

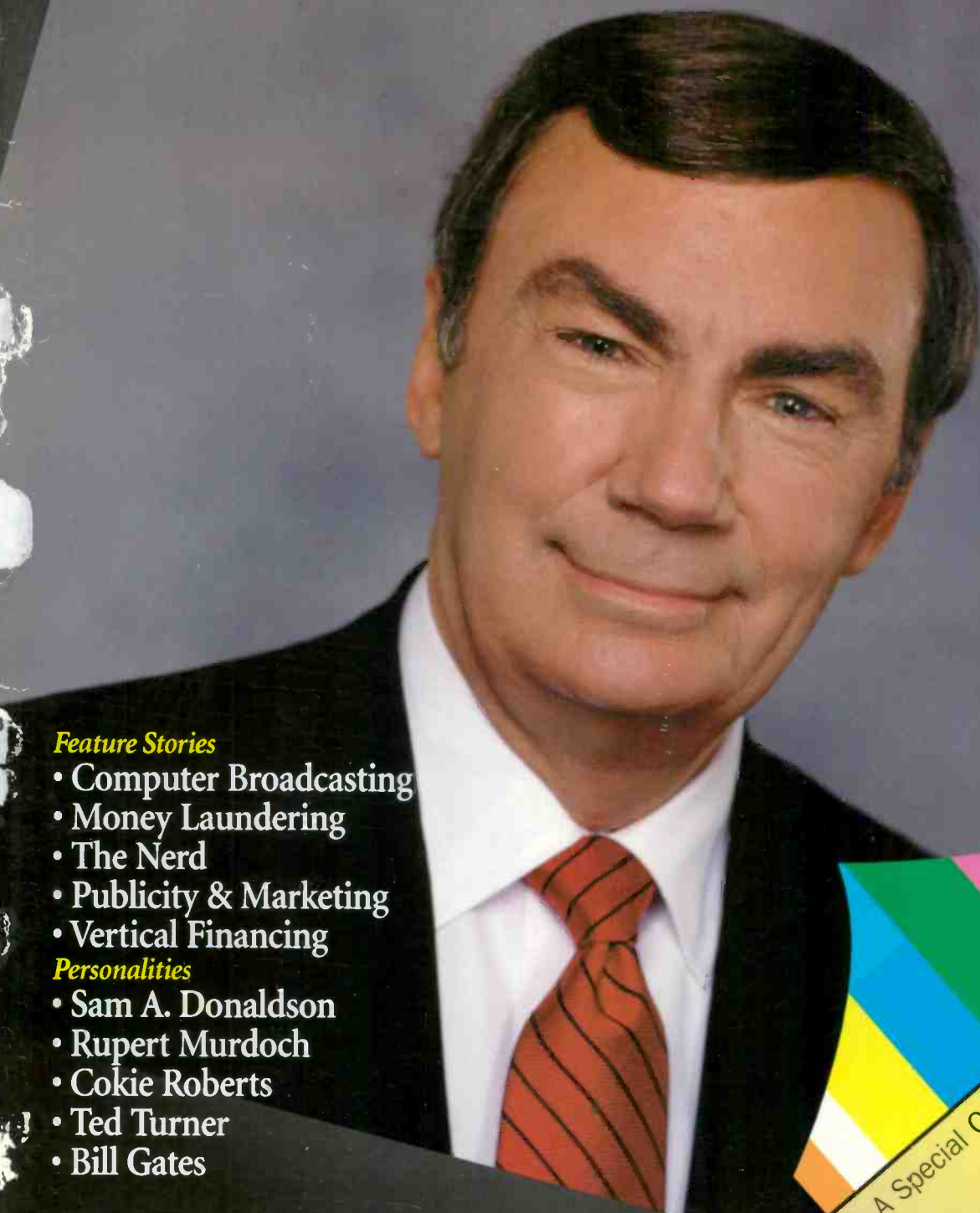
A Magazine for & about the Television Executive & Computer Broadcasting

TELEVISION

INTERNATIONAL

Vol 44 Number 1 - Price: Seven-Fifty

A Turn of the Century Issue



Feature Stories

- Computer Broadcasting
- Money Laundering
- The Nerd
- Publicity & Marketing
- Vertical Financing

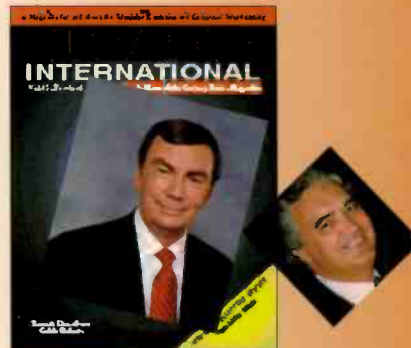
Personalities

- Sam A. Donaldson
- Rupert Murdoch
- Cokie Roberts
- Ted Turner
- Bill Gates



A Special Collector's Edition 1999-2000
Presented To -

Front Cover: SAM DONALDSON, the co-founder and co-Publisher of Television International Magazine with AL PREISS - (b1929-d1986).



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EDITOR'S NOTE

Josie Cory

A Turn of the Century

Issue 1999-2000

NEEDED - A new face for the largest single industry in Hollywood

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An Actor
once made

... a fortune as the man with a thousand faces.

The creation of many characters was his stock in trade. But unlike that actor, it is an accepted fact among the "image builders", a corporation profits most by presenting just one "face" or identity. To a large extent, a corporation's success is a result of the impression it makes on people — whether they be the general public or other businessmen. The aggressive competition that is being waged today for the public's time, attention and business makes it essential for a company to present a uniform identity, continuity, to make an effective impression on the public.

The impression that the Hollywood television and film industry, which produces a majority part of all evening programming on the television networks, stamps on people is its corporate image, corporate personality. The word "imagination" stems from "image" as a root word. In a similar manner, the corporate imagination of the television industry ... its basic drive or success consciousness is reflected directly in the industry's corporate image.

There's little doubt that the term corporate image is still much on the lips of producers or their salesmen, and almost everyone else responsible for

promoting and producing a tv series or presenting this industry's face to the public.

The corporate image approach can't be confined to one individual company's public relations or publicity department. It not only involves top management; it must begin with top management. As a philosophy, it holds that every industry must have a concept of itself ... hammered out by the brass. Rather than just, a vague feeling that the industry exists to make a profit by turning out a salable product for 39-weeks that garners a worthwhile rating for a sponsor.

The television industry can't avoid creating a corporate image ... but it can choose the image it wants to create.

Building an image costs money, whether the image is good or bad. However, it costs twice as much to create a good image when an existing poor one must first be eradicated.

The television and film industry needs a public relations arm ... if it wants to avoid being smothered by the Hollywood stereotype and renew the appreciation of its significance and power.

Without direct knowledge of what the corporate image really is, the television and film industry can never be sure of the consideration that the viewing public is giving them and its programs .

... while they are making important decisions on plans that involve the public ... and future sales. A glance at business history reveals that complacency, blind faith in tomorrow and "let the future take care of itself" thinking has wrecked many an industry.

With a "positive image" the Hollywood television and film producer can fulfill his total responsibility, not only to the viewing public, but also to his conscience.

"Know Thyself," the Delphi Oracle proclaimed centuries ago. And to which Alexander Pope added ... "Presume not Deity to scan, the proper study of mankind is man." To which we briefly add, "Know Thy Image."

One last note on a new face, our six time frequency advertisers in Television International Magazine will receive a phone/fax and Website listing in our website magazine located at smart90.com. Advertisers are also entitled to TWO FREE BANNERS with links in appropriate pages on lookradio.com. Banners should be standard 468 60 pixels with three animations.

Josie Cory,

PUBLISHER-EDITOR



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A Turn of the Century Issue 1999-2000

**TELEVISION
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Dear Editor...

By Valerie Milano,
news editor



left photo: Valerie Milano, above photo: "CLEOPATRA" - one of history's greatest love stories, a mesmerizing saga of passion, ambition and betrayal, came to the ABC Television Network as a four-hour miniseries in 1999. The lavishly produced miniseries was one of the most ambitious productions ever undertaken for television. A Hallmark Entertainment and Robert Halmi, Sr. production. ("Merlin").

Press & Photo Releases

BRIEFLY



MATH FORMULA PATENTS- 1999

The U.S. Supreme Court refused to block inventors from patenting mathematical algorithms, leaving intact a powerful new legal tool for software developers, financial services

companies and technology-based companies.

For "the second time this year", the Justices rejected an appeal arguing that math formulas don't deserve the legal protection available for other innovative products and processes.

The high court decision lets AT&T Corp. pursue its suit against long-distance rival Excel Communications Inc., a unit of Teleglobe Inc., for allegedly infringing a patented system designed to help bill customers. It also leaves intact a legal rule that many say has helped cause a flood of new software patents and applications.



After its Big Debut on ABC in 1999 - Will Cleopatra be a Hit in the 2000s on the International Circuit?

"Cleopatra's" stellar international cast includes *Leonor Varela* ("The Man in the Iron Mask") as the sensual Queen, *Timothy Dalton* ("License to Kill") as Julius Caesar and *Billy Zane* ("Titanic") as Marc Antony.

"Cleopatra" is based on Margaret George's best-selling novel, "The Memoirs of Cleopatra," and is the first full-length fictional account of the Queen told in Cleopatra's voice. The epic novel was published in May, 1997, to critical acclaim. The author first visited Egypt in 1952 and made many scouting trips there-

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Dear Editor...



By Valerie Milano,
news editor



after to research her book.

LEONOR VARELA

Cleopatra in "Cleopatra" - Leonor Varela stars as the ambitious Queen of Egypt who uses her sensual allure to bend the fortunes of men and countries to her unwavering will. Ms. Varela, who is half-French and half-Chilean, spent much of her childhood in Colorado and made her American feature film debut opposite Leonardo DiCaprio in "The Man in the Iron Mask." She also co-starred opposite Patrick Dempsey in the upcoming television production of "Jeremiah." Other recent film credits include the French feature film, "Le Grand Cholem" (The Grand Slam); and she recently completed work on the film, "La Beaute."



Related



Article
See the Big Apple,
Page 24



Above Photo: DONALD'S DYNAMITE: "Bowling Alley" -- Donald is enjoying a relaxing day at the bowling alley until . . . his ball turns out to be a bomb! When he tries to defuse it, the pins really begin to fly.

DONALD DUCK FOR "DISNEY'S MICKEY MOUSEWORKS"

Each half-hour episode of "Disney's Mickey MouseWorks" contains a selection of cartoons that vary in length from 90 seconds to 12 minutes, with no established format to determine which cartoons will be paired with others.

Starring in these cartoons are the studio's best-known characters -- Mickey Mouse, Donald Duck, Goofy, Pluto, Minnie Mouse and Daisy Duck -- as well as a supporting cast of familiar faces, including Ludwig Von Drake, Chip and Dale, Pete, and Donald's irascible nephews Huey, Dewey and Louie. "Mickey MouseWorks" also features many "niche" characters from the Disney archives, like Figaro the cat, Humphrey the Bear, and Pluto's peers Dinah Dachshund and Butch the Bulldog, as well as introducing a few new personalities to Disney animation.



SPIELBERG TO ENTER THE WEBCASTING BUSINESS

Pop.com will broadcast content from short films to game shows made exclusively for the Web.

Dream Works SKG and *Imagine Entertainment*, two of Hollywood's top movie companies, unveiled plans to launch a new firm that will produce and broadcast content created exclusively for the Internet.

The new company represents a significant leap by some of mainstream Hollywood's heavyweights, including directors *Steven Spielberg*

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Dear Editor...



Valerie Milano,
news editor

and Ron Howard, into a medium that some believe is poised to upend traditional filmmaking.

Bankrolled by *Microsoft Corp.* co-founder *Paul Allen*, the new company centers on a Web site, *www.pop.com*, that will be an outlet for short films, animated works, live events and other content tailored to the Internet.

Company officials said they hope to take the firm public with a stock offering in the year 2000. Allen, who has agreed to contribute \$50 million to the venture, will own 50% of the company. The remaining half will be divided equally between *DreamWorks* and *Imagine*.

Brian Grazer, a partner at *Imagine*, said the company will depend largely on advertising revenue and aims to hire a chief executive within a few weeks. He also said the site plans to amass at least 750 short films and features—paying contributors about \$1,000 apiece—before launching next spring.

Dozens of other companies, including *TVI's* "lookradio" -- are already airing similar online programming, but few consumers have so far been willing to endure the slow streaming speeds, inferior sound and poor image quality that often accompany Internet video.

Those drawbacks are expected to dwindle as more consumers get high-speed Internet access. *DreamWorks* and *Imagine* officials acknowledged the financial prospects are uncertain but said the business was largely launched out of creative curiosity.

"It could be a great business or not," said Howard, director of such films as "Apollo 13" and a partner in *Imagine Entertainment*. "But we are

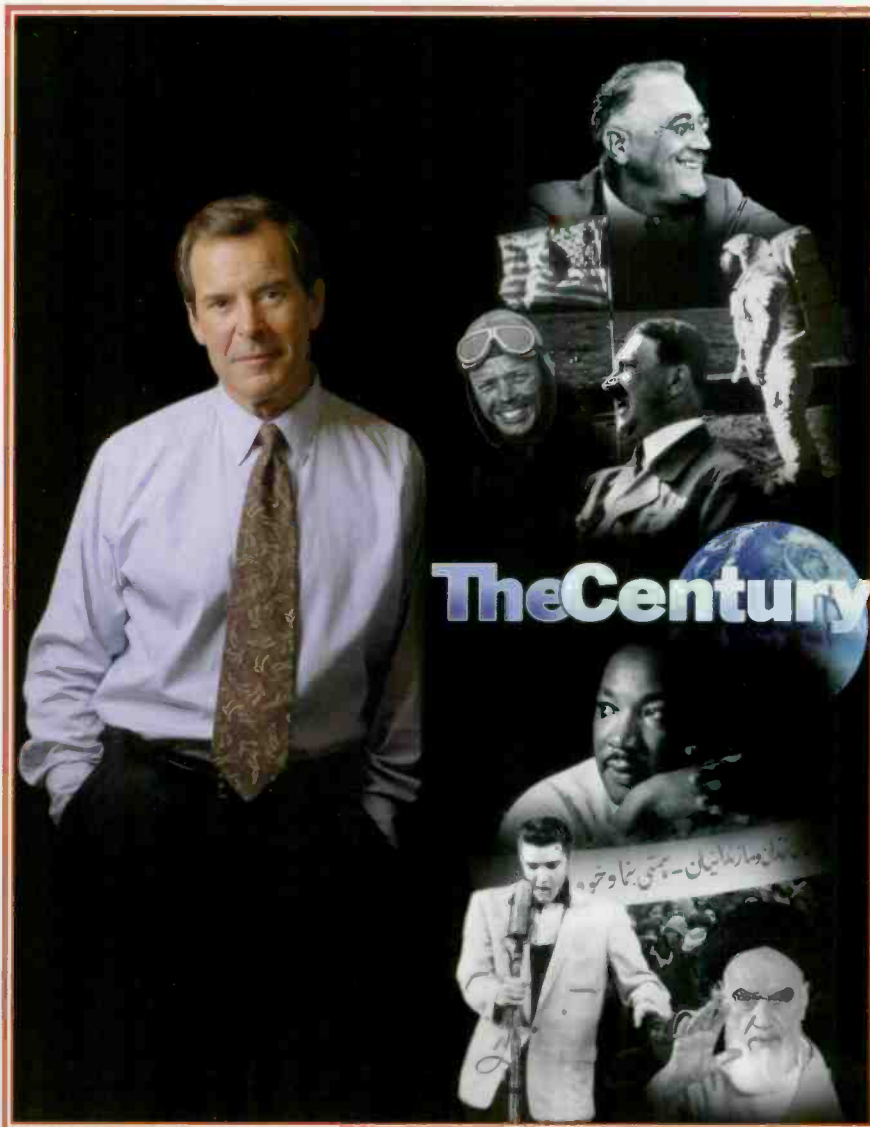


Photo: "HISTORY" - Presented by ABC and the History Channel. With the voice and short appearances of Peter Jennings heading the 12-hour documentary, the series that will last forever -- being released on VHS tape for home viewing.

mainstream storytellers fascinated by the possibilities of this new medium."

Asked whether he and Spielberg plan any contributions, Howard said, "We wouldn't be involved if we weren't interested in that."

The mix of content on *Pop.com* will range from short films to online game shows. The programming will range in length from 30 seconds to six minutes and will be surrounded by interactive features including chat and instant messaging executives said.

But the company also plans to solicit submissions from the legions of amateur filmmakers who have already turned to the Net to find audiences for their low-budget works. The

creators of the most popular submissions will be rewarded with development contracts at *DreamWorks* and *Imagine*, executives said.

Analysts said the creation of the new company reflects the pressure traditional Hollywood studios feel to stake out a position in a corner of the entertainment industry that could flourish during the next decade.

"It's sort of like the early days of television," said George Strouthopoulos, president of *Internet GoFax Associates* in Boston, Mass. "Everybody's trying to figure out how to be there."

We are only beginning to under-

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Dear Editor...



Valerie Milano,
news editor

stand how the Internet will affect the world. If this were a football game, we're only in the first inning.

Just as personal computers ushered in an era of desktop publishing more than a decade ago, digital cameras and other new technologies are bringing quality filmmaking tools to the masses.

Numerous companies, from Web

Related



Please see *Publicity & Marketing*, Page 25

start-ups to Hollywood giants, are racing to tap this budding film market.

Time Warner recently announced that it plans to launch a site by the end of the year called *Entertaindom.com*, an entertainment hub that will combine news, virtual ticket booths and original content.

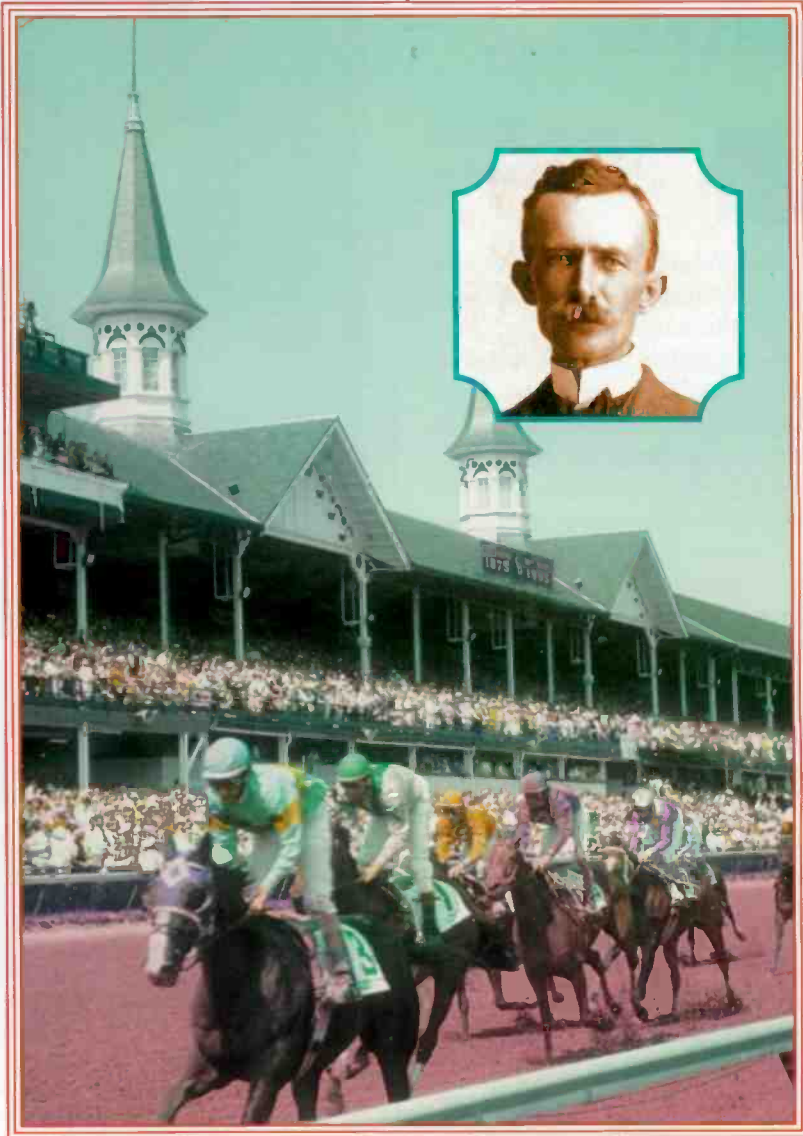
But some of the most aggressive companies in Internet video are start-ups such as *humboltdbuzz.com*, of California -- has already amassed more than 500 short original movies that users can view on its Web site.

"Which brings us to the dilemma facing content producers and the post-production facilities serving the broadcasting industry. How do they produce content that is competitive today and compatible with the most demanding future DTV standards?" said *Bob Fisher*, author of the study, "Getting Ready For DTV - Where Dreams And Reality Converge."

DreamWorks is a fledgling movie studio launched five years ago by *David Spielberg*, *Jeffrey Katzenberg* and *David Geffen*. Imagine is one of Hollywood's leading production companies, responsible for such films as "Apollo 13".



Photo: Filmed and video taped in Kentucky, U.S.A. The Kentucky Derby: *Sports, ABC*, Insert Photo: Nathan B. Stubblefield, VRA TelePlay Pictures: "Radio Boy" --the story of the wireless telephone.



Laundering Money, Is Lucrative for Bankers, Lenders, World Wide Web Sales and Governments that condone Gambling and Stock Exchanges.

How The Countries Rank in Cash Deposits from Businessmen - Laundering Money

Luxembourg 686; United States 634; Switzerland 617; Cayman Islands 600; Austria 497; Netherlands 476; Liechtenstein 466; Vatican City 449; United Kingdom 439; Singapore 429; Hong Kong 397; Ireland 356; Bermuda 313; Bahamas, Andorra, Brunei, Norway, Iceland, Canada 250-299

Portugal, Denmark, Sweden, Monaco, Japan, Finland, Germany, New Zealand, Australia, Belgium 200-249; Bahrain, Qatar, Italy, Taiwan, United Arab Emirates, Barbados, Malta, France, Cyprus 150-199; Gibraltar, Azores (Spain), Canary Islands, Greenland, Belarus, Spain, Israel 100-149; Czech Rep, Latvia, St Vincent, Malaysia, Estonia, Oman, Lithuania, N. Mariana Isls, Greece, South Korea, Seychelles, Azerbaijan, Anguilla, Aruba (Neth.), Kuwait, Hungary, Saudi Arabia, British Virgin Islands, Guam, Brazil, Panama, Russia, Costa Rica, Mauritius, Gabon, Armenia, Thailand, Macedonia, Grenada 50-99; Poland, Slovakia, Georgia, St. Kitts-Nevis, Dominica, St. Lucia, Belize, Guadeloupe, Martinique, Puerto Rico, U.S. Virgin Islands, Argentina, Croatia, Uruguay, Midway Islands, Barbuda, Slovenia, Suriname, Botswana, Romania, Chile, Bulgaria, French Polynesia, New Caledonia, Yugoslavia, Trinidad, Libya, Turkey, Albania, Lebanon, Guatemala, Ecuador,

Dear Editor...



Valerie Milano,
news editor

Photo: ABC is heading the list of networks taping New York's Times Square 2000.

Moldova, South Africa, French Guiana 25-49
Falkland Islands, Vanuatu, Venezuela, Ukraine,
Cook Islands, Philippines, Turks And Caicos
Islands, Fiji, Marshall Islands, Mexico, Nauru,
Algeria, Antigua, Bolivia, Uzbekistan, Syria,
Western Samoa, Morocco, Indonesia, Colombia,
Cuba, Bosnia and Herzegovina, Tunisia, Jordan,
Paraguay, Jamaica, San Marino, Mayotte, Palau
Islands, Honduras, Niue, Reunion, Namibia,
Somalia, Congo, Tonga, Iraq, Swaziland,
Dominican Republic, Kazakhstan, Kyrgyzstan,
Turkmenistan, El Salvador 10-24
Cameroon, Bhutan, North Korea, Ivory Coast,
Fed States Micronesia, Kiribati, Tuvalu, Papua
New Guinea, Zimbabwe, Western Sahara, Iran,
Cape Verde, Senegal, Egypt, Peru, Sri Lanka,
Djibouti, Mongolia, Solomon Islands, Zambia,
Guinea, China, Ghana, Haiti, Vietnam, Liberia,
Zaire, Kampuchea, Rwanda. 0-9

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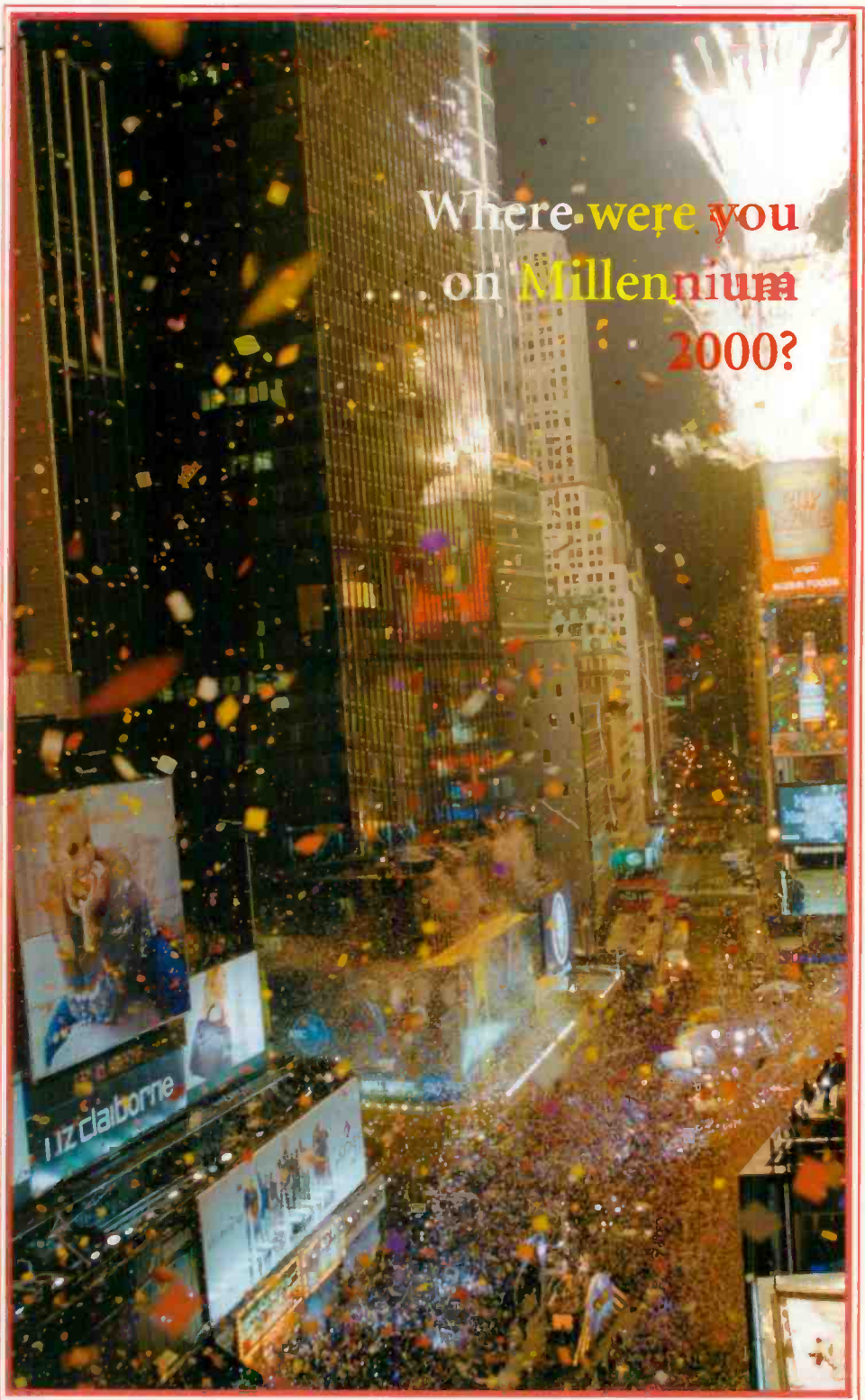
Please see *Money
Laundering*, Page 17



HOW MUCH WILL IT COST TO TARGET MARKETS FOR ONLINE PROGRAMMING

The online television and radio broadcasting operators' main concerns in choosing the programming he/she will televise are: 1) whether and how much money it will generate; 2) whether it can be offered to web-consumers as something special (*e.g. event, blockbuster, original*), and 3) whether it will add to the perception that webcasting has something for everybody's tastes; and how much will it cost? Will your budget of the future include programming changes that will meet all four criteria?

It seems that computer broadcasting will offer programming in the new millennium, that will include short-short, hard-edged incisive documentaries and pro-



PRESS RELEASES AND PHOTOGRAPH INFORMATION

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Dear Editor...



Valerie Milano,
news editor

grams that are entertaining and informative, exclusively created for the Internet, a medium that is widely believed is poised to upend traditional filmmaking.

The principal sources of revenue for TVI's lookradio.com product include domestic and foreign television stations -- of which there are currently over 135,000 (licensed and unlicensed television and radio stations); *pay-per-view*, an industry expected to gross between \$3 billion and \$4 billion by 2003; *foreign syndication*, is an exploding arena which includes the internet broadcast, cable and satellite-delivered systems, and finally miscellaneous sources such as *licensing* of its logo and promotions *sponsorship* on the face and endings of certain series.

All in all, government film archives will be a mini-studio for lookradio.com, compiling a public domain library of product with revenues to the documentary movie maker -- foreseeable throughout the 21st century.

TVI intends to make its lookradio.com online computer broadcaster a medium that viewers will fall in love with. TVI's lookradio.com is intended to provide thought provoking entertainment for the international markets of the world.

There is a unifying theme to lookradio.com's approach to its short programming. Lookradio.com's programs seek to grow into a highly entertaining form, in a wonderfully unique way. This is not a website for the normal TV viewer.

This is a website for the viewer who has turned off TV because it's a "no-brainer". Lookradio.com is a place on the world wide web -- that gives you a reason to turn on your computer - to watch and show a product or project that's new on the market -- to show your friends or client -- Now! . . . Today! -- not tomorrow!

TVI magazine intends to broadcast short programming for hire -- that will range in length from 30 seconds to six minutes up to a

maximum of one half hour.

The tv shows will be surrounded by spots, movie trailers and instant news updates, supplied by TVI advertisers. TVI also plans to solicit submissions from the legions of serious amateur filmmakers -- who would like to attend one of the big annual market-

places, introducing them to the cost of doing business in the world of international television distribution.

The cost of attending MIPCOM, MIP-TV, MONTE CARLO, NAB or NATPE, is outlined in the chart.



	MIPCOM	MIP-TV	M CARLO	NAB	NATPE
Standard/room	\$ 5,822	\$ 5,822	\$ 5,669	\$30/sq. foot	\$ 4,800
Fixture(furn, utilities, phone jacks, etc.)	Included	Included	Included	\$ 274	\$ 300
Equipment (TVCR & TV)	\$ 900	\$ 900	Included	\$ 110	\$ 500
Registration fee For each extra person	Included (max 3)	Included (max 3)	\$ 100	Included	\$ 425
Travel (1,500 miles)	\$ 4,200	\$ 4,200	\$ 4,200	\$ 2,500	\$ 2,500
Lodging	\$ 6,000	\$ 6,400	\$ 3,200	\$ 2,500	\$ 3,600
Food	\$ 3,000	\$ 3,300	\$ 2,000	\$ 2,000	\$ 1,600
Advertising/Promotion	\$40,000	\$40,000	\$ 5,000	\$30,000	\$40,000
Shipping (1,500 miles x 200 pound)	\$ 500	\$ 500	\$ 500	\$ 500	\$ 500
Miscellaneous (tips, drinks, auto, gas, etc.)	\$ 4,000	\$ 5,000	\$ 3,000	\$ 3,000	\$ 2,600
Total U.S. \$	\$64,422	\$66,122	\$23,669	\$41,884	\$56,825

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Photos From: Rupert Murdoch - TVI Magazine - 1987; ABC Sports - Horse Racing



Rupert Murdoch's Secrets of Vertical Financing — Is it a horse race?

By GORDON TALBOTT

By all accounts, the atmosphere was strained inside the ornate boardroom.

At the London headquarters of the Hong Kong & Shanghai Banking Corporation, directors of British Sky Broadcasting and the Manchester United football club had spent an entire day in fruitless negotiations. But at the last moment, just as

tempers began to fray, Sir Roland Smith, chairman of Manchester United, received a transatlantic telephone call. On the other end of the line in New York City was media mogul Rupert Murdoch. And not long after Smith and Murdoch exchanged views on what would later be officially dismissed as only a "small deadlock," the deal was announced. Murdoch's British Sky Broadcasting

agreed to add \$132.5 million to its bid to buy Manchester United, raising the purchase price for Britain's richest, most successful football team to a staggering \$1.65 billion, the highest price ever offered for a sports franchise anywhere on the planet.

At first glance, the offer might seem absurdly generous. When it was tendered early last month, it represented a 51-per-

cent premium over Manchester United's stock price at the time. What's more, it exceeds by a wide margin the paper value of the football club's various assets, both on and off the field. "If this deal goes through," argues London-based analyst David Brooks of Japan's Nomura Bank, "Murdoch will be paying 625 million pounds (\$1.65 billion) for a property that is probably worth no more than 460 million (\$1.2 billion)."

Despite the numbers, however, Brooks, like virtually every other industry expert in the British capital, thinks the move is not only clever but also inevitable, yet another example of the growing convergence around the globe of television and sports. "Vertical integration is the name of the game," says Brooks, "and in that sense Man U and Murdoch are a natural fit."

As natural, in fact, as the Australian-born magnate's similar activities elsewhere in the world, particularly on the other side of the Atlantic. To be sure,

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Murdoch is not the only media baron currently engaged in gobbling up sports franchises. But his influence is pervasive, extending even to Canada, where he may not yet be buying hockey teams but is part-owner of the new sports channel-CTV's Sports net that began broadcasting the country's national game, in the process driving up the price of hockey's television rights.

"sports absolutely overpowers" film and all other forms of entertainment in drawing viewers to television. "

It is Murdoch, as well, who most clearly defined the business logic driving this global trend when, two years ago, he told at the News Corp. annual meeting that sports "absolutely overpowers" film and all other forms of entertainment in drawing viewers to television. "We have the long-term rights in most countries to major sporting events," he said at the time, "and we will be doing in Asia what we intend to do elsewhere in the world-that is, use sports as a battering ram and a lead offering in all our pay-television operations."

That is certainly what has happened in the United States since Murdoch's then-struggling Fox Network first captured national attention in 1993 by agreeing to pay \$2.43 billion for the rights to broadcast

National Football League games over a four-year period. That maneuver helped Fox establish itself in the United States as the fourth major network, now worth an estimated \$10.8 billion. "The beauty of sports broadcasting," says ABC spokesman Mark Mandel in New York, "is that it's live, unrehearsed and real, and therefore makes for excellent TV."

Since its 1993 deal, Fox has re-secured NFL rights for another five years, but now shared with the NBC, ABC, ESPN and TNT networks, and will be hosting January's Super Bowl. And Fox is involved in more than just football. It will also be broadcasting the 1999 Major League Baseball World Series and hold the U.S. rights to air next spring's National Hockey League Stanley Cup finals. Through an extensive network of local affiliates, Fox also enjoys regional rights to more than two-thirds of pro sports' baseball, basketball, hockey and football teams. Owned equally by News Corp. and Liberty Media Corporation, Fox/Liberty now boasts 58 million subscribers and is starting to nip at the heels of competitor ESPN, owned by Walt Disney with 75 million cable subscribers.

In a harbinger of what is now unfolding in England with Manchester United, Murdoch last year bought the Los Angeles Dodgers baseball team, paying \$479 million for team, stadium, real estate and

licensing rights that had been valued before the deal at around \$277 million. But, once again, the experts see no fault in the move. "This is just a natural way to vertically integrate, to the degree that News Corp. is looking to have a hand in each of its many tills," says Paine Webber media analyst Christopher Dixon in New York.

The Dodgers purchase capped a string of earlier buys, all of which have combined to give Murdoch's interests a considerable sports stable. In addition to the Los Angeles baseball team, Fox/Liberty owns 40-percent stakes in basketball's New York Knicks, hockey's New York Rangers and-through a 1997 alliance with the Long Island, N.Y.-based cable broadcasting group Cablevision Systems-Madison Square Garden in New York. It also holds a 40-per-cent stake in the Los Angeles Staples Center arena, which includes an option to purchase 40 per cent of the Los Angeles Kings hockey team and just fewer than 10 per cent of the marquee Los Angeles Lakers basketball squad.

Judging from the evidence, Murdoch's long-term program is far from complete. He is, at the moment, engaged in raising new capital for further forays by spinning off part of his U.S. sports and entertainment assets in a public share offering scheduled for later this year. "There's no predicting where he'll go next," says Jim Rosenfield, head of the private consulting firm JHR & Associates in New York and an ex-president of CBS, the network that temporarily lost its NFL rights after Murdoch's surprise 1993 offer. "He's one of a few players who has a global corporate strategy that allows him to make individual decisions that no one else could make."

Manchester United is a case in point. Not many other corporate players have pockets deep enough to come up with the sums required to buy the most lucrative franchise in British football's 20-team Premier League, arguably the richest league in international soccer. Last year, Man U's revenues amounted to \$225 million, more than double that of second-place Newcastle United. At home, the team has a solid fan base-the celebrated Red Army-of close to four million and quadruple that abroad. There are more than 200 branches of supporter

clubs in 24 different countries. In Ireland alone there are 31 Red Army units, and even in Thailand, on the other side of the world, the team's magazine sells 30,000 copies a month. "The team really is the jewel in the crown of the premiership," says Paul Wedge of the London brokerage Collins, Stewart & Co. "And the Premier League is the main reason that Murdoch's Sky earned close to 300 million pounds [\$795 million] last year."

As was the case with the Fox network and football, BSkyB, a television satellite operation, did not start to flourish until the company managed to snag the rights to broadcast Premier League matches. When Sky paid \$805 million for those rights in 1992, the company had a subscriber base of two million British households. Six years later, thanks largely to soccer, it has a viewership of seven million households. Sky's rights, however, which currently cost \$371 million annually, are slated to expire in 2001. And it is partly with that in mind that the company is now bidding to own the top team in Britain's top league. "They want the leverage that owning Manchester United will give them at the bargaining table when it comes time to negotiate a new TV deal," notes analyst Wedge.

Despite the regulatory hurdle (*Britain's Monopolies and Mergers Commission*), standing in the way of the Murdoch purchase, most industry observers fully expect that Murdoch will eventually gain control of Manchester United. When, or if that happens, Murdoch will not only be treading the path he has followed in the United States but one that others have traveled elsewhere in Europe. In Italy, media magnate and former prime minister Silvio Berlusconi owns the AC Milan soccer team. Not far away, carmaker Fiat controls Turin's famed Juventus squad. In Paris, the profitable French pay-TV channel Canal Plus owns the first division Paris St. Germaine. The Phillips electronics conglomerate owns farther north, Ajax Amsterdam. And more such vertical integration is likely in store. Murdoch and Berlusconi are, for example, the twin driving forces behind a not-yet realized plan to create an entirely new European super league of soccer, a



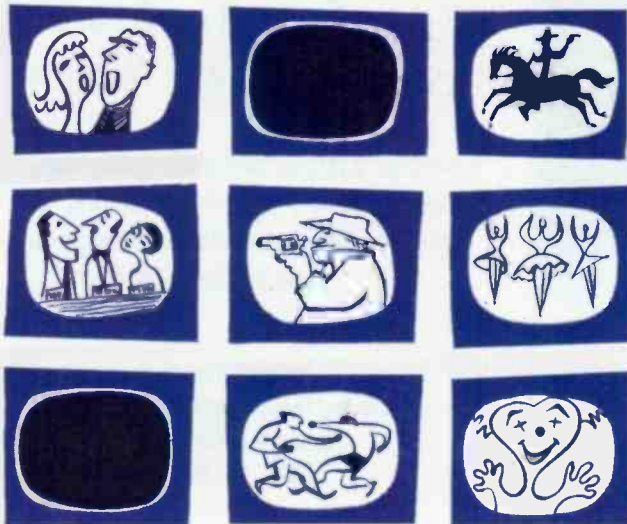
Ted Turner is a genius at Vertical Financing. At a Time-Warner media forum in Shanghai, (September 1999) -- on what he does with his money, "I'd rather use it for the benefit of mankind, rather than spend it selfishly. I'm a socialist at heart."
Photo: Featured in TVI Magazine January 1980 issue. —

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The Psychological Twists of the "Nerd"



The Early Years!

By Mark Sova

Even if Marconi had Asperger's syndrome, we need more Marconis and not more Michael Jacksons," said L. J. Hortin. "The Nerds have inherited the world of broadcasting" by utilizing their innate ability to utilize the electromagnetic wave."

To the surprise of many people, and the dismay of some computer professionals, the label "geek" and "nerd" given to the computer hacker – is a label that is now being enjoyed by Bill Gates.

What makes a computer geek?

There is some captivating surmising facts going on -- that the well-known stereotype of the computer geek or nerd may actually be a description of mild autism, especially a form of autism known as Asperger's syndrome.

Unlike prototypical autism, which often involves mental retardation and a lack of verbal skills; Asperger's syndrome is at the "high end of the spark" of the spectrum of autistic behavior, says *Troy Cory-Stubblefield*, the author of the SMART DAAF Boys, *The Inventors of Broadcasting*, *ISDN 1-88336644-00-3*, (Order: www.amazon.com).

Please see, *The Nerd*, Page 47
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By
Bernie Schwartz

Photo: ABC's, "Who Wants To
Become a Millionaire" Starring
Regis Philbin



Does Money Laundering Bother You?

- a scientific study

Of the estimated \$9 billion in suspicious Russian funds that have flowed through Bank of New York, \$20,000.00 of that money belonged to Josef S. Josef does not run casinos or prostitutes. He imported Uncle Sam's computer software. For the last 5 years, as the Russian made software industry crumbled, Josef has kept a few Moscow computer stores stocked with software, all the way from floppies to ribbons.

He lives a comfortable life, but he is not wealthy. He drives a foreign car, but it's only a used Volvo. And he breaks the law to stay in business. "I follow the rules layed down by my capitalistic buddies, *It's free to get in -- and free to get out.*"

What is defined, as a crime in one country may not necessarily be criminal in another. The most profitable crimes in some countries may not be profitable in others. Criminals in some countries might choose to launder their profits, while those in other countries might simply spend them. To this extent, it is TVI's conclusion that there is no single model that explains money laundering may be correct. However, there may be only a relatively small number of variants of a basic formula. One might be able to say, for example, "in countries like X, the average profit per recorded fraud is probably around \$20,000, but in countries like Y the figure is more like \$2,000." Or "in countries like A, around 60% of the proceeds of crime will be laundered, while in countries like B it is likely to be only around 20%."

Known incidents of money laundering involving large amounts of money generated from crime are of tremendous public interest and are consequently given wide publicity. Most of this money is welcomed to American shores by U.S. official economic policy,

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Who Wants To Become a Billionaire

which holds that such bank transfers often merely reflect that the originating country's policies aren't working-- and that large outflows only stimulate U.S. banks to utilize the "bait then switch" rule, (take the deposits -- keep the funds, then turn the "bastards" in -- for bank fraud). The banks then are usually awarded 50% of the take.

The Model

To begin with, it needs to be remembered that money laundering is a flow of funds. There is essentially a place where the money is generated, and a place where it is laundered. Even where crime is organized on a transnational basis, the proceeds of crime can be allocated to the countries in which the various victims of crime live. The money may then, of course, be laundered in the same country in which it was generated, or be sent to another country (or other countries) for laundering. It may, furthermore, flow on from its first placement to other countries, and may often return eventually to the originating country so that the offenders can invest their money into legitimate enterprises in their home country.

However, for the purpose of quantifying money laundering, we do not need to follow the money trails beyond the initial point of laundering, because the transactions from that point onwards have all the legitimacy of ordinary monetary flows. In statistical terms, we would be double counting if we followed hot money all the way round its circuitous path from the scene of the crime to the final investment, and counted the same money each time it moved. If \$1 million is earned from crime in Australia and sent, say, to a Hong Kong bank for laundering, and from there via Switzerland to the Cayman Islands, from where it is returned "cleansed" to Australia, it is a nonsense to say that these four moves amount to \$4 million of money laundering. If a thief sells a stolen bicycle to a second hand retail shop, we do not count another theft when the bicycle is purchased from the shop, and each time it subsequently changes hands, yet this sort of muddled thinking is apparent even in the most influential of reports on money laundering.

In this model, the quantity of money laundering generated in each country is described as dependent principally upon:

The nature and extent of crime in that country,

An estimated amount of money laundered per reported crime, for each type of crime, and

The economic environment in which the crime and the laundering takes place.

A country that does not have a lot of crime, or whose economy does not provide significant profits to criminal enterprises cannot generate large amounts of money to be laundered. In countries with high crime rates and significant criminal proceeds, the potential for money laundering is clearly higher.

The quantity being attracted to each country is described as dependent upon, inter alia:

The presence or absence of banking secrecy provisions, government attitudes to money laundering, levels of corruption and regional conflict, and geographical, ethnic or trading proximities between the origin and destination countries.

One would expect initial flows of laundered money to favor countries that have secretive banking practices or poor government control over banking. By contrast, subsequent movements of this laundered money may be expected to favor countries with more respectable and controlled, and therefore safer, banking regimes, but as pointed out above, these secondary flows should not concern us. One would also expect money launderers to take advantage of high levels of corruption, if the corrupt behavior favors their activities, but to avoid those countries in which there are dangerous levels of conflict or where the corruption is of a form that might put their money at risk. One would further expect higher flows of laundered money between places where geographic proximity, or strong trading or community links such as linguistic or ethnic ties simplify business transactions.

With the flexibility and power of modern spreadsheets, it is possible to build in a large number of complex hypotheses such as these, and modify them as new data comes to light. Further development of the theories behind the model could result in the creation of a range of new crime-economic indices, leading to a better understanding of the determinants of criminal

1.

profitability and the effectiveness of regulatory crime prevention efforts.

-- A starting point, the United Nations Centre for International Crime Prevention database of recorded crime statistics -- the 'UN Survey on Crime Trends and the Operations of Criminal Justice Systems' -- contains data on numbers of crimes recorded per year in almost a hundred countries. These relate to the crime categories of Homicide, Assault, Rape, Robbery, Bribery, Embezzlement, Fraud, Burglary, Theft, Drug Possession and Drug Trafficking.

2. It is no secret that there are differences in the ways countries classify and count criminal incidents, and that there are significant differences in the extent that police get to know about crimes. But research has also shown how to read between the lines of official crime statistics, by using crime victim's surveys of the kind pioneered since 1988 by the Dutch Ministry of Justice and by the United Nations Inter-regional Crime Research Institute in Rome (UNICRI). Enough is known to "see through" major discrepancies in official crime statistics, and make the necessary adjustments. The results presented later in this report do not yet, however, incorporate any such adjustments, as this requires in-depth research because of the large number of countries involved.

3. There are, in addition, a number of countries -- mostly smaller, less developed countries -- for which we have neither official crime statistics nor crime victim's surveys. They are mostly, by definition, not major players in the system. Some, however, are regarded as attractive to those seeking to launder money. No country, therefore, can be left out of the model. Using knowledge of the prevailing socio-economic circumstances of each of these countries, per capita crime rates from similar or neighboring countries can be applied to their demographic data to estimate likely recorded crime figures. The model, at this stage, simply computes average crime rates per capita for each of twelve world regions, and these values are applied to the population figures for all countries without crime data, but there is considerable scope for more considered analysis.

So, at this stage in the process, estimates have been produced for the numbers of crimes recorded by police in each country in each of the eleven crime types. The accuracy and the comparability of these estimates are currently open to question, but in future versions of the model adjustments can be made where sufficient knowledge exists.

The model then proceeds to estimate the total amount of money that is laundered, for each recorded crime in each country. Because we acknowledge the fact that not all crimes (particularly in the very important categories of major frauds and drug crimes) are recorded by the police or other authorities, the best way to calculate this figure is by estimating the overall proceeds of crime, for all crimes of this type, and then dividing this figure by the number of crimes recorded.

4. The model's starting point for this stage is the crime-specific estimates of money laundering, was obtained in the 1995 *AUSTRAC report* on Australia and from U.S. Congressional hearings reporting on the huge capital flows then coming out of Mexico at a time when Mexico was begging for the U.S. to forgive bank loans -- it had received from the U.S.

When a U.S. bank official was asked whether this was dirty money or clean money, the official replied,

"I couldn't tell. I could only say that it was smart money."

continued to page 43 - *Money Laundering a scientific study*

🍎 **"Money Laundering" can be defined as an action taken to obscure the real source of funds -- because the source is a criminal activity such as drug trafficking, or the owner seeks to avoid taxes, or for other illicit reasons.**

🍎 **The easiest way to launder money -- is to pass it from bank account to bank account or company to company or stock broker to online Day Trader accounts --or by depositing cash at a gambling casino for chips.**

🍎 **One reason why governments condone casinos and money lenders, (Monte Carlo, Hong Kong and Las Vegas) -- is because, casinos, race tracks and pawn shops have always been popular among crime organizations and revenue hungry governments.**

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high def·i·ni·tion (hī déf'ə-nīsh ən) *n.*

1. See film.



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**MEN OF VISION & BROADCASTING
A 100-year Legacy**

Photo: *Below*- ABC's, Sam Donaldson and a copy of his first article for *Television International Magazine*, (TELEvisionFilm) - in which he co-founded with Al Preiss.

By Sam Donaldson -

1939

By Sam A. Donaldson

About the Author and Co-founder of Television International Magazine, 1956.

When Sam A. Donaldson became part of ABC's roving television correspondents, no one was sure what to expect.

His immense impact on his television audience was owed to the dynamism of his personality and the upheavals at home and abroad that marked his ability to report the news as it happened. His macho, patrician features, leonine bearing and strong, resonant voice all reflected his invincible self-assurance when he would demand -- "Hold on Mr. President".

From Publisher to ABC's Legendary Newsman

www.samdonaldson@abc.com



It was April 1956 and Sam knew that he had a place in the books of television history - - when he wrote the article 1939.

A reprint from TELEFILM Magazine, (*Television International Magazine*), dated April 1956, cover on next page.

The history of a great industry is always interesting. Not only is it extremely revealing from a purely factual standpoint, it is usually a graph-

ic tribute to a handful of men who had the gift of foresight and believed in the impossible. But, history tends to become confused with time, events are all too quickly clouded if they are not recorded as they happen. TELEvisionFILM Magazine, (*Television International Magazine*) — decided to trace video film back to its very beginnings. We wanted to uncover the material facts surrounding the first film series especially produced for television.

The task was not as simple as it might have been. Although TV film is thought of as being something comparatively recent the visionaries who pioneered the industry were hard at work long years ago. Any history of the first

By
TVI Publishers
Sam Donaldson, 1956
Josie Cory, 1999

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film series must also be divided into several categories. There was a *first series*, a first *sponsored series*, a first *children's series*, etc. In this brief account, then, we do not attempt to include all of the many names and dates involved in tv films family tree. We do sketch an accurate picture of the progress from the cradle to the point where film put on its first pair of long pants.

The year was 1939. W6XAO, one



of the nation's first experimental stations, had recently gone on the air in Los Angeles with transmitting facilities atop Mt. Lee. There were only a few receiving sets, with postage stamp size screens, in its limited coverage area. Live television was getting its start, and at the same time television film was beginning also.

Patrick Michael Cuning, a young movie producer, had just made a feature film entitled *Stars For Tomorrow* with a cast and crew of 300 unknowns. After the premiere at the Hollywood Pantages Theatre, Ray Coffin, then program director of W6XAO, congratulated Cuning on his work with these newcomers and advised him to take his troupe into television. Pat Cuning showed a greater tendency toward the psychic



than the practical when he heeded Coffin's suggestion. Working together the two organizations began to experiment with live television. late fall of 1939, Cuning began shooting the first series ever, for television, *Tom Sawyer*. The production staff and actors applied themselves to Samuel Clemens' popular classic. They made up with enthusiasm what they lacked in experience. The episodes were first presented live, as Cuning recalls it "in order to work out the kinks", and then were re-done and shot on film. Employing editing techniques that this group of pioneers devised, the shows were edited into ten, fifteen, and twenty minute time segments. In those days no one could decide just how long television shows would be. Those working with Cuning suspected that TV might depart from radio's format and present three programs per hour in twenty minute segments. They reasoned that in this way the hourly cost of television could be brought down to a more realistic level.

The first group of *Sawyer* films numbered eighty-eight and was completed in 1943. Shooting on the series has continued until the present. In 1940, Cuning moved to 6530 Sunset Blvd., present address of *Five Star Productions*, the Hollywood Gourmet restaurant, and radio station KBIG. He established his own television production unit there which he called "stage eight" in memory of the stage on which he produced his first successful motion picture in the late thirties. In 1946, Edgar Bergen joined Cuning to form the Edgar Bergen Television Center; the two were associated at the Sunset address for several years.

As new stations went on the air the *Tom Sawyer* films were shipped to them and released. The episodes

were all shot on 16mm film and Cuning recalls that they were the first films ever to be made using the single system camera.

During the war years many industry notables worked at "stage eight", including Marcia Drake, chief writer of the series, Glen Glenn, the sound specialist, Bob Clampett, cartoonist, and Coleen Townsend, former movie star.

In 1945, Hollywood was rudely shaken by the small earthquake that was television. More and more people were becoming aware of the new medium. The vast majority were still frankly skeptical of its future. There was almost complete agreement on one point; should television become in reality as big as its proponents, expected, it would at least be live, not film. One of today's top network executives is remembered to have made the statement that film would never constitute any large segment of tv's time and most certainly would be run only once if at all.

A few producers followed Pat Cuning's example, however. Their effort was marked by cautious probings and usually consisted of the making of a pilot film which didn't sell and became shelved as a result.



Photo: Al Preiss, Sam's partner in TELEVISIONFILM Magazine, April 1956. (Became *TeleFilm* then *Television International Magazine*). Al died in 1986 at the early age of 56.



But, in July of 1947, *Jerry Fairbanks Productions* shot a pilot which resulted in an NBC contract for the series. The show was to be a "whodunit" affair entitled *Public*



Photo: Diane Sawyer, Sam's co-hostess on ABC's Prime Time, and 20/20.

Prosecutor. Top NBC officials at that time were assuming the twenty-minute time segment. As a result the series (26 films in all) was shot in this length. The budget was low, around \$8,000 per show, and the production schedule was tight. At one time the Fairbanks' crew was turning out a show a day on the Hollywood lot. Once again W6XAO became a sort of testing ground. Late at night the early episodes of *Public Prosecutor*, starring John Howard, were aired, mainly to detect and correct technical flaws in the film. *Prosecutor*, which had gone into production in January, 1948, hit a snag about the time it was ready to go on the net in September, however. The NBC vice president who had suggested the twenty-minute time length was replaced.

Some of the shows went on the air employing a ten minute live "filler" talk by local law enforcement offi-

cial, but by the time the balance was re-edited to the new thirty-minute length another company had beaten Fairbanks to the punch, and with a national sponsor at that!

This newcomer to the series' race was entitled *Your Show Time*. In July, 1948, Realm Productions was organized to produce film for television. The principals of this group were Stanley Rubin, now producer for RKO (latest picture, *The Girl Most Likely*), Norman Elzer, the business manager of the group, Lew Lance, and Sobey Martin. Realm produced a pilot of the series in July and Gil Ralston sold it to American Tobacco for Lucky Strike. The cigarette company agreed to pay \$8,500 per program and contracted for a total of twenty-six shows. Realm joined forces with Marshal Grant, now producer of *Mayor of the Town*, and Grant-Realm Productions began shooting the series on the Hal Roach lot in Culver City in December, 1948. The material selected was all in public domain following the line established by their pilot film treatment of Guy de Maupassant's *Diamond Necklace*. Judy Abel, now executive producer of the *Lassie* series for Maxwell Productions, handled the job of production supervisor. Others in the unit included Bill Bradford, camera man; Lew Asher, in charge of props; Raoul Krashour, music; and the head gaffer was Babe Stafford.

The main question in production was one of time, for Grant-Realm was operating on a bare minimum as far as budget went. Grant-Realm had originally set out making a tour of the banks, the first contract for television film tucked smugly in its briefcase. But the banks turned the deal down cold, for in those days no one had heard of residual rights. Since production costs looked to be

about \$12,000 per program no bank would go out on a limb. Another interesting sidelight of production was that no one worked on Saturday. According to Rudy Abel this was the first five-day work week shooting in existence.

On January 28, 1949, *The Diamond Necklace* went on the air at 9:00 p.m., on KNBH (now KRCA). This was unquestionably the first film series made especially for tv to boast a sponsor. At the end of the twenty six program period American Tobacco offered to renew for an additional twenty-six, but the company turned it down . . . a decision which today prompts rueful grins when recalled by any of the principals. Not only was *Your Show Time* the first sponsored tv film series, we might venture to say that it was the first really good tv film series, based on present day standards. The shows are still in syndication under the name of *Story Theatre* and reveal a remarkable fineness of quality considering the hectic conditions surrounding their birth. As a matter of fact, *The Diamond Necklace* won the first "Emmy" award for the best television film.

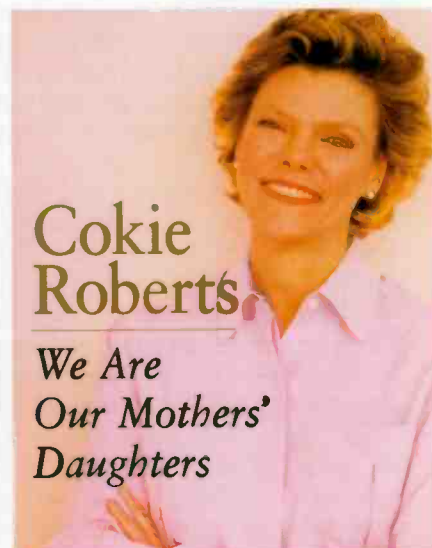


Photo: We Are Our Mothers' Daughters! Her book expresses the style Cokie uses in hosting ABC's, "This Week", with Sam.

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With a major network (NBC) going out on a limb for Fairbanks and a national sponsor (American Tobacco) betting on Grant-Realm, the gate had opened and the herd thundered out. Gordon Levoy reports that he contracted with six independent producers, among them Frank Wisbar and George Moskov, to film a series for Procter & Gamble entitled *Fireside Theatre*. This was in January of 1949, and Levoy produced fifty-two quarter-hour *Firesides* altogether. The films were run two at a time to make a full half-hour show. *Bing Crosby Enterprises* took over the series in '50 and P & G itself later financed it. *Fireside Theatre* has been on the air continuously since 1949, and is the oldest film series to run un-interrupted under the same name.

Once again Jerry Fairbanks scored with a "first". His *Paradise Island* series which was begun in January, 1949, was the first musical film series. The shooting was done in Hollywood and the music recorded in Mexico City to circumvent the Petrillo ban.

A children's series on film, *The Magic Lady*, starring Geraldine Larson and her mischievous little helper named Boko, was completed and went on the air in September of 1949. The *Magic Lady* was in fifteen-minute time segments and was produced at Telemount by Henry Donovan.

To record more names and dates here would be over-stepping our goal, it suffice to say that: *Tom Sawyer* by Patrick Michael Cuning was the first series ever shot on film for tv, *Public Prosecutor* by Jerry Fairbanks was the first series ever signed by a major network; and *Your Show Time* was the first series on the air under the auspices of a national sponsor. *Tv film* today is in the healthy position of having more future ahead of it than past behind it.

End of Article "1939"

By Sam Donaldson



The Big Apple

By Josie Cory



Both Sam and Al knew that the person who'd bite and swallow the apple first, would be the first to pass the "goodness" test.

"First take Eve, she took the first bite of the apple -- and look what she did for the Bible" . . . said *Sylvia Preiss*, the widow of Al Preiss, "then take *Diane Sawyer*, she took the bite -- and look what she did for Sam, ABC and the computer teleprompter."

TVI was the first into Red China (1987); and the first to use MacIntosh and Quark Xpress to create a complete full color magazine with separations and all.

People continue to ask - "what kind of magazine will Television International Magazine be in the new century, will it be like other trade magazines?"

My answer sounds something like this . . .

Assume for the sake of argument that one day back in 1987 your morning mail included "a schematic for the future" — an exclusive confidential news report prepared for six or seven shadowy figures in

Germany, Japan, Beijing, Moscow, London and Washington, but somehow or another, it was sent to you.

You're skeptical. You put the confidential "blueprint" aside, pour yourself some coffee, light a cigarette and read the morning paper first.

It's 1987, remember. And the newspaper says the Soviet Union, Germany and England is all through with the war game stuff.

The Dow is under 1,000 and it's been stuck there for years. Gold is no longer king. The stock market neared the crash of '29.

Real estate is a can't lose deal. Wait to buy real estate, the newspaper tells you. "Sell real estate and wait." Junk bonds that pay 20% are stunned like lepers when the government bails out the promises of political figures.

Pundits fret about 60 billion dollar deficits.

Oil, they say, will go to \$100 a barrel and we need a war policy to protect the energy crises.

Now you put the morning newspaper aside and you start reading the blueprint for the future.

It includes a prediction that Germany will reunite while the Soviet Union falls apart —

- that desk-top computers will fill every home and office. Mainframes will be dinosaurs and IBM DOS computers became has-beens that were replaced by an apple and mouse and manufactured by a company that was named after a hamburger food chain.
- that arch-liberal Bill Clinton will win the White House by a landslide — not once, but twice — and preside over the biggest binge of social spending in history.
- that laser beams will replace needles on record players and CDs will take over the music market. Vinyl records won't be manufactured anymore.
- That a new, incurable disease will

Women - a different perspective in the world of broadcasting.

Publicity & Marketing

In 2000

Will it change your working Habits?



There was a new kid that moved into the broadcast neighborhood. The 1990s discovered the female broadcasting executive.

Publicity & Marketing

Sizeable progress made in TV publicity and promotion of live and filmed series tends to create the impression that the sure-fire format for success has been discovered.

This realization that every TV series needs a big send off to create the desire and the interest on the part of the audience being sought is a giant step in the right direction. However, following the initial campaign the success of a syndicated series, more often than not, depends on the amount of coverage it receives weekly in the press of the local viewing area.

But, producers and distributors are rapidly learning that the public upon which they

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depend, viewers and trade - has a frighteningly short memory. Two weeks after the "premiere" campaign, a series can be all but forgotten unless there is follow-up publicity.

Without a follow-up campaign, the future of any series is dim. Ratings drop and, the show then is dropped at the end of the contract period. This follow-up campaign has been grossly underestimated, according to a research study made by the public relations firm of *Christopher-Harris & Delorean* which is headquartered in *Los Angeles, California*.

It is no secret that most producers hope for the re-runs of their series to bring in the so-called gravy since the profit on first runs is comparatively small or, at times — nonexistent. Most distributors are conscious of the fact that a constant weekly reminder in the local press helps to build audiences, hike ratings and get contract renewals.

What the *Christopher-Harris & Delorean*, survey definitely demonstrated, however, was that neither producers nor distributors fully recognize the needs of the local station whose responsibility it is to get local coverage.

Most local stations are naturally anxious to capture as large an audience as possible. They strive to get all the editorial support and coverage they can, but their hands are more often than not tied by the lack of publicity information on the series they are attempting to promote. Even though newspapers and magazines devote more than 10% of their newsprint space to TV news and information -- as the electromagnetic wave medium grows, so does the demand for more interesting, well written and different publicity material each week.

The conglomerate packet the stations receive from distributors when the series is first sold — containing synopses, biographies, a half dozen often unidentified stills and several stock releases — does for the first couple of weeks. But, after that the station has to depend on an occasional filler or improvise its own stories in order to publicize the show.

A service, designed to meet the special needs of local stations without being a burden on distributors' budgets, has been devised by *Christopher-Harris & Delorean*.

The public relations firm first accumulates production information — such as castings, production anecdotes and developments, biographies and a synopsis of each episode — and supervises the taking of stills. To avoid the conclusion that the material is not fresh or timely, sometimes a CD-ROM containing stills, feature stories, synopses, biographies and fillers is mailed to the station and to the



PUBLICITY INCLUDES - POWER DRESSING - the biggest names in HISTORY dressed to show power and success.
Photo below: Sex, simplicity and intelligence sell ABC. Jamie Tarses, President, ABC Entertainments, is a genius on follow-up PR.





news media on a weekly basis or to coincide with the showing of each episode.

The material thus is newsy and ready to use, requiring no effort on the part of the station to prepare for its release. Whenever a publicity department is available, this material can also be used by the station to formulate periodic promotion campaigns.

Special fax or E-mail bulletins keep stations informed on the national coverage and promotion so that local publicity can be coordinated with effective national breaks for even greater impact. Additionally, information on planned personal appearance tours of stars in connection with the series' promotion is relayed to stations for further audience pull.

Aside from the obvious assistance that this service offers in lifting the popularity of a show, it also develops closer and better public relations between producers, distributors, stations and press. Finally, it helps assure the basic premiums — larger profits and healthier business relations.

Merchandising

There are several ways to merchandise a TV program according to Chris Harris, a PR / merchandising consultant for mainstream film producers and artists. They are: personal appearances, displays, direct mail, station program promotion, newspapers, magazines, radio-television, the world wide internet, and motion picture theatre advertising. Following are suggestions on organizing the star's personal appearance.

FOCAL POINTS: Stage a star's personal appearance in a department store, malls, ball park or recreation park, school, or

Former Wm Adrian models Kym Marez, Linda Gentile and Terry Groves, are now studio executives. **Photo by Peter Gales**

better yet, a video taped TV station interview.

NEWSPAPER Advertising: Preceding a star's personal appearance, place announcement ads in your local newspapers. Use a series of small follow-up ads. Send editorial publicity to newspapers in the form of advance releases.

TELEVISION-RADIO-INTERNET PROMOTION: Approximately seven days prior to the star's personal appearance use on-the-air promotion.

DIRECT MAIL: Build by sending invitations to schools, civic leaders etc.

WINDOWS: Have stores handling the star's products cooperate by displaying the products in their windows a week before and after personal appearance.

POINT OF SALE: Use coordinated displays throughout the town.

Conclusions

First, we can list in skeleton from six basic conclusions which appear to be valid from the large mass of research material and personal comment from which this article is drawn. These conclusions are:

1. Film, tape and DVD-MPEG 2 disks as a whole, have established themselves as a deep-rooted, permanent, and competitively equal part of TV programming.
2. There is a very real need for more good programming and new original content product in the syndication field, particularly first-run shows.
3. The TV audience "buys" shows, not stations. A good

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show properly scheduled will be successful on any channel or website.

4. With a few exceptions, the distributors of TV programs, have done an outstanding job in supplying and servicing the station market.
5. Too many TV producers (not distributors) are using syndication as a strictly secondary marketing channel for their product.
6. Film distributors continue to be an increasingly strong and important source of TV programming.

Several of these conclusions will be proven simply by the facts at hand. One or two are opinions subject to possible error in personal evaluation.

One fact alone proves *the first conclusion*. During the 90s, Satellite TV and Cable television around the world, dominated the television screen with first run movies.

The second conclusion — that all mergers that have taken place between cable and satellite superstations during 1999, were all controlled by two corporate conglomerates.

The third conclusion — that Broadcasters need more first-run realism in its movies made for the adult -- and less animation. *Titanic* and *Private Ryan*, proved this point.

The Animation picture, however, appears to provide an overall more optimistic outlook for the cable, satellite and the web broadcaster.

Point four — that TV audiences buy shows and not stations, is a definite, irrefutable fact which should be accepted as a fundamental consideration by sponsors and agency time-buyers. On Sunday evening, for example, all stations take turns at leading the audience parade.

Conclusion number five and six. It is a summation -- that in order to reach the international syndicated normal TV market -- the producer, (*not the distributor*) most often than not, slices prices to below-cost levels just get the show on the air. To reach the new webcasting marketplace, it'll have to be a trade out - just to test the waters.

It was reported that one or two television distributors at MIPCOM and MIFED, (*not the important ones*) -- quoted substantially different prices to competing stations and agencies -- with a resulting confusion and consternation . . . as to why.

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Albert says,
 "buying a multi-K video compressor
 for your television facilities is the
 way of the future.
 It's a great way to
 introduce your new programming
 on the Web and
 on DVD's MPEG-2."

Albert is the brain child and innovation of
Bright Star Technology, Inc. (1987) -- and is the
 cartoon character in Disney's *Absent Minded
 Professor*.

Computer Broadcasting will turn you Computer Monitor into a HDTV Set!

If, like many others in the entertainment field, you're wondering what impact the Internet is going to have on television down the line, you may have thought of putting some of your programs on the Web, just to test the waters... and hedge your bets, just in case the computer monitor happens to triumph over the TV set, becoming the entertainment medium of the future.

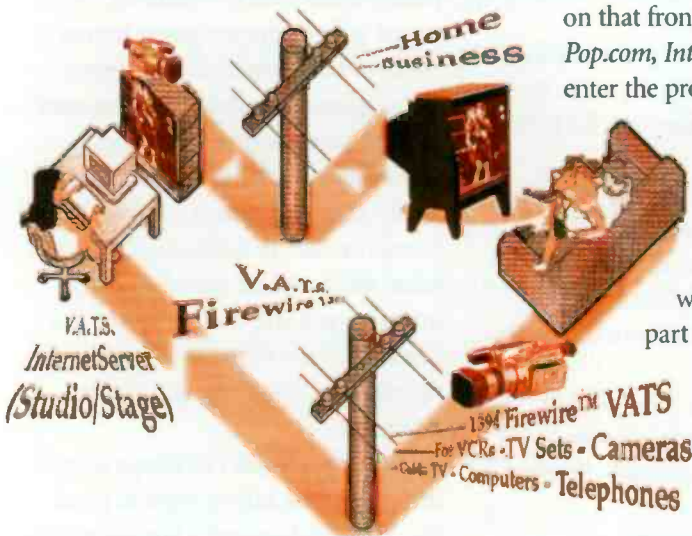
What exactly is involved in turning your TV-friendly fare into ones and zeros, and how do you get people on the Web to watch it? One person who is uniquely qualified to address these questions is *Tommy Emerik*, v-president of *lookradio.com*, the company at the forefront of computer broadcasting. *Lookradio.com* won't be alone on that front for long, with companies like *CBS*, *Dream Works*, *Pop.com*, *InterVU*, *Disney*, *NBC* and *ABC* entering or looking to enter the promising young field of Computer Broadcasting. The *lookradio.com* web site offers more than 2,000 hours of on-demand, 24 hour video and audio programs. Before the turn of the century, *lookradio.com* plans to provide more than 20,000 hours of Computer Broadcasting: a necessity to prove-up the reasons as to why the computer broadcasting industry now exists as part of the radio television scheme of things.

Computer Broadcasting is the next trend in both the Internet and television industries. Since *Quick Time 4* was introduced to the consumer in September 1999, (*Quick Time* is the program that allows video to be streamed through copper wires) -- the quality of Computer Broadcasting has improved so

much, some Mac lovers considered *Quick Time* the rebirth of Macintosh. The quality of a low-bandwidth Webcast (transmitted via 28.8 kilobytes per second (kbps) modem) is still poor compared with that of a home that uses a DSL line modem, the experience of seeing a video program on the computer screen is exciting, almost addicting.

At the end of 1994, *NBC* and *TV Finland* quietly began to broadcast a live video signal over the Internet, using *Xing Technology*. The image quality was very poor, but the concept was

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...SMART CONJECTURES...\$



SMART CONJECTURES

By Victor Caballero • Troy Cory



there: "moving images" delivered to the Internet in real time.

After a few years and numerous efforts by software houses and tech companies, the Computer Broadcasting atmosphere is still cloudy. And it is difficult to compare Computer Broadcasting with television.

The viewing distance and the screen size are different in the two mediums. The average Computer Broadcasting window is

10 to 20 times smaller than the average TV set. In addition, even with a large amount of bandwidth, the picture frame rate of a Webcast can't match the standard frame rate of a television broadcast (29 frames per second). Another difference lies in the mediums' ability to handle image effects: tilting, panning and zooming are all no-nos for Internet video production.

Before being Computer Broadcasting, a video signal must be converted from analog to digital. Then it must be compressed (*encoded*) sufficiently so that it can be viewed in real time. Modem baud rate and the power of the user's computer also play important roles in terms of the quality of the final product.

It is important that people begin to produce and shoot specifically for the Net. People assume that, since the final outcome is jerky, the video itself doesn't have to be top of the line; but they should remember that the better the input, the better the outcome.

Two years ago, there were several Computer Broadcasting players on the market (*Stream Works, VDO, Vextreme, Vivo, RealMedia and Microsoft*). Today, it would be fair to say that only two of those players remain in the picture: *RealNetworks* and *Microsoft*. Both companies are directing their efforts and energies to improving video and audio compression and the use of encoding tools.

However, *Quicktime, Media Cleaner, QDisign, Heuris, Sorenson* and *ASTARTE's DVDirectors* which in July 1999, showcased their software streaming media delivery system through *TVI's lookradio.com* *firewire test site*, seems to be winning the battle.

Qdesigns M3 audio technology features better-quality audio and new capabilities that improve video quality through the use of its plug-in partners *Quicktime, Media Cleaner, QDisign, Heuris, Sorenson* and *ASTARTE's DVDirectors*. The *Terrans Media Cleaner* also offers the new kids on the block, an easy way to compress jpeg programming to *Quicktime*, which also allows one to stream audio and video with synchronized multimedia and animation to be broadcast through the web.

A prediction: In the future, all of today's broadcasters will be streaming video online, over the Internet. This rebroadcasting will ensure that programs are never lost or forgotten.

PRODUCING

... Computer Broadcasting

Let's say a TV station wants to simulcast its 6 P.M. news on the Web, or your company wants to Webcast its seminars, or German TV wants to broadcast the U.N. TV Forum "live" on the Internet.

Streaming media can make all of that possible, and more. However, right now it is important to take some steps to boost the image quality of the final Computercast. The following guidelines should help get the job done:

1) **Camera movement.** Always use a tripod, so that the camera stays steady. Otherwise, the resulting movements will require too many frames (*and too much bandwidth*) to reproduce. Try to focus the camera manually. Autofocus features sometimes take a few frames to adjust and can significantly affect the look of the final Computercast. In addition, allow some space around the edges of the image, as you will need to crop a few pixels from the frame in order to get the standard 160 pixel by 120 pixel image size.

2) **Image layout.** The image should include as little information as possible. A flat background a limited palette of colors would be the best choice. The ideal shot for a quality Webcast is a close-up. If the frame must be changed, a clean cut is the best option.

3) **Lights.** Try to minimize shadows. A uniform lighting design, a little brighter than the normal TV standard will produce the best results.

4) **Audio.** For the optimal audio outcome, it is a good idea to use an external microphone instead of relying on the microphone incorporated



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By Victor Caballero • Troy Cory

For Computer Broadcasting

TOOLS

into the camera. During compression, audio and video signals can lose up to 40 percent of their initial quality.

5. Connection. A professional-quality live Computer broadcast requires a T1 line and a DSL line: one for sending out the stream and a second for monitoring the quality of the Computer Broadcast, making changes to the site and fixing anything that goes wrong. The line used for streaming generally includes content encoded (*compressed with a Quicktime Plug-in, RealMedia or Microsoft Windows Media*) into a 28.8 kbps audio-only stream, a 28.8 kbps audio and video stream. These standards cover most of the Internet users interested in receiving live content.

6. Encoding. The new *Macintosh G4 Firewire (IEEE 1394, no SCSI slots)* computer is recommended for compressing jpeg audio and video for live broadcast. For encoding audio only, a computer of at least 100 megahertz will get the job done.

7. Outcome. You must have a dedicated server with enough bandwidth to carry the desired number of simultaneous streams. Once the Computer broadcast is over, the content can be posted on a Web site, like TVI's "lookradio" then viewed on demand.

Except for regular ISP fees, computer users don't have to pay anything to watch lookradio.com programming. Once again, quality is the key: to appreciate lookradio in all its glory, viewers need a least a 56 kbps connection.

Astarte the company that created the Toast CD-ROM pre-mastering software, has

entered the DVD pre-mastering marketplace with DVDirectors rating at \$5,400, the package takes the price of VID pre-mastering software to its lowest level yet while providing all of the features required to make a title that meets the DVD specification.

DVD specifications are in place to assure purchasers that DVD plays and titles will be compatible. Because the DVD spec was designed with set-top players in mind, any DVD's title menus have to be controllable by the set-top's remote control. This makes pre-mastering a straight forward process: The title creator need only link menu buttons to specific actions—for example, playing a particular video stream with a particular audio stream and calling up subtitles.

The creative development of a DVD title starts with the production of the video streams, the mix down of the audio and the design of the menus. After that point, the pre-mastering application becomes little more than a file-structure layout for the DVD title. DVDirector displays the DVD project in a hierarchical view that looks like the desktop view of the contents of a Macintosh hard drive with folders,

subfolders and files. So if you can navigate through your Macs hard drive, you'll be able to navigate through DVDirector .

DVDirector approaches the pre-mastering process using simple palettes and dialogue boxes for the assembly of assets and the linking of buttons and other actions, with much of the work done via pop-up menus and text commands. The simplicity of the interface allows the user to work in one or two windows with additional palettes available as needed.

The streamlined desktop and dialogue boxes make pre-mastering easy and fast. The work flow is equally well thought out. For example when beginning a new DVD title, the developer must set certain parameters, such as the name of the disc, the region codes, the video standard and the startup action. These settings are made via pop-up menus and can be changed at any time during the title-creation process.

When video streams are used in the project, Macrovision copy protection can be applied via a pop-up menu. At every turn, ASTARTE has thought ahead and provided an efficient way for the user to make choic-



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es. Producing an application that is feature-rich as well as elegant, uncomplicated and easy to use is extremely difficult, but ASTARTE has done it and did it well.

Windows For Checking Your Project

DVDirector uses three windows - Project, Property, Inspector and Menu Editor - in the default text mode; a fourth, Graphical View, can be added by selecting that option. Project is the window where all the assets of the project are kept. Property Inspector is where information about each asset and its settings is displayed and edited; and Menu Editor is where hot buttons are drawn on the menu. The optional Graphical View window presents a view of the disc and its assets as icons, showing the links between each asset, menu button and track.

Additional palettes, called Matrix windows, can be opened from the menu bar. They show links between buttons and tracks on a matrix. A black dot at the intersection of two elements in the Matrix indicates a link. That link, in turn, can be removed or changed in the Matrix window. Assets, menus and jumps can all be

viewed in Matrix windows.

The Project window has four subheadings containers: Languages, Menus, Tracks and Assets. Importing or dragging assets in the Asset container begins the process of creating a title. (In fact, all the user needs to do is drag the asset over the Project window and drop it. DVDirector will automatically place it in the right container.) Assets can be Adobe Photoshop files; MPEG-encoded video streams (MPV); PEG-encoded audio streams (MPA); Dolby AC-3 audio files; or Subtitle files.

Once the assets have been moved into the Assets container, they can be dragged into the other containers, where they can be organized and linked to menu buttons.

Can Anyone Author a DVD? No, but I tried - and we did it.

To put the DVDirector package through its paces, Victor got us up and running on a 400 MHz G3 Power Mac. Victor chose one of my existing projects, "Disappointment Diaries" - which had been edited on a Media 100 editing system. We then opened the original video program stored as JPEG files and built QuickTime movies from each of the video seg-

please continued on page 56: \$SMART CONJECTURES\$

QDesign Music Codec ² & QuickTime 4

"[The QDesign Music Codec] is the codec to beat for stereo audio delivered at diatup data rates."

Decoding the Codecs,
Wired, August 1999.

"I played this collection of encoded files for a number of musicians who, overall, were stunned by the results."

Neil Leonard III,
Electronic Musician, May 1999.

Have You Heard?

"If your audio files are destined for the Web...QDesign has a winner."

Ben Hurtig, New Media
Magazine, February 1999.

"QDesign completely blows away any audio codec I've ever heard on the Web."

Richard Lainhart,
Interactivity, December 1998.

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Broadcast on DVD

Annual Conventions



New Orleans

NATPE

January 🍷

The world's largest program bazaar. Once a purely domestic show, it is now a major international TV market. Run by NATPE, a nonprofit organization based in Santa Monica, California. A must for syndicators; some cable and charter business. Large showing by Latin Americans and Canadians. Excellent for learning how to sell to the U.S. market. Seminars galore. Lots of food on the floor.

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MIDEM

Cannes

January 🍷

The 33rd edition of MIDEM, the International Record, Music Publishing and Music Video Market, is held at the Palais des Festivals in Cannes. To MIDEM, the group stand concept is very unique - in that it enables smaller companies to share their exhibition space with other exhibitors. Cost wise, it's very effective.

www.midem.com

Los Angeles

January 🍷



AMERICAN FILM MART

The American Film Market Association (AFMA), organizes this week-long market, a favorite among Asian and Latin buyers. Created by Americans as an alternative to the expensive Cannes film market. New management is giving added weight to the TV side. Membership consists of US and international independent movie companies. Held at the Loews Hotel in Santa Monica, California.

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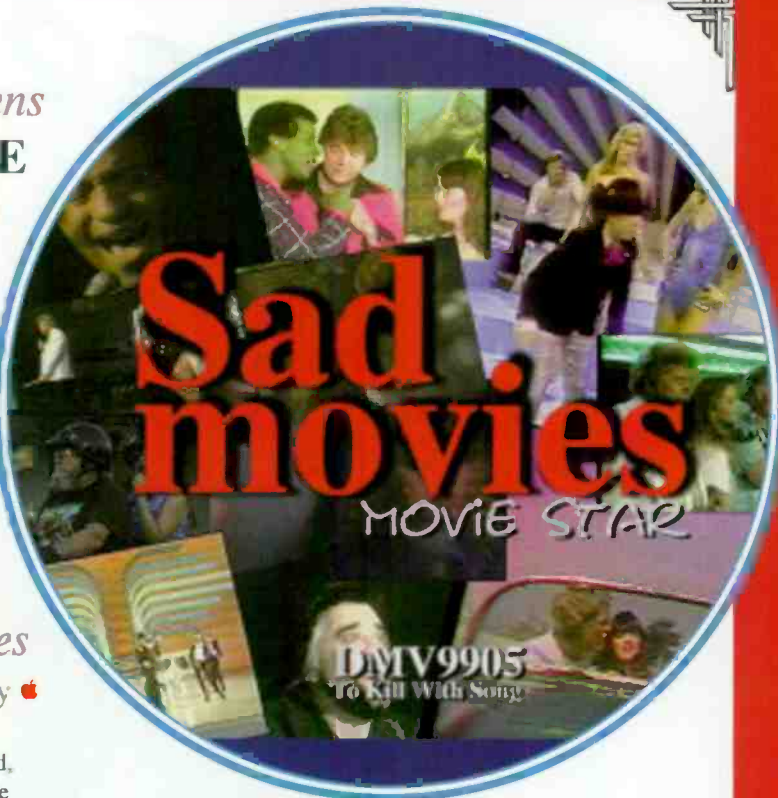


Photo: VRA TelePlay Pictures
"Sad Movies" 1999. Features Film Clips from
"Deadmans Curve", a Pat Rooney Production

Monte Carlo

February 🍷



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www.montecarlotv.com

🍷 *Please refer to Calendar Section for exact date & schedule.*

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Broadcast on DVD

France-Canada-USA

Cost to attend Festivals. See Page 16 -
Cannes



April 10-14, 2000

Founded by
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The first MIP-TV (MIP) market was held in Lyon in 1963 and made its home in Cannes France in subsequent years. The world's second largest international TV market. Very effective for small buyers and efficient for the large distributors. Good for small distributors, who can sell to minor buyers and possibly meet with major buyers. Planning stage for the L.A. Screenings. Hectic but satisfying market for all concerned.

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www.miptv.com

Banff

BANFF TV FESTIVAL

June 2000

www.banfftvfest.com

The Banff Television Festival was launched in 1979 and is an annual, international, competitive event dedicated to the recognition and celebration of excellence in television programs.

Banff is not considered a conventional marketplace like MIP and Monte Carlo - it sees its greater significance in its reputation as the co-production marketplace that provides television professionals with opportunities to meet, exchange and develop ideas, initiate projects, make contacts and cement friendships.

The categories for the BANFF competition are for long dramas (*Television Features and Limited Series -or Mini-series*); short dramas (*Drama Specials and Continuing Series*)

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Disney's
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-or Prime-time Series); drama specials; television comedies; social & political documentaries; arts documentaries; popular science programs; performance specials; and children's programs.



L.A. SCREENINGS

June 2000

Los Angeles

An informal 11-day market. The darling of international buyers, who are lured by Hollywood and the new U.S. TV season. Dine or have breakfast on the studio lots, rub elbows with stars and producers, attend parties nightly. Action at the studios, the Century Plaza Hotel, the Park Hyatt, the Sunset Marquis and the Westwood Marquis.

www.videoageinternational.com.

Please refer to Calendar Section for exact date

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NATPE - AFM - INTV - CONSUMER ELECTRONIC SHOW - NCTA -

CEMA 2000 Hall of Fame Awards

January 6-9 2000

CEMA's Millennium Consumer Electronics Hall of Fame Awards Nomination

2000 International

CES

The International CES has always been the place to experience the latest in what the consumer electronics industry has to

offer. As we approach the new millennium it is important to pay tribute to those individuals who have paved the way in the consumer electronics evolution.

On its nomination form, CEMA states that: *"in recognition of these individuals, it will launch its first Consumer Electronics Hall of Fame to pay tribute to those technology innovators who have helped to advance the way we live, work and play."*

To supplement CEMA's efforts, TVI will from time to time, publish the date the inventor was issued the patent and its expiration date. The dates in chronological order will help explain why most of the electromagnetic wave inventors of wireless, ended their lives going bankrupt, arrested, committing suicide - and as to why they were forced to give away their patents - or go to jail.

1898 0508 - PATENT IS ISSUED TO STUBBLEFIELD FOR ELECTROLYTIC COILS: Electrical Battery, Earth Battery, Transmitting Coils, Stubblefield - Grounded Bare wired Antenna System to transmit continuous voice signals - United States Patent No. 600,457, Executed May 8, 1898.

1899 1110 - AMERICAN WIRELESS TELEPHONE & TELEGRAPH CO. - The First Wireless Telephone Company Established In America. The American Wireless Telephone & Telegraph Co., 1899, was incorporated under the laws of the territory of Arizona on November 10, 1899, with a capitalization of five million dollars. Dr. Gustav P. - Gehring Group Of Companies, was the founder.

1899 - 1230- The American Telephone And Telegraph Company - AT&T - Replaces The American Bell Telephone Company.

1900 - PATENT EXPIRES: Thomas A. Edison's 1883 Edison Effect Patent .

1900 - PATENT: Marconi Was Issued His Famous Patent 7777 - (Patent Expires In 1917) - England. (Note That Stubblefield's 1898 Has Priorities For Ground Connections To Antenna.)

1901 08- Wireless Telegraph Co Of America - August 8, 1901, New Jersey, Incorporated, \$3,000. (A Gehring Company).

1901 12 - First Transatlantic telegraph signal (Dit Dahs) - Marconi - It

was near noon on December 12, 1901.

1902 01 - Stubblefield's Second Public Wireless Telephone Demonstration. On January 1, 1902, Murray, Kentucky.

1902 - Stubblefield's Wireless Telephone Company Of America - Incorporation Papers - Filed In Prescott, Arizona, on May 22, 1902. Gehring, Stubblefield And Fennell, incorporated their new company in the State of Arizona, 75% of the Collins' Wireless Telephone Company was given to Stubblefield, for the patent rights in Canada.

1902 03 - Stubblefield's - Worlds First Ship To Shore Radio Wireless Telephone Broadcast - Washington Demonstration. On March 20, 1902, Stubblefield set up a demonstration on the Potomac River in Washington.

1902 05 - Stubblefield's - Philadelphia Wireless Telephone Demonstration - On May 30, 1902, just a little over two months after this Washington Demonstration, Stubblefield gave demonstrations of his wireless telephone in Philadelphia at the Belmont Mansion.

(continued on page 40)

Photo: 1902. Belmont Park in Philadelphia, denotes the original inventors and contributors of the Wireless Telephone. Includes Stubblefield, Tesla, Collins and Westinghouse, celebrating the formation of the Wireless Telephone Company of America.



Photo: A DeForest Stock Certificate gone bad (worthless). **Photo:** (r): 1917. GE plant in New Jersey, denotes the original contributors to the advancement of the Wireless Telephone. Includes

The inventor of the wireless telephone was it . . .
Marconi? • Einstein?
Stubblefield? • Frederick Collins? • Gen. Squire?
Lee DeForest? or David Sarnoff?

The Inventor of the Wireless Telephone was *Rigged* then *Blinked* away History -

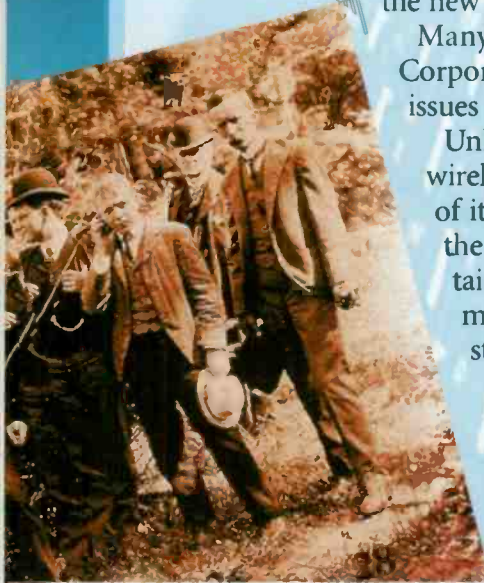
“Important pages of the history of the Wireless Telephone -- have been shaded, jaded and eliminated from history books, misinforming the new generation.”

Many Government officials, Courts and U.S. Corporations sided with their personal missions on key issues

Unlike the 12th hour of the last day of the century, -- the invention of the wireless telephone, radio, television and computer has no date. Even with all of its patents, copyrights and witnesses, no one is sure exactly who invented the electromagnetic phenomenon. For that matter, no one could say for certain the exact date it began. So radio changed into television and both mutated into computer broadcasting in the same fuzzy way in which it started.

Maybe it was January 1, 1892, when a Kentucky newspaper announced that *N.B. Stubblefield* of *Murray, Kentucky* had broadcast voices over one mile without wires -- or maybe in *Newfoundland* -- near noon on December 12, 1901, when *Marconi* heard the letter “S” being transmitted from England by Morse Code, or maybe it was on Christmas Eve, 1906 -- when *Reginald Fessenden* and *Ernst Alexanderson* aided by General Electric’s Alternator, transmitted voice on a ship off the coast of New Jersey. Or maybe it was on February 23, 1920 when *President Coolidge* signed the *Dill-White Radio Bill* creating the *Federal Radio Commission*, and in the same year, when the U.S. allowed General Electric to enter into the world of Broadcasting, by signing on WGY in Schenectady, New York.

But, maybe it was really in 1914, when the promoters of the “wireless telephone” who changed the name “wireless” to “radio” -- went into hiding to avoid criminal charges for selling worthless stock. The helplessly inventor then watched his dreams disappear, as his “wireless” patent was “pooled” into a government agency that controlled radio broadcasting - as we see radio and TV today.



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"My wireless telephone will one day talk to those in China."

N.B. Stubblefield



PART I.

ILLUSTRATED CATALOGUE
OF

**Collins
Wireless
Telephones**

AND OTHER
Wireless Apparatus

THESE equipments for the emission, propagation and reception of articulated speech without connecting wires are manufactured under the personal direction of A. FREDERICK COLLINS, the inventor of the wireless telephone, and the recognized authority and pioneer in this new branch of electrical activity, hence they are the most advanced instruments of the present time.

**THE COLLINS WIRELESS
TELEPHONE CO.**

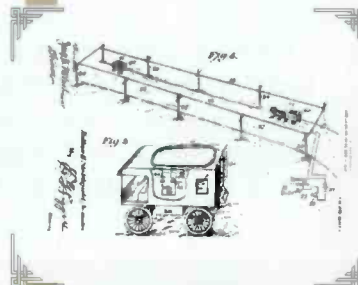
54 @ 56 Clinton Street, NEWARK, N. J.

June 1, 1908

If We Make it, it Works.

COPYRIGHTED 1908
BY A. FREDERICK COLLINS

- 1902 06 - Stubblefield's Philadelphia Wireless Telephone Demonstration - On June 7, 1902, Stubblefield again demonstrated his apparatus in Philadelphia. This test took place on the banks of the Schuylkill River, from the Belmont Pumping Station To The Pennsylvania Railroad Bridge, a distance of about one and one half miles. —Miller.
- 1902 0611 - Stubblefield's New York Demonstration - and Wireless Telephone Company Of America - demonstration of its apparatus In Battery Park, New York City.
- 1902 0702 - Ship To Ship Demonstration - Collins - on July 2, 1902, for Erie Railroad.
- 1903 - Wright Brothers Orville and Wilbur, fly the first motor power-controlled, heavier-than-air plane at Kitty Hawk, N.C.; Maj. Squire, first passenger; Henry Ford Organizes Ford Motor Company.
- 1903 0501 - COLLINS MARINE WIRELESS TELEPHONE CO., THE - Formed in May 1903.
- 1903 12 11 - PATENT EXPIRES: Wireless Telegraph - Induction; Emerson Amos Dolbear's 1986 Wireless Telegraph- Induction Patent expires.
- 1904 0201 - Stubblefield's Groundless All-in-One Radio System completed February, 1904.
- 1905 02 - AUDION PATENT Number One, #979,275, was Applied For On February 2, 1905 - By DeForest.
- 1905 - PATENT LAWS - Revised (1905, STATUTE: SEC. 4886).
- 1906 12 - Ship To Shore Christmas Eve Broadcast With GE Alternator (Christmas Eve) Reginald Fessenden and Ernst Alexanderson.
- 1907 0228 - DeForest RADIO TELEPHONE COMPANY - On February 28, 1907 - the first Wireless Telephone company with the term - radio.
- 1907 0405 - Stubblefield In Washington. Nathan B. Stubblefield's Wireless Telephone Patent Application Filed Apr. 5, 1907, Serial No. 366,544 -Room 109.
- 1907 060 - June 1, 1907 - STUBBLEFIELD PROSPECTUS - VALUABLE APPLICATIONS OF THIS INVENTION. As Cited In Our United States Patent Application.
- 1907 0607 - Private Prospectus - June 7, 1907 - U.S. Army Signal Corps - Major Squier, Washington, D.C. -
- 1907 1017 - Stubblefield Wireless Telephone Patent Application Approved By Commissioner Allen - Nathan B. Stubblefield - (Patent Expires October 17, 1924).
- 1908 0218 - PATENT: Audion Patent Number Three, #879, 532 Covering The Device As
- 1909 0615 - Stubblefield Assigns Canadian Patent To A. Frederick Collins, June 15, 1909. Collins assigns 75% of his old Collins Wireless Telephone Company Formed in 1903.
- 1909 1114 - A. Frederick Collins - Electrical Show In Madison Square Garden, New York, Oct. 14, 1909 for the purpose of selling stock in the Collins Wireless Telephone Co.
- 1911 - COLLINS INDICTED - December 1911. Four officers of the Continental Co. - excepting Walter Massie were indicted for using the mails to defraud in selling worthless stock.
- 1911 - CONN LINN - RESIGNS FROM THE KENTUCKY SENATE, and leaves Murray Kentucky, for Oklahoma. DeForest's RADIO TELEPHONE COMPANY - BANKRUPT IN 1911, when it expired owing to DeForest's inability to raise further funds.
- 1911 - 0101 -GEORGE O. SQUIER - PATENTS - (Patents Expire 1928) - All of his discoveries and inventions—some shared with Stubblefield, worth millions—were patented in the name of the people of the United States on January 1, 1911.
- 1911 05 -United Wireless Trial - May 17, 1911 - Bogart pleads guilty.
- 1911 0723 -United Wireless - Bankrupt. On July 23, 1911, United Wireless was adjudicated bankrupt in the Courts of Maine, and on September 15, 1911, Trustees in Bankruptcy were appointed.
- 1912 03 - A Warrant Was Served DeForest For His Arrest In March, 1912 - on a federal indictment charging him with use of the mails to defraud in connection with sales of stock in the most recent four of his radio telephone companies.
- 1912 0325 - United Wireless Co. - In March, 1912, United Wireless Pleaded No contest -



A Detector - Was Issued On February 18, 1908, by DeForest.

- 1908 12 - PATENT EXPIRES: Thomas A. Edison's Antenna - 1891 Wireless Telegraphy Patent Expires.
- 1908 0512 - PATENT: Stubblefield Received His All Purpose - Wireless Telephone Patent, Number 887,357 - (Patent Expires May 12, 1925)
- 1909 - CONTINENTAL WIRELESS TELEPHONE AND TELEGRAPH COMPANY, 1909: Included six companies. (Wireless Telegraphy or Wireless Telephony): Incorporated December 1909 In Arizona For \$5 million.
- 1909 0417 - STUBBLEFIELD'S CANADIAN PATENT Issued #114,737 - GRANTED TO STUBBLEFIELD - (Patent Expires in 1926).

and was taken over by the British Marconi Co. for the payment of \$700,000. The company was immediately sold to American Marconi.

1912 0325 - MARCONI WIRELESS TELEGRAPH CO. VS. UNITED WIRELESS TELEGRAPH CO. - Creates a Merger

1912 1210 - PATENT: Stubblefield Flying Machines U.S. Patent, #1046895, December 10, 1912; Letters Patent granted Stubblefield for 17 years from December 10, 1912 (expired Dec. 10, 1929).

1913 - Collins And Four Officers - Convicted On All Five Counts For Stock Fraud. Three were fined and sentenced on January 10, 1913, to prison terms of up to four years. (Please see 1911, Continental.)

1913 - COLLINS WIRELESS TELEPHONE COMPANY - Dissolves.

1913 - PATENT EXPIRES: Nikola Tesla's 1896 Synchronous And Non-synchronous Rotary Gaps Patent Expires.

1913 07 - DeForest Sells Audion Patent Rights To AT&T - For \$50,000.

1913 1230 - DeForest - Fraud Trial Of DeForest Ends - Darby and DeForest: nolle prosequi, meaning that the charges had been dropped.

1914 - PATENT EXPIRES: Marconi's 1897 Wireless Telegraphy Patent First Patent Expires.

1915 - AT&T - SQUIRE - Single Sideband - The original development of single sideband came about because of certain limitations in radio telephone circuits. Experiments were first conducted by Nathan B. Stubblefield and Major Squire in 1908, and then Squire and John R. Carson of the Bell Research and Development Labs, and the American Telephone & Telegraph Company in 1915.

1915 0508 - PATENT EXPIRES: Patent For Stubblefield's

Electrolyte Battery And Radio Voice Detector And Transmitter, (Wireless Telephone) Expires.

1916 - PATENT EXPIRES: Thomas Edison's 1891 Patent For Antenna Wireless Telegraphy - Expires.

1917 - PATENT EXPIRES: Marconi's Famous 1900 Patent 7777 Expires, Ends The Prevention Of:

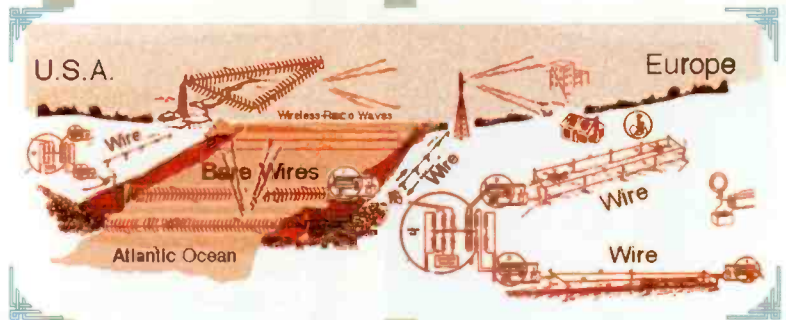
1. Use Of Aerial And Ground.
2. Inductive Coupling To The Aerial And Ground Circuits.
3. Use of Tuning Coils to Obtain the Desired Wavelength.
4. Employed the Electrical Energy Of The Earth As A Battery.

1917 0406 - U.S. Declared War On Germany On April 6, 1917 - Tuckerton Station staff members were arrested and sent to a prisoner of war camp in Virginia. All Commercial And Amateur Wireless Stations Were Closed - or came under Navy control on April 7, 1917, when war was declared.

1918 - In 1918, Two Bills Were Introduced In Congress - Nominates General Electric to Develop RCA. Bill was designed to bring wireless under control and to retain American control over Alexanderson's alternator.

1919 11 - American Marconi Memo: To RCA. American Marconi transferred to RCA ownership of its three high power land stations and installations on approximately 350 ships. Signed, John W. Griggs, American Marconi.

1919 10 - RCA Was Formed In



October 1919 And In November - the entire G.E. holdings of American Marconi stock were taken over by RCA.

1919 1210 - Patent Expires: Stubblefield's Flying Machines 1912 U.S. Patent, #1046895, Letters Patent granted for 7 years from December 10, 1912 (expires Dec 10, 1919).

1920 - AT&T - SQUIRE's Single Sideband - In the 1920s, AT&T used single sideband in regular transatlantic telephone communications. The problem was that it took a whole roomful of equipment to generate and filter a single sideband signal.

1920 - General Electric - Entered Broadcasting By Signing On

WGY in Schenectady, New York. But of all the stations on the air in the early 1920s, the one to stir the attention of the public and the industry alike was AT&T's WEAF in New York.

1920 - KDKA, Westinghouse - Westinghouse owned station KDKA in Pittsburgh, which began operating in the 1920s.

1920 - Patent Expires: Fessenden/Poulsen's 1903 Patent For Broadcast Transmitter Expires. - High Frequency (sound) broadcast transmitter.

1920 - Radio Broadcasting begins - In 1920, Broadcasting began when General Electric signed on WGY in Schenectady, New York. But of all the stations on the air

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Photo: Maj. Squire, first passenger in the Wright Bros plane. In 1915 - AT&T and Maj. Squire perfected the Single Sideband transmitted outside telephone wires. The original development and experiments were first conducted by Nathan B. Stubblefield and Major Squire in 1908. Squire joined John R. Carson of the Bell Research and Development Labs and the AT&T -- in 1915.

in the early 1920s, the one to stir the attention of the public and the industry alike was AT&T's WEAF in New York. Westinghouse owned station KDKA in Pittsburgh.

1922 - AT&T - Interconnection of Stations - The first use of wire telephone lines in 1922 for interconnecting a station in New York city and a station in Chicago, Illinois, to broadcast simultaneously a description of a football game introduced a new idea into radio broadcasting.

1922 - GOVERNMENT REGULATION - The administration of the broadcasting industry regulations was entrusted to the U.S. department of commerce. Under the 1912 irrelevant set of laws, a rapidly increasing number of broadcasting stations (from about 50 in 1922 to more than 500 in 1923) were crowded into narrow wave bands, and interference from overlap-

VALUABLE APPLICATIONS OF THIS INVENTION

AS OI TED IN OUR UNITED STATES PATENT.

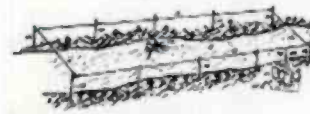


ILLUSTRATION HERE shows, right receiver outside telephone equipment, for the Tennessee river, from Pulaski, Kentucky to Florence, Alabama. With this equipment remains an hour in operation, or other water shaft, may communicate telegraphically with the outside world. Stations are located either spot, the receiver with such other, through the land cables, then passing at once, the excellent value of this feature in "Wireless Telegraphy," covered by our U. S. patent.



ILLUSTRATION HERE, shows receiver equipment, with in nature and detection, rather, in the case, as first shown. This also, has a commercial value in some cases, and is as feasible in application for all road vehicles, in water, as well as, and has great value.



THIS ILLUSTRATION shows receiver equipment and potential communication telegraphically from moving trains, in land stations, or from moving trains to trains, many miles apart. These applications, or new principles, I have mentioned, as well as Long Distance Transmitters. Just how this is done, will be shown privately, at my Experimental plant.

WHERE IN THE WORLD



by Woodrow Griffith

...//////

WAS THE FIRST RADIO BROADCAST?

2-20-

To most people, Marconi and the invention of radio are synonymous. However, Nathan Stubblefield, a farmer of Murray, Kentucky, demonstrated that the voice could be transmitted by air without the aid of wires as early as 1892—three years before Marconi gave his first demonstration of wireless telegraphy in 1895! In 1902, using a crude wireless telephone, Stubblefield transmitted his voice more than a mile at a

public exhibition in Fairmount Park, Philadelphia. Although he obtained a patent in 1908, Stubblefield's business career ended tragically. Either the victim of outright theft or unscrupulous manipulators, he returned from the East to Murray and continued his wireless experiments in a two-room shack where he died on March 26, 1928—deprived of the fame which by priority could have been his.

THANKS: Dorrell B. Hancock, Box 276, Lexington, Ky. Send in your facts to "Where In the World", care of this newspaper.

- ping stations became intolerable.
- 1925 - DeForest's 1908 Audion Patent Number Three, #879, 532 Covering The Device As A Detector, Expires.
- 1925 0512 - Patent Expires: Stubblefield's 1908 Radio Patent Expires, May 12, 1925.
- 1926 - NBC - Organized By The General Electric Company, The Westinghouse Electric And Manufacturing Company And The Radio Corporation Of America, By Purchasing WEAF in 1926, undertook the management of WJZ and WRC both of which were owned by the Radio Corporation of America.
- 1926 - Radio Bill - On February 23, President Coolidge signs the Dill-White Radio Bill creating the Federal Radio Commission and ending chaos caused by wild growth of broadcasting.
- 1926 1020 - Patent Expires: Stubblefield's Canadian 1908 Patent #114,737 - Expires October 20, 1926 - Same as Stubblefield's patent for the Wireless Telephone in the U.S.A.
- 1927 - BBC - The British Broadcasting corporation, (BBC) a publicly financed corporation ultimately

- responsible to parliament but in practice enjoying a considerable degree of independence, was given, by its original charter in 1927, a monopoly covering all phases of broadcasting in Britain.
 - 1927 - Philo Farnsworth TV Camera in 1929 - The picture was neon pink and the horizontal lines making up the image on the screen were almost a quarter-inch wide. A woman's face was just barely recognizable as such
 - 1927 - RADIO ACT OF 1927 - The situation became chaotic with many stations choosing their own frequencies, and operating almost independently of any government regulation, until congress enacted the Radio act of 1927.
 - 1927 0201 - CBS FOUNDED, January 27, 1927.
- (continued next issue)
- WILL THE HISTORY OF RADIO STOCK FAILURES REPEAT ITSELF IN THE WORLD OF COMPUTER BROADCASTING?



Money Laundering - a scientific study

Former CIA Director James Woolsey put it this way –
“Russian businessmen were building a capitalist market system that is modeled not on Silicon Valley, but on the Chicago liquor market of the 20s.”

The figures, applied to the estimated numbers of crimes recorded in each country (*obtainable from the United Nations Crime and Justice databases, op. cit.*), result in preliminary estimates of the generation of hot money in each of these other countries.

5. The figures initially resulting from step 4 take no account of the differences between countries in the 'profitability' of crime. Two factors are built into the model: - the overall economic situation, as measured by the Gross National Product per capita, and a hypothesized relationship between the level of corruption in a country and the profitability of frauds.

At this point in the process, steps 1-5 have generated an estimate, for each country in the model, of the total amount of money, generated by crime in

that country, and made available for laundering. The next step is to estimate the proportion of this money that will be laundered within the country – the remainder, of course, would be laundered in other countries.

6. In the current model, the proportion laundered internally is calculated using the same 1-5 scale of corruption based on the Transparency International index, assuming that countries with high levels of corruption will allow money to be readily laundered in their own economy and thereby reduce the need to launder in foreign countries. The formula incorporated into the model simply assumes that, for each point on this corruption scale, an additional 20% of the money generated from crime is laundered locally. This result in highly corrupt countries (values approaching 5 on the scale) has 80-100% laundered locally, while those with the lowest corruption scores (values only slightly above 1) have only 20-30% laundered locally. Countries without any score on the TI index have been allocated a score equal to the average for their world trade

region.

7. Finally, the model estimates how the foreign-laundered part of the total generated in each country is distributed amongst the over-200 other countries around the world. The current assumption builds in four likely tendencies:

- [i] That foreign countries with a tolerant attitude towards money laundering (e.g. those with banking secrecy laws or uncooperative government attitudes towards the prevention of money laundering) will attract a greater proportion of the funds than more vigilant countries,
- [ii] That high levels of corruption and/or conflict will deter money launderers, because of the risks of losing their funds,
- [iii] That countries with high levels of GNP/capita will be preferred by money launderers, since it would be easier to 'hide' their transaction, and
- [iv] That, other things being equal, geographic distance, and linguistic or cultural differences, works as deterrents to money launderers.

It is interesting to see the results of the first three of these assumptions, as they can be combined to form an 'index of attractiveness' to money launderers.

The formula, in algebraic terms is:

Attractiveness to Money Launderers = [GNP per capita] * [3* Bank Secrecy + Gov Attitude + S WIFT member - 3* Conflict - Corruption + 15]

Where GNP per capita is measured in US\$, Bank Secrecy is a scale from 0 (no secrecy laws) to 5 (bank secrecy laws enforced).

Government Attitude is a scale from 0 (government anti-laundering) to 4 (tolerant of laundering), SWIFT member is 0 for non-member countries and 1 for members of the SWIFT international fund transfer network,

Conflict is a scale from 0 (no conflict situation) to 4 (conflict situation exists),

Corruption is the modified Transparency International index (1=low, 5=high corruption),

And the constant '15' is included to ensure that all scores are greater than zero.

The scores on this index, as they result from the assumptions used in the current model, are presented in the following table. It is important to note that a high score on this index does not necessarily reflect poorly on that country's banking regime or government stance regarding money laundering. High scores on the index can be achieved by providing a

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secure environment for investments generally, as well as by providing a benign environment for money launderers. Bearing in mind that these scores are based on a very simple formula derived from publicly available information and the researchers own intuition as to the relative importance of the various factors, most of the country ranking's appear to be quite logical.

Table 1. Attractiveness to Money Launderers - Rank Order (See complete Order on Page 10).

From this table is obvious the the higher the score, the greater the attractiveness for money launderers.

The Results of the Model and the estimates of the top twenty flows are presented in Table 3, including flows of funds within the generating countries themselves.

Table 2 - shows the top twenty countries of origin for laundered money, as estimated by the model. Note that most are developed countries.

Table 3 - Top 20 Flows of Laundered Money.

Finally, it is possible to aggregate these flows according to their destinations.

Table 4 - presents the top twenty destination countries for money laundering, according to the assumptions currently incorporated in the model.

Use of Media Content Analysis for Calibration of the Model

As a means of evaluating the credibility of the estimates produced by the model, a sample of one hundred press clippings on money laundering or related issues, provided by a crime-related media monitoring service, was examined for information regarding the extent of national or global flows of laundered money.

The original press reports, predominantly (but not exclusively) from English-language printed and electronic media were dated between 27 February and 5 May 1998 – a period of less than ten weeks.

More recently, national assessments for Belarus (personal communication), Canada (web site) and Colombia (clippings) have also been obtained, together with an estimate for drug-related money laundering in the USA (Europol clippings).

Particular passages in the press clippings were extracted, relating specifically to the amounts of money being generated by crime and laundered around the world, examples of types of crime that generate launderable levels of criminal proceeds, the countries in which they take place, and the means by which the money is laundered.

**Table 2
Top 20 Origins
of Laundered
Money**

Rank	Origin	Amount
	COUNTRY	Score
	Luxembourg	686
	United States	634
	Switzerland	617
	Cayman Islands	600
	Austria	497
	Netherlands	476
	Liechtenstein	466
	Vatican City	449
	United Kingdom	439
	Singapore	429
	Hong Kong	397
	Ireland	356
	Bermuda	313

**Table 2
Top 20 Origins
of Laundered
Money**

Rank	Origin	Amount
1	United States	
2	Italy	
3	Russia	
4	China	
5	Germany	
6	France	
7	Romania	
8	Canada	
9	United Kingdom	
10	Hong Kong	
11	Spain	
12	Thailand	
13	South Korea	
14	Mexico	
15	Austria	
16	Poland	
17	Philippines	
18	Netherlands	

**Table 3
Top 20 Flows
of Laundered
Money**

Rank	Origin	Destination	Amount:
1	United States	USA	
2	United States	Cayman Is.	
3	Russia	Russia	
4	Italy	Italy	
5	China	China	
6	Romania	Romania	
7	United States	Canada	
8	United States	Bahamas	
9	France	France	
10	Italy	Vatican City	
11	Germany	Germany	
12	United States	Bermuda	
13	Spain	Spain	
14	Thailand	Thailand	
15	Hong Kong	Hong Kong	
16	Canada	Canada	
17	United Kingdom	UK	
18	USA	to Luxembourg	
19	Germany	Luxembourg	
20	Hong Kong	Taiwan	

**Table 4
Top 20 Origins of
Laundered
Money**

Rank	Destination
1	United States
2	Cayman Islands
3	Russia
4	Italy
5	China
6	Romania
7	Canada
8	Vatican City
9	Luxembourg
10	France
11	Bahamas
12	Germany
13	Switzerland
14	Bermuda
15	Netherlands
16	Liechtenstein
17	Austria
18	Hong Kong
19	United Kingdom

Also degrees of effort made by governments to prevent money laundering in each country. An essential element in the selection of these extracts is that they relate to these specific countries. Finally, a number of other extracts have a broader focus – providing global or regional estimates of crime or of the extent of money laundering.

The final Table summarizes the key findings from these clippings, together with the equivalent model results. Bearing in mind that there is much that remains to be done in refining the data and relationships built into the model, these results are already interestingly close to the published assessments contained in the press clippings.

Table 5 - Comparisons of Estimates contained in Media reports against Model results. Press Clippings Model results

(Hospodárské Noviny, 2 Apr 98)

"Illegal gray economy in Czech Republic about 10% of GDP". Model estimates 14.8% of GDP (Chicago Tribune, 25 Mar 98)

"\$30bill illegal drugs reach the US from Mexico each year". Model estimates \$26bill laundered in Mexico each year

(National Bank of Poland, reported on 15 Apr 98)

"More than \$2bill is laundered in Poland each year". Model estimates \$3bill sent for laundering in Poland each year

(TASS 17 Mar 98)

"Share of shadow business in Russia's economy may range between 25% -50%".

(Interfax News Agency, 23 Apr 99)

"In the estimate of experts from the Russian interior and economics ministries, between \$50bn and \$250bn has been illegally transferred from Russia to western banks over the past five years". Model estimates money laundering 15% of Russian GDP

The Model estimates an annual \$28bn is laundered from Russia into western banks; i.e. \$140bn in a five-year period.

(Swiss Finance Ministry, reported on 26 Mar 98)

"Switzerland is implicated in \$500bill of money laundering each year". Model estimates \$59bill - including only "first-stage" laundering.

(Sunday Telegraph, 29 Mar 98)

"UK black economy between 7-13% of GDP". Model estimates total money laundering 7.4% of

GDP.

(European Humanities University, 20 Nov 98) "Money laundering in Belarus about 30% of GDP". Model estimates 22.2% of GDP.

(Canadian Solicitor General, Sep 1998)

"Illicit funds generated and laundered in Canada per year between \$5 and \$17 billion." Model estimates \$22 billion generated and laundered in Canada per year, but also that \$63 billion of US crime funds laundered in Canada.

(BBC Monitoring Service, 25 Nov 98)

"Approximately \$2.7 billion are laundered in Colombia every year". Model estimates that \$2.1 billion laundered in Colombia every year.

(Reuters, 16 April 99)

"Illicit drug sales generated up to \$48 billion a year in profits that criminals tried to put back into the mainstream economy through money laundering, a Congressional hearing told." Model estimates \$34.6 billion generated and laundered by illicit drug trade in USA.

(Los Angeles Times, 25 and 26 October 99)

"FSB: Case illustrates Hurdles Faced in Money-Laundering Probe in the Bank of New York case." - "For Russians, Crime Isn't what fuels capital Flight."

(Los Angeles Times, 10 October 99)

"Citibank Admits Lapses in Oversight Helped Foreigners Launder Millions."

(Los Angeles Times, 15 October 99)

"First American Title Insurance to pay \$2.5-million fine - for kickbacks."

(Los Angeles Times, 18 November 99)

"Celebrity Reserve Deputy Sheriff Held in Money Laundering."

(Los Angeles Times, 19 November 99)

"NYSE Votes to Hike Amount Day Traders Can Borrow."

This small collection of press clipping extracts has revealed useful information on a remarkably broad range of countries (*84 in all*), crime patterns and money laundering techniques. It has revealed a large number of linkages between criminal groups operating across international borders, and it has provided estimates of the dollar values involved in their financial transactions. All of this information can be used to enhance the model's credibility in the fine detail, and hence its overall credibility.

Next Issue:

The Trail of Money Laundering is often faint and usually disappears into the hands of consumers and local governments in the way of big discounts, big fines and big seizures.



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The Nerd, The Early Years

continued from page 15

People with Asperger's syndrome have normal or above-average IQs and may even display savantism, or exceptional abilities in a specific skill. What they lack is human empathy, a deficiency sometimes called "mind-blindness," which shows up as a distinct inability to read routine human nonverbal cues of attitude such as kindness, anger or love.

Asperger's syndrome patients, who usually develop their traits at a young age, often have these tendencies: excellent rote memory; fascination with fantasy worlds and arcane facts; facility with math and science; physical awkwardness or clumsiness and sometimes an unusual gait; hyperactivity but with an ability to focus on interesting problems for hours at a time; poor social understanding; hyper-verbal activity but without the ability to make contextual connections in conversations; and an appearance of insensitivity and eccentricity. They are commonly victims of teasing in school.

Like the SMART-DAAF Boys, who did well in the radio/television electromagnetic



Photo: *Nathan B. Stubblefield*, the inventor of the wireless telephone, talking to his friend, *Frederick Collins*. Stubblefield was one of the early day nerds - the SMART-DAAF Boys.

world, some of the modern day "hackers" have done well in the computer world, explains Troy.

Truly, some people claim that a classic case of Asperger's syndrome is displayed by Bill Gates, chairman of Microsoft Corp. and held the richest person on earth.

They say that Gates is famously negligent about his personal appearance and schedule and that he has the autistic behavior of compulsively rocking in his chair, which reportedly began early in his childhood. They say he has temper tantrums and is abrupt

with his employees. He is also regarded as one of the smartest people in American industry.

It's important to note that success and skill connected with television and radio broadcasting did not depend on any mental condition -- such as Asperger's syndrome, if there is a connection at all.

It appears that some people who may have a mild form of this syndrome may simply find radio and television broadcasting and the computer culture more comfortable than other professions.

Most "nerds" love to complicate "outsiders"

(the reason the DOS PC outsold the easy to use Macintosh - in the early days of computers) -

"My code just flies, when developing a scripting" says Mari Rettke, and I can accomplish more in four hours than other people can in two or three days. This is a widely known phenomenon in the programming file - such productive people are sometimes known as "super-programmers" and are highly valued by employers. Some of them, like Mari Rettke, don't even look like a

nerd or a geek, she's a beautiful blonde.

Asperger's syndrome was first described in 1944 by the Viennese psychiatric researcher and physician Hans Asperger, who called his child patients "little professors" because of their interest in arcane subjects and their advanced verbal skills.

Not surprisingly, research published in German in 1944 was destined to be ignored, so Asperger's work was not translated into English until the 1970s, and it was only in 1994 that the syndrome

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TELEVISION INTERNATIONAL
A Turn of the Century Issue 1999-2000



"Nerds" – The Early Years

became part of the Diagnostic and Statistical Manual of Mental Disorder (DSM-IV), the bible of psychiatric diagnosis.

There is still a great deal of controversy over what set of behaviors the syndrome covers and its link to some computer and software engineers.

Dr. Fred R. Volkmar, professor of child psychiatry at Yale University and one of the world's leading experts on autism, said in a recent LA Times article, that he thinks that the concept of a mild form of Asperger's is bunk.

"The children we see

with Asperger's syndrome are horribly, horribly impaired," he said. He admits that there is a debate among psychiatric experts over how far the boundaries of the syndrome should extend.

Diluting the definition of autism to cover personality traits may divert resources away from severely autistic patients who desperately need help, Volkmar said.

"The dilemma right now is over what people mean by Asperger's syndrome," he said.

"We don't have enough data yet. It's likely that in the next 10 or 20



Photo l to r: Steve Jobs, Andrew Grove and Bill Gates. Which of the three are "Geeks"? Who copied who? and who's the wealthiest?

years, we'll discover a great many new syndromes that we don't understand well enough now. We do know that many people with autistic-like behaviors can be highly functional and successful in society."

A common reaction to the entire Asperger's debate, among self-professed computer geeks, is a big "So

what?"

They typically view non-geeks as relentless self-promoters, obsessed with their own trivia such as fashion, style and money.

The geeks of the world, they say, are moving society forward with new technologies, new ideas and fierce commitment to free-thinking

intelligence. The last thing we need, they say, is a "cure" for geekness, whatever the source.

Even if Thomas Edison had Asperger's syndrome, we need more Edisons and not more pop stars, they argue.



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Editor's - Time Out



Rank of Linguistic By Population

Language	Official Language Population (Millions)	Number Who Speak (Millions)	Rank
Mandarin (China)	1.4billion	755	01
English	702	409	02
Hindi/Urdu	825	352	03
Russian	284	280	04
Spanish	271	265	05
Arabic	174	163	06
Bengali	097	160	07
Portuguese	163	157	08
Malay/Indonesian	187	122	09
Japanese	119	121	10
French	140	110	11
German	076	101	12
Punjabi	094	069	13
Italian	063	062	14

"Harassment in USA by Bill Collectors"

There are several laws that regulate credit and collection practices, including the Fair Credit Reporting Act, the Fair Debt Collection Practices Act and similar state statutes. Rather than recite the legal niceties, here are some of the bill collector practices that are illegal:

- Using obscene or profane language
- Calling after 9 p.m. or before 8 a.m.
- Pretending to be affiliated with law enforcement or a government agency.
- Threatening physical violence.

- Telling your neighbors that you're a deadbeat or don't pay your bills.
- Pretending that legal proceedings have been filed to collect the debt.
- Repeatedly calling your employer - but a bill collector can call your boss once to verify employment.
- Using a written notice that looks like it is authorized or issued by a court or government agency.
- And a bill collector is prohibited from doing anything generally to "harass, oppress or abuse" any person in connection with the collection of a debt.

You can stop most routine collection communication simply by asking in writing for the bill collector to stop. *Under Section 1692 of Title 15 of the U.S. Code*, (personal debts). Once you tell the bill collector in a letter that you are refusing to pay the debt or that you want further communication to cease, he must halt his routine collection efforts, leaving only specific legal remedies to pursue, such as a lawsuit. Be sure to mention the specific section of the U.S. Code, and keep a copy of the letter.

If a collection agency violates the law while trying to collect a debt from you, you have a legal right to sue for damages, including any emotional distress arising from its activities. If the violation is willful, the court may award punitive damages of up to \$1,000 per violation.

WRITTEN VERSION

You also have the legal right to know what is in any credit reports kept on you by any credit reporting agencies. The credit bureau is legal-

Next Issue:

THE ART OF ENTERTAINMENT

Presents



ELKE SOMMER

Award Winning Actress and Critically Acclaimed Artist

"The Artist's Corner"

Elke Sommer and Her Favorite Art. *Some good facts about celebrity artists and glamour.*

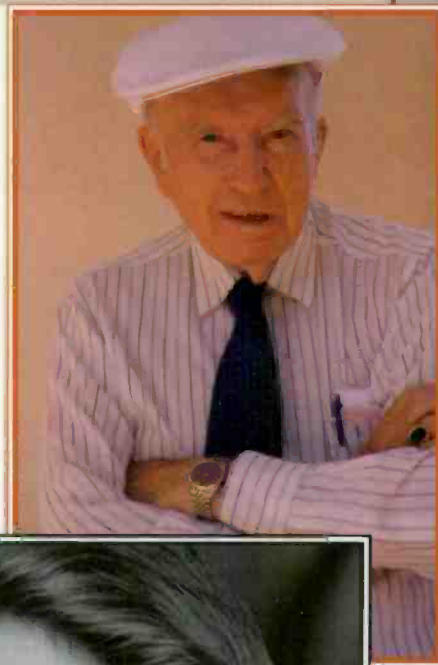
Harassment In U.S.A. By Bill Collectors May Be Illegal

ly required to show you your file and, at your request, provide a written version of it, including explanations of any codes in it.

You also have a right, under Section 1785.10 of the state of California Civil Code, to see the sources of information for items in your credit file. The credit bureau may charge a small fee, up to \$8 for your file, but you cannot be charged if you're demanding to see it within 30 days of being denied credit.

If you've read this far, and still think you have "what it takes" and really want it; by all means, GO AHEAD!

Photos: Bill Adrian: Top
teen model, Jennifer Saffen



BILL ADRIAN & SOME OF HIS GREAT DISCOVERIES

(Cheryl Tiegs, Linda Gray, Kim Carnes, etc).

Bill Adrian came to California from Rochester, N.Y., via route 66, in the early 40s. He ended up in Pasadena, California -- where he's been residing ever since.

It wasn't long after he had met the best photographers in Hollywood: Tom Kelly, Paul Hesse, Mead-Maddick, John Engstead, Peter Samerjan, Carlyle Blackwell, Jr., Peter Gales, Emerson Hall and I. Willinger - that he discovered it wasn't "only his eye" - that saw photogenic beauty -- the way he did.

Adrian's first cover discovery was Barbara Jores. *Mademoiselle* fashion magazine did six pages plus the cover on Barbara. "Of course", said Bill in a modest manner, "that lead me into a career as a talent agent and as the head school master at my teen modeling school in Pasadena."

For several decades, Bill Adrian has been recognized as the originator of the Teen Models Agency concept. What gave him that recognition -- was the way Adrian handled the sensitive job of instructing the parents of the young girls. His unique advice columns were published in TVI magazine and several daily newspapers-- advising teenagers -- about the things young models must know -- "and what to watch out for" -- to succeed in the world of show business.

Adrian estimates that more than 500 magazine covers have featured his models. Over three hundred tv commercials, and countless of slick fashion magazine pages have featured Adrian discoveries such as Cheryl Tiegs, Linda Gray, Kim Carnes, Barbie Benton, Sheri Rice, Lyn Langlois, Priscilla Alden, Susan Peckinpauga, Jennifer Saffen and Meg Mitchell.

Adrian girls have been Miss America, teen Rose Queens, fifty-four were Rose Princesses, three Miss USA's, six Miss California's, and just about every city in California had an Adrian girl as a Queen. Adrian stresses respect, determination, honesty, sincerity - among the other attributes -- connected to beauty.



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A Turn of the Century Issue 1999-2000



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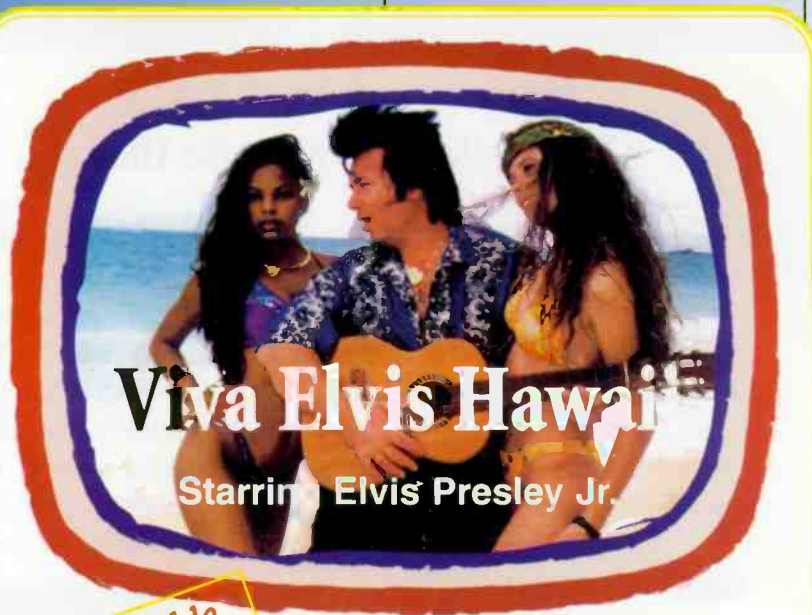
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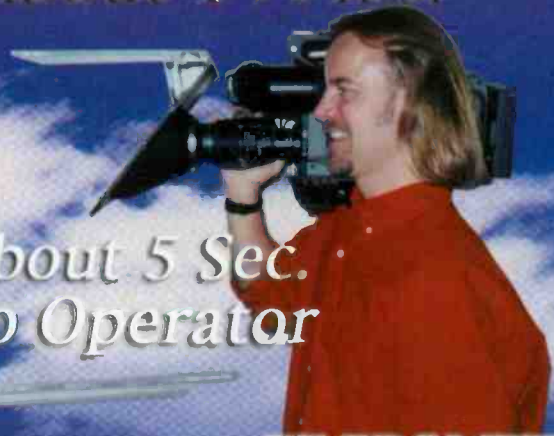
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Donaldson & ABC

continued from page 24

put millions in danger of an early death.

The blueprint includes a prediction that every home will have a VCR and many will have a library of old movies and TV shows. People who own the rights to old chestnuts like The Ed Sullivan Show and I Love Lucy Show will become instant millionaires.

- And a prediction that CBS, NBC and ABC will be fighting for life against 20 competing networks —which will get much of their revenue from half-hour-long commercials. Some networks, in fact, will be nothing but news and sports!
- That the Dow will more than triple despite the staggering deficits —gold will take more than a decade to reach its old highs —Japan will turn into a huge financial bubble, with stocks trading at 100 times earnings, and a single parcel of land in downtown Tokyo —worth more than all of California.
- And a prediction that in 90s this bubble will burst —that countries supported by Japan's economy will enter a recession — and that the United States, France, Germany and Red China, will be the place where you will find the fastest-growing economy on Earth, based on a new industry called the "internet" or "world wide web".

You finish the blueprint for the future. You smile. "Sure, you say to yourself. 'Right.'" And you toss the confidential report into your "might use" bin.

It's 1987. And you've just tossed away the chance to make one million, five million, perhaps a billion dollars.

This is the turn of the century, but there's at least one thing that hasn't changed. Most of us still put our faith in the same newspaper, broadcasters and politicians that got it all wrong in 1987.

The "conventional wisdom" has an incredible pull. When hundreds of



"pseudo intellects and technical experts" all bray in unison, a funny thing happens: We actually believe them. And the fact that these guys are consistently wrong doesn't faze them in the least. Tomorrow's paper always has a new round of expert opinion.

Yet, in the middle of such wrong-

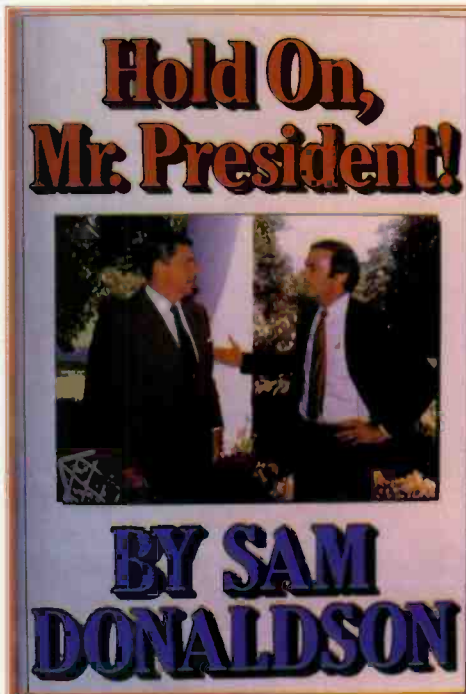


Photo: Hold on, Mr President! The familiar style Sam invented -- to get a spontaneous sound bite from a President as they really were. TVI uses this same technique to get a "usable" story.

headed thinking, a few people, like Sam Donaldson, Bill Gates and Steve Jobs -- did correctly foresee the major trends and events before the turn of the century -- with amazing clarity, making fortunes with the TV monitor by reporting and reinventing things . . . as they really were.

And the difference between correctly foreseeing the changes we will undergo and NOT seeing them —is the difference between making a fortune and losing one —between surviving in a hostile world and being

victimized by forces you cannot understand or control.

If you've noticed -- TVI follows the (**FISH-D GAME**) rule.

The storyline always analogizes an interesting twist that is easier to understand than the topic being discussed. *For example*, say the subject matter for the article is --

- **Defense and the punishment against and for the Broadcaster using the broadcasting industry to launder money:** the twist would be based on a study of a model Universal Health coverage that wouldn't cost the "boss" one dollar. The Health plan would be a "study" introduced by prominent government officials --that such a Federal Health program should be undertaken that would be operated under the U.S. Department of Defense and the local police department.
- -- **The Logic:** since the government and the police department already have the power to arrest and seize money from the money launderer -- then keep it; then the diseased patient that can't explain how he caught the disease, should be quarantined - until cured -- and would be required to pay the hospital bill, not the "boss" -- .

The police and law enforcement of the future will make the Gestapo group look like a bunch of pikers. **Government** will get smaller, police agencies will get bigger.

There's no doubt about it. The next millennium will be marked by exceptional opportunities - if you understand **what is going on** . . . and you can analogize the problem with your business -- and do something about it.

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TELEVISION INTERNATIONAL
A Turn of the Century Issue 1999-2000



TOO BAD, BUT YOU'RE THE GUINEA PIG! . . . and it's going to cost you. FIREWIRE Telephone Line Breakthroughs Will Change Life Forever!

—and incidentally, VATS and FIREWIRE will create a few historic opportunities in computer broadcasting in the fall of 2000. Telephone companies from China to Chile will make big profits this year while bringing modern telecommunications to people all over the world.

Here in North America, we take telephones and online webcasting for granted. There is 1 line for every 2 people and the service is good.

But in Mexico, there are only 7 phone lines for every 100 people. In communist China, there is only one line for every 50 people! But, Satellites will level the uneven playing field among these people to the world -- Satellites and the Television set will act not just as receivers -- but as full partners in a two-way ebb and flow of information and work. That more level playing field, in turn, will generate wealth and prosperity for a vastly greater number of people, by using their tv set -- as a telephone.

And TVI Magazine has discovered something fascinating: There's no doubt in my mind that the Internet is likely to become the single medium where all of today's information and entertainment media converge; tv, radio, music, the movies, magazines, news info, consumer markets and telephone conversations will take place.

I could go on, but you get the picture. There's a headlong rush to integrate phones, computers and television. This is not pie-in-the sky. The only question is who will make the most money: the phone companies, the cable systems, the Satellite people, the computer companies or the broadcaster.

By the year 2006, most homes



will have an immensely powerful computer that acts both as your HDTV set and as a two-way interactive television. The image quality will be better than today's 70 mm film in a theater.

With hundreds of channels, you'll be able to dial up any movie ever made, shop, consult your doctor, or take Chinese lessons.

We'll tell you which companies are beating the competition in the race to build state-of-the-art equipment and computer broadcasting software - at the lowest possible cost, both in TVI and on our "lookradio.com", smart90.com website.

Right now we're looking at 4 American mail order catalogs selling you the satellite dishes and computers you need to become part of the two-way **computer broadcasting community**.

These developments —and the others you will see on our smart90.com website — NOW! You'll have dramatic financial implications at you finger-tips - that most people won't realize until it's too late.

That's why I'm informing you NOW! —To introduce you to what must be the most remarkable computer network —in the English language.

Spawned on the Pacific Rim — it's devoted to preparing you for the future —so you can profit.

Many technical /television publications claim to predict the future by looking at charts and graphs and reading press releases.

Instead, **TVI Magazine** has established a worldwide network of contacts, scientists, inventors, health care specialists, demographers, meteorologists, genetic engineers, market analysts, lawyers, tax advisers, political analysts, economists, finance ministers, intelligence agents

We have full-time reporters in Munich, Los Angeles and Beijing. The sun never sets on the **TVI Magazine** research effort. Every hour of the day or night, somewhere in the world, a **TVI Magazine** analyst is probing the planet for new ways to create wealth.

We don't rely on what "everybody knows". Instead we go out and look for ourselves, often contacting unconventional information sources. (*Sometimes we even take you along*). In 1989, shortly after the Tian An Men Square incident, **CHINA EXPO 2000 AD** was organized to support one of the first investor tours of Red China.

Much of this unusual - and unusually accurate - approach reflects TVI's unique background.

You weren't supposed to know anything about **CHINA EXPO 2000; SMART-DAAF BOYS OR SMART-90**. It was begun as a private information service and code word for an elite and somewhat secretive group of international investors.

One of our contacts, a television/studio magnate, laughs when someone asks him why he is not better known. "People with real money don't want their names in the papers —because it's corporate sabotage," he says.

Dissatisfied with newspapers, television reports, and radio talk shows —or biased reports from stockbrokers and investment promoters —they established their own information network, designed to bring them original information — and specific investment opportunities.

An American living in Puerto Rico — a Dutchman of Indonesian descent, living in Israel —you'll see some unusual tipsters on-line and in **TVI Magazine**. Usually signed name withheld "*to protect their privacy*."

Let me give you an example. Perhaps you've heard about Kodak's "ScreenCheck". This program notifies the movie goer that they have been and will continue to experience movies the way they are intended to

be seen and heard, motion pictures made with film. A great story - and it got a lot of publicity.

Well —an extremely well-placed source in the industry warned us that “ScreenCheck” movie houses aren’t all they’re cracked up to be. The venture has had a very hard time convincing movie goers that: “there was not that much difference between movies shot with a film camera or a movie shot with HDTV digital cameras,” he revealed.

We have to do this kind of probing because *TVI Magazine* was created by highly successful people. They wanted more than the usual vague generalities and guesswork. They want more than a clever story - they want to make money in communications.

They wanted to know about who the winners and losers would be under Clinton. We told them, and got them into a public relations program —that turned them around.

They wanted to know about the changes in the laws controlling computer broadcasting, and who would be hurt the worst.

In this issue, we are telling you to change your image and get a new face - while entering into the computer broadcasting age, showing you some “new tricks” about your computer, how to make an MPEG-2 DVD, -- and as to where your new target audience is. Caution must be used in depositing foreign currency into your bank account. (See “Does Laundering Money Bother You?”).

PACK JOURNALISM

In a world flooded with information —there’s too little good information. Most of what you read are just rehashed opinions. There’s even a name for it: “pack journalism.”

The information you get from big-name newspaper, magazines and newscasts is all the same because most of the people who create it talk only to one another. If they ever left Los Angeles, New York and Washington, as we do, they might actually meet the people who are the real inventors of new products and technologies.

We Love TV.

<http://abcmedianet.com>

MEN OF VISION & BROADCASTING A 100-year Legacy

The “pack journalists” were saying in 1980 that the world was running out of oil and the price would go to \$100 per barrel. Because that’s what everyone else was saying.

In their circles, it’s bad form to question what everybody knows. You don’t get a table at the best restaurants in New York -- or invited to the smartest Hollywood, Las Vegas or Cannes parties —if you predicted, (as we did) that Kirk Kerkorian would get back MGM, sooner or later by default.

You just make a lot of money. And that’s okay with us.

TVI Magazine has emerged as completely new and different.

In the past six years, we’ve already shown our readers how to make a fortune from new technologies.

The featured article about the inventor of the wireless telephone, page 39, listed -- in chronological order, the early day inventors who discovered the remarkable way to broadcast voice by “wireless telephone”. If you noticed, the same inventors discovered the way to take noise from your car, appliances, Stealth bombers and army tanks, and turn it into almost complete silence.

The technology is based on the scientific principle of wave cancellation first noticed by *Nathan B. Stubblefield* and *Maj. Gen Squire* in 1910. The idea is simple: One sound wave cancels out another. Instead of noise, you hear — silence!

Think about it. No more obnoxious lawn mower ruining your peaceful Sunday afternoon. Instead, you listen to the birds and enjoy your paper and *Television International Magazine* in peace and quiet.



Next Issue

“GETTING READY FOR DTV - WHERE DREAMS AND REALITY CONVERGE”
By Bob Fisher

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TELEVISION INTERNATIONAL
A Turn of the Century Issue•1999-2000





SMART CONJECTURES

By Victor Caballero • Troy Cory

continued from page 32

ments directly from the original tracks. We then decoded the QuickTime movies and compressed them as MPEG-2 video and audio streams using both *DVDirector* and *Heuris Media*. Encoding the JPEG files to Quicktime files were fast, compared to compressing the Quicktime files to separate MPEG-2 video and audio files.

When finally MPEGing all three of the one minute segments of the the program, we dragged the assets (*the MPEG-2 files*) directly from a folder on the system hard drive to the Project window, where they were automatically placed in the Assets container. Every time a video stream is dragged into the Tracks container, a new video track is created with containers for the audio stream subtitles and markers. Dragging an audio track to the Video track in the Audio Track container. The same procedure is used to place subtitles in the track.

Authoring is another industry! After one week of learning the important steps and tools needed to author a simple 3 minute segment of a tv program -- we discovered a new industry, with its own language with a new set of tools.

A word from

ASTARTE

MPEG -2

An MPEG-2 Bundle of Joy

MediaPress lets users encode audio and video separately and save them as elementary streams. Users can also encode the streams directly as multiplexed MPEG files for movies that will not be used in DVD titles. An optional transcoder feature is available that lets the MediaPress card turn QuickTime movies into MPEG movies from the hard drive.

The MediaPress Encode lists for \$4,999; the *Optional MediaPress Transcoder* costs \$999; the optional *MediaPress Component Y/U/V Interface* is \$1,499; and the optional *Mason decoder*, which provides on-screen previewing, costs \$749.

MediaPress encodes video in realtime into MPEG-a or MPEG-streams, CBR (Constant Bit Rate) or VBR (Variable Bit Rate), from 128 kb/s up to 15 Mb/s, scalable up to full-D1 resolution NTSC or PAL.

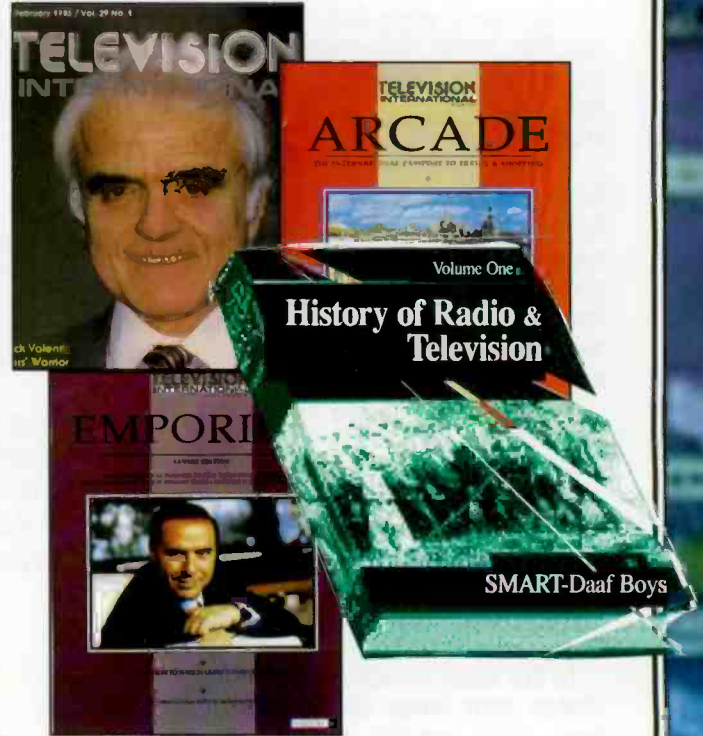
No matter how demanding your project is, *DVDirector Pro* can handle it, with advanced features like realtime online MPEG encoding, hardware accelerated transcoding and Dolby AC-3 audio processing, in addition to all the features of *DVDirector*.

If you're on a time schedule -- make sure you have Quicktime 4, Media Cleaner, QDisign, Heuris, Sorenson and ASTARTE's *DVDirector* all on hand -- in case you run into trouble.

Take a stroll on

TELEVISION INTERNATIONAL PUBLICATIONS

nouveaux side!



A few clicks from tvimagazine.com, you can surf on TVI's *noir* side to order our publications on . . .

Amazon.com

. . . A few clicks more . . . and you can buy TVI's books about the *noir* side of broadcasting.

Broadcasting wasn't always ethically perfect. *SMART-Daaf Boys the Inventors of Radio and Television*, and *Bank of America, the Tortfeasors*, features rarely seen photos of the icons of radio, television and the finance business -- and most of the time, in depth chronicles about the past of the men and women, who bent the rules to pursue their dreams to finance communications with "watered" stock - and ended up in jail.



scheme that would create yet another cash cow for the media barons.

Canada, too, has proven that it is not immune to the example set by Murdoch. CTV's Sports net, the new cable channel that went on the air for the first time in the latter part of '99 with a Philadelphia Flyers-New York Rangers hockey game, owes much to the News Corp. chairman. In the first place, the network, licensed by the CRTC in September 1996, is partially owned by Murdoch interests. CTV

Rupert Murdoch -

Vertical Financing. *Continued from page 14*

has a 40-per-cent stake in the company. Rogers Communications Inc., MacLean's owners, holds 20 per cent and may soon have 40 per cent if the CRTC approves Rogers's recent purchase of Sports net's shares from the Molson Co. Ltd. Fox/Liberty, half-owned by Murdoch, has the rest.

In 1998, CTV Sports net had a license but not much more. "We were in a chicken-and-egg situation," explains *Suzanne Steeves*, the channel's senior vice-president and general manager. Cable TV companies were under no obligation to carry the service. If Steeves wanted a cable company to carry the channel, she had to offer something. Canada being Canada, that something had to be hockey.

Steeves, one of the few women in the professional sports business in Canada, admired Murdoch's audacious strategy to secure TV rights to a premium team as a way to launch a channel. It was "an inspiration," she recalls. She spent plenty of time talking about it with executives from Fox/Liberty. One evening, Steeves was invited to fly down to Detroit for the launch of Fox Sports Detroit, which had bought the rights for the Detroit Red Wings. On the way in from the airport, she saw a huge sign: "Fox Sports Detroit. Home of the Detroit Red Wings. Call your cable company." Steeves loved what she saw.

So, with the support of CTV Sports net's stakeholders, Steeves threw the dice. Back home in Toronto she made a four-year cable deal with the NHL, giving the network the right to broadcast 44 NHL games. This made it possible for CTV Sports net to sign a deal in August with Rogers Cable systems and Shaw Communications Inc., which in return gave the channel access to six million homes.

Steeves will not say how much she paid for the rights to

broadcast NHL games, but she claims it was not the kind of money Murdoch is capable of throwing around. "We had to draw our lines," she says. "We were very conscious that what we were paying had to make sense." Officials at TSN, CTV Sports net's rival and the loser in the contest for the NHL rights, view those arguments with certain skepticism. "The dollars were high," sniffs TSN president Rick Brace, "no doubt about that."

Whatever the actual expenditure, the Canadian numbers are minuscule compared with the vast figures currently at play in the United States and Europe. In less than a year, the NFL, the NBA and the NHL have all inked long-term broadcasting deals that more than doubled revenues. The NFL's landmark \$27.1-billion, eight-year deal with Fox, CBS and Disney's ABC/ESPN broadcasting group makes Fox's 1993 offer seem modest by comparison. Major League Baseball also managed to secure a hefty raise with a \$2.6-billion, five-year commitment starting in 1996 with Fox, NBC and ESPN.

It is the sheer scale of the market for broadcasting rights that makes outright team ownership such a tempting proposition for the media giants. "The biggest sense you get about the \$18-billion [\$27.7 billion Cdn.] NFL deal is that you could have bought all 31 teams in the league for \$500 million [\$770 million Cdn.] each and still paid less," points out Jack Veatch, managing director of Dallas-based Bear Stearns' investment banking group.

The logic of such arguments will certainly not have escaped Murdoch's attention. And it is probably why reports persist that his Long Island-based partner, Cablevision, is intent on buying baseball's New York Yankees. In 1988, Cablevision paid \$748 million to purchase the Yankees' TV rights for the ensuing 12 years. Before that contract expires, Cablevision is understood to be offering Yankees owner George Steinbrenner between \$770 million and \$1.2 billion to get rid of the middleman by buying the team outright. If



What did Giancarlo Parretti, the Italian financier who briefly owned MGM in 1990... do, what Murdoch, Kerkorian and Turner... didn't do? See below.

there were no rules- common throughout professional sport-against multiple team ownership, Murdoch himself might well be in the race.



What Do They Own

(Cross-ownership of sports teams and broadcasting operations)

THE MURDOCH COMPANIES:

- Fox Network broadcasting rights for NFL, MLB, NHL
- Fox Station Group, 22 stations
- British Sky Broadcasting (40%)
- Star TV (Asia)
- Fox/Liberty Media (50%)

SPORTS ASSETS:

- Los Angeles Dodgers
- Manchester United (pending)
- Madison Square Garden (20% through Fox/Liberty), New York Knicks, New York Rangers
- Los Angeles Lakers (option for minority stake)
- Los Angeles Kings (option for minority stake)

TIME WARNER

TELEVISION ASSETS:

- TNT Sports
- Various cable operations

SPORTS ASSETS:

- Atlanta Braves
- Atlanta Hawks
- New Atlanta NHL franchise

WALT DISNEY

TELEVISION ASSETS:

- ABC
- ESPN

SPORTS ASSETS:

- Anaheim Angels
- Anaheim Mighty Ducks

MGM's Parretti arrested in Italy

Italy. Giancarlo Parretti, the colorful fugitive Italian financier who briefly owned the MGM studio in the early 1990s, was arrested in Italy in mid-October 1999. The indictment in Los Angeles, California, U.S.A., accuses him of wide-ranging fraud in his MGM dealings.

Separately, French bank Credit Lyonnais — which financed Parretti's purchases before seizing MGM from him in 1992 after he defaulted on his loans, admitted for the time that it played a role in Parretti's financial shenanigans authorities said. The bank acknowledged that some unnamed former officers may have committed tortfeasor dealing with Parretti in the late 1980s and early 1990s.

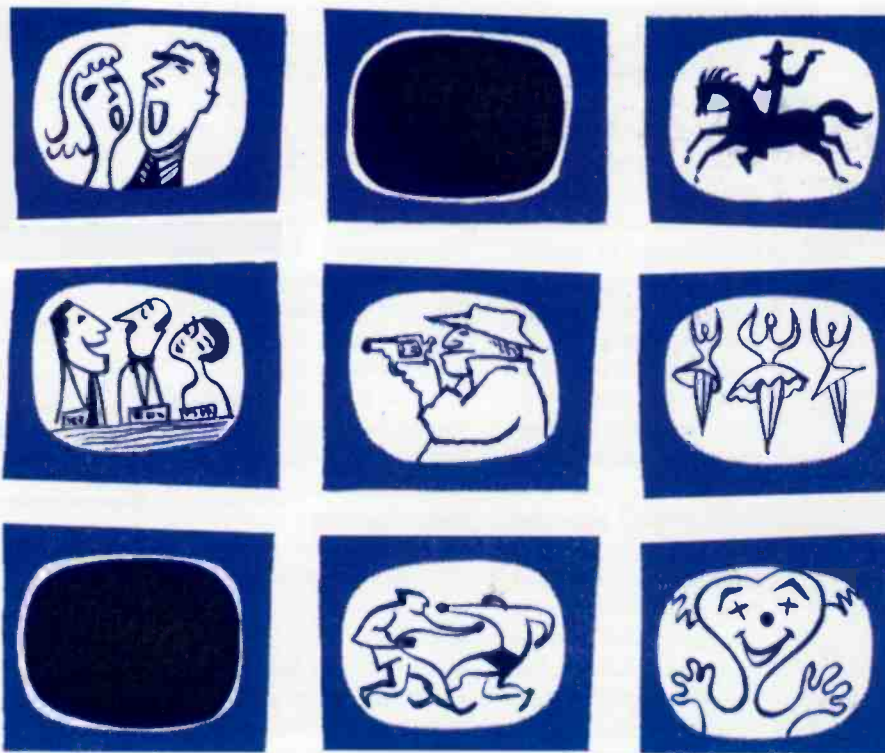
The bank paid a \$4-million fine and could face an additional \$10.5 million in fines subject to its cooperation in a continuing criminal investigation in France. Lyonnais sold the studio to its current owner, billionaire Kirk Kerkorian, for \$1.3 billion in 1996. Ironically, it was Kerkorian who sold MGM to Parretti in November 1990

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Consumer Electronic Show (CES) - Las Vegas



LAS VEGAS

It is the destiny of Las Vegas to be discovered over and over again. The history of the city can be told of discoveries.

The name "Las Vegas" was tagged by the Spanish explorers who first discovered it in 1829. They first called it "the Meadows" - but changed the name when they discovered the lush meadows which were fed by a natural water reserve found in the midst of the desert. In 1843, Captain *John C. Fremont*, having heard rumors of a great river, entered the Great Basin to conduct the first official mapping of what would become Nevada. "A great part of it," he wrote in his journal, "is absolutely new to geographical, botanical and geological sci-



ence." Even today, many of the plants indigenous to Nevada are rare and cannot be found anywhere else in the world.

In the mid-1800s, a migration of Mormons had replaced the original Spanish residents, but by 1857 they too were gone. It was in 1902 that Las Vegas was again in a state of discovery. Senator *William Clark* planned to build a railroad line between Los Angeles and Salt Lake City, and he needed the artesian springs of Las Vegas to do it. In 1905, he auctioned his large land parcels, netting \$265,000. Those who bought those townsites lots were never sorry. 25 years later the Federal Government purchased the townsites to build the Dam named after President Hoover.

An engineering marvel, this 726.4 foot high concrete dam can store two years' average flow of the Colorado River, (and which still supplies the three western states of California, Arizona and Nevada with some of their power), was responsible for pulling Las Vegas out of the Great Depression. It took 5,000 men over a five-year period to

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build its 70-story high wall.

Then, in 1931, the revenue starved state legislature voted to exchange dollars for chips, they establish legalized casino gambling! Of course Clark, (*Clark County was named after him*) - then sold some more of his parcels to the locals for up to \$500.

Notwithstanding, the Hoover Dam, the biggest event in the history of Las Vegas was the building of the Pink Flamingo by Bugsy Siegel and Meyer Lansky in 1946, on one of Clark's parcels. The money was laun-

dered into Nevada from the profits earned on bootlegging operations in the unlamented era of Prohibition and from the sale of counterfeit rationing stamps during World War II.

Although the Pink Flamingo was not the first of its kind to be built in the city, it was certainly the forerunner of the modern day luxuriously hotel/casinos for which Las Vegas is now famous. By the late 1950s, Las Vegas had a well established image of success and glamour. World famous entertainers such as

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Frank Sinatra and the other members of his "Rat Pack" (Joey Bishop, Sammy Davis, Jr., Peter Lawford and Dean Martin) made their Las Vegas shows legendary. Las Vegas became "the Entertainment Capital of the World," a name by which it is still known.

In 1966, a new legend arrived in town— Howard Hughes! Arriving suddenly in the middle of the night, the mysterious millionaire took up residence at the *Desert Inn*, which became his home for the next four years. During his stay, he bought up a great many hotel/casinos on the Strip, as well as a television station, so that he could watch his favorite movies.

What was once the old *Dunes Golf Course*, running, (north/south from *Flamingo to Tropicana* and east/west from *Las Vegas Blvd to the Freeway*) -- was sold in 1956 to resolve a delinquent water bill in the amount of \$356.00. As strange as it seems, in 1996, 2/3s of the *Jockey Club* was purchased for Corporate back taxes. Today the old Dunes golf course includes the *Jockey Club* and the billion dollar *Belagio, Monte Carlo* and the New York *New York* Hotels.

Each year, Las Vegas is discovered by over 16 million people coming to sample the fabulous night life, striking landscape and spectacular attractions. All that made Las Vegas what it is— water in the desert, Hoover Dam, luxurious hotel/casinos with their magnificent stage shows— is still here, waiting to be discovered by you!

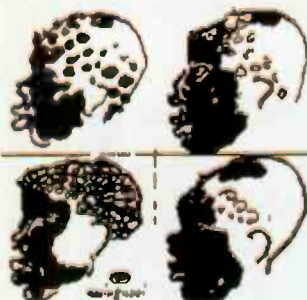
MILAN

Milan, a city of Lombardy, Italy and the capital of the province of Milano, stands on the little Olona river near the middle of the Lombard plain. It is the seat of an archbishop, a chief financial center and one the wealthiest manufacturing and com-



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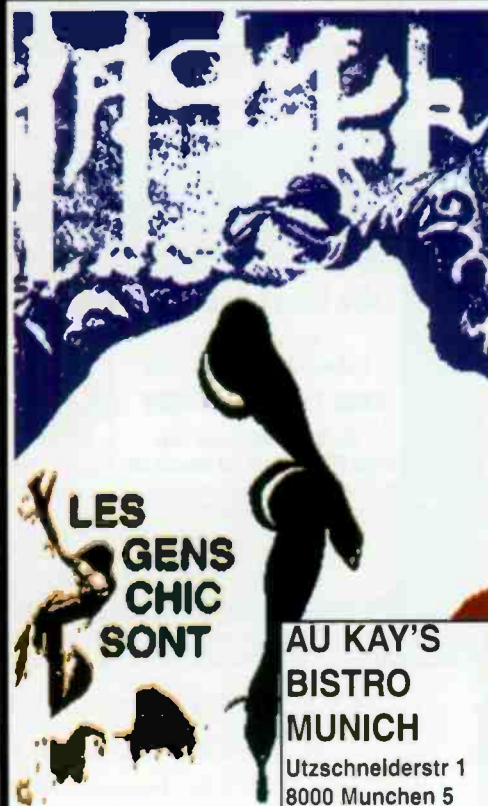
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mercial towns in Italy. It is the leading Italian town in the textile industry, printing and publishing, metallurgy and the manufacture of chemicals. Milan has the biggest European market for silk and and it produces machinery for textile, printing, mining, hydroelectric and other works, instruments, airplanes, automobiles,

locomotives, paper, glass, furniture, food products and many other types of goods.

Seen from its cathedral roof, it presents the appearance of a vast garden divided into square plots by rows of mulberry and poplar trees. To the east, the plain stretches in an unbroken level, as far as the eye can follow it, toward Venice and the Adriatic; on the southern side the line of the Apennines from Bologna to Genoa closes the view; to the west rise the Maritime alps, with Monte Viso as their central point.

The summer is intensely hot and the winter quite cold. Snow is often seen then, and the temperature frequently falls below freezing.

Milan is a fairly regular polygon within which the still smaller rectangular nucleus of the Roman city may be recognized. From Piazza del Duomo, the center of Milan, a number of streets radiate in all directions; they are connected by an inner system of streets, constructed just outside the canal which marks the site of the town moat. The arches of *Porta Nuova* are almost the last trace of this inner circuit, constructed after the destruction of the city by *Frederick Barbarossa*. The radial streets are connected again by an outer circle of boulevards, just beyond the outer walls of the city, erected by the Spaniards in the 16th century.

The city is rich in works of art and houses the celebrated *Teatro La Scala*, built in 1778. Its splendid Gothic cathedral built of brick cased in marble was erected in 1386, though work was continued through several centuries, after many designs by many masters. It was the largest church in existence and now ranks as the third largest church in Europe, after *St. Peter's* at Rome and the *cathedral of Seville*.



Where To Go



MONTE CARLO

Mention Monte Carlo and one thinks of elegant gambling casinos, roulette tables where large sums of money change hands, Russian ballet, French comedy, tennis matches, luxury balls and automobile races.

Still in the starring role, of course, is Prince Rainier, whose family, the Grimaldis, have been running Monaco since 1297. Heir to the dynasty, is 30-year-old Prince Albert, one of Europe's most sought-after bachelors. While his younger sister Princess Stephanie spends most of her time making the gossip columns in Los Angeles, Princess Caroline has become Monaco's most important cultural and social force since her mother's tragic death seven years ago (Princess Grace), the former actress Grace Kelly who married Ranier in 1956, and is entombed in the Cathedral located on The Rock, as people call the hill on which the royal palace stands.

The opposite imposing rocks, on which Monaco and Monte Carlo are built, give the effect of a magical vision as sea and air interchange in playful color. The principality consisting of two cliffs is surrounded by French territory and seen fully from the Grand Cornich highway, on the edge of the hill alongside the French Riviera.

It paints a perfect setting for the Monte Carlo Television Festival, a select club, which each February launches the year's first international TV market in the Mediterranean.

TBA: To Be Announced.

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- 19-20 Sport Summit, Marriott Marquis Hotel, New York City
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- 20-30 Sundance Film Festival, Park City, Utah, USA
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- 23 The 57th Annual Golden Globe Awards (FOX)
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- 23-27 MIDEM, Palais des Festivals, Cannes, France
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- 1 Screen Actors Guild, Los Angeles, CA. Award nominations announced.
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- 9-20 Berlin Int'l Film Festival, Berlin, Germany
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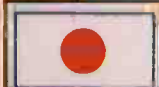
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- 20-23 Festival de Television de Monte Carlo, Monaco
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- 23 The 42nd Annual Grammy Awards (CBS) USA
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- 24-3/3 **AFM - American Film Market, Loews Hotel, Santa Monica, CA, USA**
Tel: (310) 446-1000
Fax: (310) 446-1600
www.afma.com
- 24-28 Hollywood Black Film Festival, Culver City, CA, USA
Tel: (310) 348-2942
- 25 41st Cine Golden Eagle Award, Washington D.C. USA
- 25-27 Locations 2000. International trade show for location production services. Los Angeles Convention Center
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MARCH

- 1 - 3 **AFM - American Film Market, Loews Hotel, Santa Monica, CA, USA**
- 4 Scientific and Technical Awards. Presented by the Academy of Motion Picture Arts and Sciences. Regent Beverly Wilshire, Beverly Hills, CA, USA
Tel: (310) 247-3000
- 12 Sixth Annual Screen Actors Guild Awards, Shrine Auditorium, Los Angeles, CA, USA
Tel: (323) 549-6707
- 18 14th annual Genesis Awards. Presented by the Ark Trust. Beverly Hilton, Beverly Hills, CA, USA
Tel: (818) 501-2275
- 22 Y2K Publicists Guild of America Awards Luncheon Beverly Hilton, Beverly Hills, CA, USA
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- 26 72nd annual Academy Awards. Shrine Auditorium, Los Angeles, CA, USA
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- 3 35th annual Academy of Country Music Awards Universal Amphitheatre, Los Angeles, CA, USA
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- 10-21 53rd Cannes International Film Festival. Palais des Festivals, Cannes, France
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Tel: (212) 382-3933
- 25-29 AngelCiti Los Angeles Music Market. A multi-city film and music market. Visit: www.AngelCity.com.
Tel: (213) 461-4256.
- 31-6/6 Prix Jeunesse. Biennial children's TV fest, Munich, Germany

JUNE

- 3-16 MIDEM Americas. Latin American music market conference, Miami, FL, USA
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- TBA Munich Film Festival, Munich, Germany**

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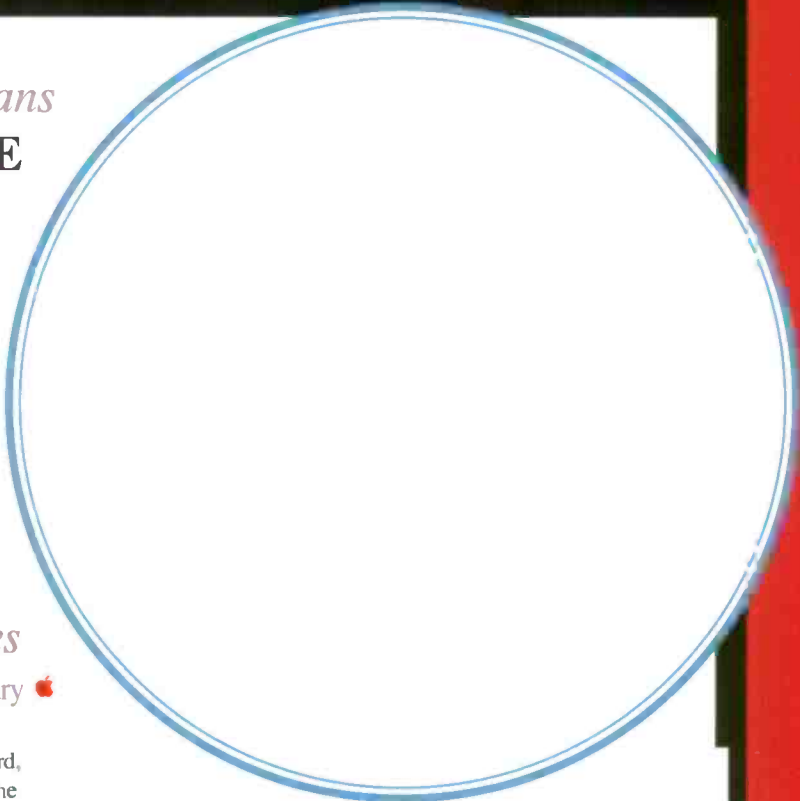


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