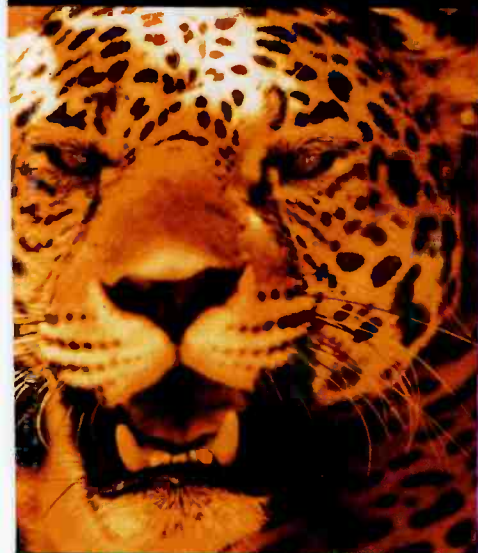


TBI TELEVISION BUSINESS INTERNATIONAL

MAY 1994 MIP TV ISSUE

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Do-It-Yourself Superhighway

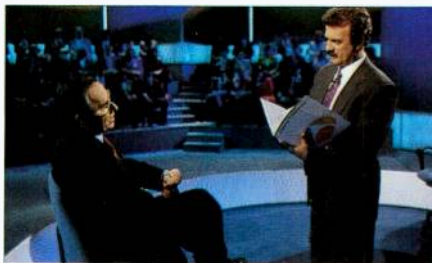
The not-so-distant future promises a slew of channels catering to every conceivable taste. What new network would you launch for the 500 channel universe? TBI asked executives, visionaries, writers and public interest advocates around the world the same question. Bell Atlantic chairman Raymond Smith, CNN anchor Bernard Shaw, author Arthur C. Clarke and a range of others talk about the channels that are playing in their heads. Is there room out there for Vibrant? Would you subscribe to the 7-11 Channel? And how did we live without the Wacko Channel?



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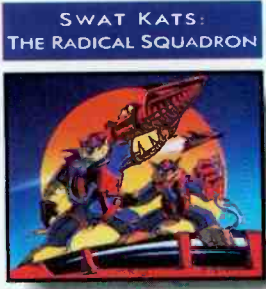
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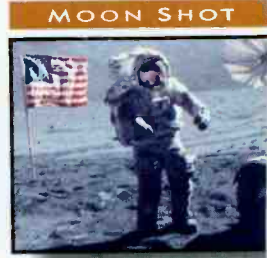
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PROGRAMMING

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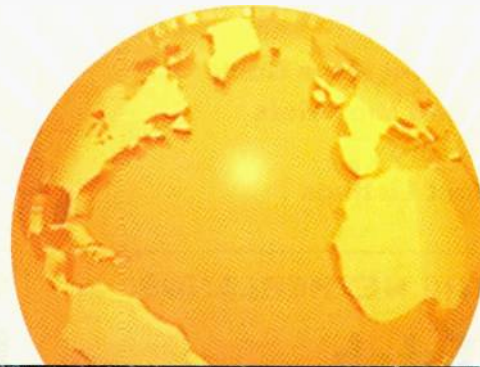
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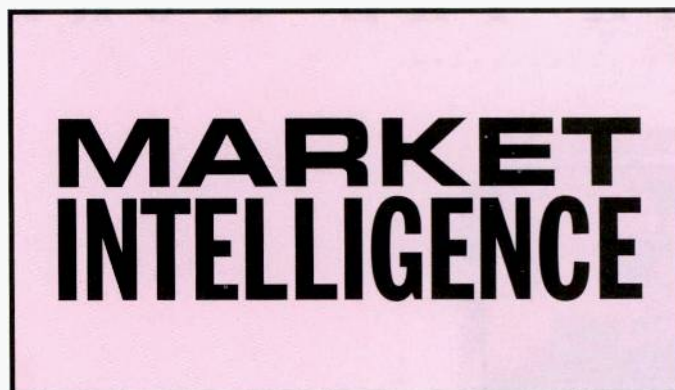
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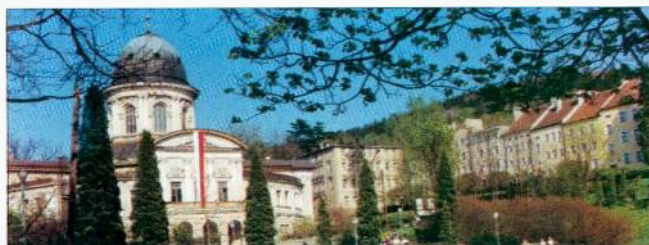
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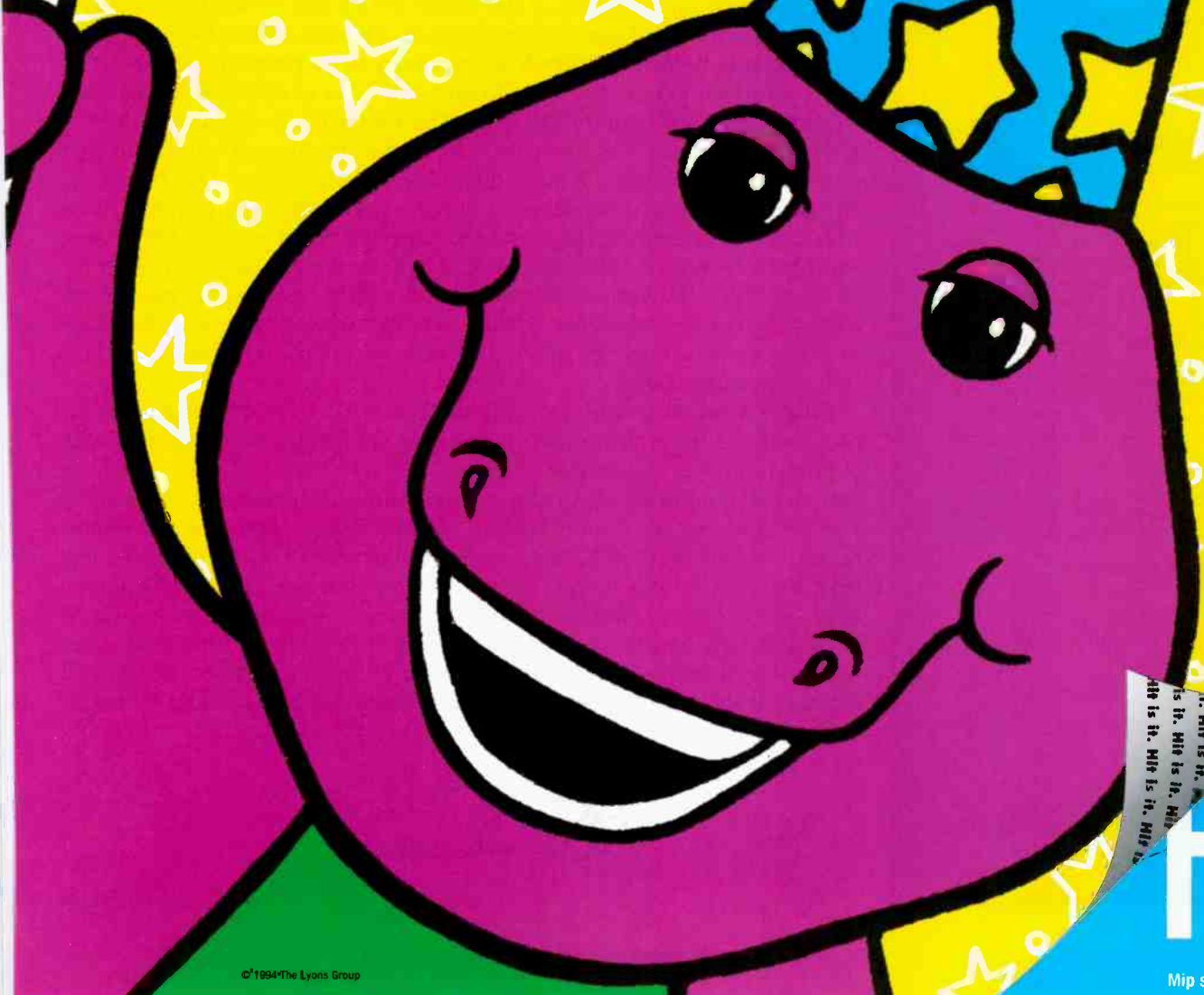
Feeding Frenzy

Poland is exploding with television services: public, commercial, pay, local and satellite. TBI looks at one of eastern Europe's most interesting markets.



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A Vision Of Humble Pie

The idea for the lead feature in this issue, our Do-It-Yourself 500 Channel Universe, had been kicking around TBI's offices for several months. The number 500 galled us. Who picked 500 anyway? And if everybody's talking 500 channels, who's got the ideas for them? Some of you out there, aware of the great linguistic shift that's taken place in seminars and trade publications across the globe, are already waving your hands like class know-it-alls. You want to tell us the 500-channel universe is dead, replaced by the information superhighway. One pathway into the home will carry everything the viewer selects, delivering it whenever and however he wants it. On one channel, we will watch all there ever was, all there ever will be, the variety of the schedule only limited by each person's skills as a network programmer. We are promised panaceas piled on top of utopias stacked upon nirvanas.

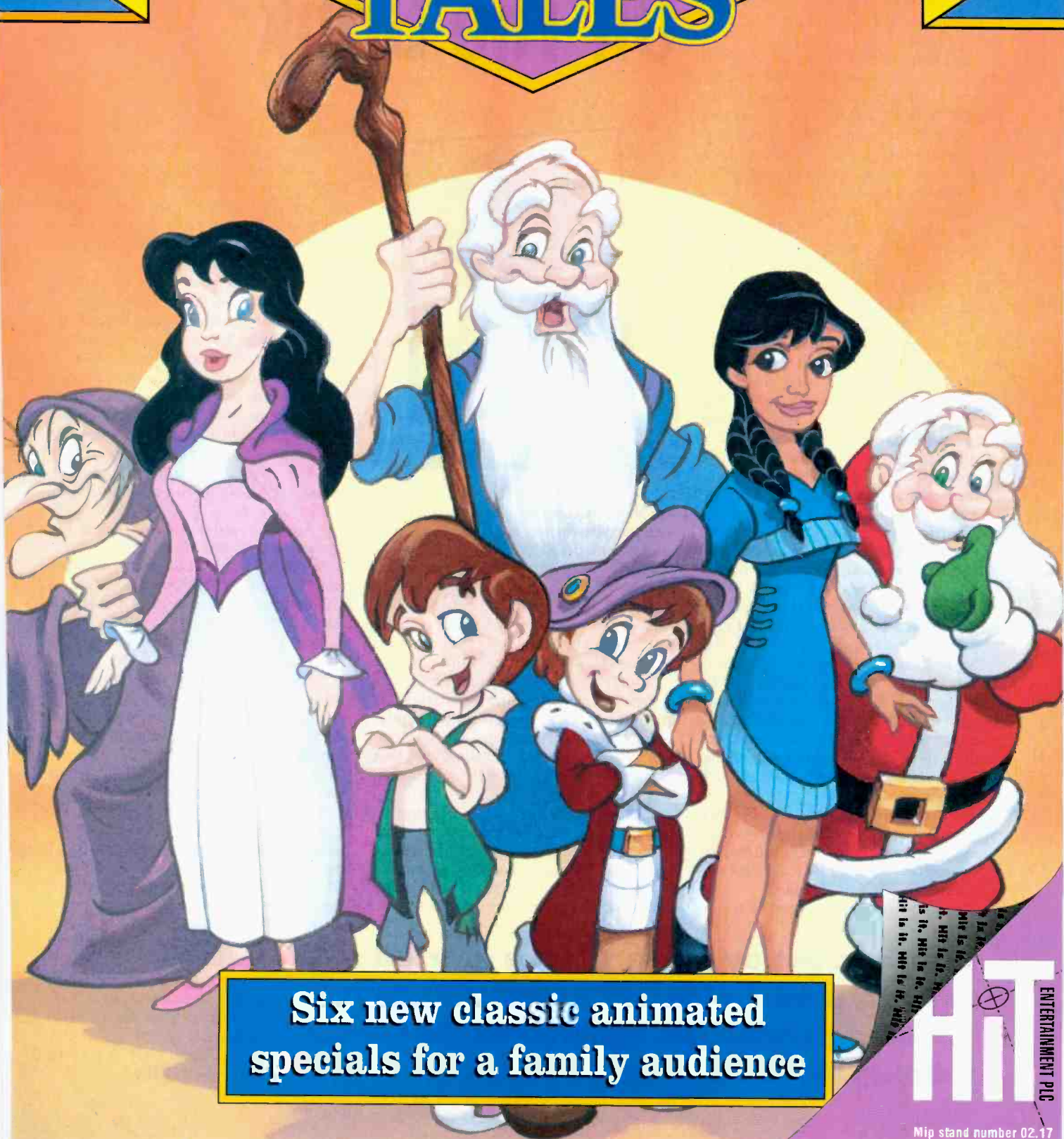
You get the idea it's becoming a little feverish out there on the seminar circuit. Total choice is expensive; someone still has to pay for all the programming, and there's only so much money in the world. For that reason, niche channels programmed on the cheap will be part of whatever universe we get. The channels I plan to launch would capitalize on that fact.

The Cancellation Channel. Every library of tv programming is full of series cancelled too quickly to build up a good run of episodes. These were worthless to distributors. Until now. The Cancellation Channel will be a sampler of the best of the worst, or, to be fair, the best of what didn't get noticed quick enough. Who could forget a classic like *The Powers of Matthew Star*, the 22-episode series about a prince from the planet Quadris who escapes to Earth? Even if you did forget it, you'll want to see it once you hear cinema star Louis Gossett Jr. plays the prince's guardian. Stars are all over cancelled shows. Vincent Price features in another gem, *Time Express*, a four-episode series about a train that takes people back to a time in their past so they can make a change – sort of the choo-choo version of *Quantum Leap*.

Pilot*Vision. Hollywood spends millions every year shooting pilots for programs that never get commissioned. Lee Goldberg's indispensable book *Unsold Television Pilots: 1955 through 1988* lists 2,269 half-hour, one-hour and two-hour pilots, all of them languishing on production company shelves ready to grace the schedule of Pilot*Vision. Hundreds more have been produced since 1988; this network will never run out of programming. Pilot*Vision will offer revival attempts for old classics, like the 1981 two-hour movie *Beverly Hillbillies Solve the Energy Crisis*, along with projects audiences have never seen. The network will sign-on with the world premiere of a pilot for a sitcom about three L.A. sanitation workers who toil together during the day and hang out at the same bar at night. Its name: *Garbage*.

The Editor

Enchanted TALES



**Six new classic animated
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PBS, which has been sinking into the background of the American media landscape, emerged from the shadows last January with a six-part miniseries, *Tales Of The City*, that scored the network's highest ratings for dramatic programming in about five years.

Yet ironically that success has served to illuminate the hapless state of the U.S. public tv system.

The series, based on Armistead Maupin's novels recalling the breezy bohemian life in San Francisco during the 1970s, was one of those programs everyone in my circles talked about as it unfolded, which hadn't happened in a long time. Though really a high-class soap opera, it was nicely executed and had an excellent cast.

The story was rigged for a bit of a jolt at the end, but the real jolt came in the final credits; this fascinating slice of American life, in a certain time and place, was produced not by Americans but by the UK's Channel 4.

The awful truth is that PBS could not have produced it – not only because raising the money for such ambitious projects is nearly impossible in the system, but also because the content would have sunk it before the first casting call.

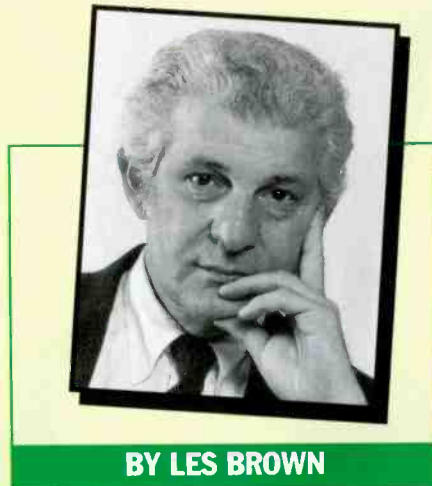
After the series aired, legislators in Georgia and Oklahoma damned it for its sexual and homosexual candor and threatened to punish the state networks that carried it by cutting their funds. And these were states that received the expurgated version, minus the nudity and profanity. Some stations in South Carolina and Tennessee didn't air the miniseries at all, choosing to avoid controversy.

So it goes in U.S. public television, which is a pretzel of a system with far more stations than it can afford – one-third more than the major networks for a mere fraction of their audience. So much of the federal money goes into operating these stations that precious little is left for programming.

The local PBS affiliates are, besides, an absurd study in disharmony, their managements ranging from university bureaucrats and Bible Belt ultra-conservatives to big city cosmopolites.

Moreover, public television is suffer-

PBS Balances On The Brink



BY LES BROWN

ing today from the heartburn of too many dependencies. From the first it was dependent on Britain for much of its attractive programming; now the choicest imports no longer flow automatically to PBS. Commercial cable networks like A&E and Discovery, which are faster with the checkbook and often pay better, skim off much of the cream.

For financing, the system is perpetually rattling the tambourine before the federal government, philanthropic foundations, private corporations and viewers. Periods of economic recession, like that of the past two or three years are very bad news indeed.

Corporate underwriting became so important in the last decade or so that practically no program gets on public tv without it. Though the system represents itself as non-commercial, it is in some ways more commercial than private

broadcasting because the donors effectively determine what will be aired.

And now it's crisis time again: the pool of corporate underwriters is shrinking. Several long time supporters like AT&T and Pepsico have decided there are more effective ways to buy the public's good will.

Some public broadcasters are willing to let underwriters become advertisers, on the theory that allowing them full-blown commercials might win back the defectors – notwithstanding the loss to public television of its prime distinction.

Such is the survival-at-any-cost mentality that one station, WTTW Chicago, gave over its schedule for two weeks to a home-shopping "experiment". This was done ostensibly in the interest of getting in phase with the general drift to interactive tv.

If American public tv has a talent for anything, it's for striking it poor.

The Wall Street Journal reported a number of independent producers made millions on the back-end of programs aired on PBS, while the system's share, thanks to its own stupidly written contracts, was a paltry few thousand.

The news is not all bad, however. PBS has a new president, Ervin Duggan, a former FCC commissioner, who promises the kind of energetic leadership public tv has lacked.

The other good news is that certain policy makers have started to think kindly of public tv as they ponder the vanality of those building the electronic superhighway. Envisioning the swarm of movies-on-demand, home shopping, video games, and pornography that will claim the lucrative fast lanes, they wonder what there might be to nourish the nation's cultural and intellectual life in the new era of digital tv.

The fast answer is public television, or something like it. So the system suddenly has friends in high places who want to guarantee its survival.

Now if there were only a way to straighten out the pretzel. **TBI**

Certain policy makers have started to think kindly of public television as they ponder the vanality of those building the electronic superhighway

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MONITOR

UK

Indies Spin Off Multimedia Venture

CD Vision will exploit multimedia rights from five program libraries

Five UK independent producers, brought together under the aegis of program investment fund Television Enterprise and Asset Management (T.E.A.M.), have agreed to invest all their programming rights in a new multimedia venture called CD Vision.

The company, created just over a month ago, is to launch a slate of new White Book-standard titles in the spring, and also plans to produce full-motion, full-screen video interactive CD Rom titles towards the end of the year.

CD Vision will exploit the multimedia rights of product belonging to Portman Zenith, Primetime RPTA, Tiger TV/Aspect, Tigress and Workhouse, as well as video rights from Video International Publishing Group (VIP) through its subsidiaries Sportsworld Video and NTV Entertainment. Altogether, CD Vision – which will operate as a subsidiary of VIP – will be able to exploit about 1,800 projects, equivalent to over 6,000 hours of programs.

Portman Zenith can

claim hits such as the *Inspector Morse* series from the ITV network; the Primetime Group is the largest independent UK program distributor and has produced well known classics such as *Nicholas Nickleby* and *Great Expectations*; Tiger TV/Aspect has the rights to a large comedy slate, including the award-winning *Mr Bean*; Tigress is a newly-established natural history unit and Workhouse is a children's programming specialist, producing over 30 hours of programming a year for ITV.

CD Vision joint managing director Nigel Wood said: "While CD Vision may not have automatic access to the group's rights – for instance HBO might already have a deal with one of them – rights that are free will be acquired by us and ventured on multimedia platforms."

While Wood refused to give any indication of the size of the initial investment required to set up CD Vision, he said CD Vision would be paying large sums to hire top programmers to help produce the new titles. The value of the rights CD Vision will be able to access could be put in the "millions of pounds," he explained, though actual extra investment required to turn these into multimedia products will be far less than that required to produce new multimedia products from scratch. "CD Vision's worth is substantial, but the set-up costs are considerably less."

The first four "linear" White Book titles from CD Vision will be released in April/May, according to Wood. They will include a soccer title based on VIP's World Cup Football rights that will aim to "pick up on the U.S. World Cup;" a Pavarotti title; a jazz title and a "glamor girls" production based on NTV Entertainment's soft-porn video title. In August, CD Vision will launch 10 ballets on Video CD for worldwide sale. "Our next multimedia experiment will then be the release of four CD Rom Video-For-Windows fully interactive discs in the autumn," said Wood. One will be an educational title re-versioned from RPTA Primetime's *The Living Body* series. Another will be a Video-For-Windows version of one of the ballet titles.

Besides PCs with MPEG expansion boards, White Book standard titles are compatible with CD-i players with Digital Video modules and Amiga CD-32 consoles, among others; the format is backed by all the major consumer electronics manufacturers.



Soccer: VIP lining up for a shot with World Cup title

Wood said while he believes the multimedia market is currently divided into two – entertainment titles addressing the living-room-based black box attached to the tv set. And education/information titles for the office PC – this is a transitory phenomenon. Eventually, he predicted the market will move to a single standard – a more highly-developed and interactive version of the cross-platform compatible White Book standard.

by Barry Flynn — LONDON

SPAIN

National Networks Brought To Book

Nets are commissioning cultural shows to clean up their image

Following the recent commotion over rubbish television (telebasura) in Spain – accompanied by the appointment of a parliamentary commission to report on the medium's moral health – television channels have come out with a rash of ideas for cultural programs (telecultura), ironically coinciding with Easter, traditionally a time for penitence.

The most advanced plan already underway is at state-owned Television Española (TVE), where the proposed show is destined for the second channel. It involves what is generally thought of as the opposite to telebasura – the high-brow book program. Esther Benitez – a translator who spent six years as the presenter of a literary program *Encounters With Letters*, before it was scrapped in the battle for ratings – is reported to be preparing a new show called *Signs Of Identity* to begin in May.

"The program will have one theme and will deal with a series of books around a single subject," said Benitez. "First there will be a debate between authors, translators, editors or specialists, and afterwards a club of readers will comment on books related to the subject."

To beef up its cultural content, TVE2 is also bringing back *Treasure Island*, a short program fronted by Antonio Campillo.

But potentially the most ambitious project under consideration is that devised by Carmen Balcells, the Barcelona-based literary agent who numbers some of the world's best-selling literary names among her clients, including nobel laureate Gabriel Garcia Marquez, Mario Vargas Llosa and Umberto Eco. Through her company CBS, she has bought the rights to the literary program *The Book Show*, which, using the format of a typical Latin football debate, has taken Chile by

storm. Negotiations are in progress to sign Juan Echanove, a highly popular and inventive actor, to present the show, to be called *The Book Conspiracy* in Spain.

Since TVE1 has opted for an in-house production, it now seems more likely Tele 5 – in mid-campaign to present a more serious image after seeing its Berlusconi-style formula slipping in the ratings – will sign with Balcells. In a move which undoubtedly took many of its viewers by surprise, Valerio Lazarov, Tele 5 director general, confirmed in March the channel was planning a book slot.

by Justin Webster — BARCELONA

NEWS

People Like Product, But Not Process

A survey of eight countries reveals similar criticisms of tv

The news media received top grades from the general public in a recent survey of five European and three North American countries by the Times Mirror Center for the People and the Press. In all the countries, with some slight exceptions, the media were uniformly rated most believable, most trustworthy and most beneficial to society, winning out over all other institutions, including church, government and businesses. Only in Mexico did the church rate higher for believability. The other countries in the study were the U.S., Canada, the UK, Germany, France, Italy and Spain.

Yet amidst their adulation, the publics in all eight countries had the same serious reservations about the media and were sharply critical of certain practices. They perceived the media as being influenced by powerful people and tending to be one-sided on social issues.

The media were also faulted everywhere for being intrusive, negative and often irresponsible in covering the personal and ethical behavior of politicians. In Germany, Canada and Mexico, the leading complaint was sensationalism; in Italy, Spain and the U.S., it was lack of objectivity; in France and the UK, invasion of privacy.

Andrew Kohut, the center's director, observed: "People like the end product of the news process – that is, the news – better than they like the way news is gotten."

While in most countries, television and newspapers were equated about equally, UK respondents made strong distinctions between the two. There, tv news was found to be fair, but not newspapers. The same was true in Italy, while in

COMPETITION FOR CABLE

Hong Kong Telecom is likely to lobby strongly for the British Crown Colony's administration to remove a legal barrier preventing it from operating a cable tv franchise. Telecom, already pressing ahead with plans for a video-on-demand network, is also interested in running a full-blown cable service once Wharf's Cable TV ends its exclusivity period in October 1996. Telecom was barred from bidding for a cable-tv franchise by the colonial administration in 1987 because its telephone system would have given it a potentially unbeatable headstart. Now, with Cable TV well underway and Telecom's monopoly of local telephony set to expire in 1995, the company argues it should no longer be barred from cable-tv operations. Cable TV has announced it had signed up 30,000 subscribers since going on air last October and has passed 500,000 homes, or a third of the colony's households.

NEW SERIES



Starring: Cheryl Ladd & Richard Bergi

From Glen Larson, the producer of *Magnum P.I.*, *Knight Rider*, *Quincy*, and *The Fall Guy*, comes CBS' next hit hour, **One West Waikiki**.

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Starring:
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Michael Easton

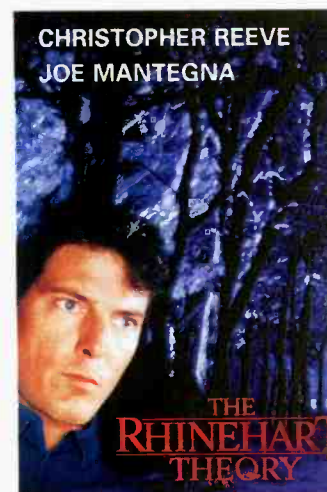
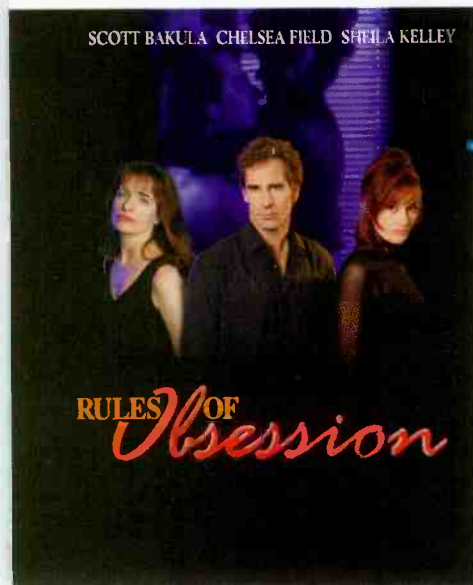
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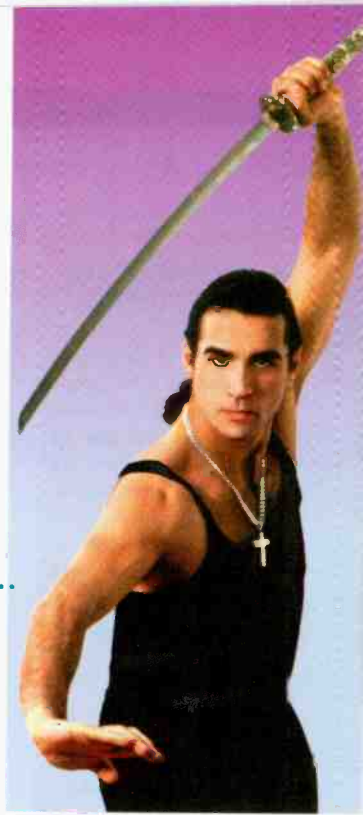
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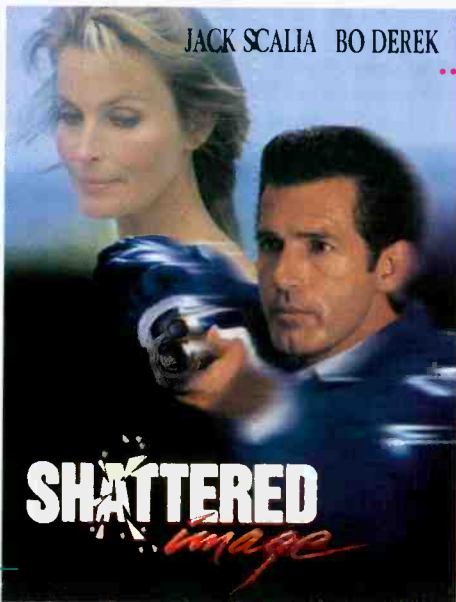
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VIOLENT GREEK CONTROVERSY

The issue of violence on television is a hot potato in Greece, as competition for viewers escalates the ratings war between the television channels. Recently, Greek broadcasters were slammed by the public and the press for broadcasting violent scenes depicting two widely-publicized murder cases. Concern is being expressed about the effect such portrayals have on Greek school children, who watch about five hours of television a day during their holidays. The issue prompted government officials to call a meeting of private channel directors. Tv executives responded by saying the press is targeting television purely because it takes a larger proportion of advertising.

A survey by Greek company Media Services found television accounted for 64% of ad spend (132 billion drachmas) in 1993. The two major commercial channels, Mega and Antenna TV, accounted for 89%, while state broadcaster ERT accounted for only 4.7%.

Spain, respondents felt the reverse.

For all the positive feeling about the media's role in strengthening democracy and keeping politicians honest, a majority of respondents in all the nations favored some limits on press freedom, notably where sex and violence, racial insults and military secrets are concerned. It is significant that among American respondents who take pride in the Constitution's guarantee of freedom of expression, 59% favored censorship in portrayals of explicit sex and 52% in displays of violence.

In the U.S., 73% of respondents gave tv news a favorable rating, as compared with 49% for Bill Clinton and 34% for Congress. Yet Clinton's rating topped all other heads of government, except that of Mexican president Carlos Salinas de Gortari.

A majority in all countries except Canada said there were too many American-made films and tv programs on their national networks. All countries found excessive violence the most objectionable thing about American movies and programs — nowhere more so than in the U.S., where the complaint was voiced by 62%. The French were least critical of too much sex, with an 8% rate of complaint versus 41% for the U.S.

Some observers believe the positive findings from the survey could be ammunition against the Council of Europe's proposal last year calling for "establishment of a bureaucracy to regulate the media and for national laws to penalize them for errors."

by Les Brown — NEW YORK

UNITED STATES

Can DBS Capitalize On Cable Hate?

The new U.S. satellite services may be heading for a crash landing

Americans hate their cable companies. That much is clear. But do they hate them enough to fork over \$700 for a receiver, plus for a monthly subscriber fee comparable to what they pay the cable companies now? That's the billion dollar gamble Hughes Electronics is making with its DBS service DirecTV.

DirecTV will begin its limited market roll-out in late April. Although the service ultimately promises 150 channels, initially it will offer only 23. A&E, CNBC, ESPN, Turner's cable services, and pay-per-view movies will be available immediately.

When Hughes' second satellite goes up in the fall, the company plans to add 70 to 90 addition-



DirecTV: Hughes aiming for a 10% share

al services including more movies, sports and special interest programming including international services like TV Asia, the Canadian culture service Trio and CBC's News World International. Notably absent will be network programming. Legally, DirecTV is prevented from carrying network feeds anywhere but to white areas where network affiliates don't reach.

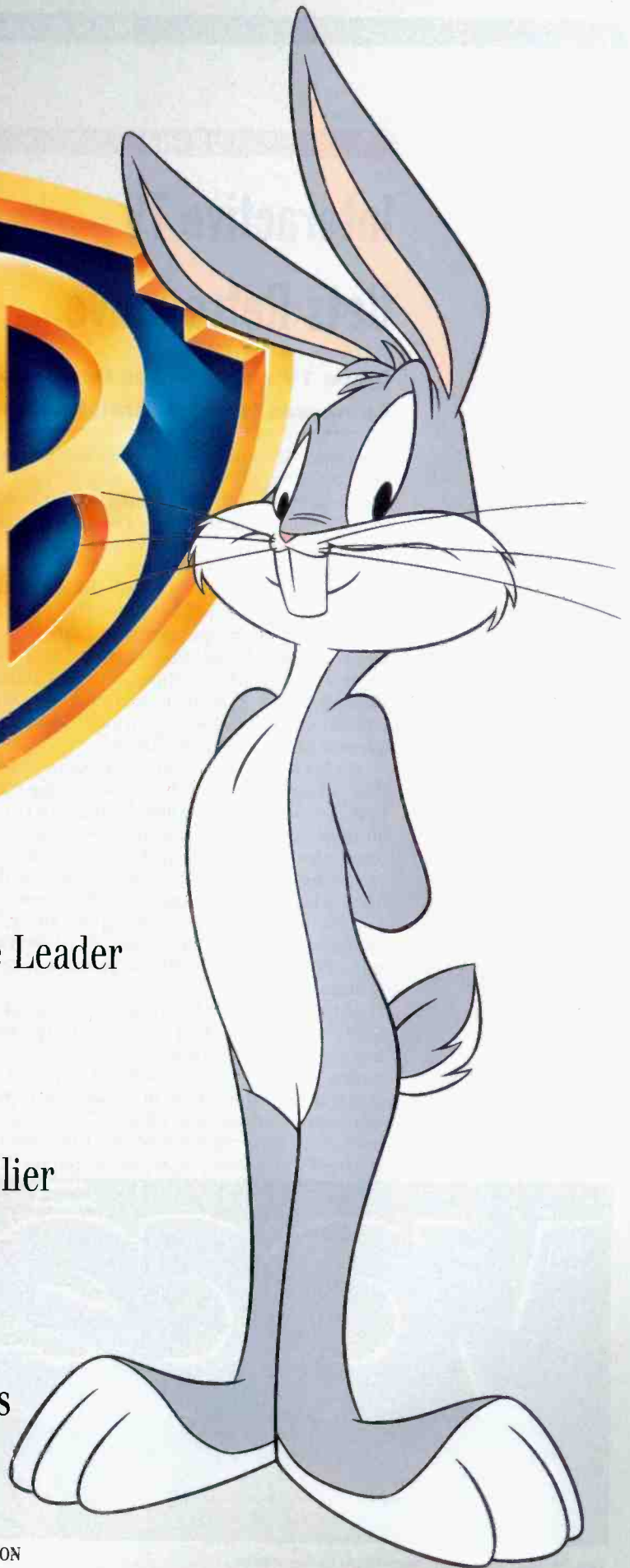
Although DBS is proving a viable business in Britain, observers are less sanguine about its prospects in the U.S. Hughes faces formidable entrenched competition from the traditional cable operators and will also face another DBS competitor, United States Satellite Broadcasting (USSB), in the near future. USSB has already nailed down contracts for other cable services, including MTV and HBO.

DirecTV spokesperson Linda Brill is not concerned. The rural market, which is largely unserved by cable companies, is "a natural" for us, she said. "Cable has been a monopoly for a long time. They are going to continue to be a viable business. We think we can attract 10% of the market share and make DBS a viable business as well." Current projections call for the company to reach 10 million households by the end of the decade. "We don't believe we are going to make cable obsolete. We're offering an alternative to the consumer because they don't like their cable company."

Weinstock Media analyst Neal Weinstock is more sceptical about the company's projections. While acknowledging cable consumers are disaffected, he is not convinced they are unhappy enough to fork over big bucks for expensive and unfamiliar equipment. "If you subtract the people who already have cable or satellite receivers and the people who won't spend \$700 for RCA's Digital Satellite System, GM is looking at a potential universe of 700,000 homes", he said. "It's a long shot, but they have a shot."

In part, DirecTV's success will depend on whether Thomson, which is manufacturing the hardware for RCA, can bring the cost of the equipment into the range of the average disaffected U.S. cable consumer.

by Barbara Bliss Osborn — LOS ANGELES



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CHINA

Interactive TV Gets Retroactive

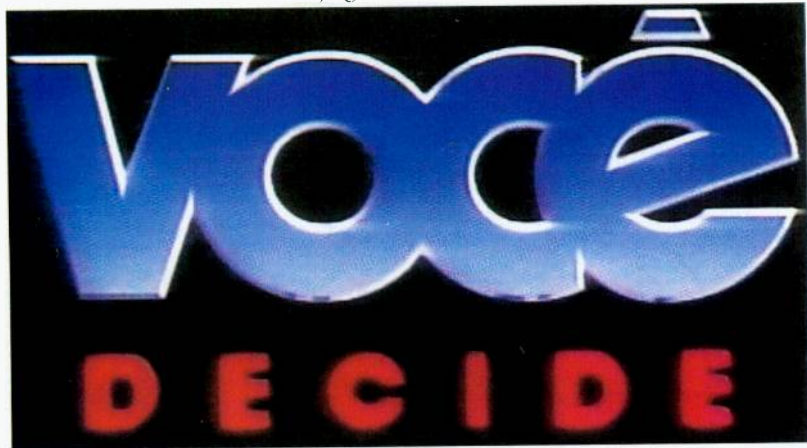
Globo TV's sale of *You Decide* to China was far from straightforward

Question: When is interactive tv not interactive tv? Answer: When it is. This is not an old Confucian proverb, but the musings of an industry mogul, following the recent sale of Brazilian broadcaster Globo TV's interactive program *You Decide* (*Voce Decide*) to China.

With over 12 years experience selling telenovelas and miniseries to China, Globo's latest deal — a package of 26 episodes to Beijing TV — was hardly a ground-breaking achievement. However, the nature of the show — which requires viewers phone in their desired ending from the comfort of their homes — provided Globo's sales agent in China with a real hurdle.

Globo had already sold *You Decide* to more than 30 countries worldwide, including the UK (BBC), Germany (RTL) and Portugal (RTP). But all those countries have telecommunications systems advanced enough to handle call-in shows. In Beijing, there are very few private telephone lines, with most telephones usually shared by up to 15 households. The possibility the phone would be occupied during the crucial interactive stage of *You Decide* made the program potentially nonactive.

If the viewer could not come to the phone, Globo reasoned, then the technology would have to go to the viewer. As a solution, Beijingers were invited to watch the program from shops around the capital that would have television sets tuned into the Beijing TV channel. The spectators were then interviewed live on air by Beijing TV and asked to choose an ending.



You Decide: Taking the technology to the viewer

Beijing TV, which covers an area of 100 million inhabitants in the northeast of China and has the highest regional audience figures, broadcast the first *You Decide* during the Chinese New Year. Dubbed into Mandarin, the drama is transmitted during primetime on Saturday evenings and has been enjoying a steady increase in its weekly viewing figures.

The technological constraints, however, have prevented the program from being broadcast nationally, so Beijing TV, which bought the format rights for the entire Chinese mainland, is distributing a dubbed version to other regional channels. They, in turn, are developing their own adaptations of the interactive element.

"We were informed the program has been very successful," said Globo's Roberto Filippelli. "Indeed, Beijing TV is presently negotiating with us for the acquisition of a further 26 episodes."

As the pace of economic development quickens in China, the telecommunications industry will inevitably attain the present technological levels of the west and Japan. In the meantime, interactive tv has already arrived in China, thanks to the ingenuity of Globo.

by Matthew Grenier — LONDON

ISRAEL

One Cable Company Ready To Offer PPV

Plans to launch service are being opposed by the theatrical industry

The introduction of pay-per-view in Israel by cable company Tevel has been complicated by legal actions. In February, Tevel received permission from Michael Raphaeli of the government's Cable Council to charge viewers for first-run films. Tevel intends to offer the pay-by-phone service to Tel Aviv residents from this month and, depending on its success, to nearby suburbs. Other cable companies throughout the country have declared their intention to copy the service if the Tevel operation proves to be profitable.

However, the Theatre Owners Association of Israel and film distributors such as Golan-Globus and the Shapiro Company have submitted a class action suit in the Israeli courts, claiming Tevel's operation unfairly infringes on their business. For decades, the Theatre Owners Association has been legally granted the right to determine which films could be shown in the country. On one occasion, it stopped the Israel Broadcasting Authority from screening previously announced

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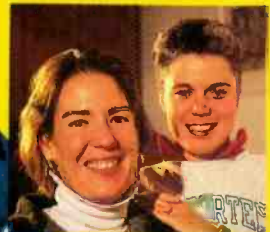
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films because they conflicted with the scheduling of movies in theaters.

The complainants insist Tevel is breaking the previous legal understanding, and by doing so, will reduce the audience of film-goers. They are demanding a preventative judgement or, barring this, a piece of Tevel's profits.

Tevel's general manager, Yossi Doar, is taking the hubbub in his stride. "Cinemas are no longer the dominant vehicle for watching new films," he said. "Cinema owners have to recognize there has been a change in the industry. There is still a place for them, but they will have to adjust. No court will rule against progress."

by Barry Chamish — TEL AVIV

FRANCE

Plans Are Afoot To Boost Cable

The government has realized cable is critical to its multimedia future

Alain Carignon, minister for communications, is pleading with his colleagues in the French government to take cable seriously. He thinks it will be the backbone of the information super-highway all countries should have by the end of the century. He persuaded French prime minister Edouard Balladur to put together a meeting of seven ministers to study the beleaguered industry. At the end of the session, minister for telecommunications Gérard Longuet was given responsibility to come up with a policy. He in turn appointed Gérard Théry, the man responsible for

the launch of the French Minitel videotext service to make recommendations before the end of July. But if Théry, now with France Telecom, follows the philosophy of the organization he works for, it is unlikely he will propose measures to really boost cable. Philippe-Olivier Rousseau, a member of the French tv and cable regulation authority, explained there are two ways to boost the industry. Like the UK, France could authorize cable systems to offer tele-

phone services, as tv distribution alone cannot amortize the cost of the investment; or, like Germany, force a giant telecommunications company, in this case France Télécom, to cable all of the country. A third way, not surprisingly advocated by cable operators, would be to give massive subsidies to cable, mostly through tax incentives and low-rate, long-term loans.

France Télécom opposes the first two propositions. As it has a monopoly on terrestrial telephone distribution, it is unlikely to agree to lose it before 1998, the time limit the EC has imposed on the existence of monopolies. And, while it has already committed to investing Fr25 billion (\$4.3 billion) in cable why would it agree to invest three times that amount in order to make a loss?

The public company's official position on the issue is cable will take off when it offers enough attractive programming. And while up to now it has refused to invest in production and channels, it recently changed its position.

France Télécom management blames broadcaster Canal Plus for the failure of cable, as the pay-tv station's subscribers are unlikely to take out additional subscriptions.

The government was so convinced by this argument it tried to bargain the renewal of Canal Plus' franchise against a Fr450 million (\$78 million) subsidy for the cable industry. It also asked Canal Plus to lower its subscription rate by one third. André Rousselet, former president of Canal Plus, was ready to accept the first proposal, but opposed the second. However, the government has since passed the franchise negotiations on to the CSA, which is unlikely to press for subsidies.

by Serge Siritzky — PARIS

GERMANY

Local German TV Market Opens Up

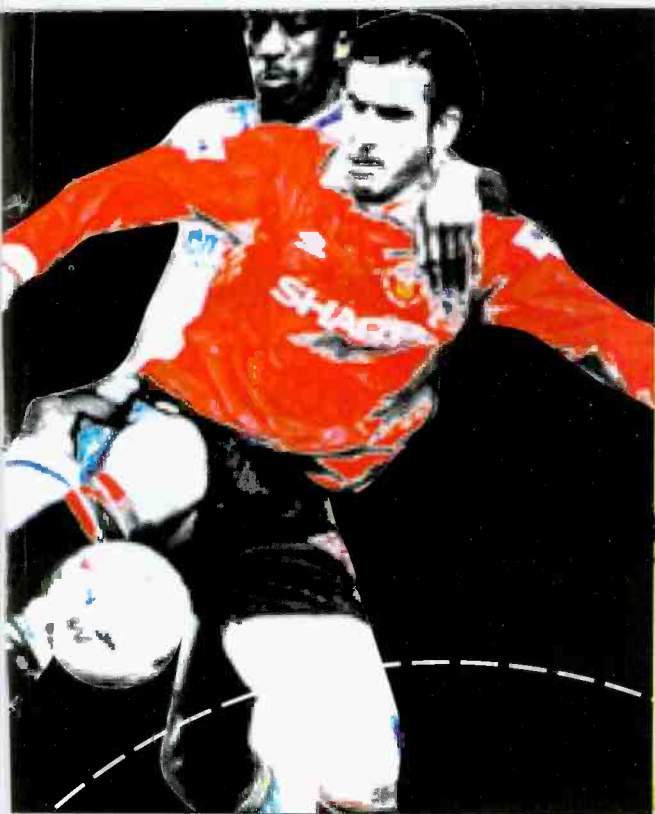
With three already on the air, more regional stations are expected

Germany's potentially lucrative but neglected regional tv market is beginning to heat up. Hamburg media regulator HAM has granted a 10-year license for a local commercial channel to the TV Hamburg 1 group, which received the nod over 12 other applicants.

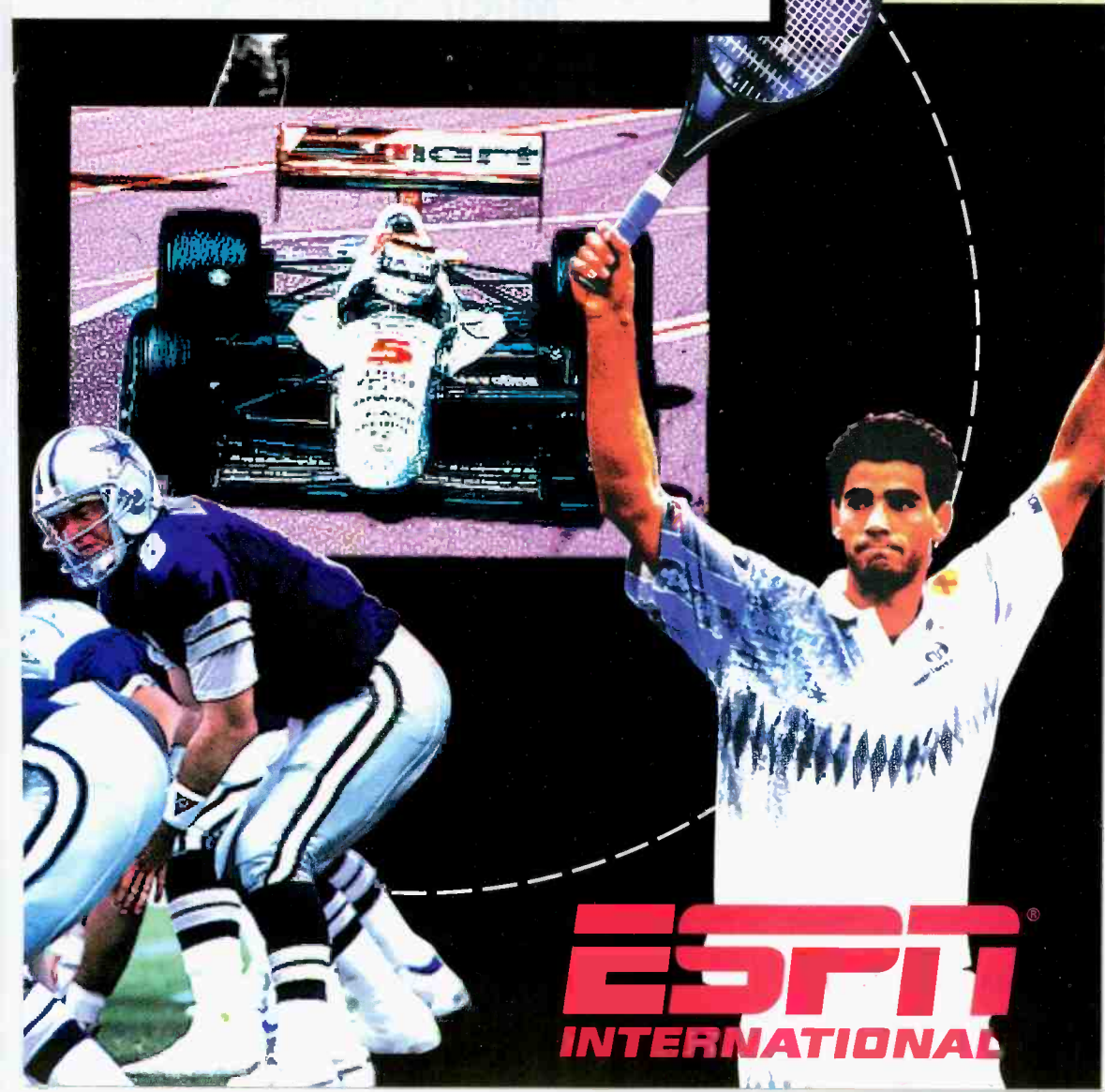
The well-heeled shareholders of TV Hamburg 1 are convinced advertiser-supported regional television in Germany is fertile ground for expansion. They include Time Warner Entertainment Germany, publisher Axel Springer Verlag, DFA (the German tv news agency) and OK Radio



Carignon: France's cable cavalier



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DRACONIAN AD MEASURES

In Nigeria, some tv advertisements are now required by law to carry consumer health warnings to avoid prosecution by the authorities. And we're not talking just about tobacco ads here. Under the new ruling, which transferred power from the Advertising Practitioners Council of Nigeria to the governmental agency NAFDAC, the National Agency for Food, Drug Administration and Control, it is an offence for any person or corporate body to advertise food, beverages, cosmetics or drugs in newspapers and magazines or on radio and television without the approval of NAFDAC and without the inclusion of a cautionary notice. NAFDAC has used its new powers to stop broadcasts of a 7-Up Hi-Life commercial from the Seven-Up Bottling Company because it "induces the general public to compete for sugar consumption." Objections were also raised about a Coca Cola advertisement which depicts two teenagers riding a motorbike in a dangerous manner, while clutching a bottle of Coke. According to the Nigerian authorities, the ad sends the wrong signals to drivers who adopt motorbikes as an alternative means of transport.

owner Frank Otto, each with a 24% stake. In with 2% stakes are Hamburg businessman Ingo Borsum and former Sat1 director Werner Klatten.

TV Hamburg 1 is scheduled for a fall launch and hopes to attract some 2.5 million viewers in the Hanseatic area. The station's annual budget will be between DM10 million (\$5.88 million) and DM15 million (\$8.8 million). Ad revenues are projected at a maximum of DM25 million (\$14.7 million) this year and up to DM44 million (\$25.8 million) in 1995. The group worked out a barter deal with Compagnie Luxembourgeoise de Telediffusion (CLT), which is to supply features and series in return for placement of national advertising. The general interest channel hopes to produce 60% of its own programming.



Franken Fernsehen, a local terrestrial station serving the Nuremberg area, went on air February 27. It was the third regional channel to hit Germany's airways following September's launch of TV Weissblau (TV White-blue) in Munich and November's launch of IA Brandenburg, for the greater Berlin area.

BLM, the Bavarian media authority, issued the backers of TV Weissblau – Dietmar Straube, publisher Gunter Oschmann and the textile house Wohrl – a four-year license with the restriction the station's annual budget should not exceed DM10 million (\$5.9 million). Programming includes a three-hour local news and gossip program beginning at 6pm, followed by talk-shows, entertainment, special interest magazines and cultural programs on film, theater and music.

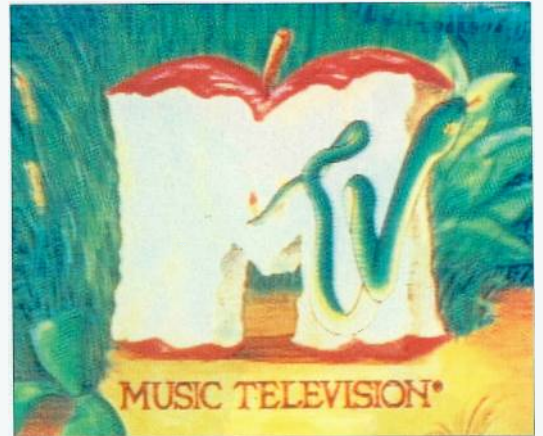
Meanwhile, Ulrich Schamoni, the guiding force behind Germany's second largest local station stepped down after IA Brandenburg's first 100 days on the airways. He was replaced by a new management team under Thomas Thimme, formerly marketing and financial director.

Reportedly, Schamoni was ousted after differences with the principal shareholders – Time Warner and the U.S.-Canadian investment group Central European Development Corp. – each with 21.65%. Low ratings and high production costs were cited as the reason for Schamoni's departure. Officially, however, an IA press release said he was leaving "to concentrate on the development of new possibilities in the expansion of regional television."

This is quite possible. Stuttgart has requested bids for a channel, which could go on the air as early as next fall, while Frankfurt is expected to seek bids late this year, with a launch targeted for sometime in 1995. Dusseldorf, Dortmund, Essen and Cologne are also eyeing regional tv, but are not expected to solicit bids before 1996.

by Jack Kindred — MUNICH

ASIA



MTV: Unhappy with Star TV deal

Star Could Lose Music Service Next

MTV Asia is looking at pulling out of the pan-Asian service

The abrupt removal of the BBC's World Service Television (WSTV) from Rupert Murdoch's Star TV could be followed by the departure of the pan-Asian broadcaster's most-watched channel, MTV Asia.

There is widespread speculation of simmering resentment by MTV owner Viacom at the terms of a deal that first allowed the music channel to go on air when Star began broadcasts in the autumn of 1991.

Viacom has believed for some time it is being short-changed by Star TV, since it is the most watched of the five free-to-air channels that until April 17 included WSTV. This feeling was strengthened in June 1993, when Rupert Murdoch paid \$525 million for a controlling interest in the pan-Asian satellite broadcaster.

Recent discussions between the two parties broke down due to irreconcilable differences. Executives at Viacom are said to be concerned too many of their operations are dependent on Murdoch-run enterprises – Viacom's Nickelodeon service in Europe is a joint venture with Murdoch's BSkyB.

A U.S.-based MTV executive recently visited Hong Kong to examine other uplinking opportunities, should the music network come off Star. During a business lunch, she openly asked when other locally-operated satellite-tv stations were due to begin broadcasting off of other Asian satellites.

In addition, Tom Freston, chief executive of MTV Networks has revealed plans are afoot to

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Rating: 39.7

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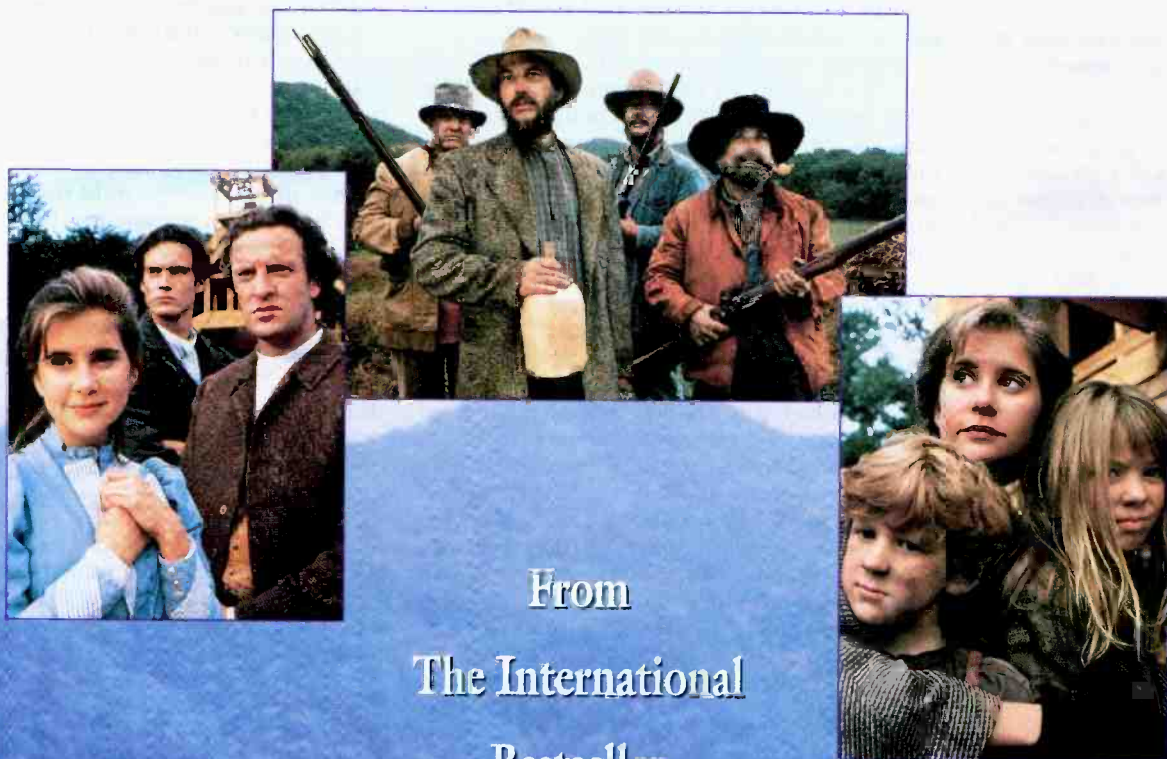
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NBC FOR ASIA

NBC has announced 10-year lease agreements for two transponders on the Apstar-2 satellite, scheduled for launch December 1994. This will allow the U.S. network to transmit the programming of NBC News, NBC Entertainment, CNBC and NBC Superchannel via satellite into China, India, Taiwan, Hong Kong, Singapore and Thailand. In a separate development, Newsvision, a 24-hour, Sydney-based international news service owned by Australis Media Pty Ltd., has increased the hours of NBC programming included in its current program schedule to approximately 50%. Newsvision provides a combination of news, current affairs and financial programs to prominent hotels and businesses throughout Australia.

localize the MTV Asia service by splitting it into two – one tailored for southeast Asia (primarily India) and the other, in Mandarin, targeted at Taiwan and China. Freston said the Mandarin service would launch in early 1995.

Industry sources believe MTV will come off Star TV's AsiaSat1 by mid summer. That will be three months after WSTV's scheduled turn-off date, as confirmed by its director of programming, Hugh Williams, at the AIC Pan Asian Cable and Satellite Broadcasting Conference in Hong Kong. While WSTV's split with Star TV was an open secret, the formal announcement of the move came on the eve of William's appearance at the conference, and it is unlikely he would have been aware it was to be made before he left London. Many believe it was timed to cause maximum embarrassment for the BBC.

An abashed Williams, who was simply due to take part in a panel discussion at the conference, was swamped by reporters, and as a result, conflicting views emerged. While the Murdoch camp had indicated WSTV's content was a political liability in its relationship with the Chinese, Williams insisted Beijing had never complained about the station's content.

The deal struck between the BBC and Star means WSTV will remain part of the Star TV package in Asiasat's southern footprint until at least 1996, giving it continued access to the crucial Indian market.

Many are tipping WSTV to make a return to northern Asia via the soon-to-be launched PanAmSat, but Williams refused to comment. He said decisions were still being formalized concerning the fate of WSTV's Mandarin-language news bulletins and program-time indicators showing airtimes across the region.

by Owen Hughes — HONG KONG

COMPANIES

Identifying Happy Hunting Grounds

HBO is booming in the U.S., but more circumspect overseas

HBO has hit the 25-million subscriber mark in the U.S. and reckons there is still more to come. Generating a massive \$1.4 billion in subs revenue in the U.S. in 1993, the pay giant is not short on cash to develop its business. But despite this, to date it has not sprayed its money around in international markets. The rest of the world is a big but not yet happy hunting ground.

Under Steve Ross, Time Warner had a global vision. Under Gerry Levin, that vision has not

been as flamboyant. How that is filtering through to those in the field is unclear, but it would appear the emphasis is on good housekeeping.

HBO has satellite-delivered services running in Latin America and Asia, and a cable-delivered service in Hungary. All three have less than a million subscribers combined. HBO is always one of the first names mentioned when new channel opportunities arise in Europe, but it seldom is in the group that gets its name on the license document. It could just go ahead and blast its signal in via satellite, but has neglected to take this route. Planning and control is everything.

According to Lee deBoer, executive vice president of HBO and president of HBO International, there is no war chest set aside to fight international battles. "We try to identify markets where we think there are opportunities. We then put a development team in. Some turn out to be good opportunities and we go ahead; others we walk away from."

It's a low risk strategy deBoer said has not left him with the feeling the company is missing out. "Everything is done on a project-by-project basis. There hasn't been a project that I am aware of where we have missed an opportunity."

Now Time Warner appears to be reining in its development teams. Tom McGrath and his Time Warner International Broadcasting unit have been pulled under the HBO umbrella and will focus primarily on building network investments.

For HBO, the emphasis will be on domestic distribution and pushing that 25-million subscriber figure higher. With DTH coming to the U.S. and more distributors on-line, twomore million is a realistic objective over the next year.

by Paul Nicholson — LONDON

Solomon Surfaces

Warner's international tv head outlines his new venture

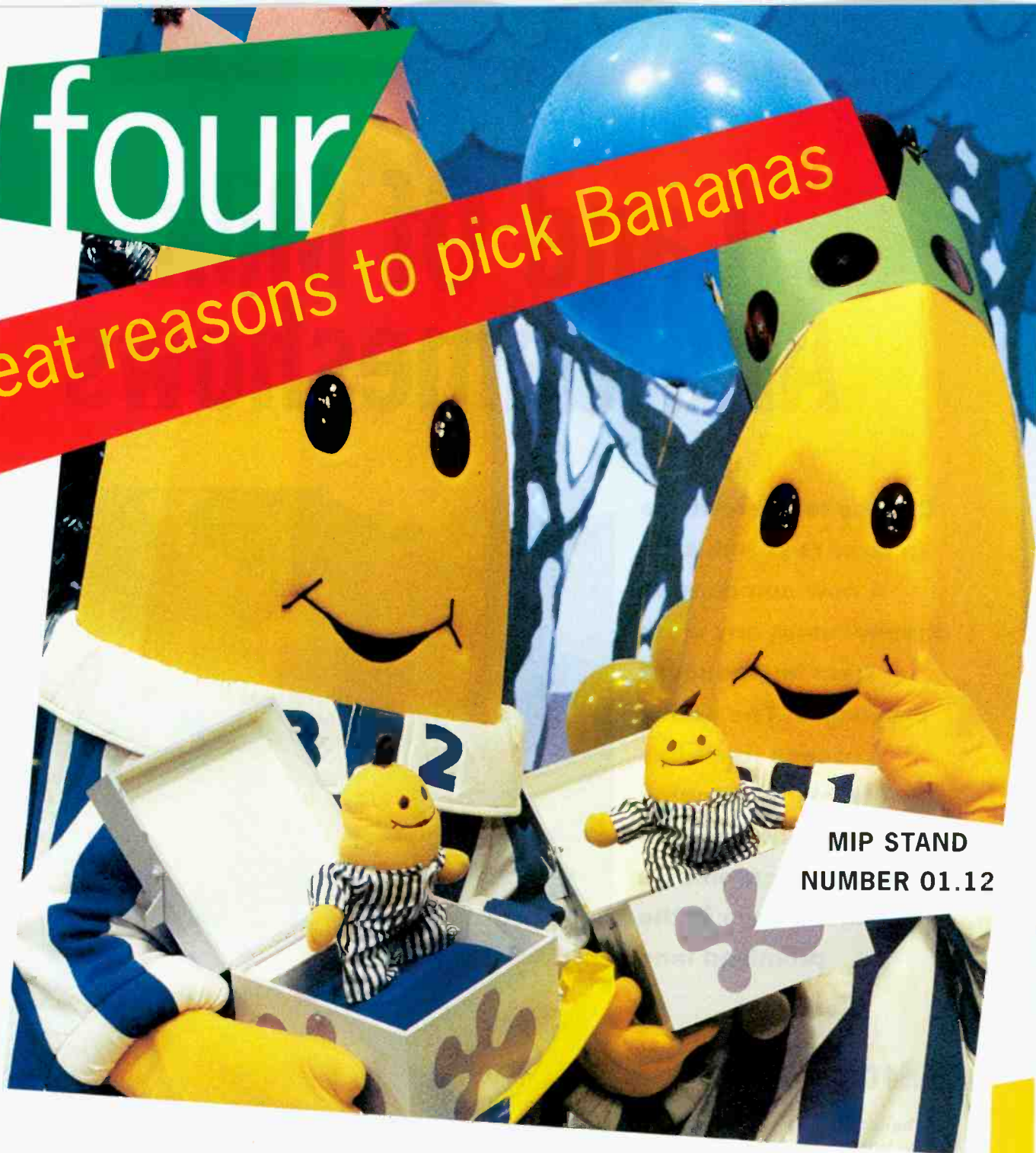
At the beginning of the year, international distribution was taken aback when it was announced Warner Bros. International Television Distribution president Michael Jay Solomon was leaving. He was off to do his own thing his own way – as if he hadn't been already.

Now some details of his new company, Solomon International Enterprises, are starting to emerge. Areas of activity are being mapped out, but to date specifics are thin on the ground. First up will be a distribution company, followed by Spanish-language production and distribution companies.

He is also looking at ways of delivering programs via cable and satellite, and plans to get involved in production.

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Land Of Milk And Gameshows

Change is everywhere in Israel's tv industry. A new commercial channel must buy work from independent producers. The peace process itself has indies thinking, pitching and filming. Rich Zahradnik chronicles seven days in the promised land

Candid Camera

The flight to Tel-Aviv slipped out of London between IRA mortar attacks. I'm in Israel, a guest of the Israel Export Institute, to find out about changes in the tv industry here that are no less than revolutionary. But I can't help feeling a little silly coming to a place like Israel to talk tv. "Forget about the peace process and the Hebron massacre, tell me how *Wheel of Fortune* is doing."

I can stop worrying. Tv may be trivial, but it's everybody's trivia, even in Israel. And my first meeting proves it can be much more than that here. Amit Breuer, board member of the Israel Film and Television Producers' Association, greets me along with Daphna Sternfeld of the Israel Export Institute, and Alona Abt, also a producers' association board



The Accused: One of about 15 features Israel will produce this year

member. Breuer's AmythOS Productions is making the first Israeli-Palestinian co-production, *Peace Chronicles*. The program will be about what its title suggests, providing the peace process stays on track. Even if it doesn't, the program will chronicle how three Israeli and three Palestinian families lived through these historic times in Israel. The \$400,000 effort involves Channel 2 in Israel, Channel 4 in Britain and the CBC

in Canada, among others.

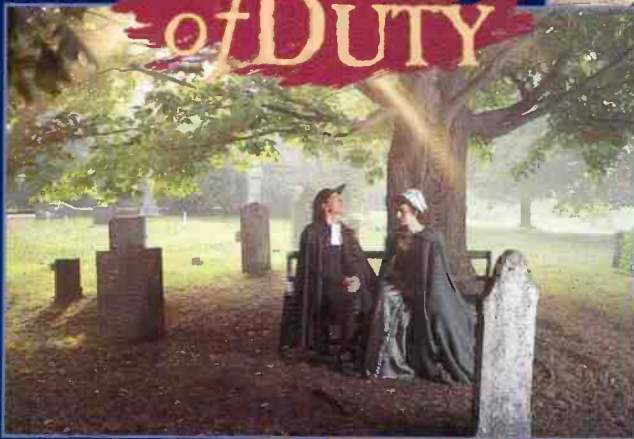
Abt, who heads up Argo Films, runs through a quick history of Israel's production industry, which now employs about 6,000 people. Feature films supported the industry for years; 20 or so films were made a year, most for local consumption, some with their eye on the international market. Only now, with the new commercial Channel 2 on the air, is there the climate to create a tv

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The Young Adventurers



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production industry with critical mass. Before, the state-controlled Israel Broadcasting Authority (IBA) couldn't or didn't encourage the independent sector. "It wasn't a real partner," says Abt. "It wasn't something you could bank on." But the new Channel 2, as confusing as its structure is (see story page 60), will be. The three companies that split the Channel 2 frequency – two days each, with the seventh rotated amongst them – must air one-third local product, half

Gilady's programming director can't be with us this evening because he just got back from Orlando, where he was attending a *Wheel of Fortune* convention. (I'm not kidding here. The mother of all game shows came up on my first day, and I didn't even have to ask about it.) The programming director was at the Orlando meeting because *he* is the host of *Wheel* in Israel. Even better, I'm told, Dan Shilon, general director of Reshet, one of the other franchise owners, hosts

buildings I see in Jerusalem not made of the stone. A young man in civilian clothes sits cross-legged behind the IBA reception desk. He's got a large machine gun on his lap. A long haired blond fellow ambles up to join him, another gun slung over his shoulder. Alona Abt, who's accompanying me, explains these are students "with connections" who have got jobs as IBA security men. Sort of the Oxbridge-BBC link, with a Clint Eastwood spin to it.

Security clears us to see Eliezer Yaari, IBA's head of programs. A stocky man who once flew jet fighters. In appearance he reminds me of Maurice Mini-field, the ex-Astronaut and Alaskan mini-mogul in *Northern Exposure*. Yaari talks counter-programming. The local version of *Candid Camera* airs on IBA Sundays at 9pm and is hosted by the brother of Channel 2 talk show host Dan Shilon, whose program starts at the same time on the commercial channel. The idea is to attract Shilon fans to IBA, at least for the first half-hour of brother Dan's hour and a half program. And brother shall battle unto brother, until his ratings shall be highest.

My first day in Jerusalem includes tours of two of Israel's major production facilities. Yoram Globus's G.G. Israel Studios Jerusalem outside of town is a full-service operation with three television stages and a huge 23,500-square-foot feature film stage. Like any self-respecting studio these days, G.G. now offers a tour attraction. Globus Land includes a Wild West street, stunt show and exhibition of props and sets. 50,000 visited last year, and it's been so successful the company plans to add Bible Town to the attraction. "Hopefully, that will be a big enough attraction, and we can shoot a lot of bible work," explains Omni Maron, executive in charge of production.

Maron works hard to bring producers from overseas to shoot at the two-and-half-year-old facility. The studio can handle anything from a feature film down to a one-day video shoot and offers a base of operations for those who want to use Israel's amazing array of locations. On the local front, Maron just recently completed a five-year deal to provide IBA with stages and services. The day of my visit, IBA shows are shooting on two of the tv stages, including Stage 2, which is the permanent base for *Straight to the Point*, Israel's only locally-produced sitcom. A young woman unlucky in love, her gay roommate and their klutzy neighbor are the sit in this com. No doubt I'm in tv come-



Gaby Rosenberg, president and CEO of JCS: Studio has the alphabet soup of news gatherers

that made by indies. Both conditions the producers' association fought for when the law was being considered. Abt and Breuer are looking for more. A business-oriented, government co-production fund, for one thing. And access to the EU's Media Program, for another.

In the evening, Alex Gilady, president of Keshet Broadcasting, is waiting for us in new offices his company took over just a week ago, four and half months after going on the air as one of the Channel 2 franchise winners (his company "owns" Tuesdays and Fridays). Boxes are all over the hallways as people move to settle in. You get a real feeling for a tv network just starting. Gilady may be the Israeli tv executive best known in the international community. Based in London for a decade and a half, he was NBC Sports vice president for international/Olympics liaison and is still involved with the Olympics. We head off to dinner at the Dixie Grill, home of 'merican southern cooking in Tel-Aviv.

Channel 2's top-rated talk show. In this small country, it's not two people sharing the same job, but two jobs sharing the same person.

The City Of Jerusalem

Jerusalem. How many images of that city are filed away in the mind? There's no city I've heard more about. Religion. War. Civilization. Peace. In an odd, surprising way, Jerusalem is what I expect. I've prepared myself not to be overwhelmed. And I'm not. Jerusalem just is. Narrow streets, Middle Eastern in appearance; hills covered with buildings, all in the local limestone. It's that way by law. So the new looks almost as ancient as the ancient.

The Quonset huts that house part of pubcaster IBA must have been given some kind of dispensation from the limestone rule, since they're the only



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dy land: The apartment set looks like every apartment set, though oddly it is missing a tv. Today, they're playing a scene on the pub set.

The difficult road to peace offers its challenges, even to a studio manager. A tragedy like the massacre in Hebron can set Maron's overseas sales efforts back two or three years. He's heard a Whitney Houston concert – not his project – that was due to film in the country for HBO has now cancelled.

The other facility on my tour is Jerusalem Capital Studios (JCS). Jerusalem is one of the few cities in the world that offers the kind of business opportunity JCS has capitalized on. JCS is where Scud stud and CNN Jerusalem bureau chief Larry Register donned his gas mask for the world to see during the Gulf War.

The company offers bureau space, edit facilities, studios, equipment and crews to the alphabet soup of world news gathering: ABC, CBS, NBC, CNN, CBC, TF1, BBC, WTN, SVT1, SRG, NTV. Even the Channel 2 News Company, which provides the news for Israel's new Channel 2, does its three daily broadcasts from JCS. It's hard to imagine who isn't under the JCS roof, or roofs, since it's had to buy a building next door but one to accommodate demand.

Avi Armoza, head of productions, says JCS is more than news. The company offers general production services, including a sophisticated digital editing and post production facility in Tel-Aviv, and is also producing programming, though not without a few hiccups. Two magazine shows for Channel 2, one on books and one on health, weren't renewed because the franchise holders are already cutting costs.

"We took it as a surprise," he says. A worrying one, since it came so early in Channel 2's life. Still, Armoza plans to press on. "Part of the advantage of a company like ours is we have the facilities and the economic capacity to invest in development."

Roll On The Peace Train

Peace Chronicles is gaining momentum. Amit Breuer has just heard there's interest in a theatrical release in Canada. Money could come into the project from the National Film Board and Telefilm Canada. Breuer's Palestinian partner in *Peace Chronicles* is Daoud Kuttab, president of the Jerusalem Film Institute and owner of Thania Productions. We meet in Jerusalem's famous American Colony



Features, like *The Accursed*, have developed a pool of talent for a long-awaited tv business

Hotel, a symbol of Jerusalem's past and the mixed pedigree of many things in this city.


A former pasha's palace, the hotel was once owned by a group of American Protestants who established a religious community here. The hotel has served for years as a meeting place for journalist and source, diplomat and go-between, Israeli and Palestinian. You expect the waiters to pass you details of a new peace initiative. Instead, they just take orders for coffee.

Kuttab, a leading Palestinian journalist and producer, will play a central role in the creation of a Palestinian tv station. "I believe in this kind of Palestinian-Israeli cooperation, which is, I believe, equal in that there is no superior or inferior party," he says of *Peace Chronicles*.

In the past, Palestinians were brought into tv productions, "And we were like sub-agents; we did all the dirty work... This is the right kind of project that is of interest. You will see the Hebron massacre, you will see the Palestinian and Israeli families the program is chronicling watching the Hebron massacre at the same time from their homes."

Breuer and Kuttab didn't meet in Israel. They probably would have never got together, were it not for a conference on tactical television both attended in Holland. I'm told later that, until recently, it would have been unthinkable for a foreign journalist to meet Kuttab under the auspices of the Israel Export Institute. It just wouldn't have happened.

Making Movies, On Location

Three houses in an orange orchard are dressed to look like homes from the 1930s. Producers Eitan Evan and Effi Atad are shooting their feature *The Accursed*, one of 12 to 15 Israeli features the local production industry will turn out this year. Evan and Atad, via their Screen Entertainment, exemplify what is happening in Israel: They're moving a feature production and production services company into tv. Most producers I've spoken to during my visit are doing the same, some willingly, some because it will bring balance to their business and some complaining all the time about the number of gameshows and talk shows being made. Screen Entertainment's partners have embraced the opportunity enthusiastically. And, like some of their colleagues, they want to make programs about the impact of peace. Atad is pitching *2020: The New Middle East*, a program that will, in five parts, portray a peaceful Middle East 25 years from now. Experts, 3-D computer graphics, reports on projects already under consideration will show the Middle East as it could be. IBA and NDR in Germany are interested, and CBS Jerusalem bureau chief Bob Simon wants to present it. Says Atad, "We believe this kind of show can add to the peace process. I believe television has stopped showing what happens – now it makes news. I believe people in the area, when they see what they're going to lose, maybe will make it happen." 

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Dennis Byrd Story
The Conterfeit
Contessa
Born to Run
Based on an
Untrue Story
Bonnie & Clyde
The Tower
Doing Time on
Maple Drive
Bad Attitudes
Nerds TM

TELEVISION SERIES

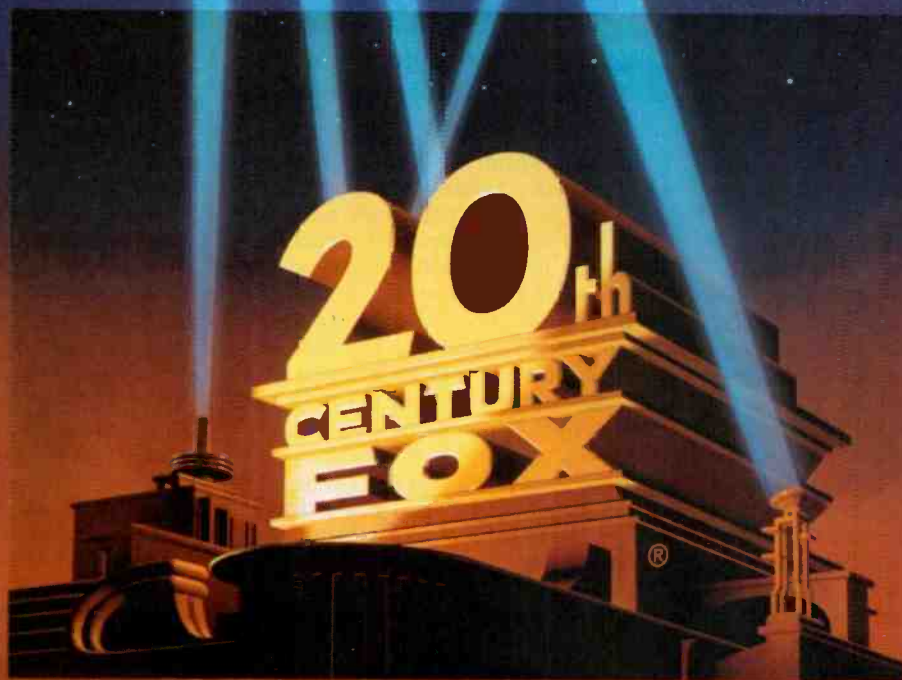
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Eillboard
Music Awards
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Year In Review
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40th Anniversary
Royals: Dynasty
or Disaster
Look of the Year
Marilyn: Something's
Got to Give
Di: Prisoner in
the Palace



VISIT US IN BOOTH E 3.10



INTERNATIONAL TELEVISION

The Superhighway crowd are back on the road to normality. Front page cheers about supermergers have turned into sneers and shrieks. Wall Street's enthusiasm about multimedia windfalls has been dampened.

The climatic change, of course, was promoted by two events: the implosion of the TCI-Bell Atlantic merger and Time Warner's postponement of its interactive cable system test in Orlando, Florida.

The mania, if there was any, has crumbled. And that is alright. Mania is not a state to make serious money in. The coming world of digitized communications is no gold rush territory, except, perhaps, that nobody knows for sure where the nuggets lie buried.

Yet one thing is and remains certain: the electronic superhighway of multimedia entertainment and services will be built. It may take some more second thoughts on its financing, as in the TCI/Bell case, and more time to tackle the technology, as the Time Warner people have found out.

Two of the uneasy questions: Are people at all interested in interactivity? Will people who struggle to make the best use of their VCR, manage a complicated fixture-combining computer, tv set, telephone, fax and gameboy?

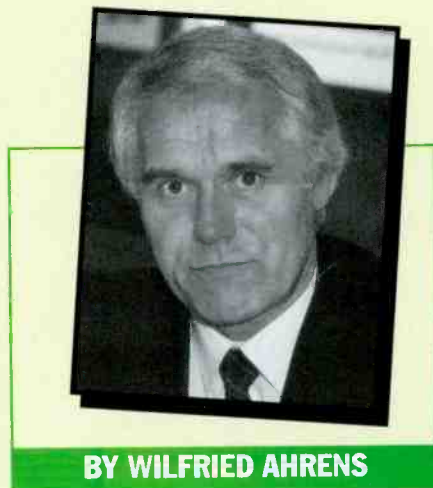
Well, probably not a majority of the older generation, say, the above-fifties. But then, these were not the target group when the home computer and PC business started in earnest 10 years ago.

Still, 30% of American households own a PC, and four or five years from now that number will be 50%. If this trend continues to grow that dynamically, Lotus founder Mitchell D Kapor reckons the U.S. will be saturated with personal computers to the tune of 80%.

Another figure: 97% of American homes own a tv set, a larger number than have telephones or indoor toilets.

Well, say the sceptics, that only testifies to the number of couch potatoes who are not interested in any interactivity but after getting home from work wish nothing more than to switch on any given entertainment. That may be true now, because there is nothing else on the screen. But would they not possibly prefer to be able to make their indi-

Panic Over. Let's Focus On Reality



BY WILFRIED AHRENS

vidual choice from a rich supply of interactively offered videos-on-demand?

In any case, the high penetration of the tv set market makes it a sure bet that movies on demand will make it on the electronic superhighway.

Next sceptical question: Will enough people be willing to pay \$60 a month for a premium channel? Perhaps not. But if on-demand movies are \$2 or \$3 the same people might spend \$60 or more on movies.

Home shopping. Sceptics cite the \$1 billion disaster of Prodigy, a national fully digital interactive system that allowed customers to bank, shop and retrieve information on their PCs, created by Sears and IBM. Buyers of the system did not make use of all these services, but used Prodigy only to set up chat lines. Another failure was Prestel, the British Telecom information service

that linked BT's telephone wires to the tv set.

The problem in both cases was one of bad marketing and insufficiently developed technology. Progress in chip capacity and creative software design will overcome these hurdles.

Lack of imagination, cultural pessimism and historical ignorance of the acceptancy of former technological developments are behind another category of scepticism. Last September The Sunday Times newspaper in the UK quoted Neil Postman as saying: "The problem with this \$50 billion information superhighway that everybody is talking about is that nobody has answered the question: what is the problem to which this is the solution? If the answer is to get more information faster, then it's a waste of time. That's not our problem. Our problem is how do we deal with the mass of information we've already got?"

Not quite Neil. The idea of the information superhighway is an ambitious one, no less visionary than John F Kennedy's moon landing program three and half decades ago. We know what came of that - within a time span of less than 10 years.

There are a lot of unanswered questions and technical problems to be solved, as Silicon Graphics has found out while preparing for Orlando.

Most uncertainties have to do with the hurdles of marketing, the biggest of which is the affordability of hardware and software. A uniform standard for both is indispensable for economy of scale reasons. Unfortunately, reading the papers these days, it appears not at all certain all concerned are aware of this.

A war of standards will mean lost battles for all of them. The Clinton administration is right to demand open routes and free market entry for everyone, or the superhighway will be a dead end choked by monopolies.

This is not a matter of scepticism but of clear business minds and policy. **TBI**

Despite recent stallings, the electronic superhighway of multimedia and a plethora of interactive services will be built

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INFORMATION
WANTS TO BE
FREE
CYBERPUNK ETHIC

By Barbara Bliss Osborn and Heidi Dawley

Five hundred channels. Or 600. Or 1,237. Whatever the number, we are promised lots more television, up to and including the nirvana of one channel that carries exactly what each of us wants every minute of the day. This promised flood of capacity must mean a flood of channel ideas can't be far behind. So TBI asked executives, visionaries, and public interest advocates around the world what channel they would launch. We went looking for ready-to-go business plans and pie-in-the-sky conjecture, and we got both.

We had one ground rule: Don't name a channel you already run or have announced. Despite that, some couldn't resist. QVC chairman Barry Diller insisted he would start-up QVC's new services: the Q2 weekend lifestyle channel and On Q, a fashion channel for young people. A few others tub thumped for their own projects.

It may seem Americans are over-represented, but only because most of the people from outside the U.S. we approached didn't or wouldn't respond.

Time Warner hardware honcho Tom Feige disputed our premise, suggesting that Time-Warner's Full Service Network was "one virtual channel" that would offer an unlimited selection of programming. We even found someone who's already had enough of too much tv. Tv writer, critic and author Harlan Ellison said he'd launch all 500 channels into space. Turn the page to find out what's on in the minds of our other channel planners.

Vibrant

Bernard Shaw, CNN Anchor



People – in all their variation, creation, tribulation and expectation – would dominate my programming, using their voices and faces to tell their stories. The once-vibrant but deceased would also have a presence on my channel. All of us in the human family need to be reminded that our lives are more precious than our earthly fears, concerns and preoccupations. Daily, we need visual reminders of the human spirit in all of its genius.

Logo: Two partly visible suns, split by an ocean's horizon; the sun on top, symbolizing sunrise, the one below, symbolizing sunset.

The CISA Channel

(Citizen Information, Skills and Action Channel)

*Ralph Nader, consumer advocate
Center for the Study of Responsive Law*

The programming would cover what is going on in the world of citizen action around the country and world, what information about civic issues vis-a-vis government, business and other centers of power is important, and classes about how to develop civic skills, such as knowing how to use the freedom of information laws at the state and federal level, how to form coalitions, how to hold news conferences.

The reasons for launching such a channel are obvious but massively neglected at present – citizen action historically has led to most of our nation's social progress and justice (the abolitionist movement, women's suffragette movement, farmers' populist drive, trade union, consumer, civil rights and civil liberties movements). It is almost entirely ignored by the electronic media – apart from some noisy demonstrations and some public interest lawsuits – and its presence on the screen will help build awareness, civic engagement and a more deeply-rooted democracy – preconditions for justice, prosperity and happiness in society.

Logo: Any symbol for justice, the great work of humans on earth.

I'm As Mad As Hell

*Robert Johnson, president and CEO
Black Entertainment Television*

A 24-hour channel to let people complain to the entire world about how they have been mistreated and abused on any subject whatsoever. To serve the world by letting people blow off steam.

Logo: A clenched fist.



The Infinite Channel

*Raymond Smith, chairman and CEO
Bell Atlantic Corp.*

The Infinite Channel is just what it says: one channel that gives the viewer unprecedented control over an infinite choice of programs, delivered when he or she wants it. What's on? Anything available on the network, that is, a network that will act more like a video-telephone network than a cable system. Think of it this way: You don't ask how many "channels" are available on your telephone – you simply dial up your choice. The notion of channels will seem quaint to us in just a few years, when any program, database or transaction that rides the network will be available for the choosing.

The public wants it. They want to be able to watch their choice on their individual schedule. They want to pick out the movie they want without two trips to

the video store. They want to have the theater in the home. And they can have the retail stores at home or the bank or the library. And we will be able to deliver all that and more in an easy-to-use format they will be able to control.

Logo: A glowing infinity symbol slowly zooming out of a tv screen.

The 7-11 Channel

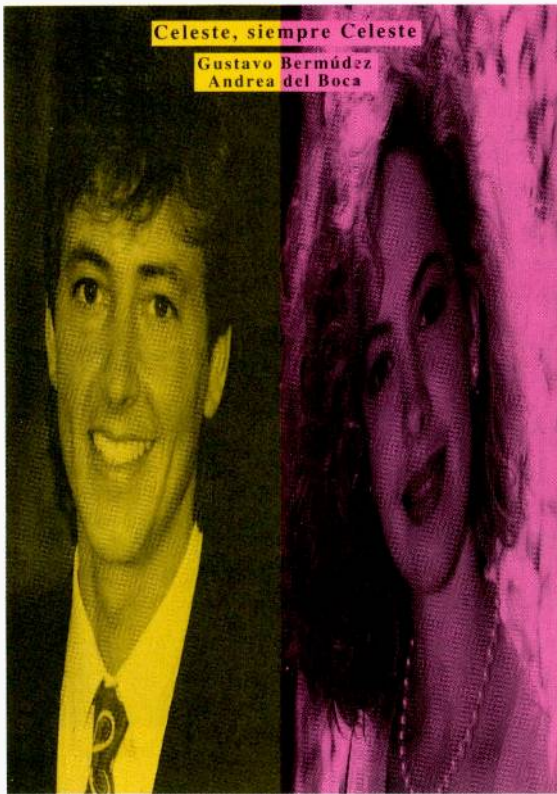
*R.U. Sirius and St. Jude
Writers, icons and future hackers
(Reprinted from Wired magazine with permission)*

One can't help looking forward to the 7-11 Channel, with home shopping opportunities interrupted by live-feed robberies. We can see the arrival of the police, watch them do their gun things and shout the ritual words – "Freeze" – and go through their muscular cop routines as we observe the robbers' terror, the hostages' poignant last moments.

Would dedicated armed robbers avoid the store that participated in this programming? Wouldn't they drive halfway across the state to make their debuts – maybe whipping up costumes, snappy dialogue, pornographic stunts – for a moment of stardom?

The surveillance camera is a defensive weapon for the small shop owner and the neighborhood crime watch. It was the weapon of the oppressed in the Rodney King beating and it has, of course, continuously brought us new views into the mysteries of riot, starvation and war.





Celeste, siempre Celeste

Gustavo Bermúdez
Andrea del Boca



Perla Negra

Gabriel Corrado
Andrea del Boca



Déjate Querer

Catherine Fulop
Carlos Mata

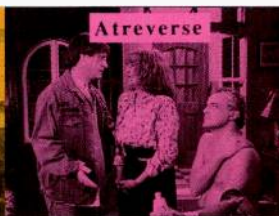
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The Documentary Channel

Les Brown, author, columnist and founder of TBI and Channels

A channel of documentaries. Not nature or war documentaries, but social and political documentaries from all over the world and from the domestic market as well. Why? The documentary is a disappearing program form in the U.S. and has been for a long time. Documentaries are like reading a magazine of non-fiction articles.

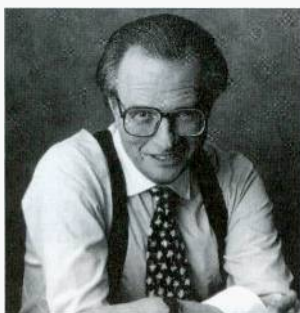
The Wacko Channel

Larry King, host of CNN's Larry King Live and a daily radio show, columnist for USA Today

It would be a channel for all the political wackos. It would feature nothing but political extremists from the left and right and people who were just plain wacko. It would be the anything-goes channel, with shows by Rush Limbaugh, Gerry Adams, Gadhaafi, the Ayotollah, Louis Farrakhan, G. Gordon Liddy, Howard Stern and Lorena Bobbitt. They'd have an hour to say or do anything they wanted. Some of them would be on everyday. They could do call-ins, or since most wackos are paranoid, they could reveal plots against them.

Fidel Castro would be president – they'd all look up to him.

There would be a health and exercise show by a fat man in a rocking chair. There would be a smokers' hour. The NRA would have a gun demonstration and show. There would be people who hate Schindler's List and don't believe the holocaust happened. On Sundays, instead of religious programming, we'd have people who think the world's coming to an



end. They could give the date and their theories.

I would create this channel because wackos are all around us. This would put them in one place. It would give them a comfortable place to go. It would have appeal for all wackos who want to see wackos.

Logo: A big W.

Skywatch

Arthur C. Clarke, author

Current astrological phenomena. Talk-demos by Sagan, Moore, Couper. NASA fly-bys. Computer views of planets.

Accurate S.F.! Discussions of equipment. A huge number of amateur astronomers need to be updated on phenomena, e.g. July's comet-Jupiter collision (Biggest event *in history!*). Also to counter astrological garbage.

Logo: Dipper or Orion



World Premiere

Michael Jay Solomon, former president Warner Brothers International Television Distribution



Feature films that are released up to one week before their initial theatrical release. They are to play for a 24-hour period for only one day. With so many options for the public, the novelty of a world premiere will get the attention it deserves. A premium price should be charged, e.g. \$10. It would also be important to develop a non-piracy mechanism so the public cannot record.

Logo: A globe with film going through it and a picture of a satellite above the globe to the left or right.

TECH/TV

Jay Chiat, president, Chiat Day

One cannot pick up a newspaper or magazine without a major technology announcement or communications breakthrough being announced. It is almost impossible for anyone but the technologically trained to keep up with the rapid changes that take place daily. Whether it's IBM, Apple, Microsoft or AT&T, everyone has a different view of where technology is going. And everyone wants to know. So they won't be left out. So they and their company can compete. So the world won't pass them by.

I'm connected to my offices throughout the world, and through electronic mail, I communicate with them almost daily because of their need and thirst to be connected. This is where TECH/TV has a special spin. We will connect a good portion of our audiences through their computers as well as through the tv screen. We will provide them with smart boxes and connect our various viewers so they can truly interact with the programming and each other. This will also give us an enormous direct response opportunity to poll these people, sell to them, and generally service their needs.

Kid's Omnibus

Peggy Charren, founder of Action for Children's Television and visiting professor at Harvard University's Graduate School of Education

For children aged 7 to 12 years old, it would be the public bus for kids on the communications highway. Its programming would have two sides to it. First, there would be programming produced by that age group with the help of adults to make it worth looking at and a learning experience. Doing it is the best media literacy course you can have. The children could do all kinds of programming, like news and animation. They

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Wallace & Gromit

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Wallace & Gromit was produced by Aardman Animations in association with Wallace & Gromit Limited, BBC Children's International, BBC Bristol and BBC Lionheart.

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could even make commercials for educational materials like books in order to educate themselves about commercialism. This programming would then be intermingled with some of the best in children's programming from around the world – the terrific stuff that doesn't land on the air very often.

I would choose this age group because children of this age are vastly underserved by television in this country. Also, it would be wonderful to use the super-highway and its interactive technology to connect kids throughout the world. They would be able to think of the channel as a world audience of kids. It would also be able to help give equal access to education for all income levels. It is important that everyone should get a chance to travel on the telecommunications highway. Kid's Omnibus would be funded by public funds and subscription funds

Logo: A bus – but not a school bus – with symbols of communication coming out all over it – satellite dishes, rabbit years, etc. On the side it would say "Omnibus" in graffiti.

What's ON?!

Strauss Zelnick, president and CEO, Crystal Dynamics Inc.

In the 500-channel universe, channels themselves will become largely obsolete. After all, channels came about initially because limited bandwidth forced program producers and distributors to share space. When such bandwidth limitations disappear, which they will over time (although not, perhaps, as quickly as certain people expect), one would expect that many channels will disappear as well, and most programming will be consumed on an a-la-carte basis.

What will become necessary, then, will be a menu system to guide viewers through all the possibilities. Without such a system, just trying to surf through all available channels would take all evening. Such a menu will be the first thing you see when you switch on the television, and it will allow you to choose among several categories: movies, old or new tv series, soap operas, home shopping, games, etc. Having picked a category, the menu system will quickly and easily guide you to your program choice.

Certain programs will remain advertiser supported; others will require a per-program payment. And obviously certain key channels will still exist, such as high-quality general entertainment, sports and news networks.

What is less likely to exist (or to be profitable) in this environment will be a multitude of niche channels. While niche programming will have a role, by definition the audience will

be small enough that it is hard to believe a full channel of niche programs will be supportable, either through the sale of advertising or through viewer payments.

My choice for a new channel, therefore, is the menu system itself, which would supply not only listings and navigational software, but also previews and commercials.

Logo: A question mark and an exclamation point inside a circle.

Business World International

Brent Harman, group chief executive, Television New Zealand



This will be a channel that is targeted at the top 10 million business executives in the world. It will originate live from three continents (Europe, Asia and America) as the sun moves and will be fully interactive, meaning that no matter where any one of our 10 million target audience is at any given point of the day, or wherever they are

in the world, they will be able to interact with the channel to tap into what the markets in their home or in any other country are doing. It will cover all of the key share and commodity markets and all the news that might impact on the markets. It will be a news channel for the businessman/woman.

Why? Because no one else is doing it. Because it is possible and achievable. Because there is a market. Because I would like it.

Logo: I am not creative, but it would look – in Kiwi parlance – bloody good.

Rainbow

Giuliano Berretta, commercial director, Eutelsat

It would be an easily accessible channel which would permit the European regional entities to reach a broad audience. It would become a "speaker's corner" in space. The cost of capacity would be very limited and possibly even subsidized



by local political authorities. I feel there is a need for this type of channel in Europe today because regionalization is a reality and it is important for all people of all countries to gain a better understanding of the riches offered by their European neighbors, as well as their basic culture and economic characteristics. It would also allow for the promotion of local tourism and products.

Logo: A rainbow coming out of a television set.

The Communications Channel

*Av Butensky, president
TV Advertising Bureau*

I would run a business type C-Span with major meetings that are of public interest, forums from different conventions and meetings.

Horizons Cable Network

Jennifer Lawson, executive vice president, PBS National Programming and Promotion Services

The most interesting and important intellectual, cultural and educational events from leading universities, museums, libraries and art centers. On Horizons, the life of the mind and the imagination becomes compelling, captivating television when children's author Maurice Sendak lectures on "The Challenge of the Creative Process;" Jack Horner,



paleontologist for the movie Jurassic Park, speaks on "The New Age of Dinosaurs," or Metropolitan Opera soprano Marilyn Horne presents "Voice of Freedom: Gospel Music in the Black Tradition." These programs would also be preserved in the Horizons archives for

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Logo: "Horizons" and "Cable" at either side of a rising sun, "A service of Public Television" underneath Horizons.

(PBS is currently developing this channel.) (TBI)

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Good News,

Antena 3 achieved a remarkable programming turn around, boosted its ratings past Tele 5, then watched as its leading backer collapsed in a financial scandal. Someone must want a piece of Spain's top commercial broadcaster.

By Justin Webster

Two years ago, it would have been unthinkable that the brash, sexy, non-stop fiesta that is Tele 5 – backed by the confidence, and the films, of Silvio Berlusconi – would find itself under pressure from rival private broadcaster Antena 3, then a modest, low-calorie and above all serious channel. But that is what has happened, and in spectacular fashion.

Antena 3's audience has rocketed from 17.8% to 26.6% in the last year, putting it only two points behind public station TVE1, while Tele 5's ratings have stagnated, slipping from 20.8% to 19.3%. Valerio Lasarov, Tele 5's Romanian-born chief executive, used to dismiss criticisms of his channel – known as Teleteta for its blanket use of well-endowed female presenters – by pointing to the ratings and declaring television was not for high-powered professionals but housewives and children. Now, Antena 3's success is forcing him to ditch that image and promise a channel which is "serious and responsible."

Javier Gimeno, Antena 3 chief executive, offers three simple reasons for his channel's climb: "First, it is a model of a television channel which has been adapted to the needs of the majority of its viewers. Second, quality programming has been consolidated, with special emphasis on internal production and on news and entertainment. Third, we have combined this with a good commercial strategy and rigorous management of resources."

The turn around coincided with new

managers taking over the station, though Gimeno was part of both regimes. Between 1991 and 1993, the company's turnover more than tripled to \$354 million and is forecast to rise to \$467 million by the end of the year. In 1993, Antena 3 made a profit of \$12 million, versus \$3.7 million the previous year.

Mid-1991 was a turning point in the channel's fortunes. Antonio Asensio was named chairman and the channel received the financial backing of Mario Conde, then president of the financial institution Banesto. Conde had orchestrated a dawn raid on Antena 3, revenging himself on former Antena 3 president Javier de Godo, the owner of the Barcelona daily newspaper La Vanguardia. De Godo had thwarted Conde's media ambitions by reneging on an earlier deal to form a joint venture. At the same time, Rupert Murdoch was linked to Antena 3 in press reports because Murdoch owned 25% of Grupo Zeta, the magazine and newspaper group which Asensio also presides over.

Three years later, Asensio is now very much on his own. Conde is in disgrace – removed from his Banesto post by the Bank of Spain – and Banesto is being propped up with public funds. It appears Murdoch was never as closely involved as his would-be partners would have liked. "Murdoch's participation in the television station never materialized," said Gimeno. Murdoch has since sold his stake in Grupo Zeta.

Thus the great irony at Antena 3: The station now looks a far healthier operat-



ing business than two years ago, but its ownership is confused and its main source of finance shut off. Banesto directly owns a 25% stake that the bank's new managers are expected to sell off. Further, another 25% is controlled by friends and colleagues of Asensio who were financed by Banesto, and a further 10% is owned by Banco Central Hispano (BCH).

Given Spain's deep recession, the banks are prudent enough not to appear ready for a fire sale, and Banesto has appointed new members to Antena 3's

Bad News



El Gran Juego de la Oca: Italian formatted gameshow and high paid host have pushed Antena 3 up the ratings chart

board. It is no secret Asensio has been given breathing space to find new investors to replace Banesto and BCH. "It is possible that in a short space of time the entry of a foreign investor will be confirmed," said Gimeno. He said Antena 3 was contemplating a partial sale of the banks' shares, and Asensio has publicly stated he would like to see Banesto's stake fall to 10%. Time Warner, Pearson, Bertelsmann and RTL are thought to be the companies with whom the channel is "discreetly negotiating." A price that values the station at \$438 mil-

lion is reported to be on the table. And a key part of the sales pitch will be Antena 3's ratings and financial success; it is now within a short step of becoming the most-viewed channel in Spain.

In the first two years after the introduction of private tv into Spain, Antena 3 offered itself as the very opposite of Spanish public tv. Many of the professionals who worked there came from TVE and set out aggressively to show a different political bias, highly critical of the government and drawing on the news expertise of Antena 3 Radio, one

of the founding shareholders. "Antena 3 presented itself as the other side of the coin, using TVE as a reference point," said J.M. Baget Herms, television critic of *La Vanguardia*. "In reality, the feeling of protest amongst the public against public television was not so strong that you could be successful by simply doing the opposite."

Without strength in films or sport and with a news slant out of tune with much of its potential audience, Antena 3 suffered very low audience ratings. One of the key jobs of the management under Asensio was to make a study of audience tastes and use the findings as a guide for programming. "Antena 3 made a huge effort in researching the exact profile of the audience to make a new product exclusively dedicated to that audience," said Ramon Pradera, director in charge of programming.

The distinctive element in this new product, according to Pradera, is in-house production. As other private European stations have learned, local shows will win audiences. Antena 3's biggest hit so far is the comedy series *Farmacia de Guardia*, winner of numerous awards and already sold to stations in Latin America and Germany. Local programming has helped Antena 3 acquire an image as Spanish private television, in contrast to Tele 5's imported brand of private tv. Antena 3 has also paid attention to audience availability and attacked time periods ignored by other broadcasters. For example, cartoons are shown only at peak-viewing time for children. "In Spain there still exists the custom of having lunch at home, which is why programming in the after-lunch slot has been given special emphasis," explained Pradera.

At the same time, Antena 3 looked abroad for formats which would fit its audience profile, finding two winners: *El Gran Juego de la Oca* (*The Great Game Of The Goose*) from Italy and *Lo Que Necesita es Amor* (*All You Need Is Love*) from Holland. Both now top the ratings. Backing from the ill-fated Banesto and an expansion in the station's capital from \$146 million to \$182 million meant the station could go after top talent. Several of Tele 5's leading stars have been lured away on hefty contracts. Emilio Aragon, the undisputed master of the marathon Spanish game show, is the presenter of *El Gran Juego de la Oca* on a two-year, \$11 million contract that Gimeno terms "strategic." "The objective of the company is to reach its targets in as little time as possible and in the most profitable way as



Lleno pro Favor: Antena 3 makes its own soap

possible, and for this, the contracting of television professionals has been a very important support," said Pradera.

There have been signs the spending spree behind the rise in Antena 3's ratings is coming to an end. A peak-time in-house production, presented by Alfonso Arus, one of the channel's top stars, was cut back from a planned 26 episodes to 13. The main reason: cost. At \$204,000 per episode, it was too expensive to produce in a recession.

In the news department, the extra emphasis given to news from the start and the credibility of journalists like Manuel Campo Vidal, former head of broadcasting and director of international, has consolidated Antena 3's lead over its private competitor. News and leading "tertulias" – talk shows that last several hours and mix discussion between politicians and intellectuals with comment from the studio audience – are two aspects of the schedule which justify Antena 3's claim to represent present tv.

The two big gaps in the schedule are sport and films, weaknesses Antena 3 will try to counter by developing alternatives. It has, said Pradera, relied on

"laboratory work" to come up with suitable programming and will continue to do so while TVE has a stranglehold on sports rights. In the meantime, he can boast a growing but still small number of successes in film scheduling.

The commitment to in-house entertainment production is providing Antena 3 with product to sell overseas. Francisco Ramos, director of sales and purchasing, said the company is the only Spanish tv station operating in the four major global markets. Financially, the impact has been negligible, but it is expected to grow. "Although in-house production is significant in general, it does not have a decisive effect on the balance sheet," said Ramos. "But in the long term, the sale of programs could become important in the economics of Antena 3."

When it comes to buying, Ramos looks to the U.S. "We scarcely have recourse to the European market because its characteristics do not coincide with Antena 3's purchasing policy," he said. As with its own productions, this policy is based on a profile which defines the audience as aged between 4 and 45, middle and upper middle class

and predominantly city dwelling. But even given the effort put into research, the channel still finds buying programs a risky and unpredictable business. "Sometimes it turns out well, and other times it is disastrous," said Ramos.

In one sense, Antena 3's success is overshadowed by a larger issue facing the whole of Spanish television. Is it really possible for a country with an advertising spend of \$1.5 billion a year to support so many television stations?

Vidal said at a recent conference that none of Spain's television stations were making money. Antena 3's published profit of \$12 million was after extraordinary gains. RTVE, parent of TVE, overshot forecast losses in 1993 and ended the year in red ink to \$927 million, leaving it technically bankrupt. After three years of slim profits, Tele 5 made a loss in 1993, while the regional stations all survive on subsidies.

"There isn't space for so many stations," said Baget Herms. "If the economic crisis lasts for another year or two, the impression is one of the broadcasters is going to disappear or end up in the hands of a foreign group, which

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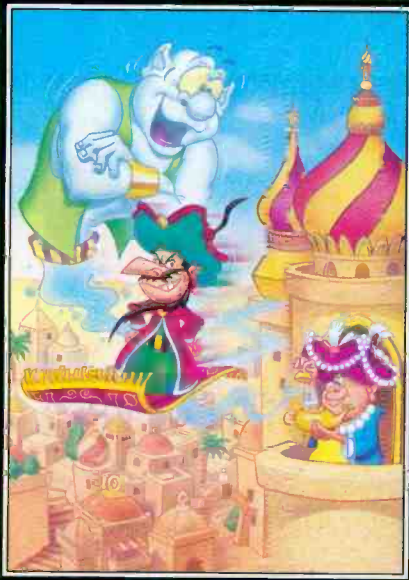
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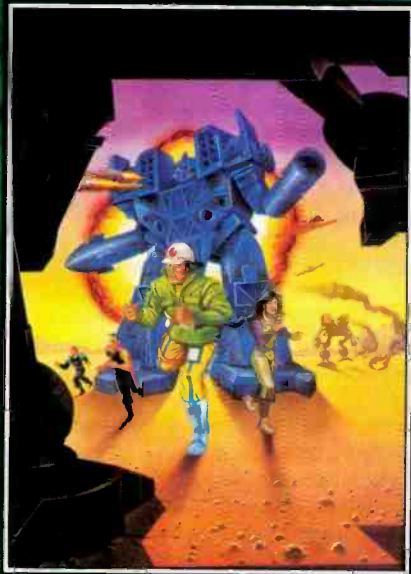
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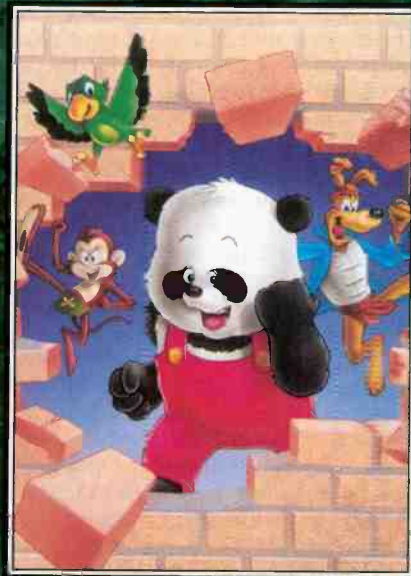
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Antena 3: Room at the top

will keep it as a long-term investment, with the attitude of first acquiring it and then deciding what to do with it. It is not possible for TVE, Tele 5, Antena 3 and the regional stations – which have between 15% and 20% of the audience and are a real force in their regions – to compete in the same ad market.”

Javier Gimeno is more sanguine – Antena 3 is forecasting profits of \$29 million in 1994 – but even he believes something has to give. That something is TVE. “Private television can be highly profitable in the short term, which is impossible for public television,” he said. He also emphasized the importance of Antena 3’s style in capturing a greater share of the existing advertising spend. “One of the great successes of the new stage of the channel has been the quality of the audience profile.”

Even if Antena 3 meets its targets, its future is still dependent on how public tv is restructured. Spain’s hybrid model of public television means state-owned TVE1 and TVE2 and other public stations compete on exactly the same terms for advertising, stars and programs as the private channels. This is unfair, say the private operators. “The fundamental problem which affects TVE and the regional stations is their double source of financing,” complained Gimeno.

Antena 3’s confidence it is strong enough to wait for any changes that may

come is reflected in the fact that the station, like Tele 5, has signed up for a channel on the government-backed Hispasat satellite. The company’s entertainment service is destined to make a loss, but it views that as a toll it must pay on the way to establishing cable. The government has made it clear when it comes to handing out cable franchises, cooperation in Hispasat will count in any company’s favor. Said Gimeno, “We have got to be in the whole global audiovisual panorama, so we are planning for satellite and as a cable operator. Judging by the experience in other European countries, the latter will be very important in the long term.”

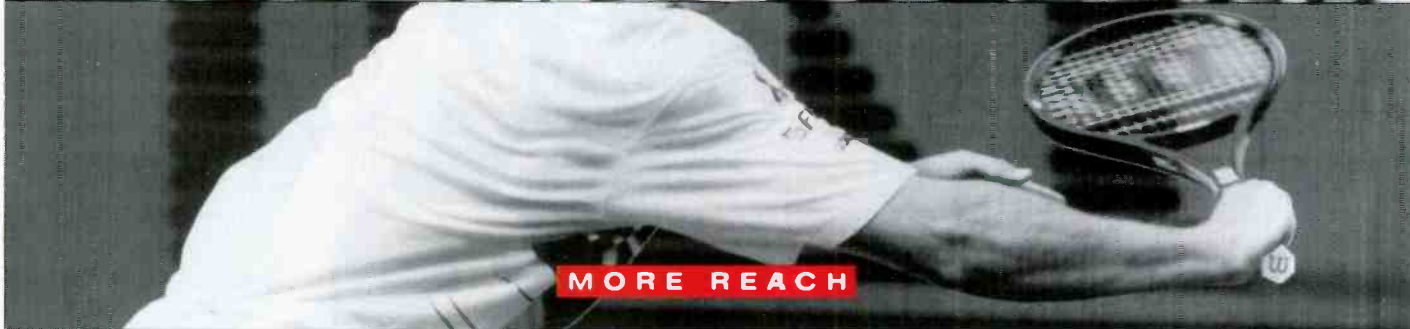
There is, however, a threatening aspect to integration, particularly of a European kind. In Spain, a substantial portion of advertising revenues accrue from the sponsorship of programs, resulting in what the European television directive would term hidden, illegal advertising. The broadcasters have recovered from the shock of how strict application of the directive would wreak havoc on their finances and are now simply campaigning for the directive to be applied equally to all stations. “If we all play with the same rules, we will all be in the same situation, but if not it will be madness,” said Pradera.

In political and social terms, there has been a Spanish backlash against so-

called telebasura (literally tele-rubbish), focusing particularly on reality shows that have trampled over taste and decency in the battle for ratings. On this score, Antena 3 is hardly blameless: It provided probably the most ignominious example when its top presenter, Nieves Herrero, constructed a live program around the parents of a group of missing teenage girls on the night their bodies were found after a national search. “That was the most extreme case... and we went too far,” admitted Asensio. Despite this, Antena 3’s image has survived far better than Tele 5’s – whose *Truth Machine* is the most notorious example of the genre – and at least as well as TVE.

Now that Antena 3 has asserted itself – and intensified competition – Asensio would like to see the war of discounts in the advertising market subside. “This madness of cutting prices is senseless. But, you have to realize, before I arrived, the market had been degraded by Tele 5, by Antena 3 itself and TVE. It had arrived at a point of such saturation in advertising that it began to be unprofitable. The viewer rejected the abuses. This slide downwards has to be stopped. There is a saying in Arabic: When the sky has turned black, really black, that is when you see a star.”

Asensio just has to hang on long enough to see the new dawn in Spanish television arrive. [E]



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Cyber-socky



Mighty Morphin Power Rangers: Breaking all viewing records for kids

Mix Japanese superhero action footage with spiffy clean American teens, and you've got real high-energy tv. Paul Nicholson reports the action behind the scenes has been just as exciting

Cyber-socky. It's different from Hong Kong's Chop-socky Kung Fu films. And it has nothing to do with the drink Saki. But it does have Japanese connections, it is all about fast-paced action and it is a genre all its own.

So what is this new genre? Simply, it is a show that takes previously-shot Japanese costumed action – the characters have helmets and masks so you don't see their faces – and inter-cuts it with new footage of American teenagers who play the superheroes' alter egos.

Saban Entertainment's *Power Rangers* was first out of the blocks last August when it debuted on the Fox Children's Network. It is breaking all viewing records for kids. This Fall, DIC Entertainment's *Superhuman Samurai Syber-*

squad will begin airing in syndication, while Saban is working on a *Power Rangers* follow-up, provisionally titled *Cybertron*. All three shows use Japanese footage, Saban's bought from Toei and DIC's from Tsuburaya. They feature heroes battling monsters and creations from other worlds, often in situations removed from the teenagers' identifiable home environments.

But the slam-bang on-screen action is nothing to the war of words being fought by the two independents.

The story begins back in August, when *Power Rangers* debuted after heavy Fox promotion. The show took first in its 10 am Saturday time period, beating the other three networks combined. That was just the start. In the

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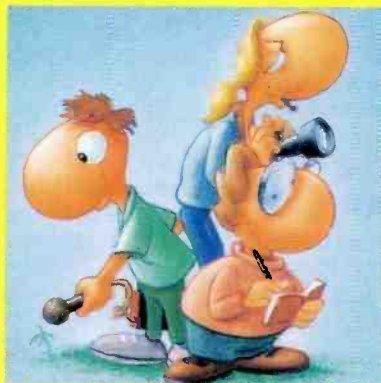
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The Land Of Their Spawning

Cyber-socky hit Mighty Morphin Power Rangers wouldn't exist were it not for decades of superhero series production in Japan, reports Mark Schilling

Mighty Morphin Power Rangers may be the latest rage among kids in Atlanta and Dallas, but in Tokyo and Osaka shows featuring masked superheros and monsters from outer-space have been on the air for decades. Japanese boys have trouble identifying the *Teenage Mutant Ninja Turtles*, who never made much of a splash here, but they all know *Ultraman*, *Masked Rider*, *Blue Swat* and the *Beast Rangers*.

The oldest of Japan's tv superheros is *Ultraman*, a giant alien from the nebula M-78 who periodically descends to Earth to save humanity from the depredations of evil space creatures. First produced by Tsuburaya Productions in 1966, *Ultraman* has since spawned ten series and nearly 1,000 30-minute episodes. Over the years the original character acquired a large extended alien family that Tsuburaya used to build a huge marketing empire. The company has licensed more than 3,000 Ultraman items, including action figures, video games, 3DO software, stationery and candy.

Although the last series ended its first run on Japanese tv more than a decade ago, re-runs continue to recruit new fans. Ultraman has also become a popular international hero; Tsuburaya has sold the series for video distribution and tv broadcast in countries around the world, including the U.S., France, Spain, China, the Philippines, Malaysia and Thailand. In 1987, together with Hanna Barbera, the company made an animated feature titled *Ultraman: The Adventure Begins* and in 1990, in cooperation with the South Australian Film Corp., a live-action movie called *Ultraman Toward the Future*.

Last summer, Tsuburaya announced the start of production of a new 13-part series for video. Titled *Ultraman: The Ultimate Hero*, the series was made in the U.S. by Major Havoc using American actors and English dialogue. Dubbed into Japanese, the first volume was released in Japan on rental and sell-through video in December and the second, which contains episodes two and three, in February. "The series has got a very good reception so far," said a Tsuburaya spokesman. The company's sales target in Japan is 600,000 units.

Tsuburaya is currently preparing a script for a new *Ultraman* movie. Set in China and budgeted at \$9.4 million, it is scheduled for release in Japan in the summer of 1995. "We want it to appeal not only to children, but to adults who watched the first series when they were children," the spokesman said.

Ultraman's success has been more than matched by that of Toei's "five hero" shows. Starting in 1975 with *Gu Renja* (*Five Rangers*), each is a 44-episode series broadcast on TV Asahi. The company has annually launched a new show featuring a band of masked, color-coded superheros who end each show by climbing into a giant robot and vaporizing a giant robot opponent.



Ultraman: The original

Six years ago, Toei sold one series, *Metaldar*, to Saban Entertainment, but it never caught on in the U.S. market. Last year, Saban took another series, called *Ju Renja* (*Beast Ranger*) in Japan, *Galaxy Ranger* overseas, shot new scenes featuring American actors and re-titled it *Mighty Morphin Power Rangers* to create Toei's biggest ever overseas hit. "We think Saban has done an excellent job preparing the show for U.S. audiences," said

Toei's international sales and purchasing manager Masayoshi Endo. Saban has bought a total of 100 episodes, including those of a later show called *Star Ranger*; enough, with reruns, to keep cyber-socky fans happy for years.

Despite the sameness of the shows' formula, they have developed a loyal following among Japanese boys, who not only keep the ratings hovering around the 10% mark, but consume an array of products, including games, clothes, stationery and live action figures — whole armies of which have passed through toy stores over the years.

Toei has also found an enthusiastic overseas audience for its 900-hundred half-hour episodes, first in southeast Asia and later in Europe and South America. In the mid-80s, kids in Brazil could watch three or four of the shows a day. This oversupply resulted in viewer satiation, however, and swift disappearance from the screens.

To make sure that its U.S. fans keep coming back for more, Toei is planning a strategy of slow-but-steady release. "Ideally we would like to have two shows on air in the States — any more than that might be over doing it," said Endo. "We've learnt from our experiences in Brazil and elsewhere." In an odd twist, Toei would like to re-import *Mighty Morphin* back to Japan, but given the dire financial situation at TV Asahi, whose purchasing budget has been slashed in the wake of the recession, Endo believes the best bet will probably be the NHK BS entertainment channel or Wowow.

If its "five hero" shows ever falter, Toei has two other long-running live-action franchises in reserve: space police shows, whose blue-masked and uniformed heros have been battling undesirable aliens since 1982 (the latest is called *Blue Swat*), and *Kamen Raida* (*Masked Rider*), a part-insect, part-human hero who started riding to the rescue on his motorcycle in 1971 and continued for a total of 14 series and 570 episodes. "No one makes these shows better than we do," said Toei sales manager Yukio Homma, who represents the company at major film and tv markets. "Others have tried, but it takes a certain know-how to do them right. After more than two decades, we have that know-how."

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October sweeps, *Power Rangers* recorded phenomenal ratings across the country. In San Francisco among boys aged 6 to 11, it notched up a 99 share, while in Cleveland it hit 92. In L.A., the local station switched it from a morning time slot to 5pm to go up against Oprah Winfrey. *Power Rangers* was triumphant. It is the best performing show in its time period for an independent producer in 20 years.

In 1994, the show continued to build. Stripped Monday to Friday, as well as having a Saturday morning showing, it was the number one strip for kids aged 2 to 17 in January and February, with an average of four million kids and teenagers watching each week. Among boys 6 to 11, it achieved a 60 share nationally. On February 7, it climbed to a 10.2 rating – the first Fox strip to get a double digit rating among kids 2 to 11.

The numbers speak for themselves; kids can't get enough of the shows. But the current success has not been fast, cheap or easy in coming. Haim Saban bought the original Japanese footage to the Toei series eight years ago and starting pitching *Bioman*. It has taken most of those eight years, and a name change, to get a network sale. Saban finally secured a slot after meeting with Margaret Loesch, who had been working on a similar idea at Marvel before joining Fox to head up its kids' operation. She saw the potential and commissioned *Power Rangers*.

While Saban and Fox were basking in the glory of *Power Rangers*' success, DIC announced in December plans for its own series, *Power Boy*, to be available in syndication this autumn and launched internationally at Mip TV. Haim Saban was dismayed by the use of the word "power" in the title. He charged the show would be too closely associated with *Power Rangers*, and that it would trade on the success of his show and damage it. Saban executives were further incensed because the names of two characters in the Saban show – Jason and Zach – seemed to have been combined into one name, Jason Zach, for a character in the DIC show. DIC's reply was that Saban had no monopoly on the word "power." After all, *He-man* opens his action sequences with the words "I



Superhuman Samurai: "No hand guns, no analogies to real world violence"

have the power," and another live-action series goes by the name *Captain Power*. As for names of characters, DIC said plenty of characters out there were called Zach; it even has one itself taking the lead in its current hit *Where in the World is Carmen Sandiego?*

But Saban demanded DIC retract and rename. Margaret Loesch became involved and, according to DIC Entertainment president Andy Heyward, "As a professional courtesy to Margaret, we agreed to do that." DIC renamed its show *Superhuman Samurai Zeo*. But that only caused more problems. Saban had already announced its follow-up series, *Cybertron*, and said the show would feature a cyber squad. Exasperated, Saban turned *Cybertron* into a working title and the acrimony on both sides has since bubbled gently under a thin layer of civility. "DIC clearly had an attempt at a copycat series, down to some very fine detail," said Saban International president Stan Golden. "But the verdict is in on our series. *Power Rangers* is number one. The jury is still out on the copycats."

Copycats or not, the shows are part of a new genre that does put on kid viewers in large numbers. When Haim Saban saw the potential for the Japanese footage "he was keying in on the action figures and the concept of incorporating them into a series in the U.S.," said Golden. In *Power Rangers*, the energy leaps off the screen at you – a mixture of slapstick comedy, martial arts combat and character transformations (into superheros, robots, then even bigger robots). No scene lasts much longer than 20 seconds. "Over several years, we realized there was a distinct shortage of live action," said Golden. "Most of the programming aimed at kids was soft animation. With the success of *X-Men* on Fox, we realized the trend was towards more action-oriented shows."

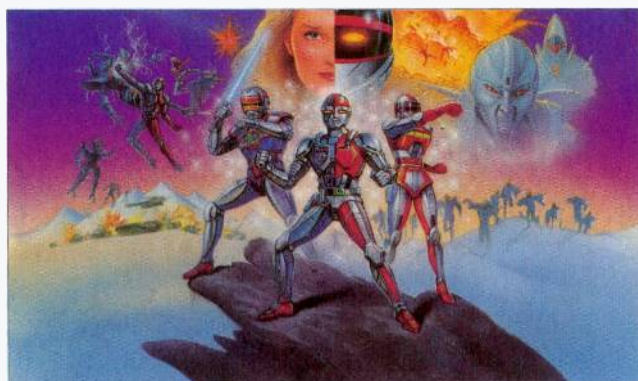
Heyward countered he also saw the

niche some time ago: "We began four years ago developing the genre. Tsuburaya was producing *Ultraman* and we were going to do an *Ultraman* show for the U.S. market. They did *Gridman* in Japan 18 months ago. The footage I had seen on *Ultraman* was questionable as to whether it would work in the U.S. *Gridman* was much stronger, shot on a format with a higher resolution and with a higher quality of miniatures, models and special effects. We went out and created a new concept."

The DIC show will capitalize on star power. Teen superstar Matthew Lawrence will play the lead role of Sam Collins, a world class video game player and leader of a garage-band called Syber Squad. He comes across a portal to the digital world, and it is in this parallel universe that he fights monster megaviruses controlled by bad guy Kilokhan.


For Heyward, it is critical that all the fights take place in this parallel world. "There are no hand guns, no analogies to real world issues of violence. There is no fighting between humans."

Perhaps the greatest danger for the shows is the pressure that looks likely to come down from special interest groups in the U.S. Action programs designed



Cybertron: Saban's Cyber-socky follow up

specifically for kids that feature fight scenes have become the focus of children's tv activists. The irony is the cyber-socky shows arrived just months after much discussion about violence.

But now they are becoming established, is there a bottomless pit of material in Japan with which to create cyber-socky? Saban already has its follow-up, but Golden isn't convinced the genre will find enough material to keep growing. "With *Power Rangers*, we have mastered the ability to incorporate a certain kind of footage. It will be hard to replicate that phenomenon (with *Cybertron*), but we will certainly have a hit." 

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Two To Tangle



Madlik: New channel, new shows. One of two youth programs from Kaitz Productions

Israel's new Channel 2 is not a simple beast. Three different mini-stations each program different days of the week, two other organizations provide news and education and a separate authority oversees it all. Rich Zahradnik finds out if this is anyway to run a network

Shlomo Urbach wants to make a soap opera. It could very well be Israel's first. He's already got people writing scripts for his Kaitz Productions, he explained, sitting in a office while his company shoots a mouthwash ad in a small studio two floors up.

An actress on the set opens and closes her mouth for interminable close ups. Twelve others will go through the same routine, then the footage will be edited together to create a quick-cutting, fast-

paced spot. Urbach's company shoots two commercials a week, produces two weekly youth programs and has the soap and a sitcom in development. This explosion of activity is five months old, the result of the start-up of commercial tv in Israel. Channel 2 signed on at the beginning of November and immediately created a market for independently-made tv shows and commercials.

"It made it a business," said Urbach. "It made it work. My office has 12 peo-

ple on the payroll now."

But there's a hitch. Take the soap opera Urbach is developing. Soaps need to air three to five days a week, their mini-cliff-hanger story-lines bringing viewers back day after day, week after week. But Channel 2 would be hard put to commission such a soap, because Channel 2 isn't one company, it's three, each of which "owns" two days of the week (the seventh day, Saturday, is rotated every four months).



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The three franchise holders can only coordinate and cooperate in limited areas and are barred from doing so in ad sales and program acquisitions. The system has so far been good news for ad agencies and foreign distributors, but bad news for the three franchise holders – Keshet, Reshet and Tel-Ad – and anyone who wants to make stripped programming.

A difficult situation? Said Urbach, "It's not built in a healthy way. Either let them unite and make one tv channel or let one of them run the whole week. Practically speaking, they paralyze each other." The problem is not theoretical for Urbach, either. He's got a highly successful program called *Stutz* on Reshet's Sunday night schedule. The show is in Israel's top 10 and pulled 23% of the audience during February. Next year, he said, the three companies will rotate the days they control. So his hit show would presumably also have to move. It's not a set-up designed to let a show build and hold an audience.

The basic idea behind the creation of Channel 2 was a simple one. Israel would have three kinds of television, each with a distinct funding source. State-controlled Israel Broadcasting Authority (IBA) would remain ad-free and supported by the tv license fee. The country's five cable companies would continue to offer locally-packaged channels and satellite services for a monthly subscription, but would also be barred from selling ads. And the new Channel 2 would be the only one of the tv triumvirate permitted to carry advertising.

It all got complicated when legislators



Paradise Beach: Heavenly bodies but hell to schedule on Channel 2

laid out the exact structure for Channel 2. To share the wealth, two-day franchises were awarded to Keshet (Tuesday, Friday), Reshet (Wednesday, Sunday) and Tel-Ad (Monday, Thursday) and Saturday was put on a four-month rotation. In addition, three other organizations were given a role in the station. The separate Channel 2 News Company is paid by the three franchise holders to provide news bulletins. State-owned Educational Television gets some of Channel 2's airtime and sells its own ads. And a Channel 2 Authority, also financed by the franchise holders, has a

staff of 40 to oversee it all. The whole system has been imposed on a channel that will gross perhaps \$80 million in its first year.

Shlomo Urbach is just one of dozens of Israeli producers experiencing the boom and doom of Channel 2's early days. Production is booming because Channel 2 must commission roughly one-sixth of its programming from independents. That's meant instant lift-off for an independent sector that saw meager rations from IBA over the years. The countervailing air of doom is the result of Channel 2's confused and difficult

A Third Of The Way There

An end of first-term report on the progress of Channel 2 reads: mixed start, could do better. Barry Chamish analyzes the performances of the three companies to date

Israel's Channel 2 completed its first four months of operation in March and the results are both disappointing and hopeful. The three company station (Keshet, Tel Ad and Reshet) each adopted different strategies for their different broadcast days. Their varying results offer paradoxical conclusions about how to make the enterprise profitable.

Keshet managing director Alex Gilady began with a power play. He paid top dollar to lure personalities from the government's channel in the belief Israelis, overwhelmed with foreign programming, would welcome shows in their own language. He took 13 out of the top 50 programs, mak-

ing him the industry leader, especially compared to Tel Ad, which only had one show appear on the top 50 list.

But it's a case of nice numbers, bad numbers. Unlike, Ted Ad, Keshet is losing far too much money. All the companies budgeted to lose \$13 million in an uncertain first quarter, but Keshet overshot this by \$6 million and one partner is rumored to be ready to sell his shares. Keshet's banking line of credit is \$13 million – it is a million dollars away from crossing it.

Keshet's troubles result from a number parallel of factors. Unlike its partners/rivals within Channel 2, Keshet does not

structure, its penchant for scheduling talk shows, gameshows and more talks shows, and early decisions by the franchise holders to cut back on programming.

"It's a disaster with talk shows," said Chaim Sharir, owner of production company Filmagic. "It's unbelievable. From nine o'clock to 11 o'clock, it's talk shows. You can find nothing else." Sharir, a board member of the Israel Film and Television Producers' Association, is staying away from tv for now, waiting for the smoke to clear.

If the producers have complaints about the way Channel 2 is structured, they won't get an argument from the franchise holders. None of them is pleased with the wasteful system that's been forced on them.

"It's difficult and it's crazy and there's no logic behind it," said Yochanan Zangan, general director of Reshet. "This stupid, artificial competition leads to higher prices above any logic. The only ones who make profits out of that are the international distributors... It's not an efficient system because we have to employ three times or, maybe, two and a half times the number of employees we might if we were one station."

Added Alex Gilady, president of Keshet, "This is one of the last places on earth where politicians treat television like a tiger. They are still holding it by the tail. They are afraid to let it go... We must create the means to beat this stupid law. We can't work against the law. If the law was not this stupid, it would have had zero chance of passing."



Stern: Channel 2 is too low brow

Gilady cited *Paradise Beach* as a good example of how difficult the system can be. He bought *Paradise Beach*, a show designed for strip scheduling. Another of the franchise holders also picked it up, but the third company decided not to. This all had to happen without any coordination – at least that's what all the executives claim – each dealing separately with the agent selling the show. "We have the managing director of Channel 2 sitting in the room when all three of us are sitting and talking," explained Gilady.

As a result, all schedules are vertical, none horizontal, with the exception of daily news bulletins. "When we buy for two days a week and with this Saturday

business, it's very difficult to buy in a way that establishes a consistent schedule," complained Ilan de-Vries, Tel-Ad's programming director.

Whether it was the built-in weaknesses or over-spending at launch, the franchise holders are already having to make cuts (see boxed story). Keshet, which banked on paying big salaries to local talent, won the largest number of places – 13 – in the top 50 program chart. But the spending spree drove losses higher than originally budgeted and the company let go nine of its 54 workers during its first three months. After that, strong ad sales in March offered some sign things are turning around. "We are starting to see that it is not the locomotive that is heading towards us at the end of the tunnel," said Keshet's Gilady. "There is a light at the end of the tunnel."

Reshet also did some rationalizing, cancelling some of the shows it had started off with. "We made some changes and there were some cutbacks," confirmed Zangan.

But with all that, Channel 2 is a ratings winner, beating IBA in everything but the news. And five months on, the channel's success is more than just the result of audience curiosity. Viewers "remain with us," said Zangan. "The difference between the first channel (IBA) and second channel is getting greater and greater." A recent Channel 2 Authority report said Channel 2 was winning 37% of the audience to IBA's 27%.

The advertising situation is still mixed. Some companies that have taken their first opportunity to use tv advertis-

own its studios. The costs Tel Aviv studios and facilities are stretching cash flow. The original estimate of the cost of producing local shows was off by half, due largely to studio rental and the salaries of on-air personalities. It costs Keshet between \$150,000 and \$200,000 a day to operate, compared to \$120,000 for Tel Ad and Reshet.

Because there is no ratings system, advertisers do not pay per viewer. Simply, the company is being underpaid for its success. As a reaction to its losses, Keshet let nine of its 54 workers go. It hopes the trimming will slow the flow of red ink until a ratings system changes its fortune.

Of the three owners of Channel 2, Tel Ad is the one not pulling its weight with the viewers. Despite its financial situation being better than Keshet's, Tel Ad still hasn't drawn enough spot revenue to cover its projected costs. But loss is smaller than Keshet's.

Tel Ad began with the advantage of being a respected production company with a studio and talented staff. Ironically, the company is not putting its experience to full use. Tel Ad has bought cheap and has invested relatively little in

local programming – to date it has preferred to acquire foreign shows at about 20% of the cost of producing locally. So even though its audience share is far lower than Keshet's, it is in a better financial shape.

Reshet is the only one of the triumvirate operating as originally projected. It has almost as many top-rated slots as Keshet but far fewer shows. Much of its success is based around one talk and one satirical program. Both shows cost less to produce than Keshet's line-up because of a long term contract with the Herzlia Studios.

Reshet's weak spot is foreign programming. It is committed to a first-refusal contract with the BBC and, to its dismay, Reshet discovered that American shows have been outdrawing them on cable and the first channel. The company believes that the quality of its British shows will win out in the long run but, currently, they are not top drawer.

To date, foreign programs have consisted of less expensive re-runs (*Fawlty Towers*, *'Allo 'Allo*, *Black Adder*) and they, combined with efficiently-run local productions, have kept Reshet running on a financial schedule that works.

ing have seen huge jumps in sales volume. One French cosmetics firm sent an inspector to Israel to check things out because the tv-driven boost in sales seemed so unreal the company suspected the product was being re-exported out of Israel.

Tv advertising is a new business for everyone, including the agencies. The ratings system consists of simple 55-person telephone surveys, while every advertiser still wants primetime, even companies who should use a different daypart (one children's advertiser insists on buying spots at 9:30pm and 10pm). The three tv companies make it harder on themselves by undermining pricing and then pointing fingers at each other. And for controversy, add in dark hints by some in the industry that two national newspapers with stakes in Channel 2 companies only got involved to cripple a competitor, if they can.

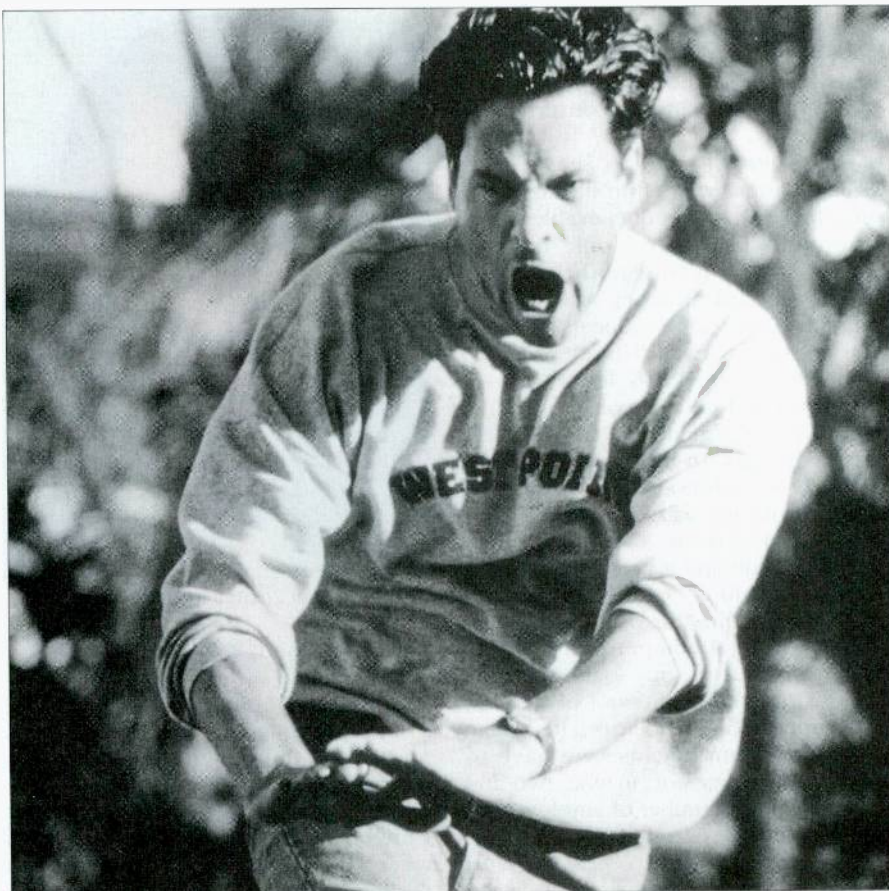
The newspaper Maariv is a shareholder in Tel-Ad, and Tel-Ad programming director de-Vries acknowledged, "It's no secret the newspapers have a lot to lose. There's already a major shift happening in front of our eyes."

But despite the difficulties, Zangan sees the market moving in Channel 2's direction: "I can now say there is a very positive trend in the advertising market in Israel towards tv. There's been a significant shift in the allocation of budgets."

The new channel's competitors aren't taking any of this quietly. IBA executives made changes even before the network could get on the air and are in the process of defining what a public broadcaster should do in a competitive market. IBA moved the 9pm news – a national institution in Israel – to 8pm to go head-to-head with Channel 2. The pubcaster also imposed scheduling discipline on itself. No more shows starting at 8.05pm or 8.40pm or whenever. Everything before 11pm must start on the hour or half-hour.

"Now that our rating is much much better with the news, they are considering having the news at 7.30pm," said Eliezer Yaari, IBA head of programs. Yet he acknowledged, "Since we are a public service and public television, there will be hours that we will not be able to compete in."

Yair Stern, general director for television at IBA, wishes Channel 2 well – many of its executives are ex-IBA – but he's already disappointed with how low the programming is going, citing talk shows that interview "sex maniacs and murderers." "We feel that we have to be



The franchise holders are paying around \$2,000 an hour for U.S. product like Time Trax

the New York Times of electronic journalism in Israel... We'll keep doing the good things for the fortunate few."

Channel 2's other competitor for viewers is cable. Israel Cable Programming (ICP), the programming arm of the cable industry, repositioned its family channel as Channel 3 – a direct statement that it planned to compete head-on with IBA's first channel and the new Channel 2 – and already claims Channel 3 is number one in primetime in 700,000 cable households. The channel, one of four ICP services, offers acquired product from all over, including series from Britain and the U.S. and telenovelas from South America.

For the international community, Channel 2 created not one, but three new customers. The franchise holders are buying – paying around \$2,000 an hour – and concentrating on American and British product. Tel-Ad alone has picked up *Dr. Quinn Medicine Woman*, *Dave's World*, *Blossom*, *Home and Away* and *Time Trax*, among others. IBA executives report they're paying an average of \$1,500 for a 50-minute program, up from \$1,320 before Channel 2's launch. Daphna Nahmias, head of IBA's

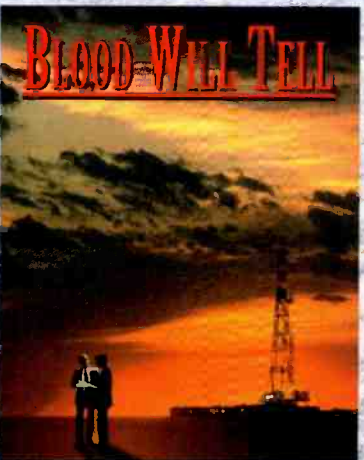
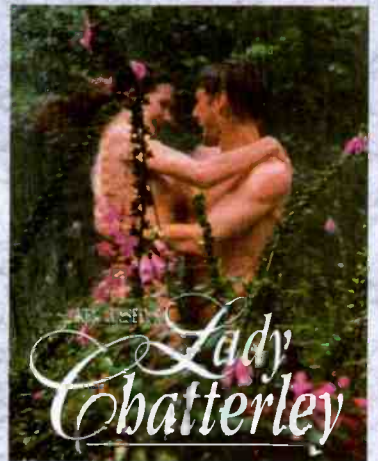
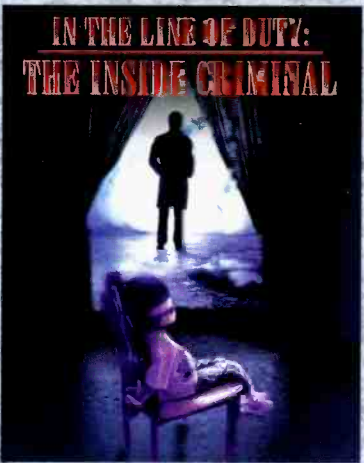
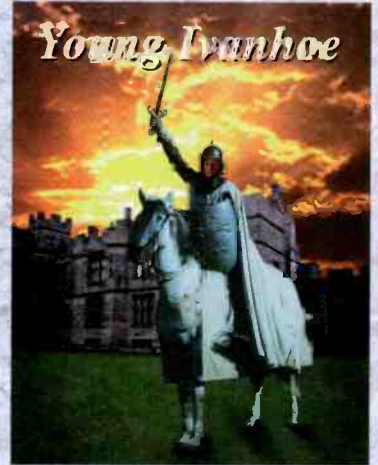
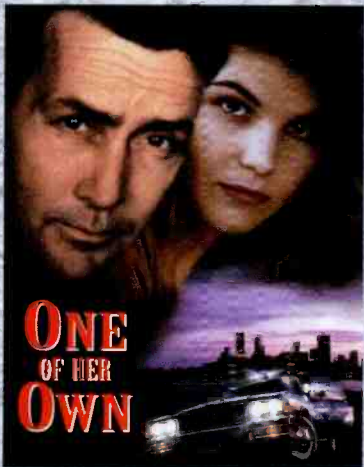
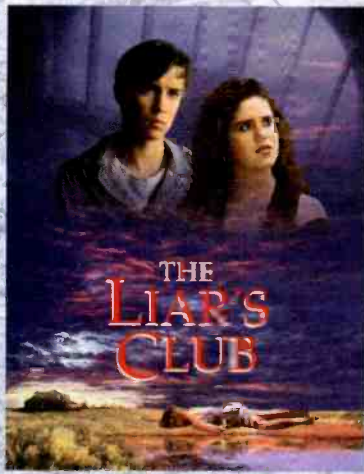
acquired films department, said IBA has sped up its decision making, but refuses to be panicked into hysteria by distributors taking advantage of the situation. "Yes, they are trying to make us hysterical," she added.

The birth of Channel 2 also created new partners for producers around the world. Israeli program makers are now much more likely to come to the table with a broadcaster and license fee attached to a project they're seeking to co-produce.

"There are many areas that we can think of in terms of co-productions," said de-Vries at Tel-Ad. "For the first time in Israel, it's not only the IBA that is a broadcaster. It's the first time in Israel such a potential has emerged."

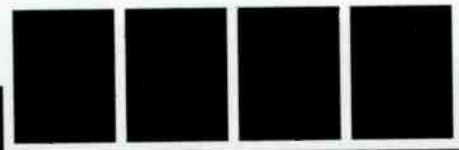
Every producer in Israel is pitching the Channel 2 companies. Some are taking ideas to cable, and even IBA seems to be commissioning more. Eitan Evan of Screen Entertainment spoke for all his fellow producers: "Truly until one year ago, there was no market in Israel for television. There was one channel, and cable had just started. Now, it's different. It's not the child we dreamt of, but it's getting better." [E]

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Next Up: PLO TV

The Palestinians are debating what kind of national tv service they will create. By Rich Zahradnik

ISRAEL could get another new station in the coming months: Palestinian Television. Timing and specifics are impossible to pin down, though, since creation of a Palestinian broadcasting service is tied-up with the much-delayed peace process.

To date, the Israelis have agreed to release frequencies for one tv station and one AM radio station to serve Jericho and Gaza. The European Union, France Television and Unesco have committed funds for equipment and training. And frequency "experiments" may take place this summer. Nonetheless, a launch date is still some way off, and in the meantime, the Palestinian community is still struggling with just what kind of television service it wants and needs.

"We are really getting into this whole issue of broadcasting cold turkey," said producer Daoud Kuttab, president of the Jerusalem Film Institute. "We have no tradition, no laws, very few professionals. We are in a fight to get away from the existing Arab models, which are just completely useless."

That fight will come from the top. Radwan Abu Ayyash, head of the Palestinian Broadcasting Authority, insists Palestinian tv should be under the control of the Palestinian government. "This institution is one of the main pillars for the building of an independent Palestinian state," he said. "It is deeply connected with the national Palestinian authority and reflects its policies and guidance. In order to save this institution from any attempts at political or financial intervention, irrespective of its source, which could affect its goals, this institution must be a public national trust under the direction and supervision of the Palestinian authority."

Abu Ayyash made his comments at the conference Palestinian Broadcasting: Promises and Challenges, the first ever on the subject, held in Jerusalem

in January. Others spoke up to back Kuttab's vision of an independent public broadcaster. "Radio and television cannot be and must not be the instruments of power and thought-control," said community leader Hanan Ashrawi. "They must be part of the expansive attitude of reaching out, of widening and broadening perspectives and horizons, rather than the convoluted outlook of the insecure and repressive authority that seeks to protect itself by stifling opposition."

For Kuttab, much is at stake in the debate. Palestinian tv would offer the chance to change perceptions and address stereotypes. "The irony is Palestinians have been the subject of image making by so many people," he said. "We have not been involved in the making of our own image."

Two hundred million Arabs are spread across the Middle East, most watching tv that is subject to state controls. Kuttab would like Palestinian tv to become the center for a different kind of production that can serve that huge market. "I have a lot of dreams that the Palestinian area can become a kind of base for Arab-wide television and filmmaking. The openness we are campaigning for could make this a very good place for Arab tv and filmmaking."

In the end, Kuttab forecast the Palestinian people won't welcome a heavily-controlled tv channel; they already live in a sea of other frequencies - Israeli and Jordanian tv and radio, satellite services - and are a sophisticated audience. "And you can't fool them very easily," said Kuttab. "They watch Israeli tv with a very careful eye and ear."

"We are in a unique situation. We will have television before there is a state. So people like myself who are more independent minded rather than state or government minded have an opportunity to influence it one way or the other." [E]

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Programming Primetime

TBI's third primetime survey uncovers several important developments for program makers, program sellers and broadcasters. The survey combines information on ratings, transmission hours and domestic-to-imported program ratios, to offer insights into scheduling policies and how they are shaping the international television marketplace. By Chris Dziadul

Breaking into the primetime schedules of overseas networks remains impossible for many program sellers. Countries as disparate as Finland, Ireland and Singapore now rank alongside the U.S., Japan and France as being almost impenetrable to foreign product in peak hours, despite in many instances continuing to import a significant amount of their programming.

Although the balance of world program trade still saw U.S. producers and distributors net \$1.6 billion in Europe from program sales in 1992, the fact is that primetime schedules are increasingly likely to be filled by in-house productions and ones supplied by local independent producers. This is even becoming true in some of the world's newest multi-channel markets where a perceived demand for programs to fill empty hours is not materialising to the extent predicted.

There are some exceptions. Programming on ATV's English language service in Hong Kong and Thailand's International Broadcasting Corporation's (IBC) microwave system, for instance, is exclusively foreign in origin while in South Africa both state run SABC's TV1 chan-

nel and the privately owned pay-tv service M-Net schedule mostly non-local material in primetime. Broadcasters in the recently democratized countries of central and eastern Europe offer a significant number of foreign films and soap operas in primetime, and in two instances (Slovak TV and the recently launched Nova in the Czech Republic) imported programs dominate the ratings.

Although most commercial broadcasters continue to show more foreign programming than their public service counterparts during primetime, Greece's Antenna TV and Mega Channel are an exception to the rule, while in Australia two of the three privately owned services (the Seven and Nine Networks) have schedules dominated by locally produced material.

Some genres are still better represented in primetime than others, with news and current affairs remaining popular on a number of public and private channels (Australia's Nine Network ranks its top three programs under this category) and U.S. movies, not surprisingly, dominating the ratings of the pay services.

Domestically produced entertainment programs continue to perform excep-

tionally well on a number of networks including Italy's Rai and RTI, Spain's Antena 3 and Sweden's TV4. Sporting events such as soccer matches still achieve top ratings on NOS in the Netherlands. Elsewhere, animation is surprisingly popular on two of Japan's leading networks (Fuji TV and TV Asahi) as well as recently privatised two-channel Television Azteca in Mexico.

The TBI primetime survey brings to light the idiosyncracies of certain markets. The UK's four terrestrial channels, for instance, continue to schedule mostly home produced soaps and dramas in primetime, and neither they nor the major broadcasters in neighbouring France offer much scope for news and current affairs during peak hours.

Perhaps more significantly, it finds that openings for program sales to some of the world's most dynamic and lucrative television markets in the Asia Pacific region are fast diminishing. This is most noticeable in Malaysia, where the private broadcaster TV3 has decreased the amount of programming it imports from almost two-thirds to about 50% in the past year, South Korea and (to a lesser extent) Taiwan and Singapore. **TBI**

TBI PRIMETIME SURVEY 94

| Country | Channel | Hrs/Wk | Domestic Programs (%) | Imported Programs (%) | Top 5 Primetime Shows | Origin |
|-------------|-------------------|--------|-----------------------|-----------------------------|--|--------|
| Argentina | Artear | 84 | 58.3 | 41.7 | Son de Diez (sitcom) | D |
| | | | | | Telenoche (news) | D |
| | | | | | Gerente de Familia (sitcom) | D |
| | | | | | La Banda del Golden Rocket (sitcom) | D |
| | | | | | Peor es Nada (comedy) | D |
| Austria | ÖRF | 260 | 52 | 48 | TV Ombudsman (discussion) | D |
| | | | | | Universum (scientific documentary) | D |
| | | | | | Der Walli (political sketch) | D |
| | | | | | Mel Liabste Weis (Austrian folk music) | D |
| | | | | | Dafür mach ma Musik (Austrian/German folk music) | D |
| Australia | ABC | 168 | 54 | 46 | The Investigators (consumer info) | D |
| | | | | | Police Rescue (drama) | D |
| | | | | | World Series Debating (comedy) | D |
| | | | | | Quantum (science info) | D |
| | | | | | ABC News (F-M) (news) | D |
| | SBS | 150 | 40 | 60 | News | D |
| | | | | | Documentaries | D/I |
| | | | | | Movies | I |
| | | | | | Comedy | I |
| | | | | | Sport | D |
| | Seven Network | 168 | 60 | 40 | News | D |
| | | | | | Home & Away (soap opera) | D |
| | | | | | Home Improvements (sitcom) | I |
| | | | | | Blue Healers (drama) | D |
| | | | | | Full Frontal (comedy) | D |
| | Nine Network | 168 | 57 | 43 | 60 Minutes (news/current affairs) | D |
| | | | | | A Current Affair (news/current affairs) | D |
| | | | | | National Nine News (news/current affairs) | D |
| | | | | | Funniest Home Video Show (entertainment) | D |
| | | | | | Murphy Brown (comedy) | I |
| Network Ten | 168 | 52 | 48 | Heartbreak High | D | |
| | | | | Beverly Hills 90210 (drama) | I | |
| | | | | NYPD Blue (drama) | I | |
| | | | | Roseanne (sitcom) | I | |
| | | | | Seinfeld (comedy) | I | |
| Belgium | BRTN | 91 | 56 | 44 | FC de Kampioenen (comedy) | D |
| | | | | | Morgen Maandag (talk show) | D |
| | | | | | Eurovision Song Contest (entertainment) | D/I |
| | | | | | Daens (fiction series) | D |
| | | | | | De Droomfabriek (entertainment) | D |
| | RTBF | 139 | 45 | 55 | News | D |
| | | | | | Double Sept (quiz) | D |
| | | | | | Films | I |
| | | | | | Au Nom de la Loi (magazine) | D |
| | | | | | Cople Conforde (variety) | D |
| Canada | CBC (English net) | 125 | 87 (pr/time) | 13 (pr/time) | Road to Avonlea (family drama) | D |
| | | | | | Fresh Prince of Bel-Air (sitcom) | I |
| | | | | | Hockey Night in Canada (sport) | D |
| | | | | | Blossom (sitcom) | I |
| | | | | | Magical World of Disney (family ent) | I |
| | CBC (French net) | 126 | 89 (pr/time) | 11 (pr/time) | Blanche (serial) | D |
| | | | | | Scoop (serial) | D |
| | | | | | Cormoran (serial) | D |
| | | | | | A Nous Deux (serial) | D |
| | | | | | Juste pour Rire (comedy sketches) | D |
| | CTV | 40 | 60 | 40 | Roseanne (sitcom) | I |
| | | | | | Funniest Home Videos (entertainment) | I |
| | | | | | Funniest People (entertainment) | I |
| | | | | | CTV Monday Movie | D/I |
| | | | | | NYPD Blue (drama) | I |
| Chile | Canal 13 | 124 | 40 | 60 | Brazil v Chile (soccer) | I |
| | | | | | The Golden Child (feature) | I |
| | | | | | El Tiempo (weather forecast) | D |
| | | | | | Facil de Amar (comedy) | D |
| | | | | | Suburban Commando (feature) | I |

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| Country | Channel | Hrs/Wk | Domestic Programs (%) | Imported Programs (%) | Top 5 Primetime Shows | Origin |
|----------------|----------------|------------|-----------------------|-----------------------|---|-------------------------|
| CIS | Ostankino | 136.5 (av) | n/a | n/a | Soap Operas Gameshows Talk Shows Documentaries News | I D D D/I D |
| | RTR | n/a | 85.3 | 14.7 | Santa Barbara (soap opera) Vesti (news) Detective on Monday (serial) Maski Show (comedy) Disney's Magic World (family ent.) | I D I D I |
| Czech Republic | Czech TV | 288 | 70 | 30 | Hrisny Tanec (film) Jak Básnikum Chutna Zivot (comedy) Sever a Jih (serial) Jak Básnici Pricházejí o Iluze Videostop (quiz) | I D I D D |
| | Nova | 135.8 | 40 | 60 | Crocodile Dundee (film) Corpus Delicti (film) Prime Suspect (film) n/a n/a | I D I |
| Denmark | Danmarks Radio | 65.3 (av) | 63.1 | 36.9 | Hvornår var det nu det var (quiz) Den Store Action (documentary) Body and Soul (serial) Olympic Games (sport) Må vi se (magazine) | D D I I D |
| | TV2 | 57.7 (av) | 54 | 46 | Andersen Julehemmelighed (Xmas show) Eleva2ren (talk/current affairs) Jackie Kennedy (fiction) Cirkus Benneweis (entertainment) Meyerheim after Eight (talk show) | D D I D D |
| Finland | YLE | 135 | 57 | 43 | Tuttu Juttu (entertainment) Vääpeli Körmy (comedy) News at 20.30 (news) The Big Freeze (film) Sports Review (sports) | D D D D D |
| | MTV | 63.2 (av) | 53.3 | 46.7 | Miss Suomi (entertainment) Napakymppi (entertainment) Karpolla on Aslaa (documentary) Hynttyyt Yhteen (entertainment) Hyvät Herrat (entertainment) | D D D D D |
| France | TF1 | 168 | 70 | 30 | Garçon, la Suite Les Grosses Tetes Super Nana Navarro Mysteres | D D D D D |
| | France 2 | | | | Une Nounou pas Comme les Autres (drama) L'Institut (series) Presumed Innocent (film) Surprise Surprise (entertainment) Charlemagne (series) | D D I D D |
| | France 3 | | | | Miss France 1994 (entertainment) Jeux Olympiques (sport) Le Horse (film) La Boum 2 (film) Question pour un Champion (gameshow) | D D D D D |
| | Canal Plus | 148 | 22 | 78 | Movies Sports Talk Shows TV Movies Documentaries | I D D I I |
| Germany | ARD | 150 (appx) | 80 | 20 | Tartort (crime/drama serial) Verstehen Sie Spass (drama) Flitterabend (entertainment) Lindenstrasse (soap opera) Liebling Kreuzberg (drama/soap opera) | D D D D D |



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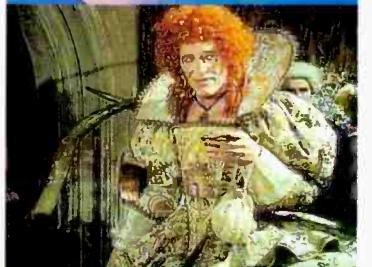
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TBI PRIMETIME SURVEY 94

| Country | Channel | Hrs/Wk | Domestic Programs (%) | Imported Programs (%) | Top 5 Primetime Shows | Origin | |
|------------------------------|------------------|-----------|-----------------------|-----------------------|--|--|---|
| | ZDF | 127 | 46.2 | 53.8 | Wetten, dass...(entertainment) Derrick (crime series) Der Alte (crime series) Ein Fall für Zwei (crime series) Das Traumschiff (serial) | D D D D I | |
| | Sat1 | 168 | (max) | (max) | Bergdoktor (serial) Ran (sport) Bayer Auf Rügen (serial) Schreinemakers (talk show) Wolffs Revier (crime serial) | D D D D D | |
| | RTL Television | 168 | 60 | 40 | Manta, Manta (film) Anpfiff: Germany v Argentina (sport) Tierärztin Christine (tv movie) Traumhochzeit (show) Traumhochzeit (show) | D D D D D | |
| | RTL 2 | 168 | 30 | 70 | Dr Quinn (serial) Ich Heirate eine Familie (serial) Castaway (film) Le Grand Restaurant (film/comedy) Feld der Träume (film/drama) | I D I I I | |
| | DSF (1) | 140 | 30 | 50 | Tops Live: Auxerre v B Dortmund (soccer) Tops Live: Dortmund v Turin (soccer) Uefa Cup Live: Bordeaux v Karlsruhe (soccer) Tops Live: Becker v Stich (tennis) Tops Live: Becker v Leconte (tennis) | D D D D D | |
| | Greece | ERT | 285 | 66.1 (ET-1) | 33.9 (ET-1) | ET-2: A Small House in the Field (family serial) | I |
| | | | | 58 (ET-2) | 42 (ET-2) | ET-2: Anna in the Wonderland | D |
| | | | | 49.9 (ET-3) | 50.1 (ET-3) | ET-2: Football on Sunday (sport) | D |
| | | | | | | ET-2: Super Grandmother (Greek comedy) | D |
| | | | | | | ET-2: Rosa (soap opera) | I |
| | | Antenna 1 | 168 | 60 | 40 | Vice Squad (drama) | D |
| | | | | | | The Good Mother In Law (comedy) | D |
| | | | | | | Them and Us (comedy) | D |
| | | | | | | Stiletto Heels (drama) | D |
| | Mega Channel | 168 | 50 | 50 | All that Glitters (soap opera) | D | |
| Anastasia (serial) | | | | | D | | |
| High Rock (sitcom) | | | | | D | | |
| Ten Little Greeks (comedy) | | | | | D | | |
| 60 Minutes Uncut (talk show) | | | | | D | | |
| Twice as Sinful (sitcom) | D | | | | | | |
| Hong Kong | ATV (Chinese Ch) | 149 | 86 | 14 | Saturday Night David Camp (talk show) | D | |
| | | | | | Saturday Hong Kong Movie (film) | D | |
| | | | | | Malaysia Has It All (infotainment) | D | |
| | | | | | The Other Half (film) | D | |
| | | | | | Ranma 1/2 (animation) | D | |
| | ATV (English Ch) | 126 | 46 | 54 | Heart to Heart (film) | I | |
| | | | | | Mannequin on the Move (film) | I | |
| | | | | | Journey to the Centre of the Earth (film) | I | |
| | | | | | The First Eden (documentary) | I | |
| | TVB | 167 | 80 | 20 | Hunter (drama) | I | |
| | | | | | Pao, The Judge (serial) | D | |
| | | | | | Mind our own Business (sitcom) | D | |
| Hungary | MTV (2) | 210 | 65 | 23 | Hot Gossip (infotainment) | D | |
| | | | | | Trespassing (serial) | D | |
| | | | | | Splendid Motherland (gameshow) | D | |
| | | | | | Dallas (soap opera) | I | |
| | | | | | Wheel of Fortune (quiz) | D | |
| Indonesia | SCTV | 129 | 30 | 70 | Small Town | D | |
| | | | | | Beatles till Death (theatre) | D | |
| | | | | | Mug (film) | I | |
| | | | | | Maria Mercedes | I | |
| | | | | | Indonesian Movies | D | |
| Indonesian Movies | D | | | | | | |
| Hunter | I | | | | | | |
| Anak Titipan | D | | | | | | |



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TBI PRIMETIME SURVEY 94

| Country | Channel | Hrs/Wk | Domestic Programs (%) | Imported Programs (%) | Top 5 Primetime Shows | Origin | |
|-------------------------------------|----------|------------|-----------------------------------|-------------------------------------|---|--|---|
| Ireland | RTE | 200 | 50 | 50 | Glenroe (serial) | D | |
| | | | | | Late, Late Show (talk show) | D | |
| | | | | | Fair City (soap opera) | D | |
| | | | | | Winning Streak (gameshow) | D | |
| | | | | | Kenny Live (talk show) | D | |
| Italy | Rai | 504 | n/a | n/a | San Remo Festival of Light Music (live broadcast) | D | |
| | | | | | France v Italy (soccer) | D | |
| | | | | | Scommettiamo Che... (entertainment) | D | |
| | | | | | Buccia di Banana (entertainment) | D | |
| | | | | | Amico Mio (fiction) | D | |
| | RTI (3) | 504 | 78.4 (C5) 39.7 (I1) 36 (R4) | 20.9 (C5) 59.9 (I1) 63.9 (R4) | n/a | Scherzi a Parte /Canale 5 (variety) | D |
| | | | | | | Stranamore/Canale 5 (reality) | D |
| | | | | | | La Corrida/Canale 5 (variety) | D |
| | | | | | | Beverly Hills/Italla 1 (serial) | I |
| | | | | | | Milagros /Rete 4 (novela) | I |
| Colombo/Rete 4 (serial) | I | | | | | | |
| Japan | NHK | 586 | 83.6 (terr) 40 (DBS) | 16.4 (terr) 60 (DBS) | News | D | |
| | | | | | Drama | D | |
| | | | | | Quiz | D | |
| | | | | | Wildlife Feature | D | |
| | | | | | Documentary | D | |
| | TBS | 154 | 95.5 | n/a | 4.5 | Drama | D |
| | | | | | | Drama | D |
| | | | | | | Drama | D |
| | | | | | | Variety | D |
| | Fuji TV | 156 (appx) | 95 | n/a | 5 | Dragon Ball Z (animation) | D |
| | | | | | | The End of this World (serial drama) | D |
| | | | | | | Kiteretsu Daiyakka (animation) | D |
| | | | | | | Tunnels no Minasan no Okagedesu (comedy) | D |
| | NTV | 161.5 | 94 | n/a | 6 | Naruhodo The World (variety) | D |
| | | | | | | The Tunnels (Comedian) Live (variety) | D |
| | | | | | | Shitteru Tshumori (info/variety) | D |
| | | | | | | Show-by-Show World Professionals (quiz) | D |
| | | | | | | Genki ga deru TV (variety) | D |
| | TV Asahi | 150 | n/a | n/a | n/a | TV Program of the World (variety) | D |
| Crayon Shin-Chan (animation) | | | | | | D | |
| News Station (news) | | | | | | D | |
| Doraemon (animation) | | | | | | D | |
| Sanbiki-Ga Kiru (serial) | | | | | | D | |
| Sasurai Keiji (serial) | D | | | | | | |
| Korea (South) | KBS-TV 1 | 92 | 95 | 5 | Missing You (serial drama) | D | |
| | | | | | Fruit of Love (serial drama) | D | |
| | | | | | TV Kindergarden 1 2 3 | D | |
| | | | | | 25 Hours of Events | D | |
| | | | | | Flying Superboard | D | |
| | KBS-TV 2 | 91.5 | 87 | n/a | 13 | Power Ranger (action series) | D |
| | | | | | | Exploring the World of Miracles | D |
| | | | | | | Chasel 60 Minutes (current affairs) | D |
| | | | | | | Anne of Green Gables (drama) | I |
| | MBC | 99 | 91 | n/a | 9 | Stage of Life (variety) | D |
| | | | | | | MBC News Desk (news) | D |
| | | | | | | Seoul Moon (drama) | D |
| | | | | | | Ambition (miniseries) | D |
| | SBS | 91.5 | 86.5 | n/a | 13.5 | Sunday, Sunday Night (comedy) | D |
| | | | | | | Farm Diary (drama) | D |
| | | | | | | Unsolved Mysteries | D |
| Three Men, Three Women (miniseries) | | | | | | D | |
| TV3 | 128.8 | 49 | n/a | 51 | Work and Love (drama) | D | |
| | | | | | SBS News at 8 | D | |
| | | | | | Comedy Scope (comedy/variety) | D | |
| | | | | | Best of MacGyver | I | |
| Malaysia | TV3 | 128.8 | 49 | 51 | Pop Kuiz (musical gameshow) | D | |
| | | | | | Kisah Benar (docu drama) | D | |
| | | | | | Pi Mai Pi Mal Tang Tu (sitcom) | D | |
| | | | | | Cerekarama (tv movie) | D | |
| | | | | | Best of MacGyver | I | |

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TBI PRIMETIME SURVEY 94

| Country | Channel | Hrs/Wk | Domestic Programs (%) | Imported Programs (%) | Top 5 Primetime Shows | Origin |
|----------------------------------|-----------------|----------|-----------------------|--|--|---------------------------------|
| Mexico | TV Azteca (C7) | 87 | 16 | 84 | Simpsons (series) Caballeros del Zodiaco (animation) Salvados por la Campana (series) Años Maravillosos (series) Cámara Escondida (series) | I n/a n/a n/a n/a |
| | TV Azteca (C13) | 126 | 30 | 70 | Caballeros (animation) Viva, Bravo, Hurra (animation) Gatitas de Porcel (comedy) Marielena (soap opera) Films | n/a n/a n/a n/a n/a |
| Netherlands | NOS | 245 | 75 | 25 | Poland v Netherlands (soccer) | I |
| | | | | | All You Need is Love (entertainment) | D |
| | | | | | Studio Sport (sports magazine) | D |
| Vrienden voor het Leven (comedy) | | | | | D | |
| Ook dat Nog (satirical magazine) | | | | | D | |
| RTL4 | 168 | 60 | 40 | Andre V. Duin's Beste Vrienden voor het Leven Goede Tijden Slechte Tijden Mini Playback Show Vrouwenvleugel | D D D D D | |
| RTL5 | 58 | 35 | 65 | Beverly Hills 90210 (drama) Sunday Football/English League (sport) McGyver Miami Vice Family Ties | I D I I I | |
| New Zealand | TVNZ | 252 | 35 | 65 | Mr Bean in Room 426 (comedy) Holmes: A Thousand Nights (current affairs) One Network News (news) Heroes (documentary) Open Home (lifestyle series) | I D D D D |
| | TV3 | 128 (av) | n/a | n/a | Melrose Place (drama) Beverly Hills 90210 (drama) 20/20 (current affairs) Inside New Zealand (documentary) Hard Copy (information) | I I D/I D I |
| Norway | NRK | 62 | 50 | 50 | Evening News (Mon-Sun) | D |
| | | | | | Family Entertainment (Sat) | D |
| | | | | | Sportshour (Sun) | D |
| Nature | | | | | D/I | |
| Norway this Week | | | | | D | |
| TV2 | 65 | 40 | 60 | Nyhetene (news) Næeller Aldri (variety/entertainment) Holmgang (talk show) Mot i Brøstet (sitcom) Silk Stalkings | D D D D I | |
| TV Norge | 60 | 35 | 65 | Reisesjekken (entertainment) Casino (gameshow) Klart Svar (debate) Super Quick (gameshow) Wesenstund (talk show) | D D D D D | |
| Philippines | ABS/CBN | 124.5 | 72 | 28 | Regal Presents (film) Home Along Da Riles (sitcom) Maala-Ala Mo Kaya (drama) Okay Ka Fairy Ko (sitcom) Mel and Jay (talk show) | D D D D D |
| Poland | TVP | 315 (av) | 70 | 30 | Feature Films News Programs for Children Sport Entertainment | I D D/I D/I D/I |

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|--------------------------------|------------|------------|-----------------------|------------------------------------|--|--------|
| Portugal | RTP | 186 | 53 | 47 | News | D |
| | | | | | Mandala (soap opera) | I |
| | | | | | 1,2,3 (quiz) | D |
| | | | | | Os Inocentes (candid camera) | D |
| | | | | | Nicola d'Obra | D |
| | TVI | 118 | 28 | 78 | Jogo do Gonso (gameshow) | I |
| | | | | | Enerdos Immigos (gameshow) | D |
| | | | | | Estrela (soap opera) | I |
| | | | | | Informação 4 (news) | D |
| SIC | 99 | 50.3 | 49.7 | Cinema 4 (films) | I | |
| | | | | Mulheres de Areia (soap opera) | I | |
| | | | | Ora Bolas Marina (sitcom) | D | |
| | | | | Chuva de Estrelas (entertainment) | D | |
| | | | | Minas e Armadilhas (entertainment) | D | |
| Casos de Policia (information) | D | | | | | |
| Singapore | SBC | 212 | 34 | 66 | Star Search/Final (variety) | D |
| | | | | | The Unbeatables (drama serial) | D |
| | | | | | Star Search/Semi Final (variety) | D |
| | | | | | Angel of Vengeance (drama serial) | D |
| | | | | | Ride the Waves (drama serial) | D |
| Slovakia | STV | 140 | 66 | 34 | Milliardaire/1-3 (serial) | I |
| | | | | | The Streets of San Francisco (serial) | I |
| | | | | | Bangkok Hilton (serial) | I |
| | | | | | Mari de l'Ambassadeur (serial) | I |
| | | | | | If Tomorrow Comes (serial) | I |
| South Africa | SABC (TV1) | 168 | 44 | 56 | News | D |
| | | | | | Murder She Wrote (drama serial) | I |
| | | | | | Major Dad (comedy) | I |
| | | | | | Silk Stalkings (drama serial) | I |
| | | | | | Agenda (actuality) | D |
| | M-Net | 140 | n/a | n/a | Hearts Afire (drama) | I |
| | | | | | Egoli (soap opera) | D |
| | | | | | Carte Blanche (investigative journalism) | D |
| | | | | | Films | I |
| Fawltly Towers (comedy) | I | | | | | |
| Spain | RTVE | 281.7 | 55.39 | 44.61 | Pretty Woman (film) | I |
| | | | | | Athletico Madrid v Real Madrid (soccer) | D |
| | | | | | Quien Sabe Donde (reality) | D |
| | | | | | Spain v Portugal (soccer) | D |
| | | | | | Teledlario 1 (news) | D |
| | Antena 3 | 155 (appx) | 51 (min) | 49 (max) | Farmacia de Guardia (sitcom) | D |
| | | | | | El Gran Juego de la Oca (gameshow) | D |
| | | | | | Lo Que Necesitas es Amor (magazine) | D |
| | | | | | Lleno por Favor (sitcom) | D |
| | | | | | El Peliculon (films) | D/I |
| | Tele 5 | 152 | 40 | 60 | Pressing Futbol (soccer) | D |
| | | | | | La Maquina de la Verdad (reality) | D |
| | | | | | La Maquina de la Verdad (reality) | D |
| | | | | | La Maquina de la Verdad (reality) | D |
| | | | | | La Maquina de la Verdad (reality) | D |
| Sweden | SVT | 147 | 70 | 30 | Aktuellt (news) | D |
| | | | | | Rederiet (soap opera) | D |
| | | | | | Oldsberg Förnärvarande (entertainment) | D |
| | | | | | Du Bestämmer (entertainment) | D |
| | | | | | Roseanna (film) | D |
| | TV4 | 105 | 49 | 51 | Fångarna på Fortet (entertainment) | D |
| | | | | | Sos-på Och Död (feature) | D |
| | | | | | Bingolotto (state lottery gameshow) | D |
| | | | | | Åkeson (talk show) | D |
| | | | | | Nyheterna (news) | D |
| | TV1000 | 168 | 15 (max) | 90 (max) | The Grifters (film) | I |
| | | | | | Tacones Lejanos (film) | I |
| | | | | | The Tall Guy (film) | I |
| | | | | | Final Analysis (film) | I |
| | | | | | Good Evening Mr Wallenberg (film) | D |

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TBI PRIMETIME SURVEY 94

| Country | Channel | Hrs/Wk | Domestic Programs (%) | Imported Programs (%) | Top 5 Primetime Shows | Origin |
|----------|----------------|----------|-----------------------|-----------------------|--|--------|
| Taiwan | CTS | n/a | 85 | 15 | Sunday Afternoon (variety) | D |
| | | | | | Saturday Evening (variety) | D |
| | | | | | Sunday Evening (variety) | D |
| | | | | | Happy Tower (drama) | D |
| | | | | | Chinese movie | D |
| Thailand | Bangkok Ent Co | n/a | 81.9 | 18.1 | Kmun Ying Jom Kaen | D |
| | | | | | Duang Jai Mae | D |
| | | | | | Sisan Banterng | D |
| | | | | | Kluen Chee-Wit | D |
| | | | | | Oung Mue Marn | D |
| | IBC | 840 | 2 | 98 | Highlander (serial) | I |
| | | | | | Cinema Cinema Cinema (entertainment) | I |
| | | | | | Body Parts (feature) | I |
| | | | | | America's Funniest Home Videos (entertainment) | I |
| | | | | | My Stepmother Is an Alien (feature) | I |
| Turkey | TRT | 641 | 70.3 (TRT-1) | 29.7 (TRT-1) | (TRT-1): Pink Room (drama serial) | D |
| | | | 55.1 (TRT-2) | 44.9 (TRT-2) | (TRT-1): Cinema | I |
| | | | 61.2 (TRT-3) | 38.8 (TRT-3) | (TRT-1): Concert of Radio Singers | D |
| | | | 96.7 (TRT-4) | 3.3 (TRT-4) | (TRT-1): Summer House | D |
| | | | 100 (TRT-INT) | — | (TRT-1): Another Night | D |
| | | | 100 (TRT-AVR) | — | | |
| | | | | | | |
| UK | BBC1 | 124 | 72.5 | 27.5 | Eastenders (soap opera) | D |
| | | | | | Casualty (drama series) | D |
| | | | | | Noel's House Party (entertainment) | D |
| | | | | | Birds of a Feather (comedy) | D |
| | | | | | How Do They Do That (human interest feature) | D |
| | BBC2 | 122 | 71.1 | 28.9 | Middlemarch (drama) | D |
| | | | | | Red Dwarf (comedy) | D |
| | | | | | Great Railway Journeys (documentary) | D |
| | | | | | Quantum Leap (comedy) | I |
| | | | | | Top Gear (hobbies/leisure) | D |
| | ITV | 102 (4) | 60 | 22 | Coronation Street (soap opera) | D |
| | | | | | Strike it Lucky (gameshow) | D |
| | | | | | Prime Suspect III (drama) | D |
| | | | | | The Gladiators (entertainment) | D |
| | Channel 4 | 140 (av) | 55 | 45 | Cutting Edge & rpt | D |
| | | | | | Brookside & rpt (soap opera) | D |
| Misery | | | | | I | |
| | | | | Countdown | D | |
| | | | | Driving Miss Daisy | I | |
| U.S. | ABC | 110 | 100 | - | Home Improvement (comedy) | D |
| | | | | | Roseanne (sitcom) | D |
| | | | | | Grace Under Fire (comedy) | D |
| | | | | | Coach (comedy) | D |
| | | | | | NFL Monday Night Football (sport) | D |
| | NBC | 168 | 100 | - | Seinfeld (comedy) | D |
| | | | | | Frasier (comedy) | D |
| | | | | | Wings (comedy) | D |
| | | | | | Fresh Prince (comedy) | D |
| | | | | | Monday Night Movie (drama) | D |

(1) Program percentages do not include 20% domestic and imported live events.
 (2) Program percentages do not include output not considered to be programming.
 (3) Program percentages exclude co-produced programs.
 (4) Program percentages exclude 18% sports/news programming.

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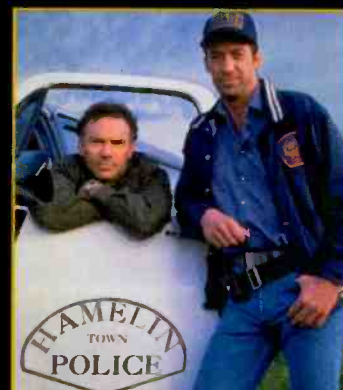
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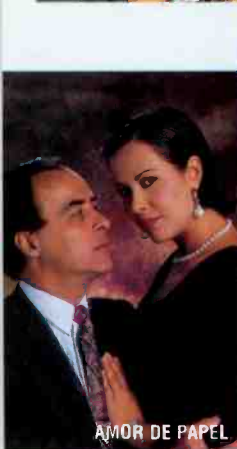
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MARKET INTELLIGENCE

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- **Mip Contact Directory page 108**
- **Buyers' Guide To Programs At Mip page 114**

MIP TV Program Price Guide

The TBI program price guide shows a continuation of a trend for the lower prices in the chart for programs acquired to be hardening. Although growth at the top end is most definitely not booming, in any world market, these prices can still be attained for top quality product. Prices listed are for commercial hours,

equivalent to a running time of about 50 minutes, and cover programming ranging from children's and documentaries to miniseries. Films originally made for theatrical release are not included. Amounts quoted are for those attainable by producers/distributors who live outside the listed country. Obviously local

producers will generally get higher prices from broadcasters. With an increasing amount of product coming to market and broadcasters looking to contain their program acquisition costs, it is difficult to predict pricing trends, but distributors can expect some bulk buying to be price rather than quality based.

| | | \$ Lower | \$ Higher | | | \$ Lower | \$ Higher | | | \$ Lower | \$ Higher |
|------------------------------------|--------------|----------|-----------|--|--|----------|-----------|--|--|----------|-----------|
| NORTH AMERICA | | | | | | | | | | | |
| Canada | CBC English | 12 000 | 60 000 | | | | | | | | |
| | CBC French | 10 000 | 25 000 | | | | | | | | |
| | CTV | 10 000 | 60 000 | | | | | | | | |
| U.S. | Main network | 100 000 | 2m | | | | | | | | |
| | Pay cable | 50 000 | 1.25m | | | | | | | | |
| | Basic cable | 10 000 | 250 000 | | | | | | | | |
| | PBS network | 35 000 | 100 000 | | | | | | | | |
| | Syndication | 20 000 | 120 000 | | | | | | | | |
| CENTRAL & SOUTH AMERICA | | | | | | | | | | | |
| Argentina | | 1 500 | 5 000 | | | | | | | | |
| Bolivia | | 200 | 500 | | | | | | | | |
| Brazil | | 2 500 | 12 000 | | | | | | | | |
| Chile | | 1 000 | 6 000 | | | | | | | | |
| Colombia | | 2 500 | 6 500 | | | | | | | | |
| Costa Rica | | 500 | 1 500 | | | | | | | | |
| Cuba | | 400 | 800 | | | | | | | | |
| Ecuador | | 1 000 | 2 200 | | | | | | | | |
| El Salvador | | 400 | 630 | | | | | | | | |
| Guatemala | | 330 | 450 | | | | | | | | |
| Honduras | | 200 | 430 | | | | | | | | |
| Mexico | | 2 500 | 10 000 | | | | | | | | |
| Nicaragua | | 140 | 350 | | | | | | | | |
| Panama | | 300 | 800 | | | | | | | | |
| Paraguay | | 140 | 500 | | | | | | | | |
| Peru | | 700 | 1 200 | | | | | | | | |
| Uruguay | | 300 | 660 | | | | | | | | |
| Venezuela | | 2 000 | 7 000 | | | | | | | | |
| WESTERN EUROPE | | | | | | | | | | | |
| Austria | | 3 500 | 8 000 | | | | | | | | |
| Belgium | | 3 000 | 5 000 | | | | | | | | |
| Denmark | | 2 500 | 5 000 | | | | | | | | |
| Finland | | 2 500 | 5 500 | | | | | | | | |
| France | | 8 000 | 60 000 | | | | | | | | |
| Germany | | 15 000 | 80 000 | | | | | | | | |
| Gibraltar | | | 200 | | | | | | | | |
| Greece | | 2 000 | 4 000 | | | | | | | | |
| Iceland | | 800 | 1 000 | | | | | | | | |
| Ireland | | 1 500 | 2 000 | | | | | | | | |
| Italy | | 10 000 | 55 000 | | | | | | | | |
| Luxembourg | | 1 300 | 4 000 | | | | | | | | |
| Netherlands | | 4 000 | 9 000 | | | | | | | | |
| Norway | | 1 500 | 5 000 | | | | | | | | |
| Portugal | | 2 500 | 4 000 | | | | | | | | |
| Spain | | 8 000 | 30 000 | | | | | | | | |
| Sweden | | 3 000 | 8 000 | | | | | | | | |
| Switzerland | | 2 500 | 5 000 | | | | | | | | |
| Turkey | | 1 500 | 3 000 | | | | | | | | |
| UK | BBC/ITV | 20 000 | 100 000 | | | | | | | | |
| | Channel 4 | 15 000 | 70 000 | | | | | | | | |
| | Satellite | 2 000 | 70 000 | | | | | | | | |
| | Cable | 2 000 | 4 000 | | | | | | | | |
| EASTERN EUROPE | | | | | | | | | | | |
| Albania | | 200 | 300 | | | | | | | | |
| Bulgaria | | 500 | 800 | | | | | | | | |
| Czechoslovakia | | 600 | 2 000 | | | | | | | | |
| Hungary | | 800 | 1 000 | | | | | | | | |
| Poland | | 750 | 1 500 | | | | | | | | |
| Romania | | 700 | 1 000 | | | | | | | | |
| CIS | | 800 | 4 000 | | | | | | | | |
| Ex-Yugoslavia | | 800 | 1 500 | | | | | | | | |
| ASIA & THE FAR EAST | | | | | | | | | | | |
| Bangladesh | | 200 | 400 | | | | | | | | |
| Brunei | | 250 | 500 | | | | | | | | |
| China | | 1 000 | 2 000 | | | | | | | | |
| Hong Kong | | 1 500 | 4 000 | | | | | | | | |
| India | | 1 000 | 2 000 | | | | | | | | |
| Indonesia | | 700 | 1 500 | | | | | | | | |
| Japan | NHK | 20 000 | 50 000 | | | | | | | | |
| | Commercial | 25 000 | 120 000 | | | | | | | | |
| South Korea | | 750 | 1 500 | | | | | | | | |
| Macau | | 1 400 | 1 700 | | | | | | | | |
| Malaysia* | | 1 000 | 2 000 | | | | | | | | |
| Pakistan | | 600 | 1 000 | | | | | | | | |
| Philippines | | 1 000 | 1 700 | | | | | | | | |
| Singapore | | 700 | 1 000 | | | | | | | | |
| Sri Lanka | | 300 | 500 | | | | | | | | |
| Taiwan | | 600 | 750 | | | | | | | | |
| Thailand | | 600 | 1 500 | | | | | | | | |
| OCEANIA | | | | | | | | | | | |
| Australia | ABC | 11 000 | 45 000 | | | | | | | | |
| | Commercial | 20 000 | 100 000 | | | | | | | | |
| New Zealand | | 1 500 | 6 000 | | | | | | | | |
| MIDDLE EAST | | | | | | | | | | | |
| Abu Dhabi | | 500 | 875 | | | | | | | | |
| Bahrain | | 500 | 650 | | | | | | | | |
| Cyprus | | 250 | 300 | | | | | | | | |
| Dubai | | 600 | 875 | | | | | | | | |
| Iran | | 750 | 1 500 | | | | | | | | |
| Iraq** | | 800 | 1 000 | | | | | | | | |
| Israel | | 800 | 2 200 | | | | | | | | |
| Jordan | | 600 | 800 | | | | | | | | |
| Kuwait | | 1 000 | 1 200 | | | | | | | | |
| Lebanon | | 300 | 500 | | | | | | | | |
| Malta | | 100 | 300 | | | | | | | | |
| Qatar | | 600 | 875 | | | | | | | | |
| Saudi Arabia | | 1 500 | 2 000 | | | | | | | | |
| Syria | | 400 | 650 | | | | | | | | |
| Yemen (North or South) | | 500 | 1 500 | | | | | | | | |
| AFRICA | | | | | | | | | | | |
| Algeria | | 250 | 750 | | | | | | | | |
| Angola | | 200 | 600 | | | | | | | | |
| Bophuthatswana | | 500 | 700 | | | | | | | | |
| Egypt | | 1 000 | 1 200 | | | | | | | | |
| Ethiopia | | 200 | 600 | | | | | | | | |
| Gabon | | 200 | 750 | | | | | | | | |
| Kenya | | 250 | 750 | | | | | | | | |
| Mauritius | | 175 | 200 | | | | | | | | |
| Morocco | | 400 | 650 | | | | | | | | |
| Namibia | | 400 | 500 | | | | | | | | |
| Nigeria | | 1 500 | 3 000 | | | | | | | | |
| Seychelles | | 125 | 200 | | | | | | | | |
| South Africa | | 3 500 | 8 500 | | | | | | | | |
| Swaziland | | 100 | 200 | | | | | | | | |
| Tunisia | | 500 | 700 | | | | | | | | |
| Zambia | | 200 | 300 | | | | | | | | |
| Zimbabwe | | 200 | 250 | | | | | | | | |
| CARIBBEAN | | | | | | | | | | | |
| Aruba | | 80 | 100 | | | | | | | | |
| Bahamas | | 200 | 250 | | | | | | | | |
| Barbados | | 200 | 250 | | | | | | | | |
| Bermuda | | 100 | 200 | | | | | | | | |
| Cuba | | 400 | 450 | | | | | | | | |
| Dominican Republic | | 200 | 600 | | | | | | | | |
| Haiti | | 100 | 200 | | | | | | | | |
| Jamaica | | 100 | 200 | | | | | | | | |
| Netherlands Antilles | | 100 | 200 | | | | | | | | |
| Puerto Rico | | 1 500 | 7 000 | | | | | | | | |
| St Maarten | | 100 | 120 | | | | | | | | |
| Trinidad and Tobago | | 300 | 400 | | | | | | | | |

* If telecast prior to Singapore
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MARKET NEWS

■ *Stolen Lives*, *Shortland Street* and the ever-popular soap *Neighbours*, form the backbone of drama productions available at Mip from **Reg Grundy Productions**. In the light entertainment section, Grundy is pushing *Man O Man*, a show that turns the battle of the sexes upside down, and *Pot of Gold*, an interactive talent show. As ever, gameshows form a key part of the Grundy slate with *Everybody's Equal*, *Going For Gold* and *Hot Streak*.

■ *American Yakuza*, *Blue Tiger* and *Cachao* are three of the feature films on offer from the **Overseas Filmgroup**. The epic western adventure *Jonathan of the Bears*, the relationship saga *Intruso* and the thriller, *Body Chemistry III: Point of Seduction*, will also be available.

■ **Saban International** will unveil its Chinese co-produced animation series, *The Incredible Adventures of Kung Fu Panda*, one of the first products of a co-production alliance with the People's Republic of China. Other product includes *20,000 Leagues into Space*, taking the Jules Verne classic, using 3D technology, and warping it light years into space. Telefilms include *Honor thy Father and Mother*, the true story of the Menendez murders. Saban is also launching *Show Biz Television (SBTV)*, its daily enter-

Underground To Canada

CANADIAN producer-distributor Atlantis is premiering its 90-minute drama *Race To Freedom: The Underground Railroad* at Mip-TV. Based on the stories and experiences of thousands of enslaved blacks who fled the American south to Canada, the production was conceived at Mipcom in 1991 by Atlantis Film president Seaton McLean and Tim Reid, co-executive producer of United Image Entertainment. Both, independently, had wanted to make a television drama about the subject for several years.

Although the production wasn't without its hitches – it was originally made for a specific slot on the CBC, but by the time the script and finance had been put in place, the intended slot had disappeared – it has made television history by premiering simultaneously in the U.S. on two different cable networks, the Family Channel and Black Entertainment Television (BET).

"Because the two have totally different demographics – BET's audience is urban and largely black, while the Family Channel's, although urban, is mainly white middle class – the broadcast bought together an enormous audience, and benefitted from synergies like cross-promotion," said McLean. "We have probably achieved the purest form of co-production, where the product matches the outlets perfectly."

Atlantis and United Image Entertainment retained overall creative control over the drama. The film came in at around \$2.8 million, with the Family Channel and BET putting up about a quarter of the budget each, Canadian network CTV slightly less, and the remainder coming from Atlantis and United Image Entertainment. Assistance was also provided by Telefilm Canada, the Ontario Film Development Corporation and Rogers Telefund.

According to McLean, once the finance had been put into place, the production ran smoothly. "The Family Channel and CTV have collaborated before. However, for BET it marked their first time in the dramatic co-production area. Everybody linked arms. The show had already taken three years to pro-



Race To Freedom: The purest form of co-production

duce, and nobody was looking to make it another three years."

As audiences fragment, the amount of revenue available from any one market shrinks, making it more critical than ever to weave together several markets and international broadcasters. That said, McLean is not keen on shoehorning international partners into co-productions when the subject matter just isn't relevant.

"If the production had been about the raid on Dieppe, then it would have been logical to have, say, a French broadcaster as a partner," he said. "*Race To Freedom* will sell well internationally because it is a compelling drama. Trying to persuade broadcasters to put money upfront, is entirely different."

In addition, also new from the Canadian producer-distributor at Mip-TV are the tv movies *Strange and Rich* and *Sodbusters* and a 4x30 minute drama series called *New Directions: The Rhythm of Our Lives*.



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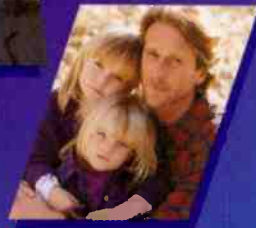
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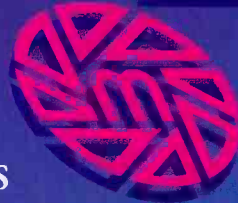
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Teleplay by Leonora Thuna and Janet Brownell

Executive Producer Steve Krantz

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Stephen Lang & Martin Kemp

Directed by Waris Hussein

HOUSE OF SECRETS

Starring Melissa Gilbert, Bruce Boxleitner, Cicely Tyson

JACK REED: BADGE OF HONOR

Starring Brian Dennehy and Susan Ruttan

Executive Producer Steve Krantz

SINGAPORE SLING

Starring John Waters and Jan-Michael Vincent

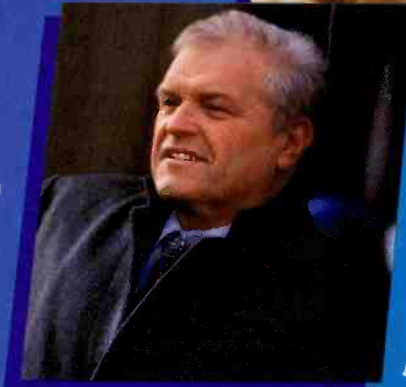
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Ufa Takes A Stand

THE name may be very familiar, but this Mip will be the first at which Bertelsmann subsidiary Ufa Media and Marketing is exhibiting. "It is time to put an image to the name," said head of distribution Michel Vandewalle.

Joining Ufa Media and Marketing at the stand are four other Bertelsmann outfits: documentary producers Geo Film, BMG Video International (worldwide distributors of video rights), Trebitsch Production International and Ufa Berlin Production Company.

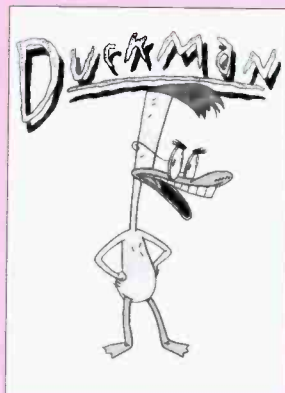
Although there are synergies between the companies, each acts as an autonomous division, and as such, Ufa Media and Marketing does not distribute all of the Bertelsmann production companies' programming, some of which is commissioned and fully financed by the German broadcasters.

Over the next few months, Vandewalle said the distribution division will be looking into the viability of financing more Bertelsmann productions in return for distribution rights. The company has already built up a programming catalog of more than 400 hours

since its launch two years ago; it co-produces with a number of U.S. and European partners.

At Mip, it is pushing European rights for the Paramount-produced animation series *Itsy Bitsy Spider* and *Duckman*, a teen-adult primetime series in the same vein as *The Simpsons* and *Ren and Stimpy*. It also has worldwide rights to *Detective Lea Sommer 404*, a 26x1-hour series about a female police officer, produced by Monaco Film for German broadcaster ARD.

Other productions available include the family movie *Wasserman*, the thriller *Target Of Suspicion* and an animated series of 20-second shorts called *The Book Of Nonsense*, which Ufa co-produced with a Hungarian production company.



tainment news half hour for the international market.

■ **Turner International** is featuring the epic dramatisation of the famous U.S. civil war battle *Gettysburg*. On a lighter note Fred Flintstone and family are yabba-dabba due to provide more prehistoric antics in *A Flintstone Family Christmas* and *Hollyrock A Bye Baby*. On an Indian theme the documentary *The Native Americans* tells the story of 1,000 generations of American Indians. *Sioux City* is the emotionally charged story of Jesse Rain Feather Goldman, a young doctor of Native American ancestry adopted and raised by an affluent Beverly Hills family.

■ **The Kidsongs Television**

Dangerous Alliances

RPTA/PRIMETIME'S increased commitment to European production is evident at Mip-TV, where the UK-based producer-distributor is unveiling *Dangerous Games*, an Anglo-German action drama.

Available as a 4x1-hour or 2x100-minute miniseries, Primetime is producing the DM6 million (\$3.5 million) project with German independent Winkelmann Filmproduktion. Extra funding is being provided by Filmstrftung NRW and UK investment venture T.E.A.M.

Despite the fact the miniseries is being shot in English with an English lead, it has been commissioned by German broadcaster WDR, which will receive a dubbed version of the show.

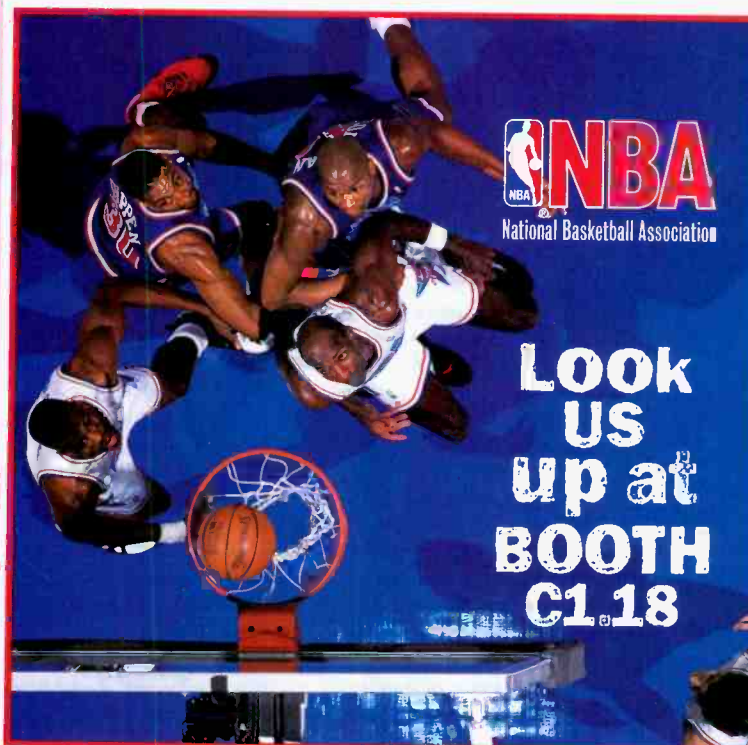
"German broadcasters are used to buying a lot of dubbed programming," said producer Christiane Schaefer from Winkelmann. "We have a better chance of selling it internationally if it is produced in English."

Ian Gordon, director of co-productions at RPTA/Primetime, said Germany is one of the easier European countries to co-produce with as it doesn't impose the same restrictions as, say, France. With the UK market becoming more competitive – the demand for miniseries has dropped off at virtually all the outlets with the exception of BSkyB – European co-production is becoming a viable option for many UK companies.

"A good commercial drama made by European partners and shot in English stands a good chance of making money even before it has achieved a sale in the UK," said Gordon.



It's all in the game



Show and *Zoo Life with Hanna* are fun programs for the kids, while *Siegfried and Roy* and *Enq: Secrets of the National Enquirer* are just two of the variety specials available from **Alfred Haber** this market.

■ **Unapix Entertainment** has acquired the international tv and home video rights to 30 contemporary features from Blue Ridge Entertainment. Unapix International will distribute the films internationally which will be available for the first time at Mip.

■ The Canadian group **Sullivan Entertainment** will be focussing on its hit series *Road To Avonlea*, now in its fifth run.

■ The Emmy award winning *Beethoven Lives Upstairs*, featuring many of the composer's best known works, is available this Mip from **The Multimedia Group of Canada**. The variety special of music, movement, acrobatics and theatre *Cirque du Soleil: Saltimbanco* and a 13-part documentary series for teenagers *Clip'art* are also on offer.

■ New York-based **Protele** is unveiling a new slew of product that includes: *Marimar*, a teleseries chronicling the life of a young girl who meets the love of her life; *The Flight of the Eagle (El Vuelo Del Aguila)*, an epic historical classic revolving around the life of the Mexican president Don Porfirio; and the love story *Wild Heart (Corazon Salvaje)*.

■ *The Long Shadow* and *Fatal Past* are two tv-movies available from the **Cori Distribution Group**. *Fatal Past* is the chilling and compelling story of a woman and her body guard, while *The Long Shadow* is the tale of a celebrated actor forced to confront his past. *Jack Hanna's Wildlife* series

Felix Gets Animated, Again

THAT perennial feline favorite *Felix the Cat* is about to get his nine lives renewed, courtesy of Film Roman. The Los Angeles-based animation studio has secured exclusive rights from owner Don Oriolo to develop and produce new animated programming based on the classic character. Film Roman executives and international consultant Neil Court are at Mip looking for finance with which to fund a proposed 26x30-minute series, planned for the 1995 season.

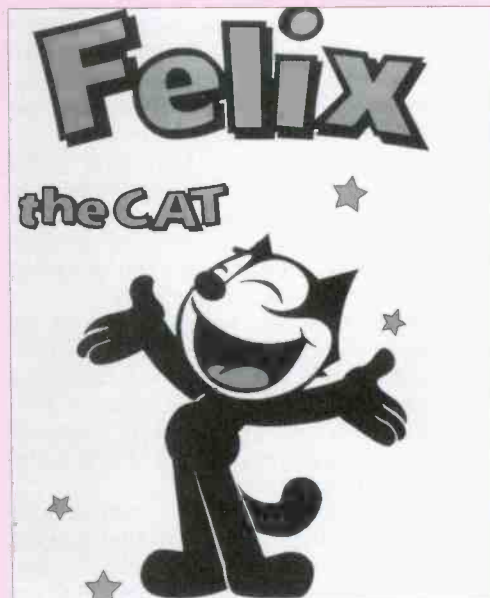
"We are looking for pre-buys and co-financing as opposed to co-production because it cuts down on costs and complications," said Court.

With the production budget expected to be in the region of \$400,000 an episode, Film Roman is hoping to raise a substantial proportion from the U.S. However, said Court, "Even if we did a deal with a network, we would still need financing from international as (the networks) are freezing and, in some cases, lowering their license fees. It is common for them to only cover 50% of the budget in return for U.S. rights."

European and U.S. entities have also expressed interest in developing a Felix feature film.

Although UK-based distributor Hit Entertainment already handles old Felix series and some theatrical shorts, Felix is one of the few classic characters not owned or controlled by one of the major studios.

At Mip, Film Roman and Court are also



looking for international finance for another 13x30 animated series. Called *T-Bear and Jamaal*, it already has the backing of an undisclosed network and is planned for the 1994-95 season.

Celebrating its tenth anniversary this year, Film Roman has co-produced, among others, *The Simpsons* for Fox and *Garfield and Friends* for CBS. This marks the first time the animation house has looked for finance in Europe.

Tapestry Expands Catalog

TAPESTRY International's recent acquisition of Public Television International (PTI) – the worldwide distributor for U.S. public television programming – means the New York-based producer-distributor will have an expanded catalog of programming available at Mip-TV. According to Karen Rothrock, director of international sales and co-production, the acquisition of PTI has provided the outfit with a further 1,500 hours of programming and will enable it to broaden its offerings in all genres.

"PTI's catalog is strong in the field of documentary series, while we have more drama, arts and shorts," said Rothrock. "Depending on what a buyer wants, we will be able to put together more packages, for example, perhaps combining PTI's documentary series with Tapestry's documentary shorts."

Rothrock said Tapestry aims to act as a liaison between international broadcasters and U.S. public stations for co-production and

pre-sales. Tapestry is also to set up an advisory board that will include a foreign buyer to provide insight from the marketplace.

PTI programming already sells well in Europe, but Rothrock hopes to boost distribution in Latin America and Asia through Tapestry's contacts and know-how.

"In Latin America, we will be able to exchange programs with broadcasters," she said. This involves supplying a broadcaster with an English-language version of a series for a lower license fee. The broadcaster then dubs the production into Spanish and broadcasts it before returning the version to Tapestry, which can then sell it to other Spanish-language broadcasters for a higher fee.

Tapestry plans to showcase the new programming as part of "The PTI Collection," which includes *Infinite Voyage*, *Space Age* and *Dinosaurs*. Tapestry has also secured international distribution rights to WGBH Boston's award-winning series *Nova*.

STRIKING BACK!



THE WAR AGAINST THE MAFIA

LWT Productions · 3 x 52 mins

The inside story of how American law enforcement agencies have tackled the most powerful crime syndicate in the world. The three-hour documentary series chronicles the dramatic events of the last decade and reveals the extraordinary activities of senior Mafia figures.

AN EVENING WITH GARY LINEKER

Granada Television · 76 mins

Based on the successful stage play, An Evening With Gary Lineker is an inspired comedy of relationships which captures the magic and passion of a World Cup summer. Starring CLIVE OWEN, PAUL MERTON, MARTIN CLUNES, CAROLINE QUENTIN, LIZZY McINNERNY and GARY LINEKER.



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and the family series *A Tale from an Island* are also available from Cori.

■ The true story of the world's first identical quintuplets, *Million Dollar Babies* is just one of the titles available from **Cinar**.

Also available is teenage series *Are You Afraid of the Dark* - spooky campfire stories for the brave.

■ **Dancing Cows!** Type-writer **Concertos!** Sand Surfers! Underwater Billiards! *TLT 231/2* has got it all. Each half hour hurtles round the Earth - a planet that permanently rotates 231/2 degrees off centre - to discover the oddest people, creatures and events in the most exotic places.

Fox Lorber Associates is leading the adventure.

■ **Discovery Enterprises** is presenting its Wings collection, featuring *Strange Planes*, *Wings of the Red Star* and *Frontiers of Flight*. Also available: *Mustang*, the journey to the remote Himalayan kingdom of Mustang as it stands at a cultural crossroads.

■ Guns are still smokin' in *The Adventures of Brisco County, Jr*, the action packed tale of the old west available this Mip from **Warner Bros**. *Babylon 5* zooms to the year 2257AD and features a Casablanca-like haunt for vagabonds, heroes and thieves throughout the galaxy.

Meanwhile, *The John Larroquette Show* features our John as a down-and-out night manager trying to get his life back on track at an inner city bus depot where comedy never stops.

Superman is on hand to keep all under control.

■ **Best of the Blues Brothers**, *The Vacant Lot* and *Saturday Night Live*, are three shows on offer from **Broadway Video Entertainment**. *Best of the Blues Brothers* contains the

New Lease On Life

THE acquisitions department of SABC, South Africa's public broadcaster, is attending Mip-TV with the intention of buying "anything and everything except property."

"It's a joke, but it is so close to the truth it's unreal," said Peter Spamer, SABC manager of international tv program purchasing.

Freed from the ban by UK Equity that prevented programming involving Equity members from being sold to South Africa, buyers from each of the three SABC channels, TV1, CCV-TV and NNTV, are looking to pick up product previously out of bounds. Recent UK acquisitions include *Inspector Morse*, *The Two Ronnies*, *Porridge* and *The World Of Peter Rabbit*.

However, Spamer said the lifting of the ban hasn't resulted in a sudden shift to UK programming at the expense of old contacts. "Obviously, there are newcomers like the BBC, Granada/LWT and Channel 4, but we already have about 500 different suppliers ranging from the U.S. to Russia." Spamer said SABC is also constrained by finance. "In real terms, currency fluctuations have meant our budgets have decreased in the past year or two."

On the sales side, the SABC is represented by its official marketing arm Broadcast Enterprises. Manager of international program sales Ida Haines McNair said as South Africa enters a new political era, sales of SABC programs are set to grow. "We almost lost touch with the market completely because of sanctions, but as these were lifted, a whole new horizon opened... The lifting of sanctions also means program makers have greater incentives and challenges in creating internationally accept-



The sale of SABC's programs are now set to grow

able material."

SABC's in-house productions include history, drama, miniseries, education, sports and environmental and wildlife programming. "We have sold to some fifteen countries worldwide, including eastern Europe, the Far and Middle East and Latin America... It will be a challenge to break into the western European and U.S. markets," said McNair.

At Mip, Broadcast Enterprises is sharing a stand with U.S. company Fox Lorber, which distributes some of the broadcaster's programming.

Selling Even Better Sex

U.S.-BASED Sinclair Institute is distributing its full catalog of nine sex education videos at Mip, filling a niche definitely not catered for by the likes of Playboy and Penthouse.

With titles like *Becoming Orgasmic*, *You Can Last Longer* and *Making Sex Fun With Games and Toys*, Volume 3, the distributor has already completed deals for video and tv rights in 15 territories as diverse as Taiwan, Brazil, South Korea and Spain. Another deal with a European pay-tv broadcaster covering the markets of Sweden, Denmark and Norway is on the table.

Although the material is explicit, Sinclair production and distribution executive vice president Allan B. Schwartz said buyers can edit any material that is deemed not fit to broadcast, in addition to providing their own

wrap-around to add local flavor.

The Sinclair Institute was established in 1993 to produce sex education material in a non-clinical format. It is not intended to be erotic. Said Schwartz, "Playboy do quality work, but they are in the gratuitous sex business. We are about sex education. We have an advisory board that includes leading doctors, educators and sex therapists."

Sinclair intends to add four more titles to its catalog in 1994. The first three are planned as a yet-to-be-titled, three-hour set that, said Schwartz, "will deal with couples that have achieved enormous super-sexuality in their relationships." The fourth production, which will be ready for the fall, will cover sex for the over-55 set and will be available in either a one-hour or two-hour format

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greatest television performances of the band, featuring all their big hits.

■ The erotic thrillers *Dark Tide* and *Indecent Behaviour* are available from **Promark**. So is *Love Street*, a 26 x 30 minute erotic fantasy series and the action thriller; *Hard Truth*, the story of a rogue cop who never reckoned on the double cross of a lifetime.

■ **Silvio Berlusconi Communications** is bringing the larger than life adventures of *Extralarge2*, featuring a Miami-based private investigator called to solve a series of dangerous and baffling cases. Also set in Miami, *Golden Kimono Warriors* offers six action packed movies set against the Art Deco and Downtown districts and Key West's exotic sunsets.

■ New from Canadian **Catalyst Distribution** is *Ooh La La*. A witty, irreverent alternative to the so often serious world of design, style and taste. *Insight* is a documentary series that looks at the most contentious issues of the day; including wife beating, child abuse and drug wars.

■ **Carlton Television** will launch, through CTE, three new drama series produced by leading UK independents: *Class Act* from Cinema Verity, *Moving Story* from ABTV and the *10%ers*, a Grant Naylor production, are available internationally for the first time.

■ From **Gaumont Television** this market comes the 18th century romance *Un Si Bel Orange* and *Melo II Collection*, a series of six films looking at the adult world from a child's viewpoint.

■ *Short Story Cinema* is a collection of 26 half-hours of multi-award winning shorts from **Hearst Entertainment**. New movies of

Angst Not Nervous In Russia

AUSTRALIAN distributor Angst Film and Television set up shop in Russia, said managing director Nick Lazaredes, "to take advantage of the many distribution opportunities thrown up in the wake of the break up of the Soviet Union."

Despite all the difficulties of working in such a rapidly changing market, in one year, Angst has distributed more than 500 hours of tv programs throughout Russia and other once-Soviet territories. "There's a general anti-feeling to the typical U.S. Hollywood fodder," he said of demand.

Angst represents hundreds of programs in Russia and the CIS for more than a dozen different distributors. Recent sales in the last twelve months include programs from Granada LWT International, Beyond International, ABC International, Eaton Films and Zodiac

Entertainment. In real terms, this translated to over \$1.5 million in sales through a mix of cash deals and by using barter and sponsorship, methods common in these territories.

The company is also using its presence in Russia to scout programming that can be sold to broadcasters abroad. One such piece is the film *Diki Vostock* (The Wild East). Directed by Kazakhstani Rachid Noug, it is billed as Mad Max meets Dirty Harry, and is arguably the last Soviet film ever made, because it was in production when the region broke up.

Angst is also bringing to Mip the documentary series *Red Cosmos*, a 12 parter that contains never seen before footage of Russia's space program. The series includes episodes on tragedies in space, Russian cosmonauts, Russian women in space and the Russian secret military agenda.

A Spanish House Of Toons

MAKING its debut at this years Mip is new cartoon house Abra Animation. Based in Bilbao, Spain, Abra and distribution company M.S. International are introducing a pilot of the first production *Alex and Alexis* and are looking for co-production partners and presales for the proposed 26x26-minutes series. "The budget is about \$250,000 an episode," said director Daniel Torres. "We have put up 40% of the budget and are looking for at least two other partners to provide the remaining 60%."

Torres is open to all offers but would prefer European partners in order to take advantage of grants available from European organizations like Greco and Cartoon and also to ensure the production complies with European quotas.

Offering partial or full animation services, Abra takes care of the whole animation production process using state-of-the-art computer technology. This cuts down on costs and ensures work does not have to be farmed out to southeast Asia. According to Torres, the cost to Abra comes in at \$3,000 a minute, comparable to prices paid in low-cost countries like China.

International Conspiracy

CHICAGO-BASED media powerhouse The Tribune Co. is a force to be reckoned with in the U.S., but internationally it has yet to become a major player, largely because it funds its productions in the domestic market.

However at Mip, Tribune is looking for international presales with which to finance three new episodes of its reality-documentary production *The Conspiracy Tapes*.

According to Allan Grafman, vice president of international at Tribune, 50% of the budget for the first series came from international. "This was critical to the success of the show and critical in order to get the backing of WPIX," Tribune's New York-based station, he said. The production worked for overseas broadcasters because they could provide their own wrap-arounds and narrations in order to make it appear more domestic.

The Conspiracy Tapes looks at stories that have never reached a complete conclusion. Elements are provided so viewers can draw their own. The first four episodes looked at the JFK assassination, the World Trade Center bombings, the Waco siege and the Michael Jackson sexual abuse case. The next three, currently in development for completion mid-1994, look at the controversy surrounding Jimi Hendriks' death, the attempted assassination of Pope John Paul II and presidential attorney Vincent Foster's death.

Tribune will be selling *The Conspiracy Tapes* as 3x60-minute episodes internationally, but for domestic syndication they will be edited down into a two-hour special.

Tribune will also be distributing the music series *The Road* and the talk show *Geraldo*, 200 episodes of which are now available.



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the week include *Visions of Terror*, *Ultimate Betrayal*, *Untamed Love* and *Guinevere*, the timeless story of Camelot. New series include *In the Name of Love*, a series about the unforgettable experiences of love, and *Modern Marvels*, a documentary series that celebrates the world's greatest man-made accomplishments.

■ New documentaries from the **International Creative Exchange** this market include *With Love and Respect*, a historical documentary about the true story of the bond between two women once forced to face each other in adversity; and *Spirit of Survival*, a series exploring the effects of the unexpected.

■ Reality program *Emergency Call* is the focus of **Genesis International Television's** sales effort this Mip.

■ The romantic drama *Second Chances* and the thriller *When Love Kills* will both be available from **ITC Entertainment Group**.

When Love Kills is the disturbing true story of how a pretty bank officer, wife and mother charms a listless Vietnam Vet to do her bidding: murder.

■ New product from **Rysher Entertainment** this Mip includes: *FX*, a suspense-thriller series, and *One West Waikiki*, the address of a high tech cutting edge forensic laboratory and the name of this romantic comedy drama.

Nova is a long running series of science adventures for curious grown ups. 1994 titles include *Aircraft Carrier*, *Codebreakers*, *Daredevils of the Sky*, *Mysterious Crash of Flight*, *Secrets of the Psychics*, and *Wanted: Butch and Sundance*.

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INTERNATIONAL distributors looking to close big deals at Mip-TV would do best to steer clear of Italy's public broadcaster.

"The problem at Rai is, although we finally have a new joint structure for the acquisition and production of the three channels, we don't have any money to make it work," said Carlo Macchitella, responsible for the acquisition of tv fiction at Rai.

Among other major changes, the new structure brought together two Rai branches: cinema and tv fiction.

"The Americans keep on asking impossible prices," said Luigi Valentini, responsible for the financial and legal side of the acquisitions department. "The U.S. majors want \$1.5 million for big movies and we cannot afford them. But they prefer not to sell at all rather than cut prices. Warner, for example, has not sold a single movie to us in the last year and a half. But it is no surprise. They wanted \$2.5 million for *Bodyguard*."

Aside from tv movies, Rai will be acquiring very little at Mip.

Fringe Benefits For Small Nations

Mip-TV will mark the official launch of The Fringe Federation, an informal association of co-producers from small European nations who, under the auspices of Eureka Audiovisual, are co-developing and co-producing family fiction series for the international market. Its most recent production, available at Mip, is a 6x30-minute drama called *Moonacre*. The series was co-produced by eleven European countries, including Slovenia, the Czech Republic, Scotland and Wales.

Project leader Robin Crichton, from Film and Video Productions in Scotland, said the idea for the federation came about several years ago when he observed other broadcasters and producers in the smaller countries and regions of Europe were disadvantaged by language, resources, production costs and license fees. For example, Scottish independents, said Crichton, comprise 10% of the UK television production industry but only make about 2% of what is actually seen on the screen.

Crichton coordinates and directs all the productions, which are shot in English. However, each co-producer has creative as well as financial input. Representatives from each get together to thrash out each episode, line by line and scene by scene.

In the production process, each participating country's individual strengths are utilized. One will provide the lighting, another the sound, another the crew and another the location. Those countries that have a problem with hard currency can contribute facilities instead of cash. So far, series have cost between \$1.4 million and \$2.9 million.

The Fringe Federation's first production was a 6x30 series called *Torch* that involved broadcasters from Czechoslovakia, the former Yugoslavia, Greece and the Catalan and Basque regions of Spain. The BBC and BSkyB came on board with pre-buys, and all in all, *Torch* sold to some 14 countries.

Pre-buys so far have come from the UK and Germany, although France has recently come into the fold. The federation is currently working on a series called *Sarah* with France 3 and French production company Son et Lumiere.

"In the past, small broadcasters have been frightened of getting involved in a project with the big boys because they immediately become the minority partner," said Crichton. "In this situation, although the bigger broadcasters will have an input through their pre-buy, they will be one of many and not the big cheese."



Moonacre: An 11 country, European co-production

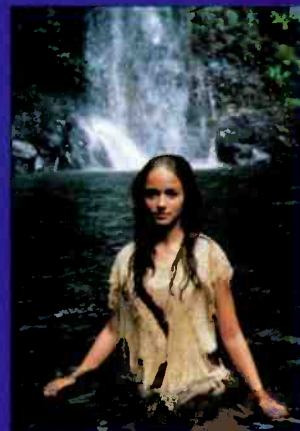
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umentaries, the **PTI** collection includes: *Alive tv*—performing arts, experiential narrative and non-fiction pieces as well as a new generation of animation; *For the Living*, a revealing and personal look at the creation of the US Holocaust Memorial Museum; and *The Web of Life*, a program to examine how the environment is threatened by man.

■ **Trimark Television** is taking its new series *Animated Classics* to market. Other product includes *Hail Caesar*, the story of an aspiring rock star who discovers that the road to the top is full of life's traps, and *Return to Two Moon Junction*, chronicling the life of an ex-model and her sculptor lover.

■ **Alliance International** is taking a raft of new product. Lord of the Flies meets Mad Max in *Odyssey*, while *Blanche*, the sequel to the acclaimed series *Emile*, follows the life and times of one of Emile's daughters. A burned out city cop teams up with a local mountie in *North of 60*, a series which explores the conflicts that arise, and the trust that ensues when the two cultures meet.

■ **Nickelodeon** is selling *Real Monsters*. More than your average teen angst, the series follows three adolescent monsters attending an exclusive monster school to learn how to scare, never frighten, people. Gameshows from Nickelodeon include *Legends of the Hidden Temple*, the ultimate action adventure for kids and *Nickeloden Guts*, a popular action gameshow set in an olympic-style arena. Three kids can test their physical abilities as they run, climb and swim their way to the gold, silver and bronze medals.

■ **French Television Dis-**

GoodTimes Roll

GOODTIMES Entertainment International, previously best-known to the international television business as a video buyer, is well and truly shaking off the video-only label. With a \$10 million production slate of 45-minute children's animated features, the \$500 million privately-held company has moved into production and rights ownership. "Home video will remain our core business," said senior vice president Andy Greenberg, "but it makes sense to invest in our own properties or ancillary rights." GoodTimes has powerful publishing and computer software businesses and is looking for ways to bring in new product that could work across all divisions.

The 18 animated features, branded as the GoodTimes Animated Classics, will be delivered between August and the end of the year; the titles include *Cinderella*, *Snow White*,

Sleeping Beauty, *The Nutcracker*, *Black Beauty* and the *Hunchback of Notre Dame*. Planning has already begun to extend the Classics brand with more product next year.

At Mip, GoodTimes is meeting with its existing video licensors as well as having preliminary discussions with broadcasters; co-production conversations are planned. The GoodTimes production commitment extends beyond children's animated features. It currently has two movies-of-the-week in production, both joint ventures with Canadian production companies.



Greenberg: Video is core

Live Action For Kids

ANIMATED strips may be the locomotive in the kids' business, but there is a shift taking place: Growing numbers of live action shows are coming into the international marketplace. In the past, it was felt that many of these shows just did not give enough return to be worth bringing them to market.

Highest profile of the new clutch of shows going international has been the Hit Entertainment roll-out of U.S. PBS series *Barney and Friends* (with simultaneous launches this month in the UK, Australia, New Zealand and Hong Kong). Others are looking to fill the gap in live-action offerings. Dic Entertainment is bringing two pre-school series to Mip that are scheduled to begin shooting this June. *Old MacDonald's Farm* will be 40 half-hours based on the classic children's song and will feature costumed farm animals and a live-action farmer. *Rimba's Island*, a collaboration with fashion company Guess? Inc., again will

feature costumed animals, but this time more exotic endangered species. Pat Ryan, president of international sales at Dic, said: "There is a demand for high quality pre-school educational shows." The Dic shows will cost between \$75,000 and \$150,000 per episode to produce.

National Geographic is targeting kids with two new series, the first of which, *Really Wild Animals*, launches a new Children's Television division. *Really Wild Animals* is hosted by an animated globe, Spin, that is voiced by Dudley Moore. Spin takes viewers on tours of different regions and environments making use of National Geographic library footage. "There is very little new footage," said Andrew Wilk, vice president of children's television. "We primarily use our library, but our films are encyclopedic in nature. For example, for a Safari episode we used 25 different films cut together in a logical way for kids."

Backed by original music, each of the 18 episodes of *Really Wild Kids* will be made up of a number of elements cut together to keep the show fast paced.

Wilk, who came up with the idea for the show, said "it occurred to me to be a great way to lower the general demographic" National Geographic reaches. His next show, *Geokids*, will be aimed at the five and under age group. There should be no doubt as to the power of natural history programming using real animals in the kids market. On its first day of sales to video retailers in the U.S., *Really Wild Kids* took orders for 200,000 units. But coming in at an expensive \$250,000 per episode, it needs this kind of order coverage.



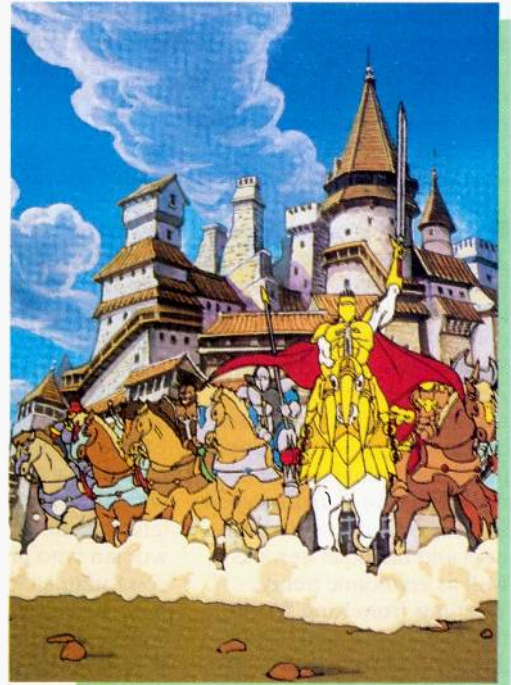
Really Wild Kids: Launches Geographic division



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tribution, the commercial division of the French public network, is offering a raft of drama, documentaries and specials. *L'Institut* features an itinerant teacher, while *Le Chateau des Oliviers* is the success story of a woman fighting for her land. The documentary series *Eritrea: 30 Years of Solitude*, zooms in on a people forgotten on maps and ignored by other nations but who have just obtained a name and destiny after thirty years of exemplary rebellion.

■ A possible rival to Oprah? *Rhonda Watts* uses her years of varied tv experience in hosting this one-hour daily talk show from **King World**. Also available is *American Journal*, a daily magazine strip that focusses on current popular breaking news. On a similar theme, the *Wall Street Journal Report* focuses on worldwide business and financial news as well as economic trends. Telefilms from King World this market include *There Are No Children* and *Over-exposed*. Gameshows are *Dingbats* and *Play It by Ear*.

■ **E! Entertainment's** slate for Mip includes *In Focus*, *The Gossip Show* and *Fye: for your entertainment*. All new shows, *In Focus* takes a look at the behind-the-scenes activities, personal lives and professional perks of various segments of the entertainment industry. *The Gossip Show* gives all the latest tittle tattle about the stars. A weekly slot featuring the top entertainment news stories of the week, *Fye: For Your Entertainment* includes interview segments and the latest news from Hollywood.

■ Cross Judo, Jiu-jitsum, Muay Thai and Kickboxing and you get something like *Bushido* – a new and exciting sport already proving immensely popular in Japan and bought to Mip by **CSI, IPD International Programme Development**.

■ **Nordisk Film TV Distribution** presents: *Jungle Jack*, an animated children's feature film about a cute and rare creature adjusting to life in the big city zoo; and *Black Harvest*, the Danish entry to the Academy Award nominations for Best Foreign Film.

■ *Children of the Dark* is the latest movie from growing **Multimedia Entertainment** who is also offering a raft of primetime talk specials as well as its made-for-tv movie catalog. The talk-show line up comprises *Donahue*, *Sally Jessy Raphael*, *Rush Limbaugh: The Television Show* and *Jerry Springer*. In the film library are *Judith Krantz's Dazzle* and *Singapore Sling*.

■ **MTM Worldwide** is bringing the miniseries *Christy* to this year's market. A classic story of one woman's sacrifice, *Christy* tells the tale of a young woman who gives up her comfortable city life to teach poor youngsters in the Great Smoky Mountains.

■ **MM Multi Media** highlights include: *Las Autenticas Aventuras Del Profesor Thompson*. Things are not what they seem when the prof. finds a small metal pyramid while excavating Egypt. For children, **MM** present *Sereis Campeones (How to be a Champion)* – a didactic series that describes the basic theory and techniques of sport. The Munchkins are off to Mip. The famed Munchkins from the classic film musical *The Wizard of Oz* are featured in *We're Off to see the Munchkins*, a one-hour special from **Tomwil**.

■ Quebec's **Malofilm International** kicks off this market with *King of the Airwaves*. A classic rags to riches tale, this comedy chronicles the events that propel a tv addict nobody into an overnight celebrity.

■ **RHI Entertainment's** Mip centerpiece is *Lonesome Dove: The Series*, a 21-hour



The Busy World of Richard Scarry: Available from Cinar

drama based on the best-selling book. Other new titles are the miniseries, *The Oldest Living Confederate Widow Tells All*, and *Getting Out*.

■ Fred Wolf Films in association with Sleepy Kids and Westinghouse are to launch *Budgie* internationally for the first time. The series is based on the books by HRH the Duchess of York. The initial 13 x 11-minute episodes are being distributed by **Westinghouse International**. Also available is *Speed Racer* and *The New Adventures of Speed Racer*.

■ *Hunt for the Blue Diamond* is the latest feature from **Atlas international**. Other offerings from Atlas include the children's features *Summer of the Trolls*, *Harold and the Ghosts* (animated) and *TKKG – Four Junior Detectives*.

■ Among the **BetaFilm** programs taking center stage are *Family Passions*, a new daytime soap which follows the saga of two powerful families from Europe and Canada. Also on the slate is *Children of War*, a topical tale of compassion and heroism set in war torn former Yugoslavia.

■ *Baby It's You*, a unique and fun series showing life from a baby's perspective, heads **Itel's** slate this Mip, while *Roughneck* follows the trials and tribulations of those living on an off-shore

rig. Other items on the **Itel** agenda include National Geographic's *Restrictions on Elephants* and *Jewels of the Caribbean Sea*. *Land of Dreams* features the songwriter Randy Newman in a hour-long documentary also from Anglia.

■ **Film Australia** is launching kids series *Boffins*, *Escape from Jupiter* and *Bird in the Hand* at Mip. **Film Australia's** documentary *Bird In the Hand*, looking at the sleazy world of bird smuggling, is also available.

■ **BBC Enterprises** is launching a wide range of new programs headed by a new drama series, *How High the Moon*, an epic rags-to-riches family and business saga which spans 50 years and three generations. BBC documentaries are led by *The Diamond Empire* which charts the politics and power games of the diamond industry, from its origins in India to the present day. Also available is *Crusaders*, a new documentary series which retraces the journeys of the crusades.

■ *Traps* is a police drama which focusses on the tense and complex relationship between a semi-retired detective and his 25 year old grandson. Available from **CBS Broadcast International**, are the dramas *The Road Home*, a poignant story of two desperate families,

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and *The Search For Grace*, a chilling psychic suspense thriller.

■ Sporting action from **ESPN** includes *NFL and American Football*, *Indycar*, *Brazilian Soccer ESPN*, *Dutch Division I Soccer*, *NHL Hockey and NHL International Hockey*, *The Davis Cup by NEC*, *Latin Futbol Weekly*, *AMA Supercross and NCL Race of the Week*. Also available is *Max Out*, a program billed as action sports footage set to rock and roll music.

■ **Sullivan Entertainment** is taking its latest MOW, *Betrayal of Innocence*, to Mip. A contemporary tragedy, *Betrayal of Innocence* is a dramatization of the real life experiences of a Nova Scotia couple.

■ The film *Car 54, Where Are You?*, is available from **Orion Pictures International**. Inspired by the classic 1960s tv series, the film is an irreverent but affectionate reworking of the original. Orion will also offer the films *China Moon* and *Blue Sky* at the market.

■ *Sharon, Lois & Bram's Elephant Show* is a Canadian production that made it into the top ten kids programs in the U.S., and is available this market from **Cambium**.

■ **Sogepaq** is selling its documentaries *Sevillanas*, a tribute to the gypsy song and dance tradition, and *Semana Sant (Holy Week)*, featuring the Holy Week procession in Sevilla set to music by the London Philharmonic Orchestra. In addition Sogepaq is presenting its comedy *Tordos a ala Carcel (Everybody To Jail)* and drama *Al Otro Lado del Tunel (To the Other End of the Tunnel)*.

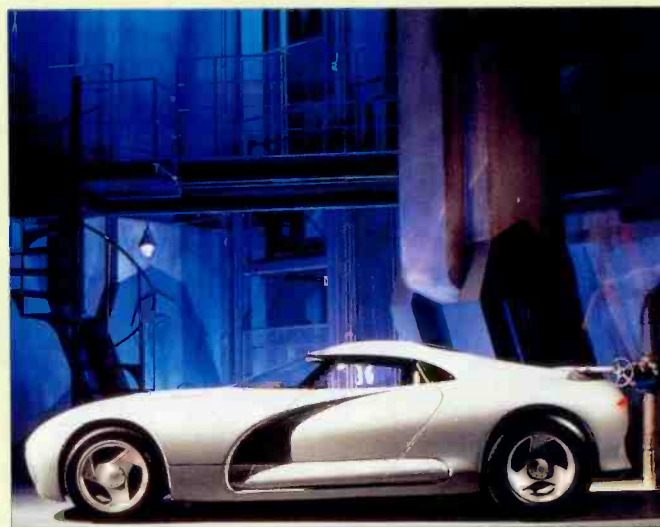
■ A fantasy action adventure set in the near future, *Ocean Girl* is the story of Neri, a mysterious young girl from the Ocean. *Ocean Girl* has been heralded as one of the first "New Age" children's series and is available from

Beyond Distribution. Also on Beyond's distribution slate are *Burned Bridge*, a mysterious tale of the death of a local aboriginal girl; *Watch The Watch*, a fascinating insight into hypnosis, and documentary *The Last Whale*.

■ **Videfilm Producers International (VPI)** has a raft of music programming including: *The Thrill is Back*, highlights from some of the very best Blues artists; *The*

compilations of Muppet, live action and animated segments from CTW's international Sesame Street library.

■ **Paramount Pictures International Television Division** presents 13 episodes of the action techno-drama *Viper*. Also available is *Frasier*, a comedy series about a Dr who begins a new career as a pop radio psychiatrist, while *Itsy-Bitsy Spider* brings animated capers with everyone's



Paramount's Viper: Big-budget, action-techno drama available at Mip

Tunes of Tommy Dorsey - A Sentimental Journey; *Depeche Mode Devotional* and *INXS: Full Moon, Dirty Hearts - The Video Album*. The rockumentary *INXS: Pictures for a Full Moon*, and *Lulu & Friends: Al Green, Billy Joel and Others* are also available.

■ **Ellis Enterprises** is offering a batch of new nature programs. Amongst the new titles is the series *Profiles of Nature*.

■ Leading the pack of offerings from the **Children's Television Workshop** is *Risky Numbers*, a new gameshow developed from the *Square One* tv magazine format show for 7 to 12 year olds. CTW is also launching 52 new episodes of *Open Sesame* featuring themed

favourite storybook spider. *The Mommies*, a funny tale of love, life and motherhood in the 1990s and *Sister, Sister*, the humorous antics of identical twins who were seperated as infants and adopted by different families, are also on offer.

■ **NBD** is signalling its move into more live events with the launch of *Billy Joel in Concert* a two-hour concert live by satellite from Germany on Saturday 18 June.

■ *Sirens*, a drama portraying the lives of three young women rookie police officers, is offered by **All American/LBS**. The first run-series will be produced for a 1994 launch. **All American/LBS International** will offer a total of 34 one-hour episodes - 21 newly pro-

duced and 13 from the original network-run version.

■ Canadian producer/distributor **Malofilm** makes its first foray into children's television production with *Look, Listen and Learn*, a 12x30 minute series. Targetted at children between the ages of two and seven years old, it offers an entertaining and informative look at day-to-day activities.

■ **Granada LWT International** is promoting its new documentary series *The War Against the Mafia*. In a pre-sale agreement, U.S. network CBS has already bought the series which is billed as an authentic account of Mafia crime over the past decade.

■ France-based **Crocodile Productions** is taking a raft of new product to the market. On the slate are *Quicker than the Eye*, a 90-minute drama and *Rendez Vous*, a glamor series which introduces a new top-model each episode.

■ New offerings from **Columbia Tristar International** include *Beakman's World*, *Birdland* and *Catwalk*. *Beakman's World* is an innovative series using cutting-edge comedy and state of the art visuals to educate young audiences about the world. *Birdland* focusses on one doctor's determination to help his patients in a mental hospital. *Catwalk* is a show which chronicles the lives of a group of young, good-looking musicians who strive for fame in their as yet undiscovered rock band.

■ Miami-based **Coral Pictures Corporation** is presenting a raft of telenovelas. *Alejandra* is the story of a woman doctor desperate to expose her father as the man who abandoned her, while *Dulce Illusion (Sweet Illusion)* is a wicked stepmother saga. In addition, **Coral** is presenting the made-for-tv movie *Madres*, as well as the documentary *Expedition* and the children's series *Cro*.

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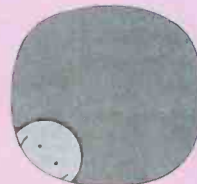
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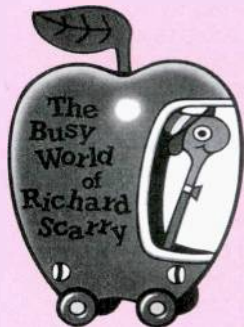
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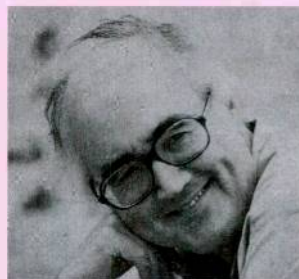
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Dead at 21

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The History of the Wonderful World

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Shadow of a Kiss

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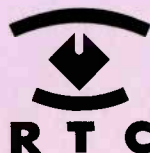
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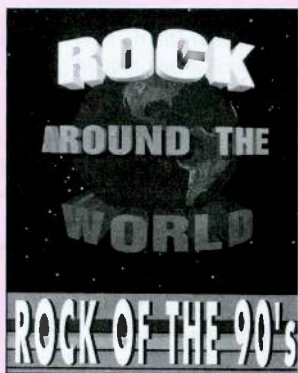
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Rock Around the World

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THE BUYERS' GUIDE TO PROGRAMS AT MIP

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|-------------------------------|--------|------------|-------|--------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| ■ ACTION/ADVENTURE | | | | | | | |
| The Adventures of Brisco County, Jr | 26x60 + pilot | • | | | WBITD | New | B1.00 |
| American Gladiators | 130 hrs | | | | Samuel Goldwyn | New | 02.34 |
| Babylon 5 | 22x60 + MOW | • | | | WBITD | New | B1.00 |
| Camp Gladiators | 26x30 mins | | | | Samuel Goldwyn | New | 02.34 |
| Champions | 64x30 mins | • | | | ITC Ent Group | Return | H4.12 |
| Cobra | 22 hrs | | | | Harmony Gold | New | 08.22/10.21 |
| Cybertiron | 40x30 mins | • | | • | Saban | New | 21.14/23.11 |
| Dangerous Games | 4x52/2x100mins | • | | | Primetime/RPTA | New | 23.02/25.01 |
| Forest Rangers | 104x30 mins | • | | | ITC Ent Group | Return | H4.12 |
| Fury | 114x30 mins | • | | | ITC Ent Group | Return | H4.12 |
| The Hidden World of Alex Mack | 13x30 mins | | | | RHI | New | 22.01 |
| Highlander | 44x60 mins | • | | | Rysher Entertainment | New | 03.16 |
| Island City | 120 mins | • | | | WBITD | New | B1.00 |
| Lois & Clark: The New Adventures of Superman | 20x60 mins+ 120 mins pilot | • | | | WBITD | New | B1.00 |
| Lonesome Dove: The Series | 21 hrs | | | | RHI | New | 22.01 |
| The New Adventures of Flipper | 26 hrs | | | | Samuel Goldwyn | New | 02.34 |
| Pointman | 120 mins | • | | | WBITD | New | B1.00 |
| Quest for the Delta Knights | 1x90 mins | • | • | • | Newberger/Hemdale Int TV | New | 07.20 |
| Reunion | 120 mins | | | | RHI | New | 22.01 |
| Robinson Crusoe | 120 mins | | | | RHI | New | 22.01 |
| Savage Land | 1x90 mins | • | • | • | Newberger/Hemdale Int TV | New | 07.20 |
| Thunder in Paradise | 22x60 mins | • | | | Rysher Entertainment | New | 03.16 |
| Time Trax | 42x60 + pilot | • | | | WBITD | New | B1.00 |
| Viper | 13x60 mins | • | | | Paramount Pictures | New | 12.02/14.01 |
| The VR Series | | | | | Rysher Entertainment | New | 03.16 |
| Walker, Texas Ranger | 26 hrs | | | | Harmony Gold | New | 08.22/10.21 |
| Wild West Showdown | 13x30 mins | | | | Samuel Goldwyn | New | 02.34 |

| | | | | | | | |
|---|--------------|---|--|---|-----------------------|-----|--|
| ■ ADULT | | | | | | | |
| Becoming Orgasmic | 1x60/90 mins | • | | • | Sinclair Distribution | New | |
| Better Sexual Techniques Volume One | 1x60/90 mins | • | | • | Sinclair Distribution | New | |
| Erotic Fantasies | 26x30 mins | • | | | Playboy | New | |
| Erotic Showcase I & II | 2x100 mins | • | | | Playboy | New | |
| Playmate of the Year: Anna Nicole Smith | 1x60 mins | • | | • | Playboy | New | |
| Sexual Positions For Lovers | 1x60/90 mins | • | | • | Sinclair Distribution | New | |
| Speaking of Sex | 1x60/90 mins | • | | • | Sinclair Distribution | New | |
| Tempress | 1x90 mins | • | | • | Playboy | New | |
| You Can Last Longer | 1x60/90 mins | • | | • | Sinclair Distribution | New | |

| | | | | | | | |
|--|-------------|---|---|---|--------------------|-----|-------|
| ■ ARTS | | | | | | | |
| Australian Ballet | 4 x various | • | | • | ABC International | New | 01.12 |
| Castadiva - A Ballet for the Voice of Maria Callas | 1x30 mins | • | • | • | RTC RadioTelevisão | | 04.12 |
| Cindy Sherman: Nobodys Here But Me | 1x52 mins | • | | | Arts Council Films | New | 05.32 |
| Dance For The Camera Series II | 4x15 mins | • | | | Arts Council Films | New | 05.32 |
| The Dark Side of Black | 1x52 mins | • | | | Arts Council Films | New | 05.32 |
| Sadko | 1x200 mins | • | • | | Amaya Distribution | New | A0.14 |
| Seven Deadly Sins - Dance | 7x7 mins | • | | • | ABC International | New | 01.12 |

| | | | | | | | |
|--------------------------------|-----------------|---|---|---|--------------|--------|-------------|
| ■ ANIMATION | | | | | | | |
| A Flintstones Family Christmas | 30 mins special | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Adventures of T-REX | 52x26 mins | • | | • | C&D | Return | 10.11 |

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|----------------|--------|------------|-------|------------------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Animal Heroes | 15x5 mins | • | | • | Eaton | Return | 08.24 |
| Animated Classics | | • | | | Trimark TV | Return | 14.12/16.11 |
| Animated Classic Showcase | 2x60 mins | • | | | FilmRoman Inc | New | |
| Anthony & Auntie Pru | 13x5 mins | • | | • | Telescreen Distribution | New | 05.36 |
| Augusta | 23x5 mins | • | • | • | InterPannonia | New/Return | 18.09 |
| The Babaloos | 130x5 mins | • | | | Lumiere | New | B1.07 |
| Bamboo Bears | 52x24 mins | • | | • | Telescreen Distribution | Return | 05.36 |
| Bamboo Bears | 52x26 mins | • | | | Marina | New | 13.21 |
| Battleteck | 13x13 mins | • | | • | Saban | New | 21.14/23.11 |
| Beavis and Butt-head | 65x30 mins | • | | | MTV | | 05.20 |
| Billy the Cat | 26x26 mins | • | | • | Eva Distribution | New | 12.15 |
| Bob's Birthday | 1x12 mins | • | • | • | National Film Board | New | 17.09 |
| The Book of Nonsense. | 30x20 secs | • | • | • | UFA | New | G3.14 |
| The Bots' Master | 40x26 mins | • | | • | C&D | New | 10.11 |
| Budgie, The Little Helicopter | 13x30/11x26min | • | | • | Westinghouse Broadcasting Int'l | New | 03.17 |
| Busby: What could possibly go wrong? | 30 mins | | | | Calico Entertainment | New | |
| The Busy World of Richard Scarry | 52x30 mins | • | | • | Cinar | New | 09.34 |
| Button Nose | 26x30 mins | • | | • | Saban | New | 21.14/23.11 |
| Cadillacs & Dinosaurs | 13x30 mins | • | | • | Nelvana Enterprises | Return | H4.23 |
| Cinderella | 26x30 mins | • | | • | Mondo TV | New | C1.02 |
| Clever and Smart | 26x30 mins | • | | • | BRB Internacional | New | 15.26/17.21 |
| Columbus | 26x30 mins | • | | • | Mondo TV | Return | C1.02 |
| Comet in Moominland | 1x74 mins | | • | • | Telescreen Distribution | Return | 05.36 |
| Conan The Adventurer: The Young Warriors | 65x30 mins | • | | | Sunbow Internaitonal | New | 09.19 |



The gate to Latin America

- GERMANY:** Bavaria Film, Cine International, Ravensburger Film.
- CANADA:** Oasis Pictures.
- COLOMBIA:** Centauro Comunicaciones, Audiovisuales, Coestrellas.
- FRANCE:** Télé-Images.
- GREECE:** Antenna 1.
- LUXEMBURG :** Samsa Film.
- NORWAY:** Nordisk Film.
- PUERTO RICO:** Burbujita Inc.
- U.S.A.:** GRB Entertainment.

Thanks to VISTA INTERNATIONAL, Latin America is becoming familiar with the TV productions of the above producers.

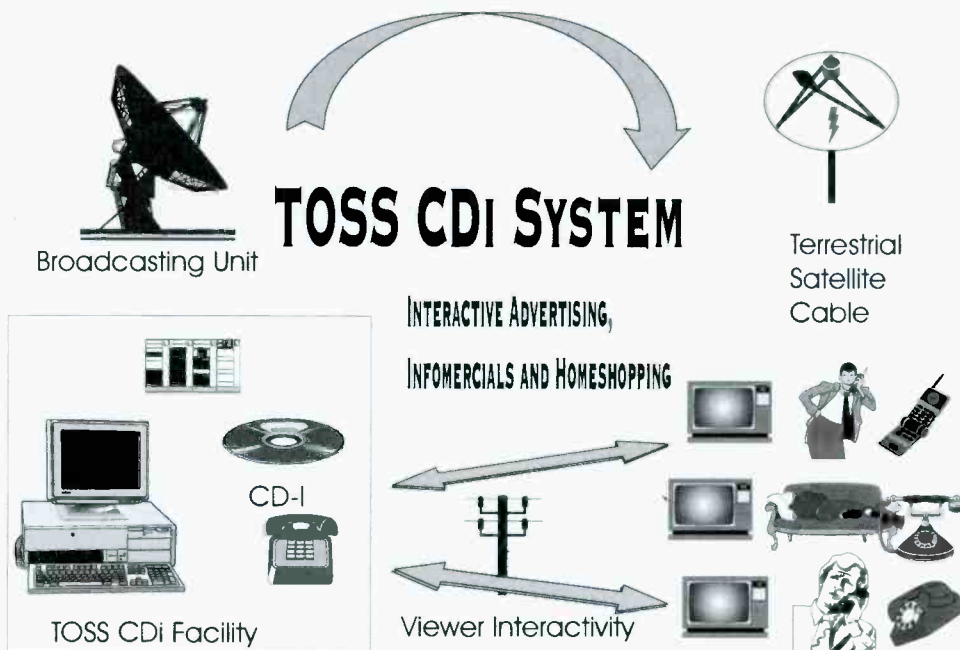
VISTA INTERNATIONAL is committed to the distribution of top quality television programs and feature films in the territories of Latin America.

MARKET INTELLIGENCE

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|-----------------|--------|------------|-------|------------------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Creepy Crawlers | 13x30 mins | • | | • | Saban | New | 21.14/23.11 |
| Deep Sea Dick | 65x5 mins | • | | • | Link Entertainment | New | 02.36 |
| Dennis The Menace | 78x26 mins | • | | • | C&D | Return | 10.11 |
| Dino Babies | 13x30 mins | • | | • | Westinghouse Broadcasting Int'l | New | 03.17 |
| Dinosaurs | 13x30 mins | • | | | Protele | New | 05.02 |
| The Disaster Family | 26x13 mins | • | | • | Eva Distribution | New | 12.15 |
| Dog Tracer | 52x26 mins | • | | | Marina | New | 13.21 |
| Dragon and Slippers | 72 | • | • | • | InterPannonia | Return | 18.09 |
| Eek! The Cat | 20x30 mins | | | | 20th International | New | E3.10 |
| Exo Squad | 52x30 mins | • | | | MCA TV International | New | 11.02 |
| Gogs | 6x5 mins | • | • | • | S4C | New | 11.32 |
| Good Times Classic Animated Features | 18x46 mins | • | | • | GoodTimes Ent Int'l | New | |
| Harold and the Ghosts | 90 mins | • | • | • | Atlas International | | 07.39 |
| Highlander | 40x30 mins | | | | Gaumont TV | New | 25.02 |
| Hollyrock A Bye Baby | 120 min special | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Inspector Gadget | 86x26 mins | • | | • | C&D | Return | 10.11 |
| Ironman 28FX | 47x30 mins | • | | • | TMS | New | 05.26 |
| The Itsy Bitsy Spider | 26x26 | • | | | UFA | New | G3.14 |
| Izno Gond | 52x13 mins | • | | • | Saban | New | 21.14/23.11 |
| Jayce And The Wheeled Warriors | 65x26 mins | • | | | C&D | Return | 10.11 |
| Jim Henson's Dog City | 23x30 mins | • | • | • | Nelvana | New | H4.23 |
| Johan & Peewit | 16episodes | • | | • | IMPS | | H4.06 |
| Jozhik | 66x1 min | • | | • | Anima 3 | Return | |
| The Jungle Book | 52x30 mins | • | | • | Mondo TV | Return | C1.02 |
| Jungle Jack | 75 mins | • | • | • | Nordisk Film TV-Distrib | | 04.06 |
| Ketchup Vampires | 26x24 mins | • | | • | RetaFilm | Return | |
| Kids Songs of Woody Guthries | 30 mins | | | | Calico Entertainment | New | |
| King Arthur and The Knights of Justice | 26x26 mins | • | | | C&D | New | 10.11 |
| The Last Reservation | 52x26 mins | • | | | Marina | New | 13.21 |
| The Legend of Snow White | 52x30 mins | • | | • | Mondo TV | New | C1.02 |
| The Legend of the North Wind | 13x30/2x70mins | • | • | • | Nelvana | New | H4.23 |
| The Legend of Zorro | 52x30 mins | • | | • | Mondo TV | New | C1.02 |
| The Little Flying Bears | 39x30 mins | • | | • | Distribution Ciné-Groupe | Return | 08.36/10.35 |
| M3D-Music in Three Dimensions | 120 mins | • | | | Zodiac Ent | New | 19.14 |
| The Magic School Bus | 26x30 mins | • | • | • | Nelvana | New | H4.23 |
| Magic Trolls & the Troll Warriors | 1x26 mins | • | | • | C&D | Return | 10.11 |
| Magic Voyage | 1x82 mins | • | • | • | Newberger/Hemdale Int TV | New | 07.20 |
| Maps | 4x30 mins | • | | • | TMS | New | 05.26 |
| Marvel Action Hour | 60 mins | | | | New World | New | H4.05 |
| Moo Family Holidays Hoe Down | 30 mins | | | | Calico Entertainment | New | 03.17 |
| Moo Family Stall of Fame | 30 mins | | | | Calico Entertainment | New | 03.17 |
| Moomin | 78x24 mins | • | | • | Telescreen Distribution | Return | 05.36 |
| The Mozart Band | 26x30 mins | • | | • | BRB Internacional | New | 15.26/17.21 |
| The Mr Bogus' Show | 42x30 mins | • | | | Zodiac Ent | Return | 19.14 |
| Mr Men | 104x5 mins | • | | | Marina | New | 13.21 |
| Mundial - Soccer Fever | 52x30 mins | • | | • | TMS | New | 05.26 |
| Muttaborrasaurus | 1x27 mins | • | | • | Film Australia | New | 04.24/06.23 |
| My Little Pony Tales | 13x30 mins | | | | Sunbow International | New | 09.19 |
| My Patrasche | 26x30 mins | • | | • | TMS | New | 05.26 |
| The New Adventures of Ernest the Vampire | 65x2'30 mins | • | | • | Arc-en-Ciel | | 06.07 |
| Next, Please | 39x12 mins | • | • | • | InterPannonia | Return | 18.09 |
| New Adventures of Madeline | 20x30 mins | • | | • | DIC | New | 3.20 |
| Nick and Noel | 1x30 mins | • | | | FilmRoman Inc | New | |
| Night After Christmas | 1x25 mins | • | | • | Link Entertainment | New | 02.36 |
| Nighthood | 26x26 | • | | | Lumiere | New | B1.07 |
| Once Upon A Time...The Americas | 26x26 | | | | Procidis | New | 10.22 |
| Once Upon A Time...The Discoverers | 26x26 mins | | | | Procidis | New | 10.22 |
| Once Upon A Time...Life | 26x26 mins | | | | Procidis | New | 10.22 |
| Once Upon A Time...Man | 26x26 mins | | | | Procidis | New | 10.22 |
| Once Upon A Time...Space | 26x26 mins | | | | Procidis | New | 10.22 |

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|----------------|--------|------------|-------|--------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Opera Imaginaire | 1x52 mins | • | | | Arts Council Films | New | 05.32 |
| Operavox - The Animated Operas | 6x30 mins | • | | • | S4C | New | 11.32 |
| Ovide and the Gang | 32x30 mins | • | | • | Distribution Ciné-Groupe | Return | 08.36/10.35 |
| Poussy | 170 episodes | • | | • | IMPS | | H4.06 |
| The Quarxs | 12x3 mins | • | | | Canal + Distribution | New | B1.06 |
| The Red Baron | 26x30 mins | • | | • | TMS | New | 05.26 |
| Robin Hood | 52x30 mins | • | | • | Mondo TV | New | C1.02 |
| Robinson Sucroe | 26x26 mins | • | | | Lumiere | New | B1.07 |
| The Scrappers | 39x25 mins | • | • | • | MICO | New | 07.01 |
| Sea Dogs | 26x30 mins | • | | • | Distribution Ciné-Groupe | Return | 08.36/10.35 |
| The Seventh Little Brother | 80 | • | • | • | InterPannonia | New | 18.09 |
| Shakespeare - The Animated Tales | 6x30 mins | • | | • | S4C | New | 11.32 |
| Shakespeare, The Animated Tales Season 2 | 6x30 mins | • | | • | Hit | New | 02.17 |
| Sharky & George | 52x30 mins | • | | • | Distribution Ciné-Groupe | Return | 08.36/10.35 |
| Siberian Folk Tales | 6x6-8 mins | • | | | YLE-Finnish Broadcasting | Return | 07.34 |
| The Smurfs | 256eps/325mins | • | | • | IMPS | | H4.06 |
| The Smurfs And The Magic Flute | | • | • | • | IMPS | | H4.06 |
| Sophie & Virginie I | 26x26 mins | • | | • | C&D | Return | 10.11 |
| Sophie & Virginie II | 26x26 mins | • | | • | C&D | Return | 10.11 |
| Speed Racer | 52x30 mins | | | | Westinghouse | New | 03.17 |
| Star Street | 26x24 mins | • | | • | Telescreen Distribution | Return | 05.36 |
| Stone Protectors | 13x30 mins | • | | • | Westinghouse | New | 03.17 |
| | | | | | Broadcasting Int'l | | |
| The Story of Christmas | 2x26/1x52 mins | • | | • | Eva Distribution | New | 12.15 |
| Swat Kats: The Radical Squadron | 13x30mins | • | • | • | Turner Int'l | New | 07.02/09.01 |

What's New in Interactive TV?

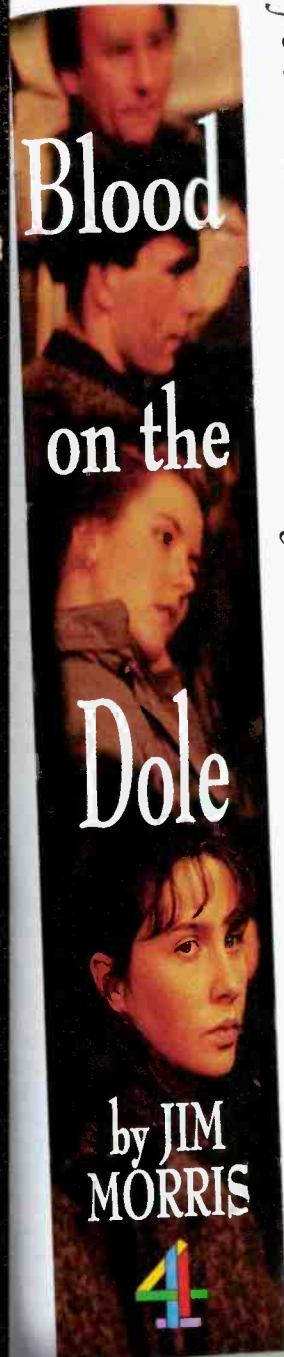
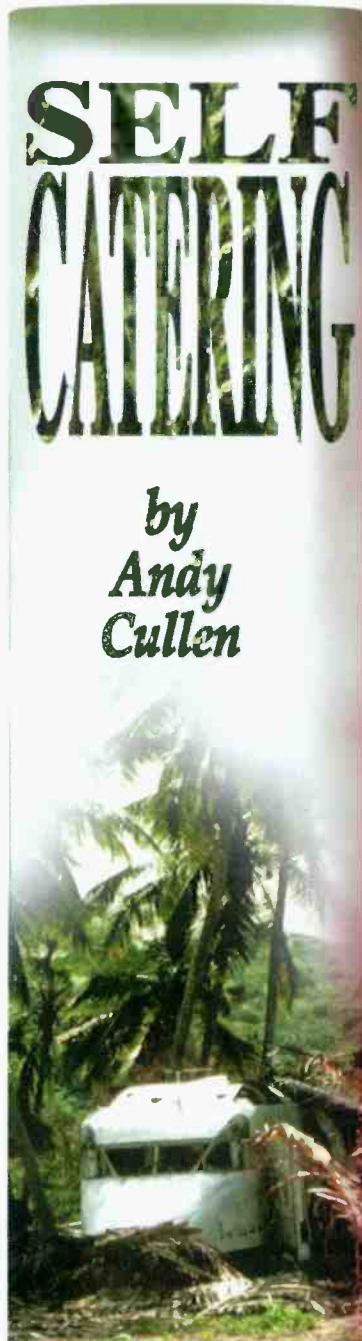


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|---|-----------------|--------|------------|-------|--------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| T-Bear and Jamaal | 13x30 mins | • | | | FilmRoman Inc | New | |
| Tales From the Cryptkeeper | 26x30 mins | • | • | • | Nelvana | New | H4.23 |
| Tales Of The Tooth Fairies | 26x5 mins | • | | • | Eva Distribution | Return | 12.15 |
| There's More To Nature- Than MeetsThe Eye | 6x26 mins | • | | • | Eva Distribution | New | 12.15 |
| Transformers Generation 2 | 52x3 0mins | | | | Sunbow International | New | 09.19 |
| The True Adventures of Professor Thompson | 26x26 mins | • | • | • | MM Multimedia | | H4.35 |
| Trumpy and the Fire Troll | 27x7 mins | • | • | • | InterPannonia | New/Return | 18.09 |
| TVC Shorts | 10x114-620secs | • | | • | Link Entertainment | New | 02.36 |
| Twinkle | 26x30 mins | • | | | Zodiac Ent | New | 19.14 |
| Twins of Destiny | 52x26 mins | • | | • | C&D | Return | 10.11 |
| Wallace & Gromit | 2x30 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| Widget | 65x30 mins | • | | | Zodiac Ent | Return | 19.14 |
| Willy Fog II | 26x30 mins | • | | | BRB Internacional | New | 15.26/17.21 |
| Willy Wohlmouse | 26x24 mins | • | | • | IMSI | New | G3.39 |
| Yogi The Easter Bear | 60 mins special | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Zoe and Charlie | 25x5 mins | • | | • | Distribution Ciné-Groupe | Return | 08.36/10.35 |
| Zorro | weekly 30 mins | | | | Calico Entertainment | New | |
| CHILDREN'S/YOUTH | | | | | | | |
| Are You Afraid of the Dark | 52x30 mins | • | | • | Cinar | New | 09.34 |
| Audubon's Wild Wild World | 26x30 mins | • | | • | All American | New | 09.13 |
| Baby Races | 26x30 mins | • | | | MTMI | New | 01.02 |
| Bananas in Pyjamas | 100x6 mins | • | | • | ABC International | New | 01.12 |
| Barney + Friends | 48x30 mins | • | | | Hit | Return | 02.17 |
| Bastian and Barbara | 13x5 mins | • | | | De Levita Productions | Return | |
| Benin An African Kingdom | 5x15 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |
| Big Brother Jake | 100x30 mins | • | | | MTM Worldwide Distrib | Return | 01.02 |
| The Big Comfy Couch | 13x30 mins | • | | • | Cinar | New | 09.34 |
| The Big Garage - Education | 26x5 mins | • | | | Winchester Multimedia | New | |
| The Big Garage - Music | 26x5 mins | • | | | Winchester Multimedia | New | |
| The Big Garage - Stories | 26x10 mins | • | | | Winchester Multimedia | New | |
| Boffins | 13x9.5 mins | • | | • | Film Australia | New | 04.24/06.23 |
| Boogies Diner | 65x30 mins | • | | | MTMI | New | 01.02 |
| Captain Scarlet | 32x30 mins | • | | | ITC Ent Group | Return | H4.12 |
| Cedric The Crow | 78x10 mins | • | | | Gibraltar | Return | |
| Le Chevalier Du Labrynthe | 52x30 mins | • | | | Marina | New | 13.21 |
| Chicken Minute | 52x26 mins | • | | • | Mediamax | Return | 08.36 |
| Chris Cross | 13x30 mins | • | | • | Cinar | New | 09.34 |
| Circus Popov | 1x25 mins | • | | | De Levita Productions | New | |
| City Kids | | • | | | Buena Vista | Return | |
| Clara | 6x50 mins | • | | | ZDF Enterprises | New | 21.02/23.01 |
| The Classic Russian Fairy Tale Film Collection | feature x24 | • | • | • | Hills Entertainment | Return | 15.30 |
| The Daily Fable | 130x5 mins | • | | | De Levita Productions | Return | |
| Davey and Goliath | 26x15+1x30 min | • | | | Gibraltar | Return | |
| Dog City | | • | | | Nelvana | Return | |
| Dunarea | 6x25 mins | • | | | ORF | New | 21.01 |
| Emelya the Simpleton | 86 mins | • | | • | EuroArts International | New | 18.22/20.17 |
| Enchanted Tales | 6x60 mins | • | | • | Hit | New | 02.17 |
| Escape From Jupiter | 13x30 mins | • | | • | Film Australia | New | 04.24/06.23 |
| Featherfoot Farm | 102x10 mins | • | | | Gibraltar | Return | |
| Gabi | 52x2 mins | • | | • | Mediamax | New | 08.36 |
| Geographical Eye Over Africa | 5x20 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |
| Geokids | 6x26 mins | • | | • | National Geographic | New | 02.02 |
| Hello Spencer | 44x25 mins | • | • | • | Penta TV | New/Return | |
| Hideout | 29 mins | • | | | SVT Int'l Prog Sales | New | 26.08 |
| Hugo + Egon | 20x4 mins | • | • | • | Penta TV | New/Return | |
| Idomeneo | 1x50 mins | • | • | • | Bos Bros | New | 16.18 |
| Iris, The Happy Prof | 156x15 mins | • | | • | Mediamax | New | 08.36 |
| Jim Henson's Secret Life of Toys | 26x15 mins | • | | | Nelvana | New | |

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|---------------------------------|-----------------|--------|------------|-------|-------------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Lift Off | 52x24 mins | • | | | ACTF | Return | 04.24/06.23 |
| Merlin's Magic | 40x30 mins | • | | • | DIC | New | 3.20 |
| Mission Top Secret | 24x25 mins | • | | • | Arc-en-Ciel | | 06.07 |
| Molly | 13x25 mins | • | | • | Arc-en-Ciel | | 06.07 |
| Moonacre | 6x30/1x90 mins | • | | • | Hit | New | 02.17 |
| Mrs Piggie Wiggle | 13x30 mins | • | | | MCA TV International | New | 11.02 |
| My Little Fairy Tale | 26x5 mins | • | | | TransTel GmbH | New | 17.16/19.13 |
| Norman's Ark | 13x15 mins | • | | • | Hit | New | 02.17 |
| Oasis | 10x25 mins | • | | • | Link Entertainment | New | 02.36 |
| Ocean Girl | 13x30 mins | • | | | Beyond Distribution | New | H4.09 |
| Old Macdonald's Farm | 40x30 mins | • | | • | DIC | New | 3.20 |
| On The Track of Captain Grant | 4x65 mins | • | | • | Bulgarian National TV | Return | G3.04 |
| Paldy & The Dinosaurs | 8x25 mins | • | • | • | Penta TV | New/Return | |
| Paulus the Goblin | 365x5 mins | • | | | De Levita Productions | Return | |
| The Penknife | 7x17 mins | • | | • | Bos Bros | Return | 16.18 |
| The Penknife | 1x90 mins | • | • | • | Bos Bros | Return | 16.18 |
| Problem Child | 13x30 mins | • | | | MCA TV International | New | 11.02 |
| Really Wild Animals | 18x26 mins | • | | • | National Geographic | New | 02.02 |
| Reboot | 13x30 mins | • | | | Hit | Return | 02.17 |
| Richard Scarry Specials | 4x30 mins | • | | • | Hit | New | 02.17 |
| Rimba's Island | 65x30 mins | • | | • | DIC | New | 3.20 |
| Round The Twist 2 | 13x24 mins | • | | | ACTF | Return | 04.24/06.23 |
| The Secret Life Of Toys | 26x14 mins | • | • | | Nelvana | New | H4.23 |
| Shelly Duball's Bedtime Stories | 12x30 mins | • | | | MCA TV International | New | 11.02 |
| Ship to Shore | 52x30 mins | • | | • | ABC International | New | 01.12 |
| Sky Trackers Series | 26x24 mins | • | | | Southern Star ACTF | New | 04.24/06.23 |
| Smokescreen | 6x30 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| Sooty 2 | 15x20total30x20 | • | | | Granada LWT International | New | A0.15 |
| Superhuman Samurai Syber-Squad | 40x30 mins | • | | • | DIC | New | 3.20 |
| Thunderbirds | 64x30 mins | • | | | ITC Ent Group | Return | H4.12 |
| Timbooktoo Television Books | 57x1to 13 mins | • | | • | Bos Bros | Return | 16.18 |
| Tour Of The Universe | 1x60 mins | • | | • | Castle | Return | 01.08 |
| Under the Sea | 52x10 mins | • | | | Gibraltar | Return | |
| The Video Pen Pal Club | 5x26 mins | • | | • | Arc-en-Ciel | | 06.07 |
| Video Pen Pals | 5x30 mins | • | | | Unapix International | New | 05.01 |
| The War Of The Hedgehogs | 5x65 mins | • | | • | Bulgarian National TV | Return | G3.04 |
| Wizbit | 12x26/15x10min | • | | • | Link Entertainment | New | 02.36 |
| Xuxa | 65x30 mins | • | | | MTM Worldwide Distrib | New | 01.02 |
| COMEDY | | | | | | | |
| A Normal Life | 1x110 mins | • | • | • | RTC Radio Televisao Comercial | | 04.12 |
| An Evening With Gary Linekar | 76 mins | • | | | Granada LWT International | New | A0.15 |
| Ay Señor Señor | 13x50 mins | • | | | Antena 3 TV | | 06.26 |
| Cappuccino Melange | 1x90 mins | • | | | ORF | Return | 21.01 |
| Double Trouble | 73x25 mins | • | | • | Hills Entertainment | Return | 15.30 |
| Elles Ne Pensent Gua SA | | | • | | Mercure | | |
| Famacia De Guardia | 10.5x30 mins | | | | Antena 3 TV | | 06.26 |
| Frasier | 22x30 mins | • | | | Paramount Pictures | New | 12.02/14.01 |
| The George Carlin Show | 13x30 mins | • | | | WBID | New | B1.00 |
| Goodnight Sweetheart | 16x30 mins | • | | | The TV Sales Company | New | 22.10 |
| Grace Under Fire | 22x30 mins | • | | | Fremantle | | 12.14 |
| Grand | 26x30 mins | • | | | Fremantle | | 12.14 |
| Happy Nest | 13x25 mins | • | | | Endemol | New | H4.32 |
| Hermanos De Leche | 26x26 mins | • | | | Antena 3 TV | | 06.26 |
| Honey for Tea | 7x30 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| The House of Windsor | 6x25 mins | • | | | Granada LWT International | New | A0.15 |
| Itsy-Bitsy Spider | 13x30 mins | • | | | Paramount Pictures | New | 12.02/14.01 |
| Jo Brand - Through The Cakehole | 7x30 mins | • | | | NBD | | 22.13 |
| Just Black | 100x3 mins | • | | • | Multimedia Group of Can. | New | 00.01 |
| Just Like a Woman | 96 mins | • | • | • | Rank Film Distributors | New | 23.10 |
| Just Kidding | 500x1.30 mins | • | | • | Multimedia Group of Can. | Return | 00.01 |

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|-----------------------------------|----------------|--------|------------|-------|---------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Late Night With David Letterman | | | | • | GoodTimes Ent Int'l | New | |
| Leonie Lionheart | 44x25 mins | • | • | • | Penta TV | Return | |
| Los Ladrones Vanala Oficina | 25x30 mins | | | | Antena 3 TV | | 06.26 |
| Lotus Eaters | 1x100 mins | • | | • | Malofilm International | Return | |
| Mannequin On The Move | 96 mins | • | • | • | Rank Film Distributors | Return | 23.10 |
| Men of the World | 6x3 0mins | • | | | The TV Sales Company | New | 22.10 |
| The Mommies | 22x30 mins | • | | | Paramount Pictures | New | 12.02/14.01 |
| Mother's Ruin | 6x25 mins | • | | | Granada LWT International | New | A0.15 |
| The Nanny | 24x30 mins | • | | | Columbia Tristar | New | |
| Paydirt | 89 mins | • | • | • | Rank Film Distributors | Return | 23.10 |
| Personne Ne R'Aine | | | | • | Mercure | | |
| Rik Mayall Presents...2 | 3x52total6x52 | • | | | Granada LWT International | New | A0.15 |
| Rosita Please! | 95 mins | • | • | • | MM Multimedia | | H4.35 |
| The Secret Of Coach 13 | 96 mins | • | • | • | Arc-en-Ciel | | 06.07 |
| Seinfeld | 88x30 mins | • | | | Columbia Tristar | Return | |
| Sexes Faibles | 84 mins | • | • | • | Cinexport | New | |
| Sister, Sister | 13x30 mins | • | | | Paramount Pictures | New | 12.02/14.01 |
| Time After Time | 7x25 mins | • | | | Granada LWT International | New | A0.15 |
| Tom | 12x30 mins | • | | | WBTD | New | B1.00 |
| Touch of Love | 15x25 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| | 75x5 mins | | | | | | |
| Tracey Ullman - Takes on New York | 1x60 mins | • | | | The TV Sales Company | New | 22.10 |
| Vecinos | 65x30 mins | | | | Antena 3 TV | | 06.26 |
| Vietnam Peace | 3x55 mins | • | | • | ABC International | New | 01.12 |
| Weekend | 9x25 mins | • | | | Endemol | New | H4.32 |
| Weird Science | 13x30 mins | • | | | MCA TV International | New | 11.02 |
| Mr Wonderful | | | | | Samuel Goldwyn | New | 02.34 |
| CURRENT AFFAIRS | | | | | | | |
| American Journal | 230x30 mins | • | | | King World | New | 14.05 |
| The Conspiracy Tapes | 10x60 mins | • | | | Tribune Ent | New | 02.30 |
| Foreign Correspondent | Weeklyx30 mins | • | | • | ABC International | New | 01.12 |
| Inside Edition | 230x30 mins | • | | | King World | Return | 14.05 |
| Sci-Tech TV | 52x30 mins | | | | SR Programs Int'l | New | 12.20 |
| Wall Street Journal Report | 52x30 mins | • | | | King World | New | 14.05 |
| World | 52x15 mins | • | | | World Environment | New | |
| DOCUMENTARIES | | | | | | | |
| 1% Difference | 1x52 mins | • | | • | High Point | New | 02.49 |
| 1994 Gay and Lesbian Mardi Gras | 1x55 mins | • | | • | ABC International | New | 01.12 |
| A Bird In The Hand | 1x55 mins | • | | • | Film Australia | New | 04.24/06.23 |
| A Book of Dreams | 1x25 mins | • | | | De Levita Productions | Return | |
| Adventure | 44x48 mins | • | | • | Mediamax | New | 08.36 |
| Adventures of the Old West | 6x60 mins | • | | | U.S. News Production | New | |
| A French Affair | 2x52 mins | • | | • | Channel 4 Interantional | New | 03.34/05.33 |
| Allies in Buchenwald | 1x50 mins | • | | • | National Film Board | New | 17.09 |
| A Modern Miracle? | 51 mins | • | | | Granada LWT International | New | A0.15 |
| An Irish Country Calendar | 8x26 mins | • | | • | Emdee Productions | | C1.21 |
| The Asian Highway | 10x60 mins | • | | | MICO | New | 07.01 |
| Baby It's You | 6x30 mins | • | | • | ITEL | New | 02.02 |
| Bad Cops | 2x60 mins | • | | | Eaton | Return | 08.24 |
| Balance of Nature | 4 hrs | | | | Tomwil | New | 09.20 |
| Battle Of The Somme | 4x30 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |
| Beautiful Brides | 60 mins | | | | SR Programs Int'l | New | 12.20 |
| The Best Of The Calendar Girls | 6x5 2mins | • | | • | High Point | New | 02.49 |
| Beyond The Clouds | 7x60 mins | • | | • | Channel 4 Interantional | New | 03.34/05.33 |
| Biography: Bruce Lee | 20x60 mins | • | | • | All American | Return | 09.13 |
| Body Parts Business | 1x60 mins | • | | | National Film Board | New | 17.09 |
| Champions I & II | 26x30 mins | • | | • | Emdee Productions | | C1.21 |
| Connections 2 | 20x25 mins | | | | Discovery Enterprises | | G3.13 |
| Crusades | 4x50 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| D-Day-6 June 1944 | 1x80 mins | • | | • | Castle | New | 01.08 |

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|---|-----------------|--------|------------|-------|------------------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Deep Probe | 5x60 mins | • | | | Beyond Distribution | New | H4.09 |
| The Desperate Passage | 6x120 mins | • | | | Westinghouse Broadcasting Int'l | New | 03.17 |
| The Diamond Empire | 2x60 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| Doug Jones Travelogs | 12x80 mins | | | | I.C.E. | New | 14.15 |
| The Dream Of The New World | 3x45 mins | • | | • | ORF | New | 21.01 |
| Dreaming Of An Emprle | 28 mins | • | | | YLE-Finnish Broadcasting | New | 07.34 |
| Dreams of Africa | 4x52 mins | • | | • | Mediamax | New | 08.36 |
| The Eagles Nest | 4x60 mins | • | | | Unapix International | New | 05.01 |
| Elite Fighting Forces | 12x50 mins | • | • | • | AVM | New | 16.25 |
| Enemy of the People, Friend of Seals | 52 mins | • | | | SVT Int'l Prog Sales | Return | 26.08 |
| Eye on Architecture Series | 5x30-55 mins | | | | SR Programs Int'l | New/Return | 12.20 |
| Family | 10x55 mins | • | | • | Film Australia | New | 04.24/06.23 |
| From The Horse's Mouth | 6x26 mins | • | | • | Emdee Productions | | C1.21 |
| From Womb To World | 1x49 mins | • | • | • | MICO | New | 07.01 |
| FT: Defying The Mafia | 1x51 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |
| FT: Maquiladores | 1x52 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |
| G Enko | 40 mins | • | | • | Bulgarian National TV | New | G3.04 |
| Geological Survey of Ireland | 6x26 mins | • | | • | Emdee Productions | | C1.21 |
| Gods And Old Tubs | 1x45 mins | • | | | ORF | New | 21.01 |
| Great Destinations | 16x30 mins | • | | • | IBN | New | G3.49 |
| The Great Escape | 30x30 mins | • | | | Genesis | Return | H4.05 |
| Great Wonders of the World | 4x60 mins | • | | • | IBN | New | G3.49 |
| Haroun Tazieff, Le Feu De La Terre | 6x60 mins | | | | Gaumont TV | New | 25.02 |
| High Society | 6x45mins | • | | | NDR International | Return | 06.36/08.35 |
| | 9x30 mins | | | | | | |
| | 6x45 mins | | | | | | |
| Hitler's Last Redoubts | 6x60 mins | • | | • | Temple International | New | |
| Human Animal | 6x50 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| Human Nature | 26x60 mins | • | | | Beyond Distribution | New | H4.09 |
| The Human Race | 4x60 mins | • | • | • | Filmoption International | Return | 0.35 |
| The Holylands | 3x60 mins | • | | • | Temple International | New | |
| The Hunt for the Red Ripper | 1x52 mins | • | | • | Hills Entertainment | Return | 15.30 |
| In the Gutter and Other Good Places | 1x53 mins | • | | • | Great North Releasing | New | 01.18 |
| I Want To Die At Home | 1x60 mins | • | | • | Hit | New | 02.17 |
| Jesus and His Times | 3x60 mins | • | | • | IBN | New | G3.49 |
| Jewels of the Caribbean Sea | 1x52 mins | • | | • | ITEL | New | 02.02 |
| The Korean War | 10 hrs | • | | | Zodiac Ent | New | 19.14 |
| Land of Dreams - Randy Newmans America | 1x52 mins | • | | • | ITEL | New | 02.02 |
| L'Art Du Guerrier | 52 mins | • | | | Canal + Distribution | New | B1.06 |
| The Last Whale | 1x60 mins | • | | | Beyond Distribution | New | H4.09 |
| Legends of the Old West | 6x60 mins | • | | • | All American | Return | 09.13 |
| The Life and Times of Jesus | 3x60 mins | • | | | U.S. News Production | New | |
| Liners | 6x50 mins | • | • | • | AVM | New | 16.25 |
| The Making of a Dancer | 1x60 mins | • | | • | The Multimedia Group of Canada | New | 00.01 |
| Maneaters | 2x60 mins | • | | • | All American | Return | 09.13 |
| Mansion Great Houses of Europe | 13x30 mins | • | | • | Dandelion Distribution | Return | H4.05 |
| Martha Graham - I Am A Dancer | 1x60 mins | • | • | • | Amaya Distribution | New | A0.14 |
| Masters of Beauty | 6x26 mins | • | | • | Hills Entertainment | Return | 15.30 |
| Masters of War | 13x60 mins | • | | | U.S. News Production | New | |
| MaTamba | 1x60 mins | • | | • | The Multimedia Group of Canada | New | 00.01 |
| Medicine Demystified | 52x13 mins | • | | • | The Multimedia Group of Canada | New | 00.01 |
| Mission: Northwest Passage | 1x50 mins | • | | • | Great North Releasing | New | 01.18 |
| Momentous Events: Russia in the 90s | 5x60 mins | • | | • | Worldvision Ent | Return | 24.02/26.01 |
| Motorweek | weekllyx30 mins | • | | • | CTE; Maryland Public TV | Return | 12.26 |
| Mysterious Places | 13x60 mins | • | | • | All American | New | 09.13 |
| Network First: Mandela: From Prisoner To President | 1x52 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |

GO EAST WITH US



1 - 3 December 1994
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| | | TV | Theatrical | Video | | | |
| Normandy: The Great Crusade | 1x100/2x52mins | | | | Discovery Enterprises | | G3.13 |
| On Assignment | 23x26 mins | • | | • | ITEL | New | 02.02 |
| One Small Step | 1x90 mins | • | | • | Castle | New | 01.08 |
| On Top of the World | 26x60 mins | • | | • | IBN | New | G3.49 |
| Oscar Peterson: In the Key of Oscar | 95 mins | • | | • | EuroArts International | New | 18.22/20.17 |
| Our Universe Within: The Brain | 5x52 mins | | | | Discovery Enterprises | | G3.13 |
| Pacifica - Tales From The South Seas | 13x30 mins | • | | • | Dandelion Distribution | Return | H4.05 |
| Palabra Mayor | 43x30 mins | • | | • | Vista International | | |
| Pan Animals of the Mediterreanean | 27x30 mins | • | • | • | SD Cinematografica | | |
| Photographic Adventure | 13x30 mins | • | • | • | AVM | New | 16.25 |
| Pieced Pictures | 3x30 mins | | | | SR Programs Int'l | Return | 12.20 |
| The Power Of Dreams | 3x52 mins | | | | Discovery Enterprises | | G3.13 |
| Reflections of Elephants | 1x52 mins | • | | • | ITEL | New | 02.02 |
| Russian Striptease | 1x51 mins | • | • | • | Filmoption International | New | 0.35 |
| Ryszard Kapuscinski | 1x90 mins | • | • | • | Amaya Distribution | New | A0.14 |
| Seapower: A Global Journey | 6x60 mins | • | | | CTE; Maryland Public TV | Return | 12.26 |
| Scenic Wonders of America | 6x60/1x90 mins | • | | • | IBN | New | G3.49 |
| The Science Show | 130x30 mins | • | • | • | Filmoption International | Return | 0.35 |
| Sebastiao Salgado | 1x60 mins | • | • | • | Amaya Distribution | New | A0.14 |
| Sinking of the Lusitania | 1x52 mins | • | | • | ITEL | New | 02.02 |
| Songs Of Innocence | 1x60 mins | • | | | ACTF | Return | 04.24/06.23 |
| South Slope of Lliberty | 70 mins | | | | Gaumont TV | New | 25.02 |
| Spirit of Survival | 13x30 mins | | | | I.C.E. | New | 14.15 |
| Splendours of theWorld | 5x26/18x13mins | • | | • | France Television Distrib | New | 14.02 |
| Space for Fours | 1x48 mins | • | | • | Great North Releasing | New | 01.18 |
| Supercities | 13x30 mins | • | | • | IBN | New | G3.49 |
| Symphonies of Wonder | 3x60/4x30 mins | • | | • | IBN | New | G3.49 |
| Tears are not Enough | 1x58 mins | • | | • | Great North Releasing | New | 01.18 |
| Texas-Live! | 1x88+3x28 mins | • | | | SVT Int'l Prog Sales | Return | 26.08 |
| Tibet in India | 2 | • | | | Mercure | | |
| Tibetan Book Of The Dead | 2x60 mins | • | | • | National Film Board | New | 17.09 |
| The Tortoise | 52 mins | • | | | Canal + Distribution | New | B1.06 |
| Travels A La Carte | 8x26 mins | • | | • | Channel 4 Interantional | New | 03.34/05.33 |
| Tribute To Tom Jobim | 1x60 mins | • | • | • | Amaya Distribution | New | A0.14 |
| Understanding | 4x52 mins | | | | Discovery Enterprises | | G3.13 |
| V For Victory | 10x45 mins | • | • | • | AVM | New | 16.25 |
| Victories Over Violence | 4x60 mins | • | | | Westinghouse Broad casting Int'l | New | 03.17 |
| Vietnam Peace | 3x55 mins | • | | • | ABC International | New | 01.12 |
| The Volkswagen Film & Vdeo Edition | 50/various | • | • | • | Penta TV | New/Return | |
| W5 International | 26x48 mins | • | | • | Great North Releasing | New | 01.18 |
| The War Against TheMafia | 3x52 mins | • | | | Granada LWT International | New | A0.15 |
| Watch the Watch | 1x60 mins | • | | | Beyond Distribution | New | H4.09 |
| When Women Kill | 1x45 mins | • | | • | National Film Board | New | 17.09 |
| Widerstand - German Resistance to Hitler | 7x28 mins | • | | | TransTel GmbH | New | 17.16/19.13 |
| With Love and Respect | 1x60 mins | | | | I.C.E. | New | 14.15 |
| Yugoslavia - The Road to Breakdown | 4x60 mins | • | | • | Temple International | Return | |

DRAMA DOCUMENTARIES

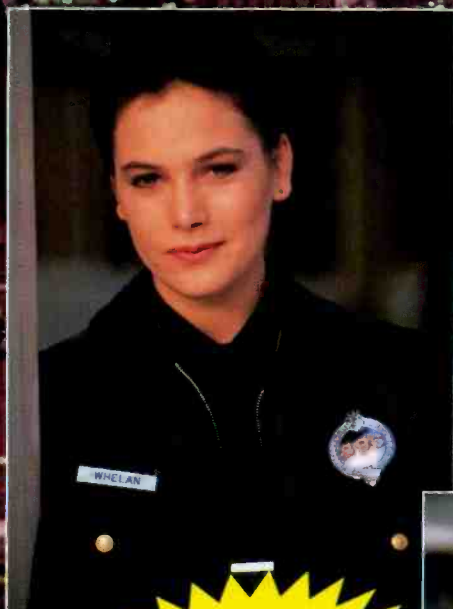
| | | | | | | | |
|-------------------------------|------------|---|---|---|--------------------------|--------|-------------|
| The History Makers | 15x55 mins | • | | • | Castle | New | 01.08 |
| Hugh Hefner: Once Upon A Time | 1x91 mins | • | | | Playboy | New | |
| The Masters of War | 13 hrs | | | | Harmony Gold | New | 08.22/10.21 |
| Miracles & Other Wonders | 60 mins | • | • | • | Newberger/Hemdale Int TV | New | 07.20 |
| The Real World | 35x30 mins | • | | | MTV | | 05.20 |
| The Search for Santa | 1x52 mins | • | | • | Mediamax | Return | 08.36 |
| A Time for Children | 1x52 mins | • | | • | Mediamax | New | 08.36 |

DRAMA

| | | | | | | | |
|---------------------|-----------|---|--|---|-----------------------|-----|-----------|
| 24 Hours to Survive | 6x90 mins | • | | • | Cipango | | 02.26 |
| 120-Volt Miracles | 30 mins | | | | I.C.E. | New | 14.15 |
| 1922 | 8x60 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |

WALK A NEW BEAT WITH

SIRENS

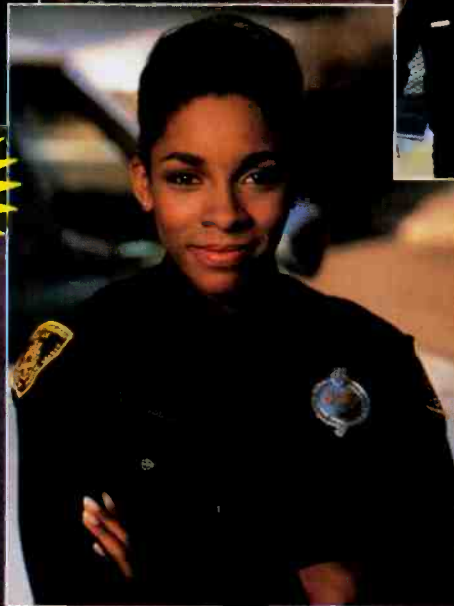


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MARKET INTELLIGENCE

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|--|---------------------------------|--------|------------|-------|---------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| 1945 | 1x90 mins | • | | | ORF | New | 21.01 |
| Acapulco Heat | 44x60 mins | • | | • | All American | New | 09.13 |
| American Standoff | 24 mins | • | | | Tapestry/PTI | New | 12.24 |
| Amour Fou | 95 mins | • | • | • | Cinexport | New | |
| Baby Brokers | 120 mins MOW | • | | | Columbia Tristar | New | |
| Baldipata - from the anthology One day One Life | 1x90 mins | • | | • | Cipango | | 02.26 |
| Barney Barnato | 7x60 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| Baywatch | 109x60 mins | • | | | Fremantle | | 12.14 |
| Beware of Dog | 30 mins | • | | | Tapestry/PTI | New | 12.24 |
| The Big Time | 1x90/24x60mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| Black Harvest | 125 mins | • | • | • | Nordisk Film TV-Distrib | | 04.06 |
| Burke's Law | 12x60 mins | • | | • | Worldvision | New | 24.02/26.01 |
| The Byrds of Paradise | 13x60 mins | • | | | 20th International | New | E3.10 |
| Cadfael | 4x90 mins | • | | | CTE | New | |
| Ce Que Savait Maisie | 90 mins | • | | • | Cinexport | New | |
| Christy | 4x120 mins | • | | | MTMI | New | 01.02 |
| The Cinder Path | 3x60 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |
| The Cisco Kid | 95 mins | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Class Act | 7x60 mins | • | | | CTE | New | |
| Dead At 21 | 13x30 mins | • | | | MTV | New | 05.20 |
| The Definitive Shakespeare | 13x90 mins | • | | • | Castle | New | 01.08 |
| Doctors | 10x50 mins | • | | | NDR International | New | 06.36/08.35 |
| Fallout | 2x120/4x60mins | • | | • | Hit Entertainment | New | 02.17 |
| Family Matters | 103 mins | • | • | • | Nordisk Film TV-Distrib | | 04.06 |
| Fire and Ice | 1x90 mins | • | | • | M6 Distribution | | 02.26 |
| Florida Lady | 12x46 mins | • | | | ZDF Enterprises | New | 21.02/23.01 |
| Frame Up | 120 mins | • | | | RHI | New | 22.01 |
| Fried Green Tomatoes At The Whistle Stop Cafe | 129 mins | • | • | • | Rank Film Distribution | Return | 23.10 |
| Fuerza Del Poder | 40x48 mins | • | | • | Vista International | | |
| Geronimo | 90mins | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Getting Out | 120 mins | • | | | RHI | New | 22.01 |
| Gettysburg | 4hrs 18 feature 4hrs 39 mins | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Great Figures of the Bible | 6x60 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| Heaven and Hell | 6hr mini series | • | | | WBTD | New | B1.00 |
| Heaven Help Us | 22x60mins | • | | • | Worldvision | New | 24.02/26.01 |
| Hedd Wyn - The Armageddon Poet | 1x110 mins | • | • | • | S4C | Return | 11.32 |
| Hedda Gabler | 100 mins | • | | | SVT Int'l Prog Sales | New | 26.08 |
| Her Excellency, The Ambassadress | 15x46 mins | • | | | ZDF Enterprises | New | 21.02/23.01 |
| Heroes | 5x60 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| The Hidden Room | 33x30 mins | • | | | MCA TV International | New | 11.02 |
| Hold Up the Sun: The Struggle to End Apartheid | 5x60 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| How High The Moon | 10x50 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| How To Speak Japanese | 1x100 mins | • | • | • | MICO | New | 07.01 |
| In A Time Of Violence | 3x52 mins | • | | • | Channel 4 Interantional | New | 03.34/05.33 |
| Inspector Sarti | 15x50/6x90mins | • | | | NDR International | New | 06.36/08.35 |
| Jeans and Red Roses | 2x46 mins | • | | | ZDF Enterprises | Return | 21.02/23.01 |
| The Judas Project | 1x93 mins | • | • | • | Newberger/Hemdale Int TV | New | 07.20 |
| The Knock | 1x78/6x51 mins | • | | | Granada LWT International | New | A0.15 |
| La Piste Du telegraphe | 100 mins | • | • | • | Cinexport | New | |
| Loving | 2600x30 mins | • | | | Fremantle | | 12.14 |
| The Platinum Collection | 30x60 mins | • | | • | Hills Entertainment | Return | 15.30 |
| La Rele De L'Homme | | • | | | Mercure | | |
| Leaving Lenin | 1x90 mins | • | • | • | S4C | New | 11.32 |
| Little Napoleons | 4x52 mins | • | | • | Channel 4 Interantional | New | 03.34/05.33 |
| The Lot | 2x120 mins | • | • | | Bulgarian National TV | New | G3.04 |
| Magic | 6x51 mins | • | | | NDR International | New | 06.36/08.35 |
| The Memoirs of Sherlock Holmes | 6x52 mins | • | | | Granada LWT International | New | A0.15 |
| Menendez: A Killing in Beverly Hills | 4 hr min iseries | • | | • | Columbia Tristar | New | |

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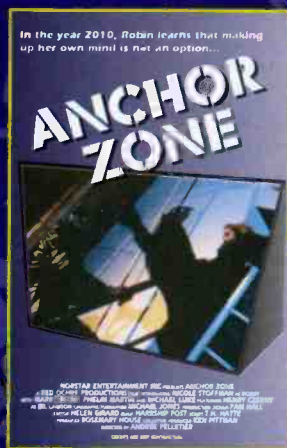
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STARRING
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STARRING
DARLANNE FLUEGEL
JAMES BROLIN
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|--|-----------------|--------|------------|-------|-------------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Middlemarch | 6x50 mins | • | | | BBC Enterprises | New | 17.02/19.01 |
| Models, Inc. | 8x60 mins | • | | • | Worldvision | New | 24.02/26.01 |
| Monturiol: The Lord of the Sea | 105 mins | • | • | • | MM Multimedia | | H4.35 |
| Moving Story | 1x90+5x60 mins | | | | CTE | New | |
| Murder In The Family | 1x50 mins | • | | | NBD | New | 22.13 |
| New Directions: The Rythm of Our Lives | 4x30 mins | • | | • | Altantis Com Inc | New | 01.27 |
| Not Half Bad - These Kids | 13x50 mins | • | | | NDR International | Return | 06.36/08.35 |
| NYPD Blue | 22x60 mins | • | | | 20th International | New | E3.10 |
| Okavango | 26x30 mins | • | | | Gibraltar | Return | |
| One Family Too Many | 1x90 mins | • | | • | Raspail et Associés | | 14.13 |
| Peak Practice 2 | 13x60+ | | | | CTE | New | |
| Picket Fences | 43x60+pilot | | | | 20th International | New | E3.10 |
| Pie in the Sky | 10x60 mins | • | | | The TV Sales Company | New | 22.10 |
| Poor George | 1x100 mins | • | • | • | RTC Radio Televisao comercial | | 04.12 |
| Pretty Boy | 82 mins | • | • | • | Nordisk Film TV-Distrib | | 04.06 |
| Return to Two Moon Junction | | | | | Trimark TV | New | 14.12/16.11 |
| Reveuse Jeunesse | 90 mins | • | • | • | Cinexport | New | |
| Rio Verde | 4x90 mins | • | | • | Raspail et Associés | | 14.13 |
| Robin's Hoods | 22x60 mins | • | | • | Worldvision | New | 24.02/26.01 |
| Roughnecks | 7x52 mins | • | | • | ITEL | New | 02.02 |
| The Scandalous Women | 1x90 mins | • | | | ORF | New | 21.01 |
| Scoop | 52x60 mins | • | | • | Mediamax | New | 08.36 |
| SeaQuest DSV | 22x60 mins | • | | | MCA TV International | New | 11.02 |
| Second Chances | 20x60 mins | • | | | ITC Ent Group | New | H4.12 |
| Sirens | 34x60 mins | • | | • | All American | New | 09.13 |
| Snowy River: The McGregor Saga | 32x60 mins | • | | | MTM Worldwide Distrib | Return | 01.02 |
| Some Ordinary Heroes | 6x90 mins | • | | • | Raspail et Associés | | 14.13 |
| Someone has to Pay the Piper | 1x100 mins | • | | | ZDF Enterprises | Return | 21.02/23.01 |
| South Central | 10x30 mins | | | | 20th International | New | E3.10 |
| Space Police | 24 episodes | • | | | Grove TV | New | 08.14 |
| Stolen Spring | 93 mins | • | • | • | Nordisk Film TV-Distrib | | 04.06 |
| Sweet Valley High | 22x30 mins | • | | • | Saban | New | 21.14/23.11 |
| Tales From the Crypt | 38x30 mins | | | | New World | New | H4.05 |
| The Thorn Birds: The Missing Years | 6hr mini series | • | | | WBTD | New | B1.00 |
| Trouble in Love | 90 mins | • | • | • | MM Multimedia | | H4.35 |
| UFO's: Secrets of the Third Reich | 1x60 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| 'Tis The Season | 1x60 mins | • | | • | DCL Media | New | |
| Un Si Bel Orage | 1x90 mins | | | | Gaumont TV | New | 25.02 |
| Valley of the Dolls | 260x30 mins | | | | New World | New | H4.05 |
| Violence - the Last Resort? | 1x83 mins | • | | | ZDF Enterprises | Return | 21.02/23.01 |
| The Way of Duty | 1x90 mins | • | | • | Malofilm International | New | |
| Winnetka Road | 6x60 mins | • | | • | Worldvision | New | 24.02/26.01 |
| Winter Flight | 83 mins | • | | | YLE-Finnish Broadcasting | Return | 07.34 |
| World Cup - A Captain's Tale | 1x90 mins | • | | | Yorkshire-Tyne Tees | Return | A0-01 |
| The X-Files | 22x60 mins | | | | 20th International | New | E3.10 |
| The Yearling | 120 mins | | | | RHI | New | 22.01 |

FEATURE FILMS

| | | | | | | | |
|--------------------------------------|-----------------|---|---|---|------------------------|--------|-------|
| American Yakoza | 94 mins | • | • | • | Overseas Filmgroup | New | E3.06 |
| Blue Ridge Entertainment Colliction | 30 | • | | • | Unapix International | New | 05.01 |
| Body Chemistry 3: Point of Seduction | | • | • | • | Overseas Filmgroup | New | E3.06 |
| Discretion Assured | | • | • | • | Curb Organization | New | 03.17 |
| The Fabulous Baker Boys | 115 mins | • | • | • | Rank Film Distributors | Return | 23.10 |
| Feature Film Package | 250x90 mins | • | • | • | Cinevest | New | C1.04 |
| Feds | 1x90 mins | • | | • | Eaton | Return | 08.24 |
| Gods Army | | • | • | • | Overseas Filmgroup | New | E3.06 |
| Intruso | | | | | Overseas Filmgroup | | E3.06 |
| Judicial Consent | | • | • | • | Rysher Entertainment | New | 03.16 |
| Kleptomania | | • | • | • | Curb Organization | New | 03.17 |
| Last Shot | 1x90 mins | • | | | I.C.E. | New | 14.15 |
| Melo II Collection | 6x90 mins | | | | Gaumont TV | New | 25.02 |
| Mrs Doubtfire | 120 mins approx | | | | 20th International | New | E3.10 |

Abba Alvar Aalto

H.C.Andersen Bille



August TAMPERE FINLAND JUNE 5-9 1994

Ingmar Bergman



THE LAND OF HAPPINESS

Karen Blixen Vigdis Finbogadottir Greta Garbo

Edvard Grieg Knut Hamsun Tor Heyerdahl

Henrik Ibsen Tore Jansson Aki Kaurismäki

THERE'S NO YOU



Selma Lagerlöf Carl Larsson

NORDIC

NORTH OF THE ORDINARY

Astrid Lindgren Edvard Munch

CREATIVITY

Alfred Nobel Esa-Pekka Salonen Jean Sibelius

RHINO BRUTALIS



August Strindberg

THE BROWN BEAR OF SCANDINAVIA



Liv Ullman Sigrid Undset



GOLDEN FLASH



SUCKERS

ALFIE ATKINS

Mika Waltari



| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|-------------|--------|------------|-------|-------------------------|------------------|-----------|
| | | TV | Theatrical | Video | | | |
| On The Edge Of Reality: A Trilogy of Mystic Tales | 3x26 mins | • | | • | High Point | New | 02.49 |
| The Rhinehart Theory | | • | • | • | Rysher Entertainment | New | 03.16 |
| Rules of Obsession | | • | • | • | Rysher Entertainment | New | 03.16 |
| Running Free | 1x90 mins | • | • | • | High Point | New | 02.49 |
| Shadow Force | | • | • | • | Curb Organization | New | 03.17 |
| Spanish Directors Catalogue | 10x100 mins | • | • | • | IMSI - MSI Figaro Films | Return | G3.39 |
| Una Muser Con Suetre | 120 mins | • | | • | Vista International | | |
| Wasserman | 1x120 mins | • | • | • | UFA | New | G3.14 |
| Wishman | | • | • | • | Curb Organization | New | 03.17 |

GAMESHOWS

| | | | | | | | |
|---------------------|----------------|---|--|--|-----------------------|--------|-------------|
| Bambino Show | 90 mins format | • | | | Endemol | New | H4.32 |
| Booby Trap | 60 mins format | • | | | Endemol | New | H4.32 |
| Dingbats | 30 mins format | • | | | King World | New | 14.05 |
| EC Plays Lift Off | 13x24 mins | • | | | ACTF | New | 04.24/06.23 |
| Game Over | 50 mins format | • | | | Saraxa Group | New | G3.06 |
| Game Over | 24 mins format | • | | | Saraxa Group | New | G3.06 |
| The Grudge Match | 26x60 mins | • | | | Genesis | Return | H4.05 |
| Hollywood Squares | 30 mins format | • | | | King World | New | 14.05 |
| Home Goal | format | • | | | McLaren Entertainment | New | |
| Infatuation | 65x30 mins | • | | | Genesis | Return | H4.05 |
| The Incredible Mall | 150 episodes | • | | | Grove TV | New | 08.14 |
| Love is... | 30 mins format | • | | | Endemol | New | H4.32 |
| Mum's The Word | format rights | • | | | Action Time | New | G3.28 |
| Now or Never | 50 mins format | • | | | Endemol | Return | H4.32 |
| Pictionary | 30 mins | | | | Sunbow International | New | 09.19 |
| Play It By Ear | 30 mins format | • | | | King World | New | 14.05 |
| Scavengers | 13x60 mins | | | | 20th International | New | E3.10 |
| Strictly Personal | format | • | | | McLaren Entertainment | New | |
| Take My Life | format | • | | | McLaren Entertainment | Return | |
| Telebingo | format rights | | | | Action Time | New | G3.28 |
| Terror Towers | 13x30 mins | • | | | Hit | New | 02.17 |
| Treasure Trail | format rights | | | | Action Time | New | G3.28 |
| Trivial Pursuit | format | • | | | MTMI | New | 01.02 |
| Wheel of Fortune | 195x30 mins | • | | | King World | Return | 14.05 |

LIGHT ENTERTAINMENT

| | | | | | | | |
|---|----------------|---|--|---|--------------------------|------------|-----------|
| The Big Freeze | 48 mins | • | | | YLE-Finnish Broadcasting | New | 07.34 |
| The Cisco Kid | 250x90 mins | • | | • | Cinevest | New | C1.04 |
| Downwardly Mobile | 7x26 mins | • | | | Yorkshire-Tyne Tees | New | A0.01 |
| England's Most Beautiful Sights in 3-D | 5x3 mins | • | | • | Telcast | New | 00.08 |
| The Festival Of The Chicken | 2x60/45 mins | • | | | ORF | New/Return | 21.01 |
| Front Runners | 98x30 mins | • | | • | DCL Media | New/Return | |
| House of Style | 6x30 mins | • | | | MTV | | 05.20 |
| Laurie Cooks Light 'n Easy | 65x30 mins | • | | | DSL Productions | New | 13.12 |
| Lifestyles with Robin Leach and Shain Belafonte | 210x30mins | • | | | Rysher Entertainment | New/Return | 03.16 |
| Living Well Today | 150 episodes | • | | | Grove TV | New | 08.14 |
| Look of the Year | 1x60 mins | • | | • | DCL Media | New | |
| Paul McKenna's Hypnotic Superstars | 1x60 mins | • | | | NBD | New | 22.13 |
| Planet Fashion | 156x30 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| Runaway with the Rich and Famous | 154x30 mins | • | | | Rysher Entertainment | New/Return | 03.16 |
| Sex Symbols | 13x30 mins | | | | Tomwil | New | 09.20 |
| The Spanish Riding School | 3x105/60/53min | | | • | ORF | New/Return | 21.01 |
| Soundmix Show | 60 mins format | • | | | Endemol | Return | H4.32 |
| Tilt 231/2 | 117x30 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| Travelview | 84x30 mins | • | | • | Wexler Enterprises | New | |

MINISERIES

| | | | | | | | |
|----------------|----------------|---|--|---|-----------------------|--------|-------|
| A Fatal Affair | 1x100/3x45 min | • | | | SVT Int'l Prog Sales | Return | 26.08 |
| Arnau | 3x90 mins | • | | • | IMSI-MSI Figaro Films | New | G3.39 |

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|-----------------|--------|------------|-------|---------------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Baroness of Galapagos | 6x48 mins | • | | • | Vista International | | |
| Black August | 6x60 mins | • | | | Globo Network Brazil | New | 13.13 |
| Danielle Steel's Message from Nam | 2x120 mins | • | | • | NBC International | Return | B1.02 |
| Dazzle | 4 hrs | • | | | Multimedia Entertainment | New | E3.09 |
| Dieppe | 2x120 mins | • | | • | CBC International Sales | Return | 04.34/06.33 |
| Final Justice | 2x120 mins | • | | • | ACI | New | H4.27 |
| Heidi | 4 hrs | | | | Harmony Gold | New | 08.22/10.21 |
| The Maharaja's Daughter | 3x120 mins | • | | • | UFA | New | G3.14 |
| Million Dollar Babies | 2x120 mins | • | | | Cinar | New | 09.34 |
| Missing A Fortune | 7x30 mins | • | | • | Bos Bros | New | 16.18 |
| The Monkey Chamber | 4x60 mins | • | | | HV-IMSI & Telecinestar | New | G3.39 |
| Oldest Living Confederate Woman Tells All | 4 hrs | | | | RHI | New | 22.01 |
| Pact With The Devil | 8x48 | • | | • | Vista International | | |
| Remember | 2x120 mins | • | | • | NBC International | Return | B1.02 |
| Rock | 5x60 mins | • | | • | Mediamax | Return | 08.36 |
| Sidney Sheldon's Tales of Midnight | 4 hrs | • | | | DSL Productions | New | 13.12 |
| Surprise Chefs | format rights | | | | Action Time | New | G3.28 |
| Video Game Challenge | format rights | | | | Action Time | New | G3.28 |
| When LoveKills | 4 hrs | • | | | ITC Ent Group | New | H4.12 |
| Wanted | 5x60 mins | • | • | • | RTC | | 09.12 |
| MUSIC | | | | | | | |
| 100% Blues | 6x30 mins | • | | • | Dandelion Distribution | Return | H4.05 |
| B Bardot Sings | 52 or 75 mins | • | | • | France Television Distrib | Return | 14.02 |
| The Beautiful Experience | 75 mins approx | • | | | Vision House | New | |
| The Best of Cat Stevens | | • | | • | Wienerworld/ Screen Ventures | Return | 02.23 |
| The Best of Marvin Gaye-Live | | • | | • | Wienerworld/ Screen Ventures | Return | 02.23 |
| The Best Of The Tube | 13x30 mins | • | | | Yorkshire-Tyne Tees | New | A0-01 |
| Bill Boards | 1x55/75 mins | • | | • | NVC Arts | New | 01.05 |
| Billy Joel Live By Satellite | 1x120 mins | • | | | NBD | New | 22.13 |
| Brit Awards 1994 | 1x90 mins | • | | | Polygram Television | New | 07.27 |
| Bryan Adams: Waking Up The World | 60 mins | • | | • | CBC International Sales | Return | 04.34/06.33 |
| Cachao | 109 mins | • | • | • | Overseas Filmgroup | | E3.06 |
| Carole King In Concert | | | | • | Wienerworld/ Screen Ventures | Return | 02.23 |
| Carreras, Domingo, Pavarotti, Mehta in Concert 1994 | 120 mins approx | • | | | Vision House/NVC | New | |
| Celtic Grooves | 1x52 mins | • | | • | High Point | New | 02.49 |
| Christmas in Prague | 1x60 mins | • | | • | Cinevest/AVL | New | C1.04 |
| Concert of Hope | 1x90 mins | • | | | Polygram Television | New | 07.27 |
| Conierto De Aranjuez | 26 mins | • | | | Rhombus International | Return | 13.20 |
| Downtown Julie Brown | 1x60 mins | • | | • | DCL Media | New | |
| Elvis '56 Special | 1x60 mins | • | | | NBD | New | 22.13 |
| Europa Konzert 1994 | 120 mins | • | | • | EuroArts International | New | 18.22/20.17 |
| Fado in Symphony | 1x60 mins | • | • | • | RTC | | 04.12 |
| The Hollywood Bowl/World Cup Series | 3x120 mins | • | | | Vision House | New | |
| Holy Russia | 1x60 mins | • | | • | NVC Arts | New | 01.05 |
| House of Blues | 1x70 mins | • | | | Polygram Television | New | 07.27 |
| Jean Michel Jarre | 52or80 mins | • | | • | France Television Distrib | New | 14.02 |
| Joe Cocker: I'm Glad to be Standing Here Today | 60 mins | • | | • | PMI EuroArts Int'l | New | 18.22/20.17 |
| Kiri! | 1x90mins approx | • | | | Polygram Television | New | 07.27 |
| Legendary Ladies | 1x50 mins | • | • | • | AVM | New | 16.25 |
| The Life of Verdi | 2x60 mins | • | | • | NVC Arts | New | 01.05 |
| Lost In The Stars | 1x85 mins | • | | | Rhombus International | New | 13.20 |
| Madonna Exposed | | | | • | Wienerworld/ Screen Ventures | Return | 02.23 |

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|---------------------------------------|--------|------------|-------|---------------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| MTV Unplugged | 3x90 mins 15x60 mins 18x30 mins | • | | | MTV | | 05.20 |
| Le Nozze Di Figaro | 1x185 mins | • | • | | NVC Arts | New | 01.05 |
| Picasso and Dance | 1x70 mins | • | • | | NVC Arts | New | 01.05 |
| Power Play Music TV: Country & Western | 52x60 mins | • | | | Wexler Enterprises | New | |
| Power Play Music TV: Dance, Hard Rock, Jazz, Erotica | 52x30 mins 117x60 mins | • | | | Wexler Enterprises | New | |
| Power Play Music Television - Top 100 | 100x60 mins 99x30 mins | • | | | Wexler Enterprises | New | |
| The Road | 26x60 mins | • | | | Tribune Ent | New | 02.30 |
| Rock Around The World | 104x30 mins | • | | | Wexler Enterprises | New | |
| Rodrigo At 90 | 70 mins | • | | | Rhombus International | Return | 13.20 |
| The Second Annual Apollo Theater Hall of Fame | 108 mins approx | • | | | Vision House/NVC | New | |
| Take That-Tape That | | | • | | Wienerworld/ Screen Ventures | Return | 02.23 |
| Verve 50th Anniversary | 1x120 mins | • | | | Polygram Television | New | 07.27 |
| Vina Del Mar | 13.5 hrs | • | • | | Protele | New | 05.02 |
| Virtuoso Performance | 3x60 mins | • | • | | IMSI | New | G3.39 |
| The Women Of Country | 90 mins | • | • | | Rhombus International | New | 13.20 |
| The World of Dionne Warwick | 13x60 mins | • | • | | Cinevest/AVL | New | C1.04 |
| The Yellow Shark Frank Zappa and the Ensemble Modern | 1x90 mins | • | | | ZDF Enterprises | New | 21.02/23.01 |

REALITY

| | | | | | | | |
|--------------------------------------|----------------|---|--|--|----------------------|--------|-------------|
| Adventures of the Unknown | 13x30 mins | | | | Harmony Gold | New | 08.22/10.21 |
| All You Need is Love | 60 mins format | • | | | Endemol | Return | H4.32 |
| Case Closed hosted by Stacey Keach | 22x60 mins | • | | | DSL Productions | New | 13.12 |
| Confession of Crime | 13x30 mins | • | | | Unapix International | New | 05.01 |
| Emergency Call | 52x30 mins | • | | | Genesis | New | H4.05 |
| Forces Beyond | 26x30 mins | • | | | DSL Productions | New | 13.12 |
| Forgive Me | 60 mins format | • | | | Endemol | Return | H4.32 |
| Future Quest hosted by Jeff Goldblum | 22x30 mins | • | | | DSL Productions | New | 13.12 |
| In The Name Of Love | 13x30 mins | • | | | Hearst Entertainment | New | 05.11 |
| Manhunter | 26x60 mins | | | | 20th International | New | E3.10 |
| Streetmatch | 30 mins format | • | | | Endemol | New | H4.32 |
| Tough Target | 26 episodes | • | | | Grove TV | New | 08.14 |

SERIES/TELENOVELAS

| | | | | | | | |
|-------------------------|--------------|---|---|---|-----------------------|--------|-------------|
| Above and Below | 26x30 mins | • | | | Unapix International | New | 05.01 |
| A Case for Two | 100x60 mins+ | • | | | ZDF Enterprises | New | 21.02/23.01 |
| A Century of Women | 6hrs | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Amor De Papel | 156x60 mins | | | | Antena 3 TV | | 06.26 |
| Baby Races | 26x30 mins | • | | | MTM Worldwide Distrib | New | 01.02 |
| Bad Cops | 2x60 mins | | | | Eaton | Return | 08.24 |
| Behind the Scenes | 200x30 mins | • | | | E! Entertainment | Return | |
| Beyond The Bridge | 100x60 mins | • | | • | Protele | New | 05.02 |
| Bwscavidas | 26x60 mins | | | | Antena 3 TV | | 06.26 |
| The CIA | | | | | CD Vision Ltd | New | 03.09 |
| City Braves | 12x46 mins | • | | | ZDF Enterprises | New | 21.02/23.01 |
| Coming Attractions | 52x30 mins | • | | | E! Entertainment | New | |
| Cool People, Hot Places | 26x60 mins | • | | • | DCL Media | New | |
| Detective L Sommer | 26x60 mins | • | | • | UFA | New | G3.14 |
| E Features | 110x30 mins | • | | | E! Entertainment | Return | |
| Eloroy El Barro | 105x50 mins | | | | Antena 3 TV | | 06.26 |
| E! News Week in Review | 52x60 mins | • | | | E! Entertainment | Return | |
| Entertainment News Feed | 52x45 mins | • | | | E! Entertainment | New | |
| E! Special Events | various | • | | | E! Entertainment | Return | |
| Eurocops | 70x52 mins | • | | | ZDF Enterprises | New | 21.02/23.01 |
| Extreme Close-up | 300x30mins | • | | | E! Entertainment | Return | |
| Finney | 6x60 mins | • | | | Primetime/RPTA | New | 23.02/25.01 |

MARKET INTELLIGENCE

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|---|------------------|--------|------------|-------|---------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| The Flight of the Eagle | 80x60 mins | • | | • | Protele | New | 05.02 |
| FX | 22x60 mins | • | | | Rysher Entertainment | New | 03.16 |
| Fye: For Your Entertainment | 52x60 mins | • | | | E! Entertainment | New | |
| Golden Dream | In production | • | | | Globo Network Brazil | New | 13.13 |
| The Gossip Show | 52x60 mins | • | | | E! Entertainment | New | |
| Halfway Across The Galaxy And Turn Left | 28x30 mins | • | | • | Eaton | Return | 08.24 |
| The Health Show | 30 mins | • | | • | CBC International Sales | New | 04.34/06.33 |
| The Human Body | | | | | CD Vision Ltd | New | 03.09 |
| Hollywood Anthologies | 11x4 mins | • | | | Dandelion Distribution | New | H4.05 |
| In Focus | 52x60 mins | • | | | E! Entertainment | New | |
| Inside the Vatican | 6x60 mins | • | | • | Multimedia Entertainment | Return | E3.09 |
| | 2x120 mins | | | | | | |
| | 2x96 mins | | | | | | |
| Lakeside Hotel | 34x50 mins | • | | • | Atlas International | | 07.39 |
| Le Chateau Des Oliviers | 13x52 mins | • | | • | France Television Distrib | Return | 14.02 |
| | 8x90 mins | | | | | | |
| L'Instit | 13x90 mins | • | | • | France Television Distrib | New | 14.02 |
| Looking for Paradise | 100x60 mins | • | | • | Protele | New | 05.02 |
| Marimar | 150x30 mins | • | | • | Protele | New | 05.02 |
| Moonshot | 4 hr special | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Motorweek | 52x30 mins | • | | | ITC | New | H4.12 |
| Mysteries of the Bible | 13x60 mins/pilot | • | | | Multimedia Entertainment | Return | E3.09 |
| The Native Americans | 6 hrs | • | • | • | Turner Int'l | New | 07.02/09.01 |
| Nova | 6x60 mins | • | | | Tapestry/PTI | New | 12.24 |
| One West Waikiki | | | | | Rysher Entertainment | New | 03.16 |
| The Persuaders | 24x60 mins | • | | | ITC Ent Group | Return | H4.12 |
| Portrait of a Woman | 10x60 mins | • | | | Globo Network Brazil | New | 13.13 |
| Reaching For The Light | 250x30 mins | • | | • | Antenna TV | Return | 22.09 |
| The Real West | 39x60 mins | • | | | Unapix International | New | 05.01 |
| Red Dyed Hair | 37x60 mins | • | | • | Antenna TV | Return | 22.09 |
| Rivals of the Racetrack | 12x45 mins | • | | | TransTel GmbH | New | 17.16/19.13 |
| The Saint | 114x60 mins | • | | | ITC Ent Group | Return | H4.12 |
| Secrets of the Sand | 130x60 mins | • | | | Globo Network Brazil | Return | 13.13 |
| Show Biz TV | 30 mins format | • | | • | Saban | New | 21.14/23.11 |
| Sexy Zap | 120x26 mins | • | | • | Raspail et Associés | | 14.13 |
| Shadow Theatre | 13x30 mins | • | | | Unapix International | New | 05.01 |
| The Shark Files | 8x60 mins | • | | | Unapix International | New | 05.01 |
| Short Story Cinema | 26x30 mins | • | | | Hearst Entertainment | New | 05.11 |
| Smile of the Lizard | 52x60 mins | • | | • | Fox Lorber Associates | New | 3.24/5.23 |
| Stephen King's This is Horror | 13x30 mins | • | | | Unapix International | New | 05.01 |
| Stiletto Heels | 22x45 mins | • | | • | Antenna TV | Return | 22.09 |
| Three Starts | 26x30 mins | • | | | BRB Internacional | New | 15.26/17.21 |
| Travel Trails | 13x30 mins | • | | • | Protele | New | 05.02 |
| You Decide | 52 episodes | • | | | Globo Network Brazil | Return | 13.13 |
| Valentia | 160x 30mins | • | | • | Protele | New | 05.02 |
| Vice Squad | 26x 60mins | • | | • | Antenna TV | Return | 22.09 |
| Why Didn't I Think of That | 46 hrs | | | | Samuel Goldwyn | New | 02.34 |
| Wild About Wheels | 39x30 mins | • | | | Unapix International | New | 05.01 |
| Wild Heart | 165x30 mins | • | | • | Protele | New | 05.02 |
| The Young Picasso | 26x30 mins | • | | | BRB Internacional | New | 15.26/17.21 |
| SHORT PROGRAMS | | | | | | | |
| 10x10 (Comilation) | 10x10 mins | • | | | Arts Council Films | Return | 15.32 |
| The Best of 3-D TV | 60x3-7 mins | • | | • | Telcast | New | 00.08 |
| World | 52x15 mins | • | | | World Environment | New | |
| SPORTS | | | | | | | |
| 3-D Behind the Scenes of The Winter Olympics in Lillehammer | 8x3 mins | • | | • | Telcast | New | 00.08 |
| American Thunder | 16x30 mins | | | | Tomwil | New | 09.20 |
| AMH Supercross | 15x60 mins | • | | | ESPN | New | C1.07 |

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|-----------------|--------|------------|-------|--------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Andy's Angle | 13x30 mins | | | | SR Programs Int'l | New | 12.20 |
| Beach Clash | 26x60 mins | • | | • | All American | New | 09.13 |
| Brazilian Soccer | 17x120 mins | • | | | ESPN | New | C1.07 |
| Bushido Wrestling | 52x60 mins | • | | • | CSI, IPD Ltd | New | |
| Davis Cup by NEC | 10x60 mins | • | | | ESPN | New | C1.04 |
| Dutch Division I Soccer | 36x60 mins | • | | | ESPN | New | |
| Energy Express | 24x30 mins | • | | | Tribune Ent | New | 02.30 |
| English Premier League Football | live/highlights | • | | | CSI | New | |
| European Soccer Weekly | 52x52 mins | • | | | CSI | New | |
| Extreme Sports | 160x26 mins | • | • | • | ISL | New | |
| F A Cup Football | live/highlights | • | | | CSI | New | |
| FIFA World Cup Soccer | | | | | CD Vision Ltd | New | 03.09 |
| Horseworld | 20 hrs | | | | Tomwil | New | 09.20 |
| How To Be A Champion | 39x15 mins | • | | • | MM Multimedia | | H4.35 |
| IAAF World Champs 1995 | 8 days | • | | | ISL | New | |
| Indycar | 15x120 mins | • | | | ESPN | New | C1.07 |
| International Cricket | live matches | • | | | CSI | New | |
| International Rugby Union | live matches | • | | | CSI | New | |
| Latin Futbol Weekly | 44x30 mins | • | | | ESPN | New | C1.07 |
| Living on the Edge | 6x30 mins | • | | • | Cinevest/AVL | New | C1.04 |
| Max Out | 52x30 mins | • | | | ESPN | New | C1.07 |
| MTV Sports | 13x30 mins | • | | | MTV | New | 05.20 |
| NCL Race of the Week | 15x60 mins | • | | | ESPN | New | C1.07 |
| NFL/American Football | 24x60 mins | • | | | ESPN | New | C1.04 |
| NHL Hockey | 60x180 mins | • | | | ESPN | New | C1.07 |
| NHL International Weekly | 40x60 mins | • | | | ESPN | New | C1.07 |
| Story of a Game - Basketball | 12x26 mins | • | | | ISL | New | |
| Tennis Made In Germany | 13x15 mins | • | | | TransTel GmbH | New | 17.16/19.13 |
| UEFA European Champs 1996 | 31 matches | • | | | ISL | New | |
| Valdez Goes Extreme | 1x60 mins | • | • | • | Filmoption International | New | 0.35 |
| World White Water Rafting Championship | 5x60 mins | • | | | CSI, IPD Ltd | New | |

TALK SHOWS

| | | | | | | | |
|--------------------------|-----------------|---|--|--|--------------------------|--------|-------|
| Dennis Prager Show | 30 mins strip | • | | | Multimedia Entertainment | New | E3.09 |
| Donahue | 60 mins strip | • | | | Multimedia Entertainment | Return | E3.09 |
| Gerlado | 200x60 mins | • | | | Tribune Ent | New | 02.30 |
| Jerry Springer | 60 mins strip | • | | | Multimedia Entertainment | Return | E3.09 |
| The Joan Rivers Show | 200x60 mins | • | | | Tribune Ent | New | 02.30 |
| Last Call | 65x30 mins | • | | | MCA TV International | New | 11.02 |
| The Oprah Winfrey Show | 220x60 mins | • | | | King World | Return | 14.05 |
| Ricki Lake | 195x60 mins | • | | | Columbia Tristar | Return | |
| Rolonda | TBA 60 mins | • | | | King World | New | 14.05 |
| Sally Jessy Raphael | 60 mins strip | • | | | Multimedia Entertainment | Return | E3.09 |
| Scratch | 65x30+7specials | • | | | Sunbow International | New | 09.19 |
| The Susan Powter Show | 30 mins strip | • | | | Multimedia Entertainment | New | E3.09 |
| The Suzanne Somers Show | 65x60 mins | • | | | MCA TV International | New | 11.02 |
| Vito's Guest | 24 mins format | • | | | Saraxa Group | New | G3.06 |
| The Whoopi Goldberg Show | 110x30min/40hr | • | | | Genesis | Return | H4.05 |

TV MOVIES

| | | | | | | | |
|----------------------------------|------------|---|---|---|--------------------------|--------|-------------|
| 32 Short Films About Glenn Gould | 1x85 mins | • | • | | Rhombus International | New | 13.20 |
| A Flash of Lightning | 1x90 mins | • | | • | Cipango | | 02.26 |
| Against Their Will | 120 mins | • | | • | ACI | New | H4.27 |
| Alan Bleasdale Presents... | 4x90 mins | • | | • | Channel 4 Interantional | New | 03.34/05.33 |
| A Mind to Kill | 6x120 mins | • | | • | ACI | New | H4.27 |
| Appointment For A Killing | 120 mins | • | | • | ACI | New | H4.27 |
| Babylon Project | 1x90 mins | • | | | ORF | Return | 21.01 |
| Behind Closed Doors | 1x120 mins | • | | • | Saban | New | 21.14/23.11 |
| Blood Will Tell | 1x93 mins | • | | • | WIN | New | B1.04 |
| Burned Bridge | 13x60 mins | • | | | Beyond Distribution | New | H4.09 |
| Caught in the Crossfire | 120 mins | • | | | New World | New | H4.05 |
| Children of the Dark | 1x120 mins | • | | | Multimedia Entertainment | New | E3.09 |

MARKET INTELLIGENCE

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|--|------------|--------|------------|-------|--------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Christine | 90 mins | • | | | Atlas International | | 07.39 |
| Cradle of Conspiracy | 120 mins | | | | New World | New | H4.05 |
| Danielle Steel's Once In A Lifetime | 1x120 mins | • | | • | NBC International | Return | B1.02 |
| Diamond Swords | 96 mins | • | | | Canal + Distribution | New | B1.06 |
| For The Love Of Aaron | 1x120 mins | • | | • | MTMI | New | 01.02 |
| French Silk | 120 mins | • | | • | ACI | New | H4.27 |
| The Gambler V | 1x93 mins | • | | • | WIN | New | B1.04 |
| Girl With The Suitcases | 80 mins | • | | • | Antenna TV | Return | 22.09 |
| Going Underground | 120 mins | • | | • | ACI | New | H4.27 |
| Golden Warrior | 1x93 mins | • | | • | WIN | New | B1.04 |
| Hail Caesar | | | | | Trimark TV | New | 14.12/16.11 |
| Heart of a Child | 1x93 mins | • | | • | WIN | New | B1.04 |
| High Lonesome | 1x93 mins | • | | • | WIN | New | B1.04 |
| Honor Thy Father and Mother - The True Story of Mendenez Murders | 1x120 mins | • | | • | Saban | New | 21.14/23.11 |
| Hunt for the Blue Diamond | 90 mins | • | | • | Atlas International | | 07.39 |
| In the Line of Duty: Inside Criminal | 1x93 mins | • | | • | WIN | New | B1.04 |
| Janek - The Wallflower Murders | 1x120 mins | • | | • | Worldvision | New | 24.02/26.01 |
| Jenny's Story | 1x120 mins | • | | • | NBC International | New | B1.02 |
| Last Light | | | | | Trimark TV | New | 14.12/16.11 |
| Leave of Absence | 1x93 mins | • | | • | WIN | New | B1.04 |
| Lovestruck | 9x90 mins | • | • | • | Raspail et Associés | | 14.13 |
| Me and the Kid | 1x93 mins | • | | • | WIN | New | B1.04 |
| My Breast | 94 mins | • | | | Hearst Entertainment | New | 05.11 |
| One of Our Own | 1x93 mins | • | | • | WIN | New | B1.04 |
| One Woman's Courage | 1x120 mins | • | | • | NBC International | New | B1.02 |
| Precious Victims | 1x120 mins | • | | • | Worldvision | New | 24.02/26.01 |
| Presumed Guilty | 96 mins | • | | | Canal + Distribution | New | B1.06 |
| Race to Freedom: The Underground Railroad | 1x97 mins | • | | • | Altantis Com Inc | New | 01.27 |
| Rise and Walk: The Dennis Byrd Story | 120 mins | | | | 20th International | New | E3.10 |
| Scattered Dreams | 120 mins | • | | • | ACI | New | H4.27 |
| Seeds of Deception | 120 mins | • | | • | ACI | New | H4.27 |
| Seventh Floor | 1x10 0mins | • | | | Primetime/RPTA | Return | 23.02/25.01 |
| Shadow of Obsession | 1x120 mins | • | | • | Saban | New | 21.14/23.11 |
| Shattered Trust | 120 mins | • | | • | ACI | New | H4.27 |
| Singapore Sling | 1x120 mins | • | | | Multimedia Entertainment | New | E3.09 |
| Snowbound | 120 mins | • | | • | ACI | New | H4.27 |
| Sodbusters | 1x95 mins | • | | • | Altantis Com Inc | New | 01.27 |
| The Stoned Age | | | | | Trimark TV | New | 14.12/16.11 |
| Strange and Rich | 1x95 mins | • | | • | Altantis Com Inc | New | 01.27 |
| There Are No Children Here | 1x120 mins | • | | • | King World | New | 14.05 |
| Three Little Deaths | 1x90 mins | • | | • | Cipango | | 02.26 |
| Twilight Zone | 1x93 mins | • | | • | WIN | New | B1.04 |
| The Vernon Johns Story | 1x120 mins | • | | • | Worldvision Ent | New | 24.02/26.01 |
| Visions of Terror | 96 mins | • | | | Hearst Entertainment | New | 05.11 |
| Untamed Love | 94 mins | • | | | Hearst Entertainment | New | 05.11 |
| Wall of Silence | 1x90 mins | • | | | The TV Sales Company | New | 22.10 |
| The Young Adventurers | 1x93 mins | • | | • | Malofilm International | New | |

VARIETY/SPECIALS

| | | | | | | | |
|---|----------------|---|--|---|-------------------------|-----|-------------|
| 1994 International Children's Day of Broadcasting | | | | | | | |
| 1994 MTV Movie Award | 1x120 mins | • | | | Unicef | New | 18.24 |
| 1994 MTV Video Music Award | 1x120 mins | • | | | MTV | New | 05.20 |
| AFI Life Achievement Award/ Jack Nicholson | 1x90 mins | • | | • | Worldvision Ent | New | 24.02/26.01 |
| A Giant Leap For Mankind: The First Man on the Moon | 1x60 mins | • | | • | All American | New | 09.13 |
| Anne Murray In Nova Scotia | 47 mins approx | • | | • | CBC International Sales | New | 04.34/06.33 |
| A Word From Our Sponsor I&II | 2x6 0mins | • | | | Fremantle | | 12.14 |

| PRODUCT TITLE | EPISODES | RIGHTS | | | DISTRIBUTOR | NEW OR RETURNING | STAND NO. |
|---|----------------|--------|------------|-------|--------------------------|------------------|-------------|
| | | TV | Theatrical | Video | | | |
| Kurt Browning: You Must Remember This | 60 mins approx | • | | • | CBC International Sales | Return | 04.34/06.33 |
| Momentous Events: Russia in the 90s | 5x60 mins | • | | • | Worldvision | Return | 24.02/26.01 |
| Unexpected Comedy: Bloopers Blunders and Best Intentions | 1x75 mins | • | | • | All American | Return | 09.13 |
| We're Off To See The Munchkins | 1x60 mins | | | | Tomwil | New | 09.20 |
| WILDLIFE/NATURAL HISTORY/ENVIRONMENTAL | | | | | | | |
| Alligators in 3-D | 3 mins | • | | • | Telcast | New | 00.08 |
| Among The Whale Sharks | 1x45 mins | • | | • | ORF | New | 21.01 |
| Earthscapes & Earthdance | 2x30 mins | • | | • | Tapestry/PTI | New | 12.24 |
| Kingdoms of Survival | 13x52minsx4 | • | | • | ITEL | New | 02.02 |
| Falconry | 1x52 mins | • | • | • | Filmoption International | New | 0.35 |
| The Language of Animals | 9x28 mins | • | | • | TransTel GmbH | New | 17.16/19.13 |
| Lynx | 45 mins | • | | • | YLE-Finnish Broadcasting | New | 07.34 |
| National Geographic TV | | • | | • | ITEL | New | 02.02 |
| Savannah Watch | 1x52 mins | • | • | • | MICO | New | 07.01 |
| Watchable Wildlife Adventures | 13x30 mins | • | | • | EuroArts International | New | 18.22/20.17 |
| Waterways I-TV | 24x26 mis | • | | • | Emdee Productions | | C1.21 |
| World | 52x15 mins | • | | • | World Environment | New | |

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NOS Problem Now?



2 Vaanolog: Relations have improved to the point where three broadcasting associations are even backing one show together

New legislation in The Netherlands means the public broadcasting associations must cooperate. Or else. Susanne Rakels looks at the history and structure of Europe's most complex public broadcasting system

Few outside The Netherlands understand how unique the country's public broadcasting system is. Viewers elsewhere may determine what's a hit and what's cancelled via the ratings, but they don't determine who gets to be a broadcaster. In Holland they did, via their membership in different political and religious groups.

Nine broadcasting associations share Holland's three public stations. But that sharing hasn't always been easy or effec-

tive — a distinct lack of cooperation let commercial station RTL4 steal a big part of the tv audience. Dutch broadcasting history is riddled with attempts to get the associations in the public system to work together. Most failed. But now the associations must or they'll lose their licenses. That is the stick in new legislation adopted in February, under which a broadcasting association will forfeit its license after five years if it hasn't been cooperating with the others in the sys-

tem. Associations that work together will be allowed to keep their licenses for ten years without having to go through a renewal process. As a carrot, the bill also increased the tv license fee and expanded the amount of ad time the public channels can sell.

The foundation for Holland's so-called "pillarization" of public broadcasting was laid in the 1920s. AVRO (Algemeene Vereeniging Radio Omroep), the first association founded, was started by a radio manufacturing company. Following the lead set by AVRO, religious and social groups moved into broadcasting so their views would be heard. Before long, all the major denominations and groups in Dutch society had a broadcasting association. The Catholics united in KRO (Katholieke Radio Omroep); the Protestants set up NCRV (Nederlandsch Christelijke Radio Vereeniging); the socialists started VARA (Vereeniging Arbeiders Radio Amateurs), and the lib-

eral Protestants founded VPRO (Vrijzinnig Protestantse Radio Omroep). Shortly after World War II, the Dutch government demanded cooperation between these various broadcasting organizations. The result, in 1947, was the foundation of the Dutch Radio Union (NRU), and then, with the arrival of television, the Dutch Television Foundation (NTS), a forerunner of public broadcasting umbrella organization NOS. The foundation's role was to promote cooperation in the allocation of airtime and coordination of programs and the use of buildings and equipment.

The system faced early commercial competition when two pirate radio stations went on the air in the early 1960s. The pirates were the forerunners of the two broadcasting associations that would later join the public system purely so they could be tv broadcasters, rather than to serve some political or religious purpose. The pirate-ship Veronica began transmitting off the coast of Scheveningen, outside the territorial waters and so safe from Dutch law. Then REM started radio broadcasting in 1964 and later added television. In reaction, the so-called "REM law" was adopted, creating a third public radio station for pop music and a second public tv station. But that was not enough. After years of impassioned debate in parliament, the Broadcasting Act was finally passed in 1969. The legislation barred commercial broadcasting, while making the existing public system more accessible to new associations. According to the act, once an association had 60,000 members, it could be admitted as a prospective association, then grow up through three classes of membership (from "C" up to "A"). The total amount of members an association had would determine a group's allocation of airtime.

A few executives from REM were the first to take advantage of the opportunities allowed by the law, uniting to form TROS (Televisie Radio Omroep Stichting). Religious broadcasting association EO (Evangelische Omroep) followed suit in 1970, and in 1975, the last pillar was added to the Dutch broadcasting



Playing local: NOS is committed to producing "joint and supplementary" programming

system when Veronica, now the largest public broadcasting association in The Netherlands, joined up.

The new law also permitted ad sales on public tv and established STER (Stichting Ether Reclame) as the sales house for the public channels. The Dutch Broadcasting Foundation – or NOS – was the final legacy of the 1969 law, a result of the merger of NRU and NTS. As the one broadcasting organization without members, NOS was set up to provide the framework within which all the other national broadcasting organizations could collaborate. It was given the job of handling audience research, contracts, acquiring and selling programs, and the production of joint and supplementary programming.

The cooperation forced on the broadcasting associations and the requirement they use NOS facilities did not, however, work out as had been hoped. The many-headed beast continued to have problems, but the government didn't take another crack at the situation for 18 years.

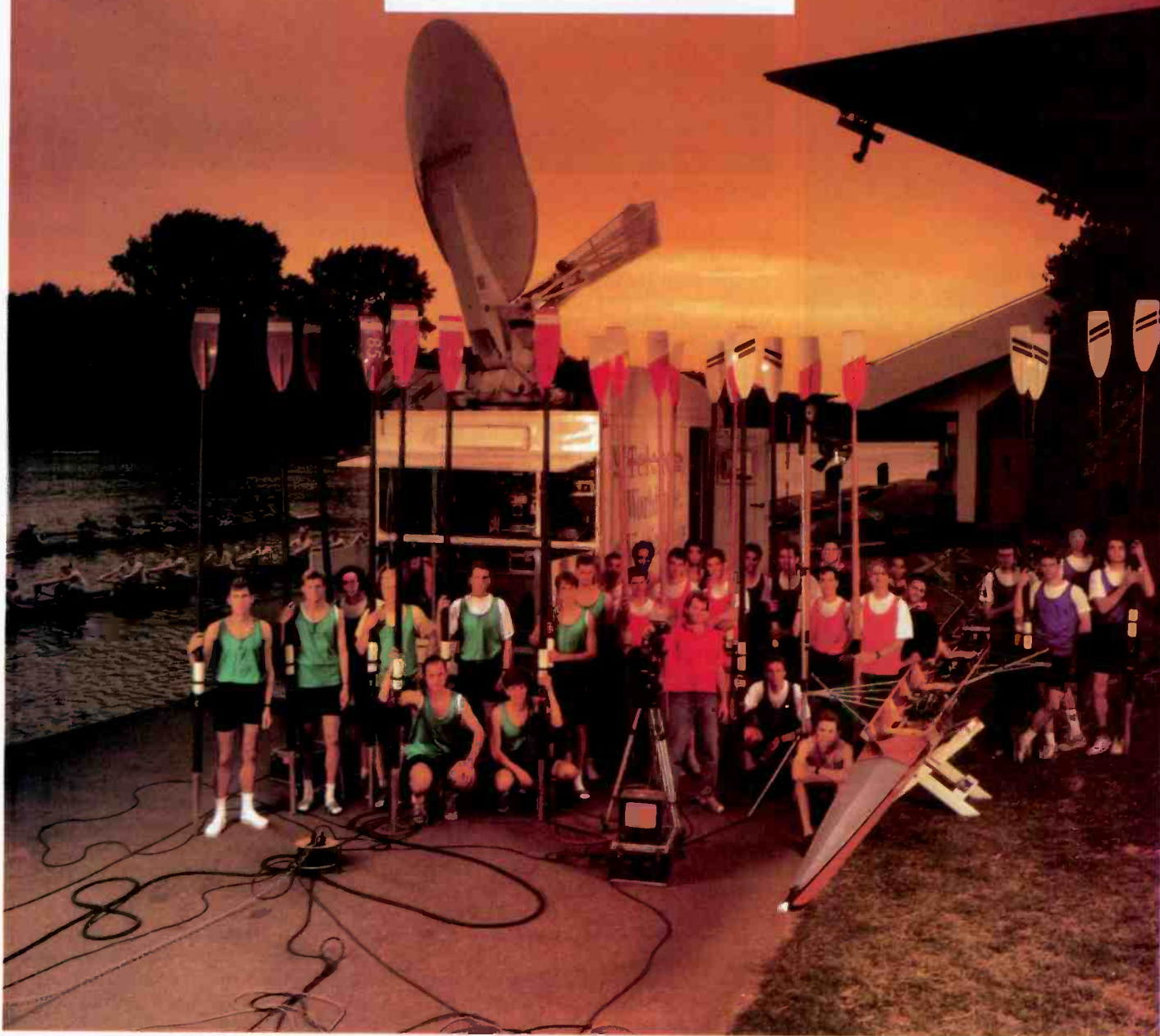
The Media Act, passed in 1987, authorized a third public tv channel in a bid to help the public system compete with the growing number of satellite channels that already reached 90% of Dutch households via cable. The new law barred commercial broadcasting, but

permitted retransmission of foreign stations by cable. Two television channels, TV10 and RTL Veronique, decided to try their luck and the legal system. TV10 was launched as a joint venture between Peter Jelgersma and tv producer Joop van den Ende, while RTL Veronique came on the air as an initiative of Radio Tele Luxembourg, but had clear connections with Veronica. Holland's media board ruled TV10 was Dutch and therefore illegal, but that RTL Veronique – soon to be called RTL4 – could go ahead since it was not Dutch owned and operated.

At the same time, the public associations shrugged at the new competition, failing to do anything to counter the new RTL4. Van den Ende, meanwhile, moved straight from his failure with TV10 into a lucrative arrangement with RTL4, taking his stars and programs to the surviving commercial channel. After a year on the air, the commercial station was winning audiences of 25%, while the combined share of public stations Nederland 1, 2 and 3 dropped from 83% to 60%. At the end of 1993, RTL4 gained a little sister, RTL5, and in spite of RTL5's limited impact so far, the three public stations continue to suffer audience losses.

The competition forced the pubcasters to call in U.S. management consul-

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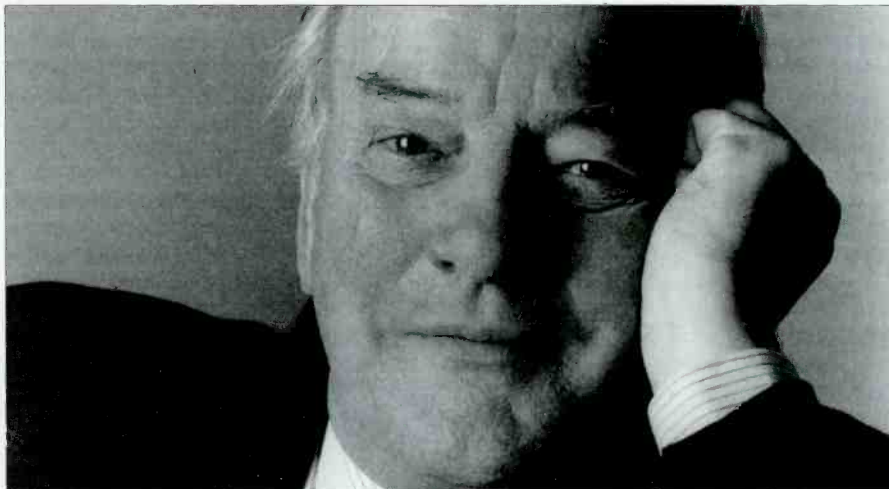
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FOCUS: THE NETHERLANDS



Van der Reijden: Spoke too soon

tants McKinsey and Co. to come up with ways the three channels could meet the competition. McKinsey outlined a long-term plan, including the key recommendation all three channels be programmed for a broad audience. Not surprisingly, McKinsey also insisted on more coordination and cooperation and drastic budget cuts. The nine associations were divided up among the three stations so that extensive cooperation would be possible on each channel. AVRO, KRO and NCRV were put on Nederland 1, TROS, Veronica and EO on Nederland 2, and NOS, VPRO and VARA on Nederland 3.

The Nederland 1 group has had few problems. The three organizations on the first channel even founded SUS (Stichting Uitvoering Samenwerking), that, amongst other things, buys programs. At the other end of the spectrum, the Nederland 2 partners have been beset by severe difficulties. TROS and Veronica, the newest and most liberal broadcasting organizations, found it hard going working with religious EO. Veronica chairman Joop van der Reijden said last year: "In spite of the demonstrated good will from both sides, Veronica can not manage to cooperate with the EO. Neither regarding facilities, nor regarding programs." Things have improved since that low point, and the three associations are even backing a program, *2 Vandaag (2 Today)*.

A couple of times, TROS and Veronica even looked at leaving the public system altogether, though only if they could do so with terrestrial frequencies of their own. Privatization discussions in February involved top producers Joop van den Ende and John de Mol, co-owners of independent production giant Endemol Entertainment. The talks ended

after van der Reijden prematurely revealed the planning.

The broadcasting bill passed in February puts a huge premium on all the public broadcast organizations cooperating. The law gives all the associations a ten-year license provided they develop plans for cooperating with each other on the three channels. Licenses can be confiscated after five years if cooperation hasn't materialized. Lawmakers also increased the tv license fee and gave STER more airtime to sell.

There are conflicting tensions in the law. On the one hand, it requires individual broadcasters maintain their identities. On the other, the broadcasting organizations are being forced into far-reaching cooperation in matters concerning programming and management.

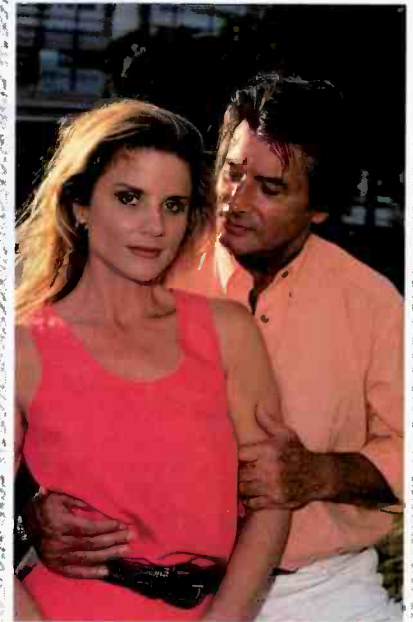
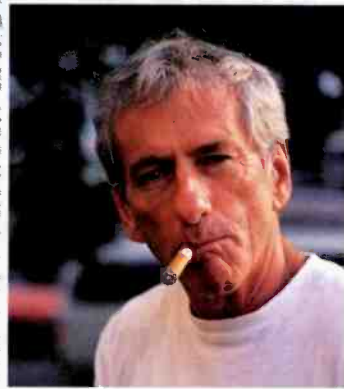
In spite of the fact that various advisory bodies pointed out the contradictions, Parliament passed the law. And the parties seem resigned to abiding by it. André van der Louw, the new chairman of NOS, said, "The amendments the parliament agreed to are a stimulus for the reinforcement of the national public broadcasting system."

The public broadcasting organizations have, if they work together, ten years to face up to commercial competition. They know that this requires quality programs and horizontal scheduling. Under a plan approved by the NOS board, one of the three channels will every day be programmed for the general public, more movies will be aired and at least 35% to 40% of each evening's schedule will be informational. Dutch public broadcasters have the opportunity to regain and reinforce their market position in the following years, if the broadcasting associations can and will let the pillars come tumbling down. **EB**

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21 Jump Street: Fits the RTL5 profile

A Family Unit

At the launch of CLT's RTL5 last October, managing director Freddy Thyès said: "Our priority is RTL4, RTL4, RTL4, and RTL4. Somewhere below is RTL5." Six months later, Henri Roemer, chief operating officer/secretary general at RTL4/5 says that RTL4 is still the priority but, "that doesn't mean we don't look after the baby."

RTL4 S.A., the parent of both channels, has a simple strategy. RTL4 is the more established, the money spinner and the lynchpin of the operation; therefore it leads in all things. Surfing in on the wave of its success is RTL5, but it is most definitely RTL4 that is creating the wave.

Even so, RTL5 is performing well. The newcomer has matched its sister's 99% penetration in the Netherlands, and is closing the gap in Luxembourg. Uplinked from the principality and beamed via the Astra satellite, their target is cable and DTH homes in the Benelux – though the Netherlands is by far the most important market. The challenge now is to see RTL5 thrive without damaging RTL4. It's a delicate balancing act, but one Thyès reckons they are achieving.

"The key to it all is harmony," said Roemer, who sees no conflict between the two channels. Questions of competi-

RTL4 and RTL5 are in harmony – just about. They are performing to budget, and despite some scheduling rejigs, confidence is high and ad revenue on target. Report by Marie Beardmore

tion and rivalry never arise because they are mutually compatible. "There is only one company, only one program management and no conflict of interest between the two channels," he said.

It hasn't always been this controlled. Before its launch, CLT drew up a five-year business plan, taking into account the strategies and market positions of both existing and potential competitors. Following CLT's preferred strategy of growing local roots, Dutch publisher VNU (a 38% shareholder) was drafted in, along with Elsevier. Launched as RTL Veronique, CLT later drafted in big time Dutch producer Joop van den Ende after his own satellite channel, TV10, failed.

Initially targeted at young people, the channel's emphasis changed early in 1990 to focus on family audiences and women in particular.

It was at this time it was decided to

build on the brand and the success of RTL4 with a sister channel. Typically the five-year plan was devised and, from the outset, RTL5 was positioned for a different audience: younger and mostly men. "It (RTL5) was always planned to compliment its sister," said Roemer.

The early blueprint for RTL5 was straightforward. With the schedule split into three time blocks – 5-8pm, 8-10pm and 10pm-early morning – programs were targeted at young people, men, and later, AB viewers.

The plan has since shown signs of strain as the channel has undergone an identity crisis. It is shedding its male tag, not because it necessarily wants to. Originally "we thought male oriented programs would be the backbone of RTL5, so it was news and sports," said program manager Bert van der Veer.

But a dearth of available sports rights

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forced van der Veer's hand: "We expected sport to provide the backbone of the channel after 8 pm— but a lack of available soccer rights has pushed sports back to a series of specials, such as Wimbledon and Formula 1, for which we have rights." These will be beefed up with interviews and documentaries. Now the channel describes its after 8 pmslot as "interesting culture and alternative channel."

The admission that things could be going better for RTL5 heralds changes to the original three-point scheduling plan from April. But care has been taken to make sure that big sister isn't threatened.

The young viewers' slot from 5-8 pm will remain largely unchanged, continuing

to take a lot of its programs from its own production company RTL Productions B/V. The difficult 8-10 pm slot is to be revamped, while there will be no major structural alterations after 10 pm.

In practise this means that RTL5 news, initially played at 8 pmt to compete with NOS's flagship news on Nederland 1, will be shunted to 9.30pm, away from the stiff competition. A new quiz, cerebral with figures and numbers, rather than the U.S. style of RTL4's successful *Wheel of Fortune*, will air at 8 pmas an alternative to N1's news and at the same time acting as a bridge into later programming, said van der Veer.

There are limits to the compatibility of the two channels, however. Although it makes economic sense to share programs, RTL5 is not always strong enough to do so. *Beverly Hills 90210* was shifted from RTL4 to RTL5, but loyal viewers of the show complained and it was shifted back again.

Some of the successful shows on RTL4 have been unable to make the grade on RTL5. *Sisters*, an upper class *Dynasty*, pulled in a rating of 8-9% on RTL4, but this fell to 2-3% when it was moved to a later slot on RTL5.

Ruud Hendricks, former deputy general manager program/production at RTL5 before recently quitting to take charge at NBC/Superchannel, said RTL5 is still on target, despite the hiccup.

What's keeping the channel buoyant, said Hendricks, is the early slot which is outperforming advertising expectations and covering for the other weaker performing time periods. "RTL5 is meeting its advertising target and its rating target up until 8pm," he said. But while it is attracting AB viewers for its late night talk shows and series such as *M*A*S*H*, it isn't pulling in sufficient numbers.

Hendricks cautions against writing off RTL5. "RTL4 is five years old, RTL5 is months." And playing second fiddle to RTL4 is tough. "In any other country a market share of between 5% and 7% would be seen as huge after only a few months, but the success of RTL4 puts its sister under enormous pressure."




Goede Tijden Slechte Tijden (Good Times Bad Times): But mostly good

"RTL5 is never expected to get the market share of RTL4 — the intention was never for RTL5 to be a new RTL4, only to compliment it... six months is too short a time to say if a channel works or not."

Last year RTL4 (with some help from RTL5) took 50% of the total Dutch tv advertising market — worth 850 million guilders (\$453 million). This year the market is predicted to be 900 million guilders (\$479 million).

For the future, the plan is consolidation, said Roemer. Surprisingly, he explains, he "doesn't want to increase the market share of RTL4 any more than its current 26% to 28% because at that level the channel is most profitable. With RTL5 we want to create a good balance between the public and private sectors which is healthy for the market."

For the baby, there's still room for improvement. Although Roemer says RTL5 is on course with a current market share of 5-7%, the end of year target is 10%. But he's not worried. "It takes time to build a channel," he said, adding that "RTL4 doesn't lose advertising income because of RTL5, and RTL5 is bringing additional income." His confidence for the channels is undaunted by any scheduling rethinks: "In the first five months (since its launch) RTL5's income is 15% over target, and RTL4 for this quarter is also over target." 



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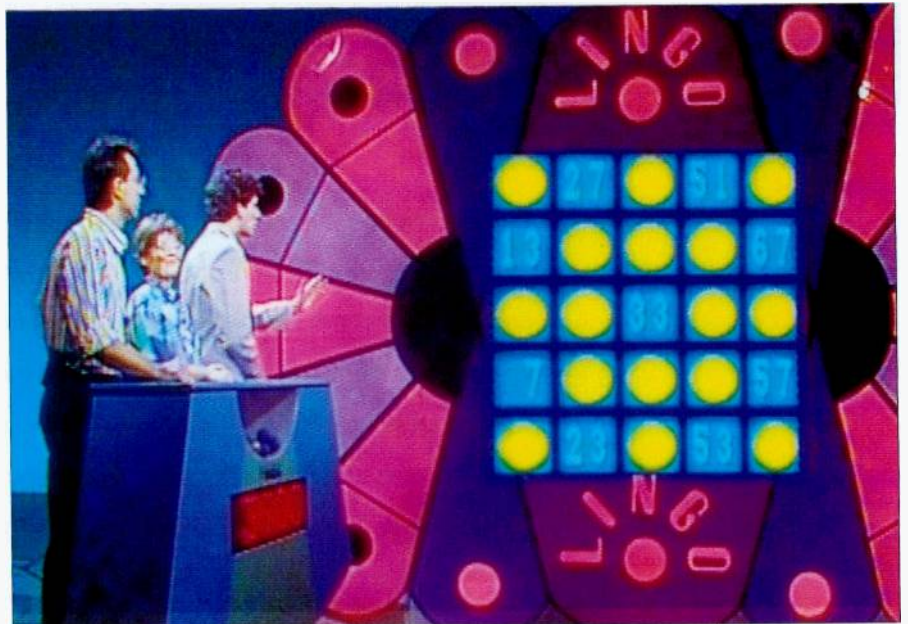
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Dutch Courage

Holland's distribution companies have turned weakness into strength.

Barry Flynn reports they moved into the international business because the local tv economy wasn't big enough



Lingo: IDTV leading the way by producing more for less

If the international success of Dutch producers and distributors were simply down to the fact that The Netherlands has a long and distinguished history as a mercantile nation, the matter would not warrant further investigation. But there's much more to it than that.

For a start, they've managed to turn their weaknesses into strengths. Take Dutch children's specialists Telescreen, for example. As its managing director Sjoerd Raemakers tells, the company started producing cartoons in 1985 for two reasons. As one of the founders of the Kindernet children's channel, Telescreen was unhappy with the quality of low-cost U.S. animation, but the channel was unable to afford the likes of Hanna Barbera product. There was no native cartoon production base in Holland, and, what's more, Dutch broadcasters could not have afforded to pay for it. The answer? "Although we never wanted to become producers," said Raemakers, "we decided to do it ourselves." "And since the Dutch couldn't pay for it, we had to be international."

One of Telescreen's first animation deals was thus a co-production with the Japanese commercial station TV Tokyo.

Although Japan has been a difficult market for Westerners to crack, Telescreen has managed it, perhaps because of the obvious synergies with Japan's animation industry. Indeed, its latest series, a \$24 million, 52x30 minute environmental epic called *Bamboo Bears*, continues the Japanese link. Alongside co-production partners ZDF and TF1 can be found Mit-sui and Co.

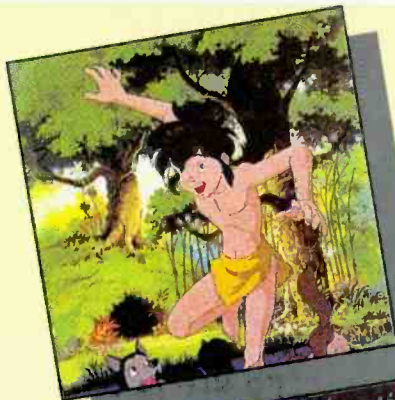
The expense involved in the creation of high-quality animation is recouped, said Raemakers, partly by ensuring the product has a long shelf-life. "We produce for at least a ten-year shelf-life. That can mean up to three generations of kids." Raemakers is also wise to the European subsidy mechanisms. *Bamboo Bears* will receive French state funding because TF1 will be involved through a French independent producer, and French will be one of the original soundtracks. It also helps that Telescreen is now well-versed in the ways of merchandising as a result of its best-selling *Moomin* series. In Scandinavia alone, there are 400 licensed articles featuring the cartoon characters. Raemakers said he now aims for 30% of cartoon revenues to come from merchandising.

Having cracked the rest of Europe and Japan (only 6% to 8% of its revenues come from within the Netherlands itself), Telescreen has high for the U.S. market. Raemakers cited a growing revulsion in the U.S. against the violence and aggression in children's programming, believing the softer European approach Telescreen has adopted will sell well there. "It's a matter of timing, but the market is opening up."

IDTV's Harry de Winter traced his company's success to the relative poverty of Dutch broadcasters – only around 12% of the total ad-spend in The Netherlands is spent on tv airtime. This means broadcasters have been forced in the past to acquire cheap programming from abroad. "Fifteen years ago, we were facing a market ruled by the Anglo-Saxon countries. 90% of the programming on Dutch tv came from there. We knew what had to be done – we had to (produce tv programs for) less money." De Winter claimed the resulting competition between independent producers for a restricted pot of money resulted in program budgets that were "a fifth to a tenth of English levels."

But making shows on such budgets

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was not enough to transform Dutch production into an exportable product. De Winter pointed out when he began producing live concerts, "the reaction was it's so cheap, it can't be good. Our concert recordings would cost \$70,000, where the U.S. price would be \$300,000. We said to the Americans and English, 'look at our prices', but they said we couldn't offer the quality."

This prejudice was one the new commercial broadcasters across the European continent did not share. IDTV's major export territories now include Germany, Spain, Italy, Belgium and Scandinavia. And de Winter now looks upon the U.S. market as a lost cause: "I'm not going after it. You need \$20,000 for lawyers plus a \$100,000 retainer fee." The UK, however, is finally emerging from its cocoon. IDTV has just secured its first three deals there in ten years.

De Winter has optioned the format for *Creche*, a native drama production that has been going for five years in Holland, to ITV station Carlton, and has done the same with a second home-grown production, *Taxi*, "a drama series centered around traffic safety." The ITV licensee Granada optioned the latter. De Winter indicated a third deal is close to being inked, but for the moment is reluctant to indicate the purchaser.

Such has been the company's recent success, in fact, that de Winter said there has been a good deal of interest from foreign companies who want to buy into IDTV. "There's a trend where U.S. companies are buying into European (production) companies to avoid the quotas," he said. "We're actually on the market for a minority share from an Anglo-Saxon company. Not specifically an American one, but we need a big partner to be able to grow fast enough."

IDTV, like many Dutch producers,


has excelled at exporting the formats of programs originally commissioned for the domestic market – rather than the programs themselves. This can be traced in part to another Dutch weakness: a traditional lack of top scriptwriting talent. A Dutch drama format will travel better than the original scripts. The founders of Endemol (the merged entity created by JE Entertainment and John de Mol Productions) built up their companies by exploiting this Achilles Heel in a typically ingenious way. While they do sell the formats to non-drama, in-house shows, they specialize in acquiring

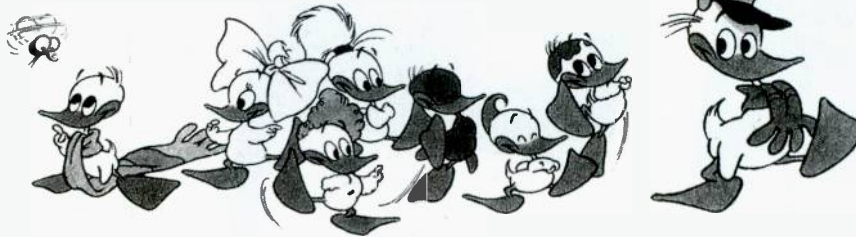
across borders, setting up foreign production subsidiaries where it can ensure tight control over its own in-house formats. A good example is JE Entertainment Productions in Cologne, of which Endemol owns 76%. Here, Endemol's gameshow *The Honeymoon Quiz* is re-versioned for the German market, where it pulls in 11 million viewers on RTL.

Future formats Endemol is hoping to acquire include the recent BBC hit sitcom *One Foot in the Grave*, while UK comedy classic *Man About The House* is soon to begin production in re-versioned formats. *Me and My Girl* and *Only Fools and Horses* are also described as "up-and-coming" deals.

If one is looking for definitive evidence of the attractiveness of the Dutch market, one need look no further than Atlantis Releasing. The Canadian company decided to set up a European office in 1988, and of all the

cities it could have chosen, it plumped on Amsterdam. According to Christine Elton, managing director of the Dutch office, the attractions were legion. "The Netherlands is central to Europe, and Schiphol airport gives easy access to all territories. It's an easy place to conduct business, everyone speaks English, and it's cheaper than London or Paris." All Atlantis Releasing product destined to be distributed outside Canada is streamed through Elton's operation, and that includes distribution to the U.S.

Elton makes clear this is entirely a marriage of convenience. The product Atlantis specializes in, principally family drama, "has not sold very successfully in the Netherlands," she pointed out, but that is really neither here nor there. "Of our international revenues over the last four years, 25% to 30% have been generated outside North America – and obviously the greatest percentage of that is in Europe." 



Telescreen's Alfred J. Kwak: Animation with a long shelf life

drama, soap and sitcom formats from one territory and re-versioning them for another. Among the shows receiving this treatment have been dramas such as *The Bill* from UK indie Thames and *Casualty* from the BBC; sitcoms such as *The Two of Us* from LWT and *The Mary Tyler Moore Show* from MTM in the U.S., and soaps such as Australia's *The Restless Years* from Grundy.

Hedy van Bochove, head of acquisition and business development at Endemol, said, "People can't believe we can produce (these formats) so cost-competitively. But we don't have the same union situation as there is in the UK, for instance, so it's much cheaper to produce here. But if you look at the ratings, the programs are being watched. Whether or not it's 'BBC quality,' it works in our market. We do get a lot of production value for our money."

Endemol is perhaps also unique in that it exports its production economies

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Country File: Poland was one of the first Eastern Bloc nations to throw off the shackles of Soviet communism. It has also been one of the first in the east to adopt a western business culture. And that includes television. The Poles love it and they now have a lot of it. From the public broadcaster, to the new commercial channel, to a pay-tv service, on to local television and a flood of satellite services beamed in and targeted at Polish speakers – Polish television is exploding with new services. Chris Dziadul looks at the new commercial players in the east's most exciting and competitive television market.

Feeding Frenzy

New Kid On The Block

Poland was one of the first of the Eastern Bloc countries to award private, commercial television licenses. But like most things political, competition was intense and controversy high.

Contested by ten groups, the race for a national terrestrial television license, worth Z190 billion (\$4.5 million), was won by Polsat, a company owned by the Polish entrepreneur Zygmunt Solorz that is already broadcasting a general entertainment channel via satellite.

The decision, reached by Poland's

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Chrabota: Looking for the best opportunities

nine-member National Broadcasting Council (Krajowa Rada Radiofonii i Telewizji – KRRiT), came as a surprise to many observers. Indeed, President Lech Walesa was so displeased he subsequently demoted Marek Markiewicz from his position as the council's chairman on the grounds that he failed to comply with terms of the country's recently passed broadcasting law. The KRRiT's decision has now been referred to an administrative court and a ruling on whether or not it was made according to the correct procedure is imminent.

On the surface Walesa's decision is confusing. Polsat was one of only three wholly Polish owned bidders, along with a group of 900 individuals (ZPR), and a proposed religious channel (KPOF). All the other groups had powerful foreign partners: Capital Cities/ABC and Time Warner (Antena 1); Canal Plus (Polska Korporacja Telewizyjna); Bertelsmann (Ogólnopolska Telewizja Prywatna); CLT and Reuters Television (Polskie Konsorcjum Telewizyjne TV 7); and the U.S./Canadian owned Central European Development Corporation – CEDC (Niezależna Telewizja Polska Plus).

While the KRRiT insists that the presence of foreign investors in the groups bidding for the license had no influence on its decision, council member and secretary Andrzej Zarebski said the body "felt foreign capital should come under Polish control." In practice, foreign control of the station had been prevented (on paper at least) by a broadcasting law passed in early 1993 which limited foreign participation in all ventures to

33%. On the surface Polsat seemed to meet all the required criteria and more, so why the displeasure?

In reality Polsat had recognized early on that it needed outside investment to make the station work if it won the license. Before the license was announced it had begun talks with a number of possible backers, including Rupert Murdoch's News Corporation (presumably the reason for Walesa's irritation). Since then, according to Boguslaw Chrabota, the channel's program director, it has had "many approaches" from foreign companies eager to be partners. This includes one from News International, with which it has signed a letter of intent, as well as most of those that had bid against it.

Polsat says it is now "looking for the best opportunities." Whatever they are, they are unlikely to be taken up before 1995 – even though cash investors may be needed sooner. Although Polsat's capital stood at \$25 million in late February (and is expected to double by the end of the year), this is still only half the \$100 million required to create a national terrestrial network. And Polsat

wants to take its satellite service terrestrial as quickly as possible.

Plans to remain distributed almost exclusively by satellite until the beginning of 1995 were shelved when it began terrestrial broadcasts in Warsaw in early March. By the beginning of May it was expected to extend this signal to around eight other large Polish towns including Poznan, Gdansk and Lodz. The only problems with growth to date have been encountered in the Silesian city of Wroclaw where there is a frequency dispute with the local private station Echo TV.

Polsat was launched in December 1992 and initially broadcast into Poland from a facilities base in the Netherlands. Bowing to inevitability, the KRRiT granted a national 10-year satellite broadcast license (on payment of a \$1.5 million fee) in late 1993. It has since been transmitting live via Eutelsat II F3 from Warsaw.

Watched by about two million viewers in 1.2 million Polish cable and DTH homes, the Polsat service is largely entertainment based, though there has been a shift towards more news and information programming. In August last year an independent news service was launched offering viewers two (15 and 25-minute long) news bulletins each evening. Since then, an eight-minute business news daily has been introduced with the help of a \$25,000 grant from the Krajowa Izba Gospodarcza (National Chamber of Commerce). Additional funding is expected from other institutions in the future.

Polsat has also entered into an agreement with WTN enabling it to carry 55 minutes of foreign news supplied by the agency on a daily basis. Chrabota said this was in part prompted by Reuter's involvement in the rival (and ultimately unsuccessful) Polskie Konsorcjum Telewizyjne TV 7 bid for a national license.

In recognition of the fact there is no point in reinventing the news wheel, talks have been held with CNN and the BBC on possible joint ventures. The result is, in conjunction with the BBC, the proposed launch of an independent television production agency in Poland.

Polsat recognized early on it needed outside investment to make the station work. Before the license was announced, it had begun talks with a number of possible backers, including News International

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Likely to be known as Niezalezne Wiadomosci Telewizyjne (NW-TV), it would also involve other commercial stations, supplying them with news programming.

Using the BBC's "know-how, training, archives, network of correspondents and journalists (at the corporation's World Service Radio Polish section in London)," and predominantly local finance, the focus will be on Polish news. Undoubtedly this was seen by the KRRiT as key to the Polsat submission when the awarding of a national license was made.

If it gets the go-ahead, Chrabota said NW-TV could be operational within a year and that to be a commercial success it needs the participation of just half the country's independent broadcasters.

Polsat itself is unlikely to broadcast more than 1.5 hours of news programming a day. The channel, which broadcasts up to 10 hours daily (though this is expected to rise over the next few months), will instead focus on sport, talk and gameshows. It is having talks with a number of U.S. studios to acquire film rights, though about 50% of its drama output will eventually be Polish material either produced in-house or acquired from large local independent producers such as Mavo, Pleograf and the Poznan based Klaps.

Although Polsat has already begun terrestrial distribution, the channel will face problems in offering a full (non satellite delivered) service from early 1995 as several of the frequencies allocated by the KRRiT are already used by the army. With sources at the council indicating that these are unlikely to be

surrendered for up to three years, the reality of broadcasters holding regional and local licenses, shortly to be awarded by the council, is a commercial threat Polsat could do without as it builds its service.

The Pay Option

Even before the next stage of the terrestrial tv licensing was completed, the KRRiT announced that it will be licensing a pay-tv service and that there is already a group ready and waiting to get the go-ahead.

Polska Korporacja Telewizyjna is a joint venture between Canal Plus, a group of still to be finalised Polish investors and Janusz Romanowski, a representative of Kodak and L'Oreal. According to Andrzej Zarebski, it will be given permission to operate a pay-tv service in up to 12 cities, a decision influenced by Canal Plus' intention to include a daily 3.5 hour open window carrying local programming. Canal Plus has also promised to aid the Polish film industry and (being principally a subscription-only service) not to compete with other (ad-funded) broadcasters for revenue.

Emmanuelle Guilbart, heading the Polish project for Canal Plus International, maintains the service will be "a new Polish channel, not a French Canal Plus translated into Polish." Offering movies, documentaries and children's programming it will do so "with a Polish flavour." Likely to be up and running by the end of the year, it will be available



TV Polonia offers news and archive programs

in about 50% of the country's 10 million tv households.

Called Canal Plus Poland, it will receive about \$20 million in funding from its French parent. Although it will not carry commercials during scrambled periods, selective advertising may be shown in its clear window. Subscription fees will be lower than Canal Plus' services in western Europe, though the exact price has not yet been decided.

Guilbart said Canal Plus views Poland as the "number one country" in eastern Europe for a pay service for the following reasons: It is the largest territory in the region; it has (unlike Hungary, for example) "a broadcasting law, a copy-



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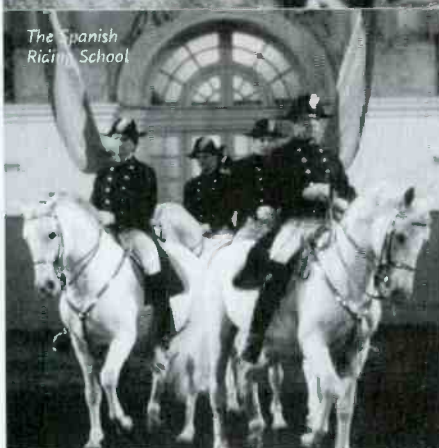
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Time Warner's backing of Antena 1 could provide the new channel with films like Thumbelina

right law and an organised bidding process"; there is a strong "tradition of cinema," and a local film production industry making about 30 features a year.

Although Canal Plus would ideally like to offer a terrestrial service, it is more likely that it will initially distribute Canal Plus Poland via satellite to the estimated 2.5 million cable and DTH homes. It is understood an option on Eutelsat II F3, the satellite used by Polsat and TV Polonia, has been secured.

The Public Alternative

Wholly owned by Poland's public broadcaster Polskie Radio i Telewizja (PRT), TV Polonia was launched in March 1993 as a public service channel specifically aimed at expatriates.

Offering mostly news and archival Polish programming, it is carried by cable networks in Germany (Munich and Schleswig-Holstein), Denmark, France, Sweden and Norway and has a large DTH following in Bielarus, the Baltic Republics and Ukraine.

Believed to have about two million overseas viewers, a recent agreement signed with the Denver-based Satellite Centre for Polish TV (SCPTV), New York Polish newspaper Nowy Dziennik and Panorama Polska USA (a radio and television production company based in Philadelphia) will soon give it access via cable networks to a further 10 million Polish language speakers in the U.S.

The channel also has a following in Poland, where its audience approaches eight million, via terrestrial PRT relays (for an average of 12 hours daily) in the

towns of Gdansk, Katowice, Kraków, Lublin, Szczecin and Wrocław.

Whether it can hold on to these viewers in an increasingly competitive domestic market remains to be seen. Funded principally by receiver license fees, the service has already been criticised for eating up cash that could have been spent on improving the quality of PRT's two national channels.

The Local Challenge

The introduction of privately-owned regional and local channels will bring a real challenge for audiences and an ominous threat to broadcasters like TV Polonia.

Local television is booming in Poland. For almost two years a number of pirate stations owned by the Italian entrepreneur Nicola Grauso have broadcast in about 13 cities. Known collectively as Polonia 1, they were unsuccessful in their bid for the national license (as part of the Prywatna Telewizja Polska consortium) but remain in the running for regional and local frequencies.

These frequencies are also being contested by Top Canal Media, a joint venture between Jacek Zeleznik, the owner of tv production company and ad agency Jack Show (67%), Kinnevik Media International (30%) and naturalised Swedish art dealer Jerzy Prószyński (3%). Like Polonia 1, it is already operating a pirate channel (Top Canal) which, though based in Warsaw, is also carried by cable networks in a further 12 cities including Jelenia Góra, Szczecin and Radom.

But there are a number of stronger bidders for regional and local licenses including Polsat, Niezalezna Telewizja Polska Plus (NTPP) and Antena 1. While Polsat's main strength is it already operates a national satellite-delivered channel, NTPP can point to the experience of its principal foreign backer, the Central European Development Corporation (CEDC). Based in Berlin, the U.S./Canadian investment company is also behind the Czech national terrestrial service Nova, and plans to start further stations in Poland, Slovakia and possibly Hungary, Russia and the Ukraine.

Antena 1, on the other hand, has the backing of Time Warner and the expertise and film library that goes with this. Maciej Wierzynski, the consortium's head of programming, said that the other key to the group is the quality and experience of its personnel, which include ex-employees of Radio Free Europe, and Marian Terlecki, a former director general of PRT.

The winners of regional and local licenses will enter a market in which local language services, as elsewhere in the region, are rapidly gaining in popularity at the expense of foreign cable and satellite delivered programming. It's competitive but there's a proven market for their services.

In Warsaw, viewers can currently receive PRT's two channels, Polsat, TV Polonia, Top Canal, Niezalezna Telewizja Warszawa (NTW, part of the Polonia 1 network) and Telewizja Warszawa Kanal 51, a recently launched and largely autonomous public channel. Although Top Canal and NTW will be required by the KRRiT to cease transmissions if they are not awarded licenses (though to not award them licenses would prove very contentious), up to four more services may soon be available in the city.

The Outsiders Beaming In

Satellite services are massing on the borders, assessing the best time to switch on. But some caution is being shown about entering the market.

Netherlands-based subscriber management service Multichoice is enthusiastic about offering an initial three-channel package (CMT Europe, the Discovery Channel and Adult Channel) in the Czech Republic, Slovakia and Hungary from this February, but remains reluctant to move into Poland until the final structure of its television industry becomes clear.

More interest has been shown by the Denver-based TV America. Jointly owned by the Polish American entrepreneurs Victor Markowicz and Richard Dronski, it has announced plans to launch a cable only channel named America 1 this June which will offer viewers a mix of U.S. films, soaps, series, documentaries and general entertainment programming dubbed into Polish. It will also carry U.S. and international news, most likely supplied by one of the U.S. networks.

According to Dronski, who also represents TV Polonia in the U.S., America 1 will be uplinked from Denver Teleport in Colorado and beamed into Poland via Nasa's TDRS 4 satellite. Although initially offering six hours of programming daily, this is expected to rise quickly to between 12 and 15 hours a day, with the aim of becoming a 24-hour service.

With a 1994 budget of about \$6 million, the service will be made available to cable operators free of charge until the end of the year. Although they will then be charged about \$0.75 per subscriber, the channel's main source of revenue will be advertising.

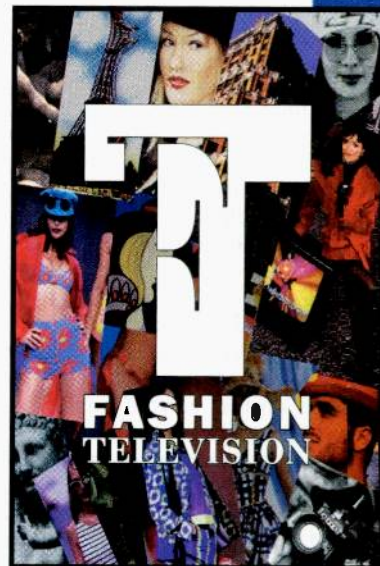
The reluctance of cable operators in Poland to pay carriage fees and invest money in C-band facilities to receive America 1 will be a barrier for the new channel.

Furthermore, although the KRRiT accepts that the service can operate without a license by being uplinked from abroad, it points out that European program quotas may eventually be imposed on all broadcasters in Poland as the country moves towards integration with the European Community.

Polskie Konsorcjum Telewizyjne (TV7), a group backed by CLT (25.1%), Reuters Television (7.9%), the media company ITI Poland (25%) and several Polish investors including Elektrim, Exbud and Nicom, has also proposed a satellite channel for the country - this will make three in total.

Michal Broniatowski, the business manager of Reuters Television in Poland, says it is one option being considered by the group but feels the costs involved may yet prove prohibitive. However, he adds that while TV7 has decided not to apply for regional and local frequencies, it still stands a good chance of becoming a national terrestrial broadcaster should Polsat's license be revoked.

The group is also planning a production company which will sell programs to all broadcasters in Poland, while two of its principal backers (Reuters Television and ITI Poland) have plans to launch a news agency. [E]



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CATALYST PROFILES

The familiar picture of European public broadcasters is probably not very flattering, for they are, are they not, losing money, losing friends, and losing their sense of direction.

But then, how much of what we think we know about our public broadcasters is correct?

The general view of the advertising industry is public broadcasting is fine so long as it provides a distinctive service. Opinions on this vary. If public broadcasters are not being panned for going down market in order to compete with the private stations, they are being pilloried for taking up too much space with dull and worthy programs that lack wide public appeal. Perhaps I exaggerate, but now for some facts.

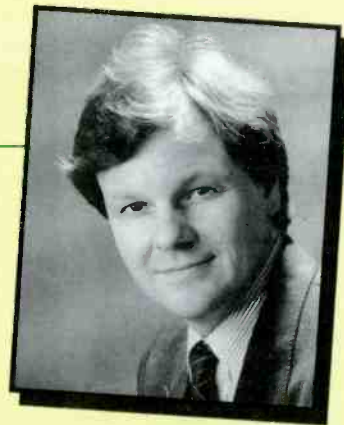
The facts are taken from a recent economic analysis of public broadcasters of the EBU. It spans the period 1988 to 1996, and covers the whole of Europe.

No one denies the public broadcasters have suffered in recent years. A symptom of this is the 12% decrease in permanent personnel that has taken place between 1988 and 1994. The figures understate the true erosion as both ZDF and ARD have registered large increases during German unification. RTVE, which has endured particularly fierce competition from private broadcasters in Spain, and RTP in Portugal, have shed more than 30% of their permanent personnel over the past six years.

Advertising revenues have plummeted for some stations; especially ARD and ZDF, whose advertising allocation has been kept static by the German media authorities. Overall, advertising revenues (excluding Spain) are expected to have increased by just under 20% at current prices between 1988 and 1994, with a further 9% rise forecast between 1994 and 1996.

Meanwhile, expenditures have risen well ahead of advertising revenues by a factor of 51.9% for the period 1988 to 1994. If the public broadcasters relied on advertising, the mismatch would be devastating, as indeed it has been for RTVE, which gets no license fee income. Fortunately, others benefit in this way, and although there are some wild varia-

Shots In The Arm For Public Health



BY TOBY SYFRET

tions in the EBU tables, which caution against generalizations, the relief is that total license fee income has ballooned by 65.5% over the same period. As a result, net income growth across all categories will have posted a 53.7% gain, which puts it ahead of expenditure; just.

The next area to look at is programs. The 50% plus rise in expenditure since 1988 is well ahead of inflation and, as staff numbers have dwindled, so, perhaps, output has increased. Indeed, one table, showing all the broadcasters, records that it has shot up by 55% between 1988 and 1994. A second table, based on a smaller sample of 17 public service broadcasters, shows a more modest 26% gain between 1988 and 1992. It also supplies a breakdown of where the increases occurred, and these contain a couple of surprises.

First, if public broadcasters were in

such dire straits thanks to private competition and the recession, they might have relied on repeats in order to boost their output. In relative terms, it is true repeats on public television have increased by 33.7% compared with 23.3% for original productions and 24.9% for acquisitions; however, they represent the smallest category, the biggest rise was for original productions.

The second surprise is that public broadcasters appear not to have trended quite so heavily towards populism as some critics would have us believe. Between 1988 and 1992, the increases in output of light entertainment (10.3%) and sports (2.9%) were sluggish compared with the average of 26%. In fact, the categories that raced ahead were fiction (56.4%) and news (44.8%).

In short, the broad figures gathered by the EBU do not suggest that public broadcasters have abandoned the principles of public service.

What is clear is that, financial difficulties notwithstanding, the public broadcasters are changing with the times. And, they remain a force to be reckoned with. According to the EBU figures, the average television audience share of the public sector is expected to equal 55%. The average treats small and big countries alike without taking population into account. In general, public broadcasters in the larger countries have between 40% and 50% audience share, such that the true weighted European average probably lies nearer 45%.

Even so, 45% of the total European tv audience is a hefty chunk of the market. With share figures appearing stable in France, Italy and the UK, and seeming to approach the end of their long steep slide in Germany, the EBU report forecasts a further decline between 1994 and 1996 of just 2%.

Meanwhile, total tv ad revenues across this audience are a mere three million Ecus. If public broadcasting really is in such a sick state of health, it cannot be for lack of a willing doctor. **TB**

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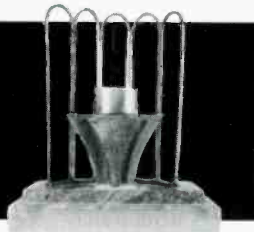
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Are The Europeans Playing By Their Quota Rules?

A recent EC-sanctioned survey found disparities in how broadcasters are applying content rules. Jean-Luc Renaud reports

We now know who the good guys and the bad guys of European television are. A recent Memorandum published by the European Commission contains statistics collected from EC member states showing how well 112 tv channels have done in terms of the percentage of their total broadcast schedule devoted to European programs, material produced by independent producers and recent works (defined as programs transmitted within five years of their production).

The Memorandum is the first monitoring report mandated by the 1989 Television Without Frontiers Directive to check the level of compliance between theory and practicality as regards the directive which is best known for its content quotas – designed to combat the perceived onslaught of U.S. programs. It covers the period October 1991 to December 1993.

To calculate various averages the Commission took into account 105 of the 112 channels for which data was obtained. It turns out 70 channels transmitted a majority proportion of European works. That falls short of what the Commission wanted, but the Commission takes comfort in the fact those channels that frequently attain proportions of European works well above 50% and rarely below 40% are the broadcasters that command the greatest share of the market in all the countries.

The main reasons behind channels failing to meet requirements were put down to some still being in a start-up situation and the large volume of broadcast hours they need to fill. It was also felt unfair that special-interest or pay-tv channels be expected to meet the quotas, especially film channels faced with a lack of product available from Europe that would pull in large numbers of subscribers. With the exception of Canal Plus, all the nine pay movie channels

monitored fell short of the European majority content requirement.

When it comes to opening up the airwaves to independent producers, 63 of the 92 channels for which data was collected gave over at least 10% of their airtime or programming budget. According to the Commission this “cannot be considered satisfactory.”

However, more fundamentally, because of “the lack of transparency on the part of the member states in terms of the methods used in compiling the figures,” the Commission said “it is unable to make a satisfactory assessment of the current state of affairs of the audiovisual sector in the member states.”

Given this was the primary objective, it is an acknowledgement of failure. The information gathered in the report was to partly form the basis for the forthcoming Green Paper on audiovisual policy. It is likely this first report might be the last. There is an obvious lack of interest in the whole exercise.

In its place the Commission should

be seriously revisiting the assumptions underlying its approach and undertake a different type of examination: one which would seek to assess the usefulness of local content regulation in strengthening broadcasters’ and independents’ local production capabilities. Based on TBI’s own research (to be published in a later issue), it is clear the obligation to allocate a proportion of broadcast transmission to local production is generally ineffectual. What works are policies encouraging broadcasters to earmark a proportion of their programming budget to invest in domestic production.

Article 4 of the Television Without Frontiers Directive, one of the main pillars of the European audiovisual policy, is solely concerned with obligations imposed on broadcasters’ transmission schedules. Article 5 offers the choice between broadcast time and investment. The Commission considers that “this second option is more likely to ensure that the objectives are attained.” So why persist with the first option?

For The Record

Articles 4 and 5 of the European Commission Directive, Television Without Frontiers, were the first EC legislative measures to encourage the European television program industry. Better known as the notorious content quotas, they were supposed to fight the perceived takeover of European television screens by U.S. programs.

Article 4 says: “Member States shall ensure where practicable and by appropriate means that broadcasters reserve for European works, a majority proportion of their transmission time, excluding the time appointed to news, sports events, games, advertising and teletext services. This proportion [...] should be achieved progressively, on the basis of suitable criteria.”

Article 5 says: “Member States shall ensure, where practicable and by appropriate means, that broadcasters reserve at least 10% of their transmission time, [...], or alternatively, at the discretion of the Member States, at least 10% of their programming budget, for European work created by producers who are independent of broadcasters. [...] It must be achieved by earmarking an adequate proportion for recent works, that is to say works transmitted within five years of their production.”

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| Czech Republic | Lithuania | Montenegro | |

North America

| | |
|--------|--------------------------|
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| | | |
|--------------------|---------------|--------|
| Africa/Middle East | Latin America | Israel |
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The country sections each have listed the most comprehensive data available for these industry sectors:-

| | |
|---|-------------------------|
| Satellite TV channels | Regulatory authorities |
| Satellite radio channels | Terrestrial TV channels |
| TVRO manufacturers/suppliers | Consultancies |
| Cable operators | Satellite operators |
| Cable equipment manufacturers/suppliers | Satellite manufacturers |
| PTTs | Trade organisations |

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Quota Compliance By European Channels

| | European prods. (%) | Independent prods. (%) | Recent prods. (%) | | European prods. (%) | Independent prods. (%) | Recent prods. (%) |
|-------------------|------------------------|---------------------------|----------------------|----------------------|------------------------|---------------------------|----------------------|
| BELGIUM (F) | | | | ● Italia 1 | 39.8 | - | - |
| ● BRTN 1 | 64.1 | - | - | ● Rete 4 | 39.5 | - | - |
| ● BRTN 2 | 92.3 | - | - | ● TMC | 40.3 | 17 | - |
| ● VTM | 38.1 | 82.1 | 67.7 | ● Beta TV | 60 | 60 | - |
| ● FilmNet Plus | 24.3 | - | - | ● Tele+1 | 31.7 | - | - |
| BELGIUM (Fr) | | | | ● Tele+2 | 98.2 | - | - |
| ● RTBF 1 | 68 | 16 | - | ● Tele+3 | 73 | - | - |
| ● Tele 21 | 95 | 47 | - | LUXEMBOURG | | | |
| ● RTL-TVi | 52.4 | 29.5 | 3.4 | ● RTL TV | 46.2 | 25.5 | 4.8 |
| ● Canal + TVCF | 41.6 | - | - | ● RTL TVi | 41.3 | 19.1 | 2.2 |
| DENMARK | | | | ● RTL-4 | 39.7 | 23.5 | 14.4 |
| ● DR | 79 | 12.5 | - | ● RTL Télé | 48 | - | - |
| ● TV2 | 53 | 77.2 | - | ● RTL HeiElei | 98 | 2 | 1.1 |
| GERMANY | | | | NETHERLANDS | | | |
| ● ARD | 90.1 | >10 | - | ● NED 1 | 74 | 30 | 29 |
| ● Eins Plus | 91.5 | >10 | - | ● NED 2 | 65 | 25 | 22 |
| ● ZDF | 80.9 | >10 | - | ● NED 3 | 89 | 1 | 9 |
| ● 3Sat | 92 | >10 | - | PORTUGAL | | | |
| ● RTL | 53.4 | >10 | - | ● Canal 1 | 52 | 8 | - |
| ● Pro7 | 49 | >10 | - | ● Canal 2 | 62 | 14 | - |
| ● Premiere | 34.1 | >10 | - | UNITED KINGDOM | | | |
| GREECE | | | | ● ITV | 65.4 | 16.6 | 13 |
| ● ET 1 | 76.7 | - | - | ● Channel 4 | 67.3 | 39 | 34.6 |
| ● ET 2 | 65.7 | - | - | ● BBC 1 | 71.5 | 14.5 | - |
| ● ET 3 | 82.3 | 0 | - | ● BBC 2 | 70 | 11 | - |
| ● Mega | 52.5 | 30.8 | - | ● Children's Channel | 52.8 | 48.6 | 20.4 |
| ● Antenna | 61.9 | 32.2 | - | ● Sky One | 8.5 | 5.3 | 3.6 |
| ● New Channel | 40.3 | 65.3 | - | ● Sky Sports | 65.2 | 34.7 | 34.7 |
| SPAIN | | | | ● Sky Movies Plus | 13.7 | 5.8 | 1.2 |
| ● TVE1 | 59 | 6 | 2 | ● Movie Channel | 16.4 | 12.4 | 3.1 |
| ● TVE 2 | 67 | 6.3 | 2.2 | ● Sky News | 64.3 | 28.9 | 28.9 |
| ● TeleMadrid | 49.8 | 7.4 | 2.5 | ● Sky Movies Gold | 19.1 | 19.1 | 0 |
| ● TV 3 | 49 | 3.5 | 1.5 | ● TV3 Norway | 23.4 | 17.4 | 0 |
| ● Canal 33 | 89 | 6 | 2.5 | ● TV3 Denmark | 15.6 | 7.6 | 0 |
| ● Canal 9 | 48 | 5.5 | 2.5 | ● TV3 Sweden | 24.8 | 18.8 | 0 |
| ● EITB 1 | 73 | 7 | 2.2 | ● Quantum TV | 0 | 0 | 0 |
| ● EITB 2 | 69 | 6.5 | 2 | ● JSTV | 0 | 0 | 0 |
| ● TV Galicia | 57 | 7.5 | 2.5 | ● Bravo | 29.2 | 6.8 | 0 |
| ● Canal Sur | 68 | 7 | 2.7 | ● Adult Channel | 49.7 | 28.7 | 17.5 |
| ● Canal Plus | 44 | 4 | 1.5 | ● Asia Vision | 4.3 | 0.5 | 0 |
| ● Antena 3 | 52 | 7 | 2.5 | ● Super Channel | 70.9 | 31.2 | 29.2 |
| ● Tele 5 | 47 | 7 | 2.5 | ● MTV | 84.3 | 83.9 | 83.9 |
| FRANCE | | | | ● TV Asia | 19.4 | 0 | 0 |
| ● FR 2 | 74.8 | 33.9 | - | ● Learning Channel | 98.3 | 50 | 45.3 |
| ● FR 2 | 76.9 | 40.4 | - | ● Regal Shop | 13.3 | 13.3 | 13.3 |
| ● TF 1 | 66 | 20.5 | - | ● Landscape Channel | 100 | 100 | 100 |
| ● M 6 | 63.2 | 37.5 | - | ● Parliament Channel | 100 | 100 | 100 |
| ● Canal Plus | 57.9 | 29.3 | - | ● UK Gold | 63.3 | 0 | 0 |
| ● Canal J | 53 | 34 | - | ● China News Europe | 0 | 0 | 0 |
| ● Canal Jimmy | 46 | 40 | - | ● Discovery Channel | 51.3 | 31.7 | 24.1 |
| ● Planète | 77 | 40 | - | ● Muslim TV Ahm | 0 | 0 | 0 |
| ● MCM | 58 | 58 | - | ● Namaste TV | 0 | 0 | 0 |
| ● Cine-Cinema | 53 | 40 | - | ● TV 1000 | 22.9 | 22.9 | 3.9 |
| ● Cine-Cinefil | 53 | 40 | - | ● MBC | 25.9 | 0 | 0 |
| IRELAND | | | | ● Arts Channel | 67 | 32 | 20 |
| ● RTE 1/Network 2 | 75 | 9 | - | ● Kindernet | 60.3 | 37 | 16.5 |
| ITALY | | | | ● BBC World Service | 99.6 | 11.3 | - |
| ● Rai 1 | 73 | 12.7 | - | ● The Box | 62 | 18.6 | 0 |
| ● Rai 2 | 61 | 5.7 | - | ● Vision | 27.8 | 22.3 | 20.3 |
| ● Rai 3 | 67 | 6.5 | - | ● HVC | 24.9 | 14 | 5.4 |
| ● Canale 5 | 72 | - | - | ● Channel Guide | 100 | 0 | 0 |

Note: The commission notes several flaws in its research. Germany, Greece and Portugal have not monitored the performance of some tv stations for reasons ranging from a lack of data, to the experimental nature of a channel, its transmission range or the late start up of transmission. The UK did not mention the reference period at all. The Netherlands and France have only taken sample months. Defining what is an independent producer was a tall order for TV2 in Denmark, VTM in Belgium and New Channel in Greece where the proportion of European works from independent producers was higher than the proportion of European works. The Commission suspects that all independent productions must have been included in the figures, rather than just European ones.



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Microsoft Cuts The Video-server Cost

Servers stream... muddle... Standards breakthrough partners

No sooner had this column discussed the cheapness of Oracle Corp's video-server technology than Microsoft appears to have trumped it – underlining the speed at which this sector is advancing. Now, one useful way of measuring the cost of such systems is in terms of the cost per video-stream supported, so let's back-track a bit to gain a historical perspective. Six months ago, a cable operator wanting to purchase a video-server would have had to pay up to \$3,000 per video-stream. In other words, a device able to feed 1,000 homes at the same time (which is not particularly large – the one Time Warner is using for its Orlando trial supports 4,000) would have cost up to \$3 million. The Oracle technology mentioned in last month's TBI would cost about \$600 per video-stream – a fifth of that price. Moreover, the company is predicting the \$600-per-video-stream figure could halve by the end of this year.

But Oracle hadn't reckoned with software giant Microsoft, which is aiming to have a finger in every slice of the multimedia pie, right down to the set-top digital decoder consumers will have to use. The company has now weighed in with new video-server technology which it claims would mean the devices could be supplied at one-tenth the cost of its competitors. If Microsoft is to be believed (and it has to be said its rivals have rub-

bished the claims), what that means is that servers could be supplied for about \$60 a video-stream. The significance of that, in all likelihood, is that on-demand services could be opened up to much smaller and more local markets than had previously been thought possible. In fact, the idea that the local homevideo store might be able to operate its own electronic rental service over the phone line is no longer that far-fetched.

VOD Rights Window Looks Closed

If the technology of video-on-demand (VOD) looks close to being solved, the rights question remains murky. For a VOD service to provide an alternative to homevideo rental and sell-through, it will need to provide access to the same range of product within the same time-frame. In other words, VOD will require an extremely favourable release-window, at least contemporaneous with pay-per-view, if not directly alongside homevideo. But the trend with PPV is to lengthen the interval between PPV release and homevideo, because the video industry has successfully argued that PPV is cannibalising its revenues. Hollywood earns more than 50% of its film income from selling and renting videos.

What hope, then, for an early VOD window – when

the technology is designed to plunder the homevideo revenue stream? Some industry observers say the risk is so great from VOD that the only window the majors will be prepared to license to begin with will come after "free" tv.

Standards Questions Answered

The new digital HDTV standard defined by the FCC is incompatible with the European digital television standard defined by the Digital Video Broadcasting group. But does it matter? In a relatively unpublicised technical coup during the Winter Olympics, the Japanese and the Europeans co-produced their high-definition coverage in two incompatible analog formats: Hi-Vision (the Japanese 1125-line standard) and HD Mac (the European 1250-line norm). NHK covered one set of events, and the Europeans (led by Thames Television's high-def production house HD-Thames), covered the rest. They pooled their pictures by sending them to each other through a newly-developed standards converter – and no-one was any the wiser.

In fact, the odds are that inter-converting two different analogue HD standards was a much more difficult feat than turning pictures shot in one digital standard into images that are compatible with another would be.

For once signals are translated as a stream of bits, they are much more manipulable: in principle, conversion is down to computer-processing.

So ignore any ill-informed talk about the need for the rest of the world to now adopt the U.S. standard. The Japanese, who have yet to develop a digital version of Hi-Vision, may choose to do so if they wish. But the Europeans will happily pursue their own system, which is adapted to their own needs, and convert from one to the other as the need arises. The incompatibility between Pal and NTSC never prevented U.S. product being carried by European tv stations (far from it!), and it has created a thriving market in standards converters. If it ain't broke, why fix it?

IBM Picks Vidéotron

Computer giant IBM has finally made up its mind who to support in the decoder wars, and the answer is Canadian MSO Vidéotron. This unlikely choice nevertheless has a number of things going for it. First, the IBM/Vidéotron box will be rolled out on a commercial basis to 34,000 Quebecois homes next year: this is bigger than any U.S. trial IBM could have tested its technology on. Second, Vidéotron is one of the few MSOs providing genuinely interactive services. [E]

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