WHY CAN'T WE BE FRIENDS?
We know you'll like us.
Gatekeepers Inc.
New media’s new muscle

SPECIAL REPORT
Buyer’s Guide
New in first-run syndication, show-by-show / 37

TV Rep Report
3 experts on what’s hot, what’s not / 76

The CBS Eye
70 years of radio and TV in B&W / 88

The 765
Complete listing of exhibitors / 98

Peacock’s Turn
NBC to try hand in daytime first-run / 3

AOL’s Steve Case and Time Warner’s Gerald Levin cheer their $181B merger.
SMACKDOWN! is the hottest new show on network television!

- #1 SHOW ON THURSDAY NIGHT AMONG MALES 12-24!
- #1 NEW FALL SERIES AMONG TEENS!
- + 511% VERSUS LAST FALL!
- 52 WEEKS OF ORIGINALS! NEVER A REPEAT!

UPN
THE FASTEST GROWING NETWORK IN AMERICA
AND WE'RE JUST GETTING STARTED!

* SOURCE: Nielsen Television Index (Galaxy Explorer), 9/20/99-12/26/99. All programs 8-11PM, Males 12-24 rating.
** SOURCE: Nielsen Television Index (Galaxy Explorer), 9/20/99-12/26/99 versus 9/21/98-12/27/98, Thursday 8-10PM, 5% change based on males 12-34 rating.
*** SOURCE: Nielsen Television Index (Galaxy Explorer), 9/20/99-12/26/99. Regular programs only, Teens 12-17 rating.
QUALIFICATIONS FURNISHED UPON REQUEST.
IN BRIEF

Kyrwy Philadelphia pulled a series of "Eye On" lifestyle features after staffers complained that the series threatened to blur the lines between news and advertising. Sources say staffers became upset when at least one sponsor of the segments, which dealt with beauty, fitness and food and ran in newspapers, believed he was entitled to some control over the segment. The station said that its maintenance of editorial control was never an issue, and that it simply killed the series when an advertiser overstepped. Complaints went both to station management and to the local American Federation of Television and Radio Artists, which met with station management over the issue. AFTRA says it was told at the meeting that the program was cancelled and that no ethical guidelines were followed. According to the AFTRA representative, the station's anchors expressed discomfort after a sponsor tried to control the segment and "we plugged that day." The FCC last week said it would accept more comments on AT&T Corp.'s plan to acquire MediaOne Group, but only on the narrow topic of the company's request for an 18-month grace period to comply with a possible order to divest cable businesses. Comments are due Jan. 27. Parties wishing to discuss the issue directly with FCC staff have until Jan. 31. Comments and replies on the merger originally closed Dec. 21, and discussions were permitted only through Jan. 14. The new deadlines were set at the request of consumer groups and regional Bell companies, which wanted the opportunity to comment on the grace period request, which AT&T unveiled Dec. 21.

For more "In Brief," see pages 148 and 149

SPECIAL PRE NATPE ISSUE

NBC a daytime believer

Network to produce its own nonfiction programming for O&Os and syndication

By Joe Schlosser

F ox produces programming stations' owned-and-operated stations' daytime lineups. So does CBS, Disney and ABC are looking to do more together in the future. So what about NBC? Well, that's what NBC West Coast President Scott Sassa was wondering when he came on board recently, and now he's aiming to do something about it.

Earlier this month, Sassa hired former Today Show senior producer Linda Finnell to head the network's newly created nonfiction daytime programming division. Finnell, with the help of NBC Studios, is now responsible for developing daytime series both for the NBC O&Os and national syndication. Game shows, talk shows and even court shows are all possibilities, Sassa says.

NBC, which had some recent bad luck in daytime with King World's The Roseanne Show and other failures, is trying to catch up to CBS and even ABC. Last week, CBS announced that its daytime lineup of soap operas and game shows beat all rival networks for the 564th consecutive week. And ABC's The View and soap opera All My Children and General Hospital are regular top 10 daytime performers.

The NBC stations are fairly strong in the morning with The Today Show. The Peacock's prime time is still healthy despite Who Wants to Be a Millionaire? And even late night, NBC is holding on to the lead with shows such as The Tonight Show and Saturday Night Live. But daytime has been an area neglected by NBC, Sassa says, and is an area with a great upside.

"We need to find daytime shows and we need to find them in a rational way," he says. "We want to start rolling some things out on a test basis on our owned-and-operated stations and possibly on another station group. We have the flexibility of not having to sell you a bad show and then having to keep switching it until we get it right. We want to take something out nationally if it's a good show."

Sassa, who had worked at Today since 1993 and was also a producer on Sally Jessy Raphael and The Montel Williams Show, says she is talking to producers and writers on a number of potential projects. "We're looking at everything, and if someone has a good idea, I'm willing to listen," she says. "We're not going to rule anything out."

We'll look at traditional talk, lifestyle shows, game shows and on and on. We want to see what will work well for us." Sassa says there is no timeline for developing any of these potential daytime series, but he says next season there will probably be at least one new show out of Finnell's division. "This is not just a one-year deal; there is a possibility that we could have a show coming out once a year for a long time to come, depending on how renewals go and things like that," Sassa adds.

NBC does not have its own distribution company and has been relying on its Burbank, Calif., neighbors at Warner Bros. Domestic Television to handle syndication sales for a number of series, including Will & Grace and the newsmagazine Access Hollywood. NBC has also worked with Carsey-Werner recently, letting that studio's syndication division handle off-net sales of drama The Profiler. And Sassa says any sales outside of the NBC-owned stations will most likely be handled by an outside distributor. "We will probably partner with someone, I don't think we want to start our own syndication outfit in this day and age."

TV's drug deal

Networks exchange anti-drug programming for public service credits from the White House

By Paige Albiniak

The White House has been allowing the broadcasting networks to substitute programs with anti-drug messages for public service announcements, networks and the White House's Office of National Drug Control Policy (ONDCP) confirmed last week. Online magazine Salon.com first reported the story in a piece called "Prime-time Propaganda." The networks and ONDCP both said that accu-

radio and TV stations to substitute programs with anti-drug messages for public service announcements. In return, the networks said they would agree to substitute anti-drug messages with other programs as required by law, including the White House's Office of National Drug Control Policy (ONDCP) and the Office of National Drug Control Policy (ONDCP). The networks and ONDCP both said that accu-

for public service announcements. For example, if the networks agree to run anti-drug advertising over the course of five years.

The networks can also make that requirement by providing other forms of "media value." When the networks found they were having trouble opening up enough advertising time to make their PSA match, they decided to make a deal with ONDCP that programs with acceptable anti-drug messages would count. Critics say that at the very least the practice reeks of government involvement in free speech. It's an unprecedented situation. "It's a bad idea, at the very least," said Sassa."

Continues on page 148
WE'RE HEARING THAT OUR "MORALIST" IS AN INSPIRED CHOICE—
ONLY MOSES OR SOLOMON WOULD BE MORE CREDIBLE.

THIS IS GREAT FOR RICK THAT HE'S DOING SO WELL ON HIS FIRST PROJECT.

IT'S A GOOD SIGN WHEN WORLD FAMOUS DR. NO'S LIKE KEVIN O'BRIEN AND BROOKE SPECTORSKY STEP UP EARLY.

DIDN'T RICK SAY WE'RE @ 60% AFTER ONLY 4 WEEKS?

CORRECT, AND THE MOMENTUM IS JUST STARTING—IT'S GOOD TO BE KING!
THE NEXT DAY...

LET ME FILL YOU IN ABOUT BOTH OUR COURT SHOW RENEWALS.

"THE PEOPLE'S COURT" AND "JUDGE MATHIS" LOOK LIKE NO HEAVY LIFTING.

IN THIS CASE YOU'RE RIGHT, BOTH ARE EMINENTLY RENEWABLE.

"MATHIS" IS THE YOUNGEST SKewing IN W18-49 AMONG ALL COURT SHOWS, AND "THE PEOPLE'S COURT SHOWS THE BIGGEST INCREASE OVER LEAD-IN, IN THE MAJOR MARKETS.

CAN YOU IMAGINE HOW HAPPY TONY CASSARA IS RUNNING "MATHIS" IN ACCESS IN ATLANTA AND PITTSBURGH?

IN ATLANTA ACCESS, "MATHIS BEATS "SIMPSONS", "FRIENDS" AND "HOLLYWOOD SQUARES" IN W25-54, AND IN PITTSBURGH IT'S UP 6% VS LAST YEAR'S "JOE BROWN."

HOW IS THE PEOPLE'S COURT DOING IN SAN FRANCISCO WITH THE MOVE TO KTVU?

IT'S ALREADY 77% FROM "MARTIN SHORT" IN NOVEMBER, KEVIN IS DELIRIOUS.

THINGS ARE LOOKING GOOD FOR THE WARNER BROS. JUDGES.

YOU KNOW, I LIKE THESE CHATS MUCH MORE WHEN I DON'T HAVE TO CARRY YOUR GOLF BAG.
More new entries for NATPE

By Joe Schlosser

A number of new syndicated shows for the 2000-01 season were announced late last week, including a new female wrestling series, a relationship series featuring a psychiatrist who makes house calls, and a half-hour series from Jonathan Goodson Productions.

Litton Syndications Inc., which distributes the revived show that takes the weekly series more seriously, announced Preservice for the upcoming season.

J.C. Manning, who makes house calls and a weekly series for the 1999-2000 season, is taking another shot with the new series, which is called "Home Call." It will be distributed by MG/Perin Inc., the distributor that first brought "GLOW (Gorgeous Ladies of Wrestling)" to television in the 1980s, is also taking another show shot with female wrestling, this time it's a one-hour weekly series entitled "WOMEN'S WRESTLING" (Women of Wrestling).

The creator and original producer of "GLOW," David McLane, is producing the revamped show that will take the wrestling aspect of the weekly series a little more seriously. MG/Perin President Dick Perin says 48 original weeks of "WOMEN'S WRESTLING" will be produced for the upcoming season.

J.C. Manning is assembling a group of female wrestlers and Perin says they recently finished a demo tape that will be on the floor at next week's NATPE conference.

MG/Perin also has acquired the distribution rights to former Worldvision Entertainment's weekly series "American's Dumbest Criminals." The half-hour comedy/reality series is currently cleared in 92% of the country for the 1999-2000 season, and Perin is looking to sell it for its fifth syndicated season.

MG/Perin also has a new weekly animal series called "Jim Fowler's Life in the Wild." Buena Vista Television and Chris-Craft/United Television are teaming up for a new daily series called "Housecalls." Chris-Craft is producing the half-hour series in association with Jonathan Goodson Productions, and Buena Vista is handling distribution. "Housecalls" follows psychiatrist Dr. Irvin Wolkoff into the living rooms of everyday people as he tries to solve everything from family to marriage problems. The show has already been cleared on the Chris-Craft/United Television stations.

Litton Syndications Inc., which distributes the weekly syndicated show "Jack Hanna's Animal Adventures," is bringing out a spin-off of the long-running show starring Hanna's daughter. Twenty-nine-year-old Kathaleen Hanna appeared in nine episodes of her father's show last season, most of which were among the highest-rated of the season.

The format of the new show, "Kathaleen Hanna in the Wild," will take a cue from Kathleen's own unique style. She will emphasize the human relationship with nature and the animal kingdom, Litton says.

Litton says the half-hour weekly series will be produced by VideoTours Inc., which produces "Jack Hanna," and is being offered on a barter basis for fall 2000. Litton also announced it will take a half-hour weekly to NATPE staring gardener P. Allen Smith.

Exceptional issues

To accommodate the heavy volume of programming news and advertising that is generated around the time of the annual NATPE convention, BROADCASTING & Cable is publishing in tabloid size this week and next week. The magazine will return to its normal size on Jan. 31.

For those attending the NATPE show in New Orleans next week, we will publish three daily editions, Tuesday through Thursday (Jan. 25-27). Along with the regular weekly Wednesday, 24 issue, the daily will be distributed to rooms in major hotels and will be available at the Ernest N. Morial Convention Center, the site of the convention.

B&C base of operations

BROADCASTING & Cable will be in New Orleans to cover the NATPE convention wall-to-wall (we're in booth 16460). To book the weekly issue, show dailies and TV Fax. On hand from the magazine will be Bill McGorry, Don West, Larry Oliver, Harry Jessee, P.J. Bednarski, Denise O'Connor, Mark Miller, Steve McClellan, John Eggerston, Joe Schlosser, Melissa Grego, Deborah McAdams, Paige Albinia, Dave Bouricki, Doris Kelly, Yonne Pettus, Dana Levitt, Sandy Friedman, Chuck Bokcom, Rob Payne, Marcia Orcutt, Rob Higgs, John Caccavano, Craig Mathew. The editorial staff will be based in room 352 of the Ernest N. Morial Convention Center. We will publish the phone and fax numbers in next week's issue.
We’ve DEVoured last year’s time periods!

Chicago +14%
Sacramento +20%
Philadelphia +75%
San Diego +67%
Dallas +11%
Raleigh +50%
Washington, DC +40%
Kansas City +33%
Kansas City +50%
Tampa +33%
Salt Lake City +67%
Minneapolis +45%
Birmingham +40%
Phoenix +67%
New Orleans +33%
Denver +33%
West Palm Beach +50%
Pittsburgh +100%

Source: 1/99 NSI vs. 11/98 NSI Time Period Performance, DMA Homes, % increase in share.
What did Elian Gonzales say?

Miami community in vigorous disagreement over youngster's comments on WPLG videotape

By Dan Trigoboff

Miami’s WPLG(TV), which—like all South Florida news organizations—has been covering the Elian Gonzales case as a big local story, became one of the story’s focal points last week.

The station broadcast footage Tuesday night of Elian playing, apparently pointing at a plane and saying—in Spanish, translated by several Spanish-speaking station staffers—that he wanted to go back to Cuba.

Or did he?

By the next day, many in South Florida—including other media—were declaring that the boy actually said he did not want to go back. And in a community where many rejected Castro’s Cuba at the risk of their lives, the notion that the subject of this tragedy and controversy would choose to go back was highly inflammatory.

Bill Pohovey, WPLG news director, said that the tape was reviewed by several staffers fluent in Spanish, and that they all agreed on what Elian had said. Beyond that, he noted that “these are the words of a six-year-old boy, playing,” and perhaps need not be taken so seriously.

The controversy raged on over local media and calls came into the station by the hundreds. One local newspaper columnist admonished the station for “running a sensational video” then trying to “weasel out” of the ensuing controversy when it polled locals as to how they interpreted Elian’s remark. “Shame on WPLG-Channel 10,” said Miami Herald columnist Terry Jackson, “for failing to come clean and admit its news staff blew it.”

The Herald hired its own interpreter, who concluded that Elian said he wanted to be taken back to Cuba. The paper reported that several Herald reporters, fluent in Spanish, agreed.

Pohovey said there was nothing sensational about the video; it was simply a film of a boy playing that the station had gotten by sticking around when there were, apparently, no other cameras surrounding the boy. And initially, he said, there was no question as to what the boy said.

“John Galbraith is a good guy,” said rival general manager Arnold Klingsby of WHECW-TV. “He’s a young, aggressive guy who’s always looking for a new way to advertise. And WRFU is a fine station. But I’m skeptical about this. I don’t think WRFU is being unethical, but I think it’s problematic whether a commercial in that form is effective for that client, and whether viewers will be put off by distraction at bottom of scene.”

Today,” he said in an interview Thursday, “is a snow day, and we have school closings continually up on the screen. Some people get aggravated by that, but they understand there’s a news value here. Last year we had a sponsor for weather closing information. We ran the advertiser’s name and people were angry. They said to us: ‘I understand why you run the weather information, but why are you taking up a fifth of my picture to put up the name of an auto dealer?’

“lts presents issues of clutter, and of viewer irritation,” said Alan Bell, president of Freedom Communications’ broadcast division.

“There is an obligation to the audience not to drive them away. You have to put yourself in the seat of the viewer. Does this feel comfortable for the viewing experience?” Comedy, he suggested, may play better than tragedy. “Would you want to be running an ad during a heartbreaking scene of NYPD Blue? Everything is context and everything is judgment. I would say a light hand is best.”

Barry Drake, CEO of Sinclair Broadcasting, seemed to agree. “It would have to be used somewhat selectively, sparingly. The spots are five seconds or less, and they’re only running once a day. I encourage this type of ingenuity and creativity, while at the same time maintaining the integrity of the programming. My concern is more the viewer,” he added. “All advertising has to be intrusive to some degree to be effective. They will tell us if this is effective. This is an exciting idea; an experiment worth conducting.”

Rochester station RoadRunning ads

WRFU experiments with scrolling banners during some syndicated programming

By Dan Trigoboff

While E. Coyote might look for his prey at the bottom of the TV screen, Sinclair Broadcasting’s WRFU(TV) Rochester, N.Y., last week began running banner ads across the screen, promoting Time Warner’s RoadRunner high-speed Internet service.

John W. Galbraith, president and creative director at local agency Twin Advertising Inc. said the novel idea came from watching the U.S. women’s team in World Cup Soccer last year. Because there were so few breaks in the action—unlike American pro sports, which create commercial breaks—advertising was scrolled at the top of the screen, Galbraith noted. The agency and its RoadRunner client, he says, “had been looking for ways we could stand out.”

He describes the ad as consisting of the RoadRunner pulling a banner across the bottom part of the screen for a few seconds, advising viewers that the high-speed service is available for half off, and providing a phone number. The spots have run in late afternoon and early evenings during syndicated programming, including 3rd Rock From the Sun and The Simpsons.

So far, Galbraith said, there has been nothing but positive feedback; Internet users are certainly less likely to be put off by banner ads, which are common on the World Wide Web. The service has a contract to run the spots for a year, he says.

This pioneering use of technology joins numerous other applications that promote the commercial interests of broadcasters while altering content: use of Lexicon machines to speed up programming without distortion in order to add spots; squeezing end-show credits to use part of the screen for promos; and, most recently, CBS’s use of digital technology to place its logo wherever space allows (see story, page 20).

But executives from other stations suggest that because the banner ads distract while viewers are paying attention to the screen, they risk a greater detrimental effect on content than the other techniques.

Several station executives contacted said that while station contracts with networks would prohibit such ads, syndication deals are more flexible. But they were more concerned with alienating audiences than syndicators.

“John Galbraith is a good guy,” said rival general manager Arnold Klingsby of WHECW-TV. “He’s a young, aggressive guy who’s always looking for a new way to advertise. And WRFU is a fine station. But I’m skeptical about this. I don’t think WRFU is being unethical, but I think it’s problematic whether a commercial in that form is effective for that client, and whether viewers will be put off by distraction at bottom of scene.”

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Drake said WRFU developed the idea on its own, and he was not aware of any other Sinclair station with a similar plan.
I can't believe it. "Will & Grace" will be the 25th sitcom we've launched since 1980. What can we possibly say about this show that we haven't said before?

Well, I mean we don't have to stretch on this one. The young male demos are off the chart and that's the #1 predictor of off-net success.

Dan, Bruce has a point. We just might have to go with the facts on this one.

Could be a syndication first?

Really guys... you should kill 'em with this show. It's tailor made for 7-8 PM access and late night against the news.

Yeah Liz, there's just no substitute for good writing and great young male demos.

I'll set up the NATPE meetings ASAP.

...the truth. Hmmm...
TOP OF THE WEEK

FCC powers up

Expected to approve low-power FM this week

By Bill McConnell

Several hundred low-power radio stations could be created in the country's top 60 markets under a plan the FCC is expected to approve this Thursday.

The new FM service would be open only to noncommercial operators. To qualify for a license, applicants must show that they meet the same standard as full-power noncommercial broadcasters, namely that they be non-profit operations that serve educational, institutional or cultural needs of the community. In addition, the licensees would have to demonstrate a commitment to programming created locally, said sources familiar with the FCC's plan.

To quell broadcaster opposition, the FCC has scaled back an original proposal that would have dropped a prohibition on broadcasts from second adjacent channels to existing signals. Still, the agency did drop prohibitions on third adjacent channels in order to fit a number of stations on the FM dial in top markets.

To make sure that the licenses will reach as many hands as possible, an organization initially will be limited to only one low-power permit nationwide. To make sure the service is used to its maximum potential, however, the agency will step up the commitment to programming created locally, said sources familiar with the FCC's plan.

The FCC has devised criteria for choosing among competing applicants for a particular channel, but will encourage rival organizations to strike joint operating agreements in order to get as many voices on the air as possible. If deals cannot be worked out, the FCC will pick a licensee based on how applicants stack up in three categories: quantity of local programming, amount of daily on-air time, and established community ties.

Two classes of low-power licenses will be issued: for 10 watts and below and 100 watts and below. The FCC scrapped plans to permit transmissions up to 1,000 watts because second-adjacent-channel restrictions allowed too few of the stations in large markets.

Although the FCC scaled back its low-power proposal, the National Association of Broadcasters was trying to delay an FCC vote until next month.

The NAB radio board last week resolved to "pursue all avenues to preserve the integrity of the FM band from new interference." At their annual meeting in La Quinta, Calif., NAB board members said they would ask Congress to forbid the service or would appeal the FCC's decision in court if necessary.

Despite the NAB's threats, FCC Chairman William Kennard refused to delay the commission's vote. "I would never support any commission action that would disturb the integrity of the free over-the-air service," Kennard said in a Jan. 13 letter to Fritts.

Low-power advocates said broadcasters were overreacting. Media Access Project says its interference action that would disturb the service or would appeal the FCC's decision in court if necessary.

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Show me the programming

FCC investigators are examining whether EchoStar Corp. is in compliance with federal rules requiring it to provide public interest programming to cable providers as a condition of its carriage on the company's DISH Network and any that have been refused carriage since the FCC began enforcing the 4% requirement on Jan. 8.

The FCC's chief investigator, Charles Kelley, on Wednesday sent EchoStar a Nov. 15 letter demanding the company list all of the noncommercial programming that has refused carriage on EchoStar's satellite distribution network. EchoStar officials said they had no plans to provide carriage on the company's DISH Network and any that have been refused carriage since the FCC began enforcing the 4% requirement on Jan. 8.

The public interest obligation will run until July 15, but the agency gave EchoStar a grace period of three weeks to give it time to resolve Y2K remediation concerns. EchoStar's request for a waiver was granted Jan. 28. EchoStar officials said they now carry 14 public interest channels but would not comment on whether their offering was sufficient to comply with the rules.

BROADCASTERS PUSH FOR RECRUITMENT REVAMP

As the FCC prepares to establish new minority and gender recruiting rules for broadcasters and cable companies at its monthly meeting Thursday (Jan. 20), TV and radio stations are hoping that their up-to-the-last-minute push for changes to Chairman William Kennard's plan will win the day.

The new rules will give companies the option of advertising their job openings in print or actively recruiting at locations when there are a broad demographic cross-section of job seekers is likely. Internet or over-the-air ads, not print only, should be allowed to meet the advertising option say broadcasters, who rankle at a provision of giving dollars to competitors such as in-town newspapers. Kennard opposes the change, but it was unclear Friday whether he could get his plan approved without giving in. Civil rights attorney David Bloom, however, called the broadcasters' effort the "last spurt of the segregationists.

Eliminating the print ad requirement is as likely as seeing the "Confederate flag flying over the FCC," he said.

WASHINGTON

Changing of the guard

The chairman and vice chairman of the NAB radio board both will change over in June, when the terms of Radio Board Chairman Willard Scott and Radio Board Executive Vice President and COO of Susquehanna Radio Corp. in York, Pa., come to an end. Candidates to replace McElveen include David Kennedy, president of Bloomberg Broadcasting Company in Columbia, S.C., and Vice Chairman William Poole, GM of WFLS-FM/WSYK-AM/FM Fredericksburg, Va., come to an end. Candidates to replace McElveen include David Kennedy, president and COO of Susquehanna Radio Corp. in York, Pa., and Walter May, president of East Kentucky Broadcasting Corp., Pikeville, Ky. The only candidate so far to replace McElveen as vice chairman is John Dille, president of Federated Media in Elkhart, Ind.

HOLLYWOOD

Going the colorized route

Viewers will now be able to get their kicks in color. Whamo Entertainment, which has the distribution rights to 1960s CBS classic Route 66, will be distributing a colorized version of the hour drama for 2000. The colorization is being handled by Cerulean Studios.

Lettermen gets heart tests

David Letterman underwent heart tests last Friday (Jan. 14) to determine whether he has any problems such as heart disease or clogged arteries. Letterman made an announcement of the upcoming tests on the show he taped last Thursday (Jan. 13) that was to have been broadcast the following evening. Letterman, 52, has a family history of heart disease. His father died of a heart attack when he was in his fifties. A spokesman insisted Friday that it is family history—and not any symptoms or warning signs that have popped up—that prompted Letterman to undergo the tests.

The announcement came just a day after Letterman scored huge ratings with an appearance by First Lady Hillary Rodham Clinton, who is running for a Senate seat in New York. That show got an 8 Nielsen rating and a 23 share, Letterman's highest non-Olympic rating since his second broadcast on CBS, on Aug. 31, 1993.

Steve McClellan
Montel is all about time period improvement, only now he's taking on a slightly LARGER time period.
In new time periods, Montel is up 25% with W25-54.
The #1 first-run weekly hour.

WEEKEND

Up as much as 73% across key demos.

Where are you running it?
This Page Is Filled With Gems And Treasures.

RELIC HUNTER'S INCREASE OVER LEAD-IN

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<thead>
<tr>
<th>MARKET</th>
<th>STN/A</th>
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<td>7:00PM/SUN</td>
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<td>6:00PM/SAT</td>
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</tr>
<tr>
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<td>KANSAS CITY</td>
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<tr>
<td>GREENVILLE</td>
<td>WBSC/W</td>
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<td>+INF</td>
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<td>+INF</td>
</tr>
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</tr>
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<td>+INF</td>
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<td>WANE/C</td>
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</tr>
<tr>
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<td>+INF</td>
</tr>
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<td>KREN/W</td>
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<td>MONTEREY</td>
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<td>SIOUX FALLS</td>
<td>KSAY/A</td>
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<td>N/C</td>
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<td>AUGUSTA</td>
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<td>KADD/F</td>
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<td>+INF</td>
</tr>
<tr>
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<td>KNDN/N</td>
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<td>+INF</td>
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<tr>
<td>BOISE</td>
<td>KKNI/U</td>
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<td>+INF</td>
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<td>KSW/A/</td>
<td>1:15AM/FRI</td>
<td>N/C</td>
<td>+INF</td>
</tr>
<tr>
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<td>WALB/N</td>
<td>1:00AM/SAT</td>
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<tr>
<td>ODESSA</td>
<td>KOSA/C</td>
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<tr>
<td>ANCHORAGE</td>
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<tr>
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<td>3:00PM/SAT</td>
<td>+INF</td>
<td>+INF</td>
</tr>
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<td>+INF</td>
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<tr>
<td>BOWLING GREEN</td>
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<tr>
<td>EUREKA</td>
<td>KIEM/N</td>
<td>7:00PM/SAT</td>
<td>+175%</td>
<td>+INF</td>
</tr>
<tr>
<td>OTTUMWA</td>
<td>KTO/A/</td>
<td>12:00MD/SAT</td>
<td>+36%</td>
<td>+INF</td>
</tr>
<tr>
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<tr>
<td>PRESQUE ISLE</td>
<td>WAGM/C</td>
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<td>+INF</td>
</tr>
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</table>


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RELIC Hunter

Paramount TELEVISION
AT THE TURN OF THE CENTURY
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By The Sword
OR
DIE
By The Sword
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CBS' virtual logos a real pain

Rather criticizes use of technology in 'Evening News' broadcasts; Heyward, Moonves defend it

By Glen Dickson

Virtual technology caused CBS a very real headache last week, as the network's news division was taken to task for inserting virtual logos into newscasts covering Millennium celebrations in New York. The use of the electronic insertion technology from Princeton Video Image (PVI) to insert CBS logos into the backdrop of Times Square (B&C, Jan. 3), including replacing a real NBC sign with a virtual CBS billboard, has raised questions of whether CBS broke journalistic guidelines and misled viewers.

At issue are telecasts of the CBS Evening News With Dan Rather on Dec. 30 and 31 that originated from Times Square and included both live and taped applications of the PVI technology, called the VIS Live Video Insertion System. After the New York Times ran a story last Wednesday on the virtual logos appearing in Evening News, CBS News President Andrew Heyward and CBS Television President and CEO Les Moonves drew fire during their presentation to the Television Critics Association in Pasadena, Calif. (see story, page 124). USA Today picked up on the story, and the Times ran a follow-up piece on Thursday in which CBS anchor Dan Rather called the virtual coverup of the NBC sign “a mistake” and said he was “not satisfied with how we met our ethical responsibility to viewers.”

At the TCA gathering, Heyward defended the decision to use the PVI system to cover up the NBC Astroturf display during the Evening News. “I thought it was a clever system to cover up the NBC Astroturf, that's our goal,” he said. “We've been relying on the PVI system to insert virtual logos into The Early Show since its Nov. 1 launch (B&C, Nov. 8, 1999).”

Moonves was more forceful: “Anytime there is an NBC logo up on our network, we'll block it again.”

Later, he said that wouldn’t apply if it affected a news story. “If somebody used an NBC logo to commit a murder, we wouldn’t cut it out,” he said.

CBS executives may be surprised by the furor, since they've been relying on the PVI system to insert virtual logos into The Early Show since its Nov. 1 launch (B&C, Nov. 8, 1999). 48 Hours also used the PVI technology for its Millennium show on Dec. 30. And CBS is one of several networks that routinely use virtual insertion gear to place imaginary first-down lines on the field for NFL and college football coverage (CBS uses PVI; ABC, ESPN and Fox use Sportvision).

On Friday, CBS was quick to clarify that Rather’s comments applied only to Evening News. “The Early Show is a completely different program,” said CBS spokesperson Kim Akhtar, who added that CBS had no official statement about Rather’s comments: “I don’t think anybody’s position has changed today from what the Times reported yesterday.”

All the furor has created nothing but good publicity for PVI, which has been peddling its technology as a virtual advertising and promotional tool since 1995. “It gets us out of the closet,” says President and CEO Dennis Wilkinson. “People now know this technology works. In all of the coverage, no one's complained that it doesn't work. If anything, it works too well.”

ABC's money show delivers

By Joe Schlosser

Who Wants to Be a Millionaire? Its stock reached new heights last week. The quiz show's first week as a regularly scheduled program brought ABC some astounding numbers, and Millionaire's Wednesday night (Jan. 12) episode scored the highest ratings of any show on network television this season. The Jan. 12 episode attracted an amazing 33.7 million viewers and an 11.6 rating/31 share in adults 18-49, according to Nielsen Media Research. Millionaire's 8 p.m. ET broadcast topped CBS, NBC and Fox combined by 51% in total viewers (33.5 million viewers for Millionaire vs. 22.2 million) and by 30% among adults 18-49 (11.6/31 vs. 8.9/23).

It was ABC's largest non-sports audience in the time slot in 16 years and topped NBC drama ER's season debut episode (31.5 million viewers) to become the highest-rated hour of the season. In addition, the ABC audience stuck around for Drew Carey at 9 p.m. that night, bringing the comedy its best audience number, 21.4 million viewers.

Millionaire's first Thursday outing as a member of ABC's regular lineup didn't fall victim to NBC's Must See TV programming either. Millionaire's 9-10 p.m. ET episode on Jan. 13 (28.4 million viewers) beat NBC's combination of Frasier and Stark Raving Mad (17.6 million). It was also ABC's best Thursday night 9-10 p.m. audience since 1982, when the comedy duo Too Close for Comfort and It Takes Two was winning the time period.
FINANCIAL WRAP-UP
Week of January 10-14

WINNERS
1/14 % change
Unapix $2.25 38.46
Time Warner $83.25 28.57
TCI Satellite $18.13 23.40
Rogers Comm. $28.69 23.06
United Global $72.56 22.21

LOSERS
1/14 % change
dick clark $13.63 (9.17)
Sinclair $510.50 (7.18)
Lee Ent. $27.18 (6.51)
Salem Comm $18.88 (6.21)
Granite Bcst. $10.13 (5.81)

BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES

DOW JONES
Week ending 1/14
Close 324.59
High 326.39
Low 324.18

NASDAQ
Week ending 1/14
Close 4064.27
High 4064.27
Low 3850.02

S&P 500
Week ending 1/14
Close 1465.27
High 1465.27
Low 1432.25

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SFX ENTERTAINMENT

$1,100,000,000
Global Credit Facilities
Global Coordinator and Book Running Manager
LEHMAN BROTHERS

$353,625,000
Class A Common Stock
Global Coordinator and Book Running Manager
LEHMAN BROTHERS

$100,000,000
Acquisition of The Marquee Group
Advisor
LEHMAN BROTHERS

$266,400,000
Class A Common Stock
Lead Manager
LEHMAN BROTHERS

$303,000,000
Class A Common Stock
Lead Manager
LEHMAN BROTHERS

$350,000,000
Senior Subordinated Notes
Lead Manager
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Gatekeepers Inc.

AOL Time Warner will control high-speed pathway to 20M homes

By John M. Higgins

As Steve Case and Jerry Levin high-fived and hugged over their startling deal to combine America Online Inc. and Time Warner Inc., they looked like football visitors in Warner Bros.' new movie *Any Given Sunday*. But other media executives envision different characters from Time Warner's rich TV and movie portfolio. The *Sopranos*, burly toll collectors holding the gate to millions of Internet households, charging outsiders dearly if they permit access at all.

Certainly, AOL's planned takeover of Time Warner evokes plenty of excitement from other owners of content and cable systems. If AOL is eager enough to put a premium valuation on Time Warner's production, network and cable system properties, how much more would someone pay for the output and brands of NBC, Paramount, or USA Network or the residential pipelines owned by Cablevision Systems Corp. or Cox Communications Inc.?

But behind the public enthusiasm lies private anxiety over the power of a combined AOL Time Warner. Suddenly, the company that serves the largest portfolio of Internet users will also own the largest producer of TV shows and movies, as well as cable programming and cable systems passing 20% of the nation's households.

And those cable systems can distribute not only TV but high-speed Web content rich with video and audio.

If, as Time Warner Chairman Levin and AOL Chairman Case contend, the Internet is evolving into as common an outlet for television as cable has become, this sudden marriage of content and conduit could be a dramatic threat to competitors.

The combined AOL Time Warner will have several gates that media and Internet rivals will want to pass. Competing Internet service providers will want access to Time Warner Cable's high-speed pipes, a fight they had been fighting side-by-side with Case. Competing media companies want to push their content to AOL customers and ensure that it's accessible to Time Warner Cable users subscribing to other services. With AOL now becoming tightly integrated as an Internet provider, content owner and high-speed pipe owner, rivals worry that, if Case does indeed follow through on promises of free access, the payments could be tremendous.

The merger calls for AOL to come out on top. A shell company will be formed to acquire AOL and Time Warner. AOL shareholders will get one share of the new company for each share of AOL they own; Time Warner investors will get 1.5 shares. However, current AOL investors will have 55% of the equity, while Time Warner shareholders will have 45%.

The deal is pegged at $181 billion, the value of the AOL stock essentially being paid and the Time Warner debt being assumed.

Case will be chairman of the merged company, while Levin will be CEO. The two companies' presidents, Time Warner's Richard Parsons and AOL's Bob Pittman, will be co-CEOs.

AOL already controls the first screen facing the 22 million subscribers each time they log on. Before, outside producers had at least as fair a chance as Warner Bros. or CNN at cutting a deal for that slot. Now, television executives worry that Case and Levin may heavily skew promotion toward their own product.

The AOL Time Warner deal sent chills through a top executive at one broadcast network, who called access "a big issue. If you want to be in the portal business, how are you going to get to Time Warner consumers with Yahoo or Go or Excite?"

"It's definitely a concern," said a source. "There are other studios and producers. It is in Warner Bros.'s interest to have as many different gateways into this enormous Internet community, to have content from many different sources."

Case agreed that, without the best products, subscribers will surf elsewhere. For simply business reasons, AOL needs to "stimulate consumer choice and competition."

The good news for subscriber and other media companies, he said, is that, "from a commercial and public policy point of view, these things dovetail."

And some rival media company executives agree. Says MTV President Nicholas Butterworth, "We look at it as two of our strongest distribution partners coming together to promote broadband services. It will accelerate the penetration of Time Warner broadband, and we expect to provide broadband programming to broadband customers."

The content access issue—which is slightly different from the open access fight AOL has waged against MSOs—is why media and Wall...
Street executives believe the AOL Time Warner deal will drive "old media" companies into the arms of stock-rich "new media" players. "For those who question whether the remaining media companies need to do deals, this is a bottomless, almost limitless alternative of what happens if they don't," said Sanford Bernstein & Co. media analyst Tom Wolzin.

Of course, the anxiety centers on something that barely exists as a product, much less as a business. Video over the Internet is generally low quality, with frequent interruptions of public access, cable-quality shows in a tiny window on a computer screen.

As video technology improves and access to high-speed data networks increases, media executives believe, the Internet will become increasingly like what traditional cable is today. Already bootleg copies of The Blair Witch Project and other recent movies can be downloaded and watched on a computer in fairly high quality.

With high-speed data networks being deployed by cable, telephone, wireless and satellite companies and TV set-top boxes getting smarter and more sophisticated, tuning into what is considered a TV network without turning traditional broadcast or cable access is not considered outrageous.

AOL President Richard Parsons, who leads the company's cable division, said last week that he has guided Time Warner divisions to generate $5 billion in revenue this year alone. "That's an impressive number," he said. "But there's a lot more to do." Parsons said Time Warner is not just a media company, but also a technology company. "The Internet is a computerized network that connects people and information," he said.

And that is where the future of media lies, according to many executives. "The Internet is changing the way we think about media," said Steve Case, chairman and CEO of America Online. "It's not just about delivering content, it's about delivering value to the user." Case said that AOL's goal is to create a "digital lifestyle" for its users, where they can access a variety of content and services from one place.

But not all media companies are embracing the Internet. "We are not yet convinced that the Internet is the answer," said Gerald Levin, CEO of Time Warner. "We believe in the power of traditional media, and we are not going to abandon it." Levin said that Time Warner is investing in traditional media, such as cable, radio, and print, as well as the Internet.

Parsons and Levin are not alone in their concerns. "I am not convinced that the Internet is the wave of the future," said Bob Pittman, CEO of Viacom. "I believe that television is the dominant medium for a long time to come." Pittman said that Viacom is investing in traditional media, as well as the Internet, but that the Internet is not the future of media.

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New media vs. old money

America Online Inc.

Headquarters: Dulles, Va.
Employees: 12,000
1999 revenue: $4.76 billion
Net income: $778 million

AOL has 20 million U.S. subscribers, who pay an average of $19.42 a month, and another 2 million CompuServe subscribers. AOL has the highest reach (68%) among U.S. Web users and reported in third quarter 1999 that its subscribers average 55 minutes of usage per day, up from 47 minutes at the same time in 1998. During November and December, it reported, e-commerce purchases by subscribers amounted to $2.5 billion, up 10% from a year ago. Approximately 66% of AOL revenues come from subscriber fees, 19% from advertising. Other AOL brands include MovieFone, a movie-ticket-buying service; Spinner, an online radio service; and Winamp, a digital music player.

Time Warner Inc.

Headquarters: New York
Employees: 70,000
1999 revenue (estimate): $21.1 billion
Net income (estimate): $1.28 billion

Time Warner cable networks, which include HBO, TNT, and Cartoon Network, generated $5.9 billion in revenue for the 12 months ended Sept. 30, 1999. Its cable distribution business has 10.5 million subscribers. Film and television production contributed $7.87 billion; it produces 15 television series. Time Warner magazines, including Time, Fortune, People, Sports Illustrated, and Money, have a combined circulation of about 28 million, making it the largest single magazine publisher. Its music division had $3.9 billion in revenues for the year ended Sept. 30, 1999, and is the smallest of its operating units.

Sources: Company reports, various analyst research reports

AOL's big moments

- March 1994: AOL files for stock offering
- June 1995: AOL acquires Netscape
- November 1996: AOL hits 10 million users
- March 1997: AOL passes 20 million users
- September 1997: AOL acquires CompuServe
- January 1998: AOL passes 30 million users
- February 1999: AOL acquires Netscape
- June 1999: AOL launches AOL Instant Messenger
- January 2000: AOL acquires Time Warner

Their future's online

Steve Case

"The best news for the stability of the combined America Online and Time Warner Inc. team is that AOL Chairman Steve Case is willing to cede control—and the spotlight—to someone who he thinks can run his company better. That will be important at AOL Time Warner, where Case, 41, is slated to be chairman and Time Warner Chairman Gerald Levin is to step down to the number-two slot, chief executive officer."

Gerald Levin

"In a world of corporate egos, it's easy to find the word that describes Time Warner President Richard Parsons: counselor. The seasoned political lawyer's central role is keeping relationships running smoothly. That means making sure all the moving parts work together, like studio Warner Bros. and programmers Home Box Office and Turner Broadcasting Systems."

Richard Parsons

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Bob Pittman

"AOL President and COO Bob Pittman, though regarded as his boss at MTV, emerged at AOL in 1996 as a disciplinarian. With the high cost of growing the firm from one financial pinch to another, he had to ensure that the myriad content ventures and services AOL was buying or selling made business sense. Pittman, 46, is widely regarded as the player most likely to gain power and turf in the new merger. Now the second-highest executive at AOL, he is the COO of the combined company and sitting in on meetings with Time Warner President Richard Parsons."

"I believe that the Internet is the future of media," said Pittman. "But the future is not yet here. We have a lot of work to do to get there."

"I believe that the Internet is the future of media," said Pittman. "But the future is not yet here. We have a lot of work to do to get there."
time were starting up in the 1970s, a cable system usually carried only one or the other. After a few years, systems started offering both. “Over time,” he said, “it became clear you have to give the consumer as much choice as possible to give maximum value.”

Other industry executives see it differently. Currently, Time Warner won’t permit subscribers of its Road Runner high-speed Internet service to download high-quality video. That would heavily tax servers but, incidentally, would let surfers watch TV that wasn’t cable TV.

News Corp. remembers the year-long war fought in 1997 to get Fox News Channel carried by Time Warner’s cable systems. Fox News, of course, is directly attacking Time Warner’s own CNN. It was even willing to pay a fat toll to get through the gate, a huge $20-per-subscriber launch fee that would have netted Time Warner Cable around $200 million upfront.

News Corp.’s Rupert Murdoch was desperate to get on Time Warner’s system in New York City, home to media buyers whose support Fox News needed. Fox executives tried a back-door, to get a minimal-gov- ernment access channel. Time Warner bitterly opposed that and went to court. That in turn forced Fox to file an antitrust suit, charging that Time Warner was using its distribution clout to protect one of its own jewels. It took months of bitter fighting and name-calling. But Fox News finally got a deal for distribution to most of Time Warner’s cable homes.

Subscribers to the old Time Inc.’s Manhattan Cable had to file an antitrust suit. That was 1997 before the system would add Bravo, an artsy movie channel that competed with HBO.

Of course, the barriers to distribution on the Internet are low, since high-speed surfers will probably be able to go wherever they want. But AOL Time Warner will have huge scale, plus the ability to push digital products to high-speed users on Time Warner systems and other cable systems, plus telephone DSL and satellite subscribers.

That recals another Time Warner antitrust fight, a $2.4 billion suit by Viacom Inc.’s Showtime unit, which couldn’t get its pay movie channels fully distributed on Time Warner Cable. The networks contended that the systems weren’t thoroughly promoted. Showtime and, worse, HBO was using its financial clout to “lock out” Showtime promotions on other systems. When Time Warner settled that suit in 1991, the core element involved putting Showtime on equally promotional footing with HBO.

There are other tools AOL Time Warner could use to disadvantage rival content providers. Not all access is equal, and there are lots of technolo- gical tricks to ensure that consumer access to AOL on Time Warner systems is far quicker and of higher quality than a non-owned service. “If you’re a Time Warner subscriber and you want Yahoo as your home page, you’ll probably be able to do that, but they’re going to do everything they possibly can to make it easier for you to choose AOL,” the broadcast network executive says.

“One way they can do that is have AOL stored on your server closer to your home so the speed and quality of the downloaded image is better,” says the report, since, in many mar- kets, telcos will no longer be able to count AOL as a “de facto exclusive resale partner.” That will help cable “remain advantaged vis-à-vis DSL and other platforms in the future.”

Roughly 88% of the 1.9 million homes using broadband services at year-end 1999 were cable data subscribers, says the report. DSL’s market share will grow, but Bernstein and McKinsey predict that, by 2004, cable will still enjoy a 47% market share of roughly 30 million broadband homes, with DSL a close second at 38%. Wire- less services will pick up the crumbs, with fixed wireless service (currently being marketed by AT&T in areas where it doesn’t have cable deals) reaching 9% and MDMs hitting 6%.

Consumer education will be important for broadband platforms. Bernstein and McKinsey indicate that only 30% of online users are currently interested in high-speed access. “Consumers are relatively unaware of what high-speed is,” says Bernstein senior research analyst Todd Jacobs. Once they’ve tried high-speed access, the interest level jumps to 71%.

One way for cable to cultivate broadband users, says the report, is to subsidize multimedia digital set-tops that have e-commerce and other Web applications built in. Such devices would allow MSOs to easily upsell to phones and other high-speed data services and “would undercut [local telephone company] broadband efforts by providing cable with a marketing and delivery vehicle that combines television, PC, and phone capabilities.”

Sanford Bernstein senior media analyst Tom Wol兹en says the AOL Time Warner deal banks on the long- held precept that consumers buy content, not technology. He sees the merger as a “two-level deal” that both “breaks the logjam of the access issue” for AOL and gives it a “spectacular amount of content” from Time Warner. For AOL Time Warner and other broadband providers, he says, it will be the “pull of content,” as much as service availability that fuels broadband’s ramp-up in 2002-2004.
Tracking Trends: White Male

25 years old.
Loves classic movies and westerns.
Watches 9.5 hours of sports a week.
Cheated on 3rd grade math test.

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Case for open access changes

Time Warner deal turns AOL into fan of marketplace solution; few regulatory hurdles seen for merger

By Bill McConnell

A merica Online Chairman Steve Case last week abdi-
cated as agitator-in-chief of the open access movement.

Minutes after announcing plans to merge his company with Time Warn-
er, Case dismissed more than a year of worth lobbying for federal
and local government rules that would force cable companies to open
their high-speed networks to Internet competitors.

Although critics and allies of AOL’s open access fight had long predicted
that an about-face would occur once

the world’s top pur-
voyor of dial-up
Internet access secured its own
cable broadband
pipe, the suddenness
with which Case
dumped his compa-
y’s strategy in favor of a marketplace
approach was nevertheless
shocked consumer
and local government rules
that would force cable companies to open
their high-speed networks to Internet competitors.

“Steve Case is the Benedict Arnold of
the digital world,”
seethed Jeff Chester,
president of the
Center for Media
Education, a public
advocacy group.

Greg Simon, co-director of Open-
Net, whose $100,000 monthly bud-
get is provided by AOL and nine other
ISPs, cheerfully accepted Case’s
promise to fight for open access, even though the deal will seek only
contracts between broadband
producers and ISPs, not government
rules.

“Time Warner says they will
negotiate open access deals,” Simon
said.

“That’s a different attitude than
we’ve had with [OpenNet nemesis]
AT&T,” AOL will remain an Open-
Net member, and the coalition’s
ongoing battles to impose local open
access requirements on AT&T’s
pending merger with MediaOne
Group will continue, Simon added.

But the biggest question being
asked by open access proponents is
whether AOL’s Time Warner’s
approach will be more flexible than
AT&T’s recently announced plan.

Most troubling to consumer advo-
cates is Case’s apparent willingness
to cede control of the merged com-
pany’s strategy to Time Warner
Chairman Gerald Levin, who pro-
claimed as the deal was announced:
“We are going to take the open
access issue out of Washington, out
of city hall, to the marketplace.”

Chester says marketplace deals
could be an acceptable solution, but
he fears all ISPs won’t have a chance
to strike carriage deals on an equal
price, nor will unaffiliated Web con-
tent be offered at the same speed as
AOL Time Warner property.

AOL lobbyist George Vradenberg
insisted the company is no traitor.

“We’ve always preferred the market-
place to regulation, but there was a
time when the marketplace wasn’t
moving,” he said. “In the last few
months, however, we’ve seen signif-
icant shifts.” He pointed specifically
to AT&T’s plan to let unaffiliated
ISPs on its system and open access
principles laid down to cable by FCC Chairman
William Kennard in December.

Most in the industry agree that
the merger will face no serious
regulatory roadblocks because
AOL has no presence in Time Warn-
er’s core businesses: cable television,
movies and publications.

Still, the open access issue will
undoubtedly get more scrutiny from
the FCC and local government
officials that must
approve the terms of the deal.

There’s also a good chance either the
Justice Department or the Federal
Trade Commission will raise the
open access issue, too.

One possible action on the AOL
front, they said, is that officials
in the Justice Department or the
FTC will spell out what
business arrangements between
AOL and Time Warner affiliates are
specifically prohibited.

The major antitrust questions
include whether AOL would require
Time Warner media content and would
Time Warner cable users be required to purchase
AOL Internet access,” said George A
Cumming Jr., who leads the antitrust
division at San Francisco law firm
Brobeck Phleger & Harrison.

Last week’s deal also may intensify
scrutiny of AT&T Corp.’s plans to
acquire MediaOne. The primary
antitrust issue is whether the mergers
will hinder broadband access.

The mergers give AT&T No. 1 cable
provider AT&T and No. 1 Internet
provider AOL almost overwhelming
positions in the cable broadband mar-
ket. What’s more, they will be linked
by AT&T’s 25% stake in Time Warn-
er Entertainment, Time Warner’s
cable arm, acquired through the pend-
ing MediaOne merger.

Congress, too, is scrutinizing the
deal. Senate Judiciary staffers met
with company officials last week,
and panel Chairman Orrin Hatch (R-
Utah) says the panel will hold hear-
ings soon: “We need to ensure that
we don’t have an environment like
we found ourselves in at the begin-
ing of the last century, one which
was dominated by oil barons and
railroads, and ultimately resulted in
heavy-handed regulation.”

“I’m not too cynical to think peo-
ple will not make up their own minds
in the absence of multimillion-dollar
lobbying campaigns,” said Marshall
Runkel, aide to Erik Sten, the Port-
land, Ore., city commissioner who
persuaded colleagues to impose
access conditions on AT&T’s acquisi-
tion of local phone company
Tele-Communications Inc. franchise.

In Massachusetts, where voters are
expected to decide on open access
rules in November, officials hope
AOL’s promises and AT&T’s month-
old access plan will make the access
issue moot — AT&T seems to be get-
ing closer to open access, and, if
AOL and Time Warner really do what
they say, then the marketplace will
have taken care of the problem,” said
Linda Walden, telecommunications
coordinator for Newton, Mass.

Cable stocks rise in wake of merger

By Elizabeth A. Rathbun

C able stocks last week jumped and
generally sustained their higher prices as the
merger of AOL and Time Warner confirmed what ana-
lysts say is the importance of brands—and broadband
delivery.

The deal is “really a plus for the
cable sector” and its ability to pro-
vide high-speed Internet access, or
broadband, says Thomas Eagan, a
cable analyst with PaineWebber Inc.
It also “facilitates any kind of affilia-
tion between AOL and any of the
other cable operators. Now that AOL
is a friend, not a foe,” he says, “they
can better imagine doing deals with
the [Internet portal].”

Time Warner via its cable net-
works and cable systems provides
both to the leading Internet brand,
AOL, said Edward Hatch, media
analyst with SG Cowen.

Cable took on new importance in
the stock market as prices rose last
Monday and settled down as the week
progressed. Cox Communications Inc., the nation’s No. 4 MSO, rose
nearly 14% on Monday, to $51.50, and closed Thursday at $51.1875. No.
3 cable group Comcast Corp. was up 12.8% on Monday, to $47.8125, clos-
ing Thursday at $47.75. No. 7 MSO
Cablevision Systems was up 10.1%,
to $18.75, last Monday, closing
Thursday at $17.875.

Meanwhile, No. 10 MSO Jones
Intercable went up higher and higher,
closing last Thursday at $69.30 af-
after enjoying an 11.4% increase on
Monday, to $67.6875. No. 5 MSO
Adelphia Communications was up
6%, to $69, on Monday, closing
Thursday at $67.75.

The major media groups that
could be the next to make an Internat-
ional move likewise rode a roller coaster.

Walt Disney Co./ABC Inc. was up
nearly 15.3% last Monday, to
$35.875, but closed at $34.8125 on
Thursday. News Corp. was up 19.4%
Monday, to $45.625, closing Thurs-
day at $45.50. AT&T/Liberty Media
Group was up 17.5%, to $57.625, and
closed at $53.625 on Thursday.

And Viacom Inc. rose 10.4%, to
$59.50, falling only slightly to
$59.125 by Thursday.
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Studios USA and producer Dick Wolf have joined forces to create a gripping new show with real cops, real prosecutors, and real crimes.

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Arrest & Trial. A firm go for 2000 and what's next for access.

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If you think Talk has been flat lately, think again. In the November Sweep, Maury finished up an amazing 35% among women 18-34, and up 9% in households year-to-year.

In fact, Maury had the largest year-to-year growth of any syndicated talk show, which translates into some of the biggest growth in all of first-run programming.

How did he do it? With the right mix of talent, teamwork, and the kind of fresh, forward thinking that permeates everything we do at Studios USA.

If you’re looking for talk with momentum, make it Maury.

Source: NSS, fastest growing with total viewers 2+. Does not include all talk.
After sixteen years, only one talk show is still relevant, still growing, and still a solid performer.

Sally Jessy Rafael.

Her patented brand of straightforward talk continues to attract new viewers, adding to the loyal following that stays with her year after year.

What’s the secret to her staying power? Sally keeps a sharp eye to what lies ahead, always anticipating what awaits around the corner.

No matter where the future may lead, you can be sure Sally will go there.
When Dr. Evil needed to unburden himself on a national talk show, who did he turn to? That's right, Jerry Springer.

No wonder. Jerry is a certified pop culture phenomenon, and continues to be a certified ratings winner.

This November, the Jerry Springer Show delivered an impressive 5.0 household rating, improving upon its lead-in share by larger margins than any other talk show. In fact, Jerry finished #2 among all talk shows.

From his outrageous guests, to his unconventional approach, Jerry's crazy world has become appointment television for millions of rabid fans.

So think ahead and think smart, with Jerry.

Source: NSS.
Think Ahead
Studios USA 2000

ink

Think OUTRAGEOUS

OUTRAGEOUS

Think Ahead
Studios USA 2000
Get set for the action ride of the century—the 24th Century, that is.

In Cleopatra 2525, the new action adventure series from the producers of Hercules: The Legendary Journeys and Xena: Warrior Princess, the Earth’s surface has been taken over by evil machines, driving humanity underground. It’s up to three tough, sexy women to fight to win it back.

Cleopatra 2525 is one half of the Back2Back Action Hour, marking the return of the successful 1/2 hour action format.

Packed with action, comedy, great storytelling and fantastic special effects, this futuristic sci-fi thriller has all the elements of success.

The future never looked better.
Think Ahead Studios USA 2000

Think ACTION ACTION ACTION ACTION
Sometimes thinking ahead means looking back. Way back.

Introducing Jack of All Trades, the swashbuckling half of Back2Back Action.

Bruce Campbell stars as Jack Stiles, an American spy dispatched to the East Indies at the turn of the 19th Century. With sweeping vistas, period costumes and larger-than-life exploits, Jack of All Trades continues the winning formula of equal parts action and comedy that has brought Herc and Xena such phenomenal success.

If the past is any indication of the future, we’re in for a jaunty good time.
It seems that everyone these days is trying to create a show that will beat *Xena: Warrior Princess*. Well, they'll just have to try harder. Because after five seasons, *Xena* continues to outmuscle the competition, remaining the #1 first-run action hour in syndication.

Year after year, while other pretenders to the throne come and go, the *Warrior Princess* reigns supreme. *Xena* not only dominates the action genre, she continues to define it. But it's not all brawn. Her beauty and sex appeal has placed her front and center, propelling her star power to even greater heights.

It just goes to show, in the cutthroat world of warlords, minotaurs and syndicated television, if you want to stay ahead, you've got to think ahead.
Think
Think LEADER
Think Ahead
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The future is all about change. Either you embrace it, or you fight it.

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We don’t know what the future will bring. But you can be sure we’re thinking about it.
NAB face to face with the future

Board ponders NBC threat to leave over ownership stance; unwanted Internet streaming

By Paige Albinlak

While NBC was warning NAB of its imminent departure from the association due to NAB’s unwillingness to oppose rules NBC says are stuck in the 1950s, the biggest new-media company announced that it was buying the biggest old media company.

“It is sad that broadcasters are debating regulations from the ‘40s, ‘50s and ‘60s the day after AOL and Time Warner did their merger,” NBC Executive Vice President Rick Cotton told the board when he began his presentation at the NAB’s winter board meeting last Tuesday (Jan. 11) in La Quinta, Calif.

That juxtaposition was an appropriate backdrop for this year’s winter gathering, where the chief focus of discussion was the continuing conflict between the broadcast networks and their affiliates.

While NBC’s almost certain departure appears to be the last network defection—neither ABC nor CBS have expressed an interest in leaving—it is the latest reminder of how rapid changes in the media world are causing a huge rift among traditional broadcasting.

At base, the networks want to lift a cap that keeps station groups from owning TV stations that reach more than 35% of the nation’s TV audience. In addition, they want to rid themselves of most of the existing broadcast ownership rules.

NBC’s Cotton told the board that NAB should at least remain neutral on the issues: “We’ve made it clear that if the NAB continues on its current course, which is silence or opposition, then we intend to resign,” Cotton said. “The ball is in NAB’s court.” Other network representatives also suggested that NAB adopt a stance of neutrality, but most board members rejected that suggestion.

No one appears to be winning the fight currently being waged between networks and affiliates, and no compromise appears in the offing. But what does ownership cap matter if the time is near when anyone can watch anything they want over the Internet anytime they want?

“This is a serious problem for broadcasters in general,” said Rep. Billy Tauzin (R-La.), chairman of the House Telecommunications Subcommittee. Tauzin addressed the board on Saturday, Jan. 9.

“Broadcasters’ biggest problem is not how the networks and affiliates relate to one another. The bigger problem is how broadcasters live in the world of real-time video streaming on the Internet, when everyone and their brother can become a broadcaster. Even when broadcasting as an institution becomes digital, they’ve still got huge problems in terms of how they are going to live in a world of broadband, real-time delivered Internet services. They need to be united as they go into that era. We should hope they could resolve those differences,” said Tauzin.

Broadcasters recognize that the problem is already upon them. Canadian broadcaster iCraveTV.com is streaming the signals of stations in the Toronto designated market area, including Buffalo, N.Y., outlets. The stations are targeted to Canadian Internet users only, but the company concedes it has no effective way of enforcing that restriction. Attorneys for U.S. broadcasters, sports leagues and copyright holders have been meeting for the past month to determine the best course of legal action.

At the meeting last week, the board voted to convene a committee composed of the three board members whose companies have stations that are being streamed—LIN Television Vice President Paul Karpowicz, Gannett Television Senior Vice President Ardyth Diercks and Granite Broadcasting Corporate Senior Vice President William Ransom.

NAB Executive Vice President Jim May also told the board he expects Internet copyright to become one of the biggest issues in the upcoming session of Congress.

While broadcasters face the digital threat, they also are confronting the problem of how to go digital themselves. One part of that issue is what transmission standard to adopt: 8-VSB or COFDM. Ultimately, said Harry Pappas, president and CEO of Pappas Telecasting of Visalia, Calif., he doesn’t care if one or both standards are used, as long as the system works for the consumer.

On Jan. 6, Pappas asked the FCC to speed up its ruling on Sinclair Broadening’s request that it be allowed to use COFDM. He presented that petition to the NAB board and the board discussed the two standards. While Pappas thinks using both standards would be fine, many broadcasters want the entire industry to decide on one and stick with it. NAB ultimately decided to wait for the results of a study from the Association for Maximum Service Television, which are due to be released on Feb. 2.

Another key issue was the FCC push for low-power radio, which the board vowed to continue to fight (see story “Top of the Week”).

NAB is in the money

The National Association of Broadcasters’ profit margins are as strong as those of the broadcasters it represents.

The NAB board of directors approved its fiscal year 2000/2001 budget during its annual winter board meeting this week in La Quinta, Calif. NAB’s revenues are strong enough that the board last week agreed not to levy dues during the first quarter of 2001. The dues vacation was proposed by Cox Broadcasting executive vice president Andrew Pappas.

NAB Executive Vice President Rick Cotton told the board last week that NAB’s dues are “perceived as high.” NBC is likely to leave the association because it does not agree with NAB’s policies on broadcast deregulation, but NBC also has been cutting costs and last summer considered departing NAB for the savings in dues.

Last year, NAB’s net operating income was $14.6 million, an operating margin of more than 27% on gross revenue of $53.3 million and 10.5% over estimates.

The association’s 1999 convention in April brought in almost $35 million, which was more than $2 million over projections. The NAB’s $38.7 million in total operating expenses was $298,000, or .8%, over plan, but total revenue was $1.7 million, or 3.3% over budget.

The NAB Radio Show, which took place last July in Orlando, Fla., did not fare well as its April counterpart. That show had $2.7 million in revenue, which was $244.000 under projections. The smaller-than-expected show also helped hold expenses down, however, which were $145,000 instead of the planned $244.000.

The departure of Fox Broadcasting and its owned-and-operated stations last year brought the total TV dues of nearly $5.5 million to $218,000 under projections. NAB’s exit will take an additional $400,000 out of the association’s coffers.

Paige Albinlak
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Kennard stands by religious station decision

FCC Chairman William Kennard last week fired back at critics of a recent agency decision governing the control of national TV licenses by religious broadcasters. Kennard, in letters to Rep. Michael Oxley (R-Ohio) and three other lawmakers, rejected claims that the FCC is limiting religious broadcasters' access to the airwaves. Kennard emphasized that the new guidelines do not apply to the overwhelming number of religious broadcasters who have commercial licenses. (National Religious Broadcasters [NRB] whose 1,200 members oppose the new rules, has identified only 15 religious TV stations with noncommercial licenses.)

Kennard also pointed out that the standards will not prohibit the airing of any particular programming and will determine only whether the show can be used to meet a noncommercial station's educational programming benchmarks: 50% of airtime must be devoted to educational programs. Finally, he said the guidance, rather than restricting religious speech as Oxley contends, was used to justify the transfer of a noncommercial license to a religious broadcaster.

But Oxley countered in his written reply to Kennard that the standards would force cutbacks in religious broadcasting even if no specific show were prohibited. "This amounts to censorship of religious expression by other means," he said. Reps. Oxley, Cliff Stearns (R-Fla.) and two other lawmakers last week introduced legislation to overturn the new standards. "In our free society, the FCC has no business suppressing the expression of religious belief," Oxley said.

The NRB has asked the FCC to dump the new guidelines, which were tackled on an agency decision allowing a Pittsburgh religious broadcaster to sell its commercial station to Paxson Communications and to obtain the license for one of the city's two educational stations. In the guidelines, the FCC says religious programming meets educational programming benchmarks only if it "teaches," not "proliferizes."

Although his company benefited from the FCC decision, Paxson Chairman Lowell "But" Paxson said his company's decision was "unconstitutional and contrary" to religious freedom. (Senator and presidential candidate John McCain has been defending letters he wrote on behalf of campaign contributor Paxson urging the FCC to make a decision on the station swap.)

Small cable group, Belo fight CBS/Viacom pact

Independent cable operators are asking the federal government to block the merger of Viacom and CBS. The American Cable Association warns that, if the merger goes through, Viacom will have unprecedented control over programming.

"Both CBS and Viacom have a checkered past in their dealings with smaller, independent cable businesses," ACA told the FCC Jan. 7. "These past actions, coupled with the immense market power the combined CBS/Viacom entity will wield in retransmission consent negotiations, spell trouble for the smaller, independent cable operator and its customers, who are already struggling in small towns and rural areas."

An owner of key CBS affiliates also asked the regulators to stop the merger. Belo Corp., which has six CBS affiliates among its 16 TV stations, said the deal poses "serious threat to localism." The merged company, it said, would have control over too many stations, networks and syndicators, plus radio stations and outdoor advertising venues. Belo took particular aim at the CBS/Viacom request for a two-year waiver from any divestitures that might be necessary to bring the company in compliance with local and national ownership restrictions. "These are among the most important of the rules and policies that preserve the structure of localism and the network-affiliate relationship," Belo said. "They should not be waived for as long a period as CBS/Viacom requests."

Cable Labs chief knocks today's DTV sets

Today's digital TV receivers aren't ready for prime time, says the head of the cable industry's technology development arm. Receivers now on the market are not equipped with copy-protection technology and interconnection plugs needed to make them compatible with digital content and devices that will be introduced during the next few years, Richard Green, president of Cable Television Laboratories, told the Washington Metropolitan Cable Club last week. "Anyone now buying a digital TV receiver can expect there will be changes," he said. "I would want to make sure is compatibility of extension into the future." Consumers would be better off waiting until the end of the year before making their purchases, he said. That's when some DTV makers plan to offer sets with the so-called "firewire" or "i594 interconnection" needed to make receivers compatible with recorders, DVD players and other digital devices.

ALTV tells FCC to have faith in stations

Regulators should go easy on broadcasters when overseeing retransmission consent negotiations with satellite TV providers, the Association of Local Television Stations said last week. "The commission has no authority to compel agreement or impose terms on the parties," ALTV said. Furthermore, the FCC should not become the "rate court" for retransmission consent, the group said.

ALTV's comments were an answer to the FCC's request for help in determining what Congress meant when it said broadcasters must negotiate retransmission contracts "in good faith." Stations will have no reason to negotiate contracts, ALTV said, because they can be confident it will work in their favor.

More time for audio description

The FCC has extended by one month the comment deadline for its plan to require audio description of onscreen TV action. Comments are due Feb. 23; replies, March 24. The National Association of Broadcasters and the Motion Picture Association of America asked for the extra time to survey members on the proposal's impact.
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On the upbeat: NATPE 2000

ALTV 2000 Highlights
(Association of Local Television Stations)
All events are slated for the Morial Convention Center

Monday (Jan. 24)

Opening Session: State-of-the-industry addresses by ALTV Chairman Stuart Swartz, KMSP Minneapolis, and ALTV President James B. Hedlund. 9:30 a.m. Rooms 243-245.

Panel Session: The Interactive Age: What's Next? Moderator Michael A. Silver, Tribune Broadcasting Co. Panelists Anthony Ashe, pseudo.com; Roger Knutson, ReactTV; and Carl Smith, AT&T Broadband Internet Services. 10 a.m. Rooms 243-245.


Luncheon: Keynote address by Norman J. Ornstein, American Enterprise Institute; presentation of ALTV Distinguished Service Award to James C. Dowdle. 12:30 p.m. Room 356-357.

Panel Session: The Grand Inquisition, Featuring Susan Ness and Harold Furchtgott-Roth, Fcc; Gregory Rohde, Department of Commerce. Moderator Carol Melton, Viacon. Panelists Tony Cassara, Paramount Stations Groups; Dennis FitzSimons, Tribune Broadcasting; Kevin O'Brien, KTVU San Francisco; Nicholas Pagon, Pegasus Broadcast Television; Lowell Paxson, Paxson Communications. 2 p.m. Rooms 243-245.

Panel Session: Programming: Still the King. Moderator Al DeVaneY, svu-tv Chicago; Panelists Dick Askin, Tribune Entertainment Co.; Rick Jacobson, Twentieth Television; John Nogawski, Paramount Pictures; Dick Robertson, Warner Bros. Domestic TV Distribution; Steven Rosenberg, Studios USA; Barry Thurston, Columbia TriStar Television Distribution. 3:30 p.m. Rooms 243-245.

The Internet and the digital revolution are giving a lift to ALTV 2000 Conference & Exhibition. The 37th annual gathering will open next week in New Orleans with 765 exhibitors. Of those, 140 are new-media companies, 110 of which are first-time exhibitors. In addition, 300 international companies will be represented.

The exhibitors will occupy 415,000 square feet of exhibition space, an increase of 15,000 over last year. Two New Media Pavilions—a second was added after the first one sold out—were scheduled to house 67 companies, at a total of 9,400 square feet, but, according to ALTV's Web site last week, a third pavilion was being opened.

The WebStation Lounge will be on the exhibition floor this year, housing a 100-seat theater and a 25-seat demonstration room.

Last week, registration was running about even with last year at the same time, with NATPE reporting increases in several categories. Just under 17,000 people attended last year. A wide variety of sessions are scheduled, with speeches, panels and workshops on subjects ranging from government regulation to the future of TV and the Internet.

Government policy will be prominent on the day-long schedule of the Association of Local Television Stations (ALTV) on Monday, Jan. 24, beginning with the Washington Public Policy Power Breakfast and ending with the joint NATPE/ALTV Washington Policy Forum, featuring Rep. Billy Tauzin (R-La.), chairman of the House Telecommunications Subcommittee.

Among other highlights on Monday will be "TV American Style," with observations by industry leaders on the present and future of broadcasting, cable, production, distribution, the Internet/New Media, regulation and satellite.

On Tuesday, Jan. 25, attendees can have "Coffee With Bernie Brillstein," the packager, producer, personal manager, consultant, and author of Where Did I Go Right? You're No One in Hollywood Unless Someone Wants You Dead. The Opening General Session follows, with the presentation of the Chairman's Award to Sid Caesar.

Also on Tuesday will be the panel sessions on "Using the Web to Increase Your Net," and "Advertising 2000: The Program Connection." Workshops on HDTV and utilizing the Web are also slated.

On Wednesday, Jan. 26, it's "Coffee With Kwei MiMune," president and CEO of the NAACP, who will be interviewed by Connie Chung, ABC News. The General Session honors Roger King, chairman of King World, with video-taped career highlights and celebrity presenters.

Highlighting Thursday, Jan. 27, will be panel sessions "Advertising in the Digital Age," "Home Sweet Home: Lifestyle Programming for Television," and "What's Your 'Net Worth?"

Also on the schedule is Monday morning's 5K Run/2 Mile Walk.

NATPE 2000 Highlights
All events are slated for the Morial Convention Center

Monday (Jan. 24)
Panel Session: TV American Style, Moderator Al DeVaneY, bv TV Chicago; Panelists Dick Askin, Tribune Entertainment Co.; Carole Black, Lifetime Televisiojn; Michael Jones, LAA Group. Panelists Dick Askin, Tribune Entertainment; Carole Black, Lifetime Television; Michael Jones, LAA Group; Mickey Gardner, the Law Offices of Michael Gardner; Eddie Hartenstein, DirectTV; Halsey Minor, CNET. 10 a.m. Room 345.

Address: Rep. Billy Tauzin (R-La.), chairman of the Subcommittee on Telecommunications, Trade and Consumer Protection. 5 p.m. Room 345.

Tuesday Jan. 25
Coffee With Bernie Brillstein, producer, personal manager and founding partner of Brillstein Entertainment, whose BGTV division is responsible for such series as Just Shoot Me, The Sopranos and Politically Incorrect With Bill Maher. 7:30 a.m. Room 245.


Exhibition: 10 a.m. - 6 p.m.

Wednesday (Jan. 26)
Coffee With Kwei MiMune, president and CEO, NAACP, interviewed by Connie Chung, ABC News. 7:30 a.m. Room 245.

General Session: A Salute to Roger King, chairman, King World. Master of ceremonies: Jacked W. Pfeiffer, WebTV Networks. 8:30 a.m. Room 245.


Exhibition: 9 a.m. - 6 p.m.

Thursday (Jan. 27)
Panel Session: Advertising in the Digital Age. Moderator Scott Major, Advertising Age. Panelists Ed Erhardt, ABC Sports & ESPN; Peggy Kelly, Brown Communications; Matt revision, Starcom World. 9 a.m. Room 245.

Exhibition: 10 a.m. - 6 p.m.
NATPE Buyer's Guide

A variety of first-run series is ready to be scrutinized, criticized and snapped up by distributors

By Joe Schlosser and Melissa Grego

Who says first-run syndication is dead? Despite a consolidating marketplace, the failure of numerous celebrity-driven talk shows this past season, and studios producing primarily for their own station groups, syndicators are still coming to NATPE this year with a full arsenal of products.

Nearly 30 first-run talk, action, game and court series arriving in New Orleans next week from the major Hollywood syndication studios, with as many as 10 more projects said to be in the works for the 2000-2001 season. There are seven court shows and at least five new talk shows—only one of which has an established celebrity host—and thus the syndication trend is once again busy at the local station level.

Action series, whether they actually make money or not, are back in about the same numbers as last season: eight.

Two new court series came to syndication during this past season, and both, like the four that were previously on the air, are all doing well in the ratings. Thus, there are now seven new court shows being sold for fall 2000, with one or two more court-type reality shows ready to go if given the green light. If all seven shows coming to NATPE make it to stations next fall, there could be 13 first-run court shows on the air during the 2000-2001 season.

Unapix Syndication has two new court shows for next fall, Singles Court and probate-based series Legacy. Twentieth Television has Power of Attorney. Pearson Television is offering Judgment Day. Warner Bros. is presenting Moral Court. Even King World is getting in on the act with Curtis Court. Studios USA Domestic Television is doing a reality-based crime/legal series with Dick Wolf, called Arrest & Trial, for Napte. studios millions and bringing little to nothing in return. The solution? Many syndicators say it's back to basics. Judge Judy, which started out as a tiny courtroom series from Worldvision and Big Ticket Television and turned into a multimillion dollar bonanza—is the model, and everyone is trying to emulate the formula.

Finally, many of the big-named shows arriving in syndication include those of late—Roseanne, Magic Johnson, Richard Simmons—are costing the studios millions and bringing little to nothing in return. The solution? Many syndicators say it's back to basics. Judge Judy, which started out as a tiny courtroom series from Worldvision and Big Ticket Television and turned into a multimillion dollar bonanza—is the model, and everyone is trying to emulate the formula.

"I would say, when it comes down to what shows are being brought to the convention, it's probably about the same number as the last few years," says Bill Carroll, vice president and director of programming at rep firm Katz Media. "Even with consolidation, there are always going to be options."

Out are the celebrity-driven talk shows, and in are articulate jurists fronting more court shows. Out are newsmagazine shows—there are none to speak of so far this winter—and in are game-relationship shows.

"What a surprise. I'm dumbfounded that so many people would run so quickly to produce follow-up series," says Paramount Domestic Television co-president Frank Kelly, whose studio sells Judge Judy, Judge Joe Brown and Judge Mills Lane. "Something works well, something unique like Judge Judy, and the world rushes to it and wants to be like it. Almost all of these new shows won't work."

On the game-show front, the rush is on to cash in. Spurred by the network success of Millionaire and by the decent ratings for syndicated shows like Hollywood Squares and Family Feud, the genre is once again busy at the local station level. Add to that new relationship series such as Blind Date and Change of Heart faring moderately well, and there are positive signs coming from the game-relationship category.

"It's not because Millionaire worked. It's plain and simple," says Studio USA Domestic Television President Steve Rosenberg. "Again, just like court shows and talk shows, everyone will make a whole bunch. Some will be OK. Others will suck, and then someone else will come up with something in another genre and everyone will turn their attention there."

Warner Bros. has two shows in this category for next season: Street Smarts and Million Dollar Chance of a Lifetime. Street Smarts has already been cleared in a majority of the country, while Warner Bros. recently acquired the rights to Lifetime from Australia's Seven Network and is pitching the show.

Pearson Television also is trying a pair of shows here, with To Tell the Truth and So You Think You're Funny. New Line is trying First Time Out.
include Columbia TriStar's Men Are Sehlessinger, the talk show offerings er with radio personality Dr. Laura show for next fall. Dr. Laura, and only one celebrity -driven daytime tvy -driven programs this season a number of studios have talked of on a limited basis in syndication. and more potential projects.

Besides Paramount's daytime talk-show. celebri-

**Show-by-show listing**

This year's new shows at NATPE are a testament to the adage, "Nothing succeeds like success." The popularity of 'Judge Judy,' 'Judge Joe Brown' and 'Millionaire' have led to a new crop of imitators in the court/reality category and the game/relationship genre. Here's a look at the syndication new show lineup for 2001.

**Court/Reality Shows**

<table>
<thead>
<tr>
<th>Show</th>
<th>Distributor</th>
<th>Terms³</th>
<th>Clearances²</th>
<th>Debut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arrest &amp; Trial</td>
<td>Studios USA</td>
<td>N/A</td>
<td>60%</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Curtis Court</td>
<td>King World</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Judgment Day</td>
<td>Pearson</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Legacy</td>
<td>Unapix</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Moral Court</td>
<td>Warner Bros.</td>
<td>N/A</td>
<td>60%</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Power of Attorney</td>
<td>20th Television</td>
<td>cash+barter</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Singles Court</td>
<td>Unapix</td>
<td>N/A</td>
<td>70%</td>
<td>fall 2000</td>
</tr>
</tbody>
</table>

**Talk Shows**

<table>
<thead>
<tr>
<th>Show</th>
<th>Distributor</th>
<th>Terms³</th>
<th>Clearances²</th>
<th>Debut</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Ainsley Harriott Show</td>
<td>Buena Vista</td>
<td>N/A</td>
<td>75%</td>
<td>Jan. 10, 2000</td>
</tr>
<tr>
<td>Chat Room America</td>
<td>MGM</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>The Cindy Margolis Show</td>
<td>Eyemark</td>
<td>N/A</td>
<td>60%</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Dr. Laura</td>
<td>Paramount</td>
<td>N/A</td>
<td>85%</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Men Are From Mars, Women Are From Venus</td>
<td>Columbia TriStar</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
</tbody>
</table>

**Game/Relationship Shows**

<table>
<thead>
<tr>
<th>Show</th>
<th>Distributor</th>
<th>Terms³</th>
<th>Clearances²</th>
<th>Debut</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Date</td>
<td>New Line</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Sex Wars</td>
<td>MGM</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>So You Think You're Funny</td>
<td>Pearson</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Street Smarts</td>
<td>Warner Bros.</td>
<td>3.5/3.5</td>
<td>60%</td>
<td>fall 2000</td>
</tr>
<tr>
<td>To Tell the Truth</td>
<td>Pearson</td>
<td>cash+barter</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Wed At First Sight</td>
<td>Universal</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
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</tbody>
</table>

**One-Hour Weekly Shows**

<table>
<thead>
<tr>
<th>Show</th>
<th>Distributor</th>
<th>Terms³</th>
<th>Clearances²</th>
<th>Debut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back 2 Back Action (package):</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleopatra 2525</td>
<td>Studios USA</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Jack of all Trades</td>
<td>Studios USA</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Gene Roddenberry's Andromeda</td>
<td>Tribune</td>
<td>85%</td>
<td>fall 2000</td>
<td></td>
</tr>
<tr>
<td>Matthew Blackheart: Monster Smasher</td>
<td>New Line</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Queen of Swords</td>
<td>Mercury/CanWest</td>
<td>8/6</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Sheena</td>
<td>Columbia TriStar</td>
<td>N/A</td>
<td>N/A</td>
<td>fall 2000</td>
</tr>
<tr>
<td>Total Recall: 2070</td>
<td>Universal</td>
<td>87%</td>
<td>Jan. 17, 2000</td>
<td>fall 2000</td>
</tr>
</tbody>
</table>

1. Syndicated shows are offered on either a "barter" or a "cash-plus" basis. In straight barter deals, the syndicator and station split advertising time in cash-plus deals, the syndicator receives money plus a share of the advertising time. In this column, the first number is the syndicator's share of the advertising time (in minutes); the second figure is the station's.

2. Percentage of Nielsen's 100 million TV homes covered by stations to which the program has already been sold.
Just How Fast Is ARREST & TRIAL Moving?
At The Speed
Sold in over 50%

Good news travels fast. But not half as fast as the hottest new concept in syndication. Dick Wolf and Studios USA have joined forces.

The following station group:

CHRIS-CRAFT • TRIBUNE
RAYCOM • HEARST-ARGYLE
COX • GRANITE • CAPITOL
GOCOM • CLEAR CHANNEL

Available Fall 2000
From the Creator/Producer of Law & Order

ARREST & TRIAL
A Dramatic New Reality For Access

USA BROADCASTING

McKINNON • NEWSWEB

ACKERLEY • SHOCKLEY

BAHAKEL • HUBBARD

In a new reality for access, the creators of Law & Order bring you a new drama with real crimes, real cops, real prosecutors, and real success with stations across the country.
COURT & REALITY

Arrest & Trial

Why not take the Emmy award-winning NBC drama Law & Order format and turn it into a syndicated reality series using actual news video and real-life prosecutors?

That was the question put to Barry Diller and other Studios USA executives last year by the show's executive producer Dick Wolf and Rob Port, the company's president Maury Povich's MoPo Entertainment.

The answer quickly came back from Studios USA brass: "Let's do it."

So starting this fall, Diller's Hollywood studio is producing and distributing Arrest & Trial, a half-hour reality series that will examine real-life criminal cases from the initial police investigation through the final verdict.

Wolf, the creator of Law & Order and Law & Order: Special Victims Unit, along with Port, who heads up Povich's Studios USA-based production company, are teaming up to produce the five-day-a-week series.

Wolf and Port had to get over a couple of big hurdles to get Arrest & Trial off the starting gate and into first-run syndication. First, Wolf says, the right formula had to come together.

"I had been trying to do a reality series for the last three or four years," says Wolf. "Once Barry [Diller] got involved, it became obvious that the show was something the company had become interested in—which is doing straight-ahead, no-frills storytelling—and that it was an opportunity to do something with real-life cops and prosecutors. It all happened very quickly.

The second big issue facing the producers was what to name the series since the Law & Order moniker was not available.

"We couldn't obviously say, 'The Real Life Law & Order,' because that's a franchise that NBC controls," says Wolf. "And it's really not the real life Law & Order anyhow. A, we don't have the legal aspect. We are dealing with actual cases. And B, it's a strange hybrid of reality forms that have worked before. But I think the combination makes it more interesting than the stuff on A&E, which I think is very good. But it is not Investigative Report. It's not Cops. It's not a whole lot of things. It's not Law & Order. It's a synergy that I don't think exists on any of the other series.

Port, who has produced a number of law-enforcement reality specials and is actually a reserve in the Los Angeles County Sheriff's Department, had been pursuing the idea of doing a Law & Order reality series for a few years. Both Wolf and Povich's production companies are currently housed at Studios USA, and last year one of the studio's top programming executives brought Port and Wolf together.

"We sort of clicked right away," says Port, whose MoPo Entertainment will actually be producing the series on a daily basis. "He is a great story teller and has a wonderful sensibility for television. I was able to provide him with the how-to on putting together a reality series. We had some unique ways to shoot the program in this genre and ways to acquire footage."

Each episode of Arrest & Trial will feature one criminal case and will start out with footage of the actual crime taking place or a re-creation of it. Interviews with witnesses, police investigators and the accused criminals will be included. The second half of the show, a la Law & Order, will feature video of the trial and interviews with actual prosecutors and defense attorneys.

"Obviously with the high-profile cases, whether it's Charles Manson or the Night Stalker, there is a ton of news footage available," Port says. "And even with small-town cases, you'd be amazed at how much footage is available there, too. In small town, it's the biggest story of the year and the local news can provide tons of video."

—J.S.

COURT & REALITY

Curtis Court

The TV court show circuit is so hot this year that even King World Productions is giving the genre a shot.

The syndication distributor that is behind such well-known shows as Oprah and Wheel of Fortune, is looking to bring its own justice mix of real-life small-claims court and daytime television with Curtis Court.

Hosted by James Curtis, a former San Diego, Calif., prosecutor, King World executives believe Curtis Court has a leg up on the competition months before the first half-hour episode is even going to be taped. Not only is Curtis a well-known prosecutor, but he's something of a talk show celebrity too.

Curtis has appeared frequently on ABC's World News Tonight, Dateline NBC, Court TV, CNBC's Rivera Live and other national talk shows. In fact, it was on Rivera Live that Curtis first met King World Entertainment President Andy Friendly and Marc Rosenweig, King World's executive producers of the programming and production for the East Coast.

Both Friendly and Rosenweig previously worked at CNBC, and the two executives immediately thought of Curtis last year when they were looking to enter the TV court show business.

"Andy and I have known James for a long time," says Rosenweig, who also produces King World's newsmagazine Inside Edition. "He first came on Rivera Live when the O.J. Simpson case started. He must have appeared on the show over a hundred times. We were impressed by his expertise in the law and the way he can relate it to today's world."

Says Friendly: "We were also impressed by him because he is a television star. Aside from his tremendous skills and credentials, which are important elements to any successful court show, he has that intangible—charisma and stardom. It's very rare that someone comes along with that combination of qualities."

Curtis, who worked as a San Diego prosecutor from 1989 until a year ago and is the founder of his own legal consulting firm, says he isn't looking to be the next Judge Judy.

"Certainly wasn't sitting at home thinking I would like to be the next room court room television," says Curtis. "I had been speaking to a lot of kids and parents, doing a lot of motivational work and trying to keep the kids in line about violence and drugs in the community. And just days after I decided to leave the D.A.'s office, I got a call from Marc and it all seemed to fit together."

Curtis Court, which will be based out of New York, will feature one or two small cases claims during each half-hour episode. The show will have an actual New York City bailiff and a studio audience gallery of about 20 people in a court room-like setting. The show will also use polygraph tests and video evidence when needed and or available, Rosenweig says.

"These are all real cases, the people are all real and there is going to be resolution," says Rosenweig.

"That's why all of these other court shows are working right now. With these other shows like expert witnesses and polygraph tests, we think this will help distinguish this show from the others. Add to that James Curtis, and that's why we are doing this."

So how will Curtis Court differ from the six other court shows currently on the air?

"Without trying to be a carbon copy of the other shows, we are basically a judge making a ruling," Curtis says. "What I think we can do with this show is take it to the next level. We are going to do different things. Not only with evidence and the litigants, and not only showing who's right and who is right, but going to try to help people resolve their own issues above and beyond what they see in a court room so they can use it in their own lives."

Mary Duffy, who formerly produced The Montel Williams Show, is the show's executive producer.
They tune out their siblings.
They tune out their parents.
They tune out their kids.
But they tune in to Sally!

Sally is up vs. her lead-in with young women.

In the November '99 Sweep, Sally improved its lead-in shares among women 18-49 in almost every market, in all key day parts. No matter when, no matter where, Sally proves again that her brand of talk speaks to young women.

<table>
<thead>
<tr>
<th>MARKET</th>
<th>STATION/AFF.</th>
<th>TIME</th>
<th>% INCREASE</th>
<th>LEAD-IN PROGRAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHICAGO</td>
<td>WGN/W</td>
<td>3:00 PM</td>
<td>+ 13%</td>
<td>JENNY JONES</td>
</tr>
<tr>
<td>PHILADELPHIA</td>
<td>KYW/C</td>
<td>4:00 PM</td>
<td>+ 45%</td>
<td>GUIDING LIGHT</td>
</tr>
<tr>
<td>SAN FRANCISCO</td>
<td>KPIX/C</td>
<td>4:00 PM</td>
<td>+ 25%</td>
<td>INSIDE EDITION</td>
</tr>
<tr>
<td>BOSTON</td>
<td>WCWB/A</td>
<td>11:00 AM</td>
<td>+ 117%</td>
<td>MARTIN SHORT</td>
</tr>
<tr>
<td>DALLAS</td>
<td>KDFI/I</td>
<td>1:00 AM</td>
<td>+ 600%</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>DETROIT</td>
<td>WDIV/N</td>
<td>4:00 PM</td>
<td>+ 35%</td>
<td>JENNY JONES</td>
</tr>
<tr>
<td>HOUSTON</td>
<td>KTRK/A</td>
<td>4:00 PM</td>
<td>+ 6%</td>
<td>ROSIE O'CONNELL</td>
</tr>
<tr>
<td>SEATTLE</td>
<td>KIRO/C</td>
<td>9:00 AM</td>
<td>+ 8%</td>
<td>EARLY SHOW</td>
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<tr>
<td>MINNEAPOLIS</td>
<td>WCCO+/C</td>
<td>3:00 PM</td>
<td>+ 68%</td>
<td>GUIDING LIGHT</td>
</tr>
<tr>
<td>MIAMI</td>
<td>WPLG/A</td>
<td>9:00 AM</td>
<td>+ 83%</td>
<td>GOOD MORNING AMERICA</td>
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<tr>
<td>DENVER</td>
<td>KTVD+/U</td>
<td>1:00 PM</td>
<td>+ 67%</td>
<td>DR. JOY BROWNE</td>
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<tr>
<td>SACRAMENTO</td>
<td>KOVR/C</td>
<td>9:00 AM</td>
<td>+ 167%</td>
<td>EARLY SHOW</td>
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<tr>
<td>PITTSBURGH</td>
<td>WPGH/F</td>
<td>11:00 AM</td>
<td>+ 200%</td>
<td>FORGIVE OR FORGET</td>
</tr>
<tr>
<td>ST. LOUIS</td>
<td>KSDK/N</td>
<td>3:00 PM</td>
<td>+ 35%</td>
<td>MONTEL WILLIAMS</td>
</tr>
<tr>
<td>ORLANDO</td>
<td>WKGK/G</td>
<td>3:00 PM</td>
<td>+ 14%</td>
<td>AS THE WORLD TURNS</td>
</tr>
<tr>
<td>PORTLAND</td>
<td>KGIN/C</td>
<td>3:00 PM</td>
<td>+ 171%</td>
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<tr>
<td>BALTIMORE</td>
<td>WMAR/A</td>
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<tr>
<td>INDIANAPOLIS</td>
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<td>11:00 AM</td>
<td>+ 8%</td>
<td>JERRY SPRINGER</td>
</tr>
<tr>
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<td>WAXI/I</td>
<td>2:00 PM</td>
<td>+ 200%</td>
<td>COPS</td>
</tr>
<tr>
<td>RALEIGH-DURHAM</td>
<td>WKFT/I</td>
<td>5:00 PM</td>
<td>+ 29%</td>
<td>PEOPLE'S COURT</td>
</tr>
<tr>
<td>RALEIGH-DURHAM</td>
<td>WKFT/I</td>
<td>1:00 PM</td>
<td>+ 100%</td>
<td>PEOPLE'S COURT</td>
</tr>
<tr>
<td>NASHVILLE</td>
<td>WTFO/C</td>
<td>4:00 PM</td>
<td>+ 50%</td>
<td>AS THE WORLD TURNS</td>
</tr>
<tr>
<td>KANSAS CITY</td>
<td>KMBC/A</td>
<td>9:00 AM</td>
<td>+ 53%</td>
<td>GOOD MORNING AMERICA</td>
</tr>
<tr>
<td>KANSAS CITY</td>
<td>KCMC/U</td>
<td>1:00 PM</td>
<td>+ 50%</td>
<td>VARIOUS</td>
</tr>
<tr>
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<td>WXIX/F</td>
<td>12:00 PM</td>
<td>+ 113%</td>
<td>NEWS MIDDAY</td>
</tr>
<tr>
<td>MILWAUKEE</td>
<td>WITI/F</td>
<td>10:00 AM</td>
<td>+ 38%</td>
<td>JUDGE JOE BROWN</td>
</tr>
<tr>
<td>COLUMBUS</td>
<td>WTTE/F</td>
<td>10:00 AM</td>
<td>+ 14%</td>
<td>JERRY SPRINGER</td>
</tr>
<tr>
<td>SALT LAKE CITY</td>
<td>KJZZ/U</td>
<td>2:00 PM</td>
<td>+ 36%</td>
<td>MATLOCK</td>
</tr>
<tr>
<td>SAN ANTONIO</td>
<td>KSAT/A</td>
<td>9:00 AM</td>
<td>+ 36%</td>
<td>GOOD MORNING AMERICA</td>
</tr>
<tr>
<td>GRAND RAPIDS</td>
<td>WWMT/C</td>
<td>10:00 AM</td>
<td>+ 25%</td>
<td>JERRY SPRINGER</td>
</tr>
<tr>
<td>BIRMINGHAM</td>
<td>WBRG/F</td>
<td>1:00 PM</td>
<td>+ 36%</td>
<td>JUDGE JOE BROWN</td>
</tr>
<tr>
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<td>WAGN/A</td>
<td>3:00 PM</td>
<td>+ 11%</td>
<td>GENERAL HOSPITAL</td>
</tr>
<tr>
<td>NORFOLK</td>
<td>WGNM/U</td>
<td>11:00 AM</td>
<td>+ 6%</td>
<td>RICKI LAKE</td>
</tr>
<tr>
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<td>WPBF/W</td>
<td>9:00 AM</td>
<td>+ 133%</td>
<td>GOOD MORNING AMERICA</td>
</tr>
<tr>
<td>BUFFALO</td>
<td>WNYO/W</td>
<td>9:00 AM</td>
<td>+ 31%</td>
<td>JUDGE MATHIS</td>
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<tr>
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<td>WXLV/A</td>
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<td>+ 42%</td>
<td>GENERAL HOSPITAL</td>
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<td>LOUISVILLE</td>
<td>WAVE/N</td>
<td>3:00 PM</td>
<td>+ 56%</td>
<td>PASSIONS</td>
</tr>
<tr>
<td>PROVIDENCE</td>
<td>WPRI/C</td>
<td>9:00 AM</td>
<td>+ 100%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>JACKSONVILLE</td>
<td>WJXT/C</td>
<td>9:00 AM</td>
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<td>KVVB/W</td>
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<td>+ 175%</td>
<td>NANNY</td>
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<td>KRTL/F</td>
<td>9:00 AM</td>
<td>+ INF</td>
<td>VARIOUS</td>
</tr>
<tr>
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<td>KTBC/F</td>
<td>1:00 PM</td>
<td>+ 150%</td>
<td>EXTRA</td>
</tr>
<tr>
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<td>WBXX/W</td>
<td>10:00 AM</td>
<td>+ INF</td>
<td>SCREEN GEMS NETWORK</td>
</tr>
<tr>
<td>LEXINGTON</td>
<td>WTVQ/A</td>
<td>10:00 AM</td>
<td>+ 33%</td>
<td>JUDGE JOE BROWN</td>
</tr>
<tr>
<td>TOLEDO</td>
<td>WTVG/A</td>
<td>10:00 AM</td>
<td>+ 36%</td>
<td>REGIS &amp; KATHIE LEE</td>
</tr>
<tr>
<td>ROANOKE</td>
<td>WFXR+/F</td>
<td>10:00 AM</td>
<td>+ 42%</td>
<td>QUEEN LATIFAH</td>
</tr>
<tr>
<td>TUCSON</td>
<td>KOLD/C</td>
<td>8:00 AM</td>
<td>+ 100%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>PADUCAH, MO</td>
<td>KBSI/F</td>
<td>11:00 AM</td>
<td>+ 133%</td>
<td>RICKI LAKE</td>
</tr>
<tr>
<td>ROCHESTER</td>
<td>WROC/C</td>
<td>9:00 AM</td>
<td>+ 325%</td>
<td>EARLY SHOW</td>
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<tr>
<td>MARKET</td>
<td>STATION/AFF.</td>
<td>TIME</td>
<td>% INCREASE VS LEAD-IN</td>
<td>LEAD-IN PROGRAM</td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------</td>
<td>------</td>
<td>-----------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>PORTLAND, ME</td>
<td>WPME/U</td>
<td>1:00 PM</td>
<td>+ INF</td>
<td>FORUM 2000</td>
</tr>
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<td>MADISON</td>
<td>WHPN/U</td>
<td>3:00 PM</td>
<td>+ 300%</td>
<td>DIVORCE COURT</td>
</tr>
<tr>
<td>JACKSON, MS</td>
<td>WDBD/F</td>
<td>8:00 AM</td>
<td>+ INF</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>CEDAR RAPIDS</td>
<td>KGAN/C</td>
<td>8:00 AM</td>
<td>+ 200%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>ST. CITIES</td>
<td>WCYB/N</td>
<td>10:00 AM</td>
<td>+ 10%</td>
<td>LATER TODAY</td>
</tr>
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<td>KKT/C</td>
<td>9:00 AM</td>
<td>+ 600%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>JOHNSTOWN</td>
<td>WATM/A</td>
<td>5:00 PM</td>
<td>+ 11%</td>
<td>MONTEL WILLIAMS</td>
</tr>
<tr>
<td>EL PASO</td>
<td>KTSM/N</td>
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<td>+ 67%</td>
<td>JERRY SPRINGER</td>
</tr>
<tr>
<td>BATON ROUGE</td>
<td>WAFR/F</td>
<td>9:00 AM</td>
<td>+ 100%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>SAVANNAH</td>
<td>WTGS/F</td>
<td>10:00 AM</td>
<td>+ 100%</td>
<td>JUDGE MATHIS</td>
</tr>
<tr>
<td>HARLINGEN</td>
<td>KVEO/N</td>
<td>10:00 AM</td>
<td>+ 29%</td>
<td>REGIS &amp; KATHIE LEE</td>
</tr>
<tr>
<td>FT. WAYNE</td>
<td>WFFT/F</td>
<td>11:00 AM</td>
<td>+ 38%</td>
<td>DREAMMAKER</td>
</tr>
<tr>
<td>GREENVILLE, NC</td>
<td>WCTI/A</td>
<td>9:00 AM</td>
<td>+ 200%</td>
<td>GOOD MORNING AMERICA</td>
</tr>
<tr>
<td>LANSING, MI</td>
<td>WLAJ/A</td>
<td>1:30 AM</td>
<td>+ 100%</td>
<td>ACCESS HOLLYWOOD</td>
</tr>
<tr>
<td>MONTGOMERY</td>
<td>WCNF/A</td>
<td>9:00 AM</td>
<td>+ 13%</td>
<td>GOOD MORNING AMERICA</td>
</tr>
<tr>
<td>LAFAYETTE, LA</td>
<td>KLFY/C</td>
<td>9:00 AM</td>
<td>+ 50%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>BOISE</td>
<td>KIVI/A</td>
<td>3:00 PM</td>
<td>+ 180%</td>
<td>MILLS LANE</td>
</tr>
<tr>
<td>COLUMBUS, GA</td>
<td>WLTZ/N</td>
<td>4:00 PM</td>
<td>+ 42%</td>
<td>DIFFERENT WORLD</td>
</tr>
<tr>
<td>LA CROSSE</td>
<td>WKBT/C</td>
<td>9:00 AM</td>
<td>+ 44%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>CHICO-REDDING</td>
<td>KCVU/F</td>
<td>10:00 AM</td>
<td>+ 47%</td>
<td>DONNY &amp; MARIE</td>
</tr>
<tr>
<td>COLUMBUS, MS</td>
<td>WLOV/F</td>
<td>10:00 AM</td>
<td>+ 125%</td>
<td>MONTEL WILLIAMS</td>
</tr>
<tr>
<td>MONROE</td>
<td>KARD/F</td>
<td>10:00 AM</td>
<td>+ 17%</td>
<td>REGIS &amp; KATHIE LEE</td>
</tr>
<tr>
<td>TERRE HAUTE</td>
<td>WBAK/F</td>
<td>10:00 AM</td>
<td>+ 42%</td>
<td>DREAMMAKER</td>
</tr>
<tr>
<td>JOPLIN</td>
<td>KOAM/F</td>
<td>4:00 PM</td>
<td>+ 117%</td>
<td>MAURY POVICH</td>
</tr>
<tr>
<td>BLUEFIELD</td>
<td>WWSX/F</td>
<td>8:00 AM</td>
<td>+ 56%</td>
<td>QUEEN LATIFAH</td>
</tr>
<tr>
<td>ALBANY, GA</td>
<td>WFXL/F</td>
<td>8:00 AM</td>
<td>+ 240%</td>
<td>GOOD MORNING AMERICA</td>
</tr>
<tr>
<td>ODESSA, TX</td>
<td>KMID/A</td>
<td>9:00 AM</td>
<td>+ 78%</td>
<td>DONNY &amp; MARIE</td>
</tr>
<tr>
<td>WILMINGTON</td>
<td>WSFX/F</td>
<td>11:00 AM</td>
<td>+ 78%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>MINOT, ND</td>
<td>KNFX/F</td>
<td>8:00 AM</td>
<td>+ 100%</td>
<td>MAURY POVICH</td>
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<tr>
<td>ROCHESTER, MN</td>
<td>KXLT/F</td>
<td>1:00 PM</td>
<td>+ 80%</td>
<td>MONTEL WILLIAMS</td>
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<tr>
<td>BINGHAMTON</td>
<td>WICZ/F</td>
<td>9:00 AM</td>
<td>+ 300%</td>
<td>DISNEY'S DOUG</td>
</tr>
<tr>
<td>PANAMA CITY</td>
<td>WPGX/F</td>
<td>8:00 AM</td>
<td>+ INF</td>
<td>CNN HEADLINE NEWS</td>
</tr>
<tr>
<td>BILoxi</td>
<td>WXXV/F</td>
<td>4:00 PM</td>
<td>+ 20%</td>
<td>FOX KIDS</td>
</tr>
<tr>
<td>ABILENE</td>
<td>KTAB/C</td>
<td>9:00 AM</td>
<td>+ 100%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>CLARKSVILLE</td>
<td>WVFX/F</td>
<td>11:00 AM</td>
<td>+ INF</td>
<td>MONTEL WILLIAMS</td>
</tr>
<tr>
<td>IDAHO FALLS</td>
<td>KFXF/F</td>
<td>9:00 AM</td>
<td>+ 200%</td>
<td>NANNY</td>
</tr>
<tr>
<td>BILLINGS</td>
<td>KHM/F</td>
<td>1:00 AM</td>
<td>+ INF</td>
<td>COPS</td>
</tr>
<tr>
<td>ELMIra</td>
<td>WYDC/F</td>
<td>9:00 AM</td>
<td>+ 233%</td>
<td>DISNEY'S DOUG</td>
</tr>
<tr>
<td>YUMA</td>
<td>KSUT/C</td>
<td>6:00 AM</td>
<td>+ 100%</td>
<td>EARLY SHOW</td>
</tr>
<tr>
<td>ALEXANDRIA</td>
<td>WNTZ/F</td>
<td>1:00 PM</td>
<td>+ 200%</td>
<td>JERRY SPRINGER</td>
</tr>
<tr>
<td>MERIDIAN</td>
<td>WTOK/A</td>
<td>12:00 AM</td>
<td>+ 175%</td>
<td>SEINFELD</td>
</tr>
<tr>
<td>GRAND JUNCTION</td>
<td>KGJT/F</td>
<td>12:00 AM</td>
<td>+ 175%</td>
<td>NATIONAL ENQUIRER</td>
</tr>
<tr>
<td>OTTUMWA</td>
<td>KYOU/F</td>
<td>2:00 PM</td>
<td>+ 17%</td>
<td>RICKI LACE</td>
</tr>
<tr>
<td>ENID</td>
<td>KXFO/F</td>
<td>1:00 PM</td>
<td>+ 17%</td>
<td>JERRY SPRINGER</td>
</tr>
<tr>
<td>JUNEAU</td>
<td>KJUD/A</td>
<td>1:30 AM</td>
<td>+ INF</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>HELENA, MT</td>
<td>KMTF/F</td>
<td>1:00 PM</td>
<td>+ 333%</td>
<td>MAURY POVICH</td>
</tr>
</tbody>
</table>

**Judgment Day**

"If we're going to be in the court-show business, there's one thing that's going to be very important. We need to have moral wronged or have a claim that they've been wronged," says Joe Scotti, president of domestic distribution and marketing for Pearson Television North America.

By looks, smell and taste, Pearson's promotional effort behind its first-ever court show court show sure has "different" written all over it. As part of the promotion for Judgment Day, the court show will feature Pearson selling on a cash-plus-barter basis for fall 2000, the company sent out choice cuts of beef to potential buyers. The show is being billed a place where people can "settle their beefs."

Judgment Day is a court show, where if you've been morally wronged or have a beef with anybody—a college roommate, a family member, a parent, a boyfriend, anybody with whom you have a bone to pick right now—you can settle it on the show. It's not about being right or wrong," Scotti says.

The half-hour strip—from the company that boasts the world's largest game-show library—is being mediated by Judge Norm Early, a former Denver D.A., a former Denver district attorney. Although Early has the credentials to preside as judge, a jury of seven people selected from a studio audience will actually decide the fate of each defendant.

Defendants agree ahead of time to do at least four hours of reconciliation meetings—similar to community or victim services—immediately following the show if they're found guilty. The deeds—which may be along the lines of a mother-in-law guilty of meddling who must do time at a soup kitchen—is taped and a portion of it is included to provide closure to the case. If the defendant is found not guilty, the plaintiff instead must recognize and accept the verdict there in the studio.

"We don't need or want one omnipotent being making decisions about people's personal, moral issues. That's why peers render the verdict of guilty or not guilty," says Judgment Day executive producer Alexandra Jewett, who developed the show as an executive at Pearson. "Norm's more like a talk-show host getting the story from the plaintiff and defendant."

Early's legal background, however, is important to the show, Jewett explains, "because we're taking issues of personal conflict and putting them into a courtroom-like setting. You really have to defend your actions. Somebody with a legal mind or legal expertise can take the evidence and distill what issues are to be defended and what can be talked about in making a decision."

Jewett says she first saw Early during a segment he did on MSNBC, and he was the clear frontrunner when he tested for the role along with other candidates. "He just jumped off of the TV screen into my living room," she says. "He has this big Santa Claus laugh."

Early may not have to jump off the screen, but in this job he will run around a lot, much like Phil Donahue did in his talk show. According to Jewett, the way the show is formatted, Early will have to move in and around the studio to get the audience's questions and feedback about the issues being discussed. The similarity between Early and Donahue doesn't stop there, she says.

"What Phil Donahue was able to do, which was always amazing to me, was he could pull an old woman up from the audience and make a connection and immediately relate. And he could do that with the kid with the green hair and the earring," says Jewett. "Norm can do the same thing."

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**Legacy**

Legacy is a reality-based probate court series that will deal with all the highly emotional areas of wills and trusts.

Cases will pit feuding family members against another in the battle over the dearly departed's will. It's kind of a tough subject, but Back says the story lines are endless and that probate court is by far the most dramatic of all the courts in the justice system.

"What people do to each other over another person's heirloom or estate can be simply amazing," says Back.

"It actually has little to do with the material things and more to do with a life of 'Dad liked you better' or bad blood held over long periods of time."

The half-hour series will likely feature two probate cases in a mediation-type setting, Back says. Stan Sanders, a prominent California attorney who ran for mayor of Los Angeles in the late '80s, will be Legacy's acting judge.

Sanders will function as the mediator, and all litigants will sign contracts that will allow Sanders to impose binding decisions in the cases. "Stan is what you call a closer," Back says. "He's the guy who wants to see you before you go to trial, the guy who settles things before they actually make it to the courtroom. He's extremely experienced in the area of bringing people together, and he has a lot of experience in probate court situations."

Karen Filipi, also a Los Angeles attorney and an associate of famed O.J. Simpson defense attorney Robert Shapiro, will serve as the show's host and will help explain the outcome of each case.

Also part of Filipi's duties during each episode will be reporting on various estates that are searching for missing heirs. Legacy, in cooperation with the U.S. probate courts, will offer a 900-telephone number for viewers to call if they are searching for heirs or have information that can alert potential heirs to their inheritances or estates.

A Web site (www.legacytv.com) has been designed to facilitate the show, as well.

"This could be the show that major distributors missed out on," Back says. "There is so much material here. It's unbelievable."

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**Description:** half-hour, court show in which a jury selected by the audience decides the verdict in personal disputes

**Distributor:** Pearson Television

**Producers:** Alexandre Jewett, executive producer

**Talent:** Former Denver D.A. Norm Early, host

**Debut:** fall 2000

**Clearances:** N/A

**Terms:** cash+barter

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**Description:** half-hour probate-court series hosted by Los Angeles attorneys Stan Sanders and Karen Filipi

**Distributor:** Unapix

**Producers:** N/A

**Talent:** Stan Sanders, Karen Filipi

**Debut:** fall 2000

**Clearances:** N/A

**Terms:** N/A

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Unapix Syndication's President George Back says his new court series, Legacy, combines a number of today's top TV shows packed into one half-hour series.

In Back's sales presentation package, he says, "Imagine a show that blends Judge Judy with Jerry Springer with All My Children with Who Wants to be a Millionaire? and Entertainment Tonight. We did, and it's called Legacy."

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"Legacy" co-host Karen Filipi

Unapix

"Legacy" co-host Stan Sanders

Unapix

Jewett, the way the show is formatted, Early will have to move in and around the studio to get the audience's questions and feedback about the issues being discussed. The similarity between Early and Donahue doesn't stop there, she says.

"What Phil Donahue was able to do, which was always amazing to me, was he could pull an old woman up from the audience and make a connection and immediately relate. And he could do that with the kid with the green hair and the earring," says Jewett. "Norm can do the same thing." —MC
Moral Court

The docket of potential court shows has continued to grow and Warner Bros. has been closing deals to air a new gavel-inspired strip from one of the genre's originators.

Warner Bros. Domestic Television Distribution, which currently distributes People's Court and Judge Mathis, has sold Stu Billet Productions' Moral Court to stations covering 60% of the country for fall 2000. Billet produced the original People's Court in 1981 and is also responsible for the current version of that show.

The addition of Moral Court to the syndication airwaves in the fall, along with Telepictures' Street Smarts, will bring Warner Bros.' total number of first-run shows in original broadcast to a record 10, more than any other distributor has ever had on the air at one time. The company is breaking its own record of eight, established during the fall 1999 season.

Moral Court is a departure from the court shows Billet has done previously as well as from the other court shows currently on the air in that it resolves non-legal disputes—the cases come down to just plain old right and wrong.

The format is Warner Bros.' attempt to widen the appeal of court shows to include a younger audience, one that court shows typically do not draw, says Dick Robertson, president of Warner Bros. Domestic Television. "Every time someone tried to get a young-skewing judge, it didn't matter because the concept and the cases that come in basically appeal primarily to older viewers," Robertson explains.

argument. Cash rewards of $500, $1,000 and $2,000 are awarded to whomever is deemed right by the show's moral arbiter. "In a legal situation, it's right or wrong. But there are colorations in a disagreement. You could be pretty much right or outrageously right," Dan Greentree, executive producer and president of sales for WBTD, says in explanation of the reward levels. "Somebody of impeccable judgment will say, 'You kind of got this by a hair. You may be a little bit more right.'

Winning the money is the resolution that's absent in many formats, Robertson notes.

In a talk show, for example, you could bring a teenager with his mom who says he doesn't clean up his room. OK, they talk and they go. It's going to clean up his room. Who's to say he's going to clean up his room? Who's going to enforce it? There's no resolution. The beauty of the court shows is bang, the gavel comes down, you've got a winner or loser," he explains. "We're not saying you've got to go home and clean your room. You win the money. That's what gives the finality."

In the pilot, renowned author and radio personality Dennis Prager filled the moralist role, although sources say Prager may not be locked in as host for the series. The studio audience will likely get involved in the decision-making process as well, perhaps in terms of deciding how much the cash award should be. Warner Bros. executives say, and a court reporter, responsible for getting the audience fired up will likely be cast.

Cases will run the gamut. In the pilot, one woman took her brother to Moral Court and won after he bought Viagra for their father, who chased [her] mother around the house, Robertson says. As a result their mother moved into the daughter's house, inconveniencing her.

"It's much more of an organized talk show than another court show," says Jim Paratore, president of Telepictures Productions. "While you have a person that's working, it's in the genre, but another take on it."

Power of Attorney

Still wishing the O.J. trial never ended? Or maybe just that you had lawyers like his on your side? Twentieth Television, Fox's syndication arm, is banking on just that premise.

Power of Attorney is the latest half-hour strip from the studio behind the top-rated new first-run show of the fall 1999 season—Divorce Court. It pits such high-profile attorneys as Gloria Allred, F. Lee Bailey and Christopher Darden against each other in a courtroom setting. Allred, Bailey, Darden and five other attorneys will defend the claims of everyday people in front of New Jersey State Judge Andrew Napolitano.

"I love it when we do the cross examination," Allred says. "I think when people watch, they will too. It's when we can really go for the jugular."

By the end of the first week of January, Power of Attorney was cleared in 70% of the country, including the 22 Fox O&Os, for which Twentieth president Rick Jacobson says the company develops shows exclusively. The strip continues to be sold on a cash-plus-barter basis for fall 2000.

"It's the only court show that uses attorneys," says Lee Gonsalves, Twentieth's vice president of programming and development. "And the regular Joe Schmoe has a chance to have an attorney that they'd never be able to afford.

"Or get access to," adds Cliff Lachman, Twentieth's senior vice president of programming and development.

I think the competitive spirit is what's going to keep the show interesting," Lachman says. "They'll do whatever it takes to win.

Allred says she's looking forward to battling Bailey, against whom she's never argued, as well as her daughter, Lisa Bloom, who is an associate at Allred's law firm.

"Ordinarily, I wouldn't be going up against my daughter," Allred says. But the match-up looks like the making of a fair fight," she says. "I've got the power of the purse strings, but she's got the power of the grandchildren. And she's very talented."

Pairings of the attorneys will vary from episode-to-episode, and only one case will be heard per show.

"We're open to any kind of case where people are interested in having us resolve it," Lachman says. "I'm sure we'll have some types of small claims cases, but I think because we have these attorneys who have such experience, litigants may feel comfortable coming forward with different kinds of cases." Gonsalves believes those cases could include "criminal cases that don't have enough evidence for a D.A. to prosecute or something a court throws out but that people want to have arbitrated."

"In a legal situation, it's right or wrong. But there are colorations in a disagreement. You could be pretty much right or outrageously right," Dan Greentree, executive producer and president of sales for WBTD, says in explanation of the reward levels. "Somebody of impeccable judgment will say, 'You kind of got this by a hair. You may be a little bit more right.'

Winning the money is the resolution that's absent in many formats, Robertson notes.

In a talk show, for example, you could bring a teenager with his mom who says he doesn't clean up his room. OK, they talk and they go. It's going to clean up his room. Who's to say he's going to clean up his room? Who's going to enforce it? There's no resolution. The beauty of the court shows is bang, the gavel comes down, you've got a winner or loser," he explains. "We're not saying you've got to go home and clean your room. You win the money. That's what gives the finality."

In the pilot, renowned author and radio personality Dennis Prager filled the moralist role, although sources say Prager may not be locked in as host for the series. The studio audience will likely get involved in the decision-making process as well, perhaps in terms of deciding how much the cash award should be. Warner Bros. executives say, and a court reporter, responsible for getting the audience fired up will likely be cast.

Cases will run the gamut. In the pilot, one woman took her brother to Moral Court and won after he bought Viagra for their father, who chased [her] mother around the house, Robertson says. As a result their mother moved into the daughter's house, inconveniencing her.

"It's much more of an organized talk show than another court show," says Jim Paratore, president of Telepictures Productions. "While you have a person that's working, it's in the genre, but another take on it."

Gloria Allred (right) and a litigant
TWICE THE ACTION

JACK OF ALL TRADES

BACK TO BACK ACTION
From the creators of Hercules and Xena comes Back2Back Action with Cleopatra 2525 and Jack of all Trades. Two exciting half-hour series in one adventurous hour, packed with the same winning formula of action, comedy and great storytelling that made Herc and Xena phenomenal successes.

Two shows. Two centuries. One incredible hour of entertainment.

PREMIERING THIS WEEK
**Singles Court**

Last year at NATPE's annual “Pitch Me” contest, Angela Segal gave it her best shot.

This year, Segal is coming to the convention as the host of her own court show, Unapix Syndications' half-hour strip Singles Court.

Segal, who had been hosting her own public television series in North Carolina called Singles Talk for three years, wanted to gain the attention of one of the many Hollywood executives at the convention and hopefully take her show into national syndication.

"The one thing about the contest is that it got me ready to really pitch the show," says Segal. "I didn’t know what I was doing at first. I didn’t have that Hollywood song and dance down pat. I did talk about marketing the show and about ratings and demographics. But I wasn’t as glamorous as some of the other presenters."

Segal finished second in the “Pitch Me” contest and gained the attention of a number of major syndicators—including George Back, the president of Unapix Syndications. Back wasn’t there for Segal’s NATPE presentation, but he got word of her act and gave her a call.

"I found out about her a month or so after, and I saw the tape of her on the air and was pleasantly surprised that she came up with such a simple, easy format," Back says. "I told her that she had done a good job because guys in our business would have taken it, destroyed it, and spent 50 times as much money and come out with less."

Well, Back and Segal have changed the original format of Singles Talk to make it more “mainstream,” and they have joined the suddenly growing ranks of the court genre as well. Singles Court, billed as Justice for Relationships,” will feature Segal as a mediator, attempting to help solve problems between couples.

“We changed it to Singles Court because talk shows are sort of flattening out. We thought it would be great if we could mix the court-show idea with the talk-show format,” says Segal, who ran a dating service in Charlotte, N.C., for a number of years before launching her own talk show. "A lot of people who came on my talk show were in the midst of some conflict or another, and they were looking to me for advice on who was right or wrong in a given situation. On Singles Court, I can render a decision."

The half-hour series set to launch this fall will consist of two separate relationship cases per episode, Back says. The show’s production staff is currently being filled out, and Back says Singles Court will likely be produced out of New York City.

Both Back and Segal acknowledge that there is no real binding coming out of the show. But they believe positive ideas and reinforcement of common sense will help many couples.

"We know there is no such thing as singles court and that you can’t literally get justice for a broken relationship," says Segal. "The concept of our show is to look at issues in a relationship and not necessarily point out who’s right and who’s wrong, but help address the issues and then find a way to resolve them."  

—J.S.

**Ainsley Harriott**

Last August, Disney introduced the British game show Who Wants to be a Millionaire? to American audiences via its own broadcast network, ABC. And starting this month, the media giant is bringing out another British import for American television with The Ainsley Harriott Show.

Disney’s syndication arm, Buena Vista Television, is behind the Harriott show, which is billed as a cooking/talk/variety show aimed at daytime viewers. The one-hour daytime series, hosted by well-known British chef and TV personality Ainsley Harriott, is cleared on NBC O&Os and in more than 80% of the country. The show actually debuted nationally on Jan. 10 and is being sold through the end of the 2000-2001 season.

"The Millionaire format is wonderful, and it has been enormously successful in both Britain and now here in America," says Harriott. "I’ve got my fingers crossed, everything crossed, that we can be successful too. I’m here because I want to strike up a great relationship with the American audience. And if this works, I’ll be blown to bits."

Former TV-talk-show-host-turned-producer Merv Griffin has a lot to do with Harriott’s arrival on the American television scene. Griffin saw one of Harriott’s BBC cooking shows a few years back while in London and knew he was on to something.

"I couldn’t take my eyes off him," says Griffin, whose production company, Merv Griffin Entertainment, is producing the show for Buena Vista. "I called our Los Angeles office and said we’ve got to find out who this guy is. America would go crazy over him."

Griffin’s production team tracked down Harriott’s agent in London and asked if the chef and author would be interested in coming to the United States to host a daily talk show.

"It’s not everyday that you are asked to come to a country that is renown for making great television programs," says Harriott, whose fall 1999 launch was delayed at the last minute until this year.

"The whole progression took a long, long time, with many trips out to Los Angeles and many meals with many different people. But it all appears to be worth it."

The entertainment cooking show, taped daily at New York City’s Chelsea Piers Studios, will feature a mixture of celebrity guests, music acts, recipes and fun with the studio audience. The show’s set is built around a specially designed kitchen that will feature room for guests and likely one or two recipes each episode. Harriott will also be on the go a lot, doing remote pieces around the Big Apple a la David Letterman, says his producers.

Harriott is really comfortable in the kitchen, but he’s also very interested and curious about other people,” says Harriott’s executive producer, Jon L. Holder. "He gravitates to people and he’s sort of fearless. He’s approachable in the studio, and it seems to always turn out to be a good time when he meets new people."  

—J.S.
Nobody Pulls 'Em In...
Like Jerry!

Jerry Is Up vs. His Lead-In By 33%, Improving By A Larger Margin Than Any Other Talk Show.

JERRY Is The Viewer’s Choice

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We’ve always known Jerry had a magnetic personality. But now we have proof! In the November sweep, Jerry bested his lead-in share by an astounding 33%! In fact, he finished #2 among all talk shows.

Talk about appointment TV! Across all demos, in many different time periods, and in every market, viewers are making a point to tune in to Jerry. Which continues to prove he’s... irresistible.

Source: NIS/NIAP, Nov '99 all occurrences. General Summary. "NSS."
Chat Room America

After a three-year absence, MGM is back with what the company's television entertainment President Hank Cohen calls the first show to fully utilize television-Internet convergence. Chat Room America, a half-hour strip for late night, will be anchored by actor Margolin.

The show, which is the first to fully utilize the Internet, will be streamed onto a backdrop on the set, Cohen says. "It's a show that speaks to this demo, to ignore the Internet would be a false start. [The Internet] is a component of our show, it's not a window dressing," says Cohen, who expects the show's appeal to range from people in their teens to their 50s. "I think it feeds into America's appetite for getting involved in the process.

Viewers who log on to Chat Room America's 24-hour Web site can interact with the show or simply talk with other viewers in the show's chat room. Three panelists selected for each episode from a pool of about 25 show regulars will join hosts Catherine McCord, of MTV's Loveline, and newcomer Mike Richards on the set.

While Richards may not have a major on-screen credit, he has had a successful career behind the scenes in talk show television, including work on The Tonight Show, Later and Leezza. Scott Stone, and David Stanley, partners in Stone Stanley Productions, are executive producing the show along with David Sittenfeld, who has an exclusive deal with Stone Stanley. Stone Stanley Productions produces Loveline and Comedy Central's The Man Show.

The pool of panelists will be made up of a twentysomething demo, people who have distinguished themselves in their professional or personal lives. Although panelists may occasionally include celebrities, the show will not be star-driven, Cohen says.

"Chat is unscripted. However, the panelists, hosts and audience probably won't be discussing politics, as is the case with the similarly formatted Politically Incorrect. Rather, they'll focus on pop culture and personal issues that affect the hosts', panelists' and viewers' lives, the producers say. It's more socially issues that affect the hosts', panelists' and viewers' lives," Cohen says. "It's about them and their lives and what they do in their lives."

The Cindy Margolis Show

The Cindy Margolis Show, a weekly one-hour "party" for late-night-time periods that has already been cleared in more than 60% of the country for next fall. The show has been picked up by all of the CBS owned and operated stations, and Margolis' program will likely run after Eyemark's other weekly late-night show with Howard Stern on the CBS stations.

"We were very impressed with what we saw, to say the least," says Wilson. "We thought Cindy would make a great late-night companion to Howard [Stern]. She has a tremendous following with young adults, and the key for us is to capture the essence of who she is in a late-night venue."

The Cindy Margolis Show is a regular on E! Entertainment's In Your Dreams this fall. It features guests such as celebrities, music interviews with celebrities and a backdrop of the Art Deco hotels and restaurants that line Ocean Ave on South Beach.

Margolis, who often appears on Stern's nationally syndicated radio show, is the most Downloaded Woman on the Internet by Guinness Book of World Records 2000. She says she's always wanted to have her own television show.

The wonderful thing about all of these great experiences I've had is that they are in front of the camera. Cindy is stepping stones to get me ready for a late-night show," she notes. The show will likely run after Eyemark's other weekly late-night show with Howard Stern on the CBS stations.

The Cindy Margolis Show features guests such as celebrities, music interviews with celebrities and a backdrop of the Art Deco hotels and restaurants that line Ocean Ave on South Beach.

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"I just want the show to be fun and spontaneous," Margolis says. "We're not going to be one regime. It's late-night, so it's just going to be us, party. I don't want it to be anything the public expects."
Building Television's Most Powerful Franchises...
Divorce Court

The #1 New First-Run Show.

Forgive or Forget

All New Shows. Brand New Host.
#1 At a Time!

Power of Attorney

The Next Courtroom Franchise.
In 1995, Universal Television executives brought talk-show producer Velma Cato out from Chicago to Los Angeles hoping that she could help them with a little problem they had. Cato, who had just finished producing The Ron Reagan Show for syndication, was brought West by Universal executives looking to get someone, anyone, to talk Dr. Laura Schlessinger into going through with a planned syndicated talk show for the studio. Schlessinger, who is frequently referred to as the most controversial woman in the country, was unhappy with Universal's direction for the show and was threatening to back out. After finally tracking down Schlessinger, Cato was invited to the radio personality's San Fernando Valley office for a chat. "She ranted and raved for about 30 minutes about why she didn't want to do the show, and then she said, 'I guess that's it,'" Cato recalls. "I told her I hadn't said anything yet and she burst out laughing. But she quickly had to leave to do her talk radio show at the time. I asked if I could come along. She agreed, and after we got to talking, finally she said, 'You're not leaving, are you?' Then she asked, 'Do I get to work with you?' And I said yes. And that was that.'

Cato and Schlessinger proceeded to shoot the Universal pilot, but the show never made it into national syndication, because Schlessinger and studio executives never did agree on the show's format. Two years ago, Schlessinger and Cato came close to attempting another daytime syndicated show with CBS' Eyemark Entertainment, but Schlessinger pulled out of her deal with the distributor when she learned that Eyemark was planning a late-night show with Howard Stern. "I told her she had to leave to do her show, and I would tell her to go away. But nine months ago or so, Velma was home sick. She was trapped and forced to watch daytime television. She called me and asked if I knew what was on television. I told her it was trash. Then she said that I had a moral obligation to do something with the medium.

Soon after that, Schlessinger was on the Paramount Studios lot in Hollywood meeting with executives about the show. Schlessinger says the studio met her standards and she decided to sign a deal. Now Paramount is building a new studio for her in the San Fernando Valley that will allow her to do both her daily radio and TV shows under the same roof. Neither Cato nor Schlessinger is taking much about the format. Schlessinger promises that it will deal with ethical and moral issues. "The basic concept is to present ethical issues that really impact life," Schlessinger explains. "And I'm not your basic host who has no opinion. This is going to have a point of view and representation of all the ways of looking at this will be presented. My point of view will also be presented. And an opportunity for the audience to get involved will be there too."

Men are from Mars, Women are from Venus

Men are from Mars, Women are from Venus, the new syndicated strip based on the best-selling book, is from Merv Griffin and Columbia TriStar Television Distribution. Merv Griffin Enterprises and Columbia TriStar Television are offering an hour-long talk show inspired by and named after the John Gray hardback Men Are from Mars, Women Are from Venus, one of the '90s bestsellers. TV journalist Eleanor Mondale has signed on to host the new show.

Merv Griffin, the Emmy-winning host of his own syndicated talk show for some 22 years and creator/executive producer of Wheel of Fortune and Jeopardy, will executive produce the show along with Michael Rourke. Rourke is an Emmy-winning former NBC news producer and he executive produced VH1's The List and was co-executive producer of VH1's The Ru Paul Show.

"I've never felt so comfortable going forward with a show," said Griffin back in November, when word of the show's development broke in Broadcasting & Cable.

Mondale will moderate a Politically Incorrect-style panel of four guests-艺ple-tors-two men and two women-who discuss the issues of the day and how the perspectives of men and women differ on issues. The show will likely be shot in New York, CTTD executives say. We have people on the show who have a point-of-view and are celebrities-from actors, musicians, athletes, politicians, journalists, professors, judges. Whatever area of expertise someone comes in with, Eleanor's terrific with them. She's comfortable with all of them," says Russ Krasnoff, executive vice president of programming for CTTD. "She really has a terrific unique experience that she brings to the show. Mondale, who is the daughter of former Vice President Walter Mondale, has been an entertainment correspondent on CBS This Morning, as well as a contributor to 60 Minutes, 48 Hours.

Mondale will be joined on the set by Miguel J. Nunez, who will be based in the studio audience, where he'll elicit feedback from them. Nunez will also contribute field segments, including man-on-the-street interviews. He'll also be called on to bring some wit and humor to the show.

Nunez brings a comedic sensibility to the show that I think provides a nice balance," Krasnoff says. "He's got a very theatrical mind and has done a lot in feature films and TV-both in front of and behind the camera. The beauty of this show is that we can seize upon what's going on in the news today," says CTTD's President Barry Thurston. "It really is a way of being contemporary, even if you're not day and date. Even if you're a day or two behind, you can still be very current."
**First Date**

Having Mom and Dad along may not make for the most ideal date, but parental advice is at the core of New Line's teen dating strip **First Date**.

"First Date" is a show where kids can be rebellious without getting into trouble. And parents can say their piece about the battle of the sexes There are no hard feelings, says MGM Television Entertainment President Hank Cohen. "It's about bragging rights. A lot of men and women are still women, and the show is funny." It's like a mirror image of what's happening to teens and their parents. It sounds corny, but it's really America. It's a traditional game show—a chance to watch other people interact." —M.G.

During each half-hour episode, one teen contestant determines which potential date—out of three possible choices—he or she would like to go out with on a first date. The three potential dates walk by the contestant and his or her parents, then sit behind a wall to answer a round of questions from the teenager while the parents sit backstage. The teens do not know which of the suitors they've seen is actually answering which questions, because the candidates are silent during the initial walk-by. Contestants' parents will be monitoring the conversation backstage as they hear their kids interact with potential dates during their question and answer session.

"When a kid says, 'My mom waited until she was 32 to have sex,' and backstage the parents are saying, 'What!' We will see their reaction," says the show's executive producer David Greenfield, who has produced a long line of successful, syndicated dating game shows, including the original syndicated versions of The Dating Game and Love Connection.

Divorce Court alum Steve Grant has signed on to join Greenfield as director, and new face Jeff Wadlow is hosting. Parents get to have their say center stage, too. Following a round of questioning of their own, parents decide who they think would be best for their kid to go out with. But, ultimately, it's the contestant who decides whom they'd like to date. What comes next—the 'need vs. greed' portion of the game—is the unique twist Greenfield says sets the show apart from any teen game show attempt in the past.

If the parents and the kids do not agree, the kids are faced with a dilemma. If they go with their own choice, they are sent off on a date with $50 and a chaperone. On the other hand, if they take their parents' advice, they get to go on a deluxe date (albeit also with a chaperone), which involves an activity or event that is close to their hearts. "We'll make the dilemma worthy enough," says Greenfield. He offered as one example a contestant, who is a big fan of the Backstreet Boys and has never seen the band in concert, being given the option of a $50 adventure with the date of her choice or going to a Backstreet Boys concert in a limo with the date of her parents' choice.

"They can get in some pretty heated debates," Spiegelman says of the showdown between the parents and their kids. Ultimately, the final choice is made by the teen.

"People talk about this stuff all the time. They relate to it," Spiegelman says. "It's like a mirror image of what's happening to teens and their parents. It sounds corny, but it's really America. It's a traditional game show—a chance to watch other people interact." —M.G.

**Sex Wars**

MGM, which returns this year to the NATPE convention floor after a three-year hiatus, is bringing out a half-hour game show strip called **Sex Wars** that pits a team of three men against three women to determine who knows more about the opposite sex.

"There's a couple of ways you could have gone with this show. It's a battle of the sexes—who's better. So it could have gotten negative," says one of the show's hosts, J.D. Roth. "It's nice to have a show we can laugh at. Can the guys climb into the head of the women? Can the women guess what the guys think?"

Indeed, the aim of the show is not about the battle of the sexes. There are no hard feelings, says MGM Television Entertainment President Hank Cohen. "Yet it's not nasty and it's not vulgar."

That doesn't mean the show's contestants won't take the competition seriously, Roth says. "It's about bragging rights. A lot of other shows no one will watch unless you win a million dollars," he says. "Ours is about bragging rights—for the whole gender."

Long-time producer Howard Schultz, whose work includes former syndication hit Studs! and USA Network's The Big Date, is executive producing the show. The format includes three rounds mediated by Roth, who cheers on the guys. Co-host Jennifer Cole supports both men and women. Roth is best known as the host of syndicated kids' game show Fun House, Cole, whose credits include MTV's House of Style and USA Network's Strip Poker, is a former Miss Hawaiian Teen USA.

During the first round, team competitors are pulled from a studio audience made up of 50 men and 50 women. They must try to answer questions about their competitors, such as, "Does he have a tattoo?" Or, "Has she been on two dates in one day?"

The second- and third-round questions are based on polls of the entire studio audience. In round two, the teams bid on how many items they can guess correctly from a category, such as women's favorite actors. The third round is all about "Who said it—men or women?"

Roth says the set for the pilot was like "a line drawn down the middle dividing the stage into separate men and women's sides that are decorated accordingly. He also says this is a traditional game show in that rules are not paramount.

"It's more about the enjoyment of the humor, of the differences between men and women—whether you're 50 years old or 15. It's hilarious. This show is funny." —M.G.
THE COSBY SHOW
ROSEANNE
3RD ROCK FROM THE SUN
AND NOW
CARSEY-WERNER
PRESENTS...
“That ‘70s Show” has been more consistently entertaining this season than any other comedy on television, and the young actors at the core of its cast now have the same six-way chemistry that has distinguished “Friends” over the years. Who says the sitcom is dead?

—The Myers Report
December 19, 1999

There hasn’t been a show like it in decades.
COSBY
Available Fall 2000.
To stations in these groups:

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- Paramount Stations Group
- Sinclair Broadcast Group
- Clear Channel Television
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- Pegasus Broadcast Television
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Source: NSS Explorer 12/20-12/26/99 Household GAA%, *AA%
THE HITS OF TODAY.

THE CLASSICS OF TOMORROW.

Carsey Werner Distribution, LLC

COME "BUG" US AT BOOTH #1875
**So You Think You’re Funny**

Pearson Television, TEAM Entertainment and Bud Friedman Television hope to laugh all the way to the bank with their new game show—So You Think You’re Funny, hosted by Paul Rodriguez.

Dubbed "The Gong Show for comedians," each episode of the half-hour strip will have Rodriguez pluck two contestants from a studio audience at Harrah’s new comedy club in Las Vegas. The contestants won’t be asked to compete against the seasoned comedians, but rather they will support one of two teams of comics which will compete in a multiround comedy battle.

Once the two contestants are selected at the start of each show, three rounds follow, at the end of which a high-tech laugh-o-meter, the Electronic Audience Reaction System (EARS), reveals the winning team.

In round one, each contestant selects a comedian from his or her team to do a two-and-a-half minute monologue. During round two, all six comedians perform improvisational routines based on topics chosen on a 12-monitor display bank.

"In the improv section, the host might say, 'This chicken is a guy disguised as a giraffe, who is an Orthodox Jewish rabbi working in a Moslem country. You have 30 seconds. Tell the joke,' says Levin. The third round involves a random, two-minute comedy challenge involving all three comedians on a team. The audience ultimately decides the winner.

For the Gong Show, the winning team competes in a multipiece comedy battle. Three comedians on a team. The host will consist of two well-known comedians with one most likely being Bud "the father of modern stand-up comedy" Friedman. His comedy empire includes Improv clubs, the Comedy Clubs and the Comedy Stores in cities around the country.

TEAM Entertainment and Pearson Television are jointly financing the pilot and the series, and Pearson is distributing for fall 2000. TEAM’s German and United Kingdom operations will be at NATPE to also launch international versions of the show.

Friedman says that he’s watching TV at 11:30 at night. "And that’s who’s watching TV at 11:30 at night. It’s urban, young adults, 18- to 22-year-olds." —M.G.

**Street Smarts**

At least one new game show for fall 2000 was not inspired by the success of Who Wants to Be a Millionaire? Warner Bros. is bringing out a companion to sophomore relationship game show Change of Heart, which the distributor calls "last year’s bona fide big first-run syndication hit." The new strip is called Street Smarts, and it will be executive produced by Scott St. John, creator and executive producer of Change of Heart.

"We always saw [Street Smarts] as a companion piece," says Jim Paratore, president of Telepictures Productions, the division of Time Warner Entertainment that is producing the show. "You can’t just knock yourself off. So rather than do an imitation, we did a show that had the same sensibility. Who better to do that than Scott St. John?"

The follow-up formula is working so far, as Telepictures Distribution has cleared Street Smarts for a fall 2000 launch in stations covering about 85% of the country. Among the station deals is a total group-buy by Tribune Entertainments’ 22 stations, which also agreed to renew Change of Heart.

While St. John may be the lack-of-all-trade for both shows, another man on the Street Smarts’ roster is also doing double-duty on the production. Frank Nicotero, the show’s host, was originally working for the show as a writer in the field-produced segments. "It turned out he was funnier than anybody else," says Dan Greenblatt, executive vice president of sales for Warner Bros. Domestic Television Distribution. So Nicotero, who actually has 11 years experience in stand-up comedy, was brought in to host the half-hour show. "It’s just one of those Hollywood days," says Nicotero.

Nicotero will lead two contestants through three rounds and a bonus round in which they compete in a game of guessing whether people on the street, who appear before them on video, might know the answer to a variety of basic trivia questions. Nicotero will be taped as he travels the country quizzing everyone from a stripper in New York to a cattle rancher in Texas.

"The concept of going out and asking fairly simple questions and finding out how many people don’t really know the answers to some pretty fundamental stuff, presented in a comic way with a really clever and funny host, turned out to be a funny format," Robertson says. Greenblatt agrees. "People like to see other people shirk silly questions. It makes them feel smart."

The "shankers" in the pilot are people like the pretty girl who is shown a picture of the Pentagon and calls it the Parthenon. Or the one who says there are 36 inches in a foot. To that, Nicotero responds, "If you think that, you’re dating!" —M.G.
**GAME/RELATIONSHIP**

**To Tell the Truth**

The first version aired on CBS in 1956. Show biz veterans Peggy Cass and Kitty Carlisle made careers of it. And now, it's time To Tell the Truth again.

Pearson Television, which got the rights to the Mark Goodson library when it acquired All American Inc. in 1997, is trotting out a new incarnation of the classic game show To Tell the Truth, based on the original. The effort is part of a continuing play by Pearson—which last year brought out another Mark Goodson classic, the new Family Feud—to provide stations with a steady stream of classic, branded game shows.

"When we sold Family Feud, we showed up and said we're here to discuss the game-show business. We are going to provide you each and every season—and maybe even one in January—with another game show," says Joe Scotti, president of domestic distribution and marketing for Pearson Television North America. "We will continually provide you first-rate, quality classic game shows."

Scotti says the recent success of new network game shows such as ABC's Who Wants to Be a Millionaire? reinforces the validity of the genre. What we've accomplished is the fact that game shows can compete with programming on other stations," he says. "Game show success is an endorsement for the continuation of game show rollouts."

"The new version will basically be faithful to the original To Tell the Truth, with about a 5% change in the format to update it," Scotti says. "People understand the premise of the show because it's so simple," he says. "You or I—if we were in a panel of three—we are the liars. We are the imposters," he explains. "And we are asked will the real so-and-so stand up."

Each of the three contestants then tries to convince a panel of four that he or she is the one who's telling the truth. This is the most difficult task, says John O'Hurley, the Steinfield alum (famous for shunting "Elaine!" in his role as J. Peterman), who has signed on to host the show. At press time, a permanent group of panelists had not been announced.

"I'm a terrible liar," says O'Hurley. "Even my mother says that. She says, 'I don't know how you make a living as an actor. You're a terrible liar,'" he says. "There's a certain quality necessary for someone to be an imposter. I think it's the most difficult job on the show. Not only do you have the nerves of being an amateur [liar], you have to have the self-confidence to throw away things like they're second nature to you."

In order to update the half-hour strip, which is being offered on a cash-plus-barter basis, the pace will be quicker than previous versions of the show and the lies contestants are trying to convince panelists of will be stories that probably wouldn't have appeared on the original.

"It's humorous, it's unique, it has a little bit of the tabloidish appeal. Imagine the celebrity having fun asking questions about the real inventor of the Wonderbra. Or having to ask, "Will the entertainment director of the San Quentin prison please stand up?"

Scotti notes. "These are topics that are discussed on talk shows and here we are in a game show having fun with them."

**GAME/RELATIONSHIP**

**Wed At First Sight**

Syndicated strip Blind Date goes a long way toward matchmaking, but the show's follow-up takes the relationship genre all the way to the altar.

Universal Worldwide Television, whose Blind Date debuted in fall 1999, is introducing a strip called Wed at First Sight, for fall 2000; In-Finn-Ity Productions is producing.

"It's a wild show. In a nutshell, it's people who haven't met before choose a potential bride using the process of elimination—which includes the advice of family, friends, a therapist and the audience—narrowing the pool of three suitors down to one. The standard format will be for a bride to select from three possible grooms. But as the show becomes established, it may occasionally include episodes where the groom chooses from prospective brides," says executive producer Pat Finn, a principle with In-Finn-ity.

"The shows will work both ways," Finn says. "But we just feel for daytime TV it's better to put women in the position to be able to pick."

The idea is a little like a throwback to arranged marriages. But if it is, it will involve some of the most researched marriages ever. "The only way this would really work is you need to find a system to match people up that's better than than... what happens today," says Finn, who also says that plenty of people are interested in the idea. Hundreds of interested participants showed up to try out for bride and groom searches in San Diego and Los Angeles last year.

"There are people out there who are ready for a relationship. They're sick and tired of being lonely, sick and tired of the dating scene where they haven't met the right person yet. To have this opportunity to be matched up with someone, I don't know anywhere else you can get this much intensive work done to find that perfect relationship for you."

The relationship research includes working with Internet dating company matchmaker.com, which has a proprietary computer system that processes information for its dating service. That information includes details such as religious preferences, whether a candidate is a smoker or how many kids a person hopes to have.

The matchmaker.com computer technology will be utilized to process Wed at First Sight's personality tests and argument-style tests, which comprise hundreds of questions answered by hopeful brides and grooms alike.

"The odds of meeting somebody who is so perfectly matched for you, your interests, your personality, the future that you want to create together, the social and financial paradigms that you live in—all of that—usually doesn't happen in life," Finn says. "And if it does happen, people obviously are pretty lucky."

Ultimately, a marriage is not required as part of the agreement to be on the show. Although an official is always ready and waiting to help a couple tie the knot.

"The bottom line is you might end up knowing more about the person than you might have known about someone you're dating," Finn says. "And that, as most fish in the sea know, can be for the better or worse."

"I heard someone say it's kind of like they don't give a million away every year. Who Wants to Be a Millionaire?" Finn says. "So the show has that unique drama, you follow the couple wondering will they get married or won't they?"
Back 2 Back Action

Rob Tapert and Sam Raimi are giving the weekend action-hour business another shot this year, and this time they are going to give viewers more bang for their buck.

Tapert and Raimi, the producing tandem behind Studios USA Domestic Television’s two successful weekend shows Xena: Warrior Princess and Hercules: The Legendary Journeys, are putting two action series in one for 2000. Titled as the “Back 2 Back Action” hour, Studios USA is set to launch the syndicated action block this month in place of the outgoing Hercules series.

It will consist of two separate half-hour series, Cleopatra 2525 and Jack of All Trades. With Hercules ending its six-year run earlier this month, “Back 2 Back” was quickly put in motion as a midseason replacement series.

Tapert, who has been extra busy down in New Zealand over the past several months readying “Back 2 Back” to go, says Cleopatra and Jack were two separate one-hour series at first.

“We were working on two totally independent shows, and somehow I got the wacky idea of doing two half-hours under one banner,” says Tapert. “I talked to Barry Diller [Studios USA’s chairman] and the sales guys, and they all thought it was a good idea.”

Both of the half-hour series are much lighter and have more of a comedic touch than Tapert and Raimi’s recent hits like Xena and Hercules.

Steve Rosenberg, the president of Studios USA Domestic Television, says Back 2 Back Action’s lighter side is just what the weekend daytime viewers are looking for.

“We liked the idea of half-hour storytelling, and we thought the shows would have a much faster pace to them,” says Rosenberg. “And we also wanted to do something light in the action. There is going to be great humor in these two shows.”

Cleopatra 2525, which is set five centuries in the future, is totally different kind of storytelling for us, no longer have an act two and act three,” says Tepe.

The other series, Jack of All Trades, stars Bruce Campbell as American spy Jack Stiles. The series is set at the turn of the 19th century and takes place in India. Stiles is sent by President Thomas Jefferson to thwart Napoleon’s advance on India.

“Stiles’ cover is as a personal servant to a wealthy British widow and secret agent for the British government,” says Tapert.

“This is a totally different series from Hercules,” Tapert says. “Sometimes you can’t have everything.”

Andromeda, which is one of three women who live around the exploits of three strong women who live in a world turned upside down. Cleopatra is one of the women who live around the exploits of three women: her character was for- mery an exotic dancer, who lapsed into a coma during cosmetic surgery in 2001 and was cryogenically frozen.

Andromeda is one of the women who live around the exploits of three women: her character was formerly an exotic dancer, who lapsed into a coma during cosmetic surgery in 2001 and was cryogenically frozen.

The series has already been sold in more than 85% of the country for fall 2000.

Gene Roddenberry’s Andromeda

The idea for Tribune Entertainment’s new action-hour show, Andromeda, grew out of the relationship company president Dick Askin and other Tribune executives have with Majel Roddenberry, the widow of Star Trek creator Gene Roddenberry.

Askin and Majel have been working together for three years on the first-run action series Gene Roddenberry’s Earth Final Conflict. Tribune distributes Earth Final Conflict in syndication, while Roddenberry is one of the show’s executive producers overseeing the legacy of her late husband.

After working together on Final Conflict, both sides wanted to do more together.

While we were doing Earth Final Conflict, Majel kept referring to Gene’s archives and how much material was in there,” says Askin. “She really didn’t quite know what to do with it after Final Conflict, and she asked us if we would like to look through Gene’s archives. So we sent someone over there and spent a week going through the files.

Majel Roddenberry must have been prophetic, because she managed to save notes and manuscripts of her late husband’s that had been discarded, and she kept them in special files.

“There is a whole mess of stuff in there,” Roddenberry says. “This can keep going on forever. Gene was so prolific about writing. When he would get going on something and if, say, it didn’t pass with a studio or a network, he would put it away or just throw it in the waste basket. I don’t know if I was psychic or what, but I kept a lot of it.”

Well, Tribune executives went through everything they could and came away with two different potential Roddenberry sci-fi series, Genesis and Andromeda.

Late last year, the studio green-lighted Andromeda for first-run syndication. The series has already been sold in more than 85% of the country for fall 2000.

Former Hercules: The Legendary Journey’s star Kevin Sorbo is headlining Andromeda and actually helped Tribune executives pick Andromeda and Andromeda Projects.

Sorbo, who just wrapped up six series of Hercules for Studios USA, says he grew up a big Star Trek and Gene Roddenberry fan, to boot. So when Sorbo and his agent went shopping for a new series for the action star last year, Tribune’s two potential Roddenberry projects stood out from the rest.

“I had always wanted to do a Star Trek,” says Sorbo, who will play Captain Dylan Sheppard in the series. “And when I was looking into a couple of different potential series, both network and syndication, this one blew me away. The thought of doing something from Roddenberry was such a great opportunity.”

Andromeda, which is produced by Majel Roddenberry, Sorbo and Robert H. Wolfe, is set in the future in a universe that is a state of chaos. Sorbo plays the last starship captain in the universe who tries to defend the earth-based government—System’s Commonwealth. The series is being taped in Vancouver, British Columbia, and is being produced in conjunction with Fireworks Entertainment.

“I wanted to do something completely different from Hercules,” Sorbo says. “I was really looking for something more modern-day, but I jumped an incredible 3,000 years beyond that.”

Steve Mulderrig, senior vice president and general sales manager at Tribune Entertainment, said getting Andromeda clears in over 85% of the country so fast was easy because of the star power of Sorbo and the Roddenberry name. “Stations across the country have been calling us with key time slots for this series,” Mulderrig says.

—J.S.
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Serious about news?

CNN NEWSOURCE
Matthew Blackheart: Monster Smasher

New Line has a new international man of mystery, and he's headed for New Orleans.

New Line Television is bringing back a syndicated action hour called Matthew Blackheart: Monster Smasher. It features a retro lead character that won't go away. Once his frozen head is defrosted from a decades-long cryogenic snooze—it's to save Dr. Mortas. Those familiar?

That may be because New Line is also the distributor of a similar storyline release, the smash Austin Powers theatrical franchise. The Austin Powers franchise, distributed by New Line Cinema, follows a formerly frozen hero who is revived after years of his death. Dr. Evil, "When we refer to Austin Powers, it's really a taking point—"not to say Blackheart is Powers," says David Spiegelman, New Line's executive vice president of domestic syndication, in November when word of the show's development broke in Broadcasting & Cable. "Blackheart's a hero, unless you're his nemesis. Dr. Evil. And his nemesis, Dr. Mortas. Sound familiar?"

The show's producers may also seem familiar. Like New Line's fall 1999 action-hour entry, Arthur Conan Doyle's The Lost World, Blackheart is being produced by Action Adventure Network, a subsidiary of Montreal-based production house Telescene Film Group Inc.

And again, like The Lost World, which is executive produced by John Landis, Blackheart will be executive produced by a well-known Hollywood director-producer. Action veteran Richard Donner, who produced and directed the Lethal Weapon franchise, is executive producing, and Robert Engels, co-creator of Twin Peaks, created the project and wrote the pilot.

"We really wanted to do a companion piece for Lost World and looked at a villain of them," Spiegelman says. "We're not taking this out just to have a companion piece because it's a great show. It looks like a movie, feels like a movie, has great people involved, killer special effects and the most important thing— it's a real cool concept."

Spiegelman calls the show "Men in Black-meets-Austin Powers-meets-Lethal Weapon."

The weekly show follows the adventures of a swashbuckling World War II hero, Matthew Blackheart, who was created under the direction of FDR, and made of body parts from dead GIs. He is revived from his cryogenic state in the year 2000 to fight his nemesis, the evil Dr. Mortas and his monster minions. The monsters morph from people to monsters and back again, so anyone could be one of Mortas' creations in disguise—even the mayor. Mortas uses this clever trick to control New York City.

While Blackheart promises to be a challenge for Dr. Mortas, he will also be a force to be reckoned with for Robert Bogue, the actor who has been hired to portray him. "[Blackheart] is from the '40s, and he's plopped down into the new millennium. The challenges of that, I would say, would be that I'm a product of my environment. My speech, my movement, everything. I'm a '30s actor," says Bogue, who is best known for playing a recurring character—Jason Cramer—on HBO's Oz.

A lot of that has to be stripped away, because he can clearly adapt and adjust to the modern times," says Bogue. "But there's so much that he is unaware of and innocent of. He's pre-rock and roll. Pre-feminist movement. He's pretty much everything we take for granted today."

In one scene, someone hands Blackheart a cell phone and he has to adapt to it as if it's a walkie-talkie. While his time displacement will be the source for much of the tongue-in-cheek humor promised in the series, Blackheart will have a partner, a New York City cop, helping him learn the ropes.

The character is being sold in Montreal and production is expected to begin in early spring. Twenty-two episodes are being offered on a barter basis for a fall 2000 launch.

—M.G.

Queen of Swords

A year ago, Ira Bernstein brought action-hour Relic Hunter to NATPE with Tia Carrere as president of Rysher Entertainment.

This year, Bernstein is bringing another female-led action series to the conference, but this time it has his own distribution company, Mercury Entertainment. After Cox Broadcasting sold Rysher's television assets to Paramount Studios last year, Bernstein opted to stay in the syndication business and try it on his own.

Bernstein went back to the producers of Relic Hunter, Canadian production outfit CanWest, and talked them into taking another stab at the action-hour business. The two sides quickly put the wheels in motion for a new series entitled Queen of Swords, which is being produced by CanWest's production arm Fireworks Entertainment and sold in the U.S. by Bernstein's Mercury Entertainment.

Queen of Swords is being sold on an 8/6 barter split for weekend play starting sometime this fall. Tia Carrere, a newcomer who is fresh out of the University of Miami, will play a sword-wielding heroine who comes to California from Spain in the 1500s. The idea for the series actually came from CanWest chairman Jay Firestone.

"We have a sense that goes back quite a way, even before Relic Hunter," Bernstein says of his association with Firestone. "I promised myself that I wouldn't come back to NATPE with just any show, that it had to be quality stuff. And I have no doubt that Queen of Swords has that going for it. Fireworks and CanWest do only that—produce quality programming."

Bernstein says a pilot is being taped in Spain, and it will be finished just in time for this month's conference. Action veteran David Abramowitz, who wrote the syndicated series Highlander, is signed to be the show-runner for Queen of Swords. The timing for the Hispanic-led series is something Bernstein says was coincidental, and had nothing to do with the call for more diversity on television. But he says it might be a good way for stations to add a hard-to-find Hispanic-leading character series to their programming lineups.

"This show comes at a time when the NAACP and other minority groups are claiming there isn't enough diversity on television," Bernstein says. "So, in addition to what we already believe is a very compelling action series, we are also trying to help fill the niche for Hispanic programming targeted at general audiences with Queen of Swords."

The series will follow Santiago's character and the battles she faces after arriving in California. Santiago comes to America from Spain to pay her respects to her slain father, who had been a wealthy landowner. Her father was tried and hung for having people to take up arms against the corrupt local military and was killed by one of its dictators for his efforts.

The Queen of Swords learns of what transpired and vows to get back at the military.

"The fun thing about the show is that Santiago's character is a snob during the day, who cries about her nose getting broken and about her clothes," Bernstein says. "But when called upon, she uses the Queen of Swords—an almost invincible sword-wielding fighter."

Bernstein says he hopes that Queen of Swords can become the next Relic Hunter, which has gotten off to a fairly strong start this season in the national ratings. In the most recent national figures, Relic Hunter averaged a 2.2 rating, according to Nielsen Media Research.

—J.S.
**One-Hour Weekly**

**Sheena**

Bombshells aroight! Columbia TriStar Television Distribution, home of Pamela Anderson Lee's action hour V.I.P., is bringing another former Baywatch babe to the syndie screen.

Gena Lee Nolin, who played the role of Baywatch's Neely Capshaw, will star in Sheena, a new action hour inspired by the campy 1984 Columbia Pictures feature film Sheena, Queen of the Jungle.

Columbia TriStar executives say the show will follow the formula of action, humor and drama employed so far with great success by the campy 1984 Columbia Pictures feature film Sheena, Queen of the Jungle.

Doug Schwartz, one of the executive producers of Baywatch, and Steven Sears, who was a co-executive producer on Xena, pitched the new TV show, Sheena, inspired by the movie, with former Baywatch star Gena Lee Nolin.

**One-Hour Weekly**

**Total Recall: 2070**

When Total Recall 2070 premiers in syndication this week (Jan. 17), it will be several years and several regimes at several different companies after series creator Art Monteverastelli started working on the project.

The corporate changes involved in Total Recall 2070 since Monteverastelli was hired to create the series in 1997 are a testament to the fact that the evolution of the syndication business in recent years is not just about consolidations at major Hollywood studios and station groups.

"The guys who hired me at PolyGram were gone by the end of this summer," Monteverastelli says. "And the guys at the Canadian company, Alliance, who hired me were gone over a year ago."

"It's the same type of thing [as with V.I.P.] where you have got a proven performer on the screen and proven talent behind the screen," says CTTO's Executive Vice President of Sales Steve Mosko. "It's not the same show. But it has some similar elements—action, blue sky good, solid performances on the screen and good, solid writing."

Doug Schwartz, one of the executive producers of Baywatch, and Steven Sears, who was a co-executive producer on Xena, pitched the new TV show's core cast. Krasnoff says, in order to shoot authentic animal footage.

The show is now sold to stations covering 85% of the country for fall 2000. CTTO continues selling the show on a barter basis. In rolling out the show, Sheena benefitted from the rollout of V.I.P. two years ago, says CTTO's President Barry Thurston.

"At the time we launched V.I.P., there were a lot of people who didn't know what V.I.P. was going to be," Thurston says. "Now that they've seen it, we're in a position where, as we come in with Sheena, it's a lot more competitive than it was when we went out with V.I.P. We actually now have choices. As we go into market after market, we're getting up countless stories," according to Russ Krasnoff, CTTO's executive vice president of programming, when the distributor first took the show out to stations in the fall.

Although Nolin and Schwartz both came from Baywatch, Nolin was not a part of the original pitch as an attached star. She was cast after the series was ordered from Schwartz and Sears. CTTO has planned scouting trips for early this month in order to decide upon a location for principal photography.

The production plan also calls for a trip to Africa with the show's core cast. Krasnoff says, in order to shoot authentic animal footage.

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R.S.V.P. Fall 2000
New economic realities of the television industry are influencing the syndication business. This year’s development slate may be one of the smallest on record, as consolidating syndicators watch their costs and try to avoid competing with themselves. The lack of time periods is also a factor. For the past couple of years, syndication has failed to serve up a major first-run hit, as the industry struggles to redefine exactly what a “hit” show in the business is today, or whether the term is even relevant anymore.

A couple of weeks before the NATPE convention, three of the industry’s top program analysts—Millennium Saks and Marketing: Janeen Bjork, co-owned Katz Television’s Bill Carroll and Petry Television’s Dick Kurlander—discussed the issues confronting syndication with B&C Deputy Editor Steve McClellan.

Taking the pulse of syndication

Why has syndication program development been slower this year than in the past?

Kurlander: Probably a number of reasons. A lot of stations have been resisting the pre-buy syndrome for years.

Carroll: I think there are stations and syndicators that have become more conservative in the way they approach things. Stations looked at the last couple of years and the problems they faced as a result of making decisions very early in the game. And, in many cases, they made multi-year commitments, which caused problems for them. In many cases, syndicators already have a number of shows they’re trying to renew or upgrade. So other factors come into play. Also, if you’re a major syndicator, in many ways you’re competing against yourself.

How many key shows are in being developed this year?

Carroll: You’re probably not going to see the actual development of 50 or 60 shows, which we might have seen 10 years ago. We’re probably going to see development of maybe 15 strips, of which maybe six or seven will get on the air.

Bjork: The distributors looked at the landscape and realized there aren’t that many vacancies, in terms of available time periods, and, specifically, quality time periods. And so there was very little distribution season development with that in mind.

So the time period crunch continues to be a problem for those trying to get new programs on the air?

Kurlander: Right. But you also have an increasing amount of available off-network shows as part of the scenario. That does take away from your ability to get time slots for first-run strips. Over the last three years, there’s been such a large amount of off-network product in the pipeline. And you’ve got five or six new shows becoming available in each of the next three years.

Bjork: And the off-network weekend runs also affect the development of first-run weekly programs. Whether it’s the sixth or seventh day of an off-net show that runs Monday through Friday, or whether it’s a show that runs on a cable network Monday through Friday and then takes its weekend time periods in broadcasting.

Of all the new projects, which are the best you’ve seen for talk, court, games and weeklies?

Bjork: For what it is, Street Smarts, which is a companion relationship game to a show that’s already on the air that Warner Brothers has done, Change of Heart. If you want to go straight game, I’d say To Tell the Truth.

Talk show?

Bjork: I don’t want to go there. I’m looking at my list, Dr. Laura, Ainsley Harriott, Men Are From Mars, which I haven’t seen, Anthony Mark Hankins, which is at the bottom of my list.

Court show?

Bjork: You know, if this was an Olympic committee of judges, you would measure the difficulty of the routine, as well as the execution of the routine, right?

Right.

Bjork: The difficulty of a routine like Curtis Court, where you take the...
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Commanding...
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JUST THE BEST!

DON'T BUY ANYTHING ELSE UNTIL YOU'VE SEEN CURTIS COURT!

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accepted, done, already been there, everybody understands how it's done format, the difficulty is very, very low. To try to go in a different direction from what the other shows have tried is much more difficult. So we give the other shows bigger scores on difficulty. But for execution, Curtis Court did it.

And how about weeklies?

Bjork: We haven't picked a weekly in some time and said, "That weekly, that's the one." We have seen too little. The presentations have all been demo tapes from theatrical movies with so much left to the imagination it would be difficult to distinguish one from another not having seen anything that was original to that show, or too little that's original to that show.

And there's kind of a shortage of weeklies, isn't there?

Bjork: Yes. My list includes Total Recall, which comes out in January and has been running on Showtime; A.K.A. Picasso, which I haven't seen; Andromeda, Sheena, Matthew Black Heart, Queen of Swords, Invisible Man. And Cindy Margolis. It's not a big list.

Oh, Dick, your turn.

Kurlander: To Tell the Truth, as far as games. I agree with Curtis Court as far as court shows. I'm not as high on Street Smarts. I would go with First Date [in the relationship game category]. As far as talk, I'm not going there, either. As far as weekly, the same reply: we don't see enough to make a judgment, although I thought that Matthew Black Heart was the most intriguing. But given the choice of picking up any first-run shows, I would pick up one of the two new-off-network hours [for weekend play], Nash Bridges or Early Edition, I would go with Nash Bridges.
It's fast paced, it's brutal, and thousands of brave viewers play from home. The all new season of Inquizition weeknights, only on Game Show Network.
from those groups will not be there. And you then have to ask what is the best investment of people and resources and go from there.

Has the demise of the Prime Time Access Rule (PTAR) had any impact on the distribution dynamics? Are stations airing more sitcoms than they did in the past?

Kurlander: Affiliates in the top-50 markets couldn't run them in the past. But I don't think that's been a groundswell, but it's a significant factor.

Carroll: And also it tends to be what we used to call independent stations, now non-traditional affiliates [i.e., Fox, WB and UPN], that are more aggressive about running sitcoms in access. They have more flexibility to run the off-net shows because their networks program fewer hours, so they have more time periods to program themselves. That gives them the economic model to make it work. The traditional affiliate—at least to this point—has not had that flexibility, and thus it's a more difficult way for them to go. And that's why you don't see as many doing that.

What about court shows?

Kurlander: There's a lot of confusion with that genre as well. In my mind, when I try to actually differentiate some of these court shows it's not easy. There are so many of them that you really have to think a couple of seconds, which one are we talking about.

Right now there are six court shows on the air and seven in development. Is that correct?

Katz's Carroll on consolidation: 'It's always been a business dominated by the big guys. But now the big guys are getting bigger. And there are fewer of them.'

Kurlander: Well, not all seven of these will run at once.

Carroll: It's no more ridiculous than how many talk shows we have on the air. If it's done well, the show can succeed, or the shows can succeed.

Kurlander: Some of these are twists and turns on court, and are not exactly pure court. Some of them are a mixture of talk and court and game.

Carroll: I think, for the most part, all of them have variations on a theme. The perception in the marketplace, and I think it's a fair perception but maybe slightly overstated, is that the only success this year was with court. Then you try to duplicate success.

Bjork: In fact, this is the second season in a row where court was the genre.

Is there going to be any fallout among the court shows currently on the air?

PAX TV is selling the following broadcast TV stations as well as CPs to construct TV stations in order to stay under the FCC's ownership cap:

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<tr>
<th>City</th>
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<td>WSPX</td>
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<td>Wausau, WI</td>
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PAX's cap could mean a feather in yours.
an illusion that all court shows are performing at roughly the same level and that is absolutely incorrect.

**Judge Judy is the Oprah of the court show genre in terms of ratings?**

Carroll: Judge Judy is clearly the court show genre in terms of performing at roughly the same level. It's a show that we're talking about basically every time. It's the most successful of the recent entries. But when we say successful, we're still talking basically 2s in the demos, we need to put this into a little bit of perspective. It is a successful genre, but it's not as if they're doing 3s or 4s or 5s in the demos because, with the exception of Judge Judy, they are not.

Is there a group of talk shows on the air that could be characterized as on the fence, in terms of coming back next year?

Carroll: I don't know that I'd characterize them that way. I think there are a couple there that, in a different time, probably wouldn't come back. At this point in time, programming decisions are frequently approached with the mindset of "the devil I know versus the devil I don't know." Stations tend to try to maintain status quo, if they can.

Realistically, how much room is there for new talk shows next fall?

Kurlander: Depends on what goes away. We assume that Martin Short will go away, but we don't know that for sure. Rosie O'Donnell for sure will not be there. The performance of The National Inquirer really is not very good. I don't think it's certain at this point that it will be back. It's doing less than a 2 in the demos, so that's certainly vulnerable. Carroll: I agree with Dick. I think there are a couple of talk situations where they are definitely on the fence or already fallen off of the fence, and we're just waiting for the official announcement that it's over.

What about Donnie and Marie, is that going away?

Kurlander: That's Columbia, and they often find it hard to let go. It's hard to predict. Carroll: They have a tendency to never say never. Sometimes that's a good thing, and sometimes it's not an acceptance of reality. It may hinge on whether or not they're able to launch Men Are From Mars, Women Are From Venus. If they can, then they have to look at the vulnerable time periods and, in some cases, Donnie and Marie is the vulnerable time period. They'll have to look at that and make an evaluation.

**What other talk shows are vulnerable?**

Kurlander: Virtually every talk show in the November sweep is down with the exception of Maury Povich. So with the exception of Oprah and Maury and probably Sally Jessy Raphael, they're all vulnerable.

But some are more vulnerable than others, correct?

Bjork: Some are vulnerable to being downgraded, as opposed to going off the air.

Kurlander: Like Jenny Jones.

Joy Brown?

Kurlander: We just assume that that's going.

Carroll: That would be one of the biggest surprises if that came back.

Kurlander: So between those shows, there are plenty of holes.

Where are the key time period opportunities? Is it by and large in daytime?

Carroll: I think almost always it's downtime, because, if a show succeeds, then it gets upgraded from daytime, potentially to early fringe. There are fewer early fringe time periods because those tend to be the multiple-year program commitment situations. In early fringes if you're talking about affiliates, one of those stations is an Oprah station. One of those stations is probably now a Judge Judy station. And one of those stations may be a Dr. Laura station now, or any number of other shows, like Sally or Rosie O'Donnell. So, you know, you start to do the math.

Kurlander: There are also a couple late-night opportunities. Blind Date, for instance, will certainly be renewed, and Universal is going to be out there with a companion show, Love at First Sight.

How do you define a hit these days, in syndication?

Bjork: If it improved its time period, if it grew over its lead-in. That's how you level the playing field.

Carroll: In real terms, that's all you can do. These days, unfortunately, that may be the only reasonable judgment you can make in terms of what's taking place. I'd prefer if there was a target number or a threshold that you could say, OK, if it achieves this and this, it's a hit. But if you establish that standard—that might have been the standard even two years ago—we'd have no hits.

Kurlander: But if you're doing a 1 rating in the time period and a new show does a 1.3, even though that's a 30% increase, still it's unacceptable. It's not a hit. If you don't have a 2 rating in the key demographic, you can't call it a success on any show because it's not really saleable. And that's a non-cumulative 2 rating.

Carroll: I think a 2 demo rating is a reasonable threshold. But it becomes more and more difficult.

Kurlander: A hit is a hard word to even use at this point. You have two new programs this year that certainly have the potential to be hits—Drew Carey and Third Rock—and it's difficult to call either one a hit. They are a success, but it all depends on what you pay for it versus what you're getting. But both are, I think, somewhat disappointing in their performance.

Are there any bona fide new hits in syndication this year?

Kurlander: No.

Carroll: No.

Bjork: I would agree.

**What about bona fide new successes?**

Bjork: There are signs of success in Divorce Court. But it has a lineup of stations that is modest, in time periods that are busted, and it brought success to them. If we were here 10 years ago and we said, what's our benchmark, it would have been Wheel of Fortune in first-run and Cheers among off-network shows. Back then, such shows brought tremendous time period increases and lead-in increases and perhaps, you know, pushed things that followed or preceded them. They had an impact above and beyond that half hour. In this day of remote controls and channel changing, I'm not sure you can get that kind of boost.

Carroll: My sense is that the only show that seems to be consistently doing that is Judge Judy. Judge Judy is a show with the same kind of impact on stations that Oprah had many years ago. To a lesser extent, Rosie O'Donnell was impactful for stations. In this current cycle, it's Judge Judy. Although no shows have the impact potential as in the past.

Kurlander: But Judge Judy is not that huge a demographic hit yet. It is a household hit, and it's demographically doing very well. But it is a little old skewing, which is not a terrible because your news audience has a great proportion of 50-plus viewers. You need that, but a typical Judy performance is like a 5 household rating and a 3 or 4 demographic rating. That's not equal to Oprah, but more and more you're seeing her as a new lead-in against Oprah, preceding a newscast on affiliates. That's where it's gravitating.

How serious a run is Judge Judy giving Oprah?

Kurlander: Serious. In New York, it's very serious.

And will that competition intensify next year?

Carroll: Yes. Judy's numbers are up and there will be more head-to-head competition next season. Oprah was not only at the top of the mountain, she was on the peak of the top of the mountain. She's not now on the top of the mountain.

Were Oprah's ratings down this fall?
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Jack Hubley and Trusty

Master Gardener Rebecca Kolls

Rebecca's Garden
Carroll: Yes, they're down. But I don't think there's any station that given the choice, all things being equal, would say, no, I won't take Oprah. They'd say, yes, thank you very much, I'd be happy to do that, assuming it's a reasonable deal.

How long do you think she's in this game for?

Kurlander: My gut tells me that this will be it [through next season when Winfrey's contract expires]. Her ratings seem to be going down. It's not like something she would like to throw more of herself into. And possibly more prime time TV.

Carroll: My guess is probably not [long]. I think it's too early to know for sure. What I say to stations is be prepared for that eventuality, and that it is closer now than it might have been. She has a unique position. She's not doing it for the money; she's doing it for what she believes she can contribute and does contribute.

If she does go away, is there any single talk show now on the air that could fill her shoes?

Carroll: No, there's no heir apparent at this point. At one time, many believed that it might be Rosie O'Donnell. And certainly Rosie O'Donnell continues to be successful, but it is not the heir apparent.

Kurlander: I would be surprised if be such a thing would even be possible. The audience is just so fractionalized now. And who would be the person be? If you look at the landscape, it's hard to come up with a name.

There's a long list of celebrities who have tried to do talk shows and failed. Has that era come to an end?

Kurlander: It's not so much the celebrity as a host, the problem is that the celebrities are the guests and it's very difficult to book the shows, especially if your don't off well. And usually you don't. So there's a finite amount of A- and B-tiered guests. And once you get to the Cs and Ds, who cares? And there's a perpetual decline in audience because, if you have the Cs and Ds and you can't get the bookings because your ratings aren't there, you have a vicious cycle.

Jerry Springer just took a fairly significant dip in the ratings. The fist fights stop and the ratings go down. What does that say about the TV audience?

Bjork: The ratings had gone down before they pulled the violence. His peak was in February of '98. This was his outstanding ratings book. That was the one where he beat all the newscast, and the demos were fantastic and what have you. So what we talk about performance declining ratings, it began in May '98.

Has it been steadily down hill for him ever since?

Bjork: There was actually some growth in February '99. He's been up and down. The no-violence policy was implemented twice. They did that in June of '98. Then they backed off of it, and then they did it again a year ago.

Kurlander: We've also had some significant downturns in time periods. There's been some advertiser resistance. It's a very difficult program to sell nationally. It obviously is on many hit lists. You know it had to flame out. You can't run that hot and stay constant.

Are his days numbered?

Kurlander: No, but it's not going to be there at the same performance level. He could easily be around for another three years. Programs usually stay on at least two or three years after they probably should have been taken off anyway. We could name several.

What about the veteran prime time talk show success shows, Wheel of Fortune, Jeopardy, ET, how are they holding up?

Kurlander: Wheel and Jeopardy had outstanding November sweeps. Where could you possibly find programs that are 17 years or so old that are trending up?

Bjork: Trending up from last year, not trending up from inception.

Kurlander: They're like the Energizer bunny, they just keep going. They're reaching a whole new generation.

What about the barter component of syndication shows?

Kurlander: The barter component has not changed, although there was an attempt by King World to put an additional 30 seconds into Court that was greeted with hostility. But it's not happening. Although these incessant fee spots continue to escalate, they're supposed to be trade for mentions, but they're certainly not. They're 10-second spots, and you see them clamped together and they don't count as part of the commercial load because they are positioned as trade for mention. But they're taking another minute of commercial time in many cases.

What's the problem?

Kurlander: It's a significant viewer problem because it's six commercials in a row over the course of a minute and, if you have a seven-minute commercial component plus promotion break, you're already at eight and a half. And then you add the fee spots, and you're at nine and a half minutes. That kind of clutter creates a problem for a half-hour show. If a station is going to spend all this money for programming, it would be nice to have some programming content. No one is served if the audience goes away.

It's the remote control as well. Give viewers a commercial pod of two and a half minutes and you invite them to channel surf. People can do 90 channels and come back. You just don't want to do it, and a time we're trying to reach the new generation of viewers who have only watched television with cable as a component. If over-the-air is going to remain dominant, we can't discount the impact of every incremental factor. And clutter is one of those factors.

What is the typical barter split now for first-run strips and off-network?

Bjork: For half-hours, it's five-and-a-half minutes of local time and one-and-a-half minutes of national, and cash. And 10 minutes local, and three or three-and-a-half minutes national for an hour. Warner Brothers managed to get in more time Thursdays and Fridays to take advantage of all the movie ads on those days. They came in with something like 26 spots in five days.

Kurlander: And there are some all-barter deals for daytime. And weekend stuff is barter.

What were those splits three years ago?

Bjork: The hours were probably 10 and two. Most of the half-hour programs had 30 seconds [of national time].

Would stations rather give away some barter than pay more cash?

Kurlander: I think that's a station-by-station issue. The economy is a big factor in that answer. If you have a down economy, then barter is not a problem. If you have a hot economy like, hopefully, 2000 will, then barter will be an issue.

Carroll: But stations seem less willing to pay cash license fees, especially initially for shows. And that's why syndicators are looking for double runs and a sixth day for most shows and looking for all different ways that they can take advantage of the marketplace.

Any sense of license fees?

Kurlander: It's strictly supply and demand, and every market is different. Prices are set in each market by the stations, not the syndicators.

Carroll: I agree. Price is rarely set by the syndicator, because the syndicator can come in and ask for anything, but if no one is willing to pay it, it doesn't matter. But when sta-

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No one has counted, but John Filo, CBS manager of photo operations, believes the network has 30 million negatives. What you see in these pages are just a few selected images from a photo archive that spans the life of an industry.

The CBS archive comprises a catalogued collection of nearly 10,000 images. But Filo says the fact so many photos and negatives still survive is a credit to men who came before him.

“A lot of people who preceded me saved this,” he notes. “Archives don’t have a great history at most corporations.” He credits two former CBS photo managers, Izzy Siegel and Marty Silverstein, for protecting some of CBS’ past.

Today the archive is in the process of being scanned, digitized and otherwise geared to continue on into the next century. An exhibition of some 150 large-format photographs was recently mounted at the Palm Beach Photographic Center in Palm Beach, Fla. Images are from that exhibition are printed on the pages the follow.

“The CBS Photo Archive offers more than a window on our industry’s past. It is a mirror on our collective memory as it spans more than 70 years of our nation’s cultural and political history,” notes CBS senior vice president of communications Gil Schwartz. “We see the names and faces that have helped shape who we are, and who we’ll be, personalities and events that should not be lost in the amnesia of our culture.”

Helen Hayes presiding over the ‘Helen Hayes Show’ on Nov. 24, 1940.

Albert Einstein sharing his thoughts on the dawning nuclear age. He was among the experts featured on ‘Operation Crossroads,’ a May 1946 radio special on the subject.
George Burns and Gracie Allen sharing an intimate moment on radio's 'Burns & Allen Show' in September 1934.

President Kennedy during the CBS-produced 'A Conversation with the President' on Dec. 16, 1962. The special was broadcast by all three networks.

Elvis during his September 1956 appearance on the 'Ed Sullivan Show.'

Edward R. Murrow and Marilyn Monroe relaxing during her appearance on his 'Person to Person' on April 1, 1955.
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Jayne Mansfield during a visit to her home by 'Chrysler Shower of Stars' on Nov. 29, 1956.

The Beatles during their first appearance on the 'Ed Sullivan Show' on Feb. 9, 1964.

Eddie Cantor and company in March 1938.

Billie Holiday and her band during a recording session in February 1940.

Lauren Bacall and Humphrey Bogart during a break on 'Lux Radio Theater' in 1946. They performed a scene from their film, 'To Have and Have Not.' Such performances were used to help promote films.

The Beatles during their first appearance on the 'Ed Sullivan Show' on Feb. 9, 1964.
A crowd in Grand Central Station watching one of the two Gemini launches in December 1965.

Clint Eastwood during a publicity shoot at his home in Sherman Oaks, Calif., on Oct. 10, 1961. At the time, Eastwood was a regular on CBS’ ‘Rawhide.’

Jean Pierre Aumont lighting up Anita Louise (I) and Zsa Zsa Gabor, March 5, 1952, on ‘Bachelor’s Haven,’ produced by CBS’ Los Angeles TV station.

Douglas Edwards anchoring the CBS evening news on April 28, 1948.

CBS radio broadcasting the arrival of the fleet in New York harbor on May 31, 1934.
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Mickey Rooney and Elizabeth Taylor performing a scene from 'National Velvet' on the 'Lux Radio Theater.' It was broadcast on Feb. 3, 1947.

Supporters cheering General Eisenhower during a quick stop at New York's La Guardia Airport on June 6, 1952. He was on his way to the Republican National Convention in Chicago.


Desi presenting Lucy with a necklace during the anniversary celebration of her radio show, 'My Favorite Husband,' on Nov. 11, 1949.

Desi presenting Lucy with a necklace during the anniversary celebration of her radio show, 'My Favorite Husband,' on Nov. 11, 1949.

CBS microphones capture the excitement of VJ Day in Times Square on August 14, 1945.
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Staff: Alan Miller
Programs: Classic movie collection; Parenting Life; Documentary series on independent filmmaking; The Long Way Home

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Issue Date: February 7, 2000
Space Closing Date: January 27, 2000
Fox takes knocks; vows fixes

By Joe Schlosser

Fox took its lumps for a "disappointing and dissatisfying" start to the new season last week in a public confession before reporters gathered for the annual winter session in Pasadena. Fox executives vowed to reverse that trend.

Among those deals is a multimillion-dollar pact with David E. Kelley that gives the network a first look at everything the prolific writer/producer (Ally McBeal, The Practice) puts out over the next four years and keeps his production company on the Fox lot.

The networks' efforts to increase diversity in front of and behind the camera, including the recent precedent-setting agreements with minority groups, were also hot topics at the NATPE convention in New Orleans next week (Jan. 24) to meet with mid-sized station groups, were also hot topics at the NATPE convention in New Orleans next week (Jan. 24) to meet with mid-sized station groups to offer all seven minutes of advertising in the show's half-hour to the local stations to sell, with the stations and Fisher Entertainment splitting the revenue.

Traditionally, syndicated shows are sold on a barter basis that includes both national and local ad time.

What's more, Winters says he doesn't even necessarily need stations in New York, Chicago and L.A., the nation's top three markets. "The production is being funded by our own company; we have a platform with our own stations," Winters says. "Literally a handful of deals will make this profitable."

Winters estimates that carriage in two dozen markets, including Fisher's 13 stations, will put the show into the black. He is pursuing 50% of the cash revenue from the stations that pick up the show, although he is willing to be flexible on the terms if he can get a guarantee of a Saturday night time slot and some parental promotional help. "I'll also talk to the networks" efforts to increase diversity in front of and behind the camera, including the recent precedent-setting agreements with minority groups, were also hot topics at the NATPE convention in New Orleans in January to pitch the show, he notes.

Ultimately, Winters says, he hopes to use the success of the launch to expand the trivia/strip show to a stripped strip (Monday through Friday). But making a success of it in the Saturday night time period is the first priority.

"Our station group said it had a common need going into the 2000-2001 season in that they've never been competitive on Saturday night in late fringe. If we were unable to fill the post-news Saturday night slot, it could help," Winters explains.

So, Winters and the staff of the division set to work developing a purely late-night offering, a show in which three couples compete against one another for money and prizes based on the degree to which they can tell what their partner knows about a subject. If they're wrong, they lose an article of clothing. They lose the game when they're down to their underwear.

The show is based on the format of It's Your Bet, created by Ralph Andrews, which ran on NBC in 1970-72. In the earlier Andrews version, however, the clothes stayed on, with celebrity couples (Allen Ludden and Betty White, for example) vying to be the first to reach 300 points and win prizes for selected studio audience members.

Producers Bob Boden, who most recently created Fox's Greed with Dick Clark Productions, and Mark Phillips, who holds the format rights to the Ralph Andrews game show library, are working with Fisher to develop the show, according to Winters.

Keep Your Clothes On will debut on Fisher Entertainment's Pacific Northwest broadcasting group Chairman Sandy Grushow, who was brought back to run both the network and Twentieth Century Fox Television studio in November after Fox got off to a self-described horrible start, led off the day by taking it on the chin.

"Actually most of what has been written so far has been pretty well deserved," Grushow said. "Obviously [Malcolm in the Middle's] performance this past Sunday [Jan. 9] makes us feel a heck of a lot better (the second best debut since the debut of a Fox series behind The Simpsons), but we can't kid ourselves into thinking we are out of the woods yet."

While Grushow conceded Fox's problems were broad-based, he also suggested they preceded the tenure of the network's current entertainment chief, Doug Herzog. "While I think it's accurate to suggest that mistakes were made going over the past year from a programming, scheduling and marketing standpoint, I firmly believe that blaming Fox's performance on those decisions alone would be overly simplistic and would really miss the point. And the point is that what Fox experienced at the start of this broadcast season has been several years in the making."

Grushow blamed reliance on short-term fixes with reality programming and failure to create new franchise shows to replace outgoing series like Party of Five, Beverly Hills 90210 and, possibly, The X-Files. Herzig, who has run the network's entertainment division for only a year and has been at the helm during a period of sagging ratings, told the critics, "Despite reports to the contrary, beleaguered is not a part of my official title." Herzog and new boss Grushow reconfirmed their pledge to wean the network and Twentieth Century Fox Television studio in November after Fox got off to a self-described horrible start, led off the day by taking it on the chin.
BROADCASTING

network off reality programming, which Grushow has likened to pro-
gramming’s answer to heroin, i.e., the quick fix. They also unveiled plans to
produce and air new series throughout the summer and took the wraps off a
handful of deals with producers.

The deal with Kelley reportedly extends through 2004. Kelley’s pro-
duction studio has been housed on the Fox lot for the last 16 years and will
remain there for at least four more. Herzog says he expects to see a new
show from Kelley sometime next season, but did not elaborate.

Fox has also signed Michael Crichton (Jurassic Park, ER) to
develop a new drama for the network
next season and filmmaker R.J.
Cutler (The War Room) to do a docu-
mentary-type drama for the fall.

The network also signed on for
two new live-action comedies from
Casey-Werner, one from Bonnie
and Terry Turner (That ’70s Show),
the other from Bill Martin and Mike
Schiff’ (3rd Rock From the Sun).

Herzog says Fox is going to attempt
to program original series through
the summer, including extending the
final season of Beverly Hills 90210.

The question about whether The X-
Files will return for its eighth season
is still out there, because it went unan-
swered last week. “Right now I would
say that there is no better than a 50-50
chance,” Grushow told the reporters.

NBC

NBC executives Scott Sassa and Garth
Ancier opened up their network’s ses-
sion by announcing the exit of movies
and miniseries Vice President Lindy
DeKoven.

Her resignation came less than a
year after she signed a new long-term
contract with NBC and also came after
the less-than-spectacular miniseries
Leprechauns and a controversial Y2K
movie. In addition, NBC executives,
especially Ancier, have questioned the
ratings potential of the upcoming 10-
hour miniseries from Robert Halmi
Sr., The 10th Kingdom. Sassa, NBC’s
West Coast president, said “We proba-
bly did too much big-budget, special

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effects fantasy stuff in a row. It's not that we shouldn't have done them, we just didn't do very many in a row.

Executives wouldn't say when they would replace DeKoven.

Sassa also took the opportunity to go over the network's new diversity pact with the NAACP (B&C, Jan. 10). As part of that effort, Sassa said, NBC will be hosting an all-day, "intensive and high-level" diversity seminar with all of the network's producers and top staffers and representatives from the minority coalition groups.

**CBS**

CBS President and CEO Les Moonves told the television critics last week that the network was close to unveiling its new diversity guidelines with the NAACP and other minority groups. The announcement is expected this week. Moonves, who met with leaders of Hispanic, Asian, Native-American and African-American groups last Tuesday (Jan. 11), said CBS' pact differs from NBC's agreement with the NAACP. "We did not feel that it was appropriate to have quotas and actual numbers attached to things as they have. There are initiatives in the deal that you will read about, but it won't have all of NBC's deal. The scope of our agreement is fairly large, though."

CBS had already announced some of its diversity plans Nov. 29—including recruiting, training, and compensation tied to diversity efforts—when Moonves was the only one of the network presidents to attend a diversity conference in Hollywood sponsored by the NAACP.

CBS News President Andrew Heyward was asked to defend his division's controversial superimposition of a digital CBS logo on the Times Square Jumbo Tron on its New Year's broadcast. He told the television critics "The New York Times" followed up on the Jan. 10 B&C story about the "virtual branding" and CBS News executive Eric Shapiro's suggestion that the company had news applications beyond branding, including blocking out objectionable signs or a competitor's logo (see story, "Top of the Week").

Finally, Moonves, never one to miss an opportunity to take a jab at a rival network, discussed his network's "diverse spectrum of long-form programming" and made light of NBC's low ratings with the recent Halmi Smirnoff miniseries. "We at CBS have never been dominated by one producer who provided bad special effects. We have been a lot broader than that."

And, when he added CBS Sports President Sean McManus and CBS News President Heyward to a panel that included CBS Entertainment President Nancy Tellem, Moonves jokingly said, "I thought you might be bored seeing the same two people up here every time. Actually, at the other networks you never see the same two people. No shotgun marriages here; we actually like each other."

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**SYNDICATION WRAP-UP**

**TOP 20 SHOWS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>HH</th>
<th>GA</th>
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<tbody>
<tr>
<td>1</td>
<td>Wheel of Fortune</td>
<td>11.9</td>
<td>11.9</td>
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<tr>
<td>2</td>
<td>Jeopardy</td>
<td>9.9</td>
<td>9.9</td>
<td></td>
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<tr>
<td>3</td>
<td>Judge Judy</td>
<td>7.7</td>
<td>10.8</td>
<td></td>
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<tr>
<td>4</td>
<td>Oprah Winfrey Show</td>
<td>6.9</td>
<td>7.0</td>
<td></td>
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<tr>
<td>5</td>
<td>Entertainment Tonight</td>
<td>6.4</td>
<td>6.3</td>
<td></td>
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<tr>
<td>6</td>
<td>Friends</td>
<td>5.7</td>
<td>6.3</td>
<td></td>
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<tr>
<td>7</td>
<td>Seinfeld</td>
<td>5.6</td>
<td></td>
<td></td>
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<tr>
<td>8</td>
<td>3rd Rock</td>
<td>3.1</td>
<td>5.8</td>
<td></td>
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<tr>
<td>9</td>
<td>Jerry Springer</td>
<td>4.8</td>
<td>5.3</td>
<td></td>
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<tr>
<td>10</td>
<td>Judge Joe Brown</td>
<td>4.5</td>
<td>5.6</td>
<td></td>
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<tr>
<td>11</td>
<td>Hollywood Squares</td>
<td>4.4</td>
<td>4.4</td>
<td></td>
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<tr>
<td>12</td>
<td>The X-Files</td>
<td>4.2</td>
<td>4.6</td>
<td></td>
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<tr>
<td>13</td>
<td>America</td>
<td>4.1</td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td>Sally Jesse Raphael</td>
<td>4.0</td>
<td>4.1</td>
<td></td>
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<tr>
<td>15</td>
<td>Extra</td>
<td>4.0</td>
<td>4.0</td>
<td></td>
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<tr>
<td>16</td>
<td>Drew Carey</td>
<td>3.9</td>
<td>4.3</td>
<td></td>
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<tr>
<td>17</td>
<td>Entertainment Tonight</td>
<td>3.9</td>
<td>4.0</td>
<td></td>
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<tr>
<td>18</td>
<td>Friends (week)</td>
<td>3.8</td>
<td>4.4</td>
<td></td>
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**TOP COURT HOURS**

<table>
<thead>
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<th>Program</th>
<th>HH</th>
<th>HH</th>
<th>GA</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Judge Judy</td>
<td>7.7</td>
<td>10.8</td>
<td></td>
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<tr>
<td>2</td>
<td>Judge Joe Brown</td>
<td>4.5</td>
<td>5.6</td>
<td></td>
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<tr>
<td>3</td>
<td>Division Court</td>
<td>3.8</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>People's Court</td>
<td>2.9</td>
<td>3.0</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Judge Joe Lane</td>
<td>2.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Judge Mathis</td>
<td>2.4</td>
<td>2.5</td>
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(According to Nielsen Syndication Service Ranking Report for the week ending Jan. 1, 2000)

**PEOPLE'S CHOICE**

**December 26 - January 1**

**Verdict is in: Upgrades**

Paramount Domestic Television's pair of court shows, Judge Judy and Judge Joe Brown, and Twentieth Television's newcomer, Divorce Court, continue to climb the national ratings charts, and are reaping the rewards of success: Upgrades. The Paramount duo has been upgraded on a number of Fox-owned-and-operated stations and Judge Joe Brown hit its all-time high in the most recent national ratings from Nielsen Media Research. Brown's sophomore season recorded a 4.5 national rating for the week ending Jan. 2.

Paramount executives announced the upgrades last week which include better time slots in Milwaukee, Cleveland, Atlanta, Phoenix, and Greensboro, Ala. Paramount acquired the rights to both shows through its acquisition of Worldvision Enterprises last year. The studio also now sells former Rysher Entertainment court series, Judge Mills Lane.

**On WITI-TV Milwaukee, Judge Judy will air at 4 p.m. Judge Joe Brown at 4:30 p.m. In Greensboro, Judge Joe will air at 3 p.m. on WJZY-TV, Judge Judy at 3:30. And on WJZ-TV Cleveland, Judge Joe will air back-to-back episodes, starting at 4 p.m. On KSAZ-TV Phoenix, Judge Joe will also air back to back, starting at 3 p.m.

"It is absolutely the best of times right now for both of these shows," says Paramount Domestic Television Distribution President John Nogawski of the two Big Ticket-produced court shows. "My best friends right now are Judge Judy, Judge Joe and [Big Ticket producers] Larry Lytle and Don and forget Judge Mills Lane." ——Joe Schlosser

---

**STATION BREAK**

**The sound of one pol yapping in Boston**

Boston's wcvb-tv had hoped to step up its political coverage by inviting the front-runners in both political parties to debate during the station's evening newscasts. By mid-week, however, only one candidate from each of the parties had accepted. Vice President Al Gore—who headed a commission which recommended increased political coverage as one of the public service requirements for digital television had accepted, as had Republican John McCain. The station had not yet heard from Democrat Bill Bradley or Republican George Bush, executive editor Linda Polach said. Campaign reporters said the candidates apparently believed they had ample opportunity to convey their messages in the media frenzy prior to the Feb. 1 New Hampshire primary.

Polach said the station believes voters will be better served by issue-oriented, head-to-head debates. Neither she nor News Director Candy Altman said they'd use the time in the event more candidates did agree to debate, but Altman said the station would still devote significant time on its newscasts to substantive political coverage.

Station owner Hearst-Argyle has been praised for boosting its political coverage through a program it calls Commitment 2000, which will attempt to increase substantive political coverage on its radio and television stations and Web sites. The station group cited wcvb-tv as among the most ambitious in its plans for political coverage.

**Newsmans sues, news execs exits in Tampa**

News Vice President Kevin Brennan left wisp(tv) St. Petersburg, Fla., suddenly in early January after nearly three years at the station. Local observers were left wondering whether the departure was related to issues that are typical in a competitive market or to a lawsuit brought by a former anchor alleging age discrimination. The station did not return calls.

Former anchor Pat Minarcin sued the station and owner Gannett Broadcasting, claiming he was removed from a senior position in an effort to appeal to younger viewers. Minarcin, now 54, who filed his complaint just before the new year, said he waited for months to be reassigned. The station continued to pay his nearly $200,000 annual salary while he waited to be called, he said. "But... I wanted to work." Today Minarcin, who was a print journalist before going into television, is an editor at the Tampa Tribune, earning considerably less than he did on TV. Brennan figures prominently in the complaint, Minarcin said. However, he doubted the lawsuit winner's reason behind Brennan's departure.

**Immigration under attack in Iowa ads**

Three Iowa TV stations refused to air a controversial ad from a national group. The ad alleges that immigration has done great damage to an Iowa city. Capital Communications Stations KCAU in Sioux City, wO-1V in Des Moines, and WhBF-tv Davenport, IowaRock Island, Ill. found the ad, which contends that crimeincreased and that jobs, education and health care in Storm Lake, Iowa, have been overburdened by immigrants. Quality of life, the ad says, is a memory.

Capital executives were unavailable last week, but said earlier they found that the ad, from the Federation for American Immigration Reform, bordered on the outrageous and was not reflective of life in Storm Lake.
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To register, visit www.nab.org/conventions or call 888-740-4622 or +1-301-682-7962.
NBC's into 'Geeks'

NBC has ordered an additional four episodes of new drama *Freaks and Geeks*, bringing its total episode order for the year to 18. The series scored its highest adult audience 18-49 average (3.3 rating/8 share) on its new night debut on Monday, Jan. 10.

'Maximum' syndication

Paramount Domestic Television is working on a new weekly syndicated series, *Maximum Exposure*, for a potential fall 2000 launch. The series will likely go without a host and will include everything from police video to sporting events and animal footage, according to sources. A Paramount spokeswoman would only confirm the show is in development.

Multiple choice

The game show wars began in earnest last week. *Twenty One* scored well in its debut on NBC, but the remake of the 1950s game show was no *Who Wants to be a Millionaire?* ABC's *Millionaire* returned Sunday night (Jan. 9) to its second-best audience numbers yet, while *Twenty One* got off to a solid start with an average of 16 million viewers. *Millionaire* averaged 28.2 million viewers, however, and a 9.6 rating/20 in adults 18-49 on Jan. 9, according to Nielsen Media Research. Both numbers for *Millionaire* were second only to its final airing of the November sweeps. *Millionaire* followed that up Jan. 12 with its best adult 18-49 performance yet, an 8.5 rating/22 share in the demo on Tuesday, Jan. 11.

Hour this season, except for a few sporting events. *Twenty One* averaged a 5.1 rating/11 share in adults 18-49 on Sunday, Jan. 9, up 19% in the demo for the time period's season-to-date average. CBS kicked off its game show *Winning Lines* as well. The half-hour Saturday night series from the producers of *Millionaire* averaged 10.1 million viewers and a 6.9/12 in households on Jan. 8. *Winning Lines* also averaged a 2.9 in adults 18-49 and got another seven-episode order from the network.

'Malcolm' on top

*Malcolm in the Middle* went straight to the top of the ratings for Fox on Sunday Jan. 9. The new comedy series averaged 22.4 million viewers and attracted the second-largest premiere numbers since the record-high debut of *The Simpsons* in 1990. The edgy new sitcom averaged an 11.1 rating/24 share in adults 18-49 and 13.5/33 in men 18-34, according to Nielsen Media Research.

*Lost World*'s findings

New Line Television's freshman syndicated action hour *Arthur Conan Doyle's The Lost World* has been renewed for fall 2000 on Tribune Broadcasting's 13 O & O stations as well as *The WB* 100+ Station Group. *The Lost World* also will have time-slot upgrades on WB affiliate station WPXI-TV New York starting Jan. 23. The show's second-run time slot, where rebroadcasts of previous episodes air, is moving to 2 p.m. on Saturday from 3 a.m. on Sunday. Also, WPXI is moving the show's first run, the time slot airing brand-new episodes, from Saturday at 2 p.m. to Sunday at noon.

Big numbers in Big Easy

According to the National Association of Television Program Executives (NATPE), its convention in New Orleans next week will host 765 exhibitors, a 5% increase from 715 last year. Some of the greatest growth is in the new-media category — a second new-media pavilion had to be added when the first sold out — where 110 new exhibitors are helping offset any declines due to consolidation in the syndication business. The other major growth area is international. In fact, new media and international combined account for 540 of the 765 exhibitors, or roughly 58%. There are 253 new exhibitors, up from 180 last year, according to the association.

Tribune gets 'Smarts'

Telepictures Distribution has sold a new syndicated comedy game show, *Street Smarts*, to Telepictures Productions, to the Tribune Station Group, which reaches more than 38% of the country. Combined with other station sales, the show is now cleared in 60% of the country for fall 2000. *Street Smarts* executive producer is **Franklin**.
Mega media mergers. They’re happening at a fast and furious pace. On February 14, get the inside scoop on the latest deals and deal makers in our Media Mergers Special Report. From the CBS/Viacom and Time Warner/America Online mergers to the investment bankers who make it happen, this all-out report is worth taking stock in.

Advertise in the publication read by 36,000 leading media and entertainment executives who buy, sell and finance media properties. Be the one to help them close the deal. Call your representative today to reserve space and make a wise investment for your future.
**ABC posted its first win since November's Week 9, due to Peter Jennings' millennium marathon (I), 'Monday Night Football' and college bowl games.**
Tuesday's strong Sugar Bowl (I) and Sunday's return of 'Who Wants to Be a Millionaire?' helped ABC extend its winning streak into the new year.
Pegasus sewing up rural DBS

It agrees to pay $1.1 billion for fellow reseller Golden Sky, then sues DirecTV

By John M. Higgins

Even as the company escalates its battle with DirecTV, Pegasus Communications grabbed another chunk of the rural DBS business, agreeing to buy fellow DirecTV reseller Golden Sky Holdings Inc. for $1.1 billion in stock. The deal will give Pegasus the vast majority of DirecTV’s rural homes, 1.1 million of 1.4 million subscribers in areas DirecTV franchised to outsiders, or 78%. Previously Pegasus had served about 50% of DirecTV’s rural subscribers.

As they announced the deal, Pegasus and Golden Sky also turned around and sued DirecTV over a running dispute on the sales of pay movie channels. After acquiring pay movie distributor United States Satellite Broadcasting last year, DirecTV is selling services like HBO to DirecTV’s rural franchisees, it said.

“Those initially signed up by the rural franchisee will last. Right now the franchisee who has served those customers for years is not getting the same access as DirecTV’s urban customers,” said Nancy B. Page, Pegasus Communications’ senior vice president of multichannel services.

Pegasus sees a lot of upside in Golden Sky. The deal calls for Pegasus to pay $693 million in stock and assume $373 million in debt. Rather than giving established retailers a franchise, Pegasus plans to work up small franchisees, expanding its network of local dealers and looking for efficiencies. For example, subscribers with installation or other services problems phone a central call center, offering better response times and lower costs than small resellers could achieve.

Pegasus and Golden Sky emerged as the biggest consolidators. Pegasus, a small California cable and satellite system owner that was the largest initial franchisee, started gobbling up small franchisees, expanding its network of local dealers and looking for efficiencies. For example, subscribers with installation or other service problems phone a central call center, offering better response times and lower costs than small resellers could achieve.

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DirecTV parent Hughes Communications said it is not buying access to those customers. But those have a limited life, with one expected to fade by 2006 and the other by 2007. DirecTV will doubtless continue to send up replacement satellites, but it contends that resellers’ franchise rights don’t necessarily apply to the new birds.

That’s a big reason for the gap in DirecTV’s rural subscriber base at around $1,000. Analysts are bullish on continued growth.

Going forward, Pegasus said it expected the deal to be accretive to earnings in the first year after the $120 million, NRTC members could get exclusive franchises to sell satellite service in rural areas. The NRTC would also have some channels on the service with which to offer its own programming.

Tha deal spawned hundreds of resellers responsible for selling DirecTV in small towns, either lining up some local dealers or opening their own stores, as Golden Sky did. As DirecTV’s success became clear, that set the stage for franchisees to buy each other up and run the operation more efficiently.

Oxygen will spend approximately $75 million in its first year on programming, and another $325 million over the following three years. The lineup also includes a movie franchise called Girl in the Picture, a morning yoga show entitled Inhale, Candice Bergen’s talk show Exhale, Oprah Winfrey’s Web tutorial, Oprah Goes Online, a block devoted to women’s sports entitled We Sweatt and an e-commerce primer called She-commerce.

Counting down to Oxygen

Laybourne’s latest television is 16 days away from its wired debut

By Deborah D. McAdams

Finally, she’ll do it her way. Less than two years after Geraldine Laybourne left a top post at Disney/ABC, she’s on the cusp of launching her own network. Oxygen is on target to appear on cable systems on Feb. 2. AT&T customers in the San Francisco Bay area will be among the first to have the channel available to them.

The birth of Oxygen has been one of the most aggressive formations of a cable network yet. In a time when even major network groups such as Discovery have to hustle for digital carriage, Laybourne has wrested agreements for nearly 10 million households. She has raised a war chest of about $400 million, while other networks go begging. She has garnered partnerships and alignments with the likes of Oprah Winfrey, Paul Allen, Starbucks, a European luxury goods company, a nonprofit research foundation and more than half-dozen dot-coms aimed at women. Her other primary equity partners are Marcy Carsey, Tom Werner and Caryn Mandabach, one of the most successful—if not the most successful—production team in television.

Oxygen’s executives were deep in meetings three weeks before launch. A spokeswoman for the network said everything is on schedule, and its universe is indeed expected to be 10 million strong. More than 3 million of those belong to AT&T; nearly 6 million to Paul Allen’s Charter Communications. But that doesn’t necessarily mean Oxygen will suddenly appear in 10 million households on Feb. 2, she said. As with most distribution deals, the promised households will be added over time.

Oxygen’s inducement, aside from Laybourne’s charisma and reputation as the mastermind of Nickelodeon, is that it will look unlike anything else on TV. Instead of the typical slate of 30- or 60-minute sitcoms or dramas, Oxygen’s programming will be in blocks devoted to themes, such as the comedy-oriented shows and vignettes collected as Oxygen Tent at 6-8 p.m. on weekdays, or the women’s talk-chat-info of prime time’s Pure Oxygen.

Oxygen will spend approximately $75 million in its first year on programming, and another $325 million over the following three years. The lineup also includes a movie franchise called Girl in the Picture, morning yoga show entitled Inhale, Candice Bergen’s talk show Exhale, Oprah Winfrey’s Web tutorial, Oprah Goes Online, a block devoted to women’s sports entitled We Sweatt, and an e-commerce primer called She-commerce.
Thieves target cable amps

Theft goes outside the home, up the pole as digital distribution rolls out

By Deborah D. McAdams

Digital cable delivery promises to slash signal piracy as long as thieves leave system equipment alone. MediaOne investigators in the Atlanta area are still on the lookout for the wayfarer(s) who target the digital amplifier boxes that boost signals over the wires. MediaOne has lost dozens of the boxes, valued at $1,000-$4,000, depending on their boosting strength. As many as 30 were stolen in a single month. The company is offering a $20,000 reward for information leading to the arrest and convictions of those responsible.

“This has really occurred in the past six to eight months, with the emergence of digital,” says Reg Griffin, director of communications for MediaOne’s Atlanta region, where the MSO has more than 600,000 subscribers. “As rebuilds and upgrades intensify around Atlanta, this equipment becomes easy prey to unscrupulous people.”

And not just garden-variety unscrupulous people, but someone who knows what they’re doing. The amplifier boxes, about the size of a rolled-up newspaper, are typically either bolted onto power poles or located in lock boxes on pedestals.

“The common person wouldn’t know what to do with the thing,” Griffin says. “This is equipment that’s only useful to people in the same business.”

Investigators are speculating that the boxes are being sold overseas. Dan Backo, director of the office of cable signal theft at the National Cable Television Association in Washington, usually deals with black box piracy and cable signal moochers. He says the string of equipment thefts around Atlanta are the first of this type to his knowledge.

Theft goes outside the home, up the pole as digital distribution rolls out
Vyvx aims at Internet 'edge'

Will offer hybrid fiber/satellite transmission designed to avoid terrestrial Internet bottlenecks

By Glen Dickson

Looking to capitalize on the surge in streaming media and other high-bandwidth Internet content, Williams Communications has signed a multiyear agreement with satellite operator Loral Skynet for Ku-band capacity on Loral's Telstar 7 satellite. Through its Vyvx transmission services unit, Williams will market the Telstar 7 capacity to Internet programmers as part of a hybrid satellite/fiber delivery system that will bypass terrestrial Internet bottlenecks by delivering content to the so-called “edge of the Internet.”

Vyvx, which operates 26,000 miles of fiber optic pipes nationwide and roughly 20 satellite transponders, is already a well-known name in the broadcast industry. The company backhauls sports and news feeds for all the major broadcast networks and also has a healthy business distributing syndicated programming via satellite. While Vyvx handles some Internet traffic via satellite internationally, the Loral deal represents its first domestic push into the Internet business.

Bob Cashel, Loral Skynet’s marketing vice president, says Vyvx is just one deal in a growing Internet business for Loral. Most are new, nonbroadcast customers, he adds. “We see the complexity of the customer set changing, but we still have more broadcasters than anyone else,” he says.

Vyvx will use the Telstar capacity (two transponders now, with options to expand) to distribute high-speed Internet content to its four U.S. teleport sites in Los Angeles, Atlanta, Denver and New York. From there, Vyvx’s fiber capacity will be used to connect to 125 points-of-presence (POPs) nationwide, which will then connect to traditional ISPs. (The POPs will also serve as the intake point for aggregated Internet content before being uplinked on the bird.)

By doing so, Vyvx will be able to use satellite distribution to get as close as possible to Internet users’ PCs before going onto the terrestrial network. The same idea is being promoted by Internet distribution companies such as iBeam and IP technology firms such as SkyStream.

“We’ll simply enable content distributors to provide a very quick and robust network for the delivery of streamed content or other content that lends itself to delivery on a point-to-multipoint basis,” says Wes Hanemayer, vice president of Vyvx’s teleport and satellite systems. “What you want to do is avoid the ambiguities of the IP traffic model, as it stands now, until the very last moment.”

Vyvx wouldn’t go ahead with the new broadband delivery service unless it was able to deliver the same quality of service and reliability to Internet programmers as its television customers are accustomed to, says Hanemayer. He says Vyvx’s ATM network can guarantee a “high integrity of IP content” and a “consistent data structure.”

That will become important as Internet programmers deliver more streaming video content and the appeal of the Internet becomes more mainstream, says Hanemayer: “The marketplace is going to be far less tolerant to bottlenecks.” In that vein, he says Vyvx is already talking to a number of “programming names we know and recognize today” about the new hybrid satellite/fiber Internet delivery service.

Demand for DTV sets outstrips supply

Suppliers say that digital programming isn’t the main selling point; tuner sales continue to lag

By Peter J. Brown and Ken Kerschbaumer

TV and HDTV set sales during the holiday shopping season were up sharply over last year, but that jump doesn’t appear to be translating into more viewers for DTV broadcasters as the number of DTV tuner boxes continues to lag.

For example, Franklin Karp, president of Harvey Electronics, which has seven consumer electronics stores in the New York City metropolitan area, says that “DTV sales were terrific, up a stunning amount over last year.” As for tuner sales, Karp says, “We sell a few a month, with the Sharp and Pioneer set-tops being the bestsellers.”

So why the disconnect between DTV set sales and DTV tuner sales? To Karp, the lack of sales is a software issue, not hardware. New York City has only two DTV broadcast signals on air, WCBS-DT and WNYW-DT (Fox), and the lack of DTV signals is a good reason for DTV tuner sales to lag.

“Our customers would like to buy the tuner boxes, but there isn’t enough programming, and some also only get cable or they aren’t interested in changing their DBS dish,” he says. “How the programming gets from point A to point B is not the most relevant factor. For example, if the cable industry had come to play and offered DTV or HDTV signals, this would be a non-issue for many of our customers.” (In fairness, Time Warner offers HBO in HDTV in New York, and Cablevision offers some high-definition MSG programming.)

Another factor, say retailers, is that the line-doubled NTSC picture is often so good that when it comes to adding a DTV tuner, customers say, “Why bother?” “We tell our customers that the DTV tuner boxes are available, but once they go home, we never hear from them again,” says Paul Goldenberg, president of Los Angeles-based Paul’s TV. “When they get the set home, they’re very happy with the line-doubled picture.”

Another item that may be hindering tuner sales, according to Goldenberg, is that when DTV set owners see a program that is “simulcast in HDTV” they may assume they’re already receiving the HDTV broadcast. “It’s a little like when FM stereo came out—people thought that if they had an FM stereo they received the signal in stereo,” he adds.

But despite the lack of tuner sales, the uptake in DTV receiver sales is still positive, says Bob Seidel, CBS vice president of engineering and technology. “As the set-top boxes come down in cost, viewers will be adding the boxes,” he says. “For many customers, the purchase of a receiver and tuner is too much to handle in one bite, especially if there is in the $1,000 to $1,500 price range. But the prediction is that by next fall it could be down around $400 or $500, and that’s the right price.”

Glenn Rogers, merchandising manager for TV, video and DBS products at Thornton, Colo.-based Ultimate Electronics, says Ultimate sells set-top tuners from a number of manufacturers. But like Harvey Electronics’ Karp, the numbers are fairly small.

“As only some of our markets have just started broadcasting HDTV, it is a bit early to have definitive sales rates yet, but the results so far have been promising,” says Rogers. “The tuners will take care of themselves once the need is there.”

Retailers agree that tuner sales will take off, most likely this year. For now, however, they are putting most of their efforts into selling the sets. For example, one retailer says that his sales force shies away from getting into the messy issue of over-the-air set-tops because it leads to the even messier issue of buying an antenna. So instead of jeopardizing the sale of a $600 HDTV display, his sales team looks to keep the buying decision simple. He does add, however, that in the near future his sales force will start pushing DBS receivers that are HD-capable as an add-on to the HDTV set, because it doesn’t complicate the sale but does improve the value of the product.

Sales success

So what is driving the sale of HDTV sets? Karp says the 16:9 aspect ratio has big appeal. “Customers are accepting 16:9 much sooner than I thought,” he says.

Jon Robbins, president of HiFi House in Broomall, Pa., credits broadcasters and CE manufacturers
for the increased DTV-related activity in his three showrooms in the greater Philadelphia area. "In the end, our suppliers could not fill demand," he says. "What we encountered was pretty slim pickings—it was certainly tough getting enough product out of the manufacturers. Of course, in many respects, this is a good and a bad problem. But DTV is the most exciting thing we have seen in a long time."

David Arland, a spokesman for Indianapolis-based Thomson Consumer Electronics, says he is not surprised that a retailer would have trouble getting first-generation HDTV units. "They are being produced in very limited quantities," he says.

Another exciting development for retailers has been the explosion of the DVD player market, a product category whose sales in 1999 grew by approximately 300% over 1998. Robbins says that the DVD/HDTV combo has created a lot of excitement from a systems standpoint, further accelerating the demand for HDTV sets sparked by Philadelphia DTV broadcasts.

Bob Perry, director of marketing for Mitsubishi Digital Electronics America, says the DVD/HDTV combo is a logical one: "DTV products are able to make the most of the DVD signal, so DVDs look dramatically better on DTVs. The total installed base of DVD players is around 4.5 million units. And of course, the new progressive DVD players featuring a 480p output new a DTV grade product to display the signal."

Yet another factor is satellite TV, with satellite TV dealers ramping up quickly for DTV demands. Steve Serafin, president of San Jose, Calif.-based Silicon Valley Satellite, reports that his two stores sold more than 100 Thomson RCA DTC-100 STBs in less than three weeks. A contributing factor is that most of his customers have no trouble picking up the five DTV stations that are 65 miles away in San Francisco, adding a lot of energy to the HDTV programming lineup already available to DirecTV and EchoStar subscribers.

"At $649, the DTC-100 has earned its reputation as a break-through product, both in terms of its performance and its pricing," Serafin says. "Early on, people might have been interested, but they were not aggressive shoppers, thanks to the widespread misunderstanding that DTVs were extremely expensive and simply out of range for most prospective DTV customers. The DTC-100 has helped enormously to pull the DTV system price down below $3,000, and this has drawn a lot of customers into our showrooms."

For Paul TV's Goldenberg, who specializes in the sale of large-screen sets, the recent HDTV sales success is simply a matter of customers beginning to feel comfortable with DTV. "People have been hearing about digital TV for the last three years, and they now have become ready to purchase what is finally here and available," he says. "They feel that DTV is a product whose time is now, of DTV has certainly taken off. It exceeded my expectations, allowing us to sell around 3,000 units. The supply squeeze surprised everyone as well, and we could have sold more if product was available."

But what it all comes down to is a combination of increased consumer awareness, on-air product and off-air product in the form of DVD content. "The consumers are more aware of DTV, a shift which has been reinforced by the flow of DTV programming in our market," says HiFi House's Robbins. "The vendors have done a good job of making us aware of what is available in terms of programming as well as helping us to educate our sales force."

Stumbling blocks
A showroom floor isn't the place for debates on copy protection and connectivity, unresolved issues that have grown so unwieldy that FCC Chairman William Kennard hammered home at CES that he is tired of the excuses: "Let's get these compatibility issues behind us," he said. "Let's solve the copy-protection problem. Let's fulfill the digital promise for the American consumer."

But according to Ultimate's Rogers, issues like copy protection have had no impact whatsoever on customer purchase decisions. "We've done a good job of explaining to the customer what the DTV or HD-ready set will do today," he says. "We don't know the outcome or impact of the industry's copy-protection efforts, so there really is no option for us in that regard. Besides, the bigger the sales base of HDTVs gets, the harder it will be for the programmers or the studios to turn off the content."

Adds Mitsubishi's Perry: "Consumers have been hearing about HDTV for several years now, but this is the first year when almost every retailer had a display and great HDTV programming to show. Once a consumer experiences HDTV, most are very willing to pay the premium."

Sharp showcased what it claims is the industry's first 28-inch LCD high-definition display. The LC-28HD1 monitor features component video inputs, PC compatibility and RGBHV. The set is only 2.3 inches deep and is the industry's first 28-inch LCD display. Plasma TV's are in the future. The SVR-2000 will be available in April and is expected to sell for approximately $400.

DirectTV and TiVo have brought together two of the industry's hottest consumer services, DBS and personal video recorders, with a new satellite receiver. The digital receiver provides access to a wide variety of DirectTV programming seamlessly integrated with the TiVo recorder offering up to 30 hours of recording time. The DirectTV/TiVo combination system will be available to consumers later this year.

Thomson Multimedia's big announcement was that the company is offering RCA and Proscan HDTV and DTV sets at a much lower price than last year (less than $4,000 for some models). The pricing announcement was part of Thomson's unveiling of a new lineup of digital HDTV sets that will be available soon. A 65-inch rear-projection Proscan HDTV will be joined by a new 61-inch RCA rear-projection high-definition receiver, and 38-inch widescreen direct-view HDTV models will be available in both the RCA and Proscan lines. Proscan will also offer a 34-inch widescreen HDTV receiver. Plasma television paired with a digital HDTV set-top receiver is available, as is a line of digital high-resolution monitors in standard aspect ratio screens.

Echostar Communications Corp.'s big news was that it will introduce Dish DVD, the first satellite television receiver with a built-in DVD player. The $399 unit should be available this summer.

Sanyo is looking to jump into the third dimension with the Sanyo 3D Display, which it describes as the first 3-D display that does not require special glasses. The 3D Display, which is fully compatible with HDTV, is 16 inches and offers S-XGA resolution (1024x768). Initially, it is intended for medical applications, but other target markets for 3D Display include the entertainment, design and computer industries, particularly as 3-D computer graphics applications increase and open up a plethora of 3-D multimedia uses. Sanyo said it does not expect the 3D Display to be marketed for general consumer use in homes if 3-D television broadcasts are conducted in the future.

Vidikron of America offered the Epoch D-2200 HDTV-ready LCD projector, capable of projecting images in 1080i and 720p (HDTV), as well as 480p (SDTV and DVD), 480i, and 625i (PAL). It displays all standard TV signals and most popular computer formats, including S-XGA, XGA and Macintosh. It uses three transparent 1.3-inch active-matrix LCD panels and has a maximum throw distance of 55.9 feet with a maximum diagonal image of 300 inches. The Epoch D-2200 LCD Projector will be available in February at a suggested price of $12,995.
Dot-coms dot NATPE scape

By Richard Tedesco

Last week's dramatic merging of the new and traditional media cultures was an apt prelude to a NATPE show where Web companies will have an unprecedented presence, physically and in the imaginations of TV programmers.

More than 140 new media companies are taking up exhibition space at this year's Jan. 24-29 convention in New Orleans, up from 30 companies last year, spurred by their quest for content and the growing allure the Web holds for broadcasters.

"It's a dual purpose. The Internet companies are looking for the content and a chance to shmooze with these broadcasters," says Nina Steiner, who was hired this year as NATPE's director of new media sales. "And the broadcasters are looking at how to get into the Web."

Steiner, who has worked as a broadcast network producer, points out that many Internet executives come from broadcast backgrounds. That's certainly true of thecast of Microcast, one of the more prestigious Web wannabes at next week's conference, with 6,400 square feet of NATPE floor space and a novel business model to facilitate streaming video on client sites with 15- and 30-second spots inserted in the streams. "We enable content owners to stream through their sites and generate revenue through ads inserted in their content," says Larry Schatz, Microcast vice president of programming.

Microcast claims its 80-terabyte network will be able to handle one million simultaneous streams when it launches in April, and projects five million streams by year's end. It sells the spots it inserts while users profiled to access the content it creates enables targeting ads to individual Net surfers.

The New York-based company claims it has deals in the works with two major broadcast networks, five cable networks and several local station affiliates.

Established network Webcaster InterVu, whose program partners include investor NBC, VH1 and the Turner Networks, expects to name new network partners next week. While it seeks new partnerships at NATPE, InterVu will stream coverage of a pre-NATPE conference keynote speeches, panel discussions and pitch events.

Video search facilitator Virage expects to duplicate an Internet syndication deal it struck last year with C-SPAN and two more deals that will cast it in that same role for two other programmers online. Virage also expects to unveil a new C-SPAN site and deals to port video content to two portal players.

Microsoft Corp. plans to interject a new media twist with its own interactive TV pitch event. It plans to winnow 100 prospective one-minute pitchers down to 30, ultimately selecting three potential pilots from two groups of 15 concept presenters in an expanded three-minute format. The exercise will identify six "free agent" interactive TV talent with the promise of funding two of them with $50,000 or so apiece—serves Microsoft's larger objective at NATPE.

"The main mission is to draw out the creative development community for interactive TV," says Marty Behrens, group manager for Microsoft TV's content development. "The time really has come that the creative development community and the Web world are developing real treatments."

Microsoft will be "evangelizing" interactive TV applications, as Behrens puts it, as it looks ahead to real world deployments of Windows software to enable them with Rogers Cablesystems in Canada and UPC in Europe, as well as U.S. cable operators, aiming to install $3 billion digital boxes in service by 2001.

Streaming technology arch-rival RealNetworks will also be in attendance, promoting its latest generation RealPlayer? and RealProducer7 tools for creating Web content.

Adult content portal iCast: Webcasting with community

CMGI plans to launch its long-awaited iCast Webcasting service at the end of this month, as a music and movie site in a Web community environment.

iCast will be introduced in phases, with two inaugural entertainment "channels" of music and films to be followed later this year by several other content channels, according to Geoff Miller, iCast senior vice president and executive producer. Video and audio content will be accessible with CMGI's proprietary iCaster, a downloadable player application that incorporates Microsoft's Windows Media Player, an MP3 player and a tuner from CMGI's Magnitude Networks site (www.magnitudenetworks.com).

The on-demand channel, PC users will be able to stream original video content (primarily interviews with actors and directors), mainstream movie trailers and a library of short independent films and animations. The music channel will provide access to 50,000 tunes in the MP3 format, music videos and audio from some 500 radio stations currently accessible on CMGI's Magnitude Networks site. The Magnitude Earth Tuner, to be folded into iCaster along with Magnitude's content, enables access to a worldwide range of stations by musical genre.

Content from CMGI's eclectic ZineZone, offering searchable text and multimedia on a range of cultural subject areas and celebrities, eventually will be incorporated into iCaster as ZineZone is phased out (www.zinezone.com).

iCast users will be able to chat with each other while streaming any of the site's content, and iCaster eventually will offer production tools to enable self-creation of multimedia content that can be shared on the site. iCaster envisions that content as its ultimate centerpiece, Miller says: "We think that over time, user content is going to overpower original content or third-party content on the site. We think there are a lot more Blair Witch Projects out there."

iCaster wants to inspire a community sensibility at the outset, with a team of 150 people in place across the country to set up and monitor chat rooms on a range of topics. iCaster will also incorporate messaging functionality akin to AOL Instant Messenger, according to Miller.

At the same time, iCaster intends to provide a distribution platform for third-party content providers, with the potential for charging transaction fees in what Miller describes as a "micro-pay transaction model."

But iCaster is anticipating desktop video as what Miller calls the "huge next wave" in Internet entertainment, and it wants to be in place to catch that wave. —Richard Tedesco
**The week's tabulation of station sales**

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| **SO FAR IN 2000** | **TVs** | $320,000,000 | 8 |
| **Combos** | $300,000,000 | 12 |
| **FMs** | $250,000,000 | 14 |
| **AMs** | $250,000,000 | 14 |
| **Total** | $2,500,000,000 | 12 |

### COMBOS

**WDMG-AM-FM** Douglas, Ga.
Price: $1.6 million

### Value of Transactions

- **Exchange of WWLP(TV)** Springfield, Mass., for KAKE-TV Wichita, Kan., and WOWT(TV) Omaha, Neb.
  - Value: $141 million (includes $123 million being paid to swapper of WWLP; B&G, Dec. 27, 1999).

- **Swapper, WWLP**: Benedek Broadcasting Corp., Rockford, Ill. (A. Richard Benedek, chairman/owner), owns/is buying 25 TVs.
  - Note: Benedek was to buy KAKE-TV and WOWT from Chronic Publishing Co. for $141 million. Chapman instead will buy the stations and immediately transfer them to Benedek in a tax-free exchange. Benedek will pay the $15 million balance in cash.

### BBC

- **Clear Channel Communications**: buying 42 TVs, including WAPA-AM San Juan and WCMO-AM Macon, Ga. (see item, above).
- **KXRM-TV Colorado Springs**
  - Price: $45.8 million.
  - Buyer: Raycom Media Inc., Montgomery, Ala. (John E. Hayes, president/CEO), owns/is buying 34 TVs, one AM and one FM.
  - Seller: KXRM Partnership, Colorado Springs (Larry W. Douglas, president); no other broadcast interests.
  - Facilities: Ch. 21, 1,054 kW visual, 22.9 kW aural, ant. 2.420 ft.
  - Affiliation: Fox.

- **WNJX-TV Mayaguez, P.R.**
  - Price: Up to $1.075 million (for stock).
  - Buyer: LIN Television Corp., Providence, R.I. (Gary R. Chapman, president; Hicks, Muse, Tate & Fusco Inc., 80% owner [Thomas O. Hicks, chairman]).
  - Seller: WNJX-TV Inc., Mayaguez (T. Michael Whitney, president); no other broadcast interests.
  - Facilities: Ch. 22, 200 kW visual, 20 kW aural, ant. 1.137 ft.
  - Affiliation: Independent.

### Other Transactions

#### FM Stations

- **KTIM(FM) (formerly KIYS)** Port Arthur/Houston, Texas
  - Price: Up to $15.025 million.
  - Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Randy Michaels, president, Clear Channel Radio).
- **KXRM-AM-FM** Aberdeen, N.D.
  - Price: $425 million.
  - Seller: Spencer Broadcasting, Aberdeen (brothers Brian and John Spencer, owners); no other broadcast interests.
  - Facilities: AM: 1490 kHz, 1 kW; FM: 95.3 MHz, 5 kW, ant. 436 ft.
  - Format: AM: Classic hits/rock & roll.

### Other Sales

- **WJKM-AM-FM** New York, N.Y.
  - Price: $4.25 million.
  - Buyer: Morris Communications Corp., Augusta, Ga. (Peter Scheurrier, vice president).
  - Seller: Spencer Broadcasting, Aberdeen (brothers Brian and John Spencer, owners); no other broadcast interests.
  - Facilities: AM: 1490 kHz, 1 kW; FM: 95.3 MHz, 5 kW, ant. 436 ft.
  - Format: AM: Classic hits/rock & roll.

### Notes

- **Clear Channel Radio**: managing member of Kansas Radio Assets I LLC, which is selling KOE2(FM) Newton/Wichita, Kan. (see item, above).
- **SyncMedia**: Clear Channel Radio, no other broadcast interests.
- **Facilities**: WDMG-AM-FM: 880 kHz, 5 kW, 99.5 MHz, 5.1 kW, ant. 200 ft.
- **Format**: WDMG-AM: news/talk.
- **WTL(TAM)-WZZZ(FM)** Madisonville, Ky.
  - Price: $1.31 million.
  - Buyer: Commonwealth Broadcasting Corp., Richmond, Ky. (Steven W. Newberry, president).
  - Facilities: AM: 1310 kHz, 1.5 kW day, 500 W night; FM: 106.9 MHz, 2 kW, ant. 196 ft.
  - Format: AM: contemporary.

### Brochures

- **Brochures**: Media Services Group Inc.
  - **Formats**:
    - **KXQ(AM)** Hot Springs, Ark.
      - Price: $2 million.
    - **KXQ(BFM)** Mountain Pine/Hot Springs, Ark.
      - Price: $2 million.

### Kansas Variety Radio

- **Broker**: Morris Communications Inc., Milwaukee, Wisconsin.
- **Price**: At least $1.72 million (paid to swapper of WLTK).
- **Swapper, WLTK**: Massatunten Broadcasting Co. Inc., Broadway, Va. (David Eshleman, president).
  - **Facilities**: WBJT(AM) Broadway-Timberville/Harrisonburg, Virginia.
  - **Format**: Oldies.
  - **KOEZ(FM)** Newton/Wichita, Kan.
    - Price: $4.25 million.
    - Seller: Spencer Broadcasting, Aberdeen (brothers Brian and John Spencer, owners); no other broadcast interests.
    - Facilities: AM: 1490 kHz, 1 kW; FM: 95.3 MHz, 5 kW, ant. 436 ft.
    - Format: AM: Classic hits/rock & roll.

### Kansas Communications

- **Publisher**: Kansas Radio Assets I LLC, East Lansing, Michigan (Michael H. Oesterle, president).
- **Price**: $4.25 million.
- **Seller**: Spencer Broadcasting, Aberdeen (brothers Brian and John Spencer, owners); no other broadcast interests.
  - Facilities: AM: 1490 kHz, 1 kW; FM: 95.3 MHz, 5 kW, ant. 436 ft.
  - Format: AM: Classic hits/rock & roll.

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- **Price**: At least $1.72 million (paid to swapper of WLTK).
- **Swapper, WLTK**: Massatunten Broadcasting Co. Inc., Broadway, Va. (David Eshleman, president).
  - **Facilities**: WBJT(AM) Broadway-Timberville/Harrisonburg, Virginia.
  - **Format**: Oldies.
  - **KOEZ(FM)** Newton/Wichita, Kan.
    - Price: $4.25 million.
    - Seller: Spencer Broadcasting, Aberdeen (brothers Brian and John Spencer, owners); no other broadcast interests.
    - Facilities: AM: 1490 kHz, 1 kW; FM: 95.3 MHz, 5 kW, ant. 436 ft.
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- **Publisher**: Kansas Radio Assets I LLC, East Lansing, Michigan (Michael H. Oesterle, president).
- **Price**: $4.25 million.
- **Seller**: Spencer Broadcasting, Aberdeen (brothers Brian and John Spencer, owners); no other broadcast interests.
  - Facilities: AM: 1490 kHz, 1 kW; FM: 95.3 MHz, 5 kW, ant. 436 ft.
  - Format: AM: Classic hits/rock & roll.
Facilities: WLTK: 96.1 MHz, 2.8 kW, ant. 1,000 ft.; WBHB: 103.3 MHz, 2.1 kW, ant. 544 ft.

 Formats: WLTK: contemporary Christian; WBHB: classic rock

 Broker: Blackburn & Co.

 WXJIC(FM) Crystal River/Gainesville, Fla.

 Price: $750,000

 Buyer: wings for Christ Inc., Indianapolis (P. Gene Hood, president). Hood owns four AMs and two FMs.

 Seller: Christian Family Cinema Inc., Homosassa, Fla. (Peter Swartz, president); no other broadcast interests

 Facilities: 91.9 MHz, 7.9 kW, ant. 100 ft.
 Format: Christian

 KAHO(FM) Lompoc/Santa Maria, Calif.

 Price: $460,000 (in stock)

 Buyer: Bedrock & Associates LLC, Bellevue, Wash. (Lance W. Anderson, manager/40% equity owner); owns FM in Eatonville, Wash. Anderson is a manager for companies that own/are buying two TVs and two FMs

 Seller: Brian Costello, Guerneville, Calif. (Walter Gabe, president); no other broadcast interests

 Facilities: 105.1 MHz, 330 w, ant. 10,000 ft.
 Format: AMs

 Swap of KSYA(AM) for KHTT(AM) Albuquerque, N.M.

 Value: At least $5.4 million (to be paid to swapped of KSYA)

 Swapper, KSYA: LifeTalk Broadcasting Association, Vonore, Tenn. (Paul E. Moore, president); owns/rents one AM and seven FMs; is selling KSYA(AM) (formerly KHTT)

 Albuquerque (see $12,000 item, below)

 Swapper, KHTT: Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/rents five AMs and 124 FMs, including KMAM(AM), KKOB-AM-FM, KGMA(AM), KNML(AM), KRTF(AM) and KTBFL(AM)

 Albuquerque

 Facilities: KSYA: 610 kHz, 5 kW; KHTT: 920 kHz, 1 kW, day 500 W, night

 Formats: KSYA: Christian; KHTT: talk

 WCHV(AM) Charlottesville, Va.

 Price: $450,000

 Buyer: Clear Channel (see first AM item and preceding item)

 Sellers: Charlottesville Broadcasting Corp., Charlottesville (Laurence E. Richardson, president), owns WNAV(AM) and WQZM(FM)

 Charlottesville: has a time brokerage agreement with WJVA(FM)

 Charlottesville

 Facilities: 1400 kHz, 1 kW
 Format: Adult standards

 WLBK(AM) De Kalb/Rockford, Ill.

 Price: $400,000

 Seller: Eure Communications, Madison, Wis. (David T. Eure, president); no other broadcast interests

 Price: $220,000


 Seller: Bradley R. Ratliff, Cedar Bluff, W. Va.; no other broadcast interests

 Price: $191,000

 Buyer: Vera L. Dunn, Watonga, Okla.

 Seller: Watonga Broadcasting Association, Watonga (Ronald Gabe, president/owner); no other broadcast interests

 Facilities: 93.5 MHz, 3 kW ant. 190 ft.
 Format: C&W

 KVAH(FM) Watonga, Ok.

 Price: $520,000

 Buyer: Clear Channel (see first AM item, above) and seven FMs and nine FMs, including WQMC(AM)

 Harvard/Rockford, Ill., and WSLD(FM) Whitewater, Wis./Rockford, Ill.

 Seller: Bedrock & Associates, Charlottesville, Va. (S. B. Mullis, president); owns/is buying seven FMs and nine FMs

 Facilities: 1360 kHz, 1 kW day
 Format: AC

 WYR(AM) Cedar Bluff, Va.

 Price: $300,000

 Buyer: Bob Gilligan, Boone, N.C.

 Seller: Bob Gilligan, Boone, N.C.; no other broadcast interests

 Price: $600,000


 Seller: Bradley R. Ratliff, Cedar Bluff, W. Va.; no other broadcast interests

 Price: $191,000

 Buyer: Vera L. Dunn, Watonga, Okla.

 Seller: Watonga Broadcasting Association, Watonga (Ronald Gabe, president/owner); no other broadcast interests

 Price: $520,000

 Buyer: Clear Channel (see first AM item, above) and seven FMs and nine FMs, including WQMC(AM)

 Harvard/Rockford, Ill., and WSLD(FM) Whitewater, Wis./Rockford, Ill.

 Seller: Bedrock & Associates, Charlottesville, Va. (S. B. Mullis, president); owns/is buying seven FMs and nine FMs

 Facilities: 1360 kHz, 1 kW day
 Format: AC

 WXMY(FM) Saltville, Va.

 Price: $20,000

 Buyer: Robert P. Flanigan, Boone, N.C.

 Seller: Roy L. Rose, Saltville; no other broadcast interests

 Facilities: 1000 kHz, 5 kW day
 Format: Country

 —Compiled by Alisa Holmes

 DATEBOOK


 May 22—George Foster Peabody Awards 59th annual presentation and luncheon. Waldorf-Astoria, New York. Reception 11:30 a.m.; program 12:30 p.m. Contact: Dr. Barry Sherman (703) 542-3787.

 THIS WEEK


 FEBRUARY


 Feb. 11-12—Oklahoma Association of Broadcasters Annual Convention. Westin Hotel, Oklahoma City, Okla. Contact: Carl Smith (405) 299-7300.


 May 22—George Foster Peabody Awards 59th annual presentation and luncheon. Waldorf-Astoria, New York. Reception 11:30 a.m.; program 12:30 p.m. Contact: Dr. Barry Sherman (703) 542-3787.

 DATEBOOK


New York, joins Lifetime Television there in same capacity.

Nancy McKenna, director, production, American Movie Classics, Bethpage, N.Y., named VP.

Stephen Earley, director, national promotions, Twentieth Television, Los Angeles, joins Viewers' Choice there as VP, promotions marketing.

Altaf Ali Mohamed, regional director, Middle East and Pakistan, Star TV, Dubai, named executive VP, business development. He will relocate to Hong Kong.

Julius Cain, director, BBC Sales Company, New York, named VP, co-production and sales.


Benny L. Gordon, general manager, AT&T Global Customer Care, Hunt Valley, Md., joins Comcast Cable, Washington, as regional director, customer service, Washington Metro/Virginia region.

Ingrid Hubler, director, affiliate marketing and promotion, NBC Cable Networks, New York, named M/K Advertising Partners there as account director.


Robert Tercek, senior VP, digital media, Columbia TriStar Television, Culver City, Calif., joins PacketVideo Corp., San Diego, as president, programming.

Appointments, Great Scott Productions, Phoenix: Roger Holmberg, editor, named director, post production; He will be succeeded by Bill Slater, senior editor, Post Digital, Las Vegas.

Paul Franklin, executive VP and general sales manager, Twentieth Television, Los Angeles, named executive VP and general sales manager/Internet strategies.

Appointments, Pax Internet Inc., West Palm Beach, Fla.: Karsten Amlie, VP, named president. He will be succeeded by Ben Ly, director,
John Moody had 20 years of print journalism under his belt when he met Roger Ailes, the chairman and CEO of Fox News Channel. It was January 1992; a breakfast meeting. Ailes treated Moody to an “old bagel and coffee” and laid out his vision of what Fox News Channel would be.

At that point in his life—after two decades as a reporter and bureau chief in places like Moscow, Paris and Mexico City—Moody had grown disillusioned with print. At Time magazine, where he worked for the last 14 years of his print epoch, the space devoted to text was shrinking. Headlines were getting bigger and being done in color, for crying out loud. Cartoons appeared. In a word, the magazine was looking more like television.

Moody found Ailes mesmerizing. “Roger was talking about changing the face of television news” and from his office up the street from Times Square where he presides as vice president of news editorial for Fox News Channel. Behind him, faded posters with Slavic print are neatly arranged on the wall. “When [Ailes] was at CNBC, he was already looking at the networks’ commonality and identity,” Moody recalls. “What he found lacking was a connection with regular people. I didn’t really understand it at the time, but we mostly program for each other. ‘Won’t so-and-so at ABC be envious that I got Bugsy Malone on the air?’ Well, the regular guy says: ‘Who’s Bugsy Malone?’

What does appeal to the regular guy is often something that sticks in Moody’s notoriously newsman craw. Here is a man who covered the labor’s liberation of Poland and interviewed one of the most powerful leaders of the Catholic church in his work. He’s working on his third novel, about this one about the future of the Roman Catholic Church in the United States. He gets excited about doing informative income tax stories.

The reality of the news business is a different animal from the one he learned at Cornell University, and from his father, a reporter for the Pittsburgh Post-Gazette.

“Cher’s eulogy for her ex-husband got better ratings than the State of the Union address,” he notes frustratedly. “We are in a celebrity-driven culture. We do have to service those viewers.”

Moody is simultaneously dead serious and self-effacing about his attitude toward what plays in the news versus his idea of news. He deals with the dichotomy twice a day, “at editorial meetings,” he says. “If I have to think about Jennifer Lopez any more, I’m going to have a violent body reaction.”

The man who hired Moody into this state of barely controlled nausea had been a Nixon “political consultant,” a comedy writer for The Mike Douglas Show; and was a television news veteran. Moody was one of the first people Ailes hired at Fox News Channel.

“I always felt that television didn’t have sufficient respect for print journalism,” Ailes says. “TV people get hung up on pictures and forget that television is about writing. [Moody] had been a bureau chief in half a dozen places around the globe—he understood fairness and balance. We debate from time to time over what’s a good story, from the visual element and pop culture tilt. I kid him about wanting to do more stories in Russia.”

Moody takes it with a grain of salt. He notes: “I flatter myself by thinking I’m the supervisor that people can disagree with. You can’t be too imperial in news.”

His collaborative capacity was tested when Ailes brought in Matt Drudge, the Internet gossip-monger. Moody protested, but Ailes’ contention that Drudge was a phenomenon was correct. “He was really the first Internet personality to become a household word. He never tried to represent himself as a journalist,” Moody says. “We co-existed gracefully.”

Moody’s concern over the long haul at Fox News Channel is how to cover major stories around the world with limited resources. The Murdoch empire isn’t as accessible as one might presume, Moody says. “BSkyB gave Fox News the feed in [Prime Time]. Diana’s death. There’s a ledger of favors that’s informally kept, but they think they’re ahead,” he muses. There are also the Fox broadcast affiliates across the U.S., but they’re busy enough already, Moody says. As for his own budget, he says: “Mr. Murdoch’s personal finances don’t necessarily overlap with my news budget. It’s just enough to get the news done.”

—Deborah D. McAdams

been accepted in the marketplace oh so much sooner and, as a bonus, ABC and DuMont might have found prime time access easier in some markets.

As it was, when Paley withdrew his system, and CTI had already gone out of business, RCA, then all alone in the field, was still unable to demonstrate a satisfactory picture. So the FCC had to ask WRG Baker of General Electric to reorganize his National Television Systems Committee to set workable color standards (that’s why it’s called NTSC Color, not RCA Color). Ironically, Colonel Baker had first been called upon by the Commission when RCA failed to win its approval for black and white standards.

But you can’t blame Stanley E. Hubbard for feeling the way he did. After all, Paley became his direct competitor when he acquired kstv's cross-town rival, wcco. —Thomas Bratter, Los Angeles
Director of Engineering: Unique opportunity with three television stations and three Radio stations in Mount Vernon, IL. Position requires experience in all aspects of engineering. nest candidates wants to hire you if you have a passion for Television and Radio. Our company is not for the faint-hearted. We are a hardworking team dedicated to the advancement of technology. We have several projects planned for television and radio stations. If you have experience in engineering and are interested in a challenging environment, please contact us. Interviews will be held at WIXN/WFLZ/WKDC in Mount Vernon, IL. For more information, please call 618-292-3232.

Chief Engineer: Two immediate chief engineer positions are available for a successful independent TV Station in Seattle DUMA and in Los Angeles seeking hands-on technically skilled engineers. We offer excellent benefits, including a competitive salary, opportunities for advancement, and a fun and challenging work environment. If you are interested in working with a dynamic team, please submit your resume to HR Manager, 123 Main St. Seattle, WA 98101. For more information, please call 206-555-1234.

Washington Correspondent: Tribune Broadcast- ing's Washington DC Bureau is seeking an experi- enced television news producer. You will be responsi- ble for developing and delivering news stories for all of Tribune's broadcast television stations including WGN Chicago, KTLA Los Angeles and WPIX New York. You must have a minimum of five years experience. Must have a strong technical background, including the ability to write and edit stories. Please submit your resume to HR Manager, 123 Main St. Washington, DC 20005.

Weekend Anchor/Reporter: New challenge in your life? Love having the lead story? If so, we are seeking a Weekend Anchor/Reporter to join our team. You will be responsible for the weekend newscasts. Must have a strong background in news production and be able to work under pressure. Must have a minimum of two years experience. Please submit your resume to HR Manager, 123 Main St. Washington, DC 20005.

President: Midwest-Midwest news production compa- ny seeks an entrepreneurial-minded individual to manage its new team. Candidiate must have a minimum of ten years experience and must be familiar with the production and management of news stories. Competitive salary plus benefits. Please submit your resume to HR Manager, 123 Main St. Washington, DC 20005.

Executive Producer: ABC-7, WJLA-TV, in Washington, DC has immediate openings for a top-notch producer to join our team. 5 years qualitative experience preferred. Must have a strong background in news production and be able to write and edit stories. Must be able to work under pressure and meet deadlines. Must have experience with newsroom software and be knowledgeable in all aspects of news production. Must be a strong team player. Please submit your resume to HR Manager, 123 Main St. Washington, DC 20005.

Contact 16 Producer: A producer's dream job is available at the powerhouse NBC 4, South Bend, Indiana. We're looking for a producer to join our innovative unit. This producer will work with a great team of journalists and producers. If you are interested in this exciting opportunity, please submit your resume to HR Manager, 123 Main St. South Bend, IN 46615.

Commercial Photographer: WCB-D TV Media Group, 500 WCB-D TV, 3007 Tilden St., NW, Washington, DC 20008.

Assignment Editor: WPX-TV, Inc. is looking for an assignment editor with at least 3 years experience. Must have a strong background in news production and be able to work under pressure. Must be able to write and edit stories. Must be familiar with all aspects of news production. Must be a strong team player. Please submit your resume to HR Manager, 123 Main St. Washington, DC 20005.

Weather Producer: ABC-7, WJLA-TV, in Washington, DC has immediate openings for a weather producer to join our team. Must have a strong background in weather production and be able to work under pressure. Must be able to write and edit stories. Must be familiar with all aspects of weather production. Must be a strong team player. Please submit your resume to HR Manager, 123 Main St. Washington, DC 20005.

HELP WANTED PROMOTION
Promotions Writer-Producer: Are you the kind of writer who loves to promote the news? Do you have a 'can-do' attitude? If so, ABC-7, WJLA-TV, in Washington, DC has an opening for a promotions writer-producer. We are looking for a special someone who can take a script from idea to air with an emphasis on news promotions. Must have at least 3 years experience working in a newsroom. Must have strong writing skills and be able to think creatively. Please submit your resume to HR Manager, 123 Main St. Washington, DC 20005.

Promotion Writer & Producer: NBC O&A a Hartford has an immediate opening. Seeking a self-starter who can write, produce, and develop creative promotions and promotions ideas in content and promotion to make our #1 station even stronger. Must have at least 3 years experience producing and directing promotions. Please submit your resume to HR Manager, 123 Main St. Hartford, CT 06102.

HELP WANTED NEWS
TV News Producer (2): Responsible for content of daily newscasts. Must be creative, imaginative, and technically skilled. Must be able to work under pressure, and lead other production and news personnel. Must have a minimum of three years experience. Must be able to work with a fast-paced team. Must have strong writing and editing skills. Must be able to work with a fast-paced team. Must have strong writing and editing skills. Must be able to write and edit stories. Must be able to work under pressure and meet deadlines. Must have experience with newsroom software and be knowledgeable in all aspects of news production. Must be a strong team player. Please submit your resume to HR Manager, 123 Main St. Hartford, CT 06102.

National Sales Manager: Based in NY, is seeking production assistants, associate producers and producers. Fax resumes to Chris 212-399-7861.
**HELP WANTED FINANCIAL & ACCOUNTING**

KZAS-TV: Phoenix. FOX 10 is seeking a VP of Finance. Qualified candidates must have a bachelors degree in accounting/finance (CPA or MBA preferred). Strong accounting skills, 4-7 years accounting work experience. Excellent verbal and written communication skills. Must be able to work in a fast-paced environment. Please submit a resume to Human Resources (602)265-5123. EOE/DFM/DV.

**HELP WANTED CREATATIVE SERVICES**

CREATIVE SERVICES WRITER/PRODUCER

NEW YORK CITY'S WZTV, Channel 29 is seeking a Writer/Producer for its Creative Services Dept. Must have at least 5 years experience in TV and related new media. Must be comfortable working in a fast-paced environment. Requires strong writing skills, ability to work independently, organize projects, and meet deadlines. Must be able to work closely with others. Must have a college degree in broadcast journalism or related field. To apply, please submit resume and cover letter to: Scott Slender, Creative Director, ZTV, Channel 29, 2900 Broadway, New York, NY 10027.

**HELP WANTED VARIOUS POSITIONS**

WSN-TVC/Teleprompter, Chicago. Strong and growing Teleprompter & Commercial Operator in Chicago is seeking motivated, experienced, and enthusiastic individuals with at least 2 years experience in commercial broadcast experience in live studio or sportsnews format. Working knowledge of editing video and broadcast equipment required. Must be a team player and have superior verbal and written communication skills. Must be highly motivated. Knowledge of Teleprompter systems and NLEs preferred. Must have at least a Bachelor's degree and ability to work flexible hours. Please send resume and salary requirements to Fox News Channel, 1219 W. Jackson Blvd., Chicago, IL 60607 or fax to (312) 826-4144.

**HELP WANTED TV SHOW PRODUCTION**

VISA News: Newsroom Producer. Strong and growing Teleprompter & Commercial Operator in Chicago is seeking motivated, experienced, and enthusiastic individuals with at least 2 years experience in commercial broadcast experience in live studio or sportsnews format. Working knowledge of editing video and broadcast equipment required. Must be a team player and have superior verbal and written communication skills. Must be highly motivated. Knowledge of Teleprompter systems and NLEs preferred. Must have at least a Bachelor's degree and ability to work flexible hours. Please send resume and salary requirements to Fox News Channel, 1219 W. Jackson Blvd., Chicago, IL 60607 or fax to (312) 826-4144.

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**HELP WANTED TEACHING**

Western Illinois University. York. Dean of the College of Fine Arts. Assistant Professor/Television & Radio. Required: Ph.D. or Ed.D. in Broadcasting with an emphasis in Television. Must have industry experience (television or radio) and be able to teach studio courses and courses on production, journalism, and television management. Must be able to develop and direct a new program. Send letter of application, curriculum vitae, and three letters of recommendation to: Dr. Susan M. Delany, Chair, Department of Broadcast and Digital Media, Western Illinois University, 1 Western Blvd., Macomb, IL 61455. Applications are deadline is January 15, 2003.

**HELP WANTED MARKETING**

Director of Programming: Tribune Company's 1.7 million viewer, 24 hour cable news channel, CLTV News, is seeking a Director of Programming. The position is located in Oak Brook, Illinois, a suburb of Chicago. We are seeking an individual with a strong background in cable news programming and experience in the cable news business. Applicants must have at least 2 years of experience in cable news programming. Applicants must have a strong understanding of the cable news business and be able to develop and execute programming strategies. Applicants should have strong writing skills and be able to work independently. Applicants must also be familiar with the latest trends in cable news programming. Please send resume to: CLTV News, Human Resources, 1200 York Road, Suite 114, Oak Brook, IL 60523. Equal Opportunity Employer.

**HELP WANTED TECHNICAL**

Director of Engineering: Tribune Company's 1.7 million viewer, 24 hour cable news channel, CLTV News, is seeking a Director of Engineering. The position is located in Oak Brook, Illinois, a suburb of Chicago. We are seeking an individual with a strong background in cable news programming and experience in the cable news business. Applicants must have at least 2 years of experience in cable news programming. Applicants must have a strong understanding of the cable news business and be able to develop and execute programming strategies. Applicants should have strong writing skills and be able to work independently. Applicants must also be familiar with the latest trends in cable news programming. Please send resume to: CLTV News, Human Resources, 1200 York Road, Suite 114, Oak Brook, IL 60523. Equal Opportunity Employer.

**HELP WANTED PRODUCTION**

Master Control Operator: Dominant NBC affiliate in the 3rd largest market is seeking a Master Control Operator to provide person to person assistance with the on-air operation and coordination of digital product displays. Minimum one year experience. College degree preferred. Must be personable, have good interpersonal skills, and be able to multi-task. Excellent verbal and written communication skills. Applications sent to: John Yoder, Director of Engineering, 1100 East Erie Street, WBBM-TV, Chicago, IL 60611. EOE/DFM/DV.

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HELP WANTED TRAINERS

Regional Trainers - LA & NY, Odyssey, a Hanson Group Entertainment Network, and one of the countries fastest growing cable networks seeks enthusiastic, personable and professional Trainers to train, educate and motivate our affiliate contact center and CSR staff. Must have strong interpersonal skills, excellent verbal/written communication, and computer skills. Involves on site training. Extensive travel required. Positions available in LA and NY. BA required. Send resume, Powerpoint package. Mail resume/wa/salary history: HD, Odyssey Network, 12700 Ventura Blvd. Suite 200, Studio City, CA 91604. Fax: 818-409-5773. Visit us at www.odysseychannel.com EOE.

HELP WANTED SALES

Radio-TV-Cable-Internet Media Sales Recruit- ments - $20k TPI to 10k+ at Equal Opportunity Candidate! Over 160 Employed Executive Sales Professionals. Over 125 jobs need to be filled immediately! Employers are ready to hear about your program. Mail resume/wa/salary history: HD, Odyssey Network, 12700 Ventura Blvd. Suite 200, Studio City, CA 91604. Fax: 818-409-5773. Visit us at www.odysseychannel.com or call toll free 303-369-9675.

ALLIED FIELDS

HELP WANTED TECHNICAL

Assistant Director of Engineering: (Lincoln) The Nebraska ETI Commission has an Assistant Director of Engineering positions available in the following areas: Production (47-0050), Audience Services (47-0051), 3rd party, operational support (47-0054) and television studio (47-0056). Send resume to 233 Webster Street, Suite 410. Lincoln, NE 68452. EOE. Equal Opportunity Employer.

HELP WANTED PRODUCTION

Television Production Specialist: University TV and online streaming services seeks a full time employee for production and integrated media tasks. Requires broadcast level skills in video editing, lighting, non-linear editing and computer skills. Must be familiar with studio and field, demonstrated ability to creatively manage multiple projects. Experience with advanced graphics and after effects is a plus. Send resume to 233 Webster Street, Suite 410. Lincoln, NE 68508. EOE. Equal Opportunity Employer.

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Internships: Spend six months writing with professional journalists in Illinois State University’s Broadcast Journalism Program at Illinois Springfield’s one-year MA Public Affairs Reporting program. Tuition waivers, $3,000 stipend. For information, contact: Contact: Charles Wheeler, PAC 418, UIS, Springfield IL 62794-2042, (217) 206-8079. E-mail: wheeler.w@eagle.usis.edu. PAR Home Page: http://www.usis.edu/wheeler. EOE.

HELP WANTED RESEARCH

Research/Marketing Analyst: Highly respected, fast paced, Long Island multimedia entertainment company. Must have strong quantitative and computer skills. Experience with Microsoft Excel and Powerpoint a must. Must have the ability to communicate effectively and be comfortable in a business environment. Send resume and references to: PO Box 689, Syosset, NY 11791.

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Telecommunications is a rapidly growing provider of computer network services to the broadcasting, Internet and cable industries.

Send resumes to: Regional Sales Managers - In-Sight Telecommunications Corporation, 10 Newbury Street, Suite 400, Boston, MA 02116. Fax: (617) 437-9922

PUBLIC NOTICE

Meeting of the Public Broadcasting Service Board of Directors and its committees will be held at the Westin Hotel, Key Largo, Florida on February 6, 2000. Schedule and tentative agenda for each meeting follows:

Membership Committee, 8:30 a.m., February 4, program access policies, program development, station plans, public service, development activities, fill planning, annual members' meetings, and other business.

Education Committee, 10:30 a.m., February 4, discussion of position paper and other business.

Finance, Budget and Audit Committee will meet in executive session, 8 a.m., February 6, discussion of budget and financial/commission/audit candidates for nomination.

Board of Directors, 9 a.m., February 6, consider PBS's eligibility millennium, PBS's future, and receive EEO report, Y2K report, local report; receive reports from board committees; receive agenda to Board/Finance Committee.

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**Display rates:** Display ads are $216 per column inch. Greater frequency rates are available in units of 1 inch or larger.

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- Situations Wanted rates are $1.35 per word with a minimum charge of $27 per advertisement.

**Online Rates:** $50 additional to cost of ad in magazine.

**Blind Boxes:** Add $35.00 per advertisement.

**Deadlines:** Copy must be in typewritten form by the Monday prior to publishing date.

**Order Blank (Fax or Mail)**

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**Date(s) of insertion:**

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**State:**

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**Authorized Signature:**

**Payment:**

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All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Brent Newmoyer at (212) 337-6962 or Yuki Atsumi at (212)337-6960.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday’s issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc.

If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to alter, change or reject any copy.

Rates:
- Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: $2.75 per word, $50 weekly minimum. Situations Wanted: $1.49 per word, $27 weekly minimum. Optional formats: Bold Type: $2.90 per word, Screened Background: $3.00, Expanded Type: $3.70 Bold, Screened, Expanded Type: $4.20 per word. All other classifications: $2.75 per word, $50 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PO etc., count as one word each.

Phone number with area code and the zip code count as one word each.

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Online Rates: $50 additional to cost of ad in magazine.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: $35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011.

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

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TV’s drug deal

Continues from page 3

level of government involvement into the content of entertainment programming,” says Robert Corn-Revere, a First Amendment attorney with the Washington law firm of Hogan & Hartson. “Most would agree that it is unseemly for the government to be involved in a secret proceeding to insert anti-drug messages into programming even if it’s a good thing to be informing the public about.”

The networks argue that the practice was in no way secret—the 1997 law was public and covered by the media, while the practice of allowing anti-drug programming to count toward ad credit has been discussed in Congressional testimony four times in the past year.

ABC, CBS, Fox and NBC all say they never got pre-approval from the White House on any program, although the networks did receive credit for programs submitted after they aired. The WB says it worked with ONDCP to develop credible anti-drug plot lines for the now-cancelled programs Smiley Guy and The Miracles Brew. “In order to mitigate the two-for-one deal,” says one WB spokesman.

“We have consulted with the experts at the ONDCP on two scripts that dealt with drug and alcohol use,” said The WB’s Brad Turell in a statement.

Directors of MyTurn.com, a hard-core anti-drug group, argue for the program because the ONDCP didn’t buy ads on that network. Other shows that were submitted to qualify for the match include Fox’s America’s Most Wanted and Beverly Hills 90210; ABC’s Doug, The View; General Hospital and The Practice; CBS’ Chicago Hope and NBC’s ER.

ONDCP has worked with writers and producers to develop credible drug-related plot lines for a long time, says ONDCP spokesman Alan Leavitt. In fact, several network spokespeople, White House Drug Czar Barry McCaffrey has met with the networks to offer his agency’s services to them in terms of developing realistic scripts. Leavitt said ONDCP has worked with writers on scripts 24 times in the past year and a half.

This year, 109 TV programs have been given matching credit for including an anti-drug message. Leavitt is proud of the numbers or promoted anti-drug messages in some other way. For example, ONDCP is working with CBS and Bill Cosby to put out a 12-minute anti-drug video, while News Corp. puts anti-drug ads at the beginning of some home video releases.

On background, the networks defend the practice by saying it’s an effective way of putting out the anti-drug message. Kids react more strongly to their favorite characters choosing not to take drugs than to public service announcements created by the government.

IN BRIEF

While the various and sundry divisions of Time Warner absorb the news that they’ve now the domain of a dot-com, at least one executive no longer contemplates his future with the mega-conglomerate. Bill Burke, former president of TBD Superstation, and most recently president of news and information for Time Warner Digital Media, has left the company. Burke, in the digital department since October, apparently tendered his resignation the week before the announcement that America Online would acquire Time Warner. Burke is moving to parts unknown, possibly outside of the cable industry. Another former Time Warner executive, Michael Fuchs, former CEO and chairman of HBO and Warner Music Group, has joined the board of directors of MyTurn.com, a hardware-proprietor Internet portal.

Satellite providers continued to capture the bulk of new multichannel subscribers in 1999, the FCC said last week in its annual cable competition report. Two out of three new multichannel subscribers added between June 1998 and July 1999 chose DBS. Cable’s share of total multichannel subscribers dropped from 85% to 82%. Multichannel distributors’ penetration among TV households increased from 78.2% to 81.4%. Cable rates continued to climb faster than the rate of inflation, up 3.8% versus a 2% hike in the Consumer Price Index. At the same time, cable operators increased capital expenditures by 13.2% from 1998, while programming costs increased roughly 15%.

The Rainbow/PUSH Coalition last week urged the FCC to revoke all of the broadcast licenses held by Sinclair Broadcasting because it controls the finances and operations of KFPT-TV Kernville, Texas, which is licensed to Sinclair local marketing agreement partner Glencairn Ltd. Sinclair’s alleged misconduct “cuts to the core of what it means to be a commission licensee,” said Rainbow/PUSH. The civil rights group, which has several challenges to Glencairn licenses pending, charges that the company’s “only business” is holding broadcast licenses. Glencairn attorneys said the charge was unfounded.

E.W. Scripps Co. is the latest station group to agree to air five minutes of candidate-centered discourse on each of the 30 nights leading up to an election. “This is a bold step by Scripps to offer viewers a political campaign based on issues and ideas, not money and ads,” said Paul Taylor, executive director of the Alliance for Better Campaigns, which has been calling on stations to offer the five minutes of time. Scripps and its nine stations join Capitol Broadcasting’s WRAL Raleigh, N.C., and WRAZ Durham, N.C., and Hearst-Argyle’s WCVB Boston, WTAI Pittsburgh and KOVR Sacramento, Calif. Hearst-Argyle’s 24 stations last week also announced Commitment 2000, which is an effort to beef up Hearst-Argyle’s political coverage across the board.

ONDCP’s program have produced: teen-age drug use has declined 13% in the past year, according to Reuters. “We give this as one financial incentive,” Leavitt says, but points out that media outlets can also get credit toward their matching requirement through other means. ONDCP has handed out a total of $21.8 million in credit to media outlets that have aired anti-drug programming or promoted anti-drug messages in some other way. For example, ONDCP is working with CBS and Bill Cosby to put out a 12-minute anti-drug video, while News Corp. puts anti-drug ads at the beginning of some home video releases.

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of mind while handling the NAB's dealings with other associations and advocacy groups. While board members said O'Shaughnessy argued for a persuasive case, the association's new executive vice president for external affairs, RoAnne Robinson, is expected to handle those duties. O'Shaughnessy seemed amenable to that. "I've got a job description for you," he told the NAB's newest exec.

Former Education Secretary William Bennett, Sen. Sam Brownback (R-Kan.) and Sen. Joe Lieberman (D-Conn.) last week asked presidential candidates to join their "Appeal to Hollywood" program, which increases the entertainment industry to keep excessive sex and violence out of its programming. Bennett, Brownback and Lieberman also are pushing the entertainment industry to create a voluntary code of conduct that would "establish minimum standards for each medium and commit the industry to an overall reduction in violence," they wrote. The three faxed letters to Republican candidates George W. Bush, Steve Forbes, Gary Bauer, Orrin Hatch and Alan Keyes; Democratic Party candidates Al Gore and Bill Bradley; and Reform Party candidate Pat Buchanan. Republican contender Sen. John McCain (R-Ariz.) sponsored and signed the petition last summer. Others who have signed the appeal include former president Jimmy Carter and Gerald Ford; Generals Colin Powell and Norman Schwarzkopf; and Sens. Kent Conrad (D-N.D.), Kay Bailey Hutchison (R-Texas) and Jon Kyl (R-Ariz.). So far, entertainment industry heads have chosen not to respond to the petition.

A visit by the First Lady brought CBS' "The Late Show" to its best ratings since the 1994 Winter Olympics. Hilllary Rodham Clinton's guest appearance on "The Late Show" scored a 27 rating/21 share and 11 million viewers on Wednesday night, according to Nielsen Media Research. The last time Letterman's ratings were higher was Feb. 25, 1994—the night of women's figure skating finals featuring Tonya Harding and Nancy Kerrigan. The audience continued on past "The Late Show" into "The Late Late Show with Craig Kilborn," bringing that show its best numbers, a 2.4/10.

ABC Sports will broadcast the 2000 National Hockey League All-Star Game in 720p and 5.1-channel surround sound on Feb. 6, with the help of Panasonic Broadcast & Television Systems. It will be produced and transmitted independent of the analog broadcast, similar to the way ABC handled its Monday Night Football telecasts and will handle the Super Bowl on Jan. 30.

Washington-based distributor KnightScenes Inc. has a new syndicated sports series aimed at children, "She's Got Game." The half-hour weekly series combines in-depth interviews with female athletes and health and fitness segments. Reporter Pam Oliver, who covers NFL football for Fox Sports, is the show's host. "She's Got Game" is available for fall 2000.

Kids WBI was the top-rated morning children's broadcast network in both kids 2-11 and kids 6-11 on Saturday, Jan. 13. Kids WBI averaged a 3.7 rating/16 share in kids 2-11 and a 4.0/19 in kids 6-11, according to Nielsen Media Research. Pokemon once again led the way for Kids WBI, averaging a 7.0/25 in kids 2-11 in its 10 a.m. ET time period. Pokemon was the top-rated program on all networks on Jan. 13. ABC finished second in the key kids 2-11 ratings with a 2.8/13 and Fox Kids scored a 2.4/10 in the demo.

Mitchell H. Nedick has been named executive vice president of finance and operations at The WB. Nedick was formerly senior vice president and CFO at The WB and administration at the network.

WLS-TV, the ABC O&O in Chicago, has purchased four Canon Digi Super XJ25x high-definition lenses as part of its conversion to an all-digital facility. The station will use WLS-TV in standard-definition mode with Sony 900 Series studio cameras to shoot its newscasts. The same lenses can be used for any future HDTV production. The Digi Super XJ25x includes Canon's crossover technology, which overcomes the effect of a switchable NTSC camera's viewing angle being decreased by 20% when switching from 16:9 to 4:3 format. "We went with the XJ25 because they work very well for SDTV and HDTV," says Kai Hassan, WLSTV director of engineering. "With their superior optics and crossover system, it was the affordable way to protect for the future as we transition to HD."

Grass Valley Group says it has already shipped 77 units of the Profile XP Media Platform, the company's latest video server product. Early domestic customers include DirectTV, Rainbow, Cosmopolitan Broadcasting; and ABC (KFSN-TV Fresno, Calif.). International buyers include The Money Channel in London and Teleon in Caracas, Venezuela. The Profile XP offers 600 Mbps of bandwidth, up to eight channels, and the ability to simply upgrade the broadcast definition by changing the codec and I/O boards.

Harris Corp., Melbourne, Fla., has completed its $95 million acquisition of software supplier Lorth Automation. The automation company, which overcomes the effect of a story "Kennard Pushes for LPFM" incorrectly stated that federal law requires noncommercial broadcast licenses to be auctioned to the highest bidder. It is commercial products that must be auctioned.

NAB creates diversity programs

The National Association of Broadcasters Educational Foundation (NABE) is creating two programs to provide new opportunities for women and minorities in the broadcast industry, the association announced last week in La Quinta, Calif., at its annual winter board meeting. The NAB plans to contribute $800,000 toward the two programs, which will be funded over a 10-year period. Behind the scenes, Broadcasting, CBS, LIN Television, Morgan Murphy Stations and the New City Foundation also will contribute. The Gateway Fund will offer training incentives for entry-level broadcast employees, providing 50% of the expenses for training programs, in the areas of sales, journalism and engineering. The employer will fund the other half of the program costs. The Broadcast Leadership Training Program will train underrepresented groups in the broadcast industry through monthly weekend seminars in Washington, taught by investment experts and senior broadcast managers. The two programs are "an important complement to the Prism Fund," said NAB President Chuck Scherman, who also is executive VP of NAB's Television Department. Broadcasters last November, led by CBS Corp. and Clear Channel Communications, announced an investment capital fund, the Prism Fund, aimed at providing underrepresented groups access to up to $1 billion in equity to build telecommunications businesses.

—Paige Albiniaik
The new faces of cable

Time Warner Vice Chairman Ted Turner sat on stage at the New York press conference called last Monday to herald the $181 billion merger of Time Warner and AOL. But it really wasn’t his show. The bright lights were on Time Warner’s Jerry Levin and AOL’s Steve Case and Bob Pittman—the men who will be leading the old media/new media juggernaut into the future.

Since he burst into the business in the mid-1970s, Turner has personified the cable industry as we have known it—the cable of scrappy superstations and networks eating into broadcasting’s TV viewership with reruns and low-cost, but attractive niche programming. He was cable before cable was cool, as Turner famously (and meekly) once proclaimed. But that cable industry is rapidly fading. With the advent of AOL, AT&T and Charter, most cable homes are now in the hands of individuals who see the medium more as telephony and high-speed data than as TV. This new cable is personified by Mike Armstrong, Paul Allen, Case and Pittman.

Despite everything that we and others have written or broadcast about the AOL-Time Warner merger, many questions remain. Will its systems be open to other content and access providers? How will it be evaluated? Are the corporate cultures compatible? What happens to Time Warner’s existing Web efforts (and executives)? We’ll do our part in the coming months to provide answers. But for now, let’s simply say goodbye to old cable. It lasted only 10 days in the new millennium.

Cigarette?

We’ve got an idea. CBS can use its electronic insertion technology to stick virtual “don’t do drug” logos into all its entertainment programs, or ABC can digitally replace the guns in NMBI Blur with bunches of flowers. That way, they won’t have to run any anti-drug or anti-violence PSAs and they can sell all the PSA time. We’re talking, of course, about the news last week that the government and the media had been caught in bed together, as well as the flap over CBS’ use of digital sleight of hand in a broadcast (see below).

On the former issue, we don’t know who is to be blamed at, broadcasters selling themselves for a few more dollars or the government that propositions them. Frankly, we don’t know who propositioned whom first, but it is the audience that is getting screwed. Not because they are getting more anti-drug messages—this is about means, not ends—but because they can’t be sure of whose agenda is behind what they see.

The news broke last week that some at the networks were passing scripts and shows by the White House to see if they were sufficiently tough on drugs. If so, broadcasters could use those anti-drug messages instead of PSAs to qualify for the government’s matching anti-drug PSA money. The White House name on the deal gives broadcasters the perfect cover for taking the money and running.

The media as a tool of the government is anathema to the Constitution, even if it is being employed to spread a worthwhile message. That is because the message, and the agenda, can change with the next election or appointment. The next White House may have a different conduct it thinks should be discouraged via manipulation of the media.

But the government gets its anti-drug message out and broadcasters boost the bottom line. So, who loses? Anyone who believes that program content should not be pre-screened or unduly influenced by the government, which is anyone who believes in the First Amendment.

Box of virtual chocolates

On the subject of believing. It sure isn’t seeing anymore.

When Forrest Gump first came out, some of us didn’t know actor Gary Sinise. The filmmakers didn’t show him from the waist down until after his character’s legs had been amputated, so we thought the actor was an amputee. He isn’t, of course. It was computers that removed his legs, just as they had put Tom Hanks into George Wallace’s schoolhouse door speech and Kennedy’s White House. In an age when computers can put anything into a picture or take it out, the distinction between reality and special effects is as blurry as the virtual images are sharp. That is why we reached so viscerally to the quote from the director of the CBS Evening News to the effect that virtual insertion technology has “applications that I think are very valid and lend themselves perfectly to news, such as obscuring things you don’t want in the frame.”

Now CBS News executives are saying that they are going to be careful in how they use the video insertion technology and so far they have. They have used it only to post their logo in strategic places within the cameras eye, and to block others. They haven’t distorted events in any substantive way, although they have the distinction of being the only news organization to show Times Square as it wasn’t at the dawn of the millennium.

Nonetheless, we believe that the best policy regarding video insertion is not to use it during newscasts. Viewers must be able to trust that video, especially live video, is the real thing. It’s rich irony that CBS News, in an effort to enhance its brand, would tamish it. No less a CBS executive than former president Frank Stanton had this to say on the subject, on the occasion of presenting a First Amendment award to Walter Cronkite in 1995: “Digital technology opens a Pandora’s box. The options are startling and tempting. No longer will it necessarily be that what you see is what you get. Ultimately it will be easy and inexpensive to fake the picture and virtually undetectable. Consider the temptations and the burden these developments will put on the producer, the television reporter and his organization. The Forrest Gumps of the evening news could have a field day. And the public could be the loser. The audience will not know who or what to believe.”

We join Mr. Stanton in urging news departments everywhere to consider those temptations and their consequences. It may be impossible to put the digital genie back in the bottle, but when the news business becomes about obscuring things, we’re all in trouble.
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Lorenzo Lamas

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