio Hamburg pitched *Die Gang*, about the head of special task force working the Hamburg harbor and battling gangsters who threaten to "kill everything you love."

Of course, pitches like that leave Euro Aim caught between the usual rock and hard place. Establishment projects from established companies beg the question of what the program is really needed for, but if it focuses on film and tv ideas at the very margins, nothing will get produced and the program will be branded a waste. After its third edition, *Rendez-vous* may be thus squeezed, but it has at least found a niche for itself as a different kind of place for producers and backers to get together.

by Rich Zahradnik — BERLIN

ANIMATION

Cartoon Forum Animates Market

**EU Media's event is driving deals,
but needs to let in the Yanks**

The Cartoon Forum, held in the Azores at the end of September this year, can no longer be regarded as a small event on the European tv calendar. Attended by 500 executives from production studios, broadcasters, video distributors, major investment groups, book publishers and merchandising companies, the forum offered 63 pilot programs to 100 buyers and financiers, including PolyGram Video International, Hit Entertainment, Ufa, Ravensburger and TF1 Video.

At the end of the event, 15 of the projects presented had been guaranteed full

funding, while 17 had garnered between 60% and 80% of the finance needed to go into production. Three of the most talked about were the 13x10 minute pre-school series *64 Zoo Lane* from UK company Zoo Lane Productions, Belgium studio Odec Kid Cartoon's 26x26 fantasy-detective series *Carland Cross* — a project that eschews the European tradition of soft, action-light shows — and French studio Ellipse's 26x26 minute series *C'est Nous Les Artistes*. The list was representative of general trends at the market, since the bulk of the successful projects came from the UK, France and Belgium.

Despite the success rate, the message voiced by many of the broadcasters and financiers was loud and clear: Europe has proved it has a talent pool of animators, now it is time to develop a commercial edge.

Some questioned the selection process, or lack of it, for entry into the forum. A project only needs a letter of recommendation from a broadcaster, not a commitment to finance. The process does not take into account the saleability of a show should it make it into production.

And in a market driven by 30-minute series, only 12 of the 63 projects fitted into this criteria; an additional 13 shows had episodes of 13-minutes, while the rest were features, specials and shorts.

"We like to keep in mind the diversity of the European channels," argued Corinne Jenart, secretary general of Cartoon. "Each year we witness such a diversity of product it would be dangerous to limit productions to series of 26x26 minutes."

The philosophy of Cartoon has always been to provide an alternative to the dominance of U.S., and to a lesser extent, Japanese cartoons in the European marketplace. As such, representatives from these countries have not been allowed to participate in the forum. Many broadcasters at this year's event said this policy should be changed so that U.S. companies can attend, if not to invest, at least to offer advice on the production of pilots, pitching, marketing, packaging and the exploitation of ancillary rights.



The Wrong Trousers: This year's Oscar winner was financed by European money



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ABN CHASES INDIAN BUSINESS

News service Asia Business News (ABN) has announced a distribution deal in India with state broadcaster Doordarshan. The pact, which will initially see three half-hour segments of ABN broadcast daily on the new Doordarshan-3 TV network, began early this month, giving the ABN programs an audience of 12 million households in Bombay, Delhi, Madras and Calcutta. The deal lifts the potential tv sets tuned to ABN to 25 million. ABN is also talking with some of India's 100,000 cable tv operators. India is a particularly important market for the news service because of its 60 million English-language speakers. The full 24-hour ABN service should be available in some key Indian markets by the end of the year. According to ABN managing editor Christopher Graves, ABN has also had discussions with "other entities in China," where the service already has some terrestrial over-spill coverage. In Hong Kong, negotiations with Wharf Cable's Cable TV service have broken down.

"TV is about filling timeslots," said consultant Neil Court. "Too much money is being spent on concepts with little commercial guidance. A pilot should not be self indulgent; it is a way to get people into a room to sell a series."

by Sarah Walker — PONTA DEL GADO

GERMANY

States Put Squeeze On New Channels

Flood of German cable license seekers unlikely to find carriage

With Germany's cable system bursting at the seams, the directors of the 15 state media authorities (known as the DLM Directorate) have ordered a temporary freeze on all license applications for new theme or niche channels. Moreover, the DLM recommended the North Rhine Westphalia authority (Lfr) hold back on its license granted to the CLT-Disney Super RTL family channel, even though the regulator recently gave the nod to the project.

Because of the strain on the cable system, new tv projects "have no chance of achieving the technical reach necessary for economic develop-

ment," the DLM said. "Unco-ordinated approval of new tv projects according to the 'greyhound principle' would lead to a predatory competition running contrary to standards of the interstate media treaty."

The Lfr authority in the state of North Rhine Westphalia has five license applications to process, the BLM two more, and at least seven other niche channels are in the pipeline. Most of these planned projects are specialized channels — music, travel, weather, etc — or those with programming aimed at specific demographics and target groups such as elderly viewers.

Undaunted, the Burda Verlag and the Andreas Langescheidt group, both of them publishers, and Pro 7, have applied to the Bavarian media authority BLM for a general interest channel license with the working title Kabel plus.

Burda and Germany's number three commercial network were to have joined forces in setting up the cable channel Kabel 2, planned as a recycling outlet channel for Pro 7 and Kabelkanal. But citing the interstate media treaty, the DLM noted cable niche services, as well as general interest channels, are required to commission or produce their own product. "Consequently it is questionable whether channels supported largely by reruns or existing program resources can be licensed," the DLM said.

But in switching from an offshoot channel to Kabel plus, projected as a general interest channel producing its own programming, the backers' application appears designed to comply with the media regulations cited in the BLM statement.

If the Lfr goes ahead with Super RTL, the authority would most likely have to bump off Kabelkanal, which is licensed in Bavaria, from the state's cable network in order to make room for the CLT-Disney channel. In a tit-for-tat move, the Bavaria authority might scratch one of the channels licensed in North Rhine Westphalia, to make way for Kabel plus, or the Bauer-TeleMünchen TM3 family channel project.

Media mogul Rupert Murdoch's entry into the German tv scene with his acquisition of a 49.9% stake in the commercial channel Vox, appears to have been the catalyst behind the flood of license applications. News Corp has now been joined in the channel by Canal Plus, which took a 24.9% stake last month. But looking to the longer term, with digital compression and fiber-optic technology on the way, the applicants seem to feel it's time to act, in order not to be caught with the proverbial pants down in the coming electronic revolution. Futurist reports predict at least 100 cable and satellite channels in Germany by the end of the decade.

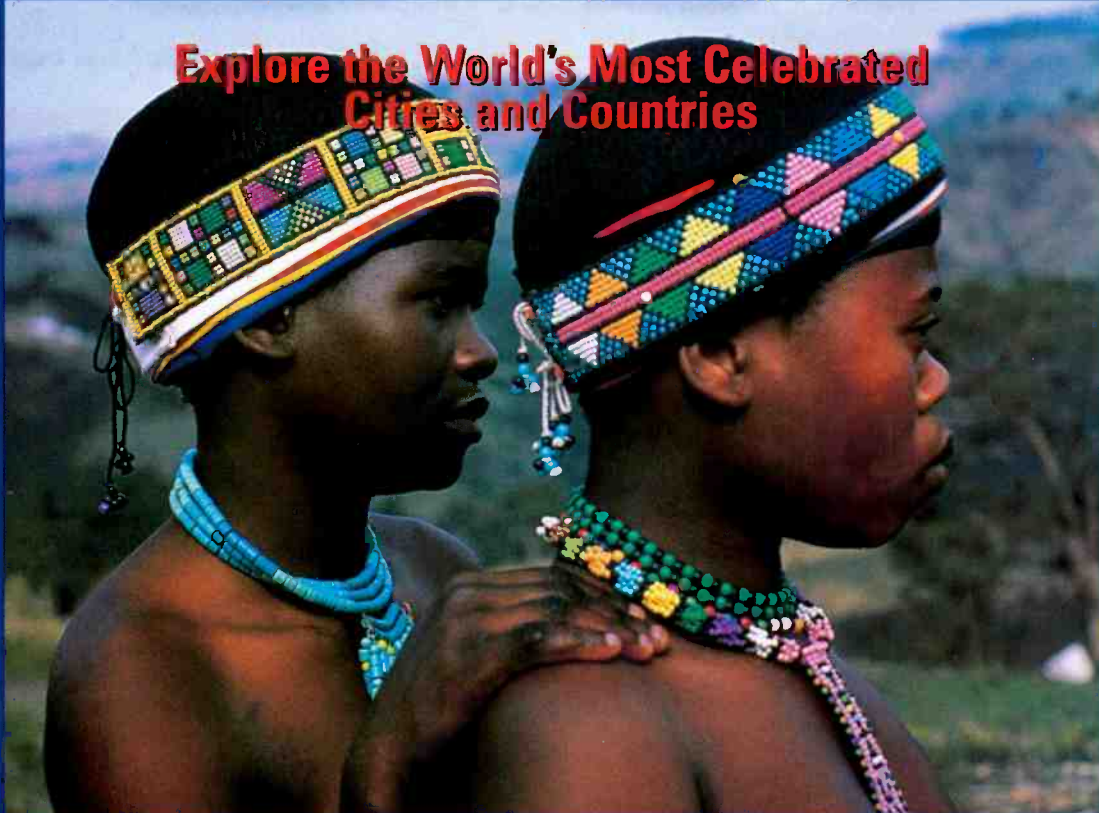
by Jack Kindred — MUNICH



Murdoch: Found a friend in Canal Plus



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HOLYLAND BAN

Michal Raphaeli-Kaduri, director of the government supervisory Cable Council, has, for the first time, ordered the Israel Cable Television Association to remove a station from its roster. The offending station is Middle East Television (METV), a Christian outlet based in Lebanon that reaches 70% of Israeli viewers. It's not the Christianity that's got Raphaeli-Kaduri down, it's the Hebrew. In June the station started subtitled foreign programs in Hebrew, a clear infringement of laws protecting Israeli outlets, said Raphaeli-Kaduri. METV's Israeli representative, Mudi Peri, of the PR firm Teutza, has persuaded the cable operators to delay removing the station until its side is presented in a legal hearing. Raphaeli-Kaduri has no choice but to accept the delay but added, "The legal department of the Ministry of Communications has ruled against METV. It's true it wasn't represented at our discussions, but our position is based firmly on national rulings."

ROMANIA

Bucharest Watches Another Local Station

Public broadcaster TVR still has a monopoly on national coverage

Romania's vibrant local television sector has welcomed a new station in capital city Bucharest. Owned by German/Romanian entrepreneur Marcel Avram and three other private individuals, Tele 7 ABC joined two other commercial broadcasters, Channel 31 and Antena 1, already on the air. All three compete with two-channel public network Televiziunea Romana (TVR).

According to Aliosa Storian, Tele 7 ABC's head of production, the new channel's start-up costs will total something between \$20 million and \$30 million. Tele 7 offers viewers a mix of films, entertainment, social documentaries and music videos. Currently on air for around 12 hours daily, it will go round-the-clock by the end of the year and increase its already high level of in-house production (53%) in the near future.

The channel's five-year license allows it to broadcast nationally, but it only reaches Bucharest because a terrestrial network would cost \$500 million.

Most of Romania's large population centers now have stations, following an explosion in local tv over the past two years. They include Europa Nova, TVT 89 and TVT1 in the western town of Timisoara, Soti Cable in the Black Sea resort of Constanta, and Cinemar and Tele M in the northern cities of Baia Mare and Iasim.

All are able to compete with TVR on a local level, but only those in the capital pose any kind of long-term threat to the public broadcaster. Antena 1, which can be received in Bucharest and the nearby towns of Cimpina, Ploiesti, Tirgoviste and Alexandria, is backed by Cyprus-based company Crescent, believed to have once been closely linked to the Ceausescu regime. Crescent hopes to acquire up to 40 more local licenses.

Channel 31, owned by the Romanian company Mediapro, transmits about 20 hours of CNN daily and aims to operate a 10-city network by the end of 1995. All three Bucharest-based commercial channels would like to beam their signals to the whole of Romania by satellite.

Radu Florescu, the managing director of Saatchi and Saatchi Advertising in Romania, said those running the new commercial services are "very capable and know what they want to do," but "have their priorities mixed up" by wanting instant financial returns.

Even those based in Bucharest are unlikely to capture much of the \$18 million in national tv

advertising up for grabs. TVR's first channel reaches 98% of the population and the second 40%; with such coverage, TVR is likely to claim the lion's share of Romania's tv ad pie for some time to come.

by Chris Dziadul — BUCHAREST

TURKEY

Fininvest To Aid Turkish Channel

Italians and Americans lead foreign investment in private tv

Fininvest has signed an agreement with Turkish conglomerate Dogus Holding to supply technical and management know-how for its tv station Kanal D. Another of Turkey's fledgling private tv networks, Kanal 6, is in separate talks with a U.S. consortium.

Dogus, the third biggest company in Turkey, launched the channel at the end of last year in partnership with local newspaper Milliyet. The deal is with four Fininvest companies: broadcasting arm RTI, programming division Mediaset (formerly Silvio Berlusconi Communications), ad sales operation Publitalia and Elettronica Industriale, which provides hardware and technical support.

Under a one-year contract, signed in Istanbul last month, Fininvest will send a team of staff to Turkey to act as advisors. It has the option of buying a 15% to 20% stake in Kanal D once the contract expires.

Sencar Toker, a London-based businessman who arranged the deal, said Kanal D had diversified into the "media and leisure sector" last year and needed the Italians' experience to "do it properly." Dogus bought out Millyet's shareholding earlier this year.

The founder of Kanal 6, Ahmet Ozal — son of the former president of Turkey — is selling a majority interest in the channel so that he can launch a career in politics. According to local businessman Erol User, the three U.S. companies — one involved in film and the other two in tv — will purchase a 31% stake in the broadcaster, with User himself owning 20% and Ozal retaining the balance.

Over eight private channels have launched in Turkey since the state monopoly was broken in the late 1980s. In the summer ratings, Kanal 6 was running second to Show TV with a share of 15%, with Kanal D in sixth place behind ATV, Interstar and state-owned TRT1.

by Serhan Yazar — TURKEY

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MTV'S ROEDY RUNS THE WORLD

Bill Roedy, head of MTV Europe, has been named president of international for MTV Networks. In his new position, Roedy, who will be based in London and New York, will be responsible for the management of the wholly-owned subsidiaries MTV Europe, MTV Latino and the two Asian networks due to launch at the end of the year, as well as overseeing MTV joint ventures MTV Brazil and MTV Japan. He will also explore the possibility of launching MTV in Africa and Australia, as well as head up the international expansion of sister network VH-1, which launched in the UK on September 30.



Good sports: Playboy material to be repackaged for premium sports channel

TAIWAN

New Licenses Delayed But Cable Strong

Survey of island state reveals that porn and news are staples of diet

Even as the Taiwanese government gears up to issue cable system operators with licenses in 52 districts across the island, public debate includes talk of "cable slashing," piracy and the absolute necessity of carrying pornography in order to prevent customers from switching operators.

The age of "consolidation and rapid maturity," as described by government officials, would seem to be some way off.

"The underground economy in Taiwan continues to be very powerful and we have to live with it," said a cable operator, who asked not to be named. "That brings its own problems, including such things as signal piracy and operators slashing each others' cables."

The granting of the licenses – possibly five for each of the 52 franchise areas – could, however, be delayed.

There is to be a general election in Taiwan in early December and the 15-man scrutiny committee of license applications, which reports to the Legislative Yuan, or parliament, may find its hearings interrupted. Industry sources now say the operating licenses may not be granted until the middle of 1995.

Meanwhile, according to a series of eight detailed surveys of the Taiwanese television industry taken between April and August 1994, cable system operators believe that some 20% of subscribers would switch systems if adult movies were removed from the schedules. Face-to-face interviews with subscribers indicated that 1% of them watched such material.

It was recently revealed that Hong Kong's TVB Superstation service for Taiwan has acquired the video and cable distribution rights to the Playboy channel across the island.

"Once the regulations have been formally put in place for cable operators in Taiwan, we will begin our Playboy cable distribution," said Eric Lui, marketing manager for TVBS in Taiwan. Lui said the Playboy material would probably be repackaged and aired on the TVBS premium sports channel.

The surveys, undertaken by Dr Shuhua Chang of the department of mass communications at Tamkang University, Taipei, showed that more

than 75% of Taiwan's three million tv households hooked to cable systems own two color tv sets with one generally tuned to a terrestrial station and the other to cable tv.

Chang reckons that while 76% of Taiwanese households own VCRs, that number is actually dropping as cable tv penetration rises toward the 60% mark. There are approximately 5.3 million television homes in the island state which boasts a population of 21 million.

News programming is a particular draw in Taiwan because of its uncertain political position and the persistent tensions with mainland China. Most people (almost 90% of viewing homes) will watch the terrestrial channels for news, but 70% of the population believes the terrestrials are biased towards the governing Kuomintang party. "Just 0.7% think the terrestrials are very objective," said Chang.

That may be why TVBS plans to launch an all news and information channel from Hong Kong early next year. There is already an opposition party controlled 24-hour news channel called The Truth Channel that reportedly attracts a significant audience in certain parts of the country.

by Simon Twiston-Davies — HONG KONG

AUSTRALIA

The ABC's Of Conflict Of Interest

Pubcaster ABC is in trouble over its push into commercial services

The Australian Broadcasting Corporation (ABC) is reeling from allegations that "creeping commercialism" has compromised its editorial independence and public service charter. Squeezed for public funds and barred from advertising or sponsorship on domestic services, the ABC board last month tried to stem mounting criticism with a limited inquiry. However, the federal parliament has now decided to conduct a broad public investigation.

Accusations that commercial priorities are damaging the ABC's core public service activities have focused on three areas: the Australia Television (ATV) international satellite service, backdoor sponsorship of information programs and plans to enter pay television.

The communications minister earlier this year ordered a review of the financing of commercially-sponsored ATV. The service is beamed across Asia, and the ABC plans to use Asiasat next year to extend the service's reach from Russia to the

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CLT, the Luxembourg-based commercial broadcasting company, has opened an office in Los Angeles to handle acquisitions and co-productions in the U.S. market. The office is headed by Jean Stock, formerly responsible for CLT tv operations. According to a CLT spokeswoman, the LA office will complement the acquisition activities of the European stations in which CLT is a shareholder, notably RTL in Germany and RTL4 in the Netherlands and will look to buy rights for the channels in combination. Stock has been replaced by Ferd Kayser, in charge of CLT's German operations.

southern tip of Australia. The minister's review found that costs had ballooned to twice the ABC's original estimates, and the channel was now dependent on an internal line of credit. Further, commercial revenues were below budget because ATV had failed to attract sufficient sponsorship or advertising during its 18-month existence. Other concerns related to audience size and the amount of management time and overseas travel devoted to the operation.

More controversial are charges the ABC's practice of co-producing information series with outside companies has enabled sponsors to effectively "buy stories" or receive favorable treatment.

ABC management has strenuously defended the integrity of outside production, arguing corporate guidelines protect all programs from blatant or subtle commercial influence.

However, much of the finance for these magazine-style features on subjects such as health, holidays, housing, business and even science has come from industry groups, companies and agencies who would appear to have a direct interest in the program content.

An internal memo circulated last year by the former head of ABC TV news and current affairs invited management to consider how journalists could be expected "to rip into a tourist resort... or the federal health authorities if, by doing so, they threaten the future funding of the program and their own jobs?"

A final focus for the parliamentary inquiry will be the ABC's plans to enter pay-tv. The communications minister has already called for structural separation of the broadcaster's free-to-air and commercial services.

by Liz Fell — SYDNEY

FRANCE

New Minister Chops Grant To Info Channel

Sarkozy must deal with too many networks and too little money

Nicolas Sarkozy, the man who replaced Alain Carignon as French minister of communication over the summer, gave the impression of a man clear of vision and quick with decisions when he gave his first speech about television and cable.

He faces an ongoing public sector problem: France has too many public channels and not enough public money to support them. In keeping with first impressions, he moved to address the problem, announcing that La Cinquième, "the

knowledge" station that is supposed to use Arte's frequencies during the day time, will get \$41 million less than originally promised. The channel will have to make up the funds by developing synergies with Arte, the Franco-German cultural channel. Jean-Marie Cavada, the president of La Cinquième, must now drastically reduce his production program and turn to acquisitions.

When it decided a year ago to launch La Cinquième, the government promised the new entity would not take a share of the license fee that partly finances the existing public broadcasters. That's another promise Sarkozy has had to go back on. As a result, public broadcasters France 2 and France 3 will need to chase additional ad revenues to balance their budgets. The government gave France 2 a hand in that effort by lifting restrictions on ad breaks in programs that run before 8pm. The changes affect all but fiction programming. The lack of interruptions in shows had been, until now, one of the big differences between the public and private networks.

Still in all, France 2 and France 3 will have no trouble reaching break even this year, and many see a privatization in the offing. The government denies it, even though selling off France 2 could be the only way for the government to bale out its finances. The very thought is worrisome to the commercial broadcasters. France 2, without a license fee, would have to more than double its ad sales, creating a serious threat to TF1 and M6, the two private broadcasters.

by Serge Siritzky — PARIS

ISRAEL

Export Body Calls For \$50 Million Fund

Productions would receive grants from new funding operation

The Israeli government's export institute has issued a report recommending the creation of a \$50 million fund to back co-productions. Under the plan, Israeli producers would sign up foreign partners and then receive matching funds from the new fund. The local producers would be required to come up with 25% of the budget for a film or series.

The report suggests the government put up \$25 million and seek an additional \$25 million from overseas banking and financial institutions. Profits from the effort would first be returned to private investors and then recycled into the fund.

The program would be a broad-scale expansion of the already functioning Fund For The

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STAND A-01**



FOR WHOM THE BELL RINGS

Spain's much-delayed, much-redrafted cable law, which is likely to be presented to parliament some time before Christmas, is expected to give Telefónica, the state-controlled telephone operator, a free hand in the form of a national license. Telefónica has made no bones about wanting to get into the cable business which, it is estimated, will soak up investments of Pts 700bn (\$5.4billion) in infrastructure over the next five to seven years. Private cable operators, however, who have already passed some 300,000 of the total 11 million available homes, are observing the government's strategy with horror. Telefónica has also shown itself to be unwelcoming towards U.S. companies such as Time Warner and U.S. West, which announced this summer they were prepared to start investing in Spain, depending on how the law turned out. Some city councils such as Santander and Jerez de la Frontera have already been persuaded to grant franchises. Barcelona and Madrid, however, remain riskier until the law becomes public. Cable in Spain looks set to be just as varied and complex as its conventional television market.

Encouragement of Israeli Films, which distributes \$3.3 million to local filmmakers annually.

Industry and trade minister Micha Harish has not jumped to enact the report's recommendations. So far, he has earmarked a very modest \$50,000 to pay the expenses of an Israeli entry at the next Cannes Film Festival. Nonetheless, Harish has committed himself to the report's view that tv programming should be considered an industry and thus eligible for government backing. He also accepts the idea that with subsidized exposure, Israel could become a desired destination for foreign location shooting. The new fund could be started up sometime in 1995, though its size and impact will be determined by how much money can be raised abroad.

by Barry Chamish — TEL AVIV

SINGAPORE

SVC Firms Up Re-launch Plans

**The new network will provide
carriage for foreign programmers**

Singapore CableVision (SVC), the recently-restructured Singaporean subscription television network, has announced more of its plans for a fibre-optic and coaxial cable re-launch in mid-1995. Randall Coleman, a vice-president with SCV's 25% equity holder U.S.-based Continental CableVision, has been appointed president.

The network will invest some \$500 million in a state-of-the-art system which will be targeted at the island state's 784,000 tv households. Penetration is aimed at a conservative 40%.

A revenue structure has yet to be finalised, but it would seem that a monthly subscription fee of about \$25 would be a starting point. Hong Kong's year-old Wharf Cable system launched at that price and the average cost of subscriptions in the booming Taiwanese market are set at the same level. Local advertising will certainly be a part of the revenue stream and "will expand with system growth," said Coleman.

The restructured SCV has 31% of its equity held by the government-controlled Singapore International Media Pte Ltd (SIM), Singapore Technologies Ventures (another Singapore government-controlled entity) has 24%, with 20% held by Singapore Press Holdings (a private company with strong government affiliations). The fourth partner is Continental CableVision, which acted as a consultant to the Singapore government for six months before the restructuring was announced.

According to Coleman, the revamped SCV will

go to air with a powerful 806 Mhz broadband system capable of carrying 64, two-way, interactive channels. "But, of course, we won't start out with that number of channels. We will be very conservative and see what the market really wants," he said.

The initial 30-plus programming line-up will carry all three existing SCV channels as well as neighbouring Malaysia's three channels.

"This will then be enhanced by a large number of international satellite services," said Coleman. Almost certain to be included is the newly-announced, commercially driven, 24-hour SBC satellite news and entertainment channel which should be launched sometime in 1995 from an as yet unnamed platform.

Among the services on Coleman's wish list of possible programmers are Disney, BBC World Service TV, TVBS of Hong Kong, The Discovery Channel, MTV Asia or Star TV's [V] Channel, The Travel Channel, Nickelodeon and The Family Channel. In Singapore's multi-lingual society, with the official languages of English, Mandarin, Malay and Tamil, several services will be allocated to the major ethnic groups.

A "City TV" channel, comprising local sports, local music and culture catering to special groups such as the elderly, will be a part of the initial mix. To enhance the attraction of the SCV system, Coleman also intends to offer a wide range of interactive channels, a number of which will be dedicated to customer services.

Telephony capacity is also a given, however that could be a long way down the line since monopoly holder Singapore Telecom's exclusivity on the local telephone service doesn't expire until well into the next century.

by Simon Twiston-Davies — HONG KONG

PROGRAMMING

Tele 5 Gets Serious

**The commercial net is scheduling
more news and current affairs**

As the Spanish tv channels announced their fall programs, Tele 5 confirmed the change of image it began to implement last year after it saw Antena 3 steal the limelight with a more sober profile. "We are the ones who broadcast the most minutes of news each day, and we want to continue and improve this line," said Valerio Lazarov, Tele 5's chief executive. Tele 5 has signed up several serious women journalists and personalities such as Concha Garcia Campoy, the radio presenter and Ana Botolla, wife of Spain's opposition leader. This, hopes Lazarov, will put paid to Tele 5's image as the channel where buxom women appear as scantily clad sex objects. [E]

**NEW WORLD ENTERTAINMENT
AND MARVEL FILMS PRESENT**



SPIDER-MAN

**COMING THIS FALL
ON THE FOX CHILDREN'S NETWORK**



NEW WORLD ENTERTAINMENT



STAND-H4.05 TELEPHONE-92 99 87 89

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The rise of commercial television in Europe has confirmed a tried and tested rule: the trouble with successful businessmen is that they are just that – successful.

The uneasiness, of course, is felt by a coalition of losers and would-be winners in the game who are apt to hide their common feeling – envy – behind a foggy screen of philanthropic prose.

The discernible result has been a heated discussion on “concentration.” The local variants of this debate are soon to be complemented by another paper from the EU commission. The Brussels bureaucrats deserve our compassion while they stir that wasp’s nest.

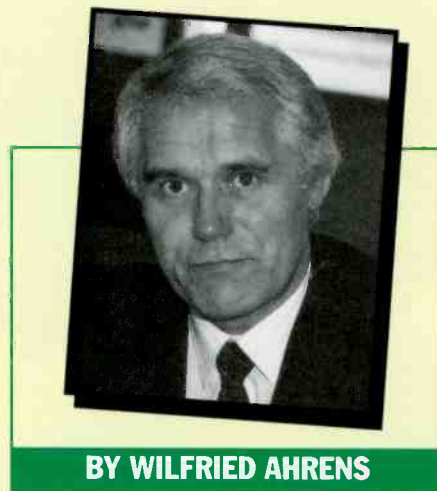
While nobody denies the necessity of reasonable antitrust rules which are traditionally defined by quantitative categories, the problem is how to integrate into those rules such abstract phenomena as plurality of opinion and cultural diversity.

In Germany, the pertinent debate on “concentration in the media” has been especially ludicrous and hypocritical. Though there is a greater number and variety of tv channels than in any European country, some people pretend to be excited about an allegedly looming danger of “media giants” dominating the country and undermining its democracy.

Nobody would suggest that Helmut Thoma is an unsuccessful businessman. After all, he has built RTL, Europe’s best earning tv channel, to which he has added RTL2 and, in alliance with Disney, Super RTL, which is to start operating in a few months. Yet it is Thoma who has been most vocal in warning against said “danger to German democracy.” This appears the more philanthropic toward the German people as the Austrian Thoma is the guardian of the business interests of Luxembourg’s CLT, which is not only the major shareholder in RTL but Europe’s most successful and aggressive tv and radio conglomerate.

While others mean Bertelsmann and the Kirch Group when speaking of “media giants,” Thoma has been singling out Kirch, co-owner of Sat1, Premiere and sports channel DSF, as endangering the political well-being of his host country. Bertelsmann, after all, is second in

A Matter Of Political Attitude And Profits



BY WILFRIED AHRENS

control of RTL. For some years now, Thoma has likened Leo Kirch to Alfred Hugenberg, a rightist press magnate of pre-Hitler days. More recently, he has added “Berlusconi, Berlusconi” to his anti-Kirch battle cries. The number of people questioning Thoma’s seriousness has been rising, but undeservedly so: He knows why he has been fighting Kirch, albeit with sheer demagoguery. Leo Kirch owns the German-language market rights to about 80,000 hours of tv programming – enough to be envied, even by a competitor as successful as Thoma.

And, Thoma’s propaganda against Kirch has been paying some political dividends. This has been a year of nine German elections, that for the Bundestag on October 16 being the last and most important one. And contrary to the polls of a few months ago, chancellor Helmut Kohl’s ruling coalition of CDU/CSU and

FDP has good chances of winning another term.

In this context, Thoma’s “Berlusconi” campaign pointed at Kirch has been falling on open ears, because in 1993 Sat 1 began airing exclusive interviews with Kohl, if only for 35 minutes every two months. But Kohl positively presented on the screen was and is so unusual that it has aroused his political adversaries in the Socialist SPD, which rules most of the 16 Länder (states) that are constitutionally in charge of broadcasting. So it is no surprise that some SPD strategists have been pondering how to harm Kirch.

The law – the common *Rundfunkstaatsvertrag* of the Länder – forbids a company or individual from controlling more than 49.9% of one tv channel and more than 24.9% of any other. Under this kind of anti-concentration rule, Germany is apt to run out of indigenous players with the know-how and financial clout television takes.

The German marketplace is the most lucrative of them all, and big players from abroad with war chests full of cash have eagerly been eyeing the promising territory. Time Warner, Disney, Viacom, Murdoch and Ted Turner have already staked their claims. So, the politicians have been thinking about how best to change that shareholding percentage clause for a more plausible market share regulation.

One proposal would restrict a company or individual to a combined tv market share of 25 to 30%. Within this limit they would be allowed to own 100% of any single channel. But even this solution would not be without flaws, a problem which will confront the Brussels regulators as well. For one, a market share limit will punish the successful. Then, will that limit apply to channel acquisitions only, or would it restrict internal growth too? The task of tackling concentration will be tough enough without adding any extra political baggage. ■

The problem is how to integrate abstract phenomena like plurality of opinion and cultural diversity into reasonable antitrust rules

NEW WORLD ENTERTAINMENT
AND MARVEL FILMS PRESENT



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Bet The House

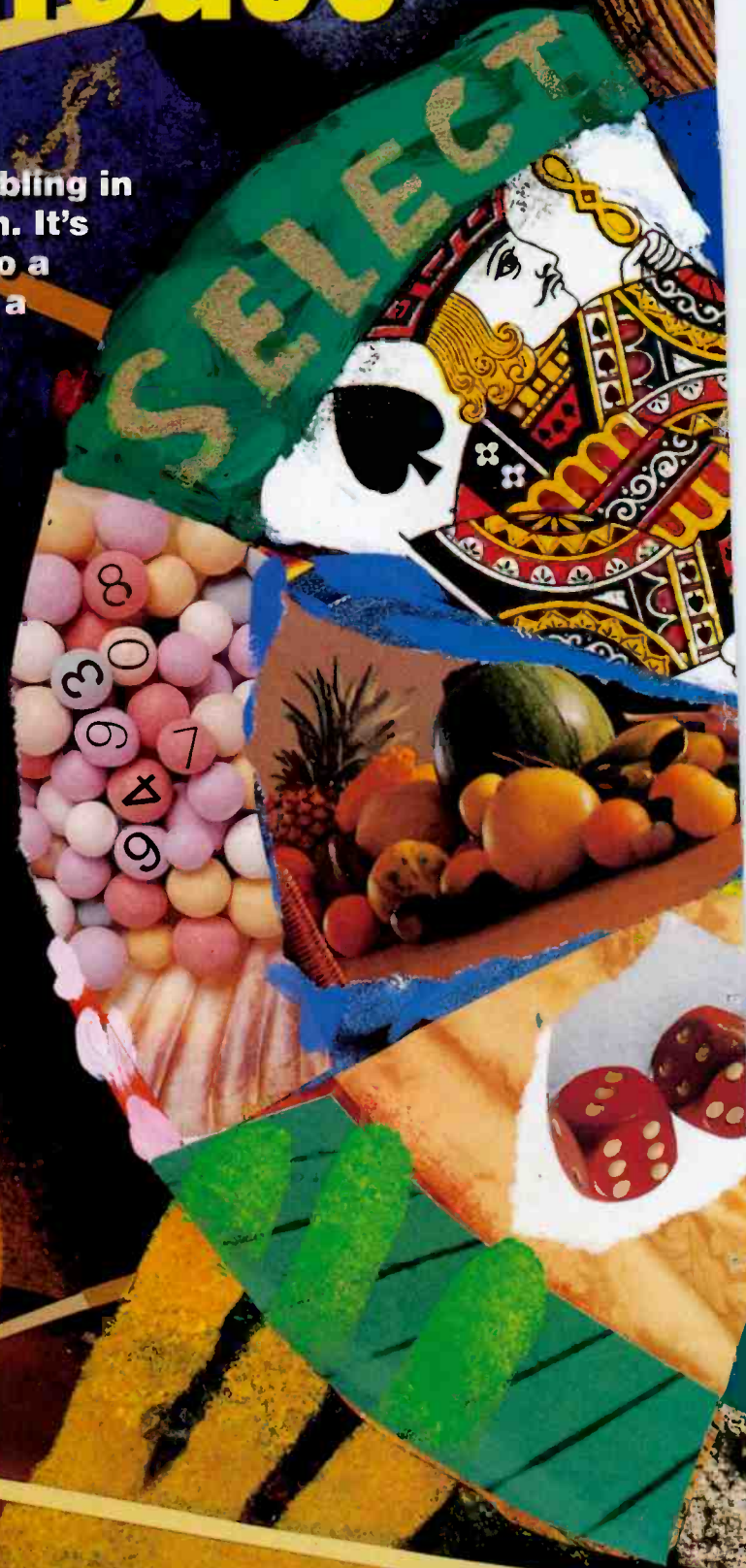
\$340 billion a year is spent on gambling in the U.S. Read that number again. It's big, very big. Compare it to a \$5 billion theatrical box office. Or a \$13 billion home video industry. Still want to launch a video-on-demand service?

By Richard Huff

Forget about home shopping. Skip talking about video-on-demand. And games, they're for kids. When real interactivity gets here — and pundits say it will some time in the next three years — put your money on gambling.

For much of the past decade, cable, telephone and television industry big-wigs have talked about the "killer" applications that will drive the interactive tv business. They've pointed to home shopping, direct-response advertising, video-on-demand, video games, pay-per-view and gambling.

Right now, gambling couldn't be hotter. Put another way, executives see a business where they can separate consumers from their cash using their televisions. And why not? The figures are staggering. According to gaming industry statistics, Americans spend more than \$340 billion annually on various forms of legal gambling. That figure makes the \$5 billion raked in annually at the U.S. box office look downright paltry. Indeed, gambling surpasses annual combined con-





sumer spending on books, music, theater and film. Per-capita wagering was nearly \$120 in 1992, up from about \$45 in 1982. Factor in the international interest in gambling, and, well, you can almost hear the bells and whistles signalling jackpot.

In coming years, people may be able to bet the horses, play bingo, answer trivia questions, pick lottery numbers and wager on auto races, all from the comfort of their easy chairs. Credit card in hand, of course. Already there are several networks preparing to launch with gambling as their backbone. A bingo network is up and running, and others are investigating potential ventures in the coming interactive age.

Former Turner Broadcasting and CBS executive Robert Wussler is the latest to enter the gambling fray. Wussler recently became the chairman-CEO of the Interactive Wagering Network (IWN), a joint venture between Wussler's Command Performance Network, Ltd. and NTN Communications. The industry veteran rounded up \$10 million in financing for the venture, which will become a provider of interactive applications and transaction services to the gaming, horse racing and casino industries. He's not the only familiar name betting on betting. Communications giant Bell Atlantic has publicly stated that it

wants to get into off-track betting and lotteries. And last December, Tele-Communications Inc. president John Malone, one of the industry's most influential executives, told attendees at the Western Cable Show that "games played for prizes on a real-time basis in five years will be the biggest business not yet here."

"In several years, this (gaming) is going to be a leading financial component in the business," Wussler agreed. "It could be worth billions of dollars." Wussler's venture will use a combination of television, telephones and home computers to give consumers the ability to bet on a horse race or participate in a game show. IWN is not going to be hardware specific, but instead will use "whatever platforms that come along," he said.

Nevertheless, he admitted, "We're going to have to grow (the interactive business)." He estimated that in the not too distant future, all gambling will be a trillion dollar industry. A company like his only needs to skim off a little bit of that to become a huge financial success.

Colleen Anderson, president of IWN, said interactivity and gambling are a "natural marriage." That marriage, she said, is one of economics: a revenue stream is in place, and interactivity can add to the take.

How much cash can be generated? That's the \$64,000 question. "When you have that large an industry, you start to look at fractions of that figure," she said. "We wouldn't be in this business if we didn't think there was a significant revenue stream." A decade down the road, Anderson expects IWN to be "a \$1 billion company."

IWN will start some form of testing within six months. "Before the end of the first quarter of 1995, we'll be out there doing some work, testing some things," Wussler said. "In 1996-97, we'll start making some moves."

The company is looking at "all forms of wagering, platforms and vehicles." Wussler plans to talk to the heads of the four major professional sports leagues in the U.S., even though they all have so far opposed wagering on their sports. Wussler is also talking to the company that controls horse racing tote boards. If the two companies can make a deal, IWN subscribers betting on horse races would tap into the on-site betting pool at the track, allowing them to partake of the

real-time odds and payoffs. And there is also a potential for casino tie-ins with games of chance and slots, as the leaders in that industry try to expand their market share.

Eventually, IWN's service will run around the clock, with much of the programming emanating live daily from horse racing facilities around the country.

But before IWN can go national, it will need to overcome some formidable legal hurdles. State laws that prohibit or



regulate electronic gambling in the home need to be changed. Wussler said six states now allow home wagering, and the number of states allowing electronic gambling is expected to at least double in the next year. He cited the growth of state lotteries over the past 15 years from zero to 175 various games on weekends across the country as proof public attitudes are on his side. States are changing the rules, he explained, as the need to generate revenues increases. But the federal government is also in the way; the Federal Communications Commission bars games of chance (gambling) and prohibits programmers from requiring participants to pay to play a game.

Gaming Entertainment Television (GET), a Pittsburgh-based company, has spent the last five years looking at ways around the FCC rules and is expected to launch a network on a small scale in 1995. GET will rely on games of skill, such as trivia questions, betting on some sporting events and even making wagers on poker tournaments. Nelson L. Goldberg, president and CEO of GET, said the company has patents pending on 42 different skill-based games that would effectively keep the venture from breaking lottery rules.

At start-up, GET players would get game cards from local outlets; they would then be able to play along with

the tv telecasts to win cash and merchandise. There will be a way for players to participate without having to spend any money, thereby keeping the service out of legal trouble.

"We've been on this project for close to five years," Goldberg said. "We have come up with ways and means in which we can comply with state and federal laws. We're not a lottery." GET will be a fully programmed service with talk shows, entertainment vehicles and business reports all centered on the gaming industry.

And Goldberg isn't planning on limiting GET to just the domestic market: "Gaming is much larger internationally than it is (in the U.S.). It's four or five times larger than it is here. There are 156 countries with some form of gaming, and we very much want to be a worldwide player."

Like IWN, GET isn't getting into the hardware business. And like IWN, it is relying on others to build the interactive infrastructure required for in-the-living-room gambling. That infrastructure is a long way

from completion. Cable giants TCI and Time Warner each have tests on the drawing board. By year's end, Time Warner expects to have 4,000 homes in Orlando, Florida on-line for a service that will enable them to use a host of applications, including video-on-demand, video games and home shopping.

TCI has linked with computer software giant Microsoft to test interactive television in Seattle. Microsoft and cable converter box-maker General Instrument also have a deal to develop software for interactive applications. Still, no company has developed a system that is ready for market and widely available.

"There has been so much hype, but the reality of it is, we're a ways away from the platforms being in place for the interactive age," admitted IWN's Anderson.

"My theory is we don't know enough about television technology," said Goldberg. "We'll see what settles down next year. There should be some standards set in 1997." While he's waiting, GET will dabble in horse racing and work on a patent for a game that will allow betting on boat racing - a popular attraction in the Pacific Rim- and on Jai Lai.

The TV Bingo Network has opened a separate front in the tv gambling battle. Although not a cable service by the tradi-

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tional definition, TV Bingo is up and running, linking 59 charity halls and Indian bingo facilities in 17 states in an interactive venture that makes it possible for up to 120,000 simultaneously to play the classic game.

The service offers the live link-ups 15 times each week, using a system of satellite dishes for audio and visual signals and a telephone hook-up. The primitive interactive set-up makes it possible for someone in Tulsa to be heard shouting "bingo!" several states away.

In addition, Oklahoma-based TV Bingo produces a weekly interactive game for home viewers of two cable systems in Tulsa. Participants simply go to a local supermarket and pay \$5 to have a proxy player at one of the Indian facilities fill in their card on site. The consumer gets a duplicate card, which she or he can use to play along at home. TV Bingo tapes the actual game, and then puts together a half-hour program featuring Indian news stories, a trivia game and the high-stakes Megabingo contest as its centerpiece. According to Larry Montgomery, president of TV Bingo, about 1,500 people are playing along each week. "We're taking an opportunity to get the bugs worked out," he said of the small-scale cable test. "We're trying to get a handle on what kinds of shows people want to watch. We've tested vari-

ous forms of programming. Do they like quiz shows? Infomercials?"

Montgomery's TV Bingo has two advantages over the competition. It's legal. Under federal law and FCC regulation, only the Indian nations and state lotteries can use television. And it's a well know game; bingo has been played by about 85% of all Americans in some form during their lives. Once the technology is available to allow consumers to play in real time, TV Bingo will be ready.

"To make it truly interactive, the technology hasn't caught up with us," Montgomery said. "But when it happens, we'll be there." Montgomery expects to expand the weekly program to a few more markets in 1995 and do a national roll out in 1996.

Also at the forefront of the pending interactive gaming revolution is legendary Hollywood-based game show company Mark Goodson Productions. This summer, the company started producing a half-hour program for the Illinois State Lottery. Tribune-owned superstation WGN replaced its traditional lottery drawing program with the Goodson-produced version, which is supposed to be the first in a host of lottery programs made by the company. Goodson is reportedly in talks with five of the 36 states that have lotteries. Indeed, the

company, now run by Jonathan Goodson, is holding onto the lottery wing even as it sells off most of its other assets to pay estate taxes.

The state of Illinois pays Goodson Productions \$5,000 for each of the 30-minute shows, which are then distribut-



ed to stations. Goodson keeps 1 1/2 minutes of national advertising time in the program, stations carrying it get 4 1/2 minutes and the lottery gets one 30-sec-

The Games People Play

One step away from gambling channels - and willing to award prizes to the home audience - are new gameshow networks seeking a market

By Rich Huff

Game shows, once a broadcast staple, may get a new life thanks to a couple of companies that are banking on the format to revive the essentially dormant genre.

Mega-conglomerate Sony, with United Video, is set to launch *The Game*

Show Network on December 1, using a library of over 43,000 hours of classic and not-so-classic television gameshows.

And International Family Entertainment, the parent company of The Family Channel, has added a daytime gameshow block to the cable network that is expected to expand into a full-time cable service.

Driving these two ventures: interactivity.

Except for a handful of high-profile programs such as *Wheel Of Fortune*, *Jeopardy* and *The Price Is Right*, the gameshow genre has been stagnant for nearly a decade. Gameshows were dropped in the 1980s as the major networks cut compensation - payments made to stations for carrying programming. A result of those cuts was that the networks were forced to return some of the daytime hours back to the stations, and gameshows were the big victims.

But starting this winter, the games are back.

"I happen to believe this is a brilliant idea," said Game Show Network president Michael Fleming, who has spent nearly two decades in cable programming. "This may be the last major category of programming that had not been exported over to cable."

Mark Goodson Productions, one of the most prolific gameshow producers ever, was to be a partner in The Game Show Network (GSN). However, Goodson pulled out of the venture when it put itself on the sales block. The good news for GSN is that it will still have access to Goodson gems such like *The Price Is Right*, *What's My Line?* and *Tell The Truth*. Fleming said the network has rights to 80% to 85% of the most successful gameshows ever produced.

GSN research found 78% of the 95.4 million U.S. tv homes watch at least one gameshow each month, and nearly 35 million of the 60 million homes getting cable watch a gameshow a week.

GSN hopes to tap into that audience by offering a mix of classic shows inter-

ond spot. Industry observers see Goodson's entry into the lottery business as preparation for the day when interactivity has developed to the extent that on-air gambling becomes a real possibility.

But all four companies will face ethical and moral dilemmas once and if they



overcome the existing legal problems. TV gamblers will spend money they don't have; some communities may find gambling unacceptable, especially when

brought into the home by a cable network.

"How do you prevent somebody from spending the milk money?" Wussler asked. "That's something we've spent a lot of time on. There will be limits, daily limits, weekly limits. We don't want to break America, but at the same time it's a natural extension to the business out there."

Wussler's partner Anderson is heading the day-to-day operations of IWN. Her background in the field of electronic funds transfer, where she spent ten years running her own firm, gives her the expertise to make sure that only betters who can pay are making bets. Moreover, when customers join the service, they will undergo thorough credit checks. Each participant will be issued a debit account, where all wins and losses will be tabulated. And at the outset, IWN will focus on areas already conducive to televised gambling.

GET's Goldberg said that during the development of his service, a lot of effort went into studying the legalities and gauging community acceptance of a gaming service. "Think about the kind of negativity that came when they first tried to put (X-rated movie service) Spice on and now look at it."

As one protection, GET is likely to launch as a premium service, meaning

that consumers will have to pay extra to get it. By offering the service that way, GET will avoid the problems that would be created if it went into every cable home as a basic service. Explained Goldberg, "we want to protect it from those who are opposed, while still making it available to those who want it. Certainty, like anything that comes along, there is going to be some resentment."

All the new gambling channels face one problem that has nothing to do with gambling and everything to do with being a new channel. Cable systems are out of capacity. Since Congress passed the 1992 Cable Act, which forced cable operators to carry distant broadcast stations and limits their potential profitability, many operators have been slow to rebuild hardware and add new services. The Cable Act also spawned a handful of new cable networks, such as Fox's F/X and NBC's America's Talking, which were used by broadcasters as bargaining chips with the cable operators. Those broadcaster-backed services ate up channel slots on cable systems.

But Goldberg waves off the channel capacity problem. "It's only a matter of time before these problems go away. With telcos coming in, and other potential competitors to this industry, channel capacity problems will be behind us."

And then the games can begin. 

twined with interactive games designed to keep viewers glued to their sets.

"We're going to take classic television programming and wrap it with futuristic applications," Fleming said. "We're going to be interactive from the first day."

Between the hours of 7 pm and 11 pm on weeknights, GSN will program six half-hour gameshows and six play-along games. The games will not necessarily have anything to do with the programming. Throughout the night, there will be a live anchor, who, between the shows, will serve as sort of a talk radio host, juggling players in the three-minute phone-in games. The winners of the six nightly games will be eligible for prizes worth over \$1,000.

As the technology and the network advance, there will be other interactive features worked into the programming. At launch the service will rely on the telephone.

Fleming estimated his service will have about 750,000 cable homes on

board at launch and perhaps another two million able to receive it via satellite dishes. Compared to recent launches of networks such as NBC's America's Talking (10 million) and Fox's debut of F/X (18 million), GSN's launch universe is tiny. It's a fact Fleming attributes directly to the 1992 Cable Act, which has stalled cable system rebuilds and made capacity extremely tight.

"In cable we'll be damn lucky to have a million on-board," Fleming said.

The Family Channel's Game Net, which was expected to launch this year, has been put on hold, a likely victim of the channel capacity problem. Sources say it may resurface in the future, but for now the core programming has been incorporated into the Family Channel's line-up.


Earlier this year, the network expanded its interactive block to three hours between noon and 3 pm. The programming consists of a handful of interactive shows and a couple of reruns of classics like *Let's Make A Deal*. Like

GSN, the Family Channel is using telephone technology to allow viewers to play trivia games during "playbreak" segments.

GSN's small launch numbers shouldn't keep advertisers off of the network. The live host in primetime will allow the network to use product placements as an incentive and the giveaways are another area in which GSN can promote advertisers' wares.

International prospects for GSN are uncertain. Because the programs were produced for U.S. telecasts only, there isn't a contract in place for residual payments to the producers and talent. As such, the network would have to go through a lengthy process to cut such deals. But once GSN starts producing its own programming — original fare is expected at the end of the first year — those contracts will be in place.

"We see this as being a terrific business," Fleming said.

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Neighbours To The World

Think global, act local. Produce for individual markets. The trendy strategies companies talk about today Reg Grundy invented years ago. Paul Nicholson profiles one of global tv's few real global companies

After 35 years in the business, you might feel it's time for a change. Perhaps you'd sell up, scale down, generally take things a bit easier, especially if you had no real financial need to carry on at the same speed.

Maybe, maybe not.

Reg Grundy has been in the business 35 years. Turnover at his privately owned Grundy Worldwide is "not far north of \$100 million a year," according to chief executive Dick Barovick. And six months ago, Reg Grundy gave up the job of running the company day-to-day to become chairman.

Yet Grundy's company isn't scaling down. Grundy Worldwide is now producing in more countries than at any time in its history. It is investing in its fledgling distribution business, spending to buy product at script stage for distribution. Grundy is looking at acquiring some like-minded companies or even some program libraries. It has an aggressive strategy to expand into Asia and Latin America and become more active in eastern Europe. And at the end of the current four-year plan, Barovick expects the company to have doubled in size.

An internal reorganization six months ago was a result of this anticipated increase in business. Grundy the company was talking to people all over the world and many of the discussions were close to deals. Executives decided that to handle the increase in business the company needed to hand down responsibility to local executives. The alternative was to get crushed under the load.

"We had a horizontal structure where

one person controlled many territories," said Barovick. "We were doing well, but we realized that if we were active in a market, we had to have a key local person. There have to be strong relationships, and there has to be access by a local person who is trusted."

Local managers were made managing directors of their territories, a program committee was formed to pool creative ideas and business intelligence – the committee meets somewhere in the world every 60 days – and oversight over drama activities was consolidated under one person. Barovick took over daily control from Reg Grundy and Grundy became chairman. "There is a job for a chairman now that would not have been conceivable a few years ago," explained Barovick. And everyone else continued doing what they do best: producing Grundy programs the Grundy way for the countries where they worked.

But it's been a case of more than just carrying on. The volume of productions the company produced or had commissioned in the past six months is impressive by any standards. As a slate of international productions that span borders, networks and languages, it is matched by few other operators in the international business.

Two new long form series in Germany will follow on the success of *Gute Zeiten, Schlechte Zeiten* (*Good Times, Bad Times*), which has been on-air for two and a half years with RTL. ARD has placed an initial order for 230 episodes of drama *Verbotene Liebe* (*Forbidden*

Love, adapted from *Sons and Daughters*), and RTL has committed to the new soap *Unter Uns* (*Among Us*), Grundy's first long-form drama in Europe that will not be a local version of a series it has produced elsewhere.

In Italy, Grundy has a soap development deal with Rai2 and is currently writing a treatment for the first 30-odd episodes which, if approved, will be produced next year. Meanwhile, gameshow *Beato Tra Le Donne* (*Man O Man*) launched in the summer on Rai1 and went straight to top of the ratings chart. *Man O Man* is also on-air in Australia, Spain and Scandinavia as a Grundy produced show.

In the UK, Grundy is now into its second series with *How Do They Do That?*, the top-rated light entertainment show on BBC1. It is also producing a further two gameshows for the BBC (*Going for*





Beato Tra Le Donne: Italian format for Rai1 went straight to the top of the ratings

Gold, and *Small Talk*) and has another two (*Pot of Gold* and *Celebrity Squares*) on ITV. Its production of long running Australian soap *Neighbours* has entered its tenth year and is over 2,300 episodes in length. In France, *Questions Pour Un Champion (Going for Gold)* and *Que Le Meilleur Gagne Plus (Everybody's Equal)* continue to win top ratings for France 3 and France 2. Indeed, Grundy-produced gameshows are unavoidable in most markets. There are currently five gameshows on-air in Australia, two in New Zealand and shows on in Greece, Israel and various countries in Eastern Europe. Latin America and the Far East are being developed, and it will not be long before Grundy goes into production in various countries in those regions.

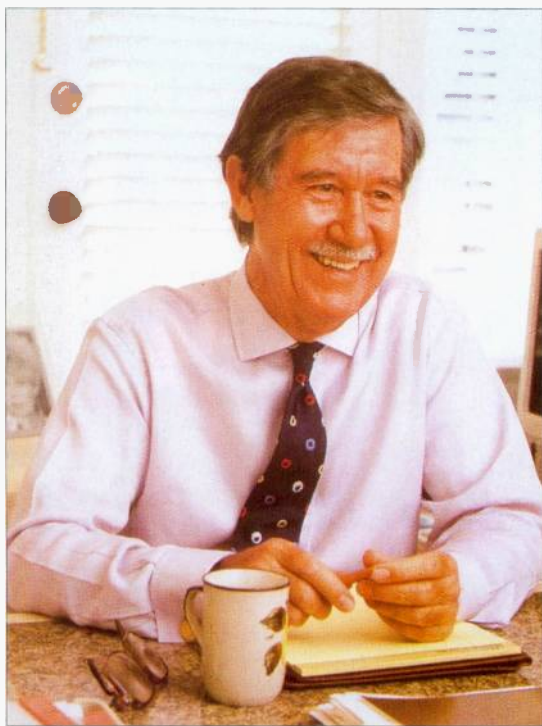
Gameshows first – that's been the history, if not the strategy, of Grundy Worldwide. Reg Grundy's first tv show

35 years ago was called *Wheel of Fortune*, a show he hosted himself. Unfortunately for him, he had the right name, but not the right format; the show was not the same as the one that has made America's King brothers rich. Grundy, who describes himself as a "pedestrian performer with plenty of warmth," realized early on that volume production at the right price was – the way to get programming decision makers to warm to his company. "I was packaging and producing shows when we didn't know what packaging was," said Grundy.

Stripped gameshows and serial drama, shot on tape and in great volume, are Grundy's hallmark. "Multi-camera tape production was a way for us to make shows quickly and efficiently at a good price," he explained. "It really all began with a gameshow and we have never turned our back on this genre because I

believe it is the staple diet of television. We have not been distracted by ego, in that we want to make certain high quality drama above all else. That has been the downfall of many producers. There is no division between good and bad, whatever the genre. We make the show as best we can and that is enough. We lost a lot of competition from producers who got bigger and didn't want to make 'that rubbish.'"

In the search for shows that can be produced in volume, Grundy has not been afraid to take other people's formats and develop them alongside in-house ideas. Grundy has for some years represented the Mark Goodson Productions gameshow formats outside the U.S. and Europe. And Grundy's most recent success, *Man O Man*, is a German format that it is exporting to the world through its network of local offices.



Grundy: packaging "before we knew what it meant"

The local approach is the cornerstone of Grundy's success. The company does not just sell finished product and walk away. It behaves like a local independent producer in each market, employing local talent and making local shows. Yes, they are shows that have run in other markets, but in each case they are adapted to the market. Broadcasters deal with a Grundy executive, production team and a real office located in their own country.

Home base for Grundy is difficult to identify. With headquarters registered in Bermuda, the company has enough offices around the world to make it difficult to stamp one nationality on it. Reg Grundy can best be described as floating (he had to move his boat into Nassau in the Bahamas to call TBI). His chief executive Dick Barovick is American and all his managing directors tend to be locals from their home television industries. If there is a weighting towards Australians, it is because that is where Grundy started and people have stayed with him. The company policy has been to promote from within; more than 20 of Grundy's 150 full-time staff worldwide have been with the company for 20 years or more.

Grundy has always looked outwards to new regions of the world. Coming from Australia, it had to if it was to build a production business of the size it has today. In the process of expanding into

new countries, companies often take on partners and new shareholders either to share the risk or bring in extra finance. Grundy has done neither. The company is privately held with Reg Grundy owning 85%, Dick Barovick 7.5% and Ian Holmes 7.5%. (Holmes has recently retired as an operational executive and is the chairman of the Australian company.) Not only has the company kept its equity – though it has joint venture production companies with Ufa in Germany and JE Entertainment in the Netherlands – it has also managed to keep focused on what it believes it does best, producing programs.

Twice Grundy did come close to broadcast network ownership, though. It made an unsuccessful offer for Australia's Seven Network when the broadcaster was in receivership. Later, it looked very closely at the Ten Network.

Although neither deal worked out, Grundy admitted he was a whisker away from doing something that "doesn't come naturally to me." Ultimately Grundy is very clear where his business interests lie: "We don't care about the method of delivery. As manufacturers of pictures and sound, it is irrelevant to us and absolutely to the audience. It is only of interest to us in a business way."

Like everything in television, timing is everything. "In the early days I was banging my head against a wall that was


just about to find a door," he said. "The last 10 years has seen big growth and the momentum is picking up. The more successful shows you make, the more chance you have of more commissions." As television has commercialized around the world and new stations have opened up to bring competition to markets, so the demand for Grundy's expertise and television hours has boomed.

Grundy identified three key victories for the company. The first was the breakthrough in the U.S. market, where Grundy ended up making seven long-running gameshows for U.S. network television. The next was the commission from the BBC for *Going for Gold*. "Here we were in an environment that did not normally welcome independent producers," he said. And finally came the big orders in continental Europe – the dramas in Holland and Germany and the gameshows in France.

At the same time as production is booming, so some of the seeds sown three years ago for the start of a Grundy distribution business are beginning to sprout. First fruit will be seen this Mipcom, when Grundy International Distribution, under Jim Henry, will be selling the first big-budget drama series it has acquired for international distribution, *Criminal Justice* (titled *Janus* in Australia, where it was produced). Grundy has earmarked "many millions of dollars for acquisition," much of which will be spent at script stage. The distribution business has been a slow build for the company. With its own shows formerly distributed by agents, the company needed three years to bring its own programs back in-house. Currently, the catalog stands at a massive 5,000 hours of entertainment programming, though obviously the long-run nature of Grundy's shows swells the figure.

Barovick and Henry are going after independently produced product to distribute, particularly series and miniseries, perhaps even movies. "We are solidly in serial and miniseries drama. This is what we are comfortable with," noted Henry.

Being comfortable with what you do best and capitalizing on that is what has built Grundy. While the company grows under a reorganized regime, the basics laid down by Reg Grundy and his lieutenants in the early days still drive the company.

Barovick is blunt: "We are not interested in motion pictures, features, filmed drama or deficit financing. We are interested in gameshows, serialized drama, taped drama, reality programming and sitcoms." 



Barovick: organization will double in size

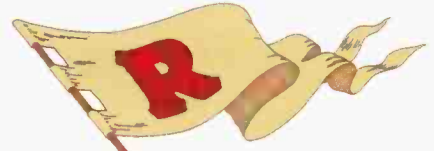


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EXPLOSIVE

A stylized sunburst graphic with multiple segments in shades of yellow, orange, and red, set against a dark background. The word "ATLANTIS" is written in large, bold, yellow letters with a red outline, slanted across the bottom of the sunburst.

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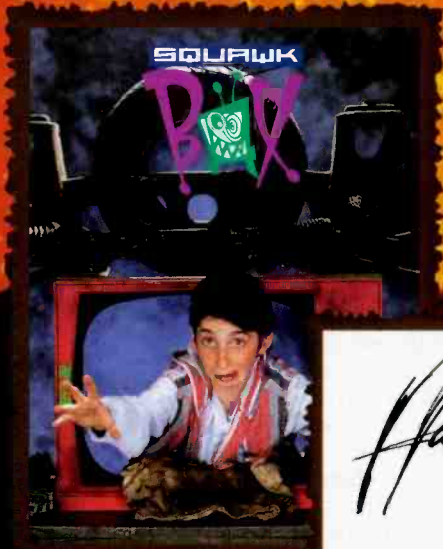
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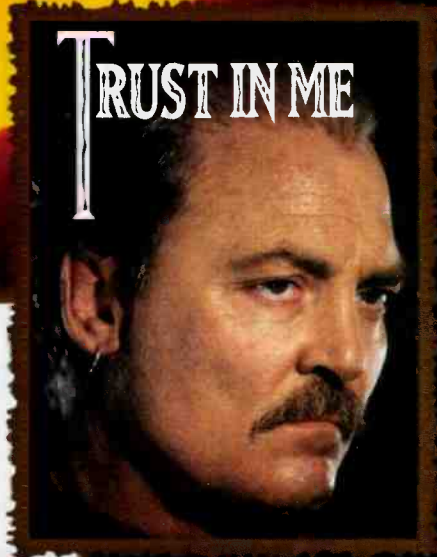
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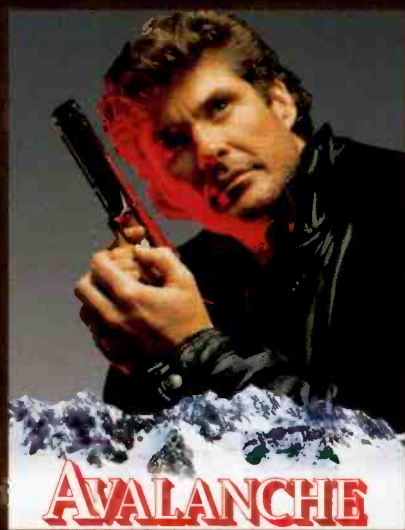
30 Min.
Kids' Comedy
Series



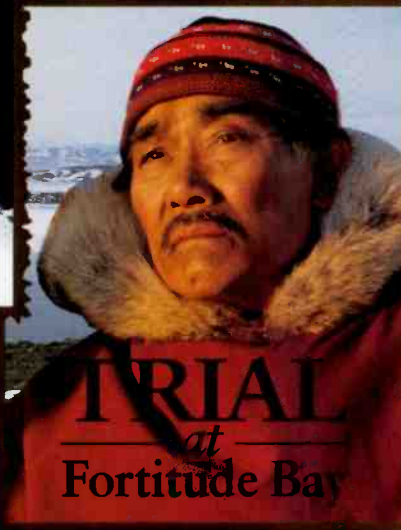
TV Movie



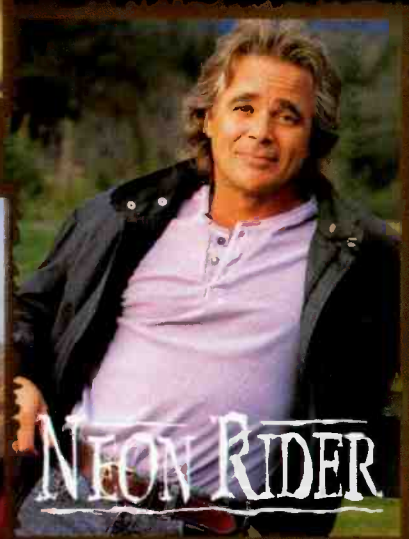
TV Movie



TV Movie



TV Movie



60 Min. Drama Series



ATLANTIS

Black and White, In Color

'The SABC, like the society it serves, is divided by mistrust, fear and intolerance.' Zwelakhe Sisulu thus defines the problem he faces as new chief executive of the SABC. He arrives at the state broadcaster just as the nation begins to consider the sort of tv industry it should have. Dezi Rorich reports

When Zwelakhe Sisulu addressed staff at the South African Broadcasting Corporation (SABC) after he took over as group chief executive from Wynand Harmse on September 12, he said that he had joined the pubcaster "in possibly the most difficult time in its 60-year history."

Sisulu's appointment as head of the SABC, once one of the bastions of the apartheid regime that imprisoned him, is a sign of the times. A new mood of democratic reform and reconstruction is sweeping through the republic's institutions, and the status of broadcasting is at the center of the debate.

Public hearings before the Independent Broadcasting Authority (IBA) commence this month, aiming to determine three issues: the award of local radio and tv licenses, the future role of public broadcasting and how it should be funded, and the need for local content regulations and at what level they should be set.

Although licenses to operate private television networks are likely to be made available, all the other questions have to be resolved first, and observers believe it could be the end of next year before the IBA addresses the issue.

The IBA has already come under fire for taking over a year to hand out temporary licenses for low-power community radio stations. Over 100 license applications have been received. The delay is worrying, as the IBA will be inviting applications for similar local tv stations. Several commercial radio stations that had their temporary licenses withdrawn before the IBA was set up in March have been infuriated by the delays and picket-

ed the regulatory body to underline their anger. The signs were that the first radio licenses would be awarded some time this month.

In its defence, the IBA argued that its hands were tied by its legal requirement to hear the widest possible range of opinion and, most importantly, to determine a new frequency plan. Unless the allocation of frequencies for use by the public broadcaster is reviewed, they



Sisulu: Called on SABC to instigate a cultural renaissance in South Africa

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Tropical Heat: The CBS-networked show, co-produced by SABC, could be a useful model for the future

argue, it will not be clear how many frequencies can be then made available for private and community exploitation.

SABC is so far almost unchallenged as a free-to-air terrestrial broadcaster. Pay-tv station M-Net, which launched in 1986 and has built up a base of 800,000 subscribers, is so far the only privately-owned commercial broadcaster.

The SABC operates three tv channels: TV1, CCV and NNTV. Of the four "homelands" which were set up under apartheid – Transkei, Bophuthatswana, Venda and Ciskei – only one, Bophuthatswana, operated anything approaching a full-fledged local channel, Bop-TV. The new South Africa is divided into nine provinces, and under the constitution, the provincial governments have a say in local, state-owned television operations.

The chairman of the SABC board, Ivy Matsepe-Casaburri, said jurisdiction over the former homeland broadcasters did not rest with the SABC. "We don't want to be the all-powerful broadcaster in SA, and we don't want to dictate. But if requested, we are prepared to accept this responsibility."

This apparent openness has so far characterized the SABC's response to the IBA process – a surprise, given that the issue of how it will be funded is another

area of the enquiry. At present the SABC gets around 80% of its revenue from advertising and the remainder from a fee levied – with moderate success, it claims – on the four million homes that have tv sets.

A document presented to the IBA by the SABC board called *Delivering Value* sets out the corporation's view of what the outcome of the IBA enquiry should be. The document brands the license fee system as "outdated and of declining value" and calls for a "more effective means of funding its operations," and for "options for lessening the SABC's dependence on advertising" to be explored.

"It is essential that the SABC gains access to an alternative means of public revenue collection, compensating for the declining viability of license fees, if it is to maintain its capacity to support public broadcasting programs," said the document. "The preferred option is to collect the equivalent of R420 million (\$129 million) in license fees in the form of an add-on to either personal income tax or VAT."

The SABC warns that the introduction of private competition will lead to an anticipated loss of between \$80 million and \$117 million in ad revenue, and the SABC seeks public funding, in compensation.

"(The SABC) believes that the most appropriate forms of funding would be indirect subsidies from the state (for example, supporting local content, especially drama) and negotiated contributions for specific SABC services (for example, education)."

In a section headed "efficiency and effectiveness," the document adds that it will impose an "across-the-board cut in budgets to all non-output areas in an attempt to help fund programming-related and organization change initiatives in strategic areas. In the next six months, it will conduct a rigorous, corporation-wide resources review to identify structural inefficiencies and wastage."

SABC said it would also upgrade its news services; seek alliances with education providers and state funding for distance learning programs; allocate, in the short to medium term, 30% of the total drama budget to studio programs; and continue its involvement with international co-productions, which hold benefits for the production sector and South Africa as a whole.

In his speech to the SABC staff, Sisulu continued the theme of threatened competition from "powerful international competitors soon fighting for their own place in our airwaves."

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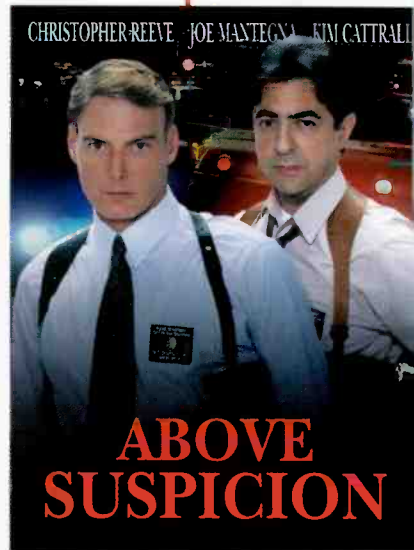
Produced by Skyvision Entertainment, the successful producers of *Robocop: The Series* in association with Rysler Entertainment.

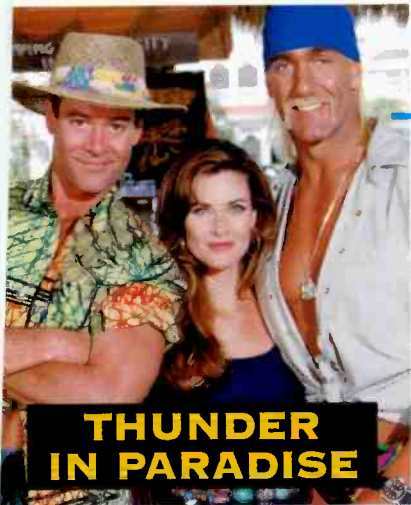
20 x 60 and
Two-hour Premiere



FEATURES

The World Is





Terry "Hulk" Hogan Chris Lemmon Carol Alt
30 x 60 and Two-hour Premiere

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SHOW

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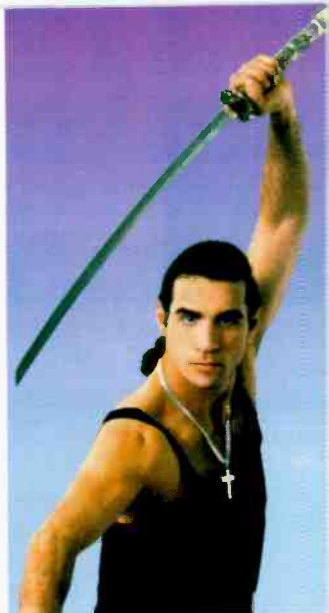
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a talk show in 1995. Actor
George Hamilton and former
supermodel Alana Stewart are
the new royal couple of talk with
their unusual relationship,
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interviewing finesse. Current
events, gossip and celebrity
guests are regular features.



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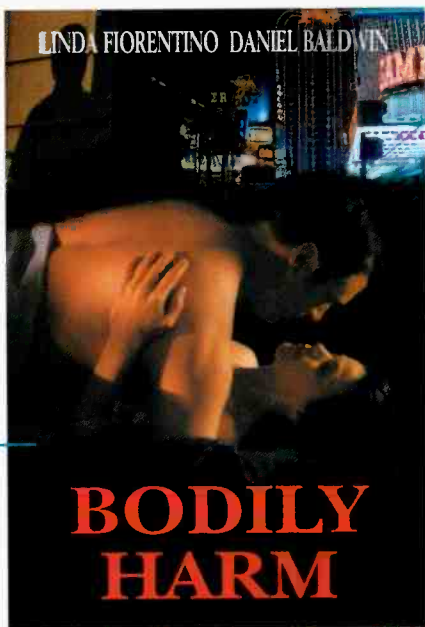
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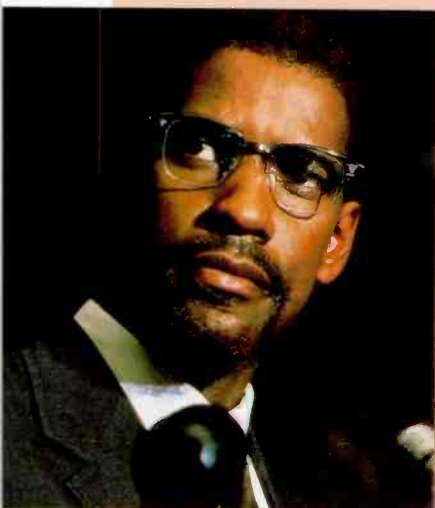
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ENTERTAINMENT

Africa's Pay Master

M-Net, based in South Africa, offers two channels of pay television to the continent. If competition comes, it will be ready

Gerrie de Villiers, chief executive officer of pay-tv company M-Net, is confident the network will hold its own against competition – whenever it arrives.

"From the beginning, M-Net has positioned itself as a strongly competitive, commercially-oriented broadcaster, and that is the best strategy we have against newcomers. We do have an advantage in an already existing subscriber base."



Malcolm X: M-Net premier

That subscriber base has grown from 7,641 in its first year of operation to 842,000 by the end of March this year. Majority owned by the Richemont group, a South African company with international interests in tobacco and luxury goods and quoted on the Johannesburg stock market, M-Net has since last year been divided into two divisions - M-Net Ltd., the programming component, and subscriber management arm Multichoice Ltd. In the year to March 31, Multichoice reported turnover of \$68 million. Last year 46% of turnover was reinvested.

Through a subsidiary

called Comtech, Multichoice has expanded into business television, a betting channel called International Gaming Network which is distributed to 200 outlets, and is part of a consortium building a South African cellular telephone network. It also supplies subscription management services to a handful of foreign channels which are redistributed via satellite, including BBC World Service TV, Canal Horizons, TV Portuguesa and East-Net.

With its service now split into a domestic signal and one delivered via satellite to 32 countries in the African continent, M-Net is in expansion mode. In most of those countries, M-Net is received via satellite dishes, but over the past year terrestrial rebroadcast operations have started in four English-speaking countries: Botswana, Namibia, Ghana and Nigeria.

"People thought we were mad when we expanded into Africa," said De Villiers. "It was a bold step, with major factors attached to the exercise: one, it was a business opportunity, and two, we believe in this continent. When people talk about Africa as the continent of poverty and corruption, it affects the self-respect of the entire continent. M-Net wants to contribute to improving the well-being and image of people on this continent, and has taken enormous steps to be a leading provider of tv entertainment."

Outside of South Africa, M-Net offers two 24-hour channels split into three branded segments: M-Net itself, made up of films, series and some own production, and a second channel divided into Supersport, which airs from 7 p.m. to 7 a.m., and KTV, a children's channel that takes up the 7 a.m. to 7 p.m. slot. Back at home, South Africans pay a fee of R75 (\$23) a month for a service dominated by Hollywood films and miniseries. The remainder of the schedule is split between sport and children's programming.

M-Net produces its own one-offs and series, including soap opera *Egoli*, talk show *Dali Tambo Night Moves* and *Funnigalore*, hosted by political satirist Pieter Dirk Uys.

De Villiers said, "This has been an incredibly successful formula and I don't see any reason to deviate from it significantly. It will be quite a hard act for anyone who wants to go into that particular niche to follow."

are being swamped by an international flood reflecting other societies' cultures," he said. "It is a cultural invasion and the SABC, like public broadcasters elsewhere, must lead the resistance to it. We must develop a local content program that turns our studios and commissioning structures into creative hothouses, triggering a cultural renaissance of all the creative arts and disciplines."

Willie Currie, a media consultant who helped draw up the submission from the Film and Television Foundation (FTF), a powerful body representing the production sector, said Sisulu's talk was encouraging. "To hear an argument from the CEO that the SABC must become more program-driven means that it is facing up to the divisions and the need to rebuild. The question is whether he can galvanise the SABC to get leadership from different interest groups within the corporation and on the other hand interface

with groups outside, like the independents."

With Sisulu demanding action to protect the nation's culture, it's not surprising calls have gone out for a local content quota, some demanding as much as 60% of broadcasters' output be local programming.

IBA board member S. Mokone-Matabene said that any quota was likely to be introduced progressively. "I am speaking for myself now, but I believe it would be unreasonable to impose a fixed percentage starting a year from now. If the consensus aims for 60% local content, this will have to take place over a period of time." She added that she believed "there would be room for international producers and writers to collaborate with our industry."

According to Mokone-Matabene, it can be expected that M-Net will be required to comply, despite its heavy

reliance on films. "They cannot get out of it – they are using the public airwaves. Pay-tv players here are also South Africans and we expect our people to have some social responsibility."

M-Net has proposed a fixed monetary figure for local content. M-Net chief executive Gerrie De Villiers said it would make no sense to impose a 60% quota. "There are simply not enough South African movies to show. We are very happy to show SA movies – provided they fall within the M-Net genre of quality entertainment.

"We are against any prescription of local content when it comes to pay-tv. The essence of pay-tv is that a consumer elects to buy our product. If he doesn't like it, he can disconnect at any time. We can never afford to be like the state broadcaster. We must constantly be attuned to the tastes of our viewers – this makes successful pay-tv. M-Net has and

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Helen Spring: It is important this industry establishes some responsibility

always will carry local content because I believe this will differentiate it from a bland international offering, like some of the competitors you will see here next year."

The FTF submission recognizes that subscription tv should be dealt with differently. "There is argument that the figure of 60% local content should apply to all open time," said Currie. "But because M-Net is utilizing the airwaves, they must contribute a levy of say 5% to 7% of their turnover. They should either produce programs within that percentage or give that percentage to a local production fund available to other producers and broadcasters."

Efforts at the SABC to improve the output of its three channels began well before the regulatory inquiry. It started last year with the move to rebroadcast segments of satellite news channels CNN International and Sky News. But produc-

ers are hoping the IBA hearings will result in a more stable source of commissions from the pubcaster and from new players that at present don't exist.

Many have already become practiced in playing the international field to make up for the shortage of commissions in the domestic market. Scy Productions is a broad-based company whose product profile ranges from educational programs and drama series to feature films. Its production slate has averaged two drama series a year.

"There exists a wonderful opportunity here for international producers," said Helen Spring, CEO of Scy Productions. "South Africans are hungry for international partners. Local producers are currently in such a bad position at the moment and have very little to lose. There is not a large proportion of meaningful work that goes out... It is important that this industry establishes some

stability and that we are put into a position where producers of merit are enabled to do some long-term planning to avoid this feast to famine syndrome. We are unable to build an industry on that basis.

"For foreign partners, the benefits are far-reaching: a weak South African currency that still buys excellent screen value, a strong infrastructure of technicians, equipment, communications and a country that yields any landscape a producer could wish for."

Philo Pieterse, head of Pieterse Productions, co-produces a healthy amount of French product - five productions last year with *Le Sabre*, now part of Canal Plus. He has since added four French and German-speaking personnel to his staff. "SABC has drastically reduced its production, so we are focusing internationally."

"Co-productions are important because they bring with them foreign money and expertise that exposes people to hands-on training," argued Robin Knox-Grant, marketing director of SABC production unit Safritel. "*Tropical Heat* (co-produced with U.S. company Kushner Locke for CBS) is a good example. It is not local in content, but in every aspect it was of tremendous benefit to the local industry. In terms of air minutes, it was a huge project that kept over 130 South Africans in jobs."

Foreign companies, including Time Warner and Sweden's Kinnevik, are keen to work in South Africa. Apart from the long-term benefit of a base in the south of the African continent, the attractions are a buoyant economy and rapidly growing advertising expenditure.

Ad spend is already far outstripping GDP growth forecast at 2.5% this year and 4% in 1995. Zenith Media Worldwide estimates television advertising revenue of \$458 million in 1994, a year-on-year increase of 22.2%, rising to \$563 million in 1995. If the SABC reduces its dependence on advertising, the opening for a private broadcast network is obvious. But post-democratic euphoria only goes so far, and the problems both South Africa and the SABC face are daunting.

In his most ambitious statement, Sisulu said he hoped to narrow the wage gap between the highest and lowest paid staff, recognize and reward excellence throughout the system, and launch an economy drive to "cut the unnecessary and wasteful perks" of management. "To achieve that needs teamwork, which means unity. And the SABC, like the society it serves, is divided by mistrust, fear and intolerance." ■

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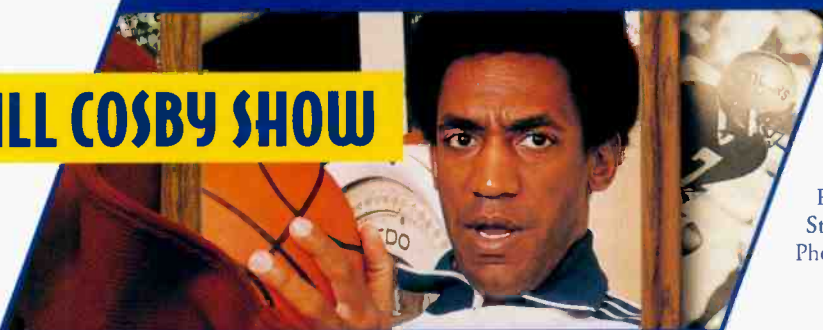
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As Easy As ASP

Global Report: The head of Procter & Gamble, one of the world's biggest investors in tv advertising, thinks advertisers should get more involved in programming. Around the world, whether bartering or billboarding, product placing or co-producing, advertisers already are doing just that. Here, TBI correspondents give the global picture. On page 66 we look at how P&G and other top 100 advertisers are making their presence felt in the international market

USA

Barter is a big business in the U.S. because it has something no other territory has – syndication. As Wayne Friedman reports, barter is enjoying renewed health

Despite flat-to-weak price hikes over the last three years, national syndication barter advertising in the U.S. market broke out of its doldrums as advertisers placed advance orders for the 1994/5 season. The big price increases meant renewed financial stability for broadcasters and potential for expansion.

With an average 5-10% cost per thousand increases inked for returning shows this season, the Advertiser Syndicated Television Association (ASTA) has upgraded its 1994 revenue estimates for national barter to \$1.65 billion, a 10% increase over 1993.

For next year ASTA predicts revenues will climb to \$1.8 billion. Barter syndication is the main funding mechanism for syndicated programming; stations trade advertising time for shows. Program suppliers, in turn, sell the accumulated ad spots to national advertisers.

In key dayparts, such as daytime, syndication has seen major gains. "Over the last seven years we have doubled the

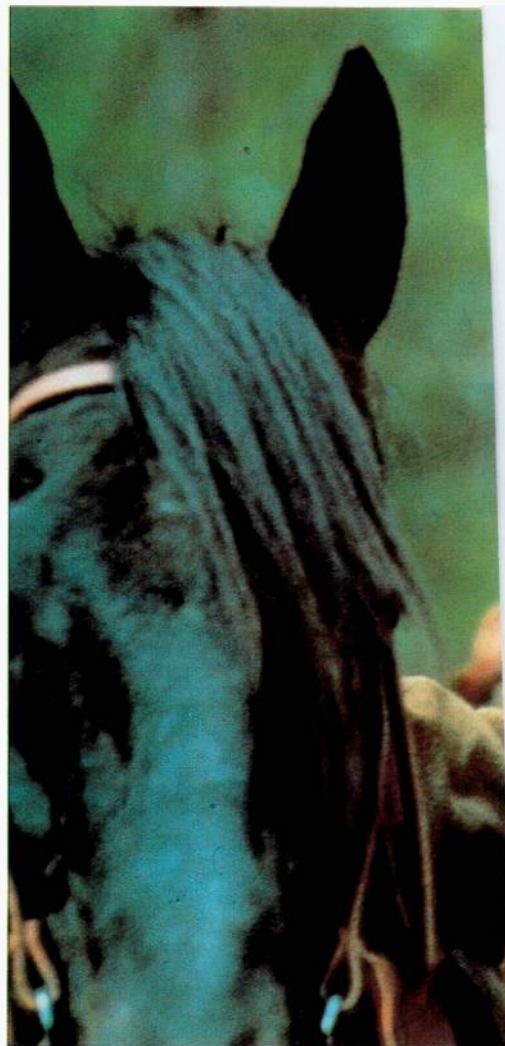
number of weekly GRPs (gross rating points), and the networks have fallen by about a third," says Tim Duncan, executive director of ASTA. In addition, early fringe has seen an influx of off-network shows that have barter components.

Primetime syndication, which will increase to 15 action hours this year, is another growth area. New shows include Rysher Entertainment's *Lonesome Dove*, All American's *Sirens*, Grove Television Enterprises' *Space Precinct*, MCA Television's *Hercules* and *Vanishing Son*.

Action hours have yielded a double benefit – not only have they eked out a niche that networks have abandoned but the hours have lured new advertisers. After years of being a relatively small player in the field, General Motors almost doubled its syndication spending.

There could be even more opportunity for syndicators because of station affiliation changes. Nothing evidences this more than the New World Communications decision to switch network affiliations for its stations to Fox.

ASTA's Duncan believes this sent a message to the market: aggressive stations are willing to take less network programming. Fox only has 14 hours of primetime programming; CBS, for instance, has 22. In addition, Fox also



doesn't have afternoon soaps or news, as yet.

"They are calling it the 'less is more' strategy," said Duncan. "Ronald Perelman (chairman of New World Communications Group) is assuming he is going to make it up in syndication. You can make it up in syndication because you get higher profits – the station has far more time to sell."

And Duncan thinks it may not end with New World – other stations might do the same.

From a station's point of view a healthy barter market is a simple two-edged sword. Barter syndication began in the mid-80s when stations were financially too weak to pay cash for shows. Now in the 90s, stations are financially strong again, and they don't need as much barter. But producers – especially movie studios – have built their programming structures around barter advertising.



Lonesome Dove: gunning for syndication action

"It's kind of like a disease you can't get rid of," said Jack Fentress, vice-president and director of programming for television sales rep Petry Inc, voicing stations' concerns.

Syndicators realize successful shows can demand more barter time. For instance, starting this year, King World Productions will be getting an extra 30-second spot from stations for both the top-rated *Wheel of Fortune* and *Jeopardy*. Now, stations give King World three 30-second spots, as well as an increased cash license fee. Each of those spots will bring King World an additional \$10-15 million per show per year, according to one analyst.

But stations will still throw their weight around. They'll be tougher on more moderately successful shows to diminish barter, especially for action hours which give nine minutes to the syndicator while keeping five minutes for the station.

Latin America

Advertiser-supplied programming has flourished in Latin America, fostered by years of inflation and free-for-all regulation, reports Mike Galetto

Barter, program sponsorship and product placement are established concepts in Latin America, but look set to undergo something of a revival with the launch of new cable services in the subcontinent.

Traditionally, advertisers and broadcasters reached such agreements out of economic necessity. The long recession that gripped Latin America throughout the 1980s left advertisers strapped for cash and broadcasters scrambling to find any source of capital to balance the books.

Realizing this, national regulatory boards tended to step lightly and left the individual broadcasters to make their own decisions. This legacy continues

today with most regulations addressing little more than the quantity of outright ad time that can be broadcast per hour.

"It will be increasingly necessary for the individual networks to put together packages that make it worthwhile for advertisers," said Cathy Pratt, director of ad sales for the Discovery Channel's Latin American network, which has broadcast commercial-free since its launch in February.

Female-oriented Gems Television currently produces 2-3 minute capsules called *Mini Gems*, which incorporate advertisers' products in features highlighting travel destinations in Latin America. Current advertisers include Mastercard, British Airways and Revlon.

Canal Fox, meanwhile, is banking on the October introduction of its *Fox Kids Network* programming block to attract advertisers. "We're very open to alternative modes of advertising, whether they be promotional or marketing-driven, or regular sponsorship," said Conception Lara, Canal Fox vice-president.

On a local level, advertisers mainly negotiate with the producers of individual programs to attain sponsorship or product placement, and involvement in program production is rare. In Brazil, for example, only small, financially-pressured networks which have difficulties selling commercial time resort to involving advertisers in production. Venezuela's Venevision carries a cooking show called *Cocina Nestlé*.

Product placement is the most widespread concept, letting advertisers escape the fate of the remote control, whose use is growing proportionately with the subcontinent's economic growth, and local networks which sell ad time strictly for their own broadcast regions. Game shows dominate the field, followed by sports, variety shows, telenovelas, dramas and sitcoms, according to Victor Tobi, international division manager of Argentina's Telefe.

This concept looks to be quite lucrative for individual program producers as they begin to commercialize their products abroad. Telefe is currently promoting an international edition of the *Ritmo de la Noche* (Rhythm of the Night) variety show whose domestic edition features heavy product placements by Pepsi and Gold Star electronics.

Only very rough estimates of the size of the market are available. Program sponsorship in Argentina is estimated to rake in \$50 million, while in Brazil the figure is pegged at somewhere near \$300 million - or about 20% of all television ad spending.

Russia and China

Programmers looking for sales in Russia and China would be well advised to take some advertisers along as well. Barter is the basis of most overseas program acquisitions, writes Tim Westcott

Russia and China have a lot in common: program producers and distributors badly want to do business there; multi-national advertisers badly want to register early brand awareness points in anticipation of a market of millions of consumers. Local stations, however, are not always able or willing to pay the license fees demanded by distributors, so barter has become the norm.

U.S. film studios Columbia Tristar and Walt Disney Co were among the first into Russia when the market opened up to western product, and both are now sounding out the potential further east. Specialist barter companies both inside and outside the region are offering access to the market for other distributors for smaller, one-off deals.

Disney's ten-year deal with Russian Television and Radio (RTR) kicked off two years ago. It programs a weekly hour-long slot at 6pm on Fridays or Sundays which is currently sponsored by Johnson & Johnson. Columbia Tristar's deal with former soviet channel Ostankino, which started at around the same time, is for a two-hour slot of films, miniseries or tv movies on Saturday evenings and an hour of animation on Sunday afternoons. As well as selling all of the airtime, Columbia has sold sponsorship of the Saturday slot to its parent company Sony and the children's slot to Mars brand M&Ms.

Since the initial rash of barter deals, however, the Russian market has changed, with airtime sales on the two major networks all but monopolized by privately-owned companies and flooded with relatively cheap Latin American telenovelas.

With 130 privately-owned stations and state-funded regional broadcasters on the air, however, there is room for deals elsewhere. Moscow-based Angst and London company Airtime International are both dealing with some of the 130-plus regional and privately-owned stations which are on the air.

In China, demand for programming is strongest among the 37 regional stations and the cable channels which reach 30 million homes across China. ABC Cable and Entertainment Group and DIC Entertainment which are supplying program-

ming for two slots: *Dragon Club*, which airs for two hours a day, seven days a week on cable, and *Panda Club*, which will air five days a week for one hour a day on four regional stations. In each 30 minutes, ABC will get one minute of ad airtime and half of a second minute. A



Ghostbusters: part of Columbia deal

third minute is up for negotiation.

Another major western distributor is in advanced stage of negotiations to sell a package of animation and wildlife programs to the key regional stations, and Airtime International has bartered English league soccer, sports magazine and business news programs to the regional stations.

Some issues are more complicated than in eastern Europe: there are several different rates for commercial airtime depending on the currency of payment and whether the advertiser is a local or foreign company. Sensitivity about the content of western programming has also inhibited deals.

Japan

Sponsorship accounts for 40% of the Japanese ad market. Barter is negligible in the domestic market, but is becoming a factor as programmers enter new Asian markets, reports Mark Schilling

Advertising on Japanese television divides into two categories: spot ads, which account for about 60% of the market, and sponsorship, which makes up the remainder.

The relative proportion of spot and sponsorship ads has not changed much during the long Japanese recession, but sponsors trying to hedge their advertis-

ing bets have shifted from one-year or half-year to three-month contracts. Though sponsors do not usually become involved in program production, they are picky about the genre of program with which they associate their names. In general, the aim of program sponsorship is to improve the corporate image, so "quality" programming, such as sports events, documentaries and the more intelligent quiz programs, is preferred over the tabloid-type "wide show."

But in the wake of the recession, projects that promise only prestige are finding it harder to attract sponsors. Quality must produce high ratings.

Program producers are technically subject to the provisions of the Broadcasting Law, but are largely allowed to regulate themselves. The laissez-faire approach has resulted in half-hour ads for the sponsor – say a hot springs or tourist resort – but are presented to viewers as straight documentaries or travelogs. These programs are largely found on TV Tokyo, smallest of the five commercial networks, or on local stations.

As the Asian tv market rapidly expands, Japanese programmers are looking more and more beyond their borders to Asian clients and production partners. Asian broadcasters in turn welcome Japanese producers with open arms because they need production expertise and program software.

The result has been an upsurge in program sales and co-productions – and the use of barter. Ad agency Dentsu coproduces programs in return for ad time, which it then markets to its Japanese clients. The list of Dentsu clients advertising in Asian markets is a long one and includes Matsushita, Toshiba, Toyota and Honda. In general, the clients that are advertising in Taiwan and Thailand are the same ones that are advertising in Japan: major companies in auto, home electronics and other consumer products industries. But while some Asian ad markets, such as Taiwan, Thailand and Singapore, are highly developed, others, including China and Vietnam, are not.

Of its made-in-Japan shows, Dentsu repackages for the Asian market two of the most popular are *Waku Waku Animal Land*, a nature show quiz that has appeared, in one form or in other, in nearly 40 countries since its debut in 1983, and *How Much*, a name-that-price quiz program that is currently being broadcast in Thailand, Spain and China. "These are the kind of programs that our clients can sponsor with confidence," said Dentsu's Ryuchi Ishida. "Also they

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led themselves to repackaging for local markets. They do not present any problems with cultural friction."

The market for these and similar shows – and for the accompanying barter ads – is growing rapidly. "The market is still small, but it's doubling every year," said Ishida.

Italy and Spain

The 1989 European broadcasting directive has finally made it on to the statute books in Italy and Spain. The new laws have radically altered what stations do with their airtime, report Cecilia Zecchinelli and Frederic Traini

Around 2,000 Italian companies used telepromotion to sell their products last year. But this form of sponsorship, involving the endorsement of the advertiser's products by the host of a talk or game show, was effectively wiped out on national channels when the directive was implemented on March 13.

The new regulation required broadcasters to count telepromotions as part of their commercial airtime allocation. Advertising aired by national private

channels cannot exceed 15% of total daily broadcasting (18% per hour). The ceiling for pubcaster Rai is 12% and for local channels, 35%.

Teleshopping is still permitted, though strictly regulated. There is a ceiling of 72 minutes per day, with a minimum of three minutes for each item. Sponsor credits are also allowed, provided they mention the advertiser's name rather than specific products.


Both practises are now on the increase. Already in 1993, preparing for the new law, national channels posted a 20% decrease in revenue from sponsorship, while overall ad revenue increased by 6%. Precise figures on the value of various forms of sponsorship are hard to come by. Fininvest's three channels are believed to have accounted for IL400 billion (\$255 million) of the IL600 billion (\$383 million) total in 1993, with the rest going to the 700-plus local channels.

Barter had a short moment of glory at the beginning of the 90s but has dwindled to an estimated level of IL40-50 billion (\$25 million).

The first major deal was in 1991, when Sony Italia bartered a 30-part series made by AB Studio about how to

use a video camera with Telemontecarlo. Grundig syndicated a music program to several local stations. The last major deal was in 1993, when presenter Giancarlo Funari, fired from Fininvest, produced a sponsored talk show he bartered with about 50 small local stations.

Spain is beginning to face up to the difficulties of putting the European directive into force. The battle for ad revenue has increased the length and number of ad breaks. Rate discounts of up to 60% have been the norm and the average break has reached 13 minutes.

Although all broadcasters have used barter, it only represents between 1% and 2% of their airtime, according to José Luis Gil, director of the advertising agency Bassat Ogilvy & Mather. O&M was responsible for handling the only barter deal done so far by Antena 3, a program called *Jeans, news and rock n' roll*, financed by Levi's. "Conventional advertising remains the most popular form," said Carlos Minguez, spokesman for public network TVE. "Our channels do not reject the principle of barter. But sponsorship remains the least expensive formula for all concerned. It represents around 10% of our programming." 



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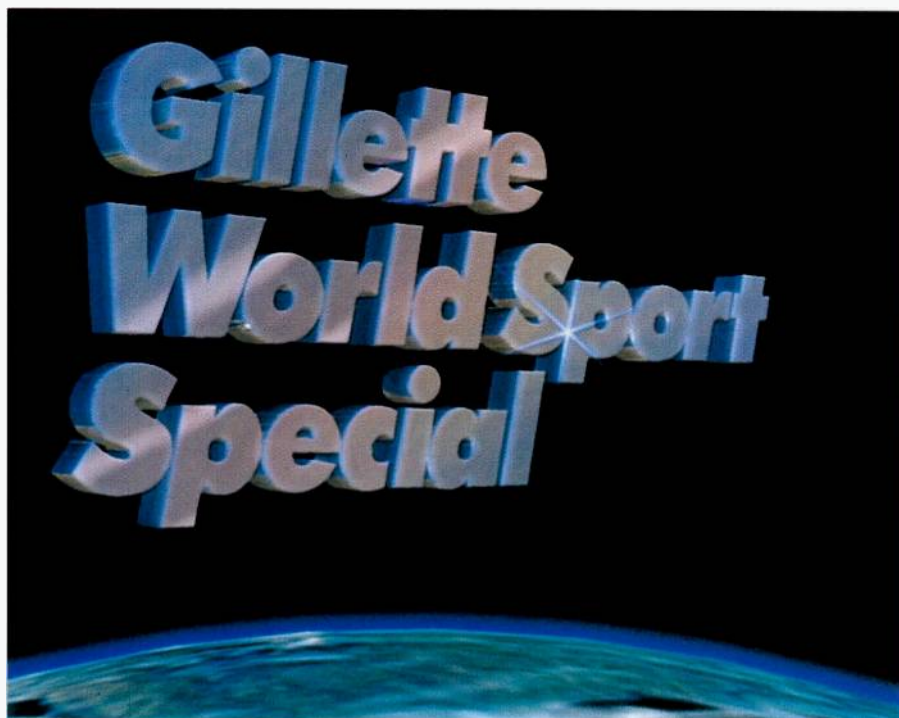


TUNING INTO THE WORLD'S CHILDREN



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Despite the difficulties, giant advertisers like P&G and Coca-Cola continue to make programs and trade them for airtime. Tim Westcott reports the explosion of subscriber-funded tv channels has only stiffened the resolve of these mass advertisers



Sunset and Vine has been at the cutting edge of advertiser supplied programming for 10 years

Addressing the American Advertising Agency Association earlier this year, Ed Artzt, chairman and CEO of Procter & Gamble, abandoned his company's traditional low profile and outlined a major advertiser's concerns about the development of the television business.

In an age where technology appears to be irresistibly diverting television away from advertising and into fees as a source of funding, Artzt aligned the advertiser firmly on the side of old-fashioned, advertiser-supported television. P&G spends 90% of its \$3 billion advertising budget on tv because broadcast advertising enables it to saturate its target markets with advertising messages for its main product lines frequently and effectively.

With that level of spending, P&G and other big advertisers supply the lifeblood of commercial television around the world. As Artzt reminded his audience, P&G and its ilk were instrumental in the creation and development of commercial radio and remained heavily involved in tv programming through the early years. To maintain their "control" of the medium, Artzt said, "we've got to get involved in programming to make certain that

advertisers have access to the mass audience and to the best properties."

In P&G's home market, advertiser-supplied programming – ASP in ad agency shorthand – may have long since had its golden age, but remains as the most mature, structured and lucrative market in the world. Internationally, P&G and other top 100 advertisers like Gillette, Pepsi Cola, Coca-Cola, Mars and Unilever are all active to varying degrees.

In practice, advertiser involvement in programming ranges from controversial areas such as program production and distribution to the transmission of a sponsor's credit on a ready-made show. Through P&G Productions Inc., the Cincinnati giant produces hundreds of hours of soap operas a year for U.S. networks CBS and NBC, and P&G also funds tv movies and mini-series. Coca-Cola is setting up its own program production and evaluation center at its headquarters in Atlanta.

More usually, advertisers get involved in the business of production at an arm's length. Unilever, P&G's major worldwide rival, owns the European rights to game-shows *Jeopardy!* and *The Wheel of Fortune* and underwrote the aborted pan-

European soap opera *Riviera*. Interpublic, the agency group that handles a large slice of Unilever and Coca-Cola's business worldwide, has a Paris-based programming subsidiary called EC Television and has taken positions in U.S. producer All American/Fremantle and Canadian producer/distributor Atlantis.

As TBI's Global Report on the foregoing pages indicates, the amount of ASP worldwide varies from territory to territory. Outside the U.S., where ASP is a mature and structured business, it is difficult to be certain about the volume of the market, since advertisers are highly secretive about specific deals. And, as anyone involved in barter will tell you, every deal is different.

With the right product, though, an advertiser can do barter deals anywhere in the world. The weekly magazine *Gillette World of Sport* is aired in over 120 countries. According to Bill Orde, a director of production company Sunset and Vine, Gillette supplies the program free, typically in return for a billboard at the beginning and end, plus two 30-second spots.

Estimates of the size of the European market, which has proved one of the

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toughest markets to crack, suggest program barter and sponsorship account for around 5% of broadcaster revenues. In developing markets in eastern Europe, long-term, high-profile barter deals were struck, though barter has now begun to decline as broadcasters' income from advertising has increased.

Growing competition among broadcasters in more developed markets is one factor that could lead to an increase in barter. In Europe, the growth of commercial tv has quadrupled the hours broadcast since 1985. "There's a vacuum waiting to be filled," said Doug Gluck, executive vice president of All American/Fremantle. "The second wave of commercial stations coming through is going to bring more ad-supported programming."

"Do we see an opportunity for growth? Yes we do – particularly as more competitive stations become available like they are in so many markets around the world now," agreed Michael Cleary, responsible for P&G's advertising in Europe. "They are all scrambling for programming that they can't afford to produce themselves."

Although Cleary declined to reveal how much P&G invests in programming, he said that "in certain markets where it is right and desirable" it is putting "increased effort" into programming. P&G's activity focuses almost entirely on barter – the supply of programs in return for payment in commercial airtime rather than cash. Informed estimates suggest that across the whole of Europe, P&G obtains roughly 15% of its airtime via barter and in eastern Europe as much as a third.

The main motivation for advertisers like P&G and Unilever that advertise multiple products all year round is simply to acquire cheaper airtime, though product placement can often be part of a gameshow deal. But Cleary insisted that such deals only work if they are a "win-win," in other words, if the broadcaster gets as much out of it as does the advertiser.

"Clearly we're doing it because there is some advantage in it for us, but it's only an advantage if it's a win-win. They give us commercial time that is equal to the fair market value of what we have given them. And we give them a program that is equal in value to the full commercial time that we get in return."

Both sides "win" because the advertiser gets airtime at a cheaper rate, and the broadcaster acquires a program for less money. If the ratings are good, the broadcaster gets more money from sell-

ing time to other advertisers. The benefit can be even greater, Cleary suggested, if the station sells inventory which otherwise would have been under priced.

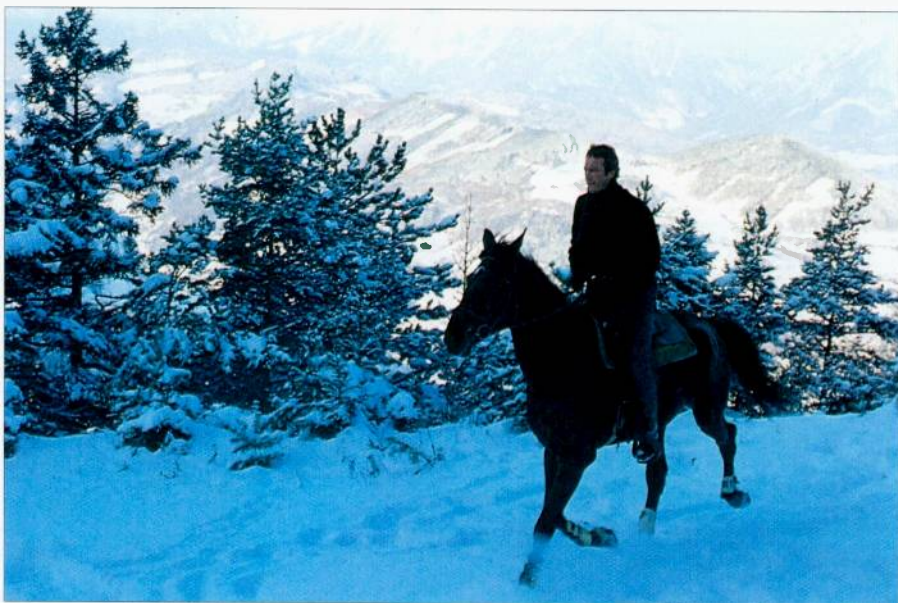
"Barter is a mechanism to assist stations," said Justin Bodle, managing director of Roar Power, which is working on barter deals for a range of clients, including Unilever, in eastern Europe and Scandinavia. "They are using the acquisition of programming to increase ad revenue from specific advertisers and agencies. It's new money for the station that would otherwise have been going to other stations or other media."

But barter has had its disasters. The international co-production *Riviera*, produced by EC Television and underwrit-

production.

Despite the dangers, P&G looks willing to commit more money to developing specific drama productions. The 13-part drama series *The Wanderer*, budgeted at \$1 million an episode, was funded by P&G. The London consultancy European Communications Management, which works extensively on P&G business, brought together four European co-production partners – Yorkshire TV and BSkyB in the UK, Germany's ZDF and Spain's Antena 3 – all of which are airing the series this season.

Bill Wilson, managing director of ECM, said *The Wanderer* had been sold to six more stations in Europe and could be sold to U.S. cable. Apart from a likely



The Wanderer: P&G funded drama travelling around European stations

ten by Unilever, was a notorious failure which in the view of some set back the cause of barter in Europe, and highlighted the risks of investing in programming. (P&G is said to have spent hundreds of thousands on developing its own European drama series at about the same time.) The failure of *Riviera* to last for more than one costly series appeared to bear out the view that advertisers were better off staying out of production.

Gluck, however, said Unilever lost no money on the production, the risk being borne by TF1, its other co-production partners and EC Television. However, he added, "it takes a really big advertiser to get involved in funding the production of a show or even investing in a ready-made show." He does not believe that many advertisers will be willing to invest more than 20% to 30% of the budget in a

second series of *The Wanderer*, ECM is also in the late stage of development with other drama projects. "I think it's going to be a very fruitful area of activity for us and the industry."

Regulations and guidelines like the UK's ITC sponsorship code do not permit any link between the content of a program and the business of the advertiser. Barter-only deals are therefore largely a question of cost savings and the advertiser attempting to guarantee it gets a good audience. Here, claim advertisers, their interests coincide with those of the broadcaster.

"There are at the end of the day two people that care most about audiences – stations and advertisers," said Wilson. "In the programming equation, there's an area of overlap of objective, because they both want volumes of viewers of

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Guiding Light: Network play for P&G produced daytime soap

certain qualities in reasonable numbers." Although an advertiser could conceivably gain a degree of leverage over a broadcaster by controlling the rights to a hot ratings property, its main interest is in helping a station to maintain a large and steady share of viewing. "It makes no sense for the advertiser to destabilize the market. Program owners care only about one program. Schedulers have to worry about the whole flow," said Gluck.

Whatever the regulations, barter deals often run into the strongest resistance from the broadcasters themselves. "Of course we have problem areas," said Tim Schramm, Gillette's director of international advertising. He pointed to two highly-developed commercial tv markets - Japan and Australia - and Indonesia and Mexico, which are each dominated by a single broadcaster.

When *Gillette World of Sport* started ten years ago, "networks just didn't have policies... probably the more it has developed, the more difficult it is to get our program placed well."

In Europe, senior ad agency managers are noncommittal about broadcaster attitudes. Nick Henley, European operations director for the Interpublic-owned Universal Media, said that barter followed a cycle, with stations in developing commercial markets open to deals only in their early stages of growth.

Judy Thomas, international media director of ad agency DMB&B, said she had not seen "any real sea-change" in the attitude of broadcasters in Europe. "In the mid-80s, the Italian stations did a lot of barter, now they've pulled out of it. It's the financing of last resort for any broadcaster because it means they surrender control over their inventory."

In the UK, some event-related programs have been supplied by advertisers to the main commercial channel ITV. Last year's *Indycar* series, funded by Texaco, is a prominent example. But according to David Prosser, head of sponsorship at London weekday broadcaster Carlton, competition has not reached a sufficient pitch for growth in barter in the "foreseeable future." One reason is the fear of losing control over airtime sales, the other that a station would only accept a barter deal if it could not afford to make programs of the quality it wants. "At the moment ITV can do that."

Other areas of ASP center more on associating the advertiser with the content of a program it sponsors but doesn't supply. Billboard sponsorships, in general, are "off the shelf" deals which allow the advertiser no role in the content of the program or in its production. In Europe at least, this is a growth area: in France, such sponsorship accounts for 10% of tv advertising, and markets like


Germany and the UK are striving to catch up.

Program sponsorships of this kind cover all dayparts from primetime slots like weather, gameshows and dramas to less-watched times of day. Reebok has been targeting women interested in fitness via its *Step* program, which is scheduled in off-peak viewing hours. Advertisers such as Mars and Heinz are reported to be interested in developing instructional programs around their pet care (Mars) and baby food (Heinz) brands.

Less-watched stations such as the pan-European satellite stations have also relied heavily on sponsorship as a means of offering potential advertisers a more cost-effective option than spot-only advertising. MTV Europe runs sponsored programs for the youth-oriented brands of Coca-Cola, Nike and Braun, while Eurosport carries the *Opel Super Sports News* and *UPS Business Monitor*, which is also seen on Euronews and CNN. The advertiser only "owns" these programs in the contorted logic of marketing-speak, although airtime is in some cases part of the package.

Some associations are too strong to pass muster with the regulators. In the UK, the ITC initially cleared the \$1.5 million sponsorship of ITV's drama series about a country doctor, *Peak Practice*, by a medical insurance company. Once the first series was on the air, the ITC decided that the depiction of the difficulties of operating within the public health system in the series could be construed as an argument for private health, and barred the company from sponsoring further seasons.

Some feel greater advertiser involvement in programming is a natural, because advertisers and agencies are becoming more skilled in the use of media. "We're looking at an increasingly fragmented delivery mechanism - with more channels available and a greater demand for specialized programming," said Barry Linsky, senior vice president for planning and business development at Interpublic. Via its "stable of resources" in program production and distribution, he said, Interpublic would be able to offer the option of programming to its agencies and their clients as the market evolves.

"If you're a sophisticated user of media, you've got to be interested in programming," said Wilson. "It's about productivity, and the important part of running a business is to find areas where you can create genuine productivity." 

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United States

Rupert Murdoch's Fox Broadcasting is taking a page out of the CBS playbook when it comes to sports programming, Richard Huff reports. In a series of actions that almost mimic CBS' approach to sports in the mid-80s, Fox has done the unspeakable and bought the rights to National Football Conference telecasts and recently the rights to the National Hockey League.

To get those rights, Fox hugely outbid the competition, including CBS, in deals that most analysts say are sure money losers for the fourth-placed Fox. In the mid-80s, when CBS' primetime schedule was mired in third place, the network splashed out to acquire big ticket sports.

Much to the chagrin of its competitors, CBS scooped up the rights to the prestigious NCAA men's college basketball tournament, National Football Conference portion of the NFL contracts and rights to Major League Baseball, which effectively ended a four decade relationship MLB had with NBC.

CBS bought those rights at prices many said were well above market value. The network took millions in losses over the life of the MLB contract and also lost some on its football package.

Well, what goes around, comes around.

After televising the NFC portion of the NFL for 38 years, CBS was outbid by Fox. Last December, Fox paid \$1.5 billion to televise the NFC contests over the next four years, reportedly paying \$400

million more than CBS offered. Fox had done to CBS, what CBS did to others just a handful of years before. Industry analysts estimate Fox could lose hundreds of millions over the life of the deal.

Fox saw the deal as a way to shore up its affiliate line-up, which was coming under fire from two soon-to-launch broadcast networks.

It worked. Months after investing in gridcasts, Fox inked a wide-ranging deal with New World that provided several big city affiliations. The network has also held on to others who were considering a jump to the new ventures.

TV sports columnists had a field day with the marriage of Fox and the NFL often speculating that Fox would team sportscaster John Madden with the animated Bart Simpson in the broadcast

booth. Fox simply said wait and see. They promised that it would be the same game, just a new attitude.

Then, as the network was ready to launch its first NFL season, it entered a joint venture with the National Hockey League in which the league will get the first \$155 million in advertising sold during the coverage through the life of the five-year deal. Under the terms of the deal, Fox gets to air 16 games a year in the first three seasons and 20 in the last two. Fox also agreed to make up the difference if advertising sales did not reach \$155 million.

The venture got off to a good start by signing separate \$5 million deals with athletic footwear maker Nike and beer maker Anheuser-Busch. Fox's joint-venture approach to the NHL broadcast rights is another example of how domestic broadcasters and sports leagues are breaking the mould in sports rights.

Last year, ABC, NBC and Major League Baseball teamed for a broadcast package in which both networks share the coverage and all participate in the profits. The partners created a new company to sell advertising rights and oversee the venture. And by all accounts the venture was hitting its sales goals, but then the players walked off the job ending the season.

And CBS, well, its sports department has been decimated by the loss of baseball and football. Instead of football on Sundays, it's airing original movies geared for women.

Japan

Japanese viewers are sports mad – and becoming more so with every new addition to the tv sports schedule, reports Mark Schilling. The start of a professional soccer league last year set off a soccer boom that caught the entire country in its grip.

Though many of the stadiums were small, the tv audience was huge. At the peak of the boom, in the summer of 1993, soccer threatened to overtake the Yomiuri Giants – for decades Japan's favourite baseball team – in the ratings. The Nippon Television Network, which broadcasts Giants games and is a member of the same Yomiuri media group, found sponsors were wary of a sport that suddenly seemed old-fashioned and uncool to the key young audience.

This September, as though to announce that the boom has not yet run its course, the Fuji TV network said that



Sumo: feast or famine

it would not change its plans for weekly broadcasts of Italian Serie A league soccer, even though the main reason for buying the exclusive terrestrial broadcasting rights, wildly popular Japanese star Kazu Miura, broke his nose in his Italian league debut and was forced to sit out for at least a month.

TV Tokyo, the smallest of the five nets, which holds exclusive Japanese rights to non-game footage of Miura's Genoa team, said that, with the team's permission, it would film Miura in hospital and use the footage in its scheduled soccer shows. TV Tokyo evidently feels that, even in a hospital corridor instead of on a soccer pitch, Miura is such a strong draw that fans will continue to tune in.

Following its 1993 ratings swan dive, baseball is now doing fine. The Yomiuri Giants have come roaring back. They have led the league since opening day, and so have the team's ratings. When Giants played arch rival Hiroshima Carp on September 11, ratings soared to 31% – the first time the team had cleared the 30% mark all season. Ratings for the season have averaged 22.4% – two percentage points higher than last year. Interestingly, when the Giants lose now, their ratings go up. Meanwhile, a Miura-less soccer J League has been recording mediocre ratings. In September no match managed to score in double figures.

Another sport that recently enjoyed explosive popularity and since experienced a slow fade is sumo. Minus the presence of the sole grand champion – a Hawaiian-born giant whose sumo name is Akebono – the September tournament recorded a 15.2% rating on its first day, compared with 19% the year before. *Sumo Digest* – a nightly wrap up of the day's bouts on TV Asahi, recorded a 5.3% rating on the first day, down nearly half from last year's 10.1%.

But though baseball, soccer and sumo have been tv's Big Three until recently, Japanese fans also religiously follow

other sports, particularly golf and Formula 1 motor racing. In September, the final day of the Japan Women's Pro Golf Championship drew a 9.0% rating on TV Asahi, the final day of the Suntory Open Golf Tournament a 10.4% rating on NTV and Formula 1 Italian Grand Prix, a strong 8.1% rating in a late-night slot on Fuji TV.

Those who don't get their fill on terrestrial tv can find sports heaven on satellite and cable. Although primarily a movie channel, Wowow offers its subscribers a varied sports menu, including boxing, pro wrestling, motor sports and Italian league soccer. NHK's DBS Channel One divides its schedule between world news and sports, expanding its coverage for special events like the Olympics and the World Cup. The Hi-Vision Promotion Association's DBS Channel Nine devoted a hefty 37.4% of its July schedule to sports, including World Cup soccer, the Japan flyweight title match and the July sumo tournament in Nagoya. In September, however, sports accounted for a more normal 19.7% of the program schedule.

United Kingdom

Sports television in the UK has been undergoing a satellite-driven revolution. BBC and ITV, the traditional homes for British live sports, have had their cosy sports worlds shaken by an aggressive Sky Sports eager for rights and prepared to pay for them. By Paul Nicholson.

The Brits are getting used to breaking with television tradition. British live sport was the BBC – Wimbledon Lawn Tennis Championships and Test Match Cricket in the summer and Soccer and Five Nations Rugby in the winter. ITV also weighed in with its own soccer programs and coverage, as well as picking up rights to various boxing and athletics events. The status quo was happy and audience generating. Great value for the broadcasters.

But then Sky Sports came along and spoiled the gentlemanly tranquility. First Sky hit at the heart of the British establishment by being the first to air live ball-by-ball coverage of an England cricket tour to the West Indies. Initially the BBC could not even get highlights. Then came the killer blow that meant the cosy world of UK sports rights would never be the same again; Sky paid a massive £303 million (\$454 million) for rights to live coverage of England's Premier League (soccer) for four years. The BBC



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was included in the deal (as a minor partner for complementary rights), and for the first time the top division of England's national sport was available live on television; but to the limited audience of Sky subscribers only. ITV was shut out and left to pick up live soccer rights to the next division down – which it airs, usually on a regional opt-out basis, on a Sunday.

The soccer deal was a landmark for British sports rights. It introduced Sky as a major player in the televised sports business and struck a blow that went right to the heart of ITV Sports and BBC Sports management. More importantly for Sky, it started to win the minds of the traditionally conservative British viewers who would dutifully tune in, in millions, to whichever sports the BBC and ITV had decided were important.

Despite the soccer deal, the BBC and ITV still have privileged access to what are known as the “protected” events. These are basically the big blockbusters of the sports calendar in the UK like Wimbledon, the FA Cup Final (soccer), home test match cricket and rugby, the Oxford and Cambridge Boat Race (rowing), The Grand National (horse racing), and the British Open (golf). In between, the BBC and ITV individually compete for rights to European club soccer matches as well as various athletics meetings.

The BBC's alliance (some claim unholy) with Sky has continued. Joint rights bidding has seen the two broadcasters secure large amounts of cricket – the BBC keeps the international five-day tests while Sky picks up the one-day international matches as well as a package of the domestic county games – and Rugby Union. The feeling is that Sky is even eroding the edges around the protected events.

And if further proof were needed that things would never be the same again, it came earlier this year when a consortium of U.S. cable operators moved early and swiftly to secure the UK rights for £7 million (\$10.5 million) to the 1996 Cricket World Cup in 1996. The cable operators at this stage do not even have a channel to broadcast the games. This must be really confusing for the sports gurus within the BBC and ITV.

Argentina

Soccer is a world game. In Argentina, if you watch tv, you would think it is the only game. By government decree the World Cup was made available to all

broadcasters. But rights to domestic soccer are becoming expensive. Mike Galetto reports from Buenos Aires.

As team owners have discovered, selling broadcast rights is an easy way to liquidate the league's debt, reported to be near \$85 million, so the competition for rights to the Argentine Football Association's (AFA) first division games has become increasingly fierce. Cable penetration has grown to 44% nationwide – the highest in Latin America – and the rescheduling of games and a growth in stadium violence has contributed to the building of home soccer audience. Hence a clamor for the tv rights by the broadcasters.

In 1991 a well-known first division team could charge \$70,000 for tv rights. The same product now goes for \$300,000. But, whereas in other countries lesser-known teams can count on some sort of league mandated universal price, they have no such luck here. Though prices are controlled by the AFA, a lesser-known team is lucky to fetch 100,000.

With its deep pockets via the Clarin group, Torneos y Competencias recently signed a 10-year contract with the AFA to broadcast games including the league's best known teams for an estimated \$10 million. The deal puts considerable weight behind Torneos y Competencias' all-sports cable network launched this September. Other broadcasters and producers are angry, claiming Torneos y Competencias is effectively now the “owner of soccer.”

But while domestic soccer may be majority controlled by one organisation, the World Cup was made open to all. A decree signed by President Carlos Menem made the World Cup final and matches involving the Argentine squad available to all broadcasters, while the remaining matches were divided evenly. Government cronies say the decision was made in order to eliminate any sort of monopoly by the wealthier broadcasters. Industry insiders called it a “political



Argentinian High Point

necessity” on the part of the ruling party. Presidential elections take place next year; and state broadcaster ATC, suffering from budget trimming and low ratings, probably wouldn't have had the funds to broadcast as many games without the decree.

Rights buying in Argentina tends to be done by independent producers who then sell their product to the country's five major broadcast networks and the smattering of cable networks. Of these independent producers, two dominate. Torneos y Competencias is a subsidiary of one of Argentina's largest tv producers, Artear/Canal 13. Artear/Canal 13 in turn is part of the country's largest media holding, the Clarin group. Following Torneos y Competencias is Telesport, who's main customers include private broadcasters Telefe and Canal 9, and state mouthpiece, Argentina Televisora Color (ATC). Telesport also represents ESPN in Argentina, Paraguay, and Uruguay.

Besides Torneos y Competencias' cable sports channel, the only other 24 hour sports network available here is ESPN. The future of sports rights buying in Argentina looks set to get spicier. Canal 9 and Latin media giant Canal Sur (which gets its Argentine material from Teleste) have both announced plans to launch all-sports networks in 1995, while Teleste's production arm, Prodeute, is seriously considering the idea. This will widen the scope for other sports, particularly autoracing and basketball which have large followings in the country.

Spain

Pedro Galindo, vice president of the national federation of restaurants, cafeterias and bars, recently complained that television channels are practising unfair competition by showing Spanish soccer league games ever later on Saturday nights. His members are reporting drops in their business revenues of between 40% and 80%. By Justin Webster.

Unrest is wider spread. The theatre association of Catalonia is aiming directly at the tv companies' advertising revenues by threatening to boycott the products of all the sponsors of the matches, unless they are broadcast half an hour earlier, at 8.30pm rather than this year's schedule of 9pm. Some 25 cinemas in Barcelona have changed the timings of their Saturday night showings.

The origin of the row which has broken out across Spain is the fact that Forta, the federation of the six regional

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tv stations, has the exclusive contract for the broadcasting of league matches which it has decided to move into a primetime slot.

According to Enrique Laucirica, the move was not done to increase advertising revenues directly, but does offer Forta the chance to boost its audience figures for the rest of the week. As they are largely publicly financed stations, the members of Forta are "sensitive to this type of issue."

From this fall the competition between Spanish tv channels for sports programming will intensify. TVE, the state broadcaster, has broadcast league matches on its second channel to the parts of Spain not covered by the regionals, allowing it to stay above the competition.

European club games are different. TVE has traditionally had an exclusive hold over Real Madrid's European matches but recently suffered a sobering blow when its private competitor, Antena 3, bought the rights to Madrid's UEFA match with Sporting de Lisbon. Estimated at Ptas150 million (\$1.2 million), Antena 3's offer was five times bigger than TVE's.

"Obviously we couldn't compete with a sum like that," said TVE's Manuel Corral. More bad news for TVE is that Gerardo Gonzalez Otero, secretary general of the Spanish football federation, said his board was studying the possibility of putting the rights to the games of the national team, currently held by TVE till 1996, up for auction. Antena 3, again, has shown interest.

The other private channel, Telecinco, has also joined in by buying the rights of the UEFA matches of one of the top sides, Deportivo la Coruña. Antena 3 has exclusive rights to the European matches of another club team, Zaragoza's.

Canal +, with 17% of its schedule taken up by football, has struck a deal with Forta to show league matches on Sundays. The pay channel, which claims 800,000 subscribers, is looking increasingly attractive for the committed sports fans, even in regions covered by Forta.

As the privates have increased their audiences, and become increasingly capable of competing for the most expensive rights, TVE is likely to lose its sports stranglehold. Though Forta is in a strong position at the moment, the outcry its strategically astute eight-year contract for the league games is now causing has meant the monopolies commission is putting the deal under increasing scrutiny.

France

Soccer is the dominating sport of French television, and like many dominating things in French television, it primarily belongs to Canal +. The pay-tv giant has exclusive rights to the French soccer championship, reports Serge Siritzky.

In order not to compete with stadium attendance, Canal + screens one of the league matches live before the other nine kick off. Canal + and TF1 share rights to the highlights, with priority footage going to the pay channel.

TF1 shows the European Cup (essentially the French teams and the finals) and the French national team matches. Canal + has been careful not to monopolize key matches involving the French team in order not to harm its image.

The second most popular sport in France is Formula 1 racing, screened by TF1. Boxing also performs well for Canal + and TF1 – but only when they are big championship fights.

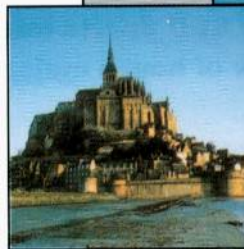
On France 2, rugby, the Tour de France (in July) and Roland-Garros (tennis) in June all do well. The two latter events are shown continuously on France 2 and France 3 – the synergy between the two sister public stations enables them to devote a large amount of airtime to the two events.

France has seen bitter legal battles over the conflict between broadcasting rights and the right to inform. Sports rights are now ruled by a law and "good faith" agreement between broadcasters. For example, the fact that a broadcaster has exclusive rights with a sports star does not enable the broadcaster to forbid him or her to give interviews to journalists of other stations. For soccer, the owner of exclusive rights must allow news on other channels to show extracts of a match, but only after the transmission by the owner of rights – and the rebroadcast pictures must not last more than 90 seconds. If a broadcaster buys exclusive rights on an event and doesn't show the event or part of it, another broadcaster can.

Jean-Pierre Elkabbach, the new president of public stations France 2 and France 3, has said on several occasions that the escalation of sports tv rights fees is suicidal and has called for "a truce" and even an agreement with TF1. He also wants European public broadcasters to agree not to accept the price inflation of the rights to the big events (like the Olympics). It seems his pleas are falling on deaf ears and dubious legal ground.

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Host To Nations



Rich Zahradnik spent the summer working for EBU Sports International, host broadcaster for the World Cup. Here he gives an insider's view of how a major sports event gets covered

You've written the check to the International Olympic Committee for several million somethings and now you can sit back and wait for those thrilling Olympics pictures to come flooding in two years. Right? Not quite. As any network executive knows, big time sports coverage doesn't work that way.

The payment for the rights to an Olympics or a World Cup is just the beginning. The physical production of such mega-events requires tens of millions more be spent on cameras, studios, satellite capacity, playback equipment and talent. Each broadcaster with rights to an event must plan its own production strategy and then work with the host broadcaster at the event to turn those plans into exciting television.

This past summer, I worked for EBU Sports International (ESI), host broadcaster for World Cup USA 1994. I saw

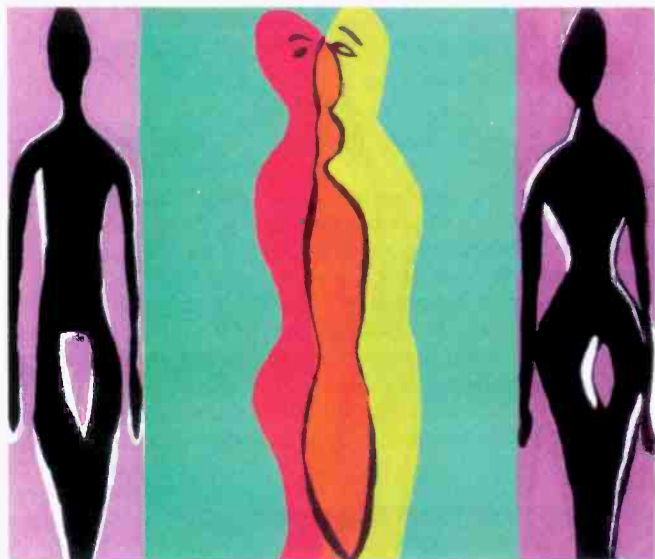
first-hand how a massive logistical and production effort like the World Cup works. ESI was responsible for producing the basic coverage of all 52 matches – 105 hours of live coverage – and ensuring match commentary for each of some 120 different networks went from the right stadium in America to the right control room back home. In the effort, ESI marshalled nine live trucks, 126 cameras, 250 VTRs, 1,100 commentary positions and 1,800 commentary circuits. Coverage was fed via 40,000 miles of fibre-optic cable and uplinked to 12 different satellites.

Each network at the World Cup, whether TV Globo or TVE, Nigerian Television or NHK, had the option of enhancing ESI's coverage with studio feeds, live shots and additional cameras. Some, like TV Globo and NHK, built fully-fledged studios in the International

Broadcast Center (IBC) in Dallas and deployed reporters, producers and their own crews across the country. Globo, matching Brazil's football obsession with its own obsessive coverage, employed upwards of 200 people and produced live feeds from Brazil's West Coast training camp and near constant news updates from its studio in the IBC. Smaller networks made do with simple commentary and the match pictures, sometimes even calling games from in front of tv monitors at the IBC, rather than going out to the venues.

Coverage of a big event begins with the host broadcaster. It was ESI at the World Cup; it will be Atlanta Olympic Broadcasting (AOB) at the 1996 Summer Games. AOB is following the model firmly established in Barcelona for the 1992 Olympics. There, the host broadcaster was set up as a department within

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the organizing committee for the games.

ESI, on the other hand, was a stand-alone company established after the U.S. World Cup organizing committee asked the European Broadcasting Union (EBU) if it would act as host broadcaster. The request came because none of the U.S. networks had the experience, or, for that matter, the desire to be host broadcaster for what is the world's most important sports event. EBU's sports operations group knew the World Cup and had already done work in the U.S., serving as host broadcaster for the 1989 World Alpine Ski Championships and the 1986 World Cycling Championships.

A deal was done in July 1991 and the EBU created EBU Sports International to be the host broadcaster for the tournament. Like an Olympics broadcaster, ESI started with a handful of employees, expanded to 1,200 personnel during the event and dropped back down to a dozen or so before disappearing completely.

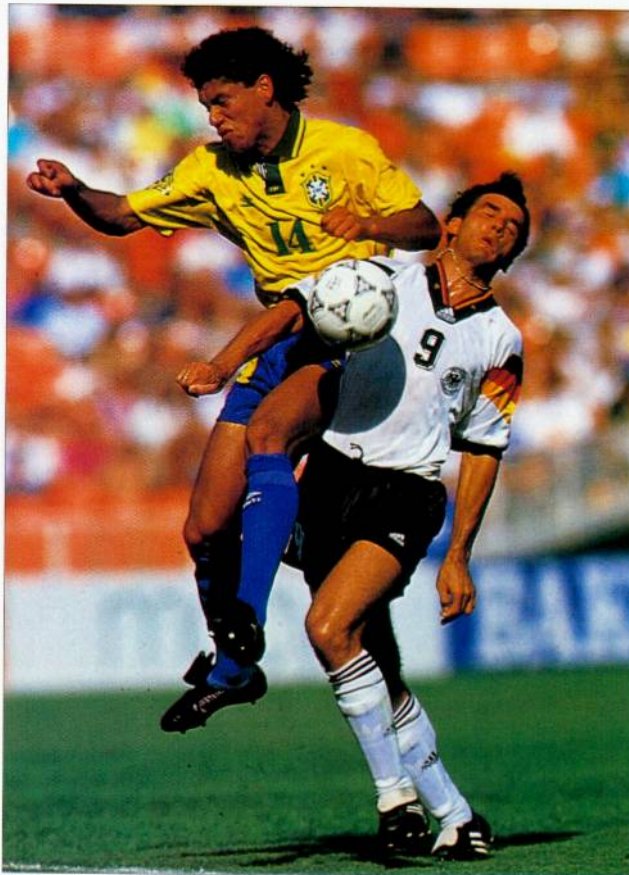
ESI's main tasks were to plan production for 52 football matches, create the technical and commentary facilities needed in nine stadiums, and design and build the IBC to the specifications of the 120 broadcasters who would work there.

Much is said about the international nature of the tv business, but outside of a Mip or a Mipcom, the one place the global village really looks like a village is at the IBC of a big sports event. The World Cup's IBC was built into the Automobile and Centennial buildings, two art deco exhibition halls on the grounds of Texas State Fair in Dallas. Walls were thrown up, offices created, video, audio and computer cable laid as the two cavernous buildings – the sites of new car displays during the state fair – were turned into communications and production headquarters for World Cup tv and radio coverage. Wandering down a hallway in the Automobile Building, you'd pass NOS, TRT of Turkey, Swedish Radio, TV Nacional De Chile, NHK, Arter of Argentina, then, turning a corner, Deportivas Columbia, CCTV and SBS Australia.

A section full of Latin American broadcasters was the place to be when a team scored. Overlapping, ecstatic cries of "Go-Go-Go-Gooooooooaaaaa!"

Gooooooooallll!" bounced along the hallways.

The average IBC office served as a network's production and administrative control center. Production executives oversaw the match feed as it came in with that network's commentary, communicating with production staff at the venue and master control in the home country. Yet every network's approach to the World Cup was different, and so their IBC operations varied as much.



Obsessive coverage off the field was matched by flair on it


NOS Television set up a full studio operation near the Dutch team's hotel, so NOS only ran a small operation at the IBC to act as coordinator with ESI's technical and production people. TV Globo built a huge CNN-like newsroom in the IBC fitted with writing positions, an anchor desk and interview corner. World Cup news updates, as well as full length programs and pre- and post-game match reports, were beamed from there back to Brazil. Globo had editing suits and its own master control room. Networks like ITV and ARD-ZDF rented transponders on satellites over the Atlantic for the run of the tournament.

At the other end of the scale, Nigerian Television used a small booth from which its commentators called matches while watching on a tv set.

In addition to setting up and running the IBC, ESI's other main job was to fit out each of the nine World Cup venues for tv coverage and then produce the match shows. For each match, ESI used 13 cameras to capture the action. A European producer-director called all the shots, directing coverage that was sent via fibre to Dallas master control before being uplinked around the world. Commentary by 100 or more different commentators in a stadium was sent by separate circuits to Dallas so that individual networks could hear what their own talent was saying. From Dallas, the commentary went out with the world feed pictures to each network's control room back home.

The operations at the venues demonstrate what producing a world feed is all about: creating one feed that shows the action and marrying it to dozens and dozens of commentary feeds that describe the action. And though ESI had total control over the world feed, networks customized the production to add their own editorial spin. Broadcasters booked additional camera positions inside the stadiums. They also put in bids to be the network that conducted the post-match "flash" interview with players and coaches as they came off the field. ESI operated studios at each stadium that networks used for pre- and post-game interviews, taking advantage of the lower international satellite rates ESI was able to get by booking the

time in one block.

The range of facilities networks used to cover the World Cup reflected the resources and demands of each broadcaster. Offices, rented cameras, editing and control room equipment were all available, all at a cost. ESI worked from a complex rate card that covered the services available to the 120 television networks in the U.S. Though AOB is structured differently from ESI, the economics of mega-sports production will be the same in two years time when Atlanta 96 comes on the air. No doubt, co-ordinating producers at networks everywhere already have their checkbooks out. 



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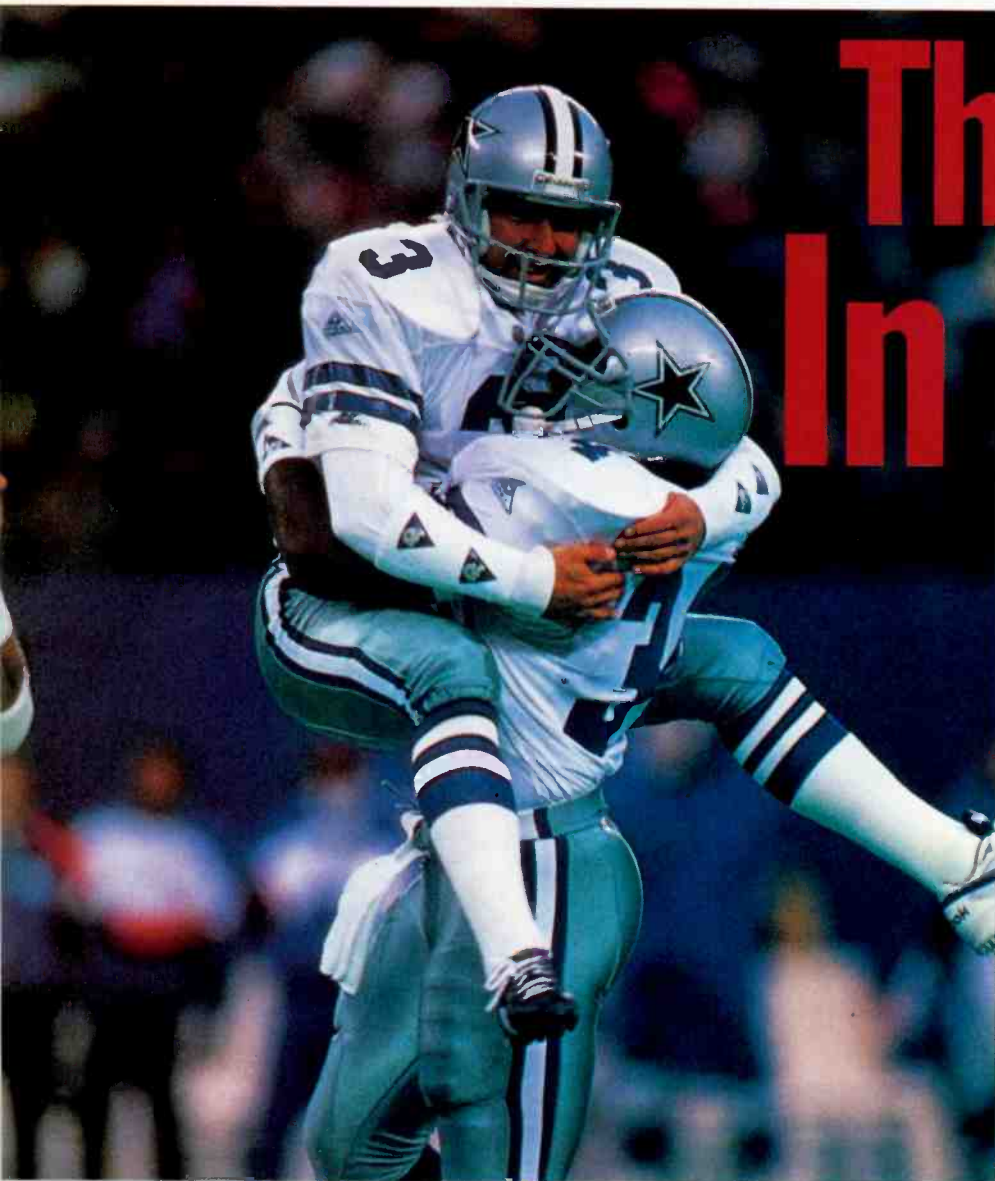
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Thinking In Twos

Two channels are helping ESPN score twice in the ratings

The creation of ESPN2 and Sky Sports 2 looked like responses by their owners to specific market conditions. But, Marie Beardmore reports, operators of other sports channels around the globe may also come back for seconds

ESPN pioneered the multiplexed sports channel with the launch of ESPN2 last October. In August, BSkyB jumped on the bandwagon when it put Sky Sports 2 on the air. The huge amount of live sports product available drove ESPN and the UK satellite station to launch their respective new services. Live programming must, after all, be seen live, and the sports services needed ways to schedule more of it.

Other channel operators in less devel-

oped multichannel markets are now looking at second services and the reasons why ESPN2 and Sky Sport 2 were created.

The strategies at ESPN and BSkyB vary greatly. Sky Sports 2 is free to Sky Sports subscribers, of which there are currently 2.5 million, while ESPN2 is offered as a separate basic service that cable systems must be convinced to offer to their subscribers – and pay for.

ESPN2 is first and foremost a bid by

ESPN to get hold of another section of the audience. It is targeted at younger males – 18 to 34-year-olds – than watch ESPN, offering a diet of extreme sports like bungee jumping, snow surfing and mountain biking. (A recent programming revamp has added more mainstream sports.) Rather than a niche offering, Sky Sports 2 is an overflow channel set up to carry the programming that cannot be squeezed onto Sky Sports. The two Sky channels are interchangeable, but ESPN2 is a distinct service from ESPN.

Sky Sports 2 is a weekend channel with travel and soaps piggy-backing the same transponder mid-week, said Vic Wakeling, head of Sky Sports. It was on the weekends that Sky needed to deal with too many live events trying to fit into too little airtime.

Some in the industry believe the new channel was set up to promote a future sports pay-per-view service, but Wakeling denied that was the case. "Sky Sports 2 functions as another window for sports, mainly live... as the dossier of live events has grown, people now have an expectation for live sports," he said.

ESPN has every intention of taking multiplexing the next logical step. ESPN2 is doing well; it launched to ten million homes in a tight U.S. cable market and is now available in 15 million. "We figure that in, say, two or three years we can have a ESPN3, then later a 4 or even a 5," said Mike Soltz, ESPN head of communications.

Soltz said that ESPN3 will again be targeted at a different audience: "Initially it would probably be a niche service offering sports such as auto racing, or it could be mainly a sports news channel."



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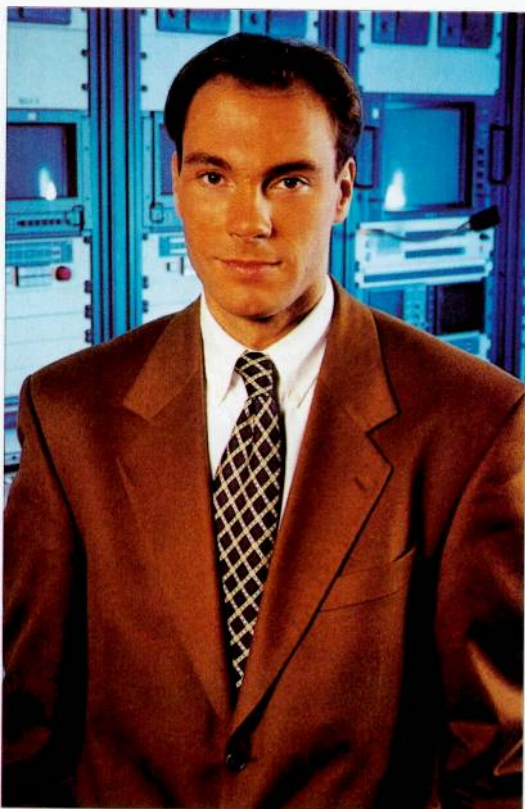
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PPV is already an approach ESPN has tried for specific events – NHL hockey and a Rotisserie Baseball Special – using existing PPV channels, and the idea of a dedicated PPV channel is not out of the question.

In Germany, sports channel DSF is still building itself up as a one-channel operation, but managing director Wolfram Winter can see the day when he will be programming a second channel. That's because now, more than ever, sports makes sense on specialized services rather than on the generalist broadcast channels.

"National channels are realizing that sports, unless we're talking World Cup football, are not pulling in the ratings to make them attractive to advertisers/viewers, and promoters are realizing that they can get better coverage for programs from a thematic channel," Winter said. "Currently we are at 1.5% penetration. By the end of the year we hope to be at 1.8% to 2.0%. Two or three years down the line, when penetration is at 4%, Astra 1E is operational and digital compression has come online, then I'm sure we can go for a second channel. After all, costs would be low; we could use the same infrastructure, the same marketing team... It would probably cost a couple of million marks to set up."



Winter: DSF2 is two or three years down the line

Channels stand or fall on their distribution. DSF operates in the biggest cable market in Europe; Germany has 16 million cable homes, of which DSF claims 15.2 million, so it already has a distribution base that could sustain some future second channel.

It's a different story in Spain, where Teledporte has to contend with a retarded cable market that can barely support a single channel covering sports. There are 1.5 million cable homes in Spain, of which Teledporte claims 1.2 million. Antonia Martinaz, who heads up the channel, blames the situation on the government's failure to pass a cable law. "There are three or four U.S. cable companies who want to invest in Spanish cable but are being held up by the politics," she said. At present, cable has not been legislated for, but it is widely predicted the law will legalize many of the existing operators, especially the largest ones.

Emmanuel Florent, managing director of Eurosport, sees little point in a second channel for his pan-European service, preferring to opt for separate language tracks instead. This he's done with great aplomb: Eurosport now has six language tracks, with separate Spanish, Polish and Czech tracks expected shortly. If Eurosport were to set up a second channel, he said, "it would hit the main markets first – UK, Germany and the Netherlands – and would be along the lines of ESPN's venture, targeted at a niche market rather than based on Sky's overflow model."

In the Middle East, where ESPN has a joint venture with Orbit Communications, the target for the whole Orbit package of channels is 100,000 subscribers by the end of 1995. Orbit Sports will be sold as part of a pay-tv package, so its subscribership is likely to be lower than that. Matt Hutchings, general manager of the sports channel, is counting on his relationship with ESPN to give him leverage when making deals. Hutchings predicted the birth of an Orbit Sports 2 in a couple of years time, and if a second channel gets off the ground, it will be a different animal from the existing service. "It will be very much based on regional programming."

That means Orbit, as a pan-regional service, will parallel the development of Star TV, the pan-Asian satellite company that has

gradually moved to service its vast region with more targeted, localized services. It's no surprise Hutchings knows the strategy: He chaperoned Star Sports through its regionalization program when he worked at Prime International, the Tele-Communication Inc.-controlled company that programs Star Sports.

Jack Stanfield, senior vice president of Prime International and senior group vice president of Liberty Sports (also part of the TCI group), said Star "will absolutely have a second service to meet regional demands and the challenges of the pan-Asian marketplace... namely to be more sensitive to market interests, to know what the different priorities are in Korea or Singapore."

In June, Star set up a Mandarin soundtrack on the northern beam as part of this process, but it will not be complete until there is a Star Sports 2.


Prime also has eyes for Latin America. Stanfield envisages a service for launch in 1995 that will work alongside the regional sports channels already sprouting up in Argentina, Brazil and Chile, effectively creating a second service for all of them. Australia is also in his sights. Prime plans to use the Australis Group's wireless delivery system to launch the service. A second sports channel would follow in a few years, said Stanfield, based on the same approach of a global channel working alongside a regional one.

ESPN is also ready to head Down Under with a dual-channel package, though Andy Brilliant, ESPN International executive vice president and general manager, said it's early to predict their formats. "It is likely it will be similar to the way we operate in the US.; the way we'll differentiate the two is likely to be comparable."

Brilliant revealed he is considering possibilities for Japan when digitalization happens in 1995 or 1996. "What's likely is one regional service and one global channel... But you never know, there's more than one way to skin a cat."

In Africa, the recently launched sub-Saharan service Supersport is also being targeted for expansion, although not with a second service. "It's currently in an interim stage... but we expect to go full bore on it once PanAmSat 4 is launched," Brilliant said.

Supersport has some time to go before it has a twin, though: "I don't see that developing into a second service for some time."

Africa may be one of the few places where a sports channel's operator isn't thinking in twos. 

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Eastern Approaches

TBI's survey of broadcasters in Central and Eastern Europe reveals how and where they invest their programming budgets. By Chris Dziadul

The newly-democratized countries of Central and Eastern Europe have seen major changes in their television industries since the end of the Cold War. Formerly dominated by state-controlled networks, most now have highly competitive markets in which public broadcasters face a growing challenge from new commercial terrestrial services and expanding cable and satellite sectors.

Battles are being won or lost on the strength of the programming viewers are offered, and it is vital to know the policies which both public and private broadcasters in the region pursue in such important areas as program acquisitions and co-production.

These are invariably dictated by the budgets which they have at their disposal, with large public broadcasters such as Czech Television (CTV) being able to draw on a total of over \$53 million for programming each year while small independent services like Lithuania's Tele-3 have next to nothing.

Moreover, only a certain proportion of these budgets can be allocated to acquisitions and co-productions. While the latter rarely get a fixed amount (Slovenia's public broadcaster Slo TV, however, puts aside around 15% of its total programming budget of \$40.6 million), the amount spent on acquisitions

can vary enormously. The Estonian commercial station Kanal Kaks (Channel 2) is willing to invest up to 60% of its \$200,000 programming budget on production; Romania's public broadcaster Televiziunea Romana limits itself to a surprisingly low 3%.

Of even greater interest is the type of programming broadcasters in the region are keen to acquire and who from. Although the schedules of most public networks questioned in the survey are weighted heavily in favor of in-house and domestic product as opposed to imported material (with Hungary's MTV and LRT in Lithuania being the most extreme examples), nearly all are able to provide a list of imported programs that achieve high ratings on their networks.

Furthermore, while few public or private broadcasters are able to give details of the amount of programming they obtain from local producers, it appears the latter are more favorably disposed to such acquisitions. Indeed, in the case of Poland's national commercial service Polsat, independents supply 15 of the 105 hours it broadcasts weekly despite 70% of its schedule being imported.



Twin Peaks is picking up the scent of ratings in Eastern Europe

When asked to specify the types of programming they are interested in buying, only three of the 15 broadcasters questioned indicated all eight suggested genres. Significantly, they were publicly-owned (Poland's TVP, Hungary's MTV and Slovakia's STV) and arguably had larger programming budgets than their commercial rivals.

The latter, on the other hand, also selected a wide range of programming but showed special preference for films and comedy. Only one in five of all the broadcasters (again public networks) questioned had any interest in acquiring news programming, while all expressed a desire to buy films.

When asked about their involvement in co-productions, public broadcasters appeared more active than the commercial stations (possibly also due to having larger budgets). Indeed, only Estonia's Kanal Kaks was able to provide details of a recent program it co-produced with a foreign partner. The results of the TBI survey follow.

SERIES

CHICAGO HOPE
THE FIVE
MRS. BUCHANANS
WILD OATS
THE X-FILES
PICKET FENCES
THE SIMPSONS
MANHUNTER
SCAVENGERS
THIS IS THE NFL
THE GORDON ELLIOTT
SHOW
TRAUMA CENTER

TV MOVIES

MADONNA: THE
EARLY YEARS
THE O.J. SIMPSON STORY
REVENGE OF THE NERDS IV:
NERDS IN LOVE
THE COUNTERFEIT
CONTESSA
RISE AND WALK:
THE DENNIS BYRD STORY
BORN TO RUN
BASED ON AN UNTRUE
STORY

CHILDREN'S SERIES

THE TICK
EEK! THE CAT
AND THE TERRIBLE
THUNDERLIZARDS
BOBBY'S WORLD
RED PLANET
WHERE ON EARTH IS
CARMEN SANDIEGO?
PETER PAN AND THE
PIRATES
ATTACK OF THE KILLER
TOMATOES
PIGGSBURG PIGS
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SPECIALS AND MINI-SERIES

MIA FARRROW:
CHILD OF HOLLYWOOD
LOYALTY AND BETRAYAL
A KID CALLED TROY
SUZI'S STORY
YOUR FAVORITE
COMMERCIALS
TV GUIDE'S 40TH
ANNIVERSARY
THE BILLBOARD MUSIC
AWARDS
STUNTWOMEN WORLD TOUR
THE ROYALS: DYNASTY OR
DISASTER

STEVEN BOCHCO PRODUCTIONS

NYPD BLUE
THE BYRDS OF
PARADISE
CIVIL WARS
DOOGLIE HOWSER,
M.D.
CAPITOL CRITTERS

FEATURE FILMS

SPEED
MRS. DOUBTFIRE
BABY'S DAY OUT
RISING SUN
THE GOOD SON
HOME ALONE 2:
LOST IN NEW YORK
PLUS OVER 2000
LIBRARY TITLES



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INTERNATIONAL TELEVISION

Central And Eastern European Programming Survey

HOURS OF PROGRAMMING	CROATIA HRT	CZECH REP CTV	CZECH REP NOVA
(a) Produced In house	36/week	11,294/year	27%
(b) From local producers	n/a	1,550/year	14%
(c) Imported	n/a	9,310/year	56%
PROPORTION OF PROGRAMMING			
(a) Domestically produced	70%	58%	44%
(b) Imported	30%	42%	56%
PROGRAMS MOST INTERESTED IN BUYING			
(a) Children's	•		•
(b) Documentaries	•	•	
(c) Films	•	•	•
(d) Series	•		
(e) Comedy	•		•
(f) Drama		•	•
(g) News			
(h) Sports	•		
PROGRAMMING BUDGET			
	n/a	\$53.33 million	n/a
PROGRAMMING BUDGET FOR ACQUISITIONS			
	n/a	\$7.58 million	n/a
TOP 5 IMPORTED SHOWS ACCORDING TO RATINGS			
	1 Homefront	1 Dirty Dancing	1 M.A.S.H.
	2 Beverly Hills 90210	2 North and South	2 Tarzan
	3 Santa Barbara	3 —	3 Beverly Hills 90210
	4 Murphy Brown	4 —	4 Baywatch
	5 Northern Exposure	5 —	5 —
AVAILABLE BUDGET FOR CO-PRODUCTIONS			
	No set amount	No set amount	n/a
RECENT MAJOR CO-PRODUCTIONS			
	Franz Josef's Land	Arabella II	Big Beat
		The Adventure of Criminology	Passion Kiss
		Carmen	
		The Glagol Mass	

TBI PROGRAMMING SURVEY

ESTONIA ETV	ESTONIA KANAL KAKS	HUNGARY MTV	LITHUANIA LRT
L,770/year	2/week	7,360/year	233.1/month
25/year	8/week	n/a	n/a
755/year	18/week	2,469/year	85.3/month
66.4%	33.4%	72%	73.2%
33.6%	66.6%	25% (+ 3% ads)	26.8%
•		•	•
•		•	•
•	•	•	•
•	•	•	
•	•	•	•
•	•	•	
		•	
n/a	\$200,000	n/a	\$4 million
\$320,000	\$120,000	\$5.12 million	\$150,000
1 Rosa Salvaje	1 Santa Barbara	1 Dallas	1 Der Alte
2 Dating Game	2 Recent feature films	2 Columbo	2 Twin Peaks
3 Mr Bean	3 MGM movies from Turner	3 Coca-Cola Kid	3 Capital City
4 Danger Bay	4 TNT original productions	4 College	4 1st American People
5 Capital City	5 CNN	5 Magnum	5 Neighbours
\$16,000	Service deals	No set amount	No set amount
n/a	Candles in the Dark	n/a	Europa Platz
			Alice
			Bellman

Central And Eastern European Programming Survey

HOURS OF PROGRAMMING	LITHUANIA TELE-3	POLAND TVP	POLAND POLSAT
(a) Produced In house	10/week	6,933/year	20/week
(b) From local producers	12/week	630/year	15/week
(c) Imported	90/week	4,400/year	70/week
PROPORTION OF PROGRAMMING			
(a) Domestically produced	20%	67%	30%
(b) Imported	80%	33%	70%
PROGRAMS MOST INTERESTED IN BUYING			
(a) Children's	•	•	
(b) Documentaries		•	
(c) Films	•	•	•
(d) Series		•	•
(e) Comedy	•	•	
(f) Drama		•	
(g) News		•	
(h) Sports		•	
PROGRAMMING BUDGET			
	negligible	n/a	n/a
PROGRAMMING BUDGET FOR ACQUISITIONS			
	25% (of total)	n/a	n/a
TOP 5 IMPORTED SHOWS ACCORDING TO RATINGS			
	1 Santa Barbara	1 Jake and the Fatman	1 —
	2 Movies	2 Blind Date	2 —
	3 Animation	3 The Colbys	3 —
	4 Sports	4 Wheel of Fortune	4 —
	5 Entertainment progs	5 Northern Exposure	5 —
AVAILABLE BUDGET FOR CO-PRODUCTIONS			
	n/a	n/a	n/a
RECENT MAJOR CO-PRODUCTIONS			
	n/a	n/a	n/a

TBI PROGRAMMING SURVEY

ROMANIA TVR	SLOVAKIA STV	SLOVENIA SLO TV	SLOVENIA KANAL A	SLOVENIA MMTV
n/a	4,884/year (inc loc prds)	n/a	28/week	18/week
14.68/week	n/a	n/a	none	4/week
79.4/week	2,469/year	n/a	77/week	21/week
71%	66%	40%	26%	47%
29%	34%	60%	74%	53%
	•	•		•
•	•			•
•	•	•	•	•
	•	•	•	•
•	•	•	•	•
	•			
	•		•	•
\$13.86 million	\$25 million	\$40.6 million	\$500 (per hour)	\$56,875
\$441,176	n/a	\$5 million	\$350-500 (per hour)	n/a
1 Saved By The Bell	1 Father or Lover	1 —	1 Beverly Hills 90210	1 Sean's Show
2 Charlemagne	2 Beverly Hills 90210	2 —	2 The New Statesman	2 Bad Influence
3 Dr Quinn	3 Ricki Foster	3 —	3 Tropical Heat	3 Neat & Tidy
4 Mr Bean & Benny Hill	4 Simply Maria	4 —	4 Cinema, Cinema, Cinema	4 Detectives
5 Artistic documentary	5 Mr Bean	5 —	5 Matlock	5 —
n/a	n/a	\$6.25 million	n/a	\$26,875
n/a	n/a	Games Without Frontiers	n/a	n/a

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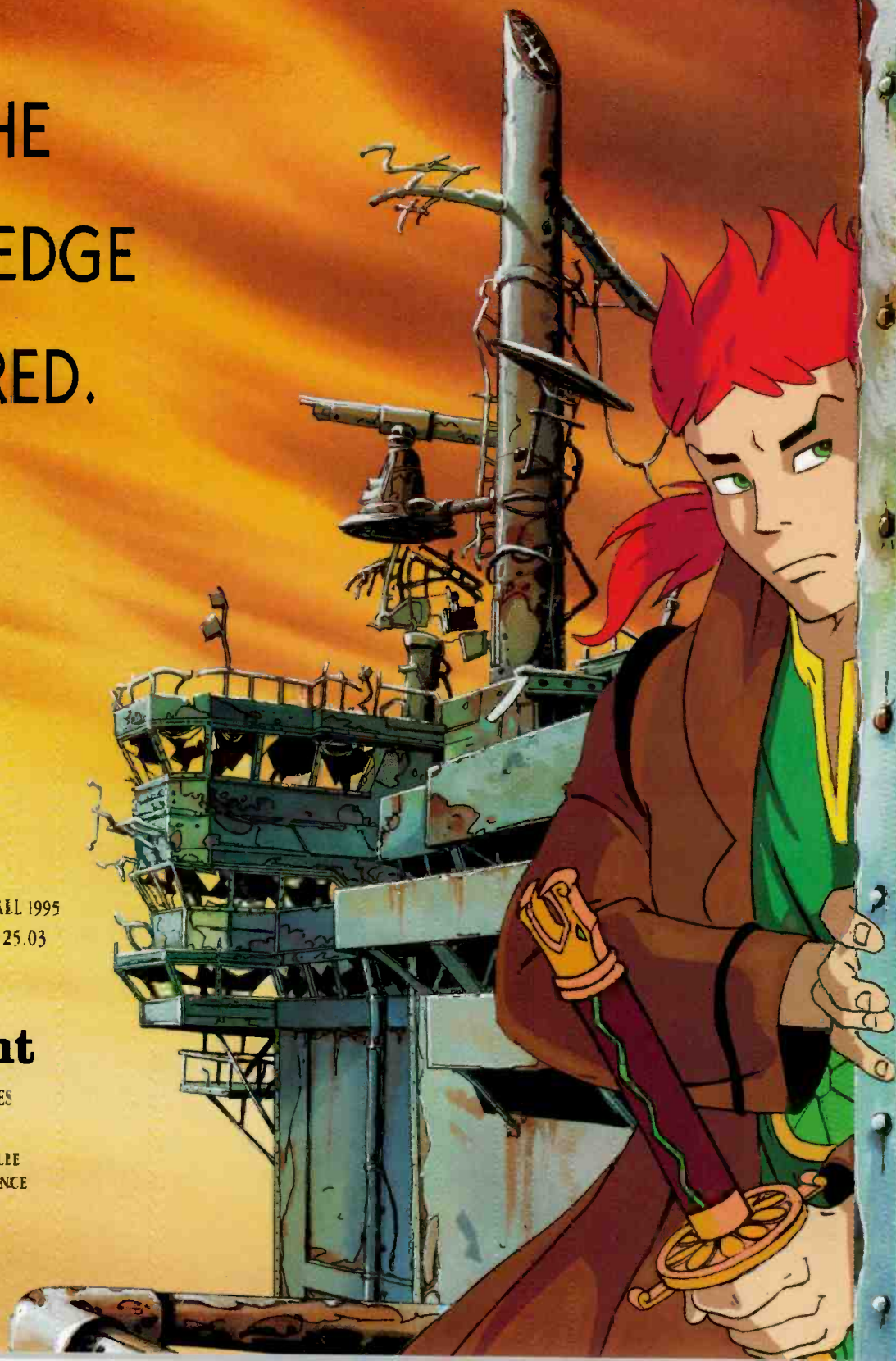
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MARKET NEWS

● **4D/Marina**, the French production-distribution outfit is bringing several new projects to Mipcom 1994. These include *The Last Reservation*, an animated series, and a pre-school puppet series called *Little Star*. Both have been developed with Montreal-based company **HD Productions**. Marina is also currently in production on two other animated shows: *Bamboo Bears* and *Dog Tracer*.

● Product available from UK-based **Cori Film Distributors** at this year's market includes two feature films, *Jamila* and *Fatal Past* and a 4x60-minute miniseries called *A Tale From an Island*.

● A 90-minute concert, *Yanni Live At The Acropolis* will be available for international distribution at Mipcom from **Tapestry International**. The U.S. distributor also distributes **Public Television International's** product which includes the series *Infinite Voyage* and *Space Age*, in addition to titles from **The American Film Institute**, nature specialists **Miramar Productions** and public television stations **WQED** and **KTCA**.

● **Rysher Entertainment** has set Mipcom 1994 for the international roll-out of its upcoming daily hour talk/variety show starring film star George Hamilton and model/actress Alana Stewart. The series will focus on information and entertainment issues such as health, fitness and fashion. Also available is a new slate of action-adventure series: *One West Waikiki*, *VR* and *F/X*.

● Heading the list of feature films being offered by U.S.-based **PM Entertainment Group** at the market is the all-family feature *Storybook* and an action-adven-

Hallmark Debuts With Flextech Deal Done

IN July RHI Entertainment combined with Signboard Hill Productions to create Hallmark Entertainment. At the time of the deal RHI was valued at \$425 million; the combined Hallmark Entertainment is valued, according to president Robert Halmi Jr., at \$1 billion. The value of the company is reflected by the number of titles it has in its library. With more than 1,000 titles, Halmi said "this could easily be 3,000 in the next three months." Halmi is currently in negotiation to acquire as much as \$16 million-worth of tv movies and miniseries. Over the next "couple of years" as much as \$50 million could be spent acquiring "the right product...Our goal is to dominate movies and miniseries."

While Halmi is building the distribution catalog his sales team is already selling hard, and in non-traditional ways. Hallmark has just signed a two-year output deal with UK cable operator and channel provider Flextech, the TCI subsidiary whose ownership and management interests include The Children's Channel, Discovery, Bravo and UK Gold.

Flextech would not put a figure on the value of the deal but said it would include 42 projects, a majority of which will be filmed in the UK and will meet European production quotas. The package will include 30 feature length dramas, eight animated features and four animated series. As part of the deal Flextech gets the rights for all media and merchandising for the UK, Benelux and Scandinavia.

"Accessing the U.S. networks gives us the ability to finance projects for the UK cable television market," said Flextech chief executive Roger Luard. "We're using the license revenue we currently spend to buy windows for programs to actually build an asset which we will own...We don't want to prejudice the so far good profile of growth in revenue that's coming through on the growth of channels by putting something in on the cost base, and we intend to use this deal as a nucleus for the formation of a rights company to build library assets." Flextech already owns 25% of distributor Hit Communications.

International is important to Hallmark – Halmi says it is a third of the company's revenues. But it is from the company's domestic base that the creative inspiration and the reputation is built. This season the newly combined company has 34 Emmy nominations and eight of the top 20 rated network shows, including the top two and five in the top ten. With a library that includes *Lonesome Dove*, *The Josephine Baker Story*, *Gypsy* and *Murders in the Rue Morgue*, it is difficult to see where it could go wrong.

"It is crucial now to establish a brand name identity. We have to prove early on we can give broadcasters a product that works," said Halmi. Goodwill is something parent company Hallmark Cards understands well. It sells 11 million greetings cards a day – corporate Christmas cards shouldn't be a problem.



Halmi: A third of revenues come from International

CALIFORNIA Vs OJ SIMPSON

THE TRIAL THAT IS CAPTIVATING THE USA

THE PRIMETIME RATINGS SUCCESS IN THE UK

The courtroom drama continues



ITEL

BRINGING QUALITY PRIMETIME PROGRAMMING

TO INTERNATIONAL AUDIENCES

ture thriller called *Lionstrike*. Also available are three new television series: *Super Ladies of Wrestling*, *International Ladies of Wrestling* and *Ladies Championship Wrestling*.

- Feature film *Running Free*, the story of a bond that develops between a boy and a wolverine, is available at Mipcom from **Tri-mark Television**. The U.S.-based company is also offering two thrillers: *Love Is A Gun* and *Pay-back*.

- **Tribune** is officially launching its \$30 million music venture *The Road* to the international market at this year's Mipcom. Available as a one-hour series, the show presents some of the biggest names in country music as they appear in concert events planned and promoted for the production. In addition to the original live footage, the series also offers artist interview segments. A separate narration track is available for local languages.

- The **Producers Entertainment Group** is launching its 22 one-hour reality series *Case Closed* at Mipcom. In addition the U.S.-based outfit is also selling product from **DSL's** entertainment library which it acquired in May 1994.

- Aussie distributor **Beyond International** is promoting several new shows this fall. They include *Human Nature*, a 26x30-minute magazine series, *Pirates and the Policing of the High Seas*, a documentary available as either 60 or 90 minutes, and *Frontline* a 30x30-minute satirical comedy.

- Product available from U.S.-based **Promark Entertainment** at this year's Mipcom includes *Behaviour II*, a psychological thriller, a family adventure show called *Playing Dangerous* and *Love Street*, an erotic fantasy series of which 26x30-minutes are available.

- Feature films, animation, series and specials make up just part of **Turner International's** diverse catalogue which includes titles from recent acquisitions **New Line Cinema** and **Castle Rock Entertainment** and veteran cartoon studio **Hanna Barbera**. New

WTN Targets Younger Viewers

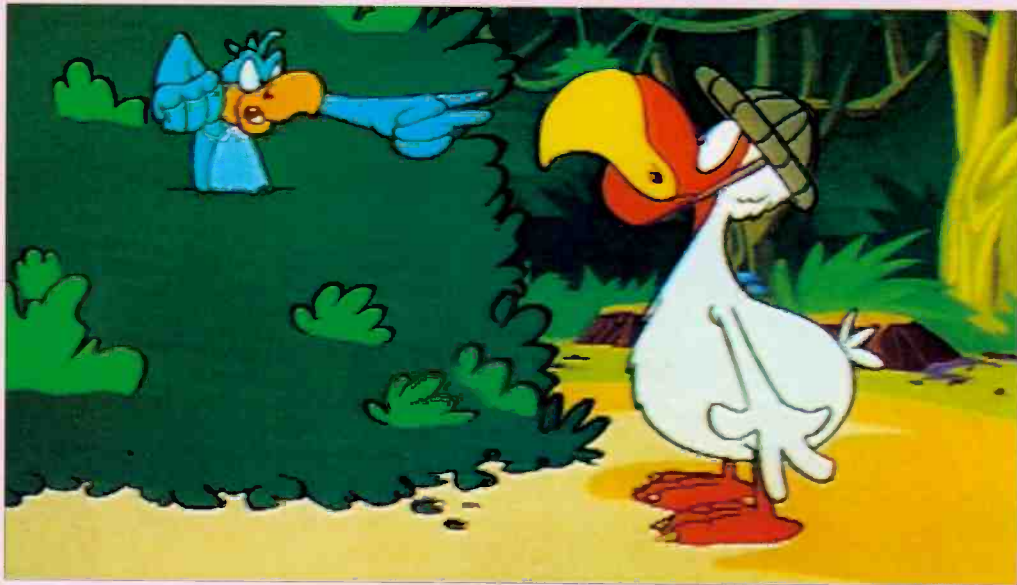
NEWS agency Worldwide Television News (WTN), drawing on its international resources and contacts, is expanding its original program line-up for Mipcom with the addition of several new shows, two of which target the younger demographics. *The Adventures of Dodo*, an animated environmental series for 6-9 year olds is a co-production between WTN, UK-based Red Rooster Film and Television and Swiss company Cohesion. A combination of live action and animation, the series is available as 65x5 minutes.

WTN is also producing a youth-oriented international magazine show called *Eye TV* for Central Television, aimed at 12-16 year olds. Each episode incorporates youth culture, big-name stars and factual, news-based pieces. With minimal scripting and in-vision presentation, coupled with a heavy reliance on graphics, and a global outlook, WTN is hoping

both shows travel well. To date a number of pre-sales have already been concluded.

According to program sales executive Tim Sparke, maximising existing resources such as WTN news bureaux and in-house editing facilities means "cost-effective programming with high production values can easily be achieved." Broadcasters can either air episodes in their entirety or take segments and adapt them to their own needs. Like a news agency feed, this solves the problem when trying to sell to countries where censorship is an issue.

In addition to WTN's usual programming line-up, which includes *Crime International*, *Entertainment Now* and *Earthfile*, a pilot of a new 13-part environmental magazine called *Agenda 21* will also be available. Looking to the future, Sparke said the company is looking into producing a men's magazine for the over 25s age group.



The Adventures of Dodo: Part of WTN's expanded program line-up

UK Producer Pitches International Fund

PAVILION International is putting \$750,000 into a development fund for the financing of international drama projects and tv movies.

The fund will be handled by Harlequin, one of the UK-based distributor's subsidiaries. The company is currently looking for projects from both the UK and overseas. According to Jane Lighting, managing director, the fund "is a long term investment" and will enable Pavilion to "become involved in good commercial international properties at the development stage." Although no projects or collaborators

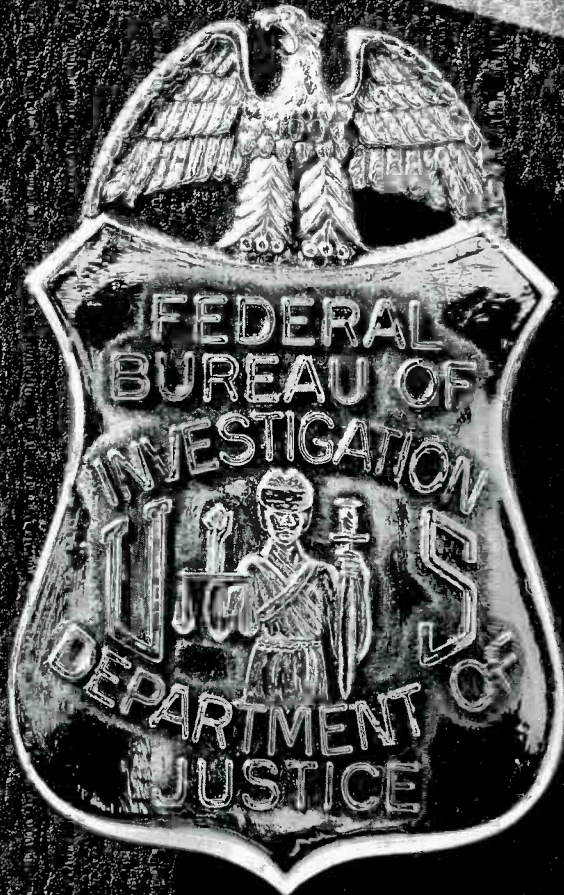
have been announced, Lighting expects the U.S., Australia and Germany to provide potential partnerships. Budgets for the tv movies will be in the £3 million (\$4.5 million) bracket, going higher for the miniseries. In addition to stumping up a portion of the finance itself, Pavilion is looking for pre-sales, co-financiers and co-producers.

At Mipcom the distributor will be pushing the Australian youth drama *Hearbreak High*, broadcast on Network Ten, which has now been sold to 15 countries.

Connaught Films for Channel 4 in association with WETA present

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titles which will be available to international broadcasters at the market include the features

Amelia Earhart, The Final Flight, The Mask and Barcelona; animated specials *Arabian Nights* and *A Flintstones Christmas Carol*, plus a number of non-fiction productions like *Anatomy Of Love* and *Idols Of The Arena*.

● The sales arm of ITV network broadcaster **Central Television, Central Television Enterprises** is pushing two dramas at Mipcom: *Faith*, available as 2x2-hours, and *Kavanagh QC* available as 1x2-hours or 3x1/2 hours. Also in **CTE's** catalogue is the factual series *The Good Sex Guide 2* which claims to "find out what really goes on behind closed bedroom doors."

● A broad array of product encompassing entertainment news, comedy, gameshows and documentaries is available from Canadian distributor **Catalyst** at Mipcom. Titles include the two fashion series *Ooh La la* and *FT*.

Zen And The Art Of Animation

PETER Keefe, co-creator of animated series such as *Widget, Mr Bogus* and *Twinkle The Dream Being* has got together with Korean-based animation studio Sei Young to set up Zen Entertainment. The company aims to combine Keefe's creative and marketing experience with Sei Young's state-of-the-art production facilities to provide not only a for-hire production service but also a one-stop-shopping design and marketing consultancy for all companies involved in the animation process, from producers to broadcasters to toy companies. The aim being to produce quality shows with a global appeal, Zen will on occasion also stump up a portion of the financing. "Because we have the production facilities (in Korea) we can produce a \$400,000-an-episode looking show for a cost of \$350,000. We are in a position to be able to forgo say \$50,000 an episode in return for a certain amount of broadcast rights," said Keefe.

In addition to both consulting on projects and working for a fee, Zen will produce its own series and ancillary products based on original ideas.

"Almost all kids programming in the U.S.

and Japan has been based on some popular cultural phenomenon such as a famous actor or toy," said Keefe. "Only 0.1% are new concepts, despite the fact that the majority of shows with a shelf life of 20 years or more, such as *Bugs Bunny*, were original ideas."

The first Zen production will be *Power Animals*, based on the Chinese Zodiac. Forty half-hours are to be produced by 1996 with a further 25 for 1997. In addition each episode will also be available as three shorts in order to accommodate those broadcasters who prefer shorter length episodes.

According to Keefe the production will have three worldwide partners. To date both an Asian and a European partner have already been put in place.



Zen: Wants another Mr Bogus

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MIPCOM Edition 1994

Extra Extra

New Hot Docs!

New at MIPCOM from Cambium Releasing

By Woman's Hand looks at an extraordinary group of women painters known as the Beaver Hill Group of Artists. Together they created an artistic environment of mutual support that last-

ed for more than three decades. Narrated by Academy Award nominee **Kate Nelligan**.

Speaking Of Courage and **Voices to Remember** are the compelling and unforgettable stories of people who live with a stutter. These touching stories explore how stuttering pervades every moment in the lives of people who stutter and leaves the audience with a deeper understanding of its nature and often devastating impact.

Grief - The Courageous Journey is a ten part series that examines the highly personal response to life-changing losses. The viewer joins eight different people dealing with a variety of losses - loss of health, homeland, work, self-worth, relationships, belief systems as well as the death of a spouse or child.

Brother of Mine is a wake-up call



By Woman's Hand

exploring how we have become the architects of a culture of violence.

Other documentary programming includes the series **The Time of Your Life** - now featuring **13 new episodes**. Not quite doc programming but still entertaining is **The Bubbie Break** - a 65 episode series about grand parenting.



Speaking of Courage

At MIPCOM
Booth
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Ontario Group



We've got the programs to watch for!

Nine Launches Through MTM

NINE Network Australia, controlled by the powerful Packer family, has launched its programs on the international market, through MTM International, the London-based division of MTM Worldwide Distribution.

"We have gone with the strength and built on a solid relationship with MTM that goes back many years," said Peter Kadar, Nine's business development executive based in Sydney.

Nine's program schedule is packed with sports, news and current affairs and infotainment programs. The infotainment and lifestyle format, nurtured by Sam Chisholm before he left Nine for BSKyB, has spawned a host of copycat productions at the other networks and has transformed primetime viewing.

Kadar said "niche cable networks" will be attracted to Nine's high-rating lifestyle offerings such as *Getaway*, a magazine-style travel and leisure program, and *Our House*.

Two family sitcoms form part of Nine's new line-up for the international market. *My Two Wives*, screened during 1992-93 and *The Bob Morrison Show*.

Drama series have never been a strength of



My Two Wives: Family fare

the Nine Network, though Kadar said the library MTM will distribute has plenty of titles from the 1980s when Packer's PBL Productions was active. Nine bought a 30% stake early this year in U.S.-based Regency Enterprises, which has finance and distribution agreements with Time Warner.

The relationship between MTM and Nine includes co-financing: *Snowy River: The MacGregor Saga*, an Australian adventure drama series produced by Pro Films. *Snowy*, which has sold already internationally and screened on the Family Channel in the U.S., only hit the Australian airwaves late September.

Fashion Television, family sitcom *The Trouble with Tracy*, available as 123x30 minutes and the 300x30-minute gameshow *Definition*. The distributor also has a number of children's shows including the Britt Allcroft series *Shining Time Station* (65x30 minutes) and *Thomas the Tank Engine* (78x5 or 26x11 minutes).

● Australian-based distributor **Village Road Show** has a number of new miniseries, dramas and tv movies available for international distribution. They include *The Fatal Shore* (4 hours) and *Saigon* (6 hours), both miniseries. Plus a one-hour drama series *The Bourne Supremacy* and the tv movies *Madeleine's Miracles* and *Regrets Only*.

● *Dino Babies* (13x30) and *Little Dracula* (13x30) are just two of the new animated series available from **Westinghouse Broadcasting International** at Mipcom. Other new programs in the U.S. distributor's broad-based catalogue include the 30-minute spe-

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MIPCOM Edition 1994

Extra Extra

Dream Along!

What do a singing Christmas Tree and a Mythical Dream Wizard have in common? They're both featured in **animation** programs being represented by **Cambium Releasing** at MIPCOM.

Christopher the Christmas Tree is the delightful story of a small scraggly pine tree whose only dream is to one day become a beautiful Christmas tree in the home of a special family. Years pass and no one chooses him, until one day when he finally finds himself presented at the United Nations Plaza, as a symbol of peace and good-

will to all the children of the world. "**Christopher** has strong international appeal because the Christmas tree is a symbol of hope and harmony recognized all over the world," says **Rita Carbone Fleury**, director of marketing & distribution at **Cambium Releasing**. "It's a very sweet story and it's sure to become a perennial favourite around the world".

Nilus the Sandman is a series of live/action animation specials that find the mythical Dreamweaver leading his charges through a magical nighttime journey. There are



Christopher the Christmas Tree



Nilus the Sandman

currently three specials available, including the **newest** episode, **Monsters in the Closet**. **Monsters in the Closet** follows on the phenomenal success of the

first Nilus special - **The Boy who Dreamed Christmas**, which has won numerous international awards and **The First Day**, featuring singing superstar Donny Osmond.

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Turner Continues Toon Talent Search

EXECUTIVES from Hanna Barbera will be continuing the animation studio's search for original seven-minute cartoon shorts as part of its What a Cartoon program at Mipcom.

Billed by the Turner-owned studio as a global talent search, the program is aimed at commissioning 48 animated shorts over the next two years. Hanna Barbera is hoping that the end product of the program will be new characters with the potential to be another Fred Flintstone.

"We believe talent will find great stories, and great stories will find great characters," said Jed Simmons, senior vice-president. Cartoon Network already launched in the U.S., Latin America and Europe and launching in Asia this month, will serve as a launch-pad for the shorts, with the Turner marketing machine handling the rest of the business such as video and merchandising.

Although Simmons hopes the program will give new creatives their first break, many of the projects so far produced involve some illustrious old stagers.

Among them are *George and Junior* - Tex Avery characters revived from the MGM archive - a new short by Bill Hanna, and a Joe Barbera film with the Flintstone family pet, Dino, as lead character. Budgets are "anything between \$400,000 to \$600,000 a half-hour."

What A Cartoon adds to the trickle of own-produced Turner shows airing - which include *Space Ghost Coast to Coast*

and *Moxie*.

Executives also stressed the network was hearing presentations from European animators and would be attending forthcoming animation festivals at Hanna Barbera's Johnny Bray Ancey, France and Cardiff in Wales.

The studio has been meeting with Cartoon Network programming chiefs to hear pitches roughly once a month since the beginning of the year. "People are pitching us with storyboards - we're not reading scripts or hearing presentations from agents," said Betty Cohen, president of the network. "We want to find out how well the creatives know their own characters and how they expose them in a seven minute story."

Apart from the 3,000-hour Hanna Barbera catalog, Turner International will bring product from movie companies New Line Cinema and Castle Rock Entertainment to the market. New titles include the feature films *Amelia Earhart*, *The Final Flight*, *The Mask* and *Barcelona*; animated specials *Arabian Nights* and *A Flintstones Christmas Carol*, plus a number of non-fiction productions like *Anatomy of Love* and *Idols of The Arena*.



BBC Ups Format Sales

EXHIBITING for the first time under its new name of BBC Worldwide, the British pubcaster's commercial arm is launching a catalog of over 60 program formats at Mipcom.

Dating from the 70s to the present day, and selected by Colin Jarvis, appointed as head of format licensing at the end of last year, the catalog includes sitcoms, quiz shows, factual series, children's programs and light entertainment.

Format sales already closed include 32 episodes of popular factual series *That's Life* to Endemol for RTL in Germany and 20 episodes of the same series to Dutch station KRO, and light entertainment format *Noel's House Party* to Channel Nine

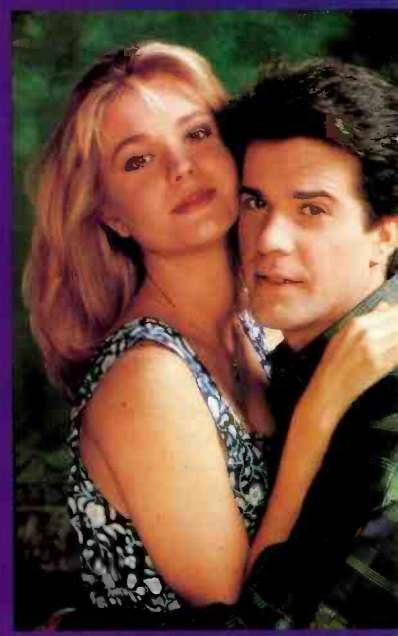
in Australia and broadcasters in six European markets.

"This is a growing market, particularly in Europe," commented Jarvis. "With the deregulation of tv, there are more and more commercial broadcasters who want high-rating programs very quickly."

The emphasis of the catalog is on studio-based shows. As well as 20 sitcoms, the catalog includes daytime and children's program formats which the BBC has not hitherto sold. Jarvis said the BBC had to avoid "cutting across" sales of original shows and conflicting with its programming ventures including UK Gold and the soon-to-be-launched European satellite entertainment channel.

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cial *The Moo Family Holiday Showdown* and series *Super Sports Follies* and *Swans Crossing*.

● Having already sold the format of *The Real World* to Germany and Italy, **MTV Networks** is hoping to conclude further international format sales of its reality-based soap opera at Mipcom. In addition, the music network is also developing additional animated series to sit alongside the existing *Liquid Television* and *Beavis and Butt-Head* in the catalog. At the market 30x30 minutes of a new video-based series called *The Brothers Grunt* will be available.

● Now expanding into the area of children's programming, Washington-based **National Geographic Television** has two edutainment shows available for the international market: *Really Wild Animals* (14x21) and *Geokids* (6x26). In the area of documentaries *Giant Pandas: The Last Refuge* (52 minutes) is new to the market. Returning shows include *Jewels Of The Caribbean Sea* (52 minutes), *The Lions of Darkness* (52 minutes) and *Valley of Ten Thousand Smokes* (45 minutes).

● New releases for Mipcom 94 from Canadian distributor **Ellis Enterprises** include the children's series *Mother Nature: Tales Of Discovery* (12x30) and the documentaries *Spirit Sands* (1x30) and *Wild Canada* (12x60).

● *Take Off*, a children's series of which 13 new episodes have just finished production will be available at Mipcom from Canadian company **Canamedia Productions**. Financed by pre-sales to 14 Canadian companies, all 26 episodes are available to the international marketplace in both English and French. Other shows in the catalogue include a 48-minute docudrama *Curse Of The Lost Mine* and a 13x30-minute adventure cooking series called *Galley Slaves*.

● **BBC Children's International** is launching two new titles for Mipcom. *The Green Fairies* is a 13x10 minute pre-school animation series while *Little Lord*

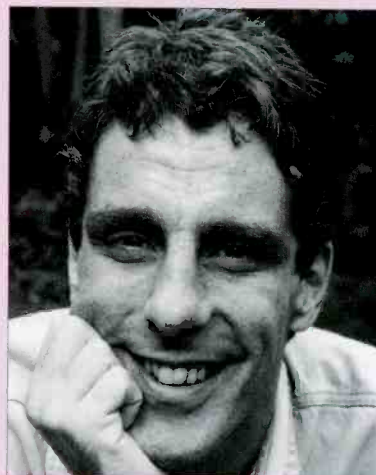
3DD Scores With Classic Movies

MAKING its debut at Mipcom is a new international distribution and co-production company called 3DD Entertainment. Specialising in the areas of music and entertainment, one of the UK-based company's first shows for which it is currently looking for international finance is *The Sound Of Silence*, a series of 200 classic movies recorded with their original music scores. Produced by production and rights clearance company Diamond Time, in association with conductor and film music specialist Gillian Anderson who is restoring the scores, four productions will spearhead the project: *The Thief Of Baghdad*, *The Son Of Sheik*, *Carmen* and *Orphans of the Storm*.

The collection is to be released for tv and on laserdisc, video, cassette, audio, CD-Rom and CD-i.

According to company director Dominic Saville, 3DD is looking to acquire and develop entertainment projects across several genres but particularly those offering multimedia potential in areas such as CD-Rom, CD-i and book publishing.

Also available at Mipcom is a 13x10-minute science-fiction music comedy series called *Traveling Light*, to be co-produced with



British American Saville: Looking for multimedia projects Productions and UK commercial network Tyne Tees Television. In addition, 3DD is also handling a number of music titles from BMG Video international.

Movie Stars Act Natural

WILDLIFE programming, although expensive to produce, is a genre that sells pretty much worldwide. But with the market traditionally dominated by the likes of the BBC, National Geographic and Discovery, all with resources and know-how, quality product isn't exactly in

short supply. UK independent Tigris Television's wildlife entertainment series *In the Wild* has, however, managed to find itself a new and successful niche. Produced for UK ITV broadcaster Meridian and U.S. public station PBS, and distributed by RPTA, *In The Wild* films celebrities pursuing the animals of their dreams. Those captured to date are Anthony Hopkins in search of lions and Timothy Dalton in pursuit of wolves. A new production to be screened at Mipcom is Bob Hoskins and the tiger, with Robin Williams and Dolphins scheduled for next year. Taking an unashamedly populist stance, the combination of natural history and celebrity involvement means the series has appeal across all demographics. "The show has a factual and scientific credibility but it appeals to a movie audience as well," said RPTA managing director Simon Willock.

So far *In the Wild* has been sold to 32 countries and Willock expects this to grow to as many as 60 within the next 18 months. Originally six one-hour episodes were planned but such has been the success of the show, an addition four are now in the works. Like all wildlife programming, Willock expects the series to have a long shelf life. "If we haven't sold the series in a particularly territory today, it is conceivable we could make a sale in ten years time," he said.



In the Wild: Appeal across all demographics

CREATIVE
&
DYNAMIC

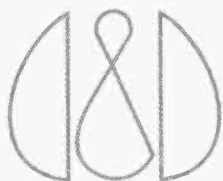
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Arad - ABC S.A. - AB Productions.



Fauntleroy is a six-part dramatized serial set in the 1850s. Two additional animation series from the BBC that began production earlier this year are *Williams Wish Wellingtons* (13x15) and *Monty* (13x5). In addition production is almost complete on a new drama *Just William*, a series of 6x30 minutes based on the books of the same name.

● Canada's **Portfolio Film and Television** is heading to Mipcom with a slate of new documentaries in addition to the second season of its children's puppet series *Groundling Marsh*. Making a debut on the documentary front is, among others, *Dog Stories* (30 minutes) and *Hunters and Gatherers* (60 minutes).

● French music and arts specialists **Amaya Distribution** is introducing a number of new shows at Mipcom. These include performances of Sadko and Nutcracker both with the Kirov-Maryinski Theatre in St Petersburg and, on the documentary front, profiles of Benny Goodman and Billy Joel.

● Product from **Filmoptio International** at the market includes a 26x13 minute children's series called *The Flea-Trotters* and a number of wildlife documentaries including *Prince of the Arctic* (50 minutes), *Voice from the Ice* (30 minutes) and *For the Birds* (21 minutes). Other genres available from the Canadian-based company include sports and adventure programming.

● **Canal Plus Distribution**, sales arm of the French pay-tv giant, has a number of new animation and fictional youth series available for international distribution. These include the European animated co-production *Mot* (26x26) and *The Whipping Boy*, a 90-minute special shot in period costumes.

● Continuing to expand in the live action genre, U.S.-based producer-distributor **Dic Entertainment** is launching its new series *Tattooed Teenage Alien Fighters From Beverly Hills* at Mipcom. In addition the company has also wrapped production on *SuperHuman Samurai Syber-Squad* which has already been sold into a number of territories. Also avail-

Gaumont In Sea Crossing

BUILDING on the success of the European-financed action-adventure series *Highlander* in U.S. syndication, Gaumont Television is forging further transatlantic links, this time with the networks.

The French production-distribution company has sold *Raising Daddy*, a half-hour sitcom concept, to the Fox Broadcasting Company for development as part of the 1994-95 season.

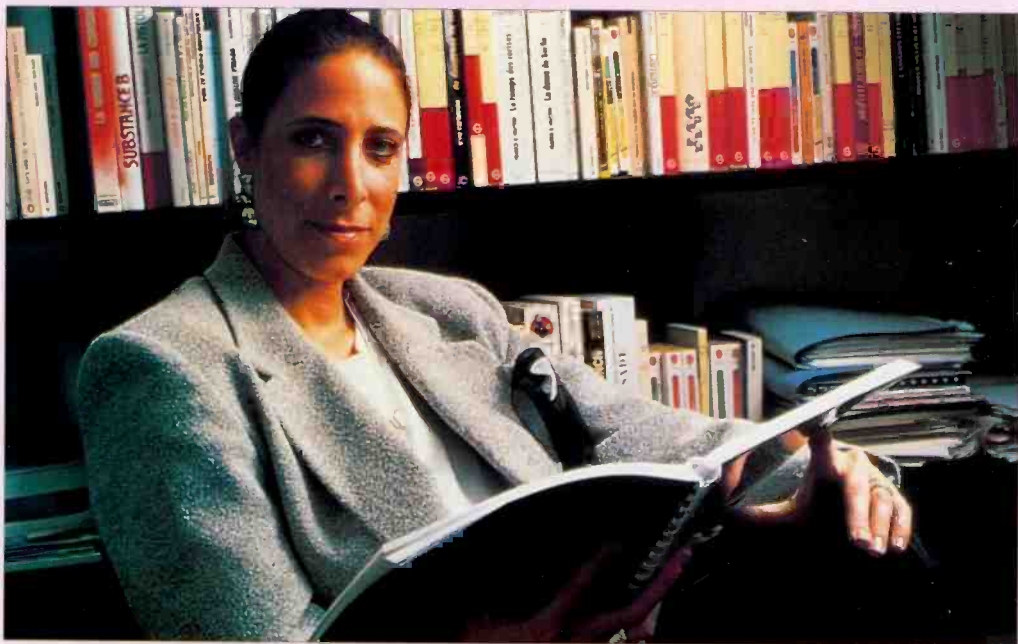
According to series co-creator and executive producer Marla Ginsburg, this marks the first time a non-English-speaking company has sold a sitcom concept to a U.S. broadcaster, while at the same time producing a French-language version: 40 episodes of *Père au Père* have already been greenlighted by broadcaster M6, to begin production in January 1995.

Additionally, NBC has ordered a pilot script from the French company. The project in

question is *Club Med*, a one-hour family-oriented primetime drama series.

As part of its global production strategy, Gaumont, in association with New Zealand independent producer South Pacific Pictures, has also begun work on *Tales of the South Seas*, a two-hour pilot for French public broadcaster France 3. The project is unique, not only because the script is being written in English, but also because it is being developed for a one-hour primetime slot on French television, marking a move away from the Gallic preference for 90-minute fiction slots.

According to Ginsburg, France 3 has seen ratings success with a number of U.S. series and is looking to create a production that has U.S. pacing and style, but also addresses European lifestyles.



Ginsburg is looking to further transatlantic links with the U.S.

TV Companies Go Dutch

ATTENDING Mipcom for the first time is new Dutch distribution and financing outlet Associated Dutch Media (ADM), part of Dutch Venture Capital Activities (DVCA), a group of companies active in the finance, media and publishing fields. Launched at the Cannes Film Festival in May, ADM has a library of several thousand hours of products in the documentary, feature film, children's programming, series and sitcom genres. Plans are afoot to release five or six new films every year, in

addition to acquiring other shows for distribution.

ADM is also looking to be involved in the initial stages of scripts as well as in the final stages of post-production.

Product available at Mipcom includes an action-drama miniseries *Going Home* and a number of documentaries such as *KGB: The History of Russian Intelligence* (13x26 or 3x52 minutes) and *The Gods of Africa* (6x26 or 6x52 minutes).

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able from **Dic** are two live-action pre-school series, *Rimba's Island* and *Old MacDonald's Farm*.

● In addition to its existing catalogue, U.S. kids net **Nickelodeon** has several new shows available.

These include a 13x24 animated series called *Aaahh!!! Real Monsters*, *Global Guts*, a 26x30-minute sports action series, two pre-school shows *Allegra's Window* and *Gullah Gullah Island* and a 13x26 minute situation comedy called *My Brother and Me*.

● UK-based company **Lumiere** is distributing a number of animation series produced by its studio **France Animation** at Mipcom.

These include *Robinson Sucroe* (26x26), *The Babaloos* (65x5) and *Les Exploits D'Arsène Lupin* (26x26). In addition to a catalogue of over 1,000 feature films such as *The Deer Hunter* and *Highlander*. **Lumiere** also owns the distribution rights to the classic British series *The Avengers*, available as 136x60 minutes.

● Mipcom product from U.S. outfit **Curb Entertainment International** includes *Lightning In A Bottle* (mystery-drama), *Molly And Gina* (action-adventure) and *Kleptomania* (psychological thriller).

● UK-based **SR Programs Inter-**

Saban Looks For Early Developers

IN 1988 the international division of Saban Entertainment took 79 half-hours of animated children's programming to Mipcom. At this year's market, six years later, over 1,700 half-hours of product, both animation and live action is available.

"If you look at the suppliers in the marketplace we are probably delivering the largest amount of children's product a year," said Saban International president Stan Golden. This, combined with the huge success of shows like *Mighty Morphin Power Rangers*, in both ratings, overseas sales and merchandising terms, prompted the company to set up its own kids' division, Saban Children's Entertainment Group, exclusively devoted to the development, production, marketing and merchandising of children's product. According to the division's president Peter Dang, the new division will concentrate on three areas: the development of new live action and animated

shows for television, the merchandising and licensing of such properties and also the development of other areas such as publishing, video games and live events.

"The idea for a show may not just come out of development, it may come out of the interactive or music department which is a good reason for having them all reporting to one division," said Dang. "When we start shooting say, a live action show, it is more economical if we also start developing the storyboard for a CD-Rom at the same time."

The integration of the whole process means the company can launch each production in the same way as a film studio would with all the different promotional and ancillary elements in place. Saban's two latest live-action series to benefit from this process are *Saban's VR Troopers* (52x30 minutes) and *Sweet Valley High* (22x30 minutes). Both are available at Mipcom.

Dutch Commercial TV Boost

THE number of commercial Dutch-language channels could be tripled in a year's time if a number of current projects come to fruition.

At the moment RTL-4 and RTL-5 are the only national commercial channels in Holland, but their first competitor, Euro 7, is already due to start broadcasting on October 19. Other

new plans include a Dutch SBS-backed channel, a RTL/Disney joint venture and the prospect of public broadcaster Veronica finally going commercial.

Euro 7 is the most modest of the new ventures, but it is so far the only with a definite start-up date.

The channel is the brainchild of Joop Pos, who is responsible for bringing the weekly Robert Schuller Hour of Power broadcasts to Europe. Euro 7's schedule will include the Schuller broadcasts, but will in the afternoons deliver family entertainment. "We will not be a religious network," emphasised a Euro 7 source.

Euro 7 will be distributed via Eutelsat 11 F3, on the same transponder as TV Plus but in the evening hours. The source declined to name the backers of the new channel, and so far only one partner has been confirmed, Dutch publishing house Keesing.

Meanwhile, Dutch public broadcaster Veronica is soon to announce on October 10 whether it will go commercial. Fellow publisher Tros is also contemplating the same move.

Another contender for the Dutch market is SBS, the company which is due to launch Belgian commercial network VT4 next year.

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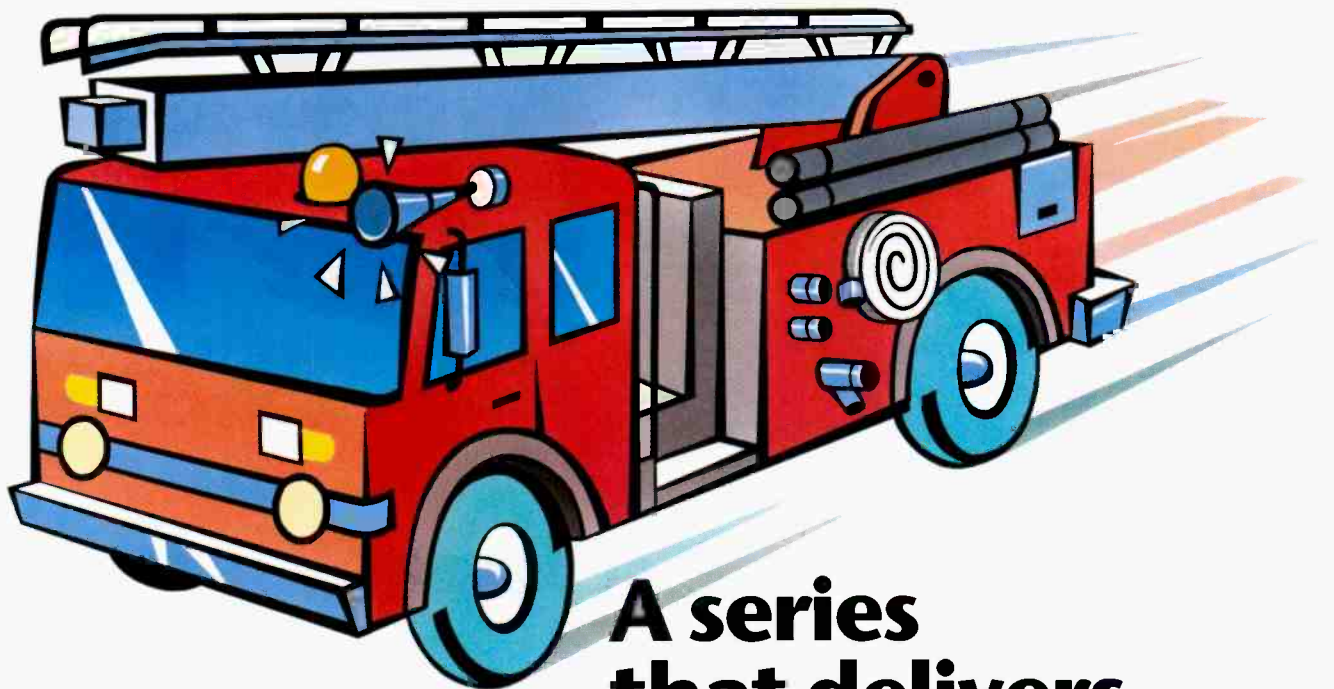

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national is bringing over 70 new titles to the market with genres ranging from social issues to sport, nature to educational programming and children's programs to shorts.

- **Ufa**, the television sales arm of German giant Bertelsmann is bring a wide range of programming to Mipcom. Titles include the movies *Sherwoods Travels* (1x120) and *The Night and the Moment* (1x100), series *Detective Lea Sommer* (26x48) and *The Catalina Club* (26x50) and several cartoons such as *Duckman* (26x26 minutes), *The Itsy Bitsy Spider* (26x26 minutes) and *The Pastagums* (26x13 minutes).

- Market product from U.S. outfit **ITC Entertainment Group** includes *Second Chances*, a primetime romantic drama series, *Motorweek*, an automotive magazine, plus packages of miniseries, features, series and youth programming.

- Additional episodes of *Short Story Cinema*, a series of 30-minute stories presenting the biggest names in motion pictures and television, both in front and behind the camera will be available from **Hearst Entertainment** at the market. The producer-distributor is also presenting its newest animation series *Phantom 2040* plus a number of reality series and tv movies.

- **International Creative Exchange's** broad-based Mipcom catalogue includes the feature-length action-thriller *Last Shot*, a documentary special *With Love And Respect* plus two 60-minute musical tributes: *Bo Diddley's All-Star Jam* and *Chuck Berry's All-Star Jam*.

- Family programming, reality series, documentaries and children's "edutainment" complete U.S.-based **Gibraltar/Infinitel Entertainment's** Mipcom offerings. Titles include the 26x30 minute live-action series *Okavango*.

- U.S. outfit **Fox Lorber** has acquired the worldwide television and home-video distribution rights to the 5,000-title library of educational producer-distributor **Aims Media**. The catalogue includes an array of documentary

A Dose Of Live Action

NELVANA is continuing to diversify its production and distribution base to incorporate live action programming and animated movies. Perhaps best-known for its animated family series such as *Babar*, *Tintin* and *Rupert*, the Canadian-based company is currently in production with two 13x30-minute live action series based on the characters Nancy Drew and the Hardy Boys, which David Ferguson, head of the UK office describes as "family peaktime viewing." The company is also planning to develop a live-action production, either a series or a movie, based on the French character Fantomas with Gaumont TV. Other well-known properties Nelvana has options on include the characters of cartoonists Norman Thelwell and Ronald Searle (St Trinians), and the Rocky Horror Picture Show.

On the movie front, work has begun on an animated feature for Paramount. Called the *Thief Of Always* and based on a Clive Barker novel, the project is the first in a five-movie deal with the studio.

Despite moving into new areas of production, Nelvana, which raised some \$20 million extra capital as a result of going public in May, produced more animated programming for the combined U.S. networks 1993-4 Saturday morning line-up than any other supplier, and continues to retain a commitment to the genre.

At Mipcom, it is distributing a new 26x1 minute series called *Sticking Around*. Currently in production the series, despite its unusual length, has been commissioned by CBS to air in a Saturday morning slot. "The format is a way for the network to draw attention to the show" said Ferguson.

On a more traditional front Nelvana is also in production on another animation for CBS. Called *Wildcats*, the 13x30-minute series has already been presold to RTL Germany.



Wildcats: Nelvana is still committed to animation production

Delta Debuts At Mipcom

NEW to Mipcom is rights acquisition company Delta. Led by Ann Harris, former international sales director of Telso and more recently director of international co-production for Italy's RCS Film & TV, the company is backed 40% by investment fund Gartmore, 40% by media investment house Media Ventures, and 20% by UK pubcaster, the BBC.

Delta has been set up to acquire multi-territory rights to film libraries. The value for the BBC is that it will be able to screen the films and tv shows in the UK, while Delta will sell on to other territories at a premium. To begin with the company will have capital of \$20 million, a figure expected to reach as much as \$45 million over the next three years. None of the money at this stage has been earmarked for co-production finance.

The venture is significant for the BBC, enabling it to be more flexible in acquisitions and to start to build a significant library of rights outside its own budgets - more money will be available to play a slightly wider business game than the public corporation would normally be able to do.

If successful, the venture marks a real step forward in the BBC's much promised global business strategy.

Media Ventures, based in London and headed by former Telso chief executive Peter Clark has slowly been building a portfolio of UK media assets including tv text service Teletext and a new radio station, Talk Radio. It also owns UK independent tv distributor Pavilion. It is expected that Pavilion will handle Delta's program distribution.



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series, dramas, children's programs and animated series. Also available is a catalog of CD-Rom and CD-I titles. In addition, **Fox Lorber** is also selling 26-episodes of a new reality-based series *Out Of Control* at Mipcom.

● *Q&E!*, a new half-hour series executive-produced by Brandon Tartikoff, is being launched at Mipcom by cable network **E!**

Entertainment. The show features off-beat celebrity answers to unusual questions and numbers Tom Hanks, Alec Baldwin and Laura Dern among the stars featured. **E!** is also launching *E! Live Premieres*, a series of one-hour specials covering various movie premieres.

● Event television is German company **BetaFilm's** Mipcom theme. Among the line-up is *Scarlett*, the eight-hour \$40 million sequel to *Gone With The Wind*, and two new installments of the Old Testament project: *The Creation* and *Jacob*. Beta is also distributing a two-part miniseries *Officer Factory* and a tv movie *Shattered Lives*, both of which

It's Showtime For Europe

WHILE Viacom has put its plans for the launch of The Sci-Fi Channel on hold until next year, industry sources say that the company's attentions are now being focused on launching a film service under the Showtime banner.

The service would likely be Eutelsat-delivered, as Sci-Fi was to have been, and targeted at various European markets – primarily Germany, Scandinavia and the Benelux countries.

With a prospective launch date of January 1, the European Showtime would rely for its film material mostly on the output of Paramount Pictures, the Hollywood studio it acquired earlier in the year. Showtime also produces its own specials and classic series, and Viacom has its own tv and movie portfolio.

But just whose product gets an airing on the channel would depend on whether it will launch as a premium pay service, or as a basic library-based service – as Turner channel TNT has done in Europe. If Showtime takes the first route, non-exclusive deals for outside material will have to be reached. Depending on the language rights sought, this should not pose a great obstacle.

If the service takes the less-premium option, the libraries already accessible to the prospective service might suffice.

The service may in addition seek to enlist local partners, which would contribute to the service's output.

While Sci-Fi had told the cable industry that it planned a 24-hour service broadcasting from Eutelsat, the Holy Grail was to have been an Astra transponder, possibly the night-time hours of Viacom/BSkyB-owned Nickelodeon – since plans to launch sister channel Nick-at-Nite in that slot have been cancelled. Until now, however, Sci-Fi and BSKyB have not reached agreement to allow the move to Astra, with the root of the problem understood to be BSKyB's desire for a stake in the channel. Hence the creation of the new Showtime concept as an alternative.

However, Sci-Fi – a division of USA Networks which Viacom owns 50/50 with MCA/Universal – will be considered for a European launch again next year, industry sources say. In addition to the elusive Astra outlet, guarantees on the availability of suitable programming also appear to have proved a stumbling block.

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Unapix Goes For Gold

AS big television events go there are none bigger than the Olympic Games. But while the games attract huge audiences and massive public attention around the world, there are few films made in celebration of these events that have captured the hearts and minds of the world at that time. Scott Hanock, president of Unapix, believes he has the only films that come close. Certainly he has the biggest name producer signed up, Bud Greenspan, and he is backed by the fact that his films are the official films of the Olympics, sanctioned by the IOC.

Greenspan has become a legendary figure in sports television and his Olympic documentaries have generally become the journal of "spiritual" record of the Olympics. Rather than document every event and result, Greenspan weaves his way through the Olympic tournaments following 10 athletes from around the world and how they prepare and perform in the Olympics.

Through these athletes their stories are told and the story and picture of that Olympic competition is built up.

Hanock has bought rights to the last Winter Olympics, *16 days of Glory - Lillehammer 1994*, as well as the Barcelona Olympics film that did not get international distribution. He also has an option to go back and pick up the film for the 1988 Seoul Olympics. "We have been looking for niches and franchises to build on our base," said Hanock. "Greenspan looks to us like a franchise. These films launch Unapix into sports."

Unapix holds the rights to Greenspan's films through the next Olympics. "As we get close to Olympic events then demand for this product will grow. When we get to the Atlanta Olympics broadcasters will want to go back and look at what happened before," said Hanock. The films are generally three hours long but can be broken up into as many as 10 individual segments.

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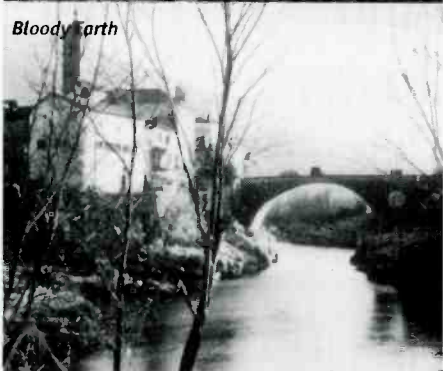
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Reality Seminar

AS conferences and seminars on the future, present, past and irrelevant in the television business grow like skin rashes all over the world, one seminar that offers a real contribution to the television business is travelling to Europe. The Market Simulation seminar, which this year celebrated its tenth birthday at the Banff Television Festival in June, will make its debut at Mipcom. The event has been arranged by Pascal Josephé and Sylvie Brauns of Paris-based consultancy IMCA in association with Mipcom.

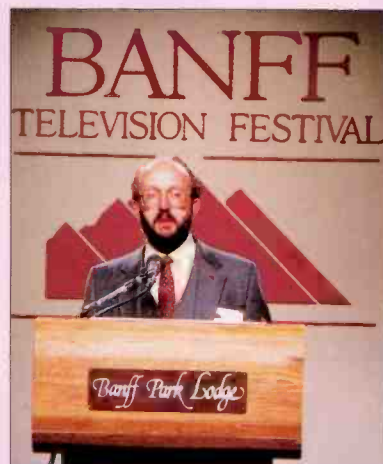
Hosted by Canadian independent producer Pat Ferns, the Market Simulation is an event where independent producers pitch real projects to an audience including programmers, financiers and distributors with the power and the money to commit to the projects.

"I had listened to pretend projects talked about at seminars and thought, why not do this with real people and real projects. In 1985 we did the first one at Banff titled; Wendy Wacko goes to market, can she make it internationally?," said Ferns. Ferns reckons that more than a third of the projects pitched actually do end up getting made.

The way the seminar works is that the projects are pitched creatively and Ferns then takes over as executive producer, seeking out partners in the audience with the help of two advisors. At Mipcom the advisors will be Norman Horowitz and Patrick Dromgoole.

The executives in the audience are confronted by the project as Ferns and his advisors seek out partners and finance. "This is not the theory of co-production," said Ferns, "It deals with practical realities."

Ferns said the Mipcom event will have more European "flavoring" and will cover five or six projects from as many countries and across a variety of genres. Ferns has also organised key executives to be in the audience, if not for the whole three hour seminar, then certainly for the projects that they could get involved with. Debuting at Mipcom, the Market Simulation is also planned for Mip and will make an appearance at Natpe where Ferns will be joined by Michael J. Solomon as co-host.



Ferns: Dealing with practical realities

New Media Music

INTERNATIONAL music distributors Screen Ventures and Big Picture are to collaborate in developing a programming, sales and marketing division for music, youth and event television. The two companies have formed an alliance to develop new media opportunities such as CD-I, CD-Rom, and on-line converging broadcasting and new technologies. The companies will be sharing a stand for the first time at Mipcom. Both will continue to independently represent their exist-

ing catalogues and producers, however. Screen Ventures is taking a new Garth Brooks concert special to the market, in addition to *Africa Fete 94*, a concert bringing African music to the U.S., *Gregorian Chants; Legends* which tells the story of a group of African impersonators and *Great Moments in Italian Art*, an HDTV film series for tv co-produced with NHK and RCS Euphon. Big Picture is introducing the broadcast version of *The Who - Thirty Years of Maximum R&B*.

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● Canadian producer-distributor **Alliance** is offering a number of series and tv movies at the market. Included in the catalogue is the 10-hour action-adventure series *Due South*, a 39x30-minute family series *The Odyssey* plus *The Harlequin Alliance Romance Collection* which comprises 4x2-hour movies.

● New from French company **Alpa International** at Mipcom is a 30-minute hi-tech challenges series called *L'Aeropostale* and several documentaries including the series *Blue Ocean* and one-hour specials *De Leclerc Au Leclerc* and *Je Soigne Mon Chien*.

● **Grundy International Distribution** is launching its first acquired series the **Australian Broadcasting Corporation's** new drama series *Criminal Justice* at Mipcom. A total of 26x60 minutes will be available. It marks the first time an **ABC** drama series has been distributed by **Grundy** for the international market. Also spearheading **Grundy's** Mipcom effort is New Zealand's daily drama serial *Shortland Street*.

● UK-based **Yorkshire Tyne Tees International** is distributing the 26-episode series *Arthur C Clarke's Mysterious Universe* at Mipcom.

● New productions available from Canadian company **Cambium Releasing** at Mipcom include a documentary called *Speaking Of Courage* and two children's productions: *Eric's World*, a 65-episode sitcom for 6-10 year olds, and *Monsters In The Closet Spring Out!* an animation special.

● **MGM/UA** is offering the action-thriller *Blown Away* at Mipcom, along with newly restored print of the 1969 Academy Award-winning picture *Midnight Cowboy* which is 25 years old this year.

● Mipcom product from French company **Pandora** includes a 95-minute thriller *Crosswinds*, a 30-minute animated special called *Noel* and *Les Inventions De La Vie*, a documentary series.

● **Spelling Entertainment Group** is launching the \$12 million miniseries *Texas* at Mipcom. **Worldvision**, which is handling

Eurosport Launches Czech Version

EUROSPORT is to launch a separate sound-track for the Czech Republic in January 1995. It is planned that the channel will be cable-exclusive at the onset: the video and audio-tracks could in principle emanate from different satellites, according to Michel Kubler, deputy director of network development at the sports channel.

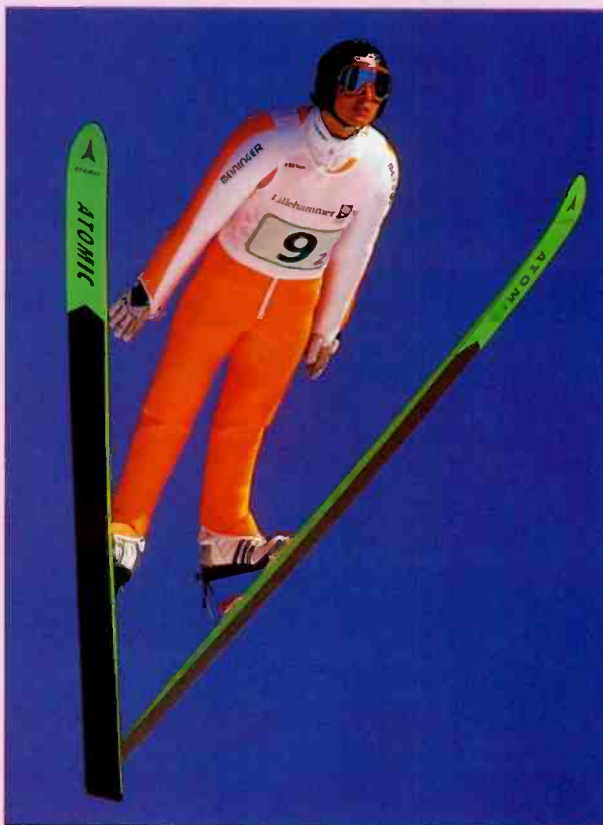
According to Kubler, the channel already has agreements in place for the distribution of the international Eurosport feed. These will be amended to include the encrypted Czech Republic sound-track, which Kubler says will cost more, but not much more, than the international service.

The Czech Republic service forms part of Eurosport's expansion policy. October will see a Spanish-language track transmitted from Astra 1C for five hours daily Monday to Friday, and all day at weekends. A Polish soundtrack is also slated for early 1995.

Eurosport Spain will broadcast in the clear initially, although at a later date the signal may be scrambled and the service repackaged as a pay-tv channel for cable networks.

According to Luis Barca, the president of AESDICA (Asociación Española de Distribuidores por Cable) encrypting the sound-track is unlikely to be a viable option for at least a year, because of difficulties agreeing a rate card, and also due to the low level of subscriptions.

The Spanish version of Eurosport had previously been ear-marked to share a transponder on Hispasat with the RTVE-owned sports channel Teledporte. A successful co-operative arrangement when broadcasting the Winter Olympics in Lillehammer at the beginning



Eurosport: One step beyond

of the year has since soured because of "problems related to rights," according to Manuel Serrano, transmission director at RTVE.

Meanwhile, Teledporte is fighting back to consolidate its market position. The channel is to offer pay-per-view (PPV) in December, although "the events are still being negotiated at the moment," says Antonia Martinaz, coordinator at the channel. Teledporte is also to extend its programming times: up from 4-6 hours to 7-8 hours Monday to Friday and 10 hours instead of 6-8 at the weekend.

Southern Star's Bullseye

AUSTRALIAN film and television producer-distributor Southern Star has bought the assets of Five Arrows Films, the media and entertainment subsidiary of Rothschild Australia. The acquisition spans animation, film and television productions, as well as film rights to projects with future development potential. With the addition of the Five Arrows library, Southern Star now owns the largest Australian produced and owned animation catalogue. Five Arrow's cartoons total 31 hours of film with a

market value of \$9 million. Titles included the series *King Arthur and the Square Knights of the Round Table* and *Around the World in 80 Days*. In addition to the animation library, other Five Arrow Productions include a number of Australian shows including *Four Minute Mile* and *Cassidy*. The film rights to nine novels from Australian author Morris West including *Clowns of God*, *Kundu* and *The World Is Made of Glass* will also move in the Southern Star stable.



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the international television sales will be marketing the show as a four-hour miniseries, whereas fellow Spelling division **Republic Pictures International Home Video** will initially launch *Texas* into the international home video marketplace as a three-hour production.

● Spearheading U.S. company **Unapix's** Mipcom line-up are *Lillehammer 94: 16 Days Of Glory* and *Barcelona 92* (each three hours), plus two series: *Air & Space Smithsonian Magazine Presents Dreams Of Flight* (13x30 minutes) and *Shredding H2O* (13x30 minutes).

● **Discovery's** 300 hours of market product includes *The Space Shuttle*, a two-hour documentary about the professionals who help propel an 11-million pound space shuttle into space and back; *PaleoWorld*, a 13-part series that uses a combination of 3-D animation, reconstructed skeletons and robotic models to bring dinosaurs back to life and *The Red Bomb*, a three-part miniseries about Soviet espionage and the Atom Bomb.

● **U.S. News New Vision**, the recently formed division of **U.S. News & World Report** is bringing four series and 30 hours of programming to Mipcom. These include *Forever Wild* (8x1hour), *The Life and Times of Jesus* (3 x 1 hour) and *Adventures of the Old West* (6x1 hour).

● U.S. company **Multimedia Entertainment** will be offering a full range of television movies and miniseries, a line-up of six talk shows, as well as two documentary series: *Inside the Vatican with Sir Peter Ustinov* and *Mysteries of the Bible*. Also available are 67x30-minutes of mini-movies for young people called *Children's Network Plus*.

● Canada's **Atlantis Releasing** is introducing *Avalanche*, a feature-length thriller at Mipcom. Also available is *Trial At Fortitude Bay* (95 minutes), *Trust In Me* (90 minutes) and a kids sketch comedy series called *Squawk Box* (13x30 minutes).

● Sports, children's programs, documentaries, feature films, performing arts and music make up U.S.-based company **Cinevest's** Mipcom line-up. Titles include *Basketball Legends*

(6x30 minutes), *Dinosaurs* (1x60 minutes) and *The Hunt for the Red Ripper* (1x52 minutes).

● Comedy is U.S. company **Shukovsky English Entertainment Distribution's** Mipcom theme. Series available include *Love and War* (68x30 minutes) and *Double Rush* (13x30 minutes).

● New programs available from **France Television Distribution**, the sales arm of public broadcaster **France Television** include *Saint-Exupéry*, *The Last Mission* (2x52 or 104 minutes), *The School Teacher* (12x90) and *Le Chateau des Oliviers* (8x90 or 13x52 minutes).

● The telenovelas *Pure Sangre*, *De*

Numbers is being offered by **Children's Television Workshop** at the market. Developed from the *Square One TV* mathematics magazine show for seven to 12 years olds, **CTW** will make available 65x30-minute episodes.

● A 20x120-minute drama action pack is top of **MCA TV International's** new product at Mipcom. Comprised of five segments, titles include *Bandit*, *Hercules* and *Midnight Run*. Also new is a comedy series *Blue Skies* (13x30), and *New York Undercover*, a 13x60-minute drama.

● Mipcom product from U.S.-based **Century Group** includes *Dead Week*

ducer Services Group market line-up. These include *Drancy: A Concentration Camp in Paris* (51 minutes), *The Unknown Marx Brothers* (2x60 minutes) and *The Great Depression* (7x60 minutes).

● Making her debut as senior vice president, international sales of Michael Jay Solomon's new company **Solomon International Enterprises** is Belinda Menendez. She joins from Venevision International.

● Spanish animation studio **D'Ocon Films Productions** has a raft of series available for international distribution such as *Problem Child* (13x22 minutes), *Basket Fever* (26x30 minutes) and *Chip and Charly* (26x30 minutes).

● A drama series shot in HDTV numbers among the product French-based outfit **Marathon** is selling at the market. Called *Germaine and Benjamin*, the series is available as 12x26 or 6x52 minutes. **Marathon** also has a number of kids live action shows including *I Love My City*, a 26x13-minute series and *The Intrepids* (52x26).

● **The Australian Children's Television Foundation** is at Mipcom with a whole raft of kids programming. These include *Lift Off 2* for which 78x30-minute episodes are now available, *Round the Twist 2* and the *Sky Trackers* series. The foundation's next drama series, to go into production later this year is a 13-part comedy called *The Genie From Down Under*.

● New product from U.S. cable network **Showtime** at Mipcom includes a 5x60-minute documentary called *100 Years of Sex on the Silver Screen*, a 60-minute documentary called *Marilyn Monroe: Life After Death* and the *Showtime Comedy Specials*.

● **All American/Fremantle International** has a primetime action police drama available for international distribution at the market. Called *Sirens* the series is available as 35 hours. The U.S.-based company also has a number of gameshow formats available for local production.

● Heading **Le Groupe Multimedia Du Canada's** Mipcom slate is a new 26x30-minute kids puppet-animation series called *Anna Banana*. Other titles include *Bizet's Dream*, a one-hour drama and a variety special *Cirque Du Soleil: Saltimbanco*.



CTW's Square One TV

Oro Puro, *Alejandra* and *Dulce Ilusion* dominate Miami-based **Coral Pictures'** Mipcom programming slate. In addition other titles available to the international marketplace are, among others, *Madres*, a two-hour tv movie and a 13x30-minute animated series called *Cro*.

● Available from London-based **Eaton Films** at Mipcom is six new two-hour tv movies, set around the activities of the Australian Federal police and produced by **Crawfords Australia**.

● French company **Cinexport's** Mipcom catalogue encompasses a number of genres including serials, drama and comedy. Among the titles are *Dougal and the Blue Cat*, an 85-minute adventure-western and a drama *Amour Fou*.

● A new gameshow format, *Risky*

end, a futuristic thriller about a young paramilitary police officer who falls for a mysterious female alien on the run, *Hot Shots* a 13x60-minute crime-drama series and *Caroline*, a movie-of-the-week for CBS.

● A variety of NBA game programming, NBA action and NBA inside stuff is available from the **National Basketball Association International Television** at the market.

● Canadian producer-distributor **Malofilm International** injects a vein of comedy into its Mipcom program line-up with a new 90-minute movie *Louis XIX, King of the Airwaves*. Also premiering at the market is *Henry and Verlin* (90 minutes) and a new 12x30-minute children's series, *Look, Listen and Learn*.

● Several documentary series and specials make up U.S. company **Pro-**

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- Gerry Anderson's \$36 million dollar sci-fi fantasy-adventure series *Space Precinct* is available as 24-hour long episodes from **Grove Television Enterprises** at Mipcom. Also available from the U.S.-based distributor is a 26x30 minute series *Tough Target* and the gameshow *The Incredible Mall*, available as 150x30 minutes.
- **Arc-en-Ciel**, French company **Quartier Latin's** exclusive distributor is presenting its family and children's live action series *Molly* at Mipcom. Available as 13x25 minutes, *Molly* is a co-production between France 3, Canal J, The Children's Channel, ARD, Junior TV in Italy and Poland's TVP.
- **SCTV**, the 10-year old satirical series, will be available at Mipcom through **Catalyst Distribution**, which holds worldwide rights outside Canada and the U.S. Each of the 185x30 minute epsides follows the on-screen and behind-the-scenes relationships of a host of oddball stations executives and visiting celebrities over the course of one day's programming.
- Also on the satirical front, Washington-based political satire group **Gross National Product** are taping segments of their 4th television comedy special *Politics As Usual* in front of a live audience. The special, formatted with 30-minute of GNP barbs, will be available at Mipcom.
- Canadian-based **Medlamax** has a number of animated series in development. They include *Max the Cat*, 52x5 minutes, *The Miss Mallard Mysteries* (26x26 minutes) and *Turtle Island* (26x30 minutes). Other genres available include current affairs and news, sports and adventure and wildlife.
- A second season of the high tech action-adventure *Robocop The Series* is being distributed by U.S. company **Rigel Independent Distribution and Entertainment** at Mipcom. Twenty one one-hour episodes are available.
- New programming from Canadian company **Cablum** at the market includes a 30-minute comedy called *Man In My Microwave*, 10x30-minute episodes of a documentary *Grief - The Courageous Journey* and *Christopher the Christmas Tree*, a 24-minute animation special.
- New from **New World** at Mipcom is a four-hour miniseries called *Op Centre* about an undercover operation to capture three stolen nuclear war-

heads before they fall into the hands of terrorists. In addition to its usual broadbased programming catalogue, incorporating series, movies of the week and animation, the U.S.-based producer-distributor is also presenting its maxiseries *Valley of the Dolls*.

- **International Broadcast Network (IBN)**, producer and distributor of travel and destination programming, has several new titles for release at Mipcom, these include *Super Cities II*, *On Top of the World II* and *Earth Quest*.
- U.S.-based animation studio **Film Roman** has been appointed the exclusive animation studio for the 1996 Olympic Games in Atlanta. As such, three animated specials are currently in pre-production featuring the adventures of Olympic mascot Izzy. Production of *Izzy a Hero* is scheduled to start early November.



Izzy: Film Roman animates Olympic logo

At Mipcom, **Film Roman** will be seeking to secure international broadcast partners for the series.

- A reformed version of the talk-show *Rolanda* is spearheading **King World's** Mipcom offerings. Other shows in the U.S. company's catalogue include *The Oprah Winfrey Show*, *Inside Edition* and *Wheel of Fortune*.
- **Alfred Harber Distribution** is launching a 52 half-hour package of *Jack Hanna's Animal Adventures* at Mipcom. Also on offer are the NBC Network specials *The Return of TV Censored Bloopers* and *Super Bloopers & Practical Jokes* and a 13x30-minute package of *VideoTours*, which

features tours of the world's greatest attractions.

- **Republic Pictures International Television** is launching *To Sleep With Danger*, a two-hour movie of the week at Mipcom. This is in addition to its catalogue of 25 other MOW titles.
- *How Long Till Daylight* (2x100 minutes), *Envoy* (2x90 minutes) and *Octopus 7* (6x90 minutes) head Italian pubcaster **Rai's** sales arm, **Sacis'** at the market. Other programming genres available include musical events, tv formats, documentaries and sports.
- New products this market from **Dorling Kindersley Vision** include *Animated Horror Stories* (13x30) and the original song series *Snapshot*. (32x6) *Mother and Child* (30x13) a practical and reassuring guide through birth and babyhood and *The*

ning exploration of the most popular form of Flamenco, and *The Young Flamencos*, a one-hour special on the new generation of performers taking Flamenco music to its limit.

- A one-hour special celebrating fifty years of the wonder dog, *The Story of Lassie* kicks off **Janson Associates** slate this Mipcom. Other new programs from Jackson include *The New Solar System: An Epic Adventure*, *The Tropical Rainforest* and *Route 66*, *The Mother Road*, the newest episode in the documentary series on Americana, *American Traditions*.
- **ITC Entertainment Group** is distributing the sexy modern take on classic film noir *The Last Seduction* to this year's Mipcom. Also available are music business satire *Fear of a Black Hat*, and the action thriller *Royce*.
- Five fully interactive CD-Roms are to be demonstrated by multimedia publishing and development company **CD Vision** at Mipcom. Included in the line up are *The Bolshoi at the Bolshoi*, *CIA The Secret Files*, *Vegas Girls* and *FIFA World Cup Soccer*.
- **Planet Pictures** is taking the documentaries *Network Earth* (100 X30), *The Not Very Serious Anthropological Documentary Show* (13 x30), *Future Perfect* and the *Urban Peasant*. Also on Planet's slate is the drama *Gift of the Magi* and the musical special *Home For the Holidays* (1x60)

- Spanish private broadcaster **Antena 3 Televisión** is bringing four drama series and sitcoms to market: *Canguros* (13x40 minutes) portrays the life of four girls sharing a flat; *Quien de la Vez* (13x45 minutes) set in a street market; *Que Loca Peluqueria* (26x30 minutes) is set in a hairdresser and *Compuesta y sin Novio* (13x60) about a millionaire widow.
- UK independent **Kudos Productions** is looking for finance for new productions ranging from a new opera to children's comedy and a program about fishing. Joint managing directors Stephen Garrett and Debbie Mason will both be at Mipcom to discuss, among other pro-

Antena 3 Televisión programming



13 x 60'



13 x 45'



13 x 45'



26 x 30'

Contact us



Antena 3 Televisión

Natural Leaders

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jects, *Dr Ox's Experiment*, an opera by Gavin Bryars based on a Jules Verne short story; *Up The Pole*, a series of five-minute children's comedies; and *Screaming Reels*, the first series of which was aired on **Channel 4**.

● **Wildsight Wildlife Series**, consisting of six one-hour programs evoking the delicate relationship between wildlife and humanity, will be available at the market through **Cori Film Distributors**. The series was co-produced by Deborah Rivel's **Wildsight Productions and American Program Services**. The series has already been aired in the U.S., winning five Emmys and a New York TV and Film Festival medal.

● **Chrysalis Distribution**, the sales and distribution company launched earlier this year, is bringing a range of new programming drawn from its sports, drama, entertainment, family and children's catalogs. New titles include *Ryan Giggs Soccer School*, drama series *Crocodile Shoes* – a **Red Rooster** production, and youth comedy *Splatt!*.

● **BetaFilm** has picked up the rights to *Garfield* for French and Italian markets. The deal is for all library product as well as *Garfield* output for the next three years. *Garfield* will be added to its Junior catalog. Based on comic strip characters created by Jim Davis in 1978, *Garfield* and *Friends* has just been renewed for a seventh season on **CBS**. The deal was signed by **Lee Mendelson Film Production** but was negotiated by international consultant Neil Court. *Garfield* is produced by **Film Roman** in association with **Mendelson/Paws Productions**.

● **Westinghouse Broadcasting International** has *The Kidsongs Television Show* available at Mipcom for the first time. Targeted at a pre-school audience the program features a group of children who come together to produce and direct their own television show for kids.

● UK distributor **Granada/LWT** is majoring its distribution effort on **Granada's** documentary *The Troubleshooters*, **LWT's** tv movie *Open Fire* and drama *Cracker 2*.

Soviet Exports Up For Import

ZEK – *The International Gulag*, a television documentary which reveals how the Soviet politburo illegally deported hundreds of thousands of foreigners to life in the labor camps when they found themselves unable to sustain the supply of slaves from their own borders, is available for international distribution at Mipcom for the first time. The 75-minute documentary, co-produced by French production-distribution companies **Transparences Productions** and **System TV**, in association with

France 3, **NHK**, **TSR** and **RTL4** took two years to make, at a cost of \$300,000.

According to Charles Gazelle, associate manager of **Transparences Productions**, a number of broadcasters have already expressed an interest in the production including **SVT1** in Sweden, the UK's **Channel 4**, **RTBF** in Belgium and French-language Canadian public broadcaster **SRC**. **Transparences Productions** are holding on to the worldwide broadcast rights.

MCM To Join Eutelsat's Hot Bird I

FRANCOPHONE music channel **MCM** has signalled its intention to join the **Eutelsat Hot Bird**. It will use the new co-positioned satellite to distribute the international feed currently distributed from the French **TDF** satellite.

In doing so **MCM** will be the fourth French programmer at the 13 degrees East orbital slot after **TV5 Europe**, **Euronews** and **Arte**, the Franco-German cultural channel, which has also elected to use the **Hot Bird**. **Eurosport**, although broadcasting from France, does not transmit its French soundtrack from the 13 degrees East location.

The new orbital slot for **MCM** will coincide with the introduction of limited English subtitles on part of its programming.

MCM had been looking for a new satellite with a larger footprint for pan-European coverage to replace **TDF**. Encryption in **D2 Mac Eurocrypt M** will continue and **MCM** has recently been made available on the **Viasat** card for distribution in Scandinavia. The French feed on **Télécom 2A**, as part of the **Canal Satellite bouquet**, will continue unchanged. The decision will officially be made within the next three weeks.

Ahead of the **Hot Bird** launch on **Arianes-**

pace **Flight 71** at the end of December a majority of the 16 channels available have now made themselves known. Additional channels have also joined the existing satellite at 13 degrees East, **Eutelsat II F1**. There will also be space for up to three other broadcasters once **TV5 Europe**, **EDTV** and **MTV Europe** have moved across to the new craft. **NBC Super Channel** is retaining its existing transponder for future use.

Eutelsat II F1

Euronews
Eurosport
Der Kabelkanal
NBC Super Channel
RTL Television
RTL-2
BBC World Service News
MBC
Deutsche Welle
Worldnet
Viva
Polonia 1
TV13 Eutelsat

Eutelsat Hot Bird

Arte
Chinese Channel
Canal Plus Polska
EBN (Dow Jones)
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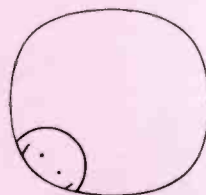
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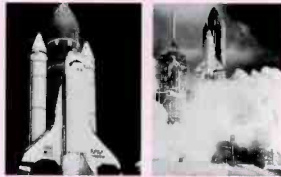
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PRODUCT TITLE **EPISODES** **RIGHTS** **DISTRIBUTOR** **NEW OR RETURNING** **STAND NO.**
 TV Theatrical Video

ACTION/ADVENTURE

Adventures of Pete and Pete	26x26 mins	•		Nickelodeon	Return	09.13
Are you Afraid of the Dark	52x30 mins	•		Cinar	New/Return	11.30
The Challengers	78x26 mins	•	•	Marathon International	New	02.47
Chris Cross	13x30 mins	•		Cinar	Return	11.30
Cobra	22x60 mins	•	•	Harmony Gold	New	8.22/10.21
Dead at 21	35x30 mins	•		MTV	Return	09.13
Due South	2Hr Pilot and 8x60 mins			Alliance	New	
Expect No Mercy	1x120 mins			LeMonde	New	
Gladiators 2000	26 hours	•	•	Samuel Goldwyn	New	01.12
Live! The World's Greatest Stunts, Parts I,II, III & IV	4x60 mins	•	•	GRB Entertainment	New	07.14
Highlander	1x86 mins	•	•	Lumiere		B1.07
The Marshall	13x60 mins	•		Paramount	New	
Molly & Gina	Feature	•	•	Curb		18.20
The New Adventures of Flipper	26 hours	•	•	Samuel Goldwyn	New	01.12
Old Macdonald's Farm	40x20 mins	•		DIC Ent.		
Operation Golden Phoenix	120 mins			LeMonde	New	
Rimba's Island	52x30 mins	•		DIC Ent.	new	03.20
Search and Rescue: The Series	7x60 mins	•	•	RHI/Hallmark	New	26.02
Soft Deceit	120 mins			LeMonde	New	
Superhuman Samurai Sybo Squad	52x30 mins	•		DIC Ent.	New	03.20
Tattooed Teenage Alien Fighters from Beverly Hills	40x30 mins	•		Dic Ent.	New	03.20
World's Most Dangerous Stunts	1x60 mins	•	•	GRB Entertainment	New	07.14

ADULT

A Matter of Cunning	1x90 mins	•	•	Playboy	New	Majestic
Birds of Paradise	1x80 mins	•	•	Playboy	New	Majestic
Earthfile VI	13x30 mins	•		WTN	New	02.40
Erotic Showcase	2x100 mins	•	•	Playboy	New	Majestic
Love, Sex & Intimacy	1x60 mins	•	•	Playboy	New	Majestic
The Lovers Guide Television Series	11x30 mins	•		Lifetime Distribution		11.29
Playboy Celebrity Centerfold: La Toya Jackson	1x60 mins	•	•	Playboy	New	Majestic
Wet & Wild : The Locker Room	1x60 mins	•	•	Playboy	New	Majestic
Playboy Late Night TV	26x30 mins	•		Playboy	New	Majestic
The Red Chair	6x60 mins	•		Fox/Lorber		
Tales of Erotica	1x90 mins	•	•	Playboy	New	Majestic
Temptress	1x92 mins	•	•	Playboy	New	Majestic
Vegas Girls				CD Vision	New	19.09

ARTS

The Bolshoi at the Bolshoi				CD Vision	New	19.19
Boris Godounov (Conductor : Edo de Waart)	1x152 mins	•		TV Suisse Romande		C1.04
Fashion Television	Weeklyx30 mins			Catalyst	New/Return	
Kronos Quartet: About 4	1x52 mins	•		EuroArts	New	20.20
La Bayadere	1x170 mins	•		Allied Arts International	New	20.02
OO LA LA	13x30 mins	•		Catalyst	New/Return	
The Planets	1x56 mins	•		Rhombus	New	03.14
Rooster	1x30 mins	•	•	RM Associates	New	13.20



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PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Rug Making with Verna	13x28 mins	•		•	SR Programs	New	12.20
Swan Lake	1x140 mins	•			Allied Arts International	New	20.02
Vanessa Redgrave	1x52 mins	•			RM Associates	New	13.20
The Velvet Gentleman	1x54 mins	•			Rhombus	New	03.14
■ ANIMATION							
Aaach!!! Real Monsters	13x24 mins	•			Nickelodeon	New	09.13
A Monster Christmas	1x30 mins	•		•	HIT Entertainment	New	02.19
The Adventures of T-Rex	52x26 mins	•		•	C&D	Return	10.09
Aesop's Fables	12x6-7 mins	•		•	Jade Animation Int'l Ltd		
Alex and Alexis	26x26 mins	•	•	•	M.S. International	New	G3.35
Animated Classic Showcase	12x60 mins	•			Film Roman	New	
Anthony & Auntie Pru	13x5 mins	•		•	Telescreen	Return	05.36
Arabian Nights	1x90mins	•	•	•	Turner International	New	20.08
Artoon	13x30 mins	•		•	Lumiere	New	B1.07
Augusta	23x5mins	•	•	•	InterPannonia	Return	09.24
The Babaloos	65x5 mins	•		•	Lumiere	New	B1.07
Baby Crockett	13x3 mins	•	•	•	M.S. International	New	G3.35
The Baby Huey Show	13x30 mins	•		•	HIT Entertainment	New	02.19
Bamboo Bears	52x24 mins	•		•	Telescreen	Return	05.36
Bamboo Bears	52x26 mins				4/D Marina Productions		
Basket Fever	26x26 mins	•		•	Hit Entertainment	Return	
Beavis & Butt-head (2nd season)	30x30 mins	•			MTV	New	09.13
Beverly Hills Teen	65x26 mins	•		•	C&D	Return	10.09
The Big World of Little Adam	104x5 min				International Creative Exchange		
Billy the Cat	26x26 mins	•		•	EVA Distribution	New	12.13
Boorin	40/50x30 mins	•		•	Nippon Animation	New	14.19
The Bots Master	40x26 mins	•		•	C&D	Return	10.09
Bow	40x30 mins	•		•	Nippon Animation	Return	14.19
The Brothers Grunt	30x30 mins	•			MTV	New	09.13
Bump in the Night	26x30 mins	•			Dic Ent.	New	03.20
The Busy World of Richard Scarry	52x30 mins	•			Cinar	New/Return	11.30
Captain Bluebear's Fishy Stories	104x5 mins	•		•	Ravensburger Film	Return	08.39
Casper Classics	39x15 mins	•		•	HIT Entertainment	New	02.19
Casshan	4x30 mins	•		•	Harmony Gold	New	8.22/10.21
Chip & Charly	26x24 mins	•		•	Ravensburger Film	Return	08.39
Chip and Charly	26x26 mins	•		•	Lumiere Groupe	Return	
Chipmunks Specials	3x30 mins	•		•	HIT Entertainment	New	02.19
Cinderella	26x30 mins	•		•	Mondo TV	New	C1.02
Clever & Smart	26x26 mins	•		•	B.R.B. Internacional	Return	02.05
Cliff Hanger	65x30 mins	•		•	INI Entertainment Group	Return	17.24
Columbus	26x30 mins	•		•	Mondo TV	Return	C1.02
Comet in Moominland	1x74 mins		•	•	Telescreen	Return	05.36
Conan The Adventurer	65x26 mins	•		•	C&D	Return	10.09
Cro	22x30 mins	•			C.T.W	Return	03.01
Daisy-Head Mayzie	1x22 mins	•		•	Turner International	New	20.08
Deck the Halls	1x30 mins	•			Sunbow Productions	New	09.17
Dinky Di's	26x26 mins	•	•	•	M.S. International	New	G3.35
Diplodo	26x26 mins	•		•	C&D	Return	10.09
Dixi	65x1 mins	•	•	•	InterPannonia	New	09.24
Dog Tracer	26x26 mins				4/D Marina Productions		
Duckman	26x26 mins	•			UFA Film und Fernseh	New	G3.14
Ernest The Vampire	117x2.5 mins	•		•	Arc en Ciel	Return	06.07
Fairy Tales From Around the World	4x10 mins	•			YLE - Finish Broadcasting	New	13.25
Felix the Cat	50x5 secs	•			Film Roman	New	
Footur	26x26 mins	•	•	•	M.S. International	New	G3.35
The Fruitties	52x26 mins	•		•	D'Ocon Films	Return	
Gogs	16x5 mins	•		•	S4C	New	11.32
Gorgeous	1x11 mins	•	•	•	Film Australia	New	04.36
The Gorgon	1x11 mins	•		•	igelfilm GmbH	New	19.12
Green Animation	Shorts	•		•	HIT Entertainment	New	02.19

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PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Heathcliff	86x26 mins	•		•	C&D	Return	10.09
Highlander, The Animated Series	40x26 mins				Gaumont Television	New	
Inspector Gadget	86x26 mins	•		•	C&D	Return	10.09
Int'l Family Classics I	9x90, 5x60 mins	•		•	INI Entertainment Group	Return	17.24
Int'l Family Classics II	13x60 mins	•		•	INI Entertainment Group	Return	17.24
Izzy a Hero?	3x30 mins	•			Film Roman	New	
Jim Henson's Dog City	31x26 mins	•	•	•	Nelvana	New	H4.23
Jolly Old St. Nicholas	1x30 mins	•			Sunbow Productions	New	09.17
Jonny's global Impact	1x92 mins	•	•	•	Turner International	New	20.08
The Jungle Book	52x30 mins	•		•	Mondo TV	Return	C1.02
King Arthur & the Knights of Justice	26x26 mins	•		•	C&D	New	10.09
The Last Reservation	52x26 mins				4/D Marina Productions		
The Legend of Snow White	52x30 mins	•		•	Mondo TV	New	C1.02
The Legend of Zorro	52x30 mins	•		•	Mondo TV	New	C1.02
Les Exploits d'Arsene Lupin	26x26 mins	•		•	Lumiere	New	B1.07
The Little Lulu Show	6x30 mins	•			Cinar	New	11.30
Little Toot	1x60 mins	•		•	INI Entertainment Group	Return	17.24
Luca Toreiu is Torpedo	26x26 mins	•		•	MM Multimedia	New	H.4 35
Magic Circle Guru Guru	40/50x30 mins	•		•	Nippon Animation	New	14.19
Magic Knight, Rayearth	26x30 mins	•		•	TMS	New	05.26
The Magic School Bus	26x26 mins	•			Nelvana	New	H4.23
Maps	4x30 mins	•		•	TMS	New	05.26
Meerkats	1x30 mins	•		•	Mediamax International	Return	08.32
Merry Christmas	1x19 mins	•			YLE - Finish Broadcasting	New	13.25
Mezga Family	26x26 mins	•	•	•	InterPannonia	Return	09.24
Moomin	78x24 mins	•		•	Telescreen	Return	05.36
Monty the Magic Monkey	13x30 mins	•	•	•	Jade Animation Int'l Ltd		
MOT	26x26 mins	•		•	Canal +Distribution		B1.06
Mr. Men	104x5 mins				4/D Marina Productions		
Muka Muka	51x30 mins	•		•	Nippon Animation	Return	14.19
Mundial - Soccer Fever	52x30 mins	•		•	TMS	New	05.26
Musti	59x6 mins	•	•	•	M.S. International	New	G3.35
My Patrasche	26x30 mins	•		•	TMS	New	05.26
Nappy, the Green Warrior	13x3 mins	•		•	MM Multimedia	New	H.4 35
Nature Knows Best	6x26 mins	•		•	EVA Distribtution	New	12.13
Nick and Noel	1x30 mins	•			Film Roman	New	
Night After Christmas	1x25 mins	•		•	Link Entertainment	Return	02.36
The Oi Kids	26x26 mins	•		•	Canal + Distribution		B1.06
O Christmas Tree	1x30 mins	•			Sunbow Productions	New	09.17
Once Upon a Time - The Americas	26x26 mins				Procidis	New	10.22
Once Upon a Time - The Discoverers	26x26 mins				Procidis	New	10.22
Once Upon a Time - Life	26x26 mins				Procidis	New	10.22
Once Upon a Time - Man	26x26 mins				Procidis	New	10.22
Once Upon a Time - Space	26x26 mins				Procidis	New	10.22
Operavox - The Animated Operas	6x30 mins	•		•	S4C	New	11.32
Phantom 2040	26x30 mins	•			Hearst Entertainment	New	14.09
Pigasso's Place	13x30 mins	•		•	Kushner-Locke	New	05.16
Problem Child	13x21 mins	•		•	Universal Cartoon	Return	
Professor Panda Says	180x3 mins	•	•	•	Jade Animation Int'l Ltd		
The Red Baron	26x30 mins	•		•	TMS	New	05.26
The Ren and Stimpey Show	39x24 mins	•			Nickelodeon	Return	09.13
Robin Hood	52x30 mins	•		•	Mondo TV	Return	C1.02
Robinson Sucroe	26x24 mins	•		•	Ravensburger Film	New	08.39
Robinson Sucroe	26x26 mins	•		•	Lumiere	New	B1.07
Rocko's Modern Life	26x24 mins	•			Nickelodeon	Return	09.13
Romuald & The Desert Children	1x26 mins	•		•	EVA Distribtution	New	12.13
Rugrats	65x24 mins	•			Nickelodeon	Return	09.13
Santa & the Magician	1x26 mins	•		•	EVA Distribtuion	New	12.13
Seabert	26x26 mins	•	•	•	M.S. International	New	G3.35
Secret Weapon	1x75 mins	•	•	•	Nordisk Film	New	03.16
Shakespeare - The Animated Tales	12x30 mins	•		•	S4C	New	11.32

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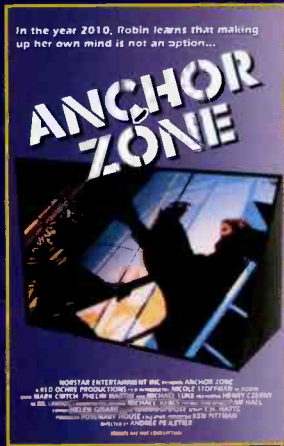
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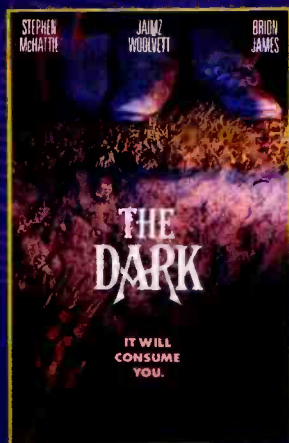


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PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Shakespeare - The Animated Tales 2	6x30 mins	•		•	HIT Entertainment	New	02.19
Simba, The King Lion	52x30 mins	•		•	Mondo TV	New	C1.02
The Simpsons	127x30 mins	•			20th Century Fox Intl. TV	Return	E3.10
Six Legs at Twelve	1x4 mins	•		•	Link Entertainment	New	02.36
Snorks	65x26 mins	•	•	•	M.S. International	New	G3.35
Space Animation	26x30 mins	•		•	Fox/Lorber		
Spirit's Minutes	21x2 mins	•	•	•	InterPannonia	New	09.24
Spirou	26x30 mins	•			Antenna 3 T.V.	New	10.13
Star Street	26x24 mins	•		•	Telescreen	Return	05.36
The Sticklers	26x1 min	•	•	•	Nelvana	New	H4.23
The Story of Christmas	1x47 mins	•		•	EVA Distribtution	New	12.13
Sylvan	26x26 mins	•		•	D'Ocon Films		
Tales from the Cryptkeeper	26x26 mins	•	•	•	Nelvana	New	H4.23
Teo	65x7 mins	•		•	B.R.B. Internacional	New	02.05
Toysters	13x30 mins	•	•	•	Jade Animation Int'l Ltd		
Transylvania Pet Shop	26x24 mins	•		•	Ravensburger Film	New	08.39
True Adventures of Prof. Thompson	26x26 mins	•		•	MM Multimedia	Return	H4.35
Twins of Destiny	52x26 mins	•		•	C&D	Return	10.09
Ulysses 31	26x26 mins	•		•	C&D	Return	10.09
Video Storybook - Fairy Tales Teach English	10x24 mins	•		•	Blum Group		A004
We Wish You a Merry Christmas	1x30 mins	•			Sunbow Productions	New	09.17
Wild C.A.T.S	13x26 mins	•	•	•	Nelvana	New	H4.23
Willy Fog 3	26x26 mins	•		•	B.R.B. Internacional	New	02.05
Wishing	19x9 mins	•			Action Time	Return	G3.22
Yamato Takeru	39x30 mins	•		•	Nippon Animation	New	14.19
CHILDREN'S/YOUTH							
The Adventures of Dodo	65x5 mins	•			WTN	New	02.40
Allegra's Window	20x26 mins	•			Nickelodeon	New	09.13
Animal Crazy	6x20 mins	•			Granada LWT Int'l	New	A0.15
Anna Banana	26x30 or 52x15 mins	•		•	Multimedia Grp Canada	New	00.01
Bastian and Barbara	13x5 mins	•			Levita Productions	Return	
Battletech	26x30 mins	•		•	Saban International	New	21.12/23.09
Bert	12x30 mins	•			SVT Int'l Sales	New	03.24
Bolke the Bear	68x10 mins	•			Levita Productions	Return	
Bookmice	51x25.5 mins	•			TV Ontario	New/Return	
Chicken Minute	52x26 mins	•		•	Mediamax International	Return	08.32
Children's Film & TV Foundation	24 Films	•		•	HIT Entertainment	New	02.19
Children's Ward 7	10x25 mins	•			Granada LWT Int'l	New	A0.15
Christopher Crocodile Serial	1x25 mins	•		•	Link Entertainment	New	02.36
Creepy Crawlers	26x30 mins	•		•	Saban International	New	21.12/23.09
The Daily Fable	130x5 mins	•			Levita Productions	Return	
Davey and Goliath	26x15 min	•			Gibraltar/Infinite Ent		
Deep Sea Dick	104x5 mins	•		•	Link Entertainment	New	02.36
Educational Entertainment Package		•		•	Fox Lorber		
English You Too	40x30 mins	•	•	•	M.S. International	New	G3.35
Eureeka's Castle	52x26 mins	•			Nickelodeon	Return	09.13
Eye TV	30 mins/week	•			WTN	New	02.40
Family Classics	20x30 mins	•		•	Broadway Video	Return	A0.09
Francine Pascal's Sweet Valey High	22x30 mins	•		•	Saban International	New	21.12/23.09
Free to Fly	26x15 mins	•		•	Canamedia	Return	00.01
F.R.O.G	20x30 mins	•			Catalyst		
Garden Fairies	13x5 mins	•			BBC Worldwide TV	New	17.01/17.08
GEOKIDS	6x26 mins	•		•	Irel	New	02.02
Groundling Marsh-Season II	26x30 mins	•			Portfolio Films	New	03.14/05.13
Gullah Gullah Island	20x26 mins	•			Nickelodeon	New	09.13
Half Way Across the Galaxy and Turn Left	28x30 mins	•		•	Eaton	Return	08.23
Honey Bee Hutch	26x30 mins	•		•	Saban International	New	21.12/23.09

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
How We Used to Live : The Stuarts	3x20 mins	•			Yorkshire Tyne Tees	New	A0.01
Kullaballoo	26x15 mins	•		•	D.K. Vision	Return	22.14/24.11
The Intrepids	52x26 mins	•		•	Marathon International	New	02.47
Have Met Him in the Zoo		•	•	•	Film Export Prague Dist	New	08.07
Love my City	26x13 mins	•		•	Marathon International	New	02.47
Missis, The Happy Professor	156x15 mins	•		•	Mediamax International	Return	08.32
Johnson + Friends	100x26 mins	•	•	•	Film Australia	New	04.36
Lift Off 1 and 2	78x27mins	•			A.C.T.F	New/Return	04.36
Little Lord Fauntleroy	6x30 mins	•			BBC Worldwide TV	New	17.01/17.08
Look Listen and Learn	12x30 mins	•		•	Malofilm International	New	06.09
Maths Made Fun	6x30 mins	•		•	CNDP	New	12.26
Maths Programme	10x20 mins	•			Yorkshire Tyne Tees	New	A0.01
Mission Top Secret	24x25 mins	•		•	Arc en Ciel	Return	06.07
Molly	13x25 mins	•		•	Arc en Ciel	New	06.07
Mystery of a Puzzle		•	•	•	Film Export Prague Dist	New	08.07
Okavango	26x30 min	•			Gibraltar/Infinite Entertainment		
One World	26x22 mins	•			Ann Productions	New	23.02
Once Upon a Hamster	26x30 mins	•		•	Paragon International	New	03.02
Pappyland	26x30 mins	•		•	Blum Group		A004
Paulus the Goblin	365x5 mins	•			Levita Productions	Return	
Polka Dot Shorts	32x10 mins	•			TV Ontario	New	
The Puzzleworks	65x30 mins	•			Sunbow Productions	New	09.17
Ploom	100x2 mins	•		•	Marathon International	Return	02.47
Re & Do Music Show	12x5 mins	•		•	Beckmann	New	04.05
The Pied Piper of Hamelin	1x7 mins	•		•	C.T.V.C	New	05.23
Pirates	6x26 mins	•		•	Link Entertainment	New	02.36
Really Wild Animals	14x21 mins	•		•	Itel	New	02.02
Saban's VR Troopers	52x30 mins	•		•	Saban International	New	21.12/23.09
Sechs Richtige, Six of a Kind	6x24 mins	•		•	Ravensburger Film	Return	08.39
See How they Grow	56x10 mins	•		•	D.K. Vision	New	22.14/24.11
Sesame Street	130x60 mins	•			C.T.W	Return	03.01
Shining Time Station	65x30 mins	•		•	Catalyst	New/Return	
Short Documentation For Children	90x3-5 mins	•		•	CNDP	New	12.26
Silent Night : A song around the World	1x30 mins	•		•	igelfilm GmbH	New	19.12
Snapshot	32x6 mins	•		•	D.K. Vision	New	22.14/24.11
Squawk Box	13x30 mins	•			Atlantis Releasing	New	01.29
Take Off	26x30 mins	•		•	Canamedia	New	00.01
Turtle Island	26x26 mins	•		•	Mediamax International	Return	08.32
The Video Pen Pal Club	26x26 mins	•		•	Arc en Ciel	New	06.07
Video Pen Pals	5x30 mins	•			Unapix International	Return	05.01

COMEDY

A Su Servicio	10x55 mins	•		•	RTVE		11.01
Aquí Hay Negocio	28x30 mins	•		•	RTVE		11.01
As Time Goes By	33x30 mins	•			D.L Taffner/UK Ltd	New	25.01
Ay! Señor, Señor	13x60 mins	•			Antenna 3 T.V.	Return	10.13
Blue Skies	13x30 mins	•			MCA International	New	11.02/1301
The Bob Morrison Show	26x30 mins	•		•	MTM International	New	01.02
Canguros	13x45 mins	•			Antenna 3 T.V.	New	10.13
Compuesta Y Sin Novio	13x60 mins	•			Antenna 3 T.V.	New	10.13
The Critic	22x26 mins	•		•	Canal + Distribution		B1.06
Farmaga de Guardia	156x30 mins	•			Antenna 3 T.V.	Return	10.13
The Five Mrs Buchanans	9x30 mins	•			20th Century Fox Intl. TV	New	E3.10
Frasier	48x30 mins	•			Paramount	Return	
Frontline	13x30 mins	•			Beyond Distribution	New	H4.09
Hermanos De Leche	25x30 mins	•			Antenna 3 T.V.	Return	10.13
Just Kidding	500x1 mins	•		•	Multimedia Grp. Canada	New	00.01
The Kids in the Hall	110x30 mins	•			Broadway Video	Return	A0.09
The Little Hotel in the Heart of Europe		•	•	•	Film Export Prague Dist	New	08.07
Lleno, por favor	26x60 mins	•			Antenna 3 T.V.	Return	10.13
Madman of the People	13x30 mins	•			Worldvision	New	2402

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
My Brother and Me	13x26 mins	•			Nickelodeon	New	09.13
My Two Wives	25x30 mins	•		•	MTM International	New	01.02
Nice Day at the Office	6x30 mins	•			BBC Worldwide TV	New	17.01/17.08
Paris	6x26 mins	•		•	Channel 4 International	New	03.34/05.33
Playboy's Hidden Camera	1x60 mins	•		•	Playboy	New	Majestic
Que Loca Pecuqueria	25x30 mins	•			Antenna 3 T.V.	New	10.13
Quien de la Vez	13x45 mins	•			Antenna 3 T.V.	New	10.13
Rik Mayall Presents...2	3x52 mins	•			Granada LWT International	New	A0.15
Roseanne	164x30 mins	•			Paramount	Return	
Saturday Night Live	400x90 mins	•			Broadway Video	Return	A0.09
SCTV	185x30 mins	•			Catalyst	New	
The Secret of Coach 3	1x96 mins	•		•	Arc en Ciel	Return	06.07
Something Wilder	13x30 mins	•			Warner Bros Intl Dist	New	B1.00
Two Much Trouble	2 hour	•	•	•	Saban International	New	21.12/23.09
The Vacant List	22x30 mins	•		•	Broadway Video	New	A0.09
Wild Oats	13x30 mins	•			20th Century Fox Intl. TV	New	E3.10
Wings	107x30 mins	•			Paramount	Return	
■ CURRENT AFFAIRS							
Alive - Picture of Health	26x30 mins	•			Catalyst	New	
American Journal		•			King World	Return	07.02
Court TV-Trial Stories	50 Episodes	•			ITEL	New	02.02
Extra : The Entertainment Magazine	52x60 mins	•			Warner Bros. Intl Dist	New	B1.00
Galley Chefs	13x30 mins	•		•	Canamedia	New	00.01
Telescope : Journey into the Mind	1x13 mins	•	•	•	TV Suisse Romande		C1.04
Temps Present : Noma, the Robber of Faces	1x36 mins	•	•	•	TV Suisse Romande		C1.04
Wall Street Journal Report		•			King World	Return	07.02
■ DOCUMENTARIES							
21st Century Airport	3x52 mins	•		•	Channel 4 International	New	03.34/05.33
3-2-1 Contact	70x30 mins	•			C.T.W	Return	03.01
A Book of Dreams	1x25 mins	•			Levita Productions	Return	
A Brush with Life	1x47 mins	•			Great North Releasing	New	01.07
A Walk on the Wet Side	3x30 mins	•	•	•	Radio Netherlands TV	Return	18.17
Academy Award Winners - 50 Years	10x48 mins	•		•	Blum Group		A004
Across a Fiery Sky	1x60 mins	•			Lifetime Distribution		11.29
Adults in Wonderland	4x24 mins	•	•	•	Radio Netherlands TV	Return	18.17
Adventures of the Old West	6x60 mins	•			U.S. News New Vision	New	
Aeroplane Dance	1x58 mins	•	•	•	Film Australia	New	04.36
Air & Space Smithsonian Magazine	13x30 mins	•		•	Unapix International	New	05.01
Presents Dreams of Flight							
All About Eve	1x46 mins	•			Great North Releasing	New	01.07
The Alps: Kingdom in the Clouds	2x60 mins	•		•	IBN	New	G3.43
Amazing America	13x50 mins	•		•	Discovery Enterprises	New	G3.13
Ancient Warriors	13x25 mins	•		•	Discovery Enterprises	New	G3.13
Angkor Vat	1x30 mins	•			ORF	New	C1.12
The Arab World	3x52 mins	•		•	Marathon International	Return	02.47
Arnold, The Man Behind the Muscle	1x48 mins	•		•	SR Programs	New	12.20
Audio Visual Encyclopedia of Science and Technology	300x1 mins	•		•	CNDP	New	12.26
Baltic Fire	1x50 mins	•			Great North Releasing	New	01.07
Battlefield	13x60 mins	•			Polygram Film	New	07.29
Bauhaus In America	1x86 mins	•	•	•	Amaya	New	06.23
Beyond Borders	13x30 mins	•		•	IBN	New	G3.43
Bloody Earth - Isonzo, Slovenia's Forgotten Valley	1x45 mins	•			ORF	New	C1.12
Bread and Radish ...	1x50 mins	•			TSI		C1.04
Blue Ocean	1x60 mins	•		•	Alpa Enterprises	New	09.36
Body Atlas	13x25 mins	•		•	Discovery Enterprises	New	G3.13

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Bruce Lee : Martial Arts Master	1x60 mins	•		•	Lumiere		B1.07
The Bureau	4x52 mins	•		•	Channel 4 International	New	03.34/05.33
By the Seat of Their Pants	1x53 mins	•		•	Canamedia	Return	00.01
Children of God	1 x 64 mins	•		•	Channel 4 International	New	03.34/05.33
China : Unleashing the Dragon	4x60 mins	•			Beyond Distribution	New	H4.09
China - The Secret Files					CD Vision	New	19.09
Cinema Europe: The Other Europe	6x60 mins	•			D.L Taffner/UK Ltd	Return	25.01
The Crime Files					CD Vision	New	19.09
De Leclerc au Leclerc	1x60 mins	•		•	Alpa Enterprises	New	09.36
The Diary of Jack the Ripper	52,78,3x26 mins	•	•	•	Beckmann	Return	04.05
Dog Stories	1x30 mins	•			Portfolio Films	New	03.14/05.13
The Dolphin Stories	7x26 mins	•		•	Assoc Dutch Media	New	03.10
Earth Quest	8x60 mins	•		•	IBN	New	G3.43
Expedition	39x60 mins	•			Coral Pictures	Return	16.09
Fashion at the Top	5x52	•		•	Marathon International	Return	02.47
First Tuesday : From Fury to Forgiveness	1x52 mins	•			Yorkshire Tyne Tees	New	A0.01
Forever Wild	8x60 mins	•			U.S. News New Vision	Return	
From Lisbon with Love	1	•		•	RTC	New	06.24
Future Quest	22x30 mins				DSL/The Producer		
					Entertainment Group	New	
Giant Pandas : The Last Refuge	1x52 mins	•		•	Itel	New	02.02
God Bless America	3x51 mins	•			Granada LWT International	New	A0.15
Great Wonders of the World	2x120 mins	•		•	IBN	Return	G3.43
The Green Wall	1x45 mins	•			ORF	New	C1.12
Gypsies - Different from the Others	1x45 mins	•			ORF	New	C1.12
Haroun Tazieff, Le Feu De la Terre	6x60 mins				Gaumont Television	New	
Henri Cartier-Bresson	1x40 mins	•	•	•	Amaya	New	06.23
Histoire de la Seine	1x60 mins	•		•	Alpa Enterprises	New	09.36
Hunters and Gatherers	1x60 mins	•			Portfolio Films	New	03.14/05.13
I am not tall enough	1x50 mins	•			TSI		C1.04
Iditarod	1x50 mins	•		•	EuroArts	New	20.20
Images of Nature	70x5 mins	•		•	CNDP	New	12.26
In the Wild	10x60mins	•			RPTA	New	24.01
Issey Miyake Moves	1x52 mins	•	•	•	Amaya	New	06.23
Japan - No Land of Smiles	1x45 mins	•			ORF	New	C1.12
Jean-Michel Cousteau's Library of the Sea	32x30 mins	•		•	Burrud,Cousteau,Horton	New	A0.05
Je Soigne Mon Chien	1x60 mins	•		•	Alpa Enterprises	New	09.36
Jewels of the Caribbean Sea	1x52 mins	•		•	Itel	Return	02.02
Kings of the Ring	75 or 50 mins	•		•	Canal + Distribution		B1.06
L'Aerpostale	1x30 mins	•		•	Alpa Enterprises	New	09.36
La Expedition Malaspina	6x55 mins	•		•	RTVE		11.01
The Lapirons Go West	1x86 mins	•	•	•	Amaya	New	06.23
Lebanon, The Land of the Phoenicians	1x45 mins	•			ORF	New	C1.12
Legends in Light					Tapestry International/PTI		
The Life and Times of Jesus	3x60 mins	•			U.S. News New Vision	Return	
Lift-Off! An Astronaut's Journey					Gibraltar/Infinite Ent.		
Lillehammer '94: 16 Days of Glory	1x3 Hour	•			Unapix International	New	05.01
Barcelona '92: 16 Days of Glory	1x3 Hour	•			Unapix International	New	05.01
The Lions of Darkness	1x52 mins	•		•	Itel	Return	02.02
Manson: The Man Who Killed the Sixties	3x52 mins	•		•	Channel 4 International	New	03.34/05.33
Masters of War	13x60 mins	•			U.S. News New Vision	Return	
Medicine Demystified	52x15 mins	•		•	Multimedia Grp. Canada	New	00.01
Mine Eyes Have Seen the Glory	3x52 mins	•			C.T.V.C	New	05.23
Mondo Miami	1x60 mins				Tapestry International/PTI		
Movie Magic	30x30 mins	•		•	GRB Entertainment	New	07.14
My Shadow Will Darken Your Walls	1x60 mins	•			YLE - Finish Broadcasting	New	13.25
Narmada: A Valley Rises	1x87 mins				Great North Releasing	New	01.07
Network First : Miami Frontline	1x52 mins	•			Yorkshire Tyne Tees	New	A0.01
Network First : Russian Love Connection	1x52 mins	•			Yorkshire Tyne Tees	New	A0.01
Network First : Waking From Coma	1x52 mins	•			Yorkshire Tyne Tees	New	A0.01
Nicholas and Alexandra	2x51 mins	•			Granada LWT International	New	A0.15

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Not Too Young to Die	1x52 mins	•			SVT/Int/Sales	New	03.24
Nova	10x60 mins				Tapestry International/PTI		
The Obscure Illnes	1x50 mins	•	•		TSI		C1.04
On Top of the World I	26x60 mins	•		•	IBN	Return	G3.43
On Top of the World II	13x60 mins	•		•	IBN	New	G3.43
One Giant Leap	1x100 mins	•		•	Discovery Enterprises	New	G3.13
Orca	1	•			Artear		04.23
Oscar Peterson: In the Key of Oscar	1x95 mins				EuroArts	New	20.20
Ocean Drifters	1x52 mins	•		•	Itel	Return	02.02
Paleoworld	13x25 mins	•		•	Discovery Enterprises	New	G3.13
Peter Ustinov: The Seasons of Haydn	2x60 mins	•			EuroArts	New	20.20
Pirates - and the Policing of the High Seas	1/2 hours	•			Beyond Distribution	New	H4.09
Private Elvis	1x60 mins	•		•	Lumiere		B1.07
The Raid	1x55 mins	•	•	•	Fillm Australia	New	04.36
The Red Bomb	3x50 mins	•		•	Discovery Enterprises	New	G3.13
Reflections on Elephants	1x52 mins	•			Itel	Return	02.02
Remote People	13	•		•	RTC	Return	06.24
Reputations	8x60 mins	•			BBC Worldwide TV	New	17.01/17.08
The Resurrection of the Batavia	1x50 mins	•	•	•	Radio Netherlands TV	Return	18.17
Sadnus: India's Holy Men	3 x 52 mins	•		•	Channel 4 International	New	03.34/05.33
Saint Patrick - The Living Legend	1x52 mins	•		•	C.T.V.C	New	05.23
The Scars of Sarajevo	1x58 or 79 mins	•			igelfilm GmbH	New	19.12
Scenic Wonders of America	10x30 mins	•		•	IBN	New/Return	G3.43
Seven Wonders of the World	4x50 mins	•		•	Discovery Enterprises	New	G3.13
Sex : The Catholic Dilemma	2x50 mins	•			WTN	New	02.40
Shadows and Light: Rodrigo at 90	1x70 mins	•			Rhombus	New	03.14
Sinking of the Lusitania	1x52 mins	•		•	Itel	Return	02.02
Small Inventors	1x50 mins	•			TSI		C1.04
The Space Shuttle	1x100 mins	•		•	Discovery Enterprises	New	G3.13
Sphinx	5x45 mins	•		•	ZDF Enterprises	New	21.02/23.01
Spirit of Survival	13x30 mins				International Creative Exchange		
Spirits, Ghosts and Demons: China Through a Child's Eyes	3 x 26 mins	•		•	Channel 4 International	New	03.34/0.533
Spirit Sands	1x30 mins	•			Ellis Entertainment	New	3.14/5.13
Stargazers	1x50 mins	•		•	Discovery Enterprises	New	G3.13
The Story Behind the Store	3x30 mins	•	•	•	Radio Netherlands TV	New	18.17
Super Cities I	13x30 mins	•		•	IBN	Return	G3.43
Super Cities II	13x30 mins	•		•	IBN	New	G3.43
Survivors of the Skeleton Coast	1x52 mins	•		•	Itel	Return	02.02
Surviving the Fear	1x47 mins				Great North Releasing	New	01.07
Symphonies of Wonder	5 Hours-varied	•		•	IBN	Return	G3.43
Taking a Walk with Dad	1x30 mins	•			Portfolio Films	New	03.14/05.13
Talking to the Enemy	1x52 mins	•			SVT/Int/Sales	New	03.24
Threads of Hope	1x52 mins	•		•	Canamedia	Return	00.01
Trails into Science	13x12 mins	•	•	•	Radio Netherlands	Return	18.17
Travelling Alone in America	1x30 mins	•			Portfolio Films	New	03.14/05.13
Travels With My Camera	5x52 mins	•		•	Channel 4 International	New	03.34/05.33
Travesia de Laponia a Kola	13x25 mins	•		•	RTVE		11.01
Tribute to Vienna	1x60 mins	•			EuroArts	New	20.20
The Troubleshooters	1x52 mins	•			Granada LWT Int'l	New	A0.15
Valley of Ten Thousand Smokes	1x45 mins	•		•	Itel	Return	02.02
VIVA : A Fresh Look at Beirut	1x40 mins	•	•	•	TV Suisse Romande		C1.04
VIVA : Mystery in Appenzeli	1x47 mins	•	•	•	TV Suisse Romande		C1.04
With Love and Respect	1x50 mins				International Creative Exchange		
Women and Football	1x50 mins	•			TSI		C1.04
Wars in Peace	12x52 mins	•	•	•	Beckmann	Return	04.05
Wilderness Trail	1x56 mins	•		•	igelfilm GmbH	New	19.12
Wonders of the Universe	13x25 mins	•		•	Discovery Enterprises	New	G3.13
The Worlds New Face	2x52 mins	•		•	Marathon International	New	02.47

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
DRAMA DOCUMENTARIES							
Curse of the Lost Mine	1x48 mins	•	•	Canamedia	New	00.01	
Dead Men's Tales	7x30 mins	•		Lifetime Distribution		11.29	
Forces Beyond	26x30 mins			DSL/The Producer Entertainment Group			
Hymn to Freedom	4x60 mins	•	•	ITF	New	03.14/05.13	
The Masters of War	13x60 mins	•	•	Harmony Gold	New	8.22/10.21	
The Real World III	1x90 mins	•		MTV	New	09.13	

DRAMA

2 Days Under Suspicion	26x52 mins	•	•	Marathon International	New	02.47
A Homeland sold (3 and 4)	2x90 mins	•		ORF	New	C1.12
Action Pack	20x120 mins	•		MCA International	New	11.02/1301
Arnau	6x5 mins	•	•	B.R.B. Internacional	New	02.05
Action Pack	20x120 mins	•		MCA International	New	11.02/13.01
Angel of Mercy		•	•	Film Export Prague Dist	New	08.07
The Avengers	136x60 mins	•	•	Lumiere		B1.07
Bella Block	1x105 mins	•	•	ZDF Enterprises	New	21.02/23.01
The Big Time	25x60 mins	•	•	Fox Lorber		
Bizet's Dream	1x60 mins	•	•	Multimedia Grp Canada	New	00.01
Business Deals	1x90 mins	•		ORF	New	C1.12
Captive Love	1x92 mins	•	•	ZDF Enterprises	New	21.02/23.01
Chandler & Co	6x50 mins	•		BBC Worldwide TV	New	17.01/17.08
Chicago Hope	13x60 mins	•		20th Century Fox Intl. TV	New	E3.10
Chiller	5x60 mins	•		Yorkshire Tyne Tees	New	A0.01
Christy	1x120/19x60	•	•	MTM International	New	01.02
Circle of Deceit II	3x102 mins	•		Yorkshire Tyne Tees	New	A0.01
Cracker 2	9x52 mins	•		Granada LWT International	New	A0.15
Craque La Vie	120 mins			Alliance	New	
Criminal Justice	26x60 mins	•		Grundy	New	
Crocodile Shoes	7x60 mins	•	•	Chrysalis Distribution	New	05.29
Daisy	4x60 mins	•	•	Fox/Lorber		
Death in the Family	4x60 mins	•	•	Fox/Lorber		
The Definitive Shakespeare	6x90 mins	•		RPTA	New	24.01
Diagnosis: Murder	20x60/1x120	•		Paramount	Return	
Don't Fool with Love	6x30 mins	•	•	RM Associates	New	13.20
Don't Give me a Hand	3x45 mins	•		SVT/Int/Sales	New	03.24
The Dreyfus Case	2x13 mins	•	•	CNDP	New	12.26
Earth 2	1x120/20x60	•		MCA TV	New	11.02/13.01
Ellington	1x90 mins	•		Yorkshire Tyne Tees	New	A0.01
ER	11x60 mins	•		Warner Bros. Intl TV Dist	New	B1.00
Faith	2x60 mins	•	•	CTE	New	25.01
Faust	6x60 mins	•	•	ZDF Enterprises	New	21.02/23.01
Fighting For My Daughter :	120 mins	•	•	RHI/Hallmark	New	26.02
The Anne Dion Story						
Finney	6x60 mins	•		RPTA	New	24.01
Firm Friends	4x60mins	•		RPTA	New	24.01
Ghostwriter	66x30 mins	•		C.T.W	Return	03.01
Hollywood Madam	1x90 mins	•	•	Kushner-Locke	New	05.16
Horror Story		•	•	Film Export Prague Dist	New	08.07
Hot Shots	12x60 mins			Century Group Ltd		
Intensive Care	1x120 mins	•	•	RHI/Hallmark	New	26.02
Is There Life Out There?	1x120 mins	•	•	RHI/Hallmark	New	26.02
Jack Reed: A Search for Justice	1x93 mins	•	•	Kushner-Locke	New	05.16
Kavanagh QC	120,3x90 mins	•	•	CTE	New	25.01
Kids Top Secret	26x25 mins	•		Grundy	New	
M.A.N.T.I.S	1x120/13x60	•		MCA International	New	11.02/13.01
MMG Engineers	13x60 mins	•	•	Fox Lorber		
Malgudi Days	13x60 mins	•	•	SR Programs	New	12.20
Martin Chuzzlewit	6x50 mins	•		BBC Worldwide TV	New	17.01/17.08
Melo II Collection	6x90 mins			Gaumont Television	New	25.03

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
My Brothers Keeper	1x120 mins	•		•	RHI/Hallmark	New	26.02
New York Undercover	13x60 mins	•			MCA TV	New	11.02/13.01
No Room for Idiots	1x92 mins	•		•	ZDF Enterprises	New	21.02/23.01
North of 60	48x60 mins				Alliance	New	
NYPD Blue	44x60 mins	•			20th Century Fox Intl. TV	Return	E3.10
Omnibus - Hildegard	1x50 mins	•		•	C.T.V.C	New	05.23
Paper Camera	1x25 mins	•		•	ITF	Return	03.14/05.13
Parallel Lives	2 hour	•	•	•	Saban International	New	21.12/23.09
Picket Fences	120 mins pilot	•			20th Century Fox Intl. TV	Return	E3.10
	65x60 mins						
Pie in the Sky	20x60 mins	•		•	TV Sales Co	Return	22.10
Poble Nou	193x30 mins	•		•	B.R.B. Internacional	New	02.05
Pointman	22x60 mins	•			Warner Bros. Intl TV Dist	New	B1.00
Round The Twist 1&2	26x24 mins	•			A.C.T.F	Return	04.36
Seaforth	30x50 mins	•			BBC Worldwide TV	New	17.01/17.08
Sean Devereux	1x90 mins	•			Yorkshire Tyne Tees	New	A0.01
Shadow of a Doubt	120 mins	•		•	RHI/Hallmark	New	26.02
Sky Trackers Series	26x26 mins	•			A.C.T.F & Southern Star	Return	04.36
The Sorrow of Belgium	3x90/ 5x50 mins	•		•	RM Associates	New	13.20
Star Trek: Deep Space Nine	72x60 mins	•			Paramount	Return	
Stick Wife	120 mins	•		•	RHI/Hallmark	New	26.02
Stolen Lives	13x60 mins	•			Grundy	Return	
Stories From a Small Town	4x51-59 mins	•			YLE - Finish Broadcasting	New	13.25
Then there were Giants	1x183 mins	•		•	Kushner-Locke	Return	05.16
Time Exposures	26x26 mins	•			ITF	Return	03.14/05.13
Tonio and Toinette	1x90 mins	•			ORF	New	C1.12
The Trail of Lord Lucan	1x90 mins	•			Granada LWT Int'l	New	A0.15
Trapped & Deceived	2 hour	•		•	Saban International	New	21.12/23.09
Travelling Light	13x30 mins	•		•	3DD Entertainment	New	
Under Suspicion	8x60 mins	•			Warner Bros. Intl TV Dist	New	B1.00
Wanderer	14x60 mins	•			Antenna 3 T.V.	New	10.13
The X-Files	44x60 mins	•			20th Century Fox Intl. TV	Return	E3.10

FEATURE FILMS

A Gift From Heaven	102 mins	•	•	•	Assoc. Dutch Media	New	03.10
Andre	1x94 mins	•	•	•	Turner International	New	20.08
Barcelona	1x102 mins	•	•	•	Turner International	New	20.08
Bedevil	1x90 mins				Southern Star	New	H4.36
Belle de Jour	100 mins	•	•	•	Lumiere	Return	B1.07
Big Foot The Unforgettable Encounter					PM Entertainment		
Blue Ridge Entertainment Collection	30 Films	•		•	Unapix International	Return	05.01
Burn Me	1x98 mins	•	•	•	MM Multimedia	New	H.4 35
Carl : My Childhood Symphony	125 mins	•	•	•	Nordisk Film	Return	03.16
Cinevue Feature Film Collection	104 Titles	•		•	Assoc. Dutch Media	New	03.10
Dead Weekend					Century Group Ltd	New	
The Deer Hunter	183 mins	•	•	•	Lumiere		B1.07
Diva	163 mins	•	•	•	Lumiere	Return	B1.07
The Dragon Gate					Century Group Ltd		
Fatal Past	1x87 mins	•	•	•	CORI Films	Return	11.19
Fear of a Black Hat					ITC Entertainment Group		
Feds	6x120 mins	•		•	Eaton	New	08.23
For the Moment	1x120 mins	•	•	•	Malofilm International	New	06.09
Four Weddings and a Funeral	1x119 mins	•			Polygram Film	New	07.29
Fried Green Tomatoes at the Whistle Stop Cafe	1x129 mins	•	•	•	Rank Film Distributors	Return	07.23
Germaine and Benjamin	12x26,6x52, or 124 mins	•	•	•	Marathon International	New	02.47
Handmade Film Library	23x100 mins	•	•	•	Paragon International	New	03.02
Heart of a Lion	1x90 mins	•	•	•	Burrud,Cousteau,Horton	New	A0.05
Henry and Verlin	1x90 mins	•	•	•	Malofilm International	New	06.09
Home of Our Own	1x105 mins	•			Polygram Film	New	07.29

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Long Kong '97					Trimark Television		
Hudsucker Proxy	1x113 mins	•			Polygram Film	New	07.29
Jamila	1x85 mins	•	•	•	CORI Films	New	11.19
Just a Normal Life	1	•		•	RTC	Return	06.24
The Last Seduction					ITC Entertainment Goup		
Last Shot	1x90 mins				International Creative Exchange		
Library of Feature Films	1x90 mins	•		•	INI Entertainment Group	Return	17.24
Lionstrike					PM Entertainment		
Louis 19, King of the Airwaves	1x90 mins	•	•	•	Maiofilm International	New	06.09
Love is a Gun					Trimark Television		
Malice	1x110 mins	•	•	•	Turner International	New	20.08
The Mask		•	•	•	Turner Internaional	New	20.08
Missing Pieces	1x94 mins	•	•	•	Rank Film Distributors	Return	07.23
Nightwatch	105 mins	•	•	•	Nordisk Film	Return	03.16
No Worries	1x92 mins				Southern Star	New	H4.36
Only You	1x93 mins	•	•	•	Rank Film Distributors	Return	07.23
Over 100 Movies	1x90 mins	•	•	•	Blum Group		A004
Over the Hill	1x102 mins	•	•	•	Rank Film Distributors	Return	07.23
The Pagemaster	1x83 mins	•	•	•	Turner International	New	20.08
Payback					Trimark Television		
Police Rescue - The Movie	1x94 mins				Southern Star	New	H4.36
Ran	163 mins	•	•	•	Lumiere	Return	B1.07
The Rascal	1x90 mins	•	•	•	Nordsk Film	New	03.16
Royce					ITC Entertainment Group		
Running Free					Trimark Television		
The Samuel Goldwyn Film Library	59 Titles	•	•	•	Samuel Goldwyn	Return	01.12
Savage Play	180 mins	•	•	•	Eaton Films Ltd	New	08.23
Sex for Women Only	100x90mins	•	•	•	Blum Group		A004
Steel Frontier					PM Entertainment		
Storybook					PM Entertainment		
Terminal Voyage	2 hour	•	•	•	Saban International	New	21.12/23.09
Timewarrior Feature Films	6x120 mins	•			Kushner-Locke	New	05.16
Two Brothers and One Sister	1	•		•	RTC	New	06.24
Un Si Rel Orage	1x90 mins				Gaumont Television	New	
Widows Peak	1x101 mins	•	•	•	Rank Film Distributors	Return	07.23
Winter in Paradise	1x91 mins	•	•	•	Nordsk Film	New	03.16

GAMESHOWS

Bambino Show	90 min format	•			Endemol	Return	H4.32
Catchphrase	Format Rights				Action Time Ltd	Return	G3.22
EC Plays Lift Off	13x24 mins	•			A.C.T.F.	New	04.36
Fotoplay	1x30 mins	•			King World	New	07.02
The Grudge Match	26x60 mins	•			Genesis Int'l	Return	H4.03
Hit the Jackpot	35 min format	•			Endemol	New	H4.32
Hollywood Squares		•			King World	Return	07.02
Infatuation	65x30 mins	•			Genesis Int'l	Return	H4.03
Joke to the Top	50 min format	•			Endemol	New	H4.32
Le Chevalier Du Labyrinth	52x30 mins				4/D Marina Productions		
Love is ...	25 min format	•			Endemol	New	H4.32
Poker Palace	1x30 mins	•			King World	New	07.02
Risky Numbers	65x30 mins	•			C.T.W	New	03.01
Second Guess	Format Rights				Action Time Ltd	New	G3.22
Scavengers	13x60 mins	•			20th Century Fox Intl. TV	Return	E3.10
Spellbound	Format Rights				Action Time Ltd	New	G3.22

LIGHT ENTERTAINMENT

An Eye for an Eye	1x100 mins	•		•	igelfilm GmbH	New	19.12
Body Heat	Format Rights				Action Time Ltd	Return	G3.22
Classic Tales of Terror	13x30 mins	•		•	D.K. Vision	New	22.14/24.11
Coming Attractions	52x30 mins	•			E! Entertainment	New	20.14

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Country Comedy	13x30 mins	•		•	SR Programs	New	12.20
The Detectives	36x30 mins	•		•	NBD TV		22.13
Drop the Dead Donkey	12 x 26 mins	•		•	Channel 4 International	New	0.3.34/05.33
E! Features	52x30 mins	•			E! Entertainment	Return	20.14
E! Live Premieres	4x60 mins	•			E! Entertainment	New	20.14
E! Special Events	Various	•			E! Entertainment	Return	20.14
Entertainment News Feed	52x60 mins	•			E! Entertainment	New	20.14
Entertainment Now?	30 mins/week	•			WTN	Return	02.40
Eurotrash	6 x 26 mins	•		•	Channel 4 International	New	0.34/0.53
Extreme Close Up	300x30 mins	•			E! Entertainment	Return	20.14
Exploring Sex	13x30 mins	•	•	•	M.S. International	New	G3.35
Eyewitness	39x30 mins	•		•	D.K. Vision	New	22.14/24.11
Floyd on Italy	7x30 mins	•			Lifetime Distribution		11.29
Ford Supermodel of the Year	60-120 mins	•			ITEL	New	02.02
FYE!	52x30 mins	•			E! Entertainment	Return	20.14
Goodnight Sweetheart	16x30 mins	•		•	TV Sales Co	Return	22.10
The Gossip Show	52x30 mins	•			E! Entertainment	Return	20.14
Harlequin Romance Series	4x120 mins				Alliance	New	
Human/Nature	26x60 mins	•			Beyond Distribution	New	H4.09
The Hypnotic World of Paul McKenna	26x30 mins	•			NBD TV		22.13
In Focus	45x60 mins	•			E! Entertainment	Return	20.14
Inquiring Minds	13x24.5 mins	•			TV Ontario	New	
Return of TV Censored Bloopers	4x60 mins	•			Alfred Haber	New	09.12
Laurie Cooks Light'n Easy	65x30 mins				DSL/The Producer Entertainment Group		
Lonely Planet	13x60 mins	•			Beyond Distribution	New	H4.09
Max Headroom	33x26,1x57 mins	•		•	Chrysalis Distribution	Return	05.29
Movie Television	Weeklyx30 mins	•			Catalyst	Return	
Odyssey	39x30 mins				Alliance	New	
Out of Control	26x30 mins	•		•	Fox Lorber		
Planet Fashion	52x30 mins	•		•	Fox Lorber		
Q & A	13x30 mins	•			E! Entertainment	New	20.14
Soundmix Show	60 min format	•			Endemol	Return	H4.32
Splatt!	13x15 mins	•		•	Chrysalis Distribution	New	05.29
Super Bloopers and New Pratical Jokes	81x60 mins	•			Alfred Haber	New	09.12
Tilt 23 1/2	39x30 mins	•		•	Fox Lorber		
Wild West Showdown	26 Hours	•	•	•	Samuel Goldwyn	New	01.12

MINISERIES

9 Lunas	39	•			Artear		04.23
A Tale from an Island	4x60 mins	•			CORI Films	New	11.19
Anne of Green Gables	4 hours			•	Sullivan Entertainment	Return	02.12
Anne of Green Gables/Sequel	5 hours			•	Sullivan Entertainment	Return	02.12
The Battlers	4x60 mins	•			Southern Star	New	H4.36
Blood Will Tell	2x180 mins	•		•	WIN	Return	B1.04
Dangerous Games	4x60 mins	•			RPTA	Return	24.01
Daniel Steel's Family Album	2x120 mins	•		•	NBC International	New	B1.02
Dazzle	4 Hours	•			Multimedia Entertainment	Return	E3.09
Der rote Vogel	6x45 mins	•		•	ZDF Enterprises	New	21.02/23.01
The Dragon Ring	2x100 mins	•			SBC	New	10.30/10.36/12.30
Heidi	4x60 mins	•		•	Harmony Gold	Return	8.22/10.21
Larry McMurtry's Streets of Laredo	6 Hours	•		•	RHI/Hallmark	New	26.02
The Maharajah's Daughter	3x100 mins	•			SBC	New	10.30/10.36/12.30
Million Dollar Babies	2x120 mins	•			Cinar	New	11.30
The Nightmare Years	8x60 mins				Century Group Ltd		
Nur eine kleine Affare	5x45 mins	•		•	ZDF Enterprises	New	21.02/23.01
Power of Love	2x60 mins	•			UFA Film und Fernseh	New	G3.14
Stephen King's The Stand	480 mins	•			Worldvision	Return	2402
Texas	1x240 mins	•			Worldvision	New	2402
White Rage	2x120/124 mins	•	•	•	CORI Films	Return	11.19
Zona de Rieseio	78	•			Artear		04.23

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
MUSIC							
A Christmas Collection	1x45 mins	•	•	C.T.V.C	New	05.23	
America's Music The 40's	41x60 mins	•	•	Assoc. Dutch Media	New	03.10	
Country Legends							
Benny Goodman	1x60 mins	•		Amaya	New	06.23	
The Best of the Blues Brothers	1x60 mins	•		Broadway Video	Return	A0.09	
The Best of Cat Stevens	1x35 mins	•	•	Wienerworld	New	02.23	
Bo Diddley's All-Star Jam	1x60 mins			International Creative Exchange			
Buddy Guy Live	1x60 mins	•		3DD Entertainment	New		
Christmas with Jose Carreras	1x31 mins	•	•	Wienerworld	New	02.23	
Crosby Stills & Nash/Long Time Comin'	1x57 mins		•	Wienerworld	New	02.23	
Deep Purple in Concert	1x60 mins	•		3DD Entertainment	New		
Don't be Afraid : The Unauthorized Kurt Weill	1x55 mins	•	•	Rhombus	New	03.14	
The Eagles: Hell Freezer Over	1x90 mins	•		MTV	New	09.13	
Encore! The Three Tenors	1x120 mins	•		Allied Arts International	New	20.02	
Eugene Onegin	1x145 mins	•	•	Allied Arts International	New	20.02	
Europa Konzart 1994	1x36.5 mins	•		EuroArts	New	20.20	
Fado in Symphony	1	•	•	RTC	Return	06.24	
Foreigner in Concert	1x60 mins	•		3DD Entertainment	New		
Greatest Hits	29x60 mins	•	•	Fernseh-Allianz			
Joe Cocker: Have a Little Faith	1x60 mins			EuroArts	New	20.20	
Keith Jarrett, Gary Peacock, Jack de Johnette	130 mins	•		EuroArts	New	20.20	
La Boheme	1x113 mins	•	•	RM Associates	Return	13.20	
Marriage of Figaro	1x180 mins	•	•	Allied Arts International	New	20.02	
Marvin Gaye Live	1x55 mins	•	•	Wienerworld	Return	02.23	
Music Maestro	12x52 mins	•	•	Beckmann	Return	04.05	
Placido Domingo's Tales from the Opera	4x60 mins	•		BBC Worldwide TV	New	17.01/17.08	
Reencuentro	120 mins	•		Coral Pictures	Return	16.09	
Rolling Stones - At the Max	1x90 mins	•		Paragon International	New	03.02	
Specials	10x45-60 mins		•	Fernseh-Allianz			
Take That - Live in Berlin	1x60 mins	•		NBD TV		22.13	
Take That - Tape That	1x63 mins		•	Wienerworld	New	02.23	
The Beat Specials	10x60 mins	•		NBD TV		22.13	
Victor Y Ana, Mas Que Dos	1x100 mins	•	•	RTVE		11.01	
Waldbohne 1994: A Night of Dances and Rhapsodies	100 or 58 mins	•		EuroArts	New	20.20	
When Angels sing...	1x55 mins	•		ORF	New	C1.12	
With...	8x30 mins	•		Lifetime Distribution		11.29	
Woodstock '94	6 Hours H/Light	•		NBD TV Ltd		22.13	
REALITY							
All You Need is Love	60 min format	•		Endemol	Return	H4.32	
Anatomy of Love	120 mins special	•	•	Turner International	New	20.08	
Beyond Bizarre	13x60 mins	•	•	Burrud,Cousteau,Horton	Return	A0.05	
Blood and Honour	15x30 mins			Gibraltar/Infinite Ent.			
Cannibals	1x60 mins	•	•	Harmony Gold	New	8.22/10.21	
Case Closed	22x60 mins			DSL/The Producer Entertainment Group			
Cats and Dogs	120 mins special	•	•	Turner International	Return	20.08	
Emergency Call	52x30 mins	•		Genesis Int'l	Return	H4.05	
Forgive Me	60 min format	•		Endemol	Return	H4.32	
The Good Sex Guide 2	7x30 mins	•	•	CTE	New	25.01	
In the Limelight	50 min format	•		Endemol	New	H4.32	
Kids 4 \$ale	1x30 mins	•	•	Canamedia	New	00.01	
Lucky Lotto Live	50 min format	•		Endemol	New	H4.32	
Manhunter	26x60 mins	•		20th Century Fox Intl. TV	New	E3.10	
Masters of Illusion: The Wizards of Special Effects	1x60 mins	•	•	GRB Entertainment	New	07.14	

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Now or Never	50 min format	•			Endemol	New	H4.32
On the Loose...in Wildest Africa	26x30 min	•			Gibraltar/Infinite Ent.		
World of Wonder (WOW!)	13x30 mins	•		•	GRB Entertainment	New	07.14
SERIES/TELENOVELAS							
Above & Below	26x30 mins	•			Unapix International	Return	05.01
Agatha Christie's Poirot	4x103 mins	•			Granada LWT Int'l	New	A0.15
Alejandra	150x60 mins	•			Coral Pictures	Return	16.09
American Gladiators	130 hours	•	•	•	Samuel Goldwyn	Return	01.12
Antonella	165	•			Artear		04.23
Apollo Comdey Hour	44x60 mins				Tribune Entertainment Co	New	
Beverly Hills, 90210	113.5 hrs avail	•			Worldvision	Return	2402
Birds of a Feather	72x30 mins	•		•	TV Sales Co	Return	22.10
Blue Heelers	52x60 mins	•			Southern Star	New	H4.36
Body Moves	195x24 mins	•		•	ITF	Return	03.14/05.13
Burke's Law	26x60 mins	•			Worldvision	Return	2402
De Oro Puro	150x60 mins	•			Coral Pictures	Return	16.09
Deader than Ever	5x120 mins	•			UFA Film und Fernseh	New	G3.14
Foreign Affairs	135x30 mins	•			Catalyst	New	
FX	20x60 mins				RYSHER Entertainment	New	14.16/16.15
	+2 hour premier						
Geraldo	200x60 mins				Tibune Entertainment Co	New	14.16/16.15
Golden Dream	90x60 mins	•			Globo TV	Return	13.15
Hagedorn's Tochter	13x45 mins	•		•	ZDF Enterprises	New	21.02/23.01
Highlander	66x60 mins				RYSHER Entertainment	New	14.16/16.15
In the Name of Love	13x30 mins	•		•	Hearst Entertainment	New	14.09
Inside the Vatican	6x60, 2x120, 2x96 mins	•		•	Multimedia Entertainment	Return	E3.09
The Joan Rivers Show	200x60 mins				Tribune Entertainment Co	New	
Lonesome Dove: The Series	21x60 mins	•		•	RHI/Hallmark	New	26.02
The Martin Short Show	13.30 mins	•		•	NBC International	New	B1.02
Melrose Place	65x60 mins	•			Worldvision	Return	2402
Merciless Land	15x60 mins	•			Globo TV	New	13.15
Models, Inc.	22.5 hrs	•			Worldvision	New	2402
Motorweek	52x30 mins				ITC Entertainment Group		
My Love My Torment	120x60 mins	•			Globo TV	Return	13.15
Mysteries of the Bible	2 hr. pilot, 13x60 mins	•			Multimedia Entertainment	Return	E3.09
Neighbours	2000x25 mins	•			Grundy	Return	
One West Waikiki	11x60 mins						
	2 hour premiere				RYSHER Entertainment	New	
Passions	21x100 mins	•			SBC	New	10.30/10.36/12.30
Pleasure of Painting	26x28 mins	•		•	ITF	New	03.14/05.13
Portrait of a Woman	10x60 mins	•			Globo TV	New	13.15
Pura Sangre	150x60 mins	•			Coral Pictures	New	16.09
The Real West	39x60 mins	•			Unapix International	Return	05.01
The Road	26x60 mins				Tribune Entertainment Co	New	
Road to Avonlea - Season IV	13x60 mins	•			Sullivan Entertainment	New	02.12
Robin's Hoods/Heaven Help Us	22 hrs each	•			Worldvision	New	2402
Second Chances	20x60 mins				ITC Entertainment Group		
Secrets of the Sand	130x60 mins	•			Globo TV	Return	13.15
Shadow Theatre	13x30 mins	•			Unapix International	Return	05.01
Shortland Street	600x25m	•			Grundy	Return	
Stephen King's This is Horror	13x30 mins	•			Unapix International	Return	05.01
Thunder in Paradise	20x60 mins				RYSHER Entertainment	New	14.16/16.15
	2 hour premier						
U.S. Farm Report	52x30 mins				Tribune Entertainment Co	New	
VR	11x60 mins				RYSHER Entertainment	New	14.16/16.15
	2 hour premiere						
Wild About Wheels	39x30 mins	•			Unapix International	Return	05.01

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			

SHORT PROGRAMS

Animals of the Forest	24x1-5 mins	•			SR Programs	New	12.20
Future Vision	21x5 mins	•			TV Ontario	New	
Greenclip	52x26 mins	•		•	Mediamax International	Return	08.32

SPORTS

1994 ESPN X-Treme	13x90 mins	•			ESPN		C1.18
1995 Extreme Games		•			ESPN		C1.18
1995 PPG Indy Car World Series	16 Races	•			ESPN		C1.18
1995 World Table Tennis Championships	8x60 mins	•			ESPN		C1.18
BCCI Cricket	16 Events	•			ESPN		C1.18
Body By Janis: Exercise & Fitness	65x30 mins				DSL/ The Producers Entertainment Group		
Brazilian National League Football	19 Matches	•			ESPN		C1.18
Brazilian Paulista League	17x120 mins	•			ESPN		C1.18
Div. Soccer Programmes	10x45-60 mins			•	Fernseh Allianz		
Dutch Division Football '94-'95	36x120 mins	•			ESPN		C1.18
FIFA World Cup Soccer					CD Vision	New	19.09
Game of the Week 94-95 Season	43/46x60 mins	•			NBA Entertainment	New	23.08
Gazza's Soccer School		•			Chrysalis Distribution	New	05.29
German Soccer League		•		•	ISPR	Return	Beta Film
Global Guts	26x30 mins	•			Nickelodeon	New	09.13
Grand Slam Cup 1995-1999	Live Matches	•		•	ISPR	New	Beta Film
How to be a Champion	39x15 mins	•		•	MM Multimedia	Return	H.4 35
Max Out	33x30 mins	•			ESPN		C1.18
NBA Action	34x30 mins	•			NBA Entertainment	New	23.08
NBA Inside Stuff	52x30 mins	•			NBA Entertainment	New	23.08
NHL Hockey 1994-5	60 Matches	•			ESPN		C1.18
Ryan Giggs' Soccer School	6x30 mins	•			Chrysalis Distribution	New	05.29
Shredding H2O	13x30 mins	•		•	Unapix International	New	05.01
Snowmotion I + II	1x60 or 75 mins	•		•	Canamedia	Return	00.01
Sudden Exposure	1x52 mins	•			Canamedia	Return	00.01
Super Ladies of Wrestling	52x60 mins				PM Entertainment		
TV Soccer School	13x20/30 mins	•		•	Fernseh-Allianz		
Watersport World	52x30 mins	•			Beckmann	New	04.05

TALK SHOWS

The Dennis Prager Show	1x30 mins	•			Multimedia Entertainment	New	E3.09
Donahue	1 Hour Strip	•			Multimedia Entertainment	Return	E3.09
The Originals	104x30 mins	•			Catalyst	New/Return	
Rolonda		•			King World	New	07.02
Sally Jessy Raphael	1 Hour Strip	•			Multimedia Entertainment	Return	E3.09
The Susan Powter Show	1x30 mins	•			Multimedia Entertainment	New	E3.09
Vanessa	1 Hour Strip	•			Multimedia Entertainment	New	E3.09
Whoopi Goldberg Show	40 Hours	•			Genesis Int'l	Return	H4.03

TV MOVIES

A Christmas Romance	1x94 mins	•		•	ACI	New	H4.27
A Mind to Kill	6x94 mins	•		•	ACI	Return	H4.27
Anna's War	1x80 mins	•		•	Malofilm International	Return	06.09
Armed and Innocent		•			Republic Pictures	New	26.09
Avalanche	1x90 mins	•			Atlantis Releasing	New	01.29
Bare Essentials		•			Republic Pictures	New	26.09
Born Too Soon		•			Republic Pictures	New	26.09
Butterbox Babies	1x120 mins	•			Sullivan Entertainment	New	02.12
Cagney & Lacey: Incident on East End Avenue	1x120 mins	•		•	MTM International	New	01.02
Cagney & Lacey: The Return	1x120 mins	•		•	MTM International	New	01.02

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Caroline					Century Group Ltd		
Child of Rage		•			Republic Pictures	New	26.09
Children of the Dark	2 Hours	•			Multimedia Entertainment	Return	E3.09
Class Cruise		•			Republic Pictures	New	26.09
Conviction of Kitty Dodd		•			Republic Pictures	New	26.09
Crimes of Passion: Stamper's Rampage	1x94 mins	•		•	WIN	New	B1.04
Crusaders: The Margaret Sanger Story	1x94 mins	•		•	Hearst Entertainment	New	14.09
Danielle Steel's A Perfect Stranger	1x120 mins	•		•	NBC International	New	B1.02
Deadly Whispers	1x94 mins	•		•	ACI	New	H4.27
Death of a Cheer Leader	1x94 mins	•		•	ACI	New	H4.27
The Devil's Bed	1x94 mins	•		•	ACI	New	H4.27
Discretion Assured	Feature	•	•	•	Curb		18.20
ER	120 mins	•			Warner Bros. Intl TV Dist	New	B1.00
Eye on the Sparrow		•			Republic Pictures	New	26.09
Family Sins		•			Republic Pictures	New	26.09
Final Appeal		•			Republic Pictures	New	26.09
For the Love of Nancy	1x94 mins	•		•	WIN	New	B1.04
Gambler V - The Last Days of the Wild Bunch	1x94 mins	•		•	WIN	Return	B1.04
High Lonesome	1x94 mins	•		•	WIN	Return	B1.04
Guitarman	1x90 mins	•		•	Paragon International	Return	03.02
Hard Evidence	1x94 mins	•		•	ACI	New	H4.27
Harlequin Romances	4x120 mins	•			UFA Film und Fernseh	New	G3.14
I Led Two Lives	1x94 mins	•		•	WIN	Return	B1.04
In the Line of Duty: Kidnapped	1x94 mins	•		•	WIN	Return	B1.04
The Lies Boys Tell	1x94 mins	•		•	ACI	New	H4.27
The King of Friday Night	1x88 mins	•	•	•	Canamedia	Return	00.01
Lightning in a Bottle	Feature	•	•	•	Curb		18.20
Little Kid Nappers	1x93 mins	•			Catalyst		
Kleptomania	Feature	•	•	•	Curb		18.20
Margaret Mitchell	1x120 mins	•		•	NBC International	New	B1.02
Marilyn and Bobby : Her Final Affair	1x100 mins	•			SBC	New	10.30/10.36/12.30
Natural Justice	1x100 mins	•	•	•	S4C	New	11.32
The O.J. Simpson Story	1x120 mins	•			20th Century Fox Intl. TV	New	E3.10
Only the Angels Listened	1x120 mins	•			Sullivan Entertainment	New	02.12
Open Fire	1x106 mins	•			Granada LWT International	New	A0.15
Overexposed		•			King World	Return	07.02
Platinum Collection Drama Classics	130x30 mins	•		•	Assoc. Dutch Media	New	03.10
Pointman	120 mins	•			Warner Bros. Intl TV Dist	New	B1.00
Rave Review	Feature	•	•	•	Curb		18.20
Robin Cook's Mortal Fear	1x94 mins	•		•	ACI	New	H4.27
The Rosamund Pilcher Collection	3x90 mins	•		•	ZDF Enterprises	New	21.02/23.01
Saved By the Bell : Wedding in Las Vegas	1x120 mins	•		•	NBC International	New	B1.02
See Jane Run	1x94 mins	•		•	Hearst Entertainment	New	14.09
Semi-Precious	1x94 mins	•		•	ACI	New	H4.27
Shattered Image	1x100 mins	•			SBC	New	10.30/10.36/12.30
Shepherd on the Rock	1x120 mins	•		•	Paragon International	New	03.02
Sherwood's Travels	1x120 mins	•			UFA Film und Fernseh	New	G3.14
Short Story Cinema	43x30 mins	•		•	Hearst Entertainment	New	14.09
Silhouette	1x94 mins	•		•	WIN	New	B1.04
Sing Me the Blues, Lena	1x95 mins	•			Atlantis Releasing	New	01.29
Singapore Sling	2 Hours	•			Multimedia Entertainment	Return	E3.09
Tales of the Wild	6x120 mins	•		•	Canal + Distribution		B1.06
There Are No Children Here		•			Kings World	Return	07.02
To Sleep with Danger		•			Republic Pictures International TV	New	26.09
Touch of Truth	1x94 mins	•		•	WIN	New	B1.04
Trial at Fortitude Bay	1x95 mins	•			Atlantis Releasing	New	01.29
Trust in Me	1x90 mins	•			Atlantis Releasing	New	01.29
Two Golden Balls	1x60 mins	•			ITEL	New	02.02
Welcome to Paradise	1x94 mins	•		•	ACI	New	H4.27

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			

White Goods	1x120 mins	•		•	TV Sales Co	New	22.10
Winners & More Winners	14x48 mins	•			A.C.T.F.	Return	04.36
Wrong Woman	1x94 mins	•		•	WIN	New	B1.04

VARIETY/SPECIALS

AFI Lifetime Achievement Award/ Jack Nicholson	1x120 min	•			Worldvision	Return	2402
Angels: The Mysterious Messengers	2x120 mins	•			Alfred Haber	New	09.12
The Bermuda Triangle: Secrets Revealed	1x60 mins	•			Alfred Haber	New	09.12
Cirque de Soleil: Saltimbanco	1x60 mins	•		•	Multimedia Grp. Canada	New	00.01
Circus of the Stars	1x120 mins	•		•	RHI/Hallmark	New	26.02
Cristina Presents: Latin Lovers of the 90's	1x60 mins	•			D.L Taffner/UK Ltd	New	25.01
Little Rascals-colourized Little Rascals Christmas Special	71 episodes	•			King World	New	07.02
Momentous Events: Russia in the 90's	5x60 mins	•			Worldvision	Return	2402
Secret World of Dreams	1x60 mins	•			D.L Taffner/UK Ltd	New	25.01
Secrets Revealed	1x60 mins	•			D.L Taffner/UK Ltd	New	25.01
Tracey Ullman Takes on New York	1x60 mins	•		•	TV Sales Co	Return	22.10

WILDLIFE/NATURAL HISTORY/ENVIRONMENTAL

The Bitterns Lake	1x30 mins	•			SVT Int. Sales	New	03.24
Clayoquet : The Sound of Wonder	1x60 mins	•		•	TV Ontario	New	
East Africa	13x28 mins	•	•	•	M.S. International	New	G3.35
The Great Escape	30x30 mins	•			Genesis Int'l	Return	H4.03
The Great White Shark	1x60 mins	•			BBC Worldwide TV	New	17.01/17.08
The Human Animal	6x50 mins	•			BBC Worldwide TV	New	17.01/17.08
Ice Bound	1x60 mins	•		•	HIT Entertainment	New	02.19
Jack Hanna's Animal Adventures	52x30 mins	•			Alfred Haber	New	09.12
Jean-Michel Cousteau's World of Sharks	32x30 mins	•		•	Burrud,Cousteau,Horton	New	A0.05
Lynx	1x25 mins	•			YLE - Finish Broadcasting	New	13.25
Meet the Real Penguins	1x60 mins	•		•	HIT Entertainment	New	02.19
Mother Nature: Tales of Discovery	12x30 mins	•			Ellis Entertainment	Return	3.14/5.13
Mutual of Omaha's Wild Kingdom	329x30 mins	•		•	Burrud,Cousteau,Horton	New	A0.05
National Geographic Television	100 Hours	•			ITEL	New/Return	02.02
Profiles of Nature Series 6	13x30 mins	•			Ellis Entertainment	New	3.14/5.13
Profiles of Nature Specials	27x60 mins	•			Ellis Entertainment	New	3.14/5.13
Survival - Creatures of the Magic Water	1x60 mins	•			ITEL	New	02.02
Western Outlander	13x30 mins	•		•	EuroArts	New	20.20
Wild Canada	12x60 mins	•			Ellis Entertainment	New	3.14/5.13
Wild Dogs	1x52 mins	•		•	Marathon International	Return	02.47
Wild Horizons	13x30 mins	•		•	HIT Entertainment	New	02.19
Wildlife	6x45 mins	•		•	ZDF Enterprises	New	21.02/23.01
Wildsight	6x60 mins	•			CORI Films	Return	11.19

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Robo-Company

Keith Samples started out with domestic rights to *Saved By The Bell*. In three years, he has built Rysher Entertainment into a \$200-million-a-year producer, syndicator and international distributor. Nick Bell reports



Rysher projects either have a brand name from theatrical release or, like *Thunder in Paradise*, star appeal

The threshold separating the Hollywood majors from the rest of the production and distribution community is debatable, but a company notching up television programming sales of more than \$200 million and committing \$150 million to a slate of ten feature films is not far off. The number of independents of this size can probably be counted on the fingers of both hands; but what is really exceptional about the company in question is that it didn't exist until three years ago.

In April 1991, Keith Samples left his

position as head of all off-network sales for Warner Bros. Domestic Television Distribution to set up on his own. He was backed by Tim Helfet, an entertainment industry financier who knew what he was doing. In the eighties, Helfet had invested in another start-up syndication company, Genesis Entertainment, which now forms an integral part of the New World Entertainment group.

Naming the company Rysher after his two children, Ryan and Sheridan, Samples launched it on its first deal by paying a substantial up-front fee to NBC for

the rights to distribute one of its programs off-network. On paper it looked like a long shot, to say the least. No network-produced show had ever made it big in syndication, and *Saved By The Bell*, an obscure Saturday morning series, didn't appear to be mold-breaking material. But Samples cleared the show in 90% of the country, and it went on to average almost a 6 rating and become the highest rated off-network show among teenagers.

The next stage in Rysher's development was entering into the international



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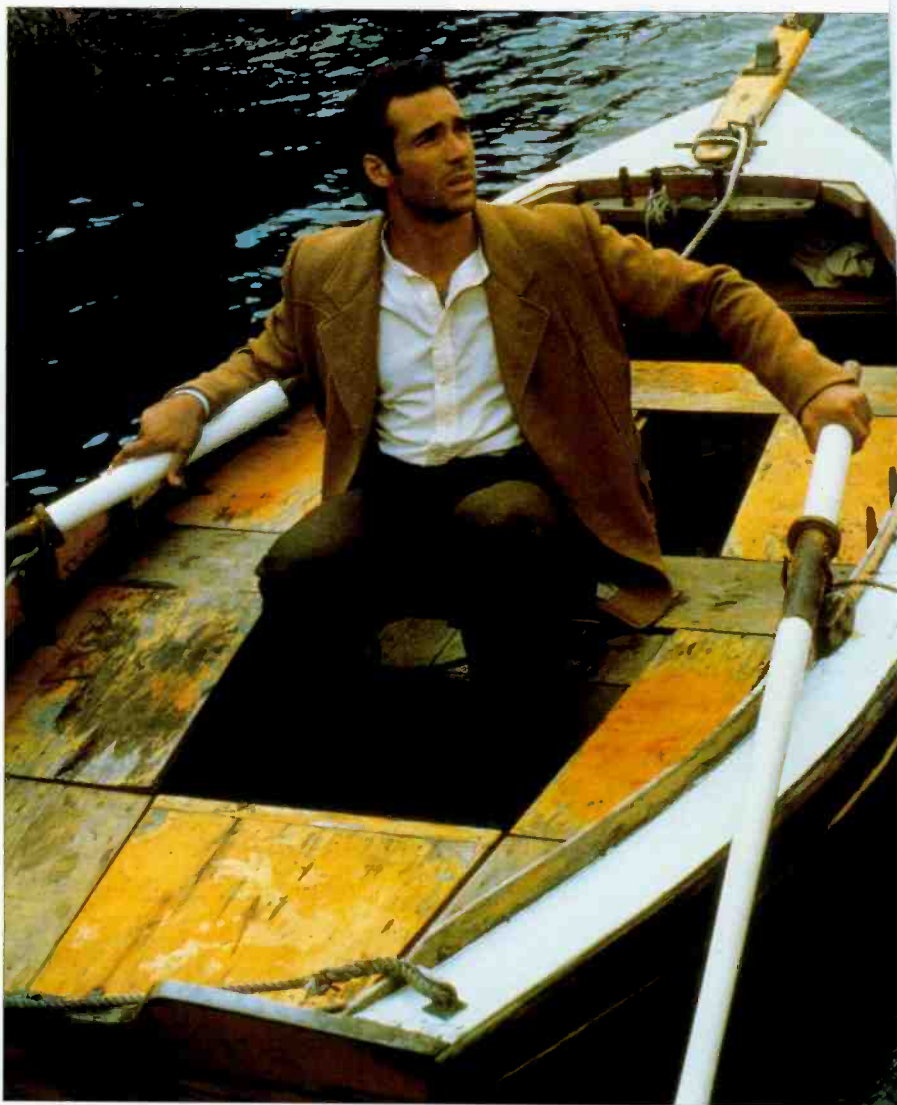
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co-production game, an unusual move given that it was still a fledgling company with an exclusively domestic focus. "I knew Gaumont was out there trying to find a partner for *Highlander* – they'd already tried all the big companies without success," recalled Samples.

Again *Highlander* wasn't one of those projects with "sure-fire success" stamped all over it. The film had not done well at the U.S. box office, grossing less than \$10 million, although it had enjoyed a good run on video release. "We did some research and discovered that *Highlander* as a title had tremendous recognition and positive connotations," said Samples. "I felt there was real value in the name, and anyway, I really liked the movie." Now in its third season, *Highlander: The Series* remains one of the highest rated action hours in weekly syndication.

In March 1993, Rysher took the quantum leap that transformed it from a successful niche player with annual sales of about \$30 million into a contender for a seat at the table of the big seven studios. Cox Communications, the family-owned cable giant with revenues of \$2.5 billion, acquired the company for an undisclosed sum.

Cox already had a significant presence in tv distribution through its subsidiary Television Program Enterprises (TPE). TPE produces and sells well-known shows like *Star Search*, *Lifestyles of the Rich and Famous* and *Run Away with the Rich and Famous*, as well as being a 50% partner in the long running *Entertainment Tonight*. Through handling barter deals for shows like *Entertainment Tonight*, TPE had built up the



Highlander: syndication success founded on a good name



Samples: realizing studio dream

third largest barter advertising sales operation in the US – a capability that has been since employed to good effect by Rysher. The Rysher acquisition turned Cox into one of the top players in distribution, with nine weekly and four daily shows.

Like all the other big cable companies, Cox is jockeying for position on the infobahn. "Their attitude is that software will be key," explained Samples. "They gave us a mandate: 'We want to acquire and produce material and you're the guys we're going to give the mantle to.'" Samples was signed up for six years to head up the push into programming, with the newly-formed company – now a division of Cox's broadcast division – called Rysher TPE for a short while before dropping the TPE a few months ago.

The merger occurred just before the

tectonic plates of the U.S. television industry began shifting with the relaxation of the financial interest and syndication regulations, the rules that limited the involvement of the Big Three broadcast networks in production and distribution. The resulting tremors are hitting the top of the Richter scale, and nobody knows for sure what the landscape will look like once the ground quits shaking.

First, Time Warner and Paramount (since taken over by Viacom) announced that they were each going to create new national networks, taking the number from four to six. This was followed in May by New World Communications Group switching the affiliation of its 12 VHF stations to Fox Television from one of the Big Three. CBS, affected the most by New World's move, is frantically scrambling to plug the holes in its network of stations. And, since the

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beginning of the summer, CBS and NBC have increasingly looked like takeover targets, with Time Warner and Disney among the most frequently mentioned predators.

Independent producers and syndicators like Rysher are vulnerable to all these changes. If the big studios end up owning their own networks, they will look to fill as much airtime as they can with in-house product, while any new national networks will reduce the number of hours available for syndication.

Samples though is not losing any sleep. "Thankfully I don't see there being enough room for a fifth network - there just aren't enough over-the-air stations available. As for the vertical integration between production and broadcasting, well sure, if you've got to own the distribution channel to get your product to the consumer, then guys like us are in trouble. But I don't believe that is where it is all heading, because if you produce quality product in a timely and economic fashion, you will always have a market. The failure rate in making programs is such that there will also be a premium for those who have a track record."

Rysher is clearly one of the best positioned distributors to ride out any shocks, and not just because of Cox's financial clout. The competitive pressures on the broadcasters require innovative financing of production and the ability to exploit product to its fullest. Rysher has mastered the full range of skills required by the modern day independent, with crucial experience and capabilities in barter, syndication, co-production and international distribution.



Kimberley: heading international arm



Rysher has expanded into network tv with shows like VR

For example, because of its strength in advertising sales, Rysher was able to structure a barter deal with CBS for the four-hour mini-series *Fall From Grace*, based on the D-Day landings, in which the network was given the show in exchange for half the advertising time.

Thanks to its syndication abilities the company has more first-run action series on air than any other syndicator, with four hours a week: *Robocop*, *Highlander*, *Thunder in Paradise* and *Lonesome Dove*. A fifth, *F/X: The Series*, will be based on the successful film and produced by Skyvision Entertainment, which is responsible for *Robocop*.

First-run syndication is a high risk game, hence Rysher has concentrated on projects which already have a brand name, either from a theatrical release like *Robocop* or because of star appeal, such as *Thunder in Paradise* with the wrestler Hulk Hogan. Even at that, it hasn't always been able to beat the odds. At deadline, Skyvision had shut down production of *Robocop*; the action series looks unlikely to make it into a second season.

The success Rysher has enjoyed has paved the way for expansion into network television. In addition to *Fall From Grace* on CBS, other shows include *The VR Series* starring Lori Singer and Michael Easton for the Fox Network and *One West Waikiki* starring Cheryl Ladd for CBS.

The typical Rysher "branded" program also tends to have good sales prospects outside the U.S. An international distribution arm has been built up under Megan Kimberley. Shows being taken to the company's Mipcom debut this year include *Waikiki*, *VR*, *Thunder* and *Highlander*, all of which have already been

sold in many of the major territories, plus *George and Alana*, 65x1 hour talk show hosted by George Hamilton and his former wife Alana Stewart, and five tv movies.

Now with a staff of ten, international accounts for about 30% of the company's \$200 million in sales and plays a crucial role in assessing projects. "It means we have feelers in all the important territories, knowing what works for them," said Kimberley. "That's essential because we're not a studio doing 20 network pilots; we try to make sure our projects all work."

The company hasn't found the move abroad particularly daunting. Said Samples, "international distribution is much like the domestic business. In the U.S., there are 220 tv markets, but 80% of the money comes out of about 20 to 25. It's the same internationally. There might be 120 territories but the majority of money comes out of 10 to 12, they're the ones you get to know really well."

What is more daunting, though, is the massive investment Rysher is making in theatrical production, with \$150 million committed to a slate of 10 films. U.S. theatrical, pay-tv and video distribution is being handled by Savoy Pictures, the film financing and distribution outfit started by industry veterans Victor Kaufman and Lewis Korman, in a deal signed over the summer. Rysher is carrying the financial risk, including the costs for print and advertising, and is retaining all international rights.

Projects underway include *Three Wishes* starring Patrick Swayze, and *Let It Be Me*, written by Elenor Bergstein of *Dirty Dancing* fame.

For Samples, the move into features is the culmination of the game plan. "We always dreamed of building our own studio, and to do that you've got to be in all areas - from primetime, syndication, network and international, through to feature film distribution."

If the success it has achieved in syndication can be replicated with its movie projects, Rysher will rightly be able to claim a remarkable feat within the entertainment industry: crossing the threshold that separates the independents from the Hollywood majors. [E]



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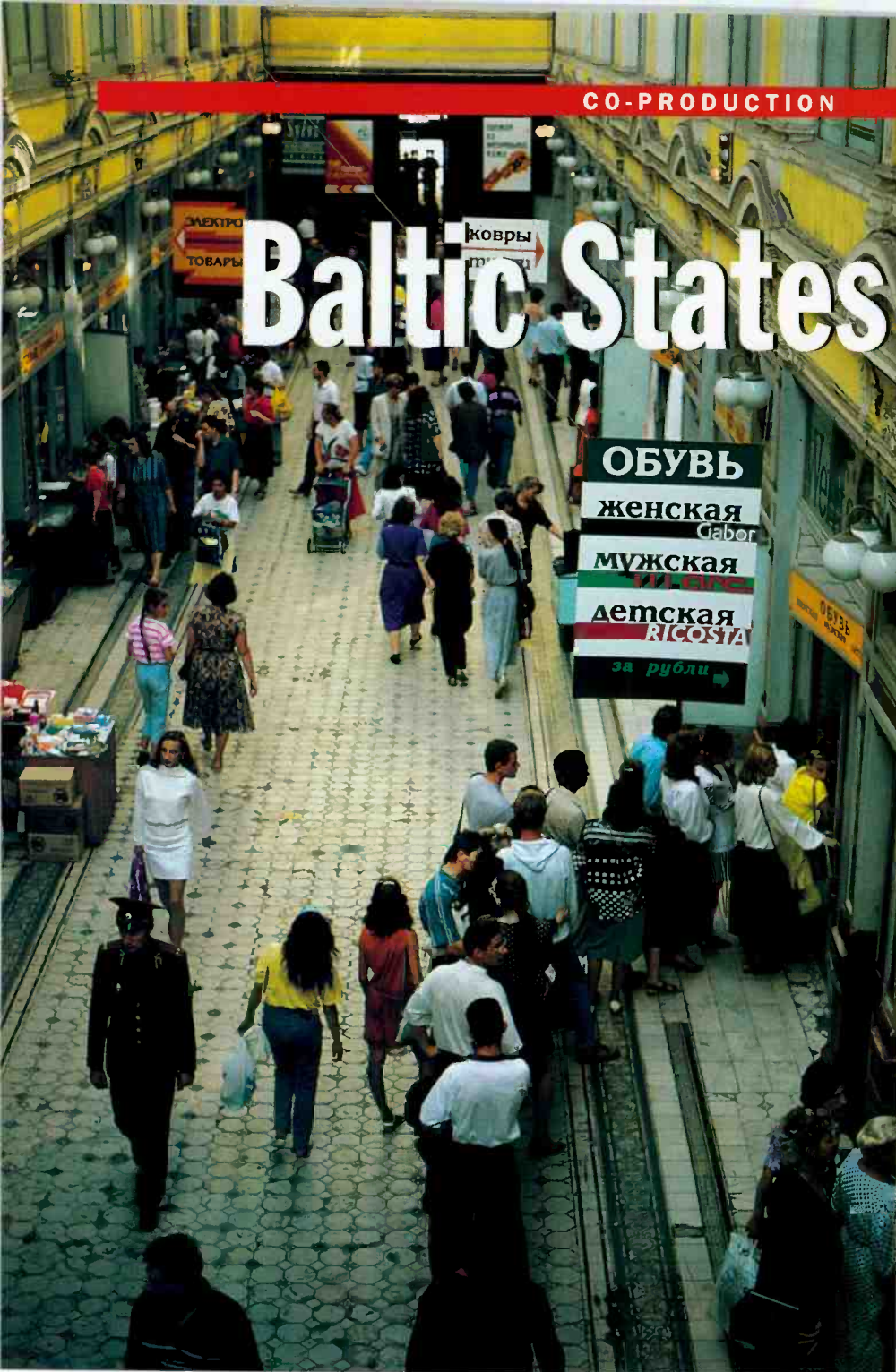
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Baltic States Of Mind



Shopping expedition: Baltic producers are keen to find money from abroad

Since March 1994, Thomas Dodd has been travelling between the Baltic states and St Petersburg from a base in Denmark, seeking out and developing co-productions. Here he outlines his recipe for a successful co-production. In finding a reliable partner, he suggests, you have to grasp huge differences in perspective

Estonia, Latvia and Lithuania offer cost-effective alternatives for program-makers reluctant to enter into co-production with partners in an ever more unpredictable Russia. Nordic film makers and broadcasters have been placing work here for years: currently one Danish and two Swedish feature film projects are in production in Estonia and Latvia.

Beware: huge and bewilderingly impossible plans proliferate in societies that are passing from communism to capitalism.

One afternoon in April a Latvian producer, ostensibly discussing a series of documentary programs, suddenly inquired whether it would be possible for his company to base a permanent satellite uplink facility at my offices in Denmark. Why here? Obvious, really. If you draw a perpendicular line from the satellite's orbital position to the earth's surface we are situated immediately below it. Business acumen and foresight so established, we continued discussing co-productions.

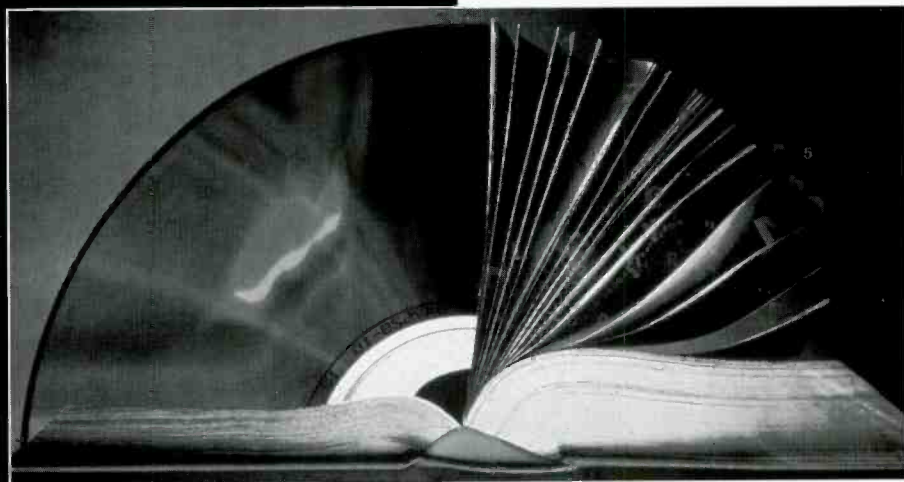
Most Baltic broadcasters and independent producers are strapped for funds and are keen to find money from abroad. In particular Nordic companies have been active in the area, mostly in documentaries and feature filming, although the co-production process is still far from rigorous. Don't expect to receive professional fund-raising packages – it is usually up to the western partner to develop the right mix of creative and technical personnel or pre-sales agreements. Karlis Streips, a Latvian journalist and university lecturer working out of television broadcaster NTV-5 in Riga, is the driving force behind a new organisation called the Association of Film Producers of the Baltic States. The aim is to facilitate co-productions, adjust to free-market film finance and generally facilitate access to western film markets.

Television professionals in these new states think differently. Put plainly, producers and directors in the Baltic states (and indeed in Russia too) are passionately engrossed in their various projects because they view media – any media –

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as a political means to an end. This undermines their credibility as program-makers.

Beavis and Butthead

The problem of the age is idea and perspective. During a recent series of meetings with film industry representatives in the three Baltic states, I performed an experiment. I decided to categorise co-production proposals received by myself according to whether their subject matter could be described as strongly rooted in national culture or not. Out of 14 proposals, eight were conceived through a prism of nationalism. Perhaps not surprising when one considers that these countries only gained independence in 1991, so expressing a long-suppressed national identity, but nonetheless sobering news for anyone contemplating involvement in a co-production.

Confusion about symbolism reigns too, as epitomised by one Latvian tv fiction director deliberating aloud on his latest project. "Keeping the scene with the blind man in a wheelchair rolling through fog could be seen as symbolising a nation moving towards an uncertain future. On the other hand, the scene depicting cows ecstatically running across a lush field could equally be seen as a nation's immature exhilaration at gaining independence." Whatever happened to subtle allegory?

The situation becomes doubly difficult because program-makers often pin their hopes on foreign partners (state subsidies having been reduced to just a trickle) without paying sufficient attention to fundamental disincentives for western involvement. Keeping tabs on expenditure flows and general production management is especially lackluster. Most program-makers within television in the Baltics come from the film world. As such, they represent a cultural enclave. As in the former Soviet Union their industry was characterised by big studios and big budgets. The former empire boasts more than 120 large film studios, most of them sadly standing idle. Leading directors from the Baltic countries often attended the Moscow Academy of Film and consequently there are clear strengths within documentary and drama, although I never once detected a full understanding of how to build pace within documentary programs.

The finer nuances and complex subliminal messages conveyed by MTV's noble duo Beavis and Butthead would

not, I repeat, not be fully understood or appreciated in these countries. Many people fear the long-term impact of television on creativity and talk with glum earnestness about the demise of the film industry. One cannot gloss over the impact this can have on a co-production.

The interests of the film world cannot predominate, although governments in all three Baltic states are still responsive to industry pressure for subsidies – especially for leading documentary makers. Interestingly, local business personalities, usually deriving their considerable wealth through the sale of Russian commodities such as scrap metal, support quite a few film industry projects. A young film-maker I spoke to informed me that the \$3,000 cost of his pilot for a feature came out of the attaché case of a

reality."

Or is it an esoteric and inaccessible approach to reality? In all three states there is a strong tradition for producing television the *auteur* way – i.e. working within a system characterised by broadcasters supporting documentaries as an art form and allowing the director control of a production right from inception to final cut. In practice, this means having faith in hierarchy and working practices inherited from a film industry used to generous state subsidies – and certainly not used to taking into consideration standard program length for international commercial release. Transferring the right of final cut to the production company is, for instance, taboo. Not surprisingly, in the setting of an international co-production, the *auteur* way becomes strained.

Both film and television sectors are starved of cash. More often than not, producers will present program proposals clearly motivated by a need to keep their companies ticking over rather than a well-formulated concept which could elicit funds for script development and, eventually, go in to production.

Having commissioned a small production company to produce a seven minute tv-feature for a UK magazine program (usually a one-day ENG shoot) I was presented with a production plan stretching over seven days and a budget swelled by a huge director's fee.

Often the good storyline is found quickly, but is equally quickly abandoned by urges to get going and hire talent. The lure of income deriving from a western co-production can be more of a motivating force than staying honest to oneself – the initial spark of excitement at the gut feeling about a storyline is soon abandoned. It appears that creativity luxuriates in failure but is impotent in the face of hope.

Strong leadership

Western production companies seeking partnerships in these countries should stress strong leadership, perhaps only involving your partner in shooting. Given the different mindset, your co-production partner needs to be carefully introduced into your vision of a project. Not doing so risks killing your baby since western production processes are little understood. In fact, it is a good rule of thumb initially to focus on the structure of a co-production as well as the creative side before completing a deal. In sum, take nothing for granted.

Typical western European co-produce-

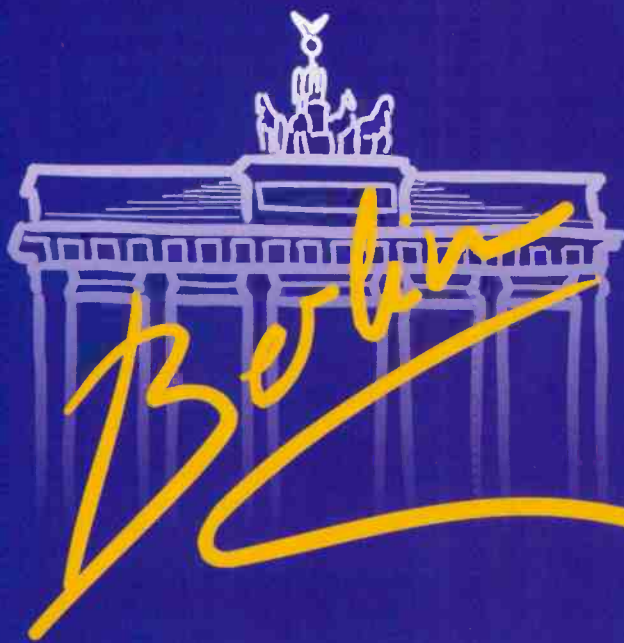


Cabbagehead: an Estonian treat

local mafia king. "I just asked," he said, shrugging his shoulders. This unorthodox means of production support seems widespread; I also encountered it in Moldova during a recent visit.

New thinking

Co-producing television programming in these countries often entails changing long-held attitudes about the rôle and (higher) purpose of television and clear tensions are emerging between program-makers and broadcasters. Where most broadcasters seek to reflect a solid grip on reality – in order to maintain ratings in an increasingly competitive situation – many program-makers in the Baltic states yearn to the days when they could portray unhindered what one documentarist refers to as "a more poetic approach to



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tions with some degree of creative change are rare. More often a western partner will supply creative staff while the Baltic partner has responsibility for all technical aspects of a production. Currently Zentropa Entertainments, a Danish production company headed by award-winning director Lars von Trier, is co-producing a children's movie entitled *The Last Viking* in Estonia and Latvia with Swedish, Icelandic and Danish financing. Ib Tardini, a producer at the company, agrees that their narrative style is considerably slower than in the west although he stresses that working relationships generally are excellent.

Animation studios offer ample opportunities for completing labor-intensive tasks such as tracing and coloring. The Latvian giant within animation, Dauka Studio, quoted the following prices per animated minute: tracing at \$550-1,250, colouring at \$650-1,550 per minute. The quality of workmanship is not as high as in some Asian markets although several Western studios put sufficient volume of work through individual studios to maintain quality control on site. Small studios can muster producing three minutes of ready animation per week.

I located one excellent puppet production almost by accident. A young animator approached me à propos nothing and asked whether I could explain why few western broadcasters bought puppet animation. Too slow moving, I murmured, thinking back to Czech puppet theatre. A treat was in store – a fast-moving puppet film entitled *Cabbagehead*, co-produced with Finnish TV1 (YLE) which can only be described as a hilarious spoof movie featuring a Harrison Ford character who lands in Estonia during the struggle for independence. A sequel is promised.

There is no doubt that broadcasters and independent producers are aware of the limitations of delivering only technical services and this does raise tensions. Some appear more enlightened than others. "Western co-production partners always dominate the production," barked Lardy, whose father used to be a big wheel in the Red Army and had passed on his airs and graces to his offspring, including those round brass-framed spectacles so cherished by besserwisser administrators all over the world. I suggested that handing over creative control to a partner with little or no understanding of western production values would do to viewing figures what Agent Orange did to North Vietnamese rainforests. "We're just facilities houses for them," he brattishly retorted. On the whole though,


this is untypical behaviour.

Leafing through business and co-production proposals from independent production companies, the ailment of thinking hardware before software (ie ideas and concepts) emerges once more. Odd grammar apart, some proposals are exceedingly professional, but all too often the request is for top-of-the-range equipment rather than assistance in developing program ideas or marketable products.

During one such co-production meeting turned investment seminar, I pointed out that western investors would require proof of present production contracts as well as a dynamic approach to finding new ideas before making funds available. This first spore of sense wafted across the table when someone asked what a business plan along these lines ought to contain. Later that afternoon we parted company in a profusion of handshakes.

Another problem is a belief in their own uniqueness. Managers will self-importantly choose to entrust their own (and, more importantly, their employees') future to the philanthropic benevolence of international hardware manufacturers. "Our kind of company must be hugely interesting for a manufacturer such as Sony," remarked an independent producer. Not really, I replied. "What about Germany's Bosch, then...?"

Within factual program production, the former communist broadcasting organisations make the best bet for western partners seeking involvement – these public service broadcasters appear both reliable and punctual but charge foreigners higher fees for their services than is charged to their own nationals. However, controversial or politically sensitive programming should be either totally managed by the western partner or produced by an independent producer. Inevitably it is difficult to assess whether a local journalist or researcher is giving you entirely straight information.

Costs are low and all three states easily accessible. Town location shooting is especially attractive – it is far easier to obtain filming permission in downtown Riga than in Berlin or Budapest. Another area attracting significant foreign involvement is bartering programming in exchange for commercial airtime. 

Thomas Dodd works as co-production negotiator for Baltic Media Centre, a Danish agency specialising in media industry projects between western tv companies and companies in the Baltic states and St. Petersburg. Telephone +45 56973737, fax +45 56973736.

Baltic Fact File

ESTONIA

Official name: the Estonian Republic
Capital: Tallinn
Population: 1.6 million. Approximately 35% are ethnic Russians
GDP per person (1993): \$980
Currency: Kroon, tied to the Deutschmark

BROADCASTERS

Estonian Television
Faehmanni 12
EE0100 Tallinn
Estonia
Tel: +372 2 422392
Fax: +372 2 434155
Director general: Hagi Shein
Head of program acquisitions: Anne Kirisipuu
Estonian TV's commercial arm, Reklaami Television, does some co-productions and broadcasts each weekend.

EVTV

Mere Pst 20
Tallinn EE0001
Tel/Fax: +372 6 313033

Estonian Christian Television

Tatari 25
EE0001 Tallinn
Tel: +372 2 681111
Fax: +372 2 451530

INDEPENDENT PRODUCERS

Producers' Association of Estonia
Uus Street.3
EE0001 Tallinn
Tel: +372 2 446644
Fax: +372 6 313140
Producer: Hannes Lintrop

Estonian Filmmakers' Union (Eesti Kinolit)

Uus Street 3
EE0001 Tallinn
Tel: +372 2 445337
Fax: +372 2 601423
Managing director: Madis Tramberg

EXIT Film (film & documentaries)

Kaupmehe 8
Tallinn
Tel: +372 2 691201
Fax: +372 2 448146
Managing director: Peeter Urbla

Film Studio SEE (documentaries)

Uus Street 3
EE0001 Tallinn
Tel: +372 2 446644
Fax: +372 6 313140
Producer: Hannes Lintrop



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Nukufilm (Puppet films)
Kaupmehe 6
Tallinn
Tel: +372 2 442770
Fax: +372 2 448416
Director: Andres Mand

Tallinnfilm Studios
9 Harju Street
Tallinn EE0105
Tel: +372 2 440988/449994
Fax: +372 2 4433761
Director: Jueri Skubel
Film director: Aare Tilk

LATVIA

Official name: the Latvian Republic
Capital: Riga
Population: 2.7 million
GDP per person (1993): \$771
Currency: Lats

BROADCASTERS

Latvian Television
3 Zakusalas krastmala Str
Riga, LV-1509
Tel: +371 2 200830
International relations: Laida Ozola
Head of film division (Telefilma-Riga): Karlis Rudzitis
Tel: +371 2 200199
Fax: +371 (0) 132 200025

Latvian Television Association
(represents private broadcasters)
c/o Latvian National TV
3 Zakusalas krastmala Str
Riga, LV-1509
President: Alexander Mirlin

NTV5 (Independent Television of Latvia Co Ltd)
Maskavas iela 40-42
LV-226504 Riga
Telephone: +371 2 221 1636
Fax: +371 2 214802
News director: Karlis Streips

Dauka Animated Film Studio
Menessiela 4
LV 1013 Riga
Tel: +371 8828297/362651
Fax: +371 8828297
Director: Vilnis Kalnaeliis

Latvian National Film Centre
Smerla 3
Riga
Tel: +371 2 520601
Fax: +371 8824408
Deputy director: Andris Rozenbergs

INDEPENDENT PRODUCERS AND DISTRIBUTORS

Baltic Cinema Sia
Kr. Barona ielā 31
VL 1011 Riga
Tel: +371 2 283990
Fax: +371 9 341371
Managing director: Rihards Pīks
Baltic Cinema is very active within distribution in the Baltics and represents UIP and Twentieth Century Fox.

Riga Documentary Film Studio
3 Shmerla
Riga, LV 1006
Tel: +371 2 529905
Fax: +371 2 8828408
Chief Editor: Andrejs Apsitis

Riga TV Ltd
Kr. Barona 31
Riga LV 1755
Tel: +371 2 2229629
Fax: +371 2 3486670
Executive director: Maija Blauberiga
(Ms Blauberiga, a U.S. educated lawyer, is also involved in the Filmproducers' Association)

Between Europe and Hong Kong
Smerla St.3
Riga LV 1006
Tel: +371 2 529026/529979
Fax: +371 2 520550
Director and Manager: Igors Linga

LITHUANIA

Official name: the Lithuanian Republic
Capital: Vilnius
Population: 3.7 million
GDP per person (1993): \$425
Currency: Litas, tied to the dollar

BROADCASTERS

Lithuanian Radio & Television
Konarkio 49
Vilnius 2674
Tel: +370 2 662755
Fax: +370 2 263282/263391
Director General: Laimonas Tapinas
Director of International Relations: Arturas Baublys
Private broadcasters are represented by the Lithuanian Radio and Television Association.

LRTA
Los Centras
plc. Architektų 79
2049 Vilnius
Tel: +370 2 269121/445050
Fax: +370 2 269293

President: Ginatutas Babravičius

Baltic TV
Laisves pr.60
Vilnius 2019
Tel: +370 2 417134
Fax: +370 2 428907
General Director: Gintaras Songaila

LitPolInter TV
Kestucio 91
3000 Kaunas
Tel: +370 7 531269
Fax: +370 7 228619
Contact person: Audrius Girzadas

Tele 3
Ceniu 7-51
Vilnius
Tel: +370 2 454769
Fax: +370 2 459889
Commercial Department Manger: Mindaugas Paukste

INDEPENDENT PRODUCERS

Nemencines pl.4
2016 Vilnius
Tel: +370 2 768981
Fax: +370 2 764209
Producer & Manager: Dziugas Juodkazis

Litnek Studio
Nemencines pl.4
2016 Vilnius
Tel: +370 2 768381
Fax: +370 2 357702/351917

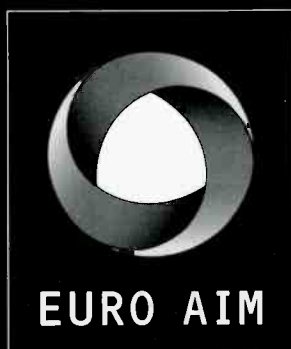
FilmFocus
P.O. Box 2015
Vilnius
Tel: +370 2 223081
Fax: +370 2 619507

Video Reklamos Studija
Nemencines pl.4
2016 Vilnius
Tel/Fax: +370 2 764209
The Ministry of Culture has appointed a person specifically responsible for the film industry.

The Lithuanian Ministry of Culture
(Film Division)
Basanaviciaus 5
2683 Vilnius
Tel: +370 (0) 122 623976
Fax: +370 2 623120
Head of Film Division: Audronis Liuga

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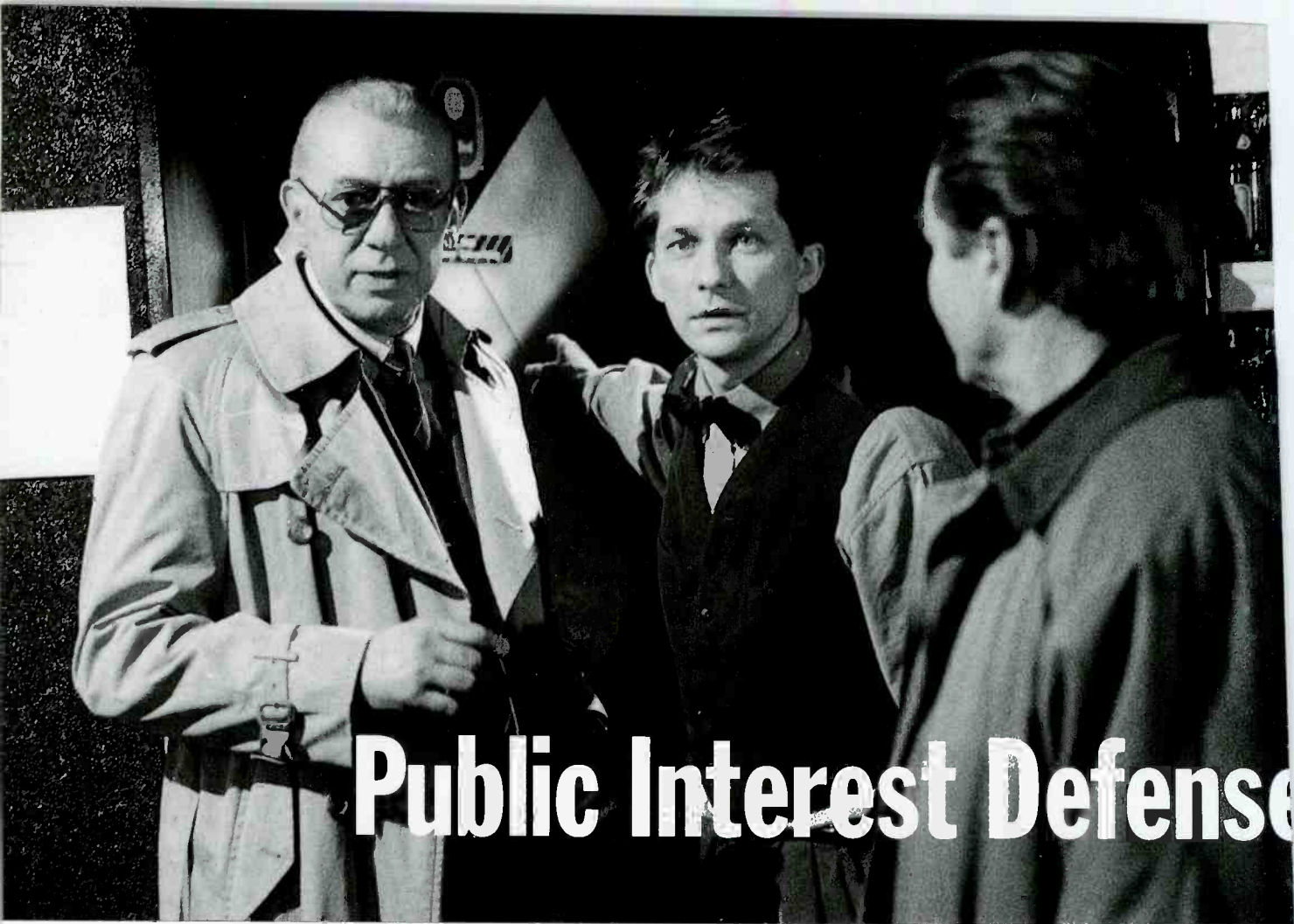
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Public Interest Defense

Derrick: ZDF's cop series has helped keep the pubcaster in pole position

The European television market has changed with the introduction of private competition, but the rules limiting the public broadcasters' ability to compete have not. Stephan Kürten of Germany's ZDF argues that unless pubcasters are given room to maneuver, more than commercial interests will be at stake

The television market is always ahead of its time. It has already entered a 'new age', ten years too early, one decade prior to the turn of the millennium.

This new age is developing in two phases. The first phase began a few years ago and is mainly dominated by the competition between generalist channels – the traditional dual system with public service broadcasting on the one hand and commercial channels on the other. At the end, both sides will have to face the same situation: a loss of audience. The arena of major competition will shift. Owing to technical developments, the battle lines will then be drawn between the generalist channels

and a great number of small channels. This will be the second phase.

A quality premium

For the time being, public broadcasters are well prepared for competition. Even in the keenest, most competitive markets such as France, Germany, Italy, Spain and the UK, public broadcasters are offering attractive and successful programs. In Germany for example, in primetime (17.00 to 23.00 hours), ZDF is in the leading position with a market share of 19.5% (January-August 1994), followed by ARD (17.5%), RTL (16.3%) and Sat 1 (15.2%). Furthermore, 95 of the 100 most popular and successful programs in 1993 on German television

were ARD or ZDF productions.

However, there is cause for concern. Both the structures and the finances of public service broadcasters are far from being satisfactory. After the loss of their monopolies, public broadcasters succeeded in offering an attractive and qualitatively convincing alternative to the schedules of commercial channels. But, at the same time, there was no liberalization from the political side to avoid inequalities vis-à-vis commercial competitors and the giant media conglomerates behind them. The present system, with its limitations and restrictions, was built for a simple broadcasting structure without commercial channels.

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it suitable for the new age, giving public service broadcasting room for maneuver and flexible reactions.

All the big commercial contenders have reached an immense degree of international concentration. Commercial channels, as a rule, are part of huge conglomerates of a highly diversified nature. Hardware production, libraries of feature films, television and movie production companies, sports venues, record labels, newspapers, advertising agencies, sports rights agencies – these are all components of these structures, usually on an international and often a global scale. They form a giant structure with great invulnerability and flexibility.

Public service broadcasters, however, are not allowed to move. In Germany, ARD and ZDF are legally not allowed to have holdings in print media and other activities. They cannot publish newspapers. All we can do is read the “neutral” critics of our programs in the daily mass-circulation newspapers, that belong to our competitors.

Another example: Originally, ZDF income amounted to 60% from licence fees and 40% from advertising. This breakdown has dramatically changed within the last two years as advertising revenues have fallen to 20%. This dramatic drop is not due to bad programs, but to the fact that commercial broadcasters have been offering airtime for commercials round-the-clock, with hardly any limitations and therefore much cheaper. In Germany, public broadcasters are limited to just 20 minutes of commercials a day, but not in primetime after 20.00.

On the international level, the situation does not look much better. Just to name one example: the European Commission forces public broadcasters in Europe to sublicense to immediate competitors every single sports right purchased through our European organization, the European Broadcasting Union. This restriction applies only to the public services, not the offshoots of the big commercial media giants.

Thus, a fundamental structural reform of the external factors affecting the activities of public broadcasters is required.

It must be realized that television programs not only serve the commercial interests of advertisers, but that they also contain messages influencing peoples' tastes, know-how, opinions, and their understanding of the world. This is television's enormous responsibility. That is why the broadcasting market needs the balance between public and commercial broadcasting to be maintained. Abandon-

ing broadcasting to market forces, allowing it to be dominated by commercial media giants, would entail the destruction of a part of European culture.

This could be prevented. But only if public broadcasters, national governments and European institutions assume their own responsibilities – public service broadcasters that of providing attractive, high-quality programming, and governments that of creating the conditions that will allow them to do so.

A fighting strategy needed

The future of public service broadcasting in the new television age is also a question of a fighting strategy. The time of lamenting, complaining and looking only for help from outside is over. It is too easy to ask others for solutions. We are on the verge of the second phase of the new age. Then it will not be merely a question of competition between public and commercial broadcasters, but of technology, of being prepared for quick, flexible reactions.

We all know about the television market revolution that will be caused by the introduction of digital television in Europe in two or three years. The consequences for the television market are well known:

- lower transmission costs
- more channels
- trend towards pay-television
- audience fragmentation
- trend towards interactive applications

This could well mean an easier life for public broadcasters. At times when vertical, horizontal and diagonal concentrations are likely to increase, the public and political awareness of the need for public service broadcasters as a safeguard of media pluralism will grow. The new technology brings tremendous risks for media pluralism. As its introduction demands capital investment on a huge scale and involves financial risks, four major industries – computers, telecommunications, television, and entertainment – will converge into a single giant industry.

Furthermore, with the advent of digital television, general commercial channels will lose their importance on the market. Owing to the broad variety of programs offered to the “user” or “consumer,” general channels will undoubtedly lose viewers. They will suffer most from audience fragmentation, which means both public and commercial broadcasters. But the impact on each is different. While the former are only partly dependent on advertising revenue, the latter's budget is exclusively so depen-

dent. Falling audience figures lead to falling revenues.

Additionally, while the market is tending towards a multiplication of the number of predominantly pay-television channels, the public broadcasters' mandate is the integration of the audience, which in our society is more than a sum of “consumers.” The key for access by the public to general information, television entertainment, culture, education, news and even sporting events cannot and will not be a smart card – not even in the digital age. Thus, there is an elementary need to provide public service broadcasters with a sufficiently high fee to remain competitive.

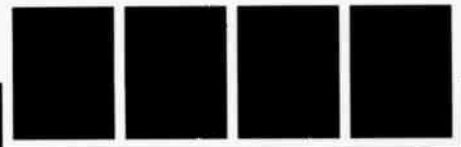
However, the biggest chance for public broadcasters to take advantage of new developments is their programming. The new channels will mainly be thematic channels or channels specifically designed for certain minorities and special interest groups, programs which for decades have been considered the classic domain of public service broadcasting, such as science channels, children's channels, educational channels, arts and, probably, religious channels. In other words, the handicap of public broadcasters in the past could be an asset in the future: the variety of minority programs.

In this context, it has to be stressed that a multiplication of channels will not be accompanied by an enormous increase in programs. What is changing is program availability and the offer of alternative broadcasting times to the audience or “user.”

Thus, there is a chance for public broadcasters to be competitive with pay-television, pay-per-view and video-on-demand. Even if this seems unorthodox to some public service minds of today, in some markets there might also be a need for joint ventures between public broadcasters and private companies.

New times require new measures. Anybody comparing television programs all over the world knows that Europe can be proud of having the highest television culture. And nobody can deny the role of public broadcasters in this achievement. Some call public broadcasters “dinosaurs,” unfit for the future. But watch out – as Steven Spielberg proved with Jurassic Park, dinosaurs can make excellent box office. [E]

The author, head of international program co-ordination at Zweites Deutsches Fernsehen (ZDF), adapted this article from a paper delivered at the European Television Marketing Conference in London earlier this year.



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Mipcom 1994 hoves into view. This month the world of tv program acquisitions and distribution will be gathered again for its ritual autumn fest in Cannes.

How much more store, if any, do marketers set on tv audience ratings to support European sales than they did ten years ago? No-one took any notice of comparative audience data then: national tv audience measurement surveys were often crude and frequently did not even measure audiences for specific programs. Now the market is much more commercially-minded than it was, and measurement techniques are greatly advanced thanks to the installation of 25,000 peplemeters in 19 European countries.

Computers and software have also taken vast strides forward. It is comforting to learn that today's Chevrolet has more computing power tucked away inside it than the Nasa computers which put man on the moon 25 years ago. And we can be grateful that the march of progress has not been confined to the automobile industry. Increasingly powerful PC-based software packages are making it easier and easier for program distributors to conduct sophisticated multi-country analyses of their own and their competitors' products.

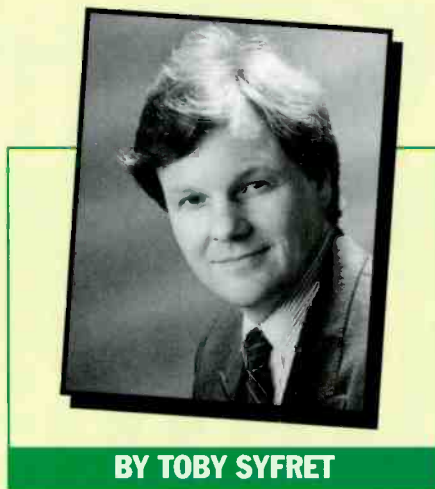
But is there any advantage to be gained from this?

The idea is that knowledge of viewing figures can assist sales, as when U.S. distributors discovered in the late seventies and early eighties that they could use program ratings to leverage sales in domestic program syndication. Europe, though, is a different proposition; the American experience may not apply.

One factor which still counts against the use of ratings is public service broadcasting. Though they have been bruised by the rise of advertising-supported private tv, the public broadcasters in most countries have retained a quite respectable 30% to 50% audience share. As long as it has public service functions to discharge or is restricted in the amount of advertising that it can accept, the equation linking ratings with revenues does not hold well.

Meanwhile, outside the public sector, even the big European national markets

Time To Think Of Value Of Ratings



BY TOBY SYFRET

find it difficult to sustain more than two large private commercial competitors. The lack of spread favors the buyers and argues against the ability of distributors to leverage prices with the aid of viewing figures.

Comparative national audience figures have been hard for foreign distributors to obtain. One or two major players, such as Time Warner and Disney, have made their own arrangements for obtaining European multi-country ratings data, but at a cost which others cannot afford. What the rest have needed to give themselves a chance is a shared central clearance system.


Médiamétrie, the supplier of audience ratings in France, has over the past couple of years reached agreements with other national suppliers to provide a central ratings service called Eurodata tv. Customers can take a monthly subscrip-

tion for one or more countries, or they can use Eurodata tv for tracking specific programs or for ad hoc requests.

Eurodata tv does not, however, supply original language titles for identifying foreign programs aired in translation. Some will find this a limitation. Suppose, for example, a distributor wished to analyze the performance of a rival series. Unless he knew what it was called in each foreign language, he would not be able to find it in the Eurodata tv database.

The gap has, however, been plugged recently. Another company, Essential Television Services (ETS), provides the missing information. Based in the UK, ETS has compiled a database of foreign titles in translation for the main benefit of copyright holders and rights collection societies. This summer, ETS and Médiamétrie International teamed up to launch a joint service supplying titles in translation, verification of program transmissions and audience ratings. It handles requests going back to January 1993, covers 14 countries and offers six standard target groups.

Because we live in the era of the post-modern Chevrolet, I feel the urge to speculate on what further customization could be added given all that computing power. Above all, how interesting it could be if the service incorporated information on advertising costs. If the value of program ratings is to leverage program sales, it is natural to wish to link program ratings to advertising income. I suspect this would yield invaluable insights into the business of program distribution.

Good quality information on negotiated unit costs of audience delivery would provide the key to making this database of audiences, titles in translation and advertising value work. But even in its present form, the joint venture between Médiamétrie and ETS appears to be a genuine fresh opportunity. It could be something to talk about in Cannes. 

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What The Consumer Wants

The vision of a global communications network is taking shape in the U.S. But how do its future users see it?

Jean-Luc Renaud finds out

Information superhighways, infobahn, autoroutes électroniques, Joho inhura seibi keikaku... You would be forgiven for thinking that we are being sold a brand new concept, the global, ubiquitous, convergent communication network. But – is all that really new?

Long-time observers of the international communications arena will remember fondly the literature about “wired cities” in the 1960s and 70s. They perhaps still have a vivid memory of Japan’s now-abandoned 20-year plan for building the nation’s all-encompassing communication grid – the so-called Information Network System.

A few years later, it was Europe’s turn to dream of its own INS. It launched the Integrated Broadband Communications (IBC) project. If all had gone according to the grandiose plan, we should all be about to enjoy video-telephony, HDTV and virtual private networking at our fingertips. This project is gathering dust.

It is from the U.S. that the new version of the INS/IBC is coming, namely, the so-called National Information Infrastructure (NII). Whether powerful competing players can share enough of a vision to join forces remains to be seen.

If it is true that the concept of information superhighway is not, properly speaking, new and the market environment does not necessarily welcome a rapid deployment of a NII-type project, the situation has considerably evolved since the 1960s, 70s or even early 80s. Here are some of the key factors that make up the new environment:

- broadband switching with the necessary performance is now available
- the cost of optical fiber is decreasing fast
- the price of high-speed/high-capacity storage is falling
- digital video compression is becoming cheap
- the spread of computers and consoles of all kinds is forming a new keyboard-educated generation
- people are used to accessing videotape-based or CD-based information, no longer relying on linear broadcast schedules
- with the popularisation of the fax, modem, Internet, e-mail, etc, telecommunication is no longer understood as only voice telephony
- people are increasingly used to pay for television/video software thus rising the

familiarity with transactional media

- an ever-growing shift in control from producers/operators to users.

Investment in building the infrastructure of the information superhighway will ultimately depend on the return, expected from the so-called “killer applications” – or “killer apps” for short – the services that will become instantly popular with the public.

More often than not, “killer apps” are perceived to revolve around various forms of interactive tv. There is an increasing number of market studies that purport to tell us how users are supposed to behave. It is generally difficult to make sense of them given that various aspects of their methodology are not clear. What follows is a review of the studies we came across so far, most of them carried out in the U.S.

According to a survey of 1,000 people conducted by Porter/Novelli, 33% say they are “going the speed limit in the right lane” on the information superhighway and 18% say they are “on the entrance ramp.” A speedy 11% boast they are “passing everyone on the left.”

Movies are consistently the most popular type of service people would want to subscribe to, as shown by Chilton Research Services (Figure 1). More often than not, educational programmes come in second position. Video games come at the bottom. It could be because computer and consoles, not television, have become accepted as the platforms for interactive games.

The above points are confirmed by the study by Hongkong Telecom (Figure 2). A breakdown of respondents by income status and personal interest vis-à-vis interactive video, such as done by

Figure 1: Percentage Of Respondents Interested In Interactive Services By Type



Source: Chilton Research Services



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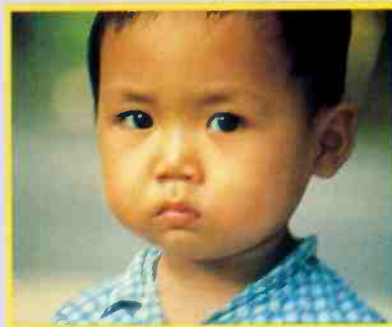
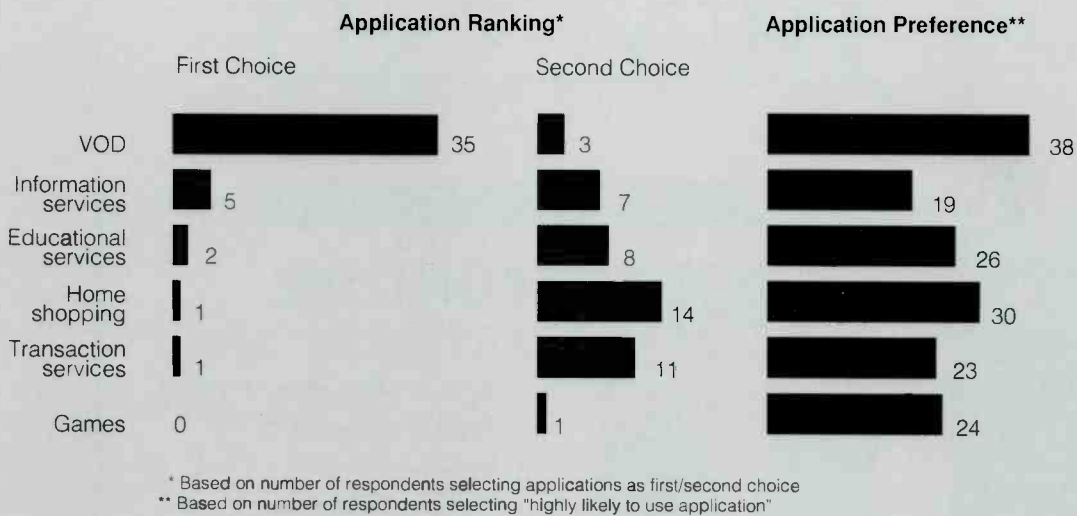


Figure 2: Interactive Multimedia Services – Application Preference



Source: HK Telecom Strategic Planning

Link Resources, shows that those who are not interested with the technology, are interested least by interactive video games (Figure 3).

Hewlett Packard, in a survey of more than 4,250 individuals, has identified the main concerns of households vis-à-vis interactive tv: loss of personal privacy, loss of security, children's excessive use of tv, loss of spending control (by other family members), lack of equipment compatibility, rapid obsolescence, and high price of hardware and services.

Consumers expect interactive services to come over their tv sets, not their PCs. The key price point for a digital set-top decoder is around \$300. Interestingly, families will justify purchase of interactive tv equipment and services by the intention of accessing educational material. In actual use, however, they will spend most of their time online accessing entertainment programmes.

Malarkey-Taylor Associates have looked into the price sensitivity. They found out that at \$5 per movie, tv households would order on average three movies a month, 90% ordering at least one movie. At \$10 per movie, tv households would order 0.5 movie a month, 32% ordering at least one movie. At \$1 per tv show, tv households would order 3.4 shows per month; 82% ordering at least one. Finally, at \$3 per tv show, viewers would order 1.2 shows per month, 52% ordering at least one.

Hongkong Telecom's must be the most detailed studies of consumer attitude towards multimedia applications and VOD. They calculated that, on aver-

age and per month, a subscriber would spend \$13.30 on basic access, \$12.00 on VOD, \$10.70 on education, \$5.30 on information, \$2.70 on transactions, \$4.00 on shopping and \$2.70 on video games.

AT&T was the first to examine consumer behaviour through its earlier Viewer-Controlled TV trial in Denver. The interest of AT&T findings lie in the fact that the company compares video-on-demand (VOD) with near-video-on-demand (NVOD) - the delivery system whereby the same movie is broadcast on several channels but with a staggered start. At 2.5 titles per subscriber/per month, the buy-rate was greater than the 1-1.5 buys/subscriber/month in the case of NVOD. With VOD, there was the willingness to pay \$1 over the charge for NVOD delivery to get a movie on

demand. The "Pause" function in a VOD system was highly valued. Whether cable tv operators are as unloved on this side of the Atlantic Ocean as they are in North America, only time will tell. Of the 1,000 businesses and residential homes surveyed by Canadian company Opinion Search Inc, 67% of the former and 60% of the latter chose the telcos as provider of VOD services. CATV operators were chosen by only 16% of businesses and 6%

of residential homes. The Yankee Group's 1993 Technologically Advanced Family survey confirmed that state of affair. It revealed that almost half, or 48.2%, of all current U.S. and Canadian cable tv subscribers would be willing to switch to another company offering a similar service if the price were the same. If a \$3 discount were given, another 35.1% of current cable tv subs would be willing to change providers. If the personal computer is to become the terminal par excellence of the information superhighway services, listen to this: a survey by a New Jersey research company revealed that four out of 10 computer users have felt like throwing their PCs out of the window. The survey provides no information 'about what the other six people feel like' doing. [E]

Figure 3: Preferences For Interactive Video Services

Services	Lower income, interested in interactive TV	Lower income, not interested	Technology enthusiasts	Higher income not very interested
Video store	20.2%	8.8%	11.9%	31.1%
Moving house*	22.7%	6.7%	39.1%	31.5%
Video games network	35.7%	3.6%	42.9%	17.9%
Videophone	26.7%	11.2%	38.8%	23.3%

* Portfolio of services related to house moving

Survey of 2,500 U.S. TV households

Source: Link Resources

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Forecasts For CD-Rom Growth Are Off Line

Demand for the 'offline' medium CD-Rom may have been overestimated, according to a survey of the world's biggest PC marketplace

One powerful reason currently being put forward to broadcasters and other video content rights-holders as to why they should license their rights for CD-Rom use is that the sector is experiencing the mother of all consumer booms.

The argument goes that soaring domestic PC sales are creating a mainstream multimedia marketplace even before the first bits of tarmac are being laid on the information superhighway, and that content-holders should therefore shift their focus from online applications (cable, telephony and the Internet) towards "offline" ones (CD-Rom).

While there is quite a spread of estimates for what the sales out-turn this year will be, no-one is forecasting a global figure for CD-Rom drive penetration of below ten million. The most-recently published research on CD-Rom hardware is from UK market research agency Key Note, which reckons that ten to 11 million CD-Rom drives will be sold by the end of this year across the world. In recent months, Toshiba has put that figure at 13 million, Microsoft's Bill Gates has estimated 14 million, and U.S. researchers Dataquest have put in a top-of-the-range prediction of 17.5 million.

Most of these forecasts are fueled by what is happening in the U.S., the assumption being that what America does today, the rest

of the world will do tomorrow. And the U.S. figures in turn are principally based on what is happening to domestic PC sales.

Last year, one UK commentator noted, more than 65% of all PCs, about 5.6 million, were sold to American homes (as opposed to businesses). And whereas in 1991, only 2% of all the CD-Rom drives in the U.S. were in homes, at the end of last year, the figure was 60%, with current forecasts suggesting it will reach 75% by the end of 1996.

But what if the domestic PC figures on which everyone is setting so much store are just plain wrong? That wouldn't completely undermine the evidence for a CD-Rom boom – since it seems pretty incontrovertible the U.S. public is spending many times more on CD-Roms than it ever has in the past, and CD-Roms require drives to play them on. For example, according to the U.S. Software Publishers Association, first quarter sales of CD-Rom software are up by 366% on the same period in 1993. Nevertheless, any substantial downgrading of the prospects for domestic PC (and CD-Rom drive) growth would put a dent in some of the more optimistic forecasts.

This is where Odyssey Homefront comes in. The computer research company has just conducted the largest-ever in-depth, independent survey of the U.S. home PC market, and has


come to the conclusion that home PC market penetration may be much lower than previously believed.

The survey was based on a random sample of 1,500 consumers that closely matches the demographic profile of the latest U.S. census. According to Nick Donatiello, president of Odyssey, "27% of U.S. households have a PC at home, not the 33-34% that others have estimated. And that includes both Commodore 64s in the closet and the latest in multimedia Macs." Donatiello added that "perhaps most important, consumer indications of purchasing plans reveal that it is unlikely that market penetration will break 30% by early 1995: that could be bad news for CD-Rom title developers and on-line services who are betting on explosive growth of the home PC market."

Donatiello said many technology companies may have over-estimated demand because they have based their forecasts on existing market penetration numbers derived from manufacturers' estimates, distribution-channel volumes or surveys based on samples that are not representative of the country as a whole. He believes such measurements are inherently inaccurate because it is impossible to know the percentage of shipments or sales which are for at-home use.

Among the findings of Odyssey's survey:

- 83% of households without PCs say they are not at all likely to purchase a new computer within the next six months.
- Only 27% of U.S. households have personal computers.
- Only 5% of PC households report they are extremely likely to buy a new PC within the next six months.
- Of the 73% of households who do not have PCs, only 4% say they are extremely likely to buy one in the next six months.
- 6% of U.S. households have PCs with CD-Rom drives (this represents nearly one-quarter of PC-owning households).
- Among PC owners who do not have CD-Rom drives, 82% indicate they are very unlikely to purchase a PC CD-Rom drive in the next six months.

Not all of this is pessimistic. But if Odyssey is anywhere near right about future propensity to buy both domestic PCs and CD-Rom drives in the U.S., most of the forecasts we are seeing for CD-Rom penetration there and in the rest of the world need to be revised substantially downwards. And that in turn means that, perhaps, video rights holders should be careful about rushing head long into the CD-Rom business. Perhaps the best advice is to ensure that all licensing deals are royalty-based – and contain agreed levels of guaranteed distribution. 



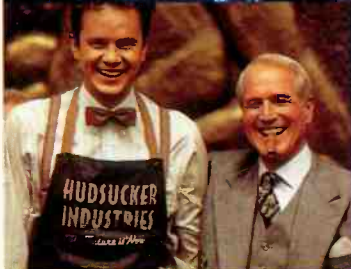
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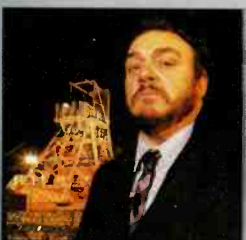


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