

WHY CAN'T WE
BE FRIENDS?



We know
you'll like us.



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D O W N

TM

THAT'S THE MOTTO

January 17, 2000

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Gatekeepers Inc.

New media's new muscle

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6540
B86

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NBC to try hand in
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AOL's Steve Case
and Time Warner's
Gerald Levin cheer
their \$181B merger.

JAN 26 2000
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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, % 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.

Broadcasting & Cable

www.broadcastingcable.com

IN BRIEF

KYW-TV 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 newscasts, believed he was entitled to some control over the segment. The station said that its maintenance of editorial control was never at 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 canceled and that no ethical lines had been crossed. Station manager Joel Cheatwood said that while sponsors were participating in the spots, "we controlled the content 150%. When we developed the segments we made it clear that we controlled the content." Apparently an advertiser didn't get that message. Cheatwood said one of the station's anchors expressed discomfort after a sponsor tried to control the spot and "we pulled the plug 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 any possible orders to divest cable businesses. Comments are now 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 to be permitted only through Jan. 14. The new deadlines were set at the request of consumer groups and regional Bell companies, which said they needed additional 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

Fox produces programming for its owned-and-operated stations' daytime lineups. So does CBS, and 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 has 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 operas *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 in 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 the network, 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."

Finnell, who had worked at *Today* since 1993 and also was a producer on *Sally Jessy Raphael* and *The Montel*



Sassa: 'We will probably partner with someone.'

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 news-magazine *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 Albinak

The White House has been allowing the broadcast 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 accusation was overblown.

The exchange between the networks and the White House is part of a law, passed in 1997, that requires media outlets to match dollar-for-dollar any advertising the government buys with an anti-drug message. That same law provided the administration with \$1 billion of federally appropriated money to

buy anti-drug advertising over the course of five years.

Networks can meet that match by airing public service announcements that are worth as much as the ads the government buys. For example, if the government runs \$20 million worth of anti-drug ads on a network, that network is then required to run \$20 million worth of public service announcements to make its matching requirement.

But 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 made 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 intrusion into free speech. "It's an unprecedented

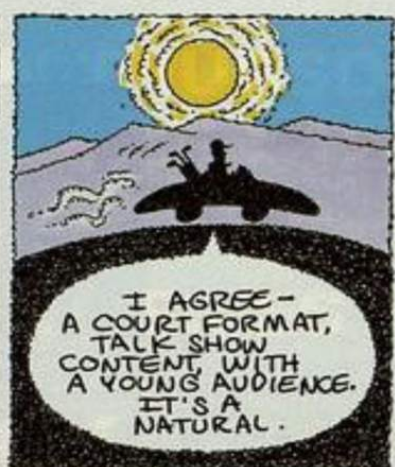
Continues on page 148

SYNDIE TOONS



STU BILLET'S TAKE ON THIS ONE LOOKS LIKE IT'S ON THE MONEY.

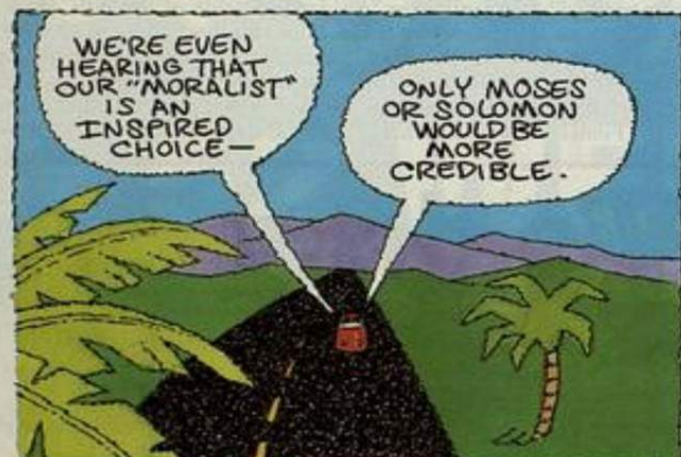
DICK, THE INITIAL SALES OF "MORAL COURT" LOOK STRONG.



I AGREE - A COURT FORMAT, TALK SHOW CONTENT, WITH A YOUNG AUDIENCE. IT'S A NATURAL.



EVERY GROUP PITCH WE MADE, THE FEEDBACK WAS "GREAT IDEA".



WE'RE EVEN 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.

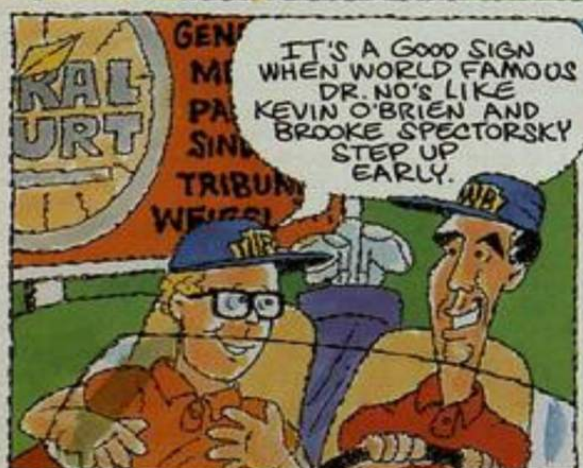
JUST SOLD TO

BRHAKEL	MEDIA
CLEAR CHANNEL	GENERAL
COX	MEREDITH
GANNETT	PARAMOUNT
GRANITE	SINCLEAR
HEARST	TRIBUNE
	WEIGEL

MORAL COURT



REPRESENTATION FROM THESE GROUPS AIN'T ALL BAD.



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

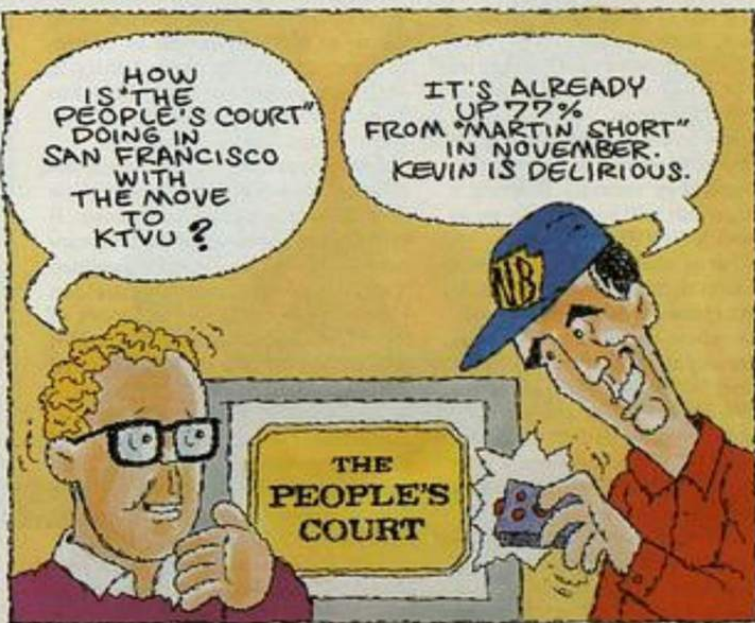
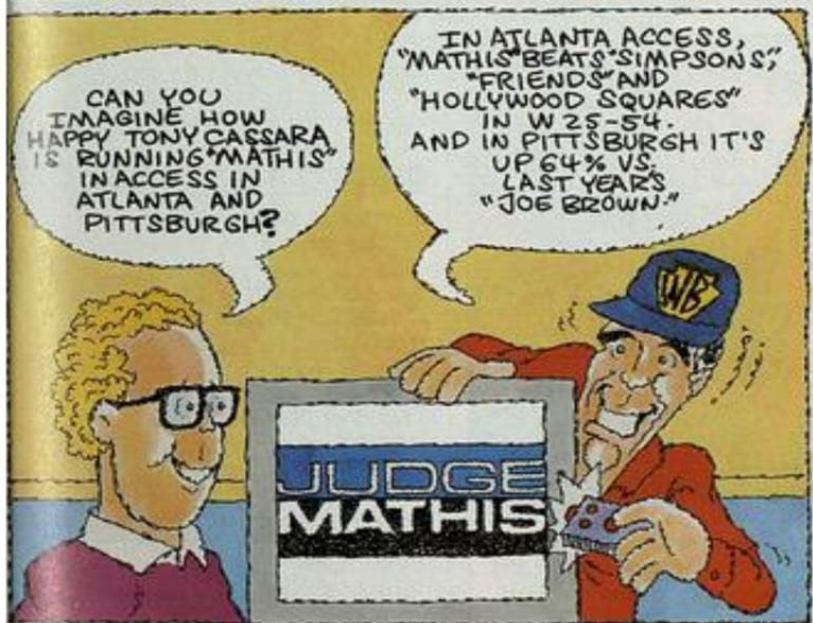
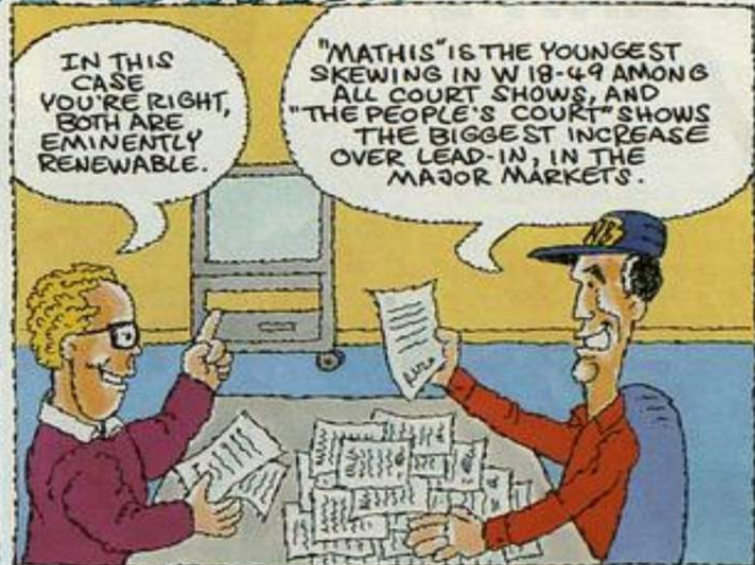


DIDN'T RICK SAY WE'RE @ 60% AFTER ONLY 4 WEEKS?



CORRECT, AND THE MOMENTUM IS JUST STARTING - IT'S GOOD TO BE KING!

THE NEXT DAY...



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 weekly half-hour from animal expert Jack Hanna's daughter.

MG/Perin Inc., the distributor that first brought *GLOW* (*Gorgeous Ladies of Wrestling*) to television in the 1980s, is taking another shot with female wrestling, this time it's a one-hour weekly series entitled *WOW* (*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 *WOW* will be produced for the upcoming season.

McLane is assembling a group of women wrestlers in Las Vegas, 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 Enterprises' weekly series *America'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 reality series in association with Jonathan Goodson Productions, and Buena Vista is handling distribution. *Housecalls* follows psychi-



Distributors MG/Perin have a demo tape of 'WOW,' a one-hour weekly series of wrestling women, ready for viewing at NATPE.

atrist 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 Kathaleen's own unique style. She will emphasize the human relationship with nature and the animal kingdom, Litton says.

The half-hour weekly 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 starring gardening expert 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 (Jan. 24). 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 Jan. 24 issue, the dailies 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 (and booth to booth) for the weekly issue, show dailies and *TV Fax*. On hand from the magazine will be Bill McGorry, Don West, Larry Oliver, Harry Jessell, P.J. Bednarski, Denise O'Connor, Mark Miller, Steve McClellan, John Egerton, Joe Schlosser, Melissa Grego, Deborah McAdams, Paige Albiniak, Dave Borucki, Doris Kelly, Yvonne Pettus, Dana Levitt, Sandy Friedman, Chuck Bolcom, Rob Payne, Marcia Orcutt, Rick Higgs, John Caggiano, Craig Matthew. 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.

TOP OF THE WEEK / 3

Peacock's turn

NBC will try its hand in producing daytime programming for its O&Os and syndication. / 3

Unlikely bedfellows

Networks swap anti-drug programming for PSA credit. / 3

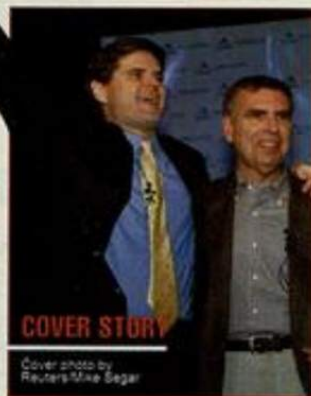
Rochester station

Roadrunning ads WUHF experiments with scrolling banners during some syndicated programming. / 8

FCC powers up low-power FM

Commission is expected to OK scaled-back plan this week; NAB vows to fight in court or Congress. / 10

NAB face to face with the future Association's board ponders NBC's threat to leave because of differences over FCC ownership caps. It also faces a problem from unwanted Internet streaming. / 27



COVER STORY

Cover photo by Reuters/Mike Segar

Gatekeepers Inc. AOL-Time Warner merger illustrates new media's new muscle. / 22

For more late-breaking news, see "In Brief" on pages 148-149

SPECIAL REPORT



Ready, set, shows

The television production and station communities gear up for the 37th annual NATPE convention, opening next week in New Orleans. Highlights of the schedule (and that of ALTV's annual meeting) appear on page 36. A NATPE buyers guide to first-run shows begins on page 37, with capsules of new shows on page 42. Three industry veterans analyze this year's crop on page 76. Take a trip down memory lane with some images from the CBS Photo Archive on page 88. The convention's 765 exhibitors are listed beginning on page 98.

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Fox takes knocks; vows fixes Network keeps

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Cutting Edge.....135	Financial Wrap Up.....21	Station Break.....126
Datebook.....138	Get w/te Program.....128	Washington Watch.....34

Kelley, gets Crichton; NBC's DeKoven exits; and CBS defends use of virtual logo at the annual winter press tour in Pasadena, Calif. / 124

CABLE / 132

Pegasus sewing up rural DBS It agrees to pay \$1.1 billion for fellow reseller, Golden Sky, then sues DirecTV. / 132

Counting down to Oxygen Laybourne's latest television is 16 days away from its wired debut. / 132

Thieves target cable amps Theft goes outside the home and up the pole as digital distribution rolls out. / 133

TECHNOLOGY / 134

Vyvx aims at Internet 'edge' Will offer hybrid fiber/satellite transmission designed to avoid terrestrial Internet bottlenecks. / 134

Demand for DTV sets outstrips supply Suppliers say that digital programming isn't the main selling point; tuner sales continue to lag. / 134

INTERNET / 136

Dot-coms dot NATPE landscape Web companies will have an unprecedented presence at this year's convention, with 140 new media companies set to exhibit in New Orleans. / 136

iCast: Webcasting with community CMGI plans to launch its long-awaited service at the end of the month as a music and movie site. / 136

We've **DEVoured** last
year's time periods!

NATPE
BOOTH #1161



Sir Arthur Conan Doyle's
THE LOST WORLD

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



NEW LINE TELEVISION
A TIME WARNER COMPANY

An Action Adventure Network Presentation of A Cooze-Hayes
and Telescene Film Group Production in Association with ST.
Clare Entertainment. ©2000 New Line Productions, Inc.
All Rights Reserved.

Source: 11/99 NSI vs. 11/98 NSI Time Period Performance, DMA Homes, % Increase in share.

What did Elián 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 Elián Gonzales case as a big local story, became one of the story's focal points last week.

The station broadcast footage Tuesday night of Elián 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



The 6-year-old cause célèbre points to a plane and speaks for himself.

what Elián 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 Elián'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 Elián said he wanted *not* 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, atypically, no other cameras surrounding the boy. And initially, he said, there was no question as to what the boy said.

"We have been called communists, Castro sympathizers," Pohovey said. "The easiest thing for us to do would have been to go on the air and say we were wrong. We have not retreated. We have," he added, "acknowledged the controversy."

John Garwood, WPLG vice president and general manager, went on the air Wednesday night: "One word, was it 'no' or was it 'tu'? Last night in covering this story we heard Elián Gonzalez speak for himself for the

first time," Garwood said.

"In being diligent in interpreting his words we asked several of our Cuban-American employees to listen to the tape and give us their interpretation. After careful review, our employees determined that Elián indicated he wished to return to Cuba. This news organization would never purposely slant or alter the factual basis of any story. We carefully consulted trusted associates as to the accuracy of what was said before airing the story last night. Through the remainder of the evening and throughout the day today, Elián's words have been reviewed by a number of translators, linguists, and everyday citizens. Even now, due to the quality of the audio, there remains confusion, controversy and differences of opinions on precisely what was said or what Elián meant. As a responsible news organization Ch. 10 strives to present a balanced and fair perspective on even the most controversial of issues. We feel that we have achieved that in reporting all aspects of the ongoing story of Elián Gonzalez."

Rochester station RoadRunning ads

WUHF 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 WUHF(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' 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 close 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 Klinsky of WHEC-TV. "He's a young, aggressive guy who's always looking for a new way to advertise. And WUHF is a fine station. But I'm skeptical about this. I don't think WUHF 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 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?'"

"It presents issues of clutter, and of viewer irritation," said Alan Bell, president of Freedom Com-

munications' 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 for 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." Drake said WUHF developed the idea on its own, and he was not aware of any other Sinclair station with a similar plan.

SYNDIE TOONS

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?

WILL & GRACE

WARNER BROS. RESEARCH MEETING

HOW ABOUT THE TRUTH?

AND WHAT IS THAT SUPPOSED TO MEAN?

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.

WILL & GRACE

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.

WILL & GRACE

I'LL SET UP THE NATPE MEETINGS ASAP.

...THE TRUTH. HMMM...

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 non-commercial broadcasters, namely that they be non-profit operations that serve the educational, instructional 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 to 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 individual ownership limit to five within the next couple of years, and again to 10 sometime later.

Full-power broadcasters will not be allowed to control any of the new licenses and no organization will be permitted to operate more than one low-power radio station in a single market.

The FCC has devised criteria for choosing among competing applications 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 radio service," Kennard said in a Jan. 13 letter to Fritts.

Low-power advocates said broadcasters were overreacting. Media Access Project says its interference study indicates that roughly 600 stations could be introduced in the country's 60 largest markets by dropping second-adjacent-channel protections.

The small increase in interference would be outweighed by the benefits of allowing new voices on the air. The current plan would permit only 225 low-power stations in those markets, MAP said.

"The FCC is cutting the number of potential stations in half," said MAP Deputy Director Cheryl Leanza. ■

Letterman 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 it is that 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

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Soft soap

Encountering resistance from cable operators, Disney's new soap-opera channel, All My Soaps, will proceed with a so-called "soft launch," later this month. That is, the soap opera episodes will air, but most of the ancillary programming the company planned to wrap around the soaps—including a soap opera news program—has been delayed. "We don't have enough distribution right away and it doesn't make sense to spend the money," said one executive with knowledge of the situation. Among the operators resisting the service is Time Warner. One issue, sources say, is that Time Warner wants to severely restrict the kinds of programming Disney can wrap around the soaps. Executives say Time Warner fears Disney may try to morph the program service into some other genre that would compete with its own services, if the soap concept doesn't wash. Disney sources privately say such fears are unfounded. "There's a real gatekeeper issue here," says one executive familiar with the issues. "It's the same kind of behavior that the networks engaged in 35 years ago that landed the fin-syn rules on them." Disney is making some headway with MSO clearance. A deal with Charter is done, and deals with Comcast and Cablevision are said to be in final review. Disney and Time Warner officials declined comment.

Show me the programming

FCC investigators are examining whether Echostar Corp. is in compliance with federal rules requiring direct broadcast satellite providers to devote 4% of their channel capacity to public interest programming. FCC investigations chief Charles Kelley informed Echostar of the review in a Jan. 11 letter to General Counsel David Moskowitz. Kelley ordered the company to list by Jan. 26 the public interest channels carried on each of its three satellites and the channel capacity of the birds. Echostar also was ordered to list all of the qualified noncommercial programmers that have asked for 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 obligations went into effect Dec. 15, but the agency gave DBS providers a grace period of more than three weeks to give them time to resolve Y2K remediation concerns. Echostar's request for a waiver until Jan. 28 was denied. Echostar officials Friday 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 where 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 the notion of giving ad 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 Honig, however, called the broadcasters' effort "the last sputter 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 William McElveen, EVP of Bloomington Broadcasting Company in Columbia, S.C., and Vice Chairman William Poole, GM of WFLS-FM/WYSK-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 Poole as vice chairman is John Dille, president of Federated Media in Elkhart, Ind.

HOLLYWOOD

Going the colored 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.

Montel is all about

time period improvement,

only now he's taking on a slightly

LARGER time period.

A full-length portrait of Montel Williams, a bald man with a mustache, wearing a dark double-breasted suit, a white shirt, and a patterned tie. He is standing with his arms crossed against a black background. A horizontal orange bar is visible behind him, partially obscured by the text.

Montel
WILLIAMS

Source: NSI SNAP, November 1999 (11/4-12/1/99)
vs. November 1998 (10/29-11/25/98), DMA Shares.

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MILLENNIUM

GET OUT OF MY WAY

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

MARKET	STN/A	TIME/DAY	DMA SHARES		MARKET	STN/A	TIME/DAY	DMA SHARES	
			18-49	25-54				18-49	25-54
NEW YORK	WWOR/U	5:00PM/SAT	+140%	+333%	CHAMPAIGN	WAND/A	11:30PM/SAT	+500%	+700%
PHILADELPHIA	WPHL/W	11:00PM/SAT	+INF	+INF	EL PASO	KKWB/W	6:00PM/SAT	N/C	+INF
SAN FRANCISCO	KBHK/U	5:00PM/SAT	+133%	+60%	BATON ROUGE	WAFB/C	11:30PM/SAT	+50%	+60%
BOSTON	WCVB/A	1:30AM/SAT	+20%	N/C	FT. WAYNE	WANE/C	12:30AM/SAT	+160%	+100%
DALLAS	KXTX/I	7:00PM/SUN	+50%	+100%	CHARLESTON	WTAT/F	11:00AM/SUN	+INF	+INF
WASHINGTON	WBDC/W	12:00NN/SUN	+INF	+INF	TALLAHASSEE	WCTV/C	1:15AM/SUN	+1080%	N/C
DETROIT	WDWB/W	11:00AM/SUN	N/C	+75%	PEORIA	WYZZ/F	1:00PM/SAT	+400%	+200%
TAMPA	WTTA/W	5:00PM/SUN	+INF	+INF	RENO	KREN/W	7:00PM/SAT	+INF	+INF
MINNEAPOLIS	KMSP/U	8:00PM/SAT	+20%	N/C	MONTEREY	KCBA/F	3:00PM/SAT	+INF	+INF
CLEVELAND	WUAB/U	4:00PM/SUN	+600%	+250%	SIoux FALLS	KSFY/A	11:00PM/SAT	+133%	N/C
PHOENIX	KUTP/U	9:00PM/TUE	+17%	N/C	AUGUSTA	WFXG/F	7:00PM/SAT	N/C	+15%
BALTIMORE	WUTB/U	10:00PM/SAT	+INF	+INF	LAFAYETTE	KADN/F	9:00AM/SUN	+INF	+INF
INDIANAPOLIS	WTTV/W	11:00AM/SAT	+160%	+160%	YAKIMA	KNDO/N	4:00PM/SAT	+INF	+INF
CHARLOTTE	WCCB/F	6:00PM/SAT	+INF	+INF	BOISE	KNIN/U	6:00PM/SUN	+150%	+150%
RALEIGH	WLFL/W	3:00PM/SAT	+175%	+100%	BAKERSFIELD	KBFX/F	12:00MD/SUN	+100%	+117%
KANSAS CITY	KSMO/W	9:00PM/SUN	N/C	+100%	CHICO	KCVU/F	5:00PM/SAT	+INF	+INF
GREENVILLE	WBSC/W	6:00PM/SAT	+100%	+100%	WICHITA FALLS	KSWO/A	1:15AM/FRI	N/C	+INF
BUFFALO	WIVB/C	12:30AM/SAT	N/C	+100%	LUBBOCK	KUPT/U	5:00PM/SUN	+50%	+50%
OKLAHOMA CITY	KOCB/W	9:00PM/SUN	+200%	+100%	ALBANY	WALB/N	1:00AM/SUN	+INF	+INF
LOUISVILLE	WDRB/F	12:00MD/SUN	+117%	+124%	ODESSA	KOSA/C	11:30PM/SAT	N/C	+15%
LAS VEGAS	KVWB/W	10:00PM/SUN	+400%	+300%	ANCHORAGE	KYES/U	7:00PM/SAT	+20%	+20%
AUSTIN	KNVA/W	5:00PM/SAT	+INF	+INF	BANGOR	WABI/C	3:00PM/SAT	+INF	+INF
MOBILE	WJTC/U	6:00PM/SAT	+INF	+INF	PANAMA CITY	WPGX/F	10:30PM/SUN	+INF	+INF
FLINT	WSMH/F	11:00PM/SUN	+100%	N/C	BOWLING GREEN	WBKO/A	1:30AM/SAT	+369%	+883%
WICHITA	KWCV/W	7:00PM/SAT	+INF	+INF	EUREKA	KIEM/N	7:00PM/SAT	+175%	+43%
HONOLULU	KGMB/C	10:30PM/SAT	+15%	+15%	OTTUMWA	KTVO/A	12:00MD/SAT	+36%	+100%
OMAHA	KXVO/W	6:00PM/SAT	+INF	+INF	CASPER	KGWC/C	11:00PM/SUN	+500%	+350%
SYRACUSE	WNYS/U	9:00PM/SUN	+INF	+INF	PRESQUE ISLE	WAGM/C	3:00PM/SAT	+INF	+INF
ROCHESTER	WUHF/F	1:00PM/SAT	+INF	+250%					



FIREWORKS
A Co/Star Company



PARTNER STATIONS NETWORK



Only A
Relic Hunter
Can Bring
Them Home.

RELIC
Hunter



LIVE

BY THE
SWORD

OR

DIE

BY THE
SWORD



FIREWORKS
A CoxWest Company



MERCURY
ENTERTAINMENT

Sold in over **55%** of the US,
including Chris-Craft and Sinclair.

QUEEN OF SWORDS



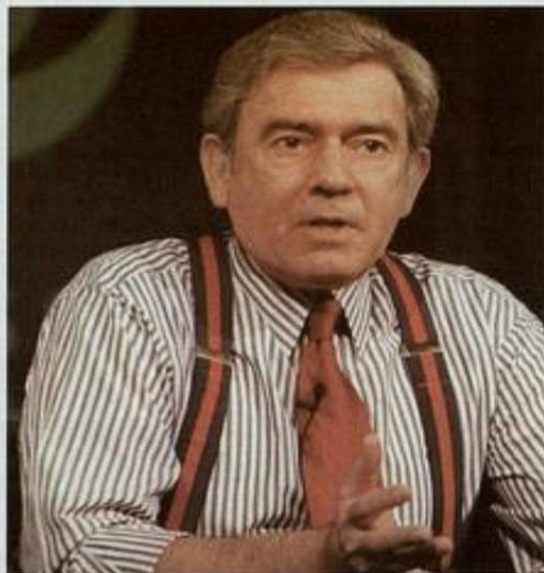
CBS' virtual logos a real pain

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 L-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 says he was "not satisfied with how we met our ethical responsibility to viewers."

Dan Rather called the virtual coverage 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 Astrovision display during the *Evening News*. "I thought it was a clever move, and naturally it's going to put some noses out of joint," he said,

adding that he saw PVI's system as "an extension of electronic graphics."

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 Mil-

lennium 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?'s 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 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,



The ratings for 'Millionaire' were as large as its jackpot on Jan. 12.

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. ■

UPN readies comedies, dramas

UPN has a handful of comedy and drama series in development for next season, including several projects with agent Michael Ovitz's new studio ATG and a comedy based on a Latino character.

The male-oriented network apparently is looking to stay strong in the demographic. BROADCASTING & CABLE has learned of five new comedy series in development and another five potential drama programs that all seem to be aimed at young male viewers. UPN has ordered scripts for at least two comedies and is weighing a pair of drama series from ATG.

On the comedy front, comedian Freddie Soto is the lead for a comedy from ATG about a misunderstood Latino. UPN executives also are looking at an ATG script said to be in the vein of former Fox comedy *In Living Color*. The half-hour series is described as a multi-ethnic sketch series and is being produced by Al Haymon and Michael Wilson. Other comedies in the UPN loop include a Claymation series from Hollywood studio Greenblatt-Janollari and an animated series called *Rat Bastard*. The Claymation series centers on talking animals and is being produced by Eric Fogel, the producer behind MTV's *Celebrity Death Match*. *Rat Bastard* is based on a comic book story of a rat detective and is being produced by Imagine Television and film director Ed Neumeier (*Robocop*).

ATG and UPN are teaming up for a remake of 1960's Roger Moore action series *The Saint*. The former NBC series is expected to adapt the story of a sophisticated crook into young-male terms. Another action series called *Hip-Hop Bounty Hunters* also comes from Ovitz. Jon Sacret Young (*China Beach*) has created *Level 9*, a new action series. The project follows a top-secret government agency's actions. Also, Todd McFarlane (*Spawn*) is working on a *Planet of the Apes*-like live-action series, and Aaron Spelling's studio has a "scary" hospital drama in the early development stages.

—Joe Schlosser

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	\$10.50	(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



Week ending 1/14

Close	324.59
High	326.39
Low	324.18

1.9%



Week ending 1/14

Close	368.23
High	368.23
Low	347.90

0.2%



Week ending 1/14

Close	1073.23
High	1084.31
Low	1050.55

10.1%

DOW JONES

Week ending 1/14

Close	11723.00
High	11723.00
Low	11511.10

1.7%

NASDAQ

Week ending 1/14

Close	4064.27
High	4064.27
Low	3850.02

4.7%

S&P 500

Week ending 1/14

Close	1465.27
High	1465.27
Low	1432.25

1.6%

LEHMAN BROTHERS

Know Us By Our Relationships



August 1999

\$1,100,000,000

Global Credit Facilities

Global Coordinator and Book Running Manager

LEHMAN BROTHERS

August 1999

\$353,625,000

Class A Common Stock

Global Coordinator and Book Running Manager

LEHMAN BROTHERS

March 1999

\$100,000,000

Acquisition of The Marquee Group

Advisor

LEHMAN BROTHERS

February 1999

\$266,400,000

Class A Common Stock

Lead Manager

LEHMAN BROTHERS

May 1998

\$303,000,000

Class A Common Stock

Lead Manager

LEHMAN BROTHERS

March 1998

\$350,000,000

Senior Subordinated Notes

Lead Manager

LEHMAN BROTHERS

One reliable indication of client satisfaction is repeat business. From public offerings to credit facilities and acquisition advice, Lehman Brothers' Global Media Team repeatedly provides clients with innovative financial solutions that help fuel growth. In an industry as dynamic as media, the one constant for our clients is who they choose to help them seize opportunities - Lehman Brothers. To learn more, email us at jlanger@lehman.com or call (212) 526-3656.

Gatekeepers Inc.

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

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 victors 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 that has been fighting side-by-side with Case. Competing media companies will 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 companies, 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 top TV producer. "It's a realistic concern to anybody who's a medium-size producer."

Case and Levin dismissed such concerns, Levin noting that Warner Bros. content is sold to outside networks, just as the WB network and Home Box Office buy product from other studios and producers. "It is in everybody'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 off 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 MTVi 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

By John M. Higgins

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, there is the nightmarish alternative of what happens if they don't and all the remaining big Web guys merge with all the other big media companies, and you're left alone, out in the cold, facing monsters in the night," said Sanford Bernstein & Co. media analyst Tom Wolzien.

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 grainy, frequently interrupted pictures 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 Time Warner power is partly blunted by other telcom players' push to offer residential high-speed Web access. Cable is expected to have a bit more than half that market in 2004 (see story, page 24). However, AOL is pushing to be the largest face to consumers using all those providers.

How serious is the prospect of "real" video over Internet? When Home Box Office licenses movies from Hollywood studios, it already seeks not just cable and DBS rights but also Internet streaming rights. The prospect of streaming is one of the major reasons Time Warner and cable operators have fought so mightily against the push to open access of their high-speed data networks to outside Internet service providers. Once that door is opened, the likes of AOL or Mindspring could transmit not just Web pages but eventually full-blown digital video.

AOL obviously thinks that first screen is critical. Even though cable modem users can readily get to AOL if they want, AOL went to war over the access issue, pushing federal and local governments to mandate that cable subscribers be able to see something other than the Excite@Home or Road Runner product every time they boot up their computers. And it charges big for access to its own screen. For example, Travelocity paid \$200 million to be the only online travel agency promoted on AOL.

Look at the history of cable, Levin said in arguing that AOL Time Warner would be an open platform. When Home Box Office and rival Show-

New media vs. old money

America Online Inc.

Headquarters: Dulles, Va.
Employees: 12,000
1999 revenue: \$4.78 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 108% from a year ago. Approximately 68% 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.

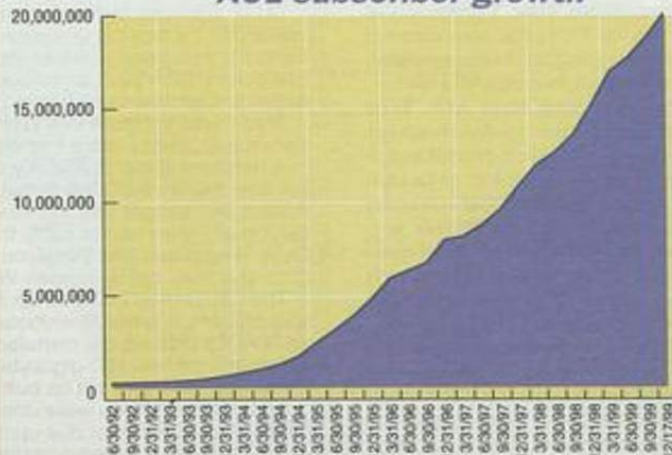
Sources: Company reports, various analyst research reports

Time Warner Inc.

Headquarters: New York
Employees: 70,000
1999 revenue (estimate): \$27.1 billion
Net income (estimate): \$1.28 billion

Time Warner cable networks, which include HBO, TBS, TNT, CNN and Cartoon Network, generated \$5.8 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 U.S. 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.

AOL subscriber growth



AOL's big moments

- March 1992:** Goes public Nasdaq at \$11.50 per share, under symbol AMER
- January 1993:** Offers Windows version of service
- November 1994:** Stock splits two-for-one
- March 1996:** Distribution alliances with Apple and AT&T; browser partnership with Microsoft and Netscape
- September 1997:** Says it will acquire CompuServe
- November 1997:** Passes 10 million members
- March 1998:** Stock splits two-for-one
- November 1998:** Acquires Netscape
- January 1999:** Partners with Bell Atlantic
- February 1999:** Says it will buy MovieFone
- June 1999:** Forms strategic alliance with Hughes Electronics

Source: AOL

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.

A savvy marketer with roots as a junior manager at Procter & Gamble and PepsiCo, Case had the foresight and drive to push into the online business a decade before the Internet was known outside geek circles, at what was then Control Video Corp.

Now, Case says, "I'll focus on the things I'm best at: strategy, technology, policy and running the board. Jerry will run the company."



Gerald Levin

The bad news for top AOL executives is that Gerald Levin has fought for power before and won.

A seasoned operating executive, Levin, 60, came up through the ranks. Joining Time Inc. in 1972, he scored his first success by helping start up Home Box Office as vice president of programming. He eventually led HBO as chairman and took responsibility for Time Warner's cable system operation. After negotiating Time Inc.'s acquisition of Warner Communications Inc., he allied himself with the Warner executives who wound up controlling the company and took the top slot when Warner leader Steve Ross was stricken with terminal cancer.

Lately, he has guided Time Warner divisions to generate some of the best growth of any major media company.

He predicts a smooth transition: "When you get underneath it, the companies are really very similar."



Richard Parsons

In a world of corporate egos, it's easy to find the word that best describes Time Warner President Richard Parsons: counselor.

The seasoned political lawyer's central role is keeping relationships running smoothly. That means making often fractious divisions work together, like studio Warner Bros. and programmers Home Box Office and Turner Broadcasting Systems.

Levin brought Parsons in from a New York savings and loan, where he was president. But his skills were honed as counsel to New York Gov. Nelson Rockefeller and as a senior aide to President Gerald Ford.

Media executives consider Parsons, 51, the least likely player to spark a turf fight. Parsons said he's excited about the opportunities: "This a merger where what AOL has has just been made more valuable and what we have has been made more valuable."



Bob Pittman

AOL President and COO Bob Pittman, though regarded as hip because of his stint at MTV, arrived at AOL in 1996 as a disciplinarian. With the high cost of growth pushing the firm from one financial pinch to another, he had to ensure that the myriad content ventures and services AOL was buying or starting 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 to be co-COO of the combined company, sharing the title with Time Warner President Richard Parsons.

While acknowledging that the co-COO title is unusual, Pittman said last week that he and Parsons will probably have different parts of the company assigned to them and won't be wrestling for territory. "It's a big company," he said. "We'll each have things to do."

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 from as many providers 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, renting a municipal-government access channel. Time Warner bitterly opposed that and went to court. That in turn prompted Fox to file an antitrust suit, charging that Time Warner was using its distribution clout to protect one of its crown 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 in 1987 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 control over promotion of digital products to high-speed users on Time Warner systems and other cable systems, plus telephone DSL and satellite subscribers.

That recalls 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 promoting 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 technological 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 make AOL your home page," the broadcast network executive says. "One way they can do that is have AOL stored on a server closer to your home so the speed and quality of the downloaded image is better." ■

Steve McClellan and Richard Tedesco contributed to this report.

AOL TV picture brightens



An AOL TV demonstration at CES displayed e-mail and chat functions overlaid on the TV picture.

AOL TV won't launch until this summer, but its enhanced TV service already looks a lot better in the wake of the Time Warner pact.

AOL has been planning to launch its answer to Microsoft's WebTV with DirecTV, making a \$1.5 billion investment in Hughes Electronics to seal the deal.

But now AOL TV can virtually count on carriage over Time Warner Cable systems. "Obviously, it expands carriage," says Gary Arlen, veteran analyst of Bethesda, Md.-based Arlen Communications. "And usually you can count on other cable operators to follow Time Warner's lead."

AOL TV now has a diverse base of TV content to develop Web-based enhancements. Viewers could conceivably watch *The Sopranos*, for instance, while perusing mock FBI files of the principal characters on its Web site.

"AOL TV was missing something. You can't really produce an enhanced TV service unless you have rights to TV content," says Josh Bernoff, principal analyst for Cambridge, Mass.-based Forrester Research. "Now you can conceive of AOL TV being the premiere interactive environment of Warner Bros. TV content."

That could translate into Web content built around the WB Network's shows and, presumably, into deals for *ER* and other Warner TV series.

A demonstration of AOL TV at the Consumer Electronics Show earlier this month included e-mail and chat functions, along with AOL's Instant Messenger feature. Menu bars and notification bars appear at the top of the screen to notify the viewer of e-mail or instant messages. Observers noted that translucent overlays of Web content may be less obtrusive than the on-screen Web windows that pop up on WebTV.

The CES demo included an AOL TV set-top unit equipped with a 56-kb/s modem, a wireless keyboard and a remote control. Philips Electronics is AOL's sole set-top manufacturer for the dial-up version of the boxes, which will contain 100-gigabyte hard drives. Double-duty DirecTV-AOL TV set-top receivers will be built by Hughes Network Systems.

AOL TV executives were unavailable for comment. The service is set for a summer debut for dial-up and DirecTV customers, according to an AOL spokeswoman, who declined to discuss pricing of the service.

Prices are expected to be comparable to those for WebTV, which charges \$199 for its premium box and a \$25 monthly fee. AOL plans different levels of service, incorporating video game and DVD functionality.

WebTV has a considerable lead on AOL TV, currently claiming more than 800,000 WebTV customers. But combining 7 million DirecTV subscribers with 13 million Time Warner cable subs will give AOL a chance to play catch-up. —Richard Tedesco

Cable leads broadband race

New Bernstein/McKinsey study sees telcos still trailing four years from now

By Glen Dickson

Cable operators are better positioned than phone companies to meet consumer demand for broadband Internet access and will still hold an edge over telcos' digital subscriber line (DSL) service four years from now. That's the message from investment research firm Sanford C. Bernstein and consultants McKinsey & Company in their new report "Broadband!"

According to the report, the battle over broadband access will remain in the "land-grab phase," where demand outstrips supply, until 2002. As of year-end 1999, cable already owns a lot of that land: 52% of cable passed homes are reached by upgraded two-way plant and technically capable of cable modem service, while only 23% of passed telco homes are technically capable of receiving DSL service. And in desirable homes—those with a household

income over \$75,000—some 60% could receive cable modem service, while only 20% could be reached by DSL. But DSL currently addresses more than 50% of small businesses, and Bernstein and McKinsey predict DSL will be the long-term winner in that space.

Cable's broadband lead in the residential arena is reflected by the AOL Time Warner merger, which Bernstein and McKinsey call "the strongest evidence to date that cable offers the broadest set of broadband assets available today." (The report was going to press last week as the merger was announced, so it makes only brief mention of the deal's implications.) AOL's alignment with the cable industry also represents a significant challenge to DSL sales, says the report, since, in many markets, 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%. Wireless 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 MDS hitting 6%.

Consumer education will be important for all 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 Tod 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 multiservice digital set-tops that have e-commerce and other Web applications built in. Such devices would allow MSOs to easily upsell to phone or 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 Wolzien 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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all this
really means?

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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

America Online Chairman Steve Case last week abdicated as agitator-in-chief of the open access movement.

Minutes after announcing plans to merge his company with Time Warner, Case dismissed more than a year's worth of 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 purveyor of dial-up Internet access secured its own cable broadband pipe, the suddenness with which Case dumped his company's strategy in favor of a marketplace approach nevertheless shocked consumer groups and leaders of the Internet industry's open access coalition.

"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 OpenNet, whose \$100,000 monthly budget is provided by AOL and nine other ISPs, cheerfully accepted Case's promise to fight for open access, even though AOL will seek only contracts between broadband providers 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 OpenNet 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 Time Warner's approach will be more flexible than AT&T's recently announced plan.

Most troubling to consumer advocates is Case's apparent willingness to cede control of the merged company's strategy to Time Warner Chairman Gerald Levin, who proclaimed 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 for an equal price, nor will unaffiliated Web content 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 marketplace to regulation, but there was a time when the marketplace wasn't moving," he said. "In the last few months, however, we've seen significant 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 industry experts predict the merger will face no serious regulatory roadblocks because AOL has no presence in Time Warner'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 transfer of Time Warner. 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 Justice officials or the FTC will spell out what business arrangements between AOL and Time Warner affiliates are specifically prohibited.

"The major antitrust questions include 'would AOL users be required to purchase 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 No. 1 cable provider AT&T and No. 1 Internet provider AOL almost overwhelming positions in the cable broadband market. What's more, they will be linked by AT&T's 25% stake in Time Warner Entertainment, Time Warner's cable arm, acquired through the pending 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 hearings soon: "We need to ensure that we don't have an environment like we found ourselves in at the beginning 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 people 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 acquisition of the local 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 getting 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. ■



Jeff Chester, of the Center for Media Education, fears that not all ISPs will have similar access to carriage deals.

Cable stocks rise in wake of merger

By Elizabeth A. Rathbun

Cable stocks last week jumped and generally sustained their higher prices as the merger of AOL and Time Warner confirmed what analysts say is the importance of brands—and broadband delivery.

The deal is "really a plus for the cable sector" and its ability to provide high-speed Internet access, or broadband, says Thomas Egan, a cable analyst with PaineWebber Inc. It also "facilitates any kind of affiliation 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 networks 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, closing Thursday at \$47.75. No. 7 MSO Cablevision Systems was up 10.1%, to \$81.75, last Monday, closing Thursday at \$79.875.

Meanwhile, No. 10 MSO Jones Intercable went up higher and higher, closing last Thursday at \$69.50 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 Internet 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 Thursday at \$45.50. AT&T/Liberty Media Group was up 15.7%, 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. ■

How their stock fared

	Closing Jan. 7	Closing Jan. 10	Noon Jan. 14
MSOs			
Adelphia Comm.	\$65.625	\$69.000	\$68.500
AT&T/Liberty Media	49.813	57.625	54.375
Cablevision Systems	74.250	81.750	80.000
Cox Communications	45.188	51.500	52.000
Media companies			
News Corp.	\$37.750	\$45.625	\$47.000
USA Networks	49.875	55.750	53.750
Viacom	53.875	59.500	58.188
The Walt Disney Co.	31.125	35.875	33.938

think ADVENTURE

think ACTION

think RIVETING

think HOT

think A H E A D

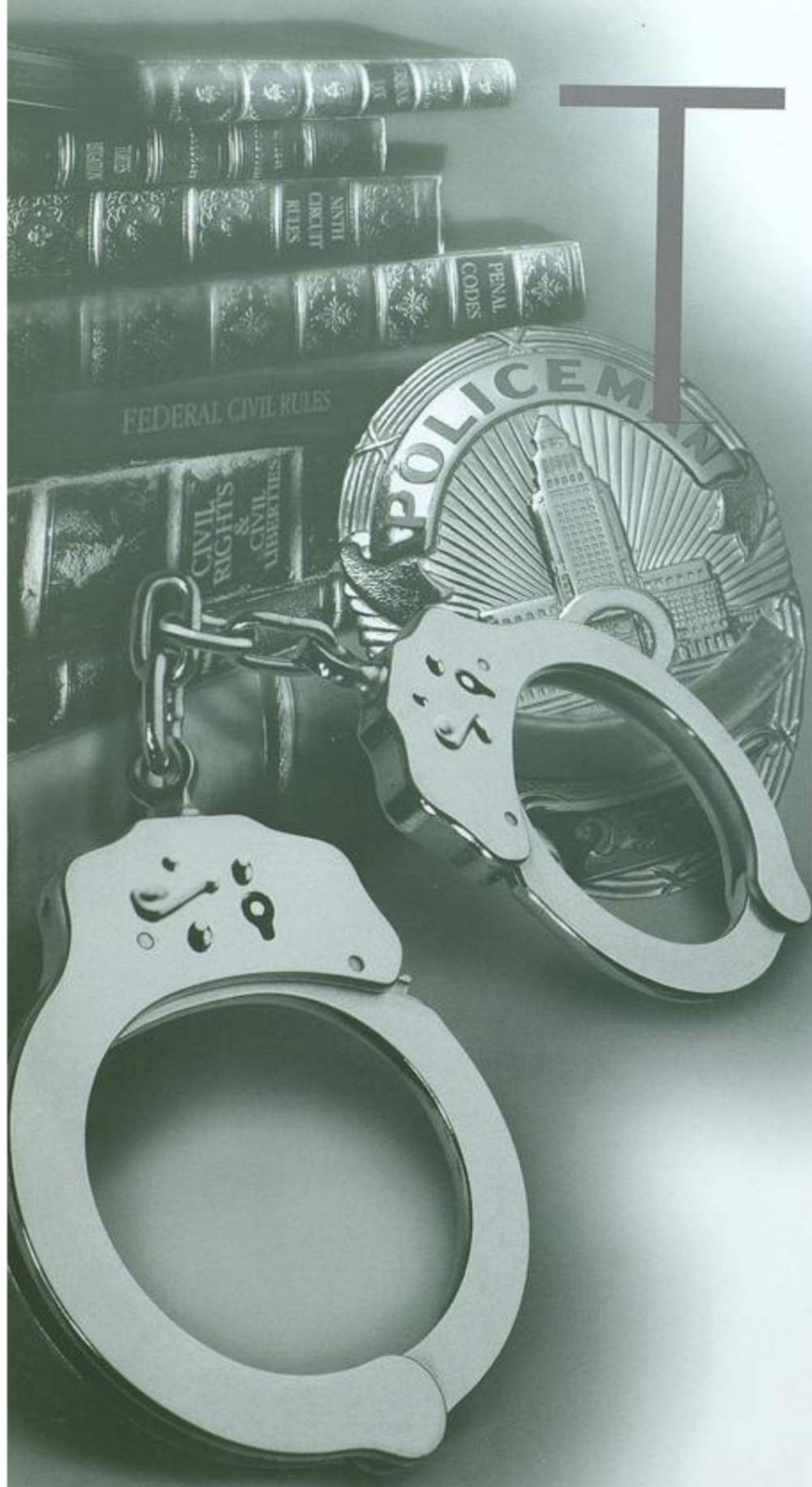
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Take the storytelling power of great primetime drama.

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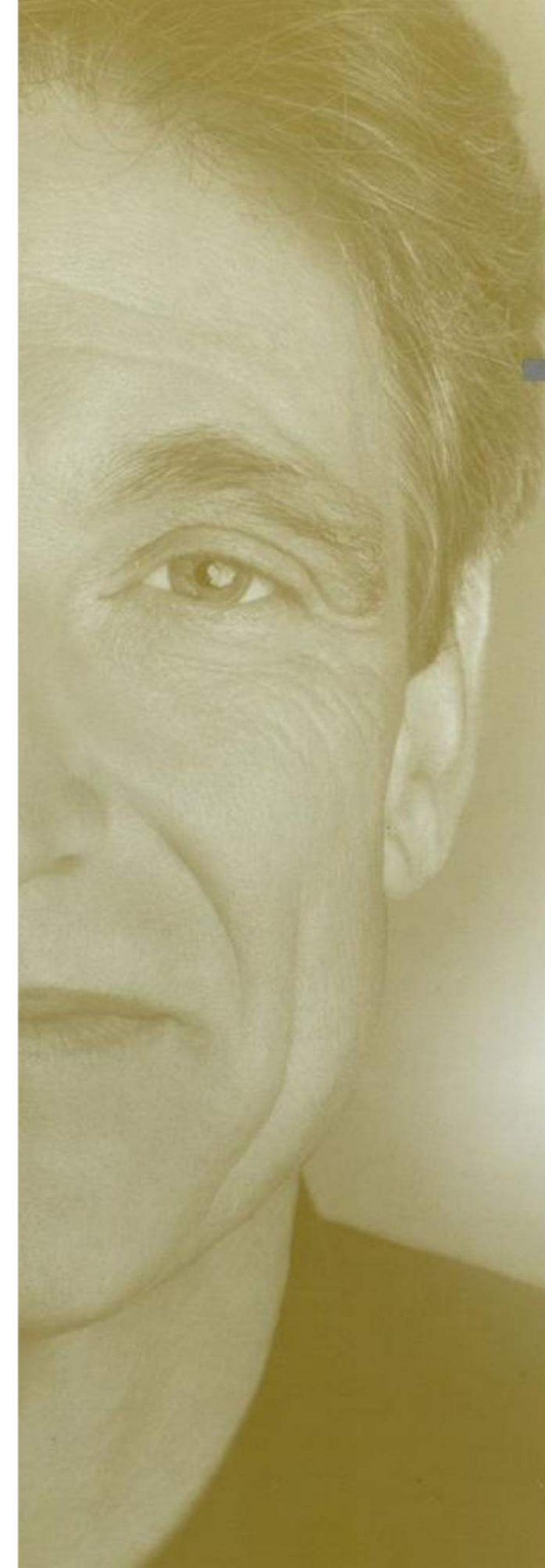
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Think R I V E T I N G
R I V E T I N G



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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.

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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.

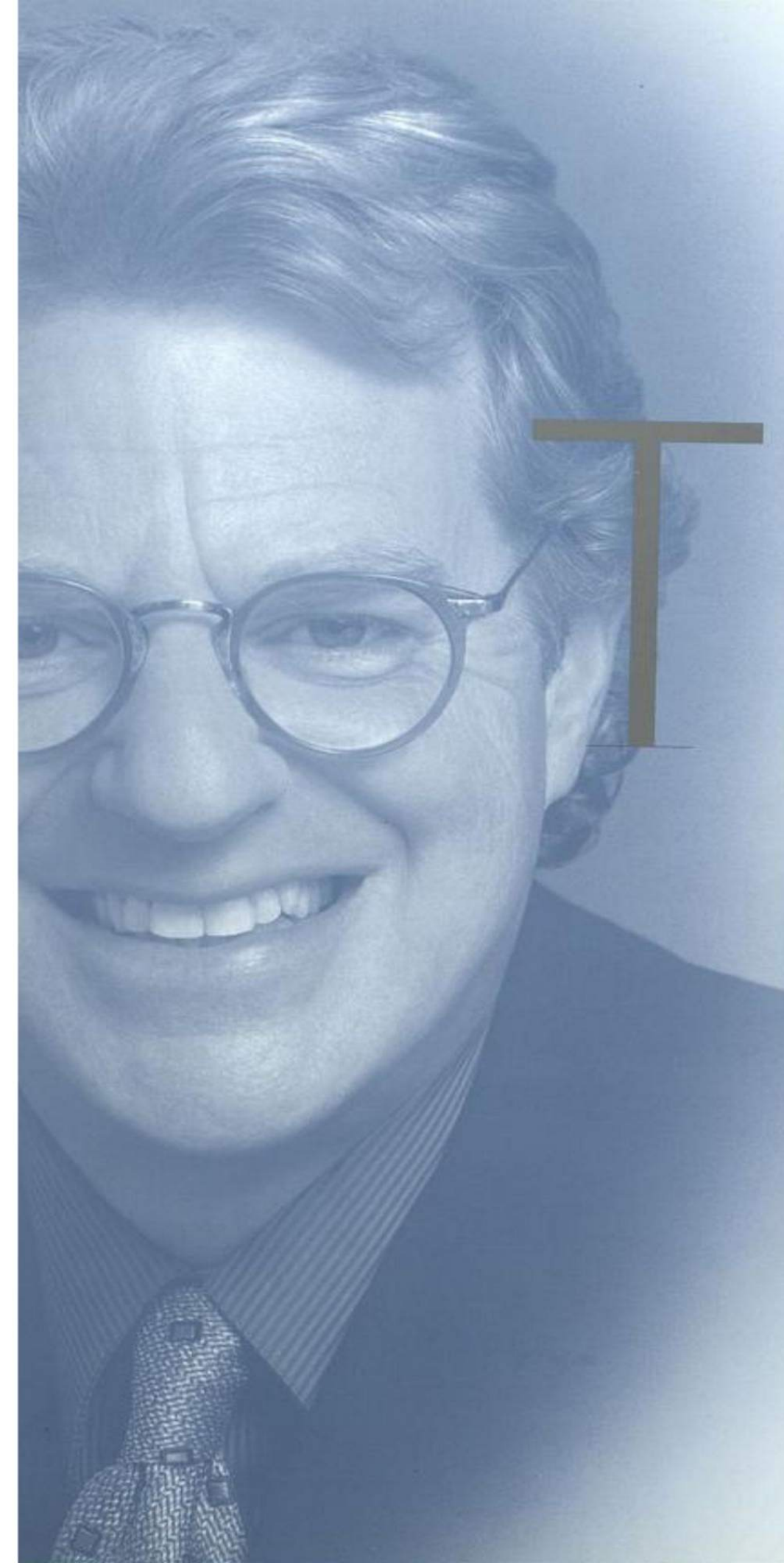
Sally

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P R O V E N



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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.

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OUTRAGEOUS



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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.

CLEOPATRA
2525

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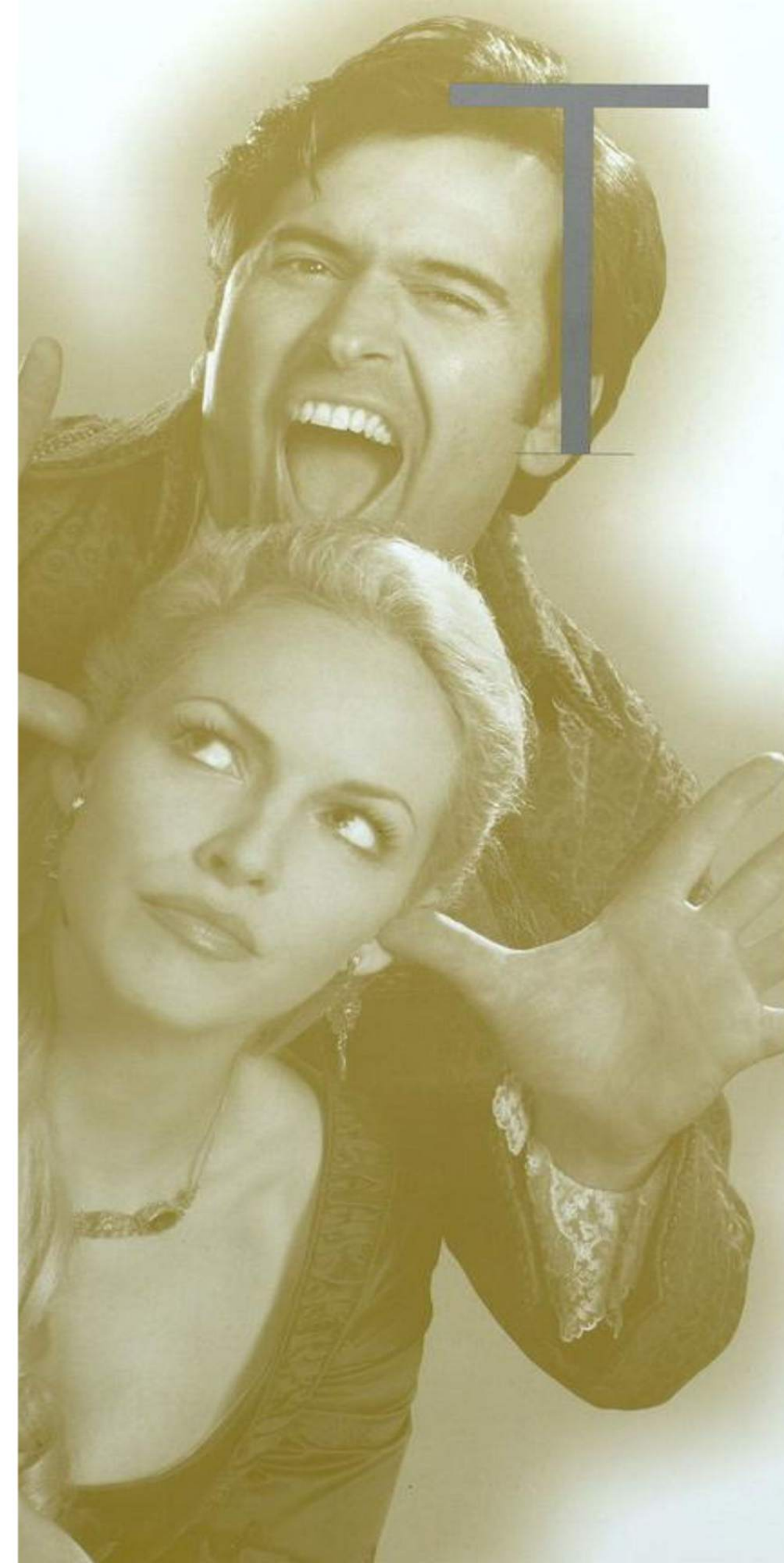
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Introducing *Jack of All Trades*, the swashbuckling half of *Back2Back Action*.

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.

JACK
OF ALL
TRADES

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A D V E N T U R E

ADVENTURE



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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 out-muscle 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.

XENA
WARRIOR PRINCESS

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The future is all about change. Either you embrace it, or you fight it.

At Studios USA, we're not waiting for the future. We're busy creating it. With fresh new concepts. Exciting new formats. And a whole new way of doing business.

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NAB face to face with the future

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

By Paige Albinak

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 do ownership caps 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 NAB joint board on Sunday, 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. I 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 Broadcasting'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 Fisher.

NBC 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 August in Orlando, Fla., did not fare as 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. NBC's exit will take an additional \$400,000 out of the association's coffers.

—Paige Albinak

WHERE THE MONEY GOES: NAB BUDGETS 2000

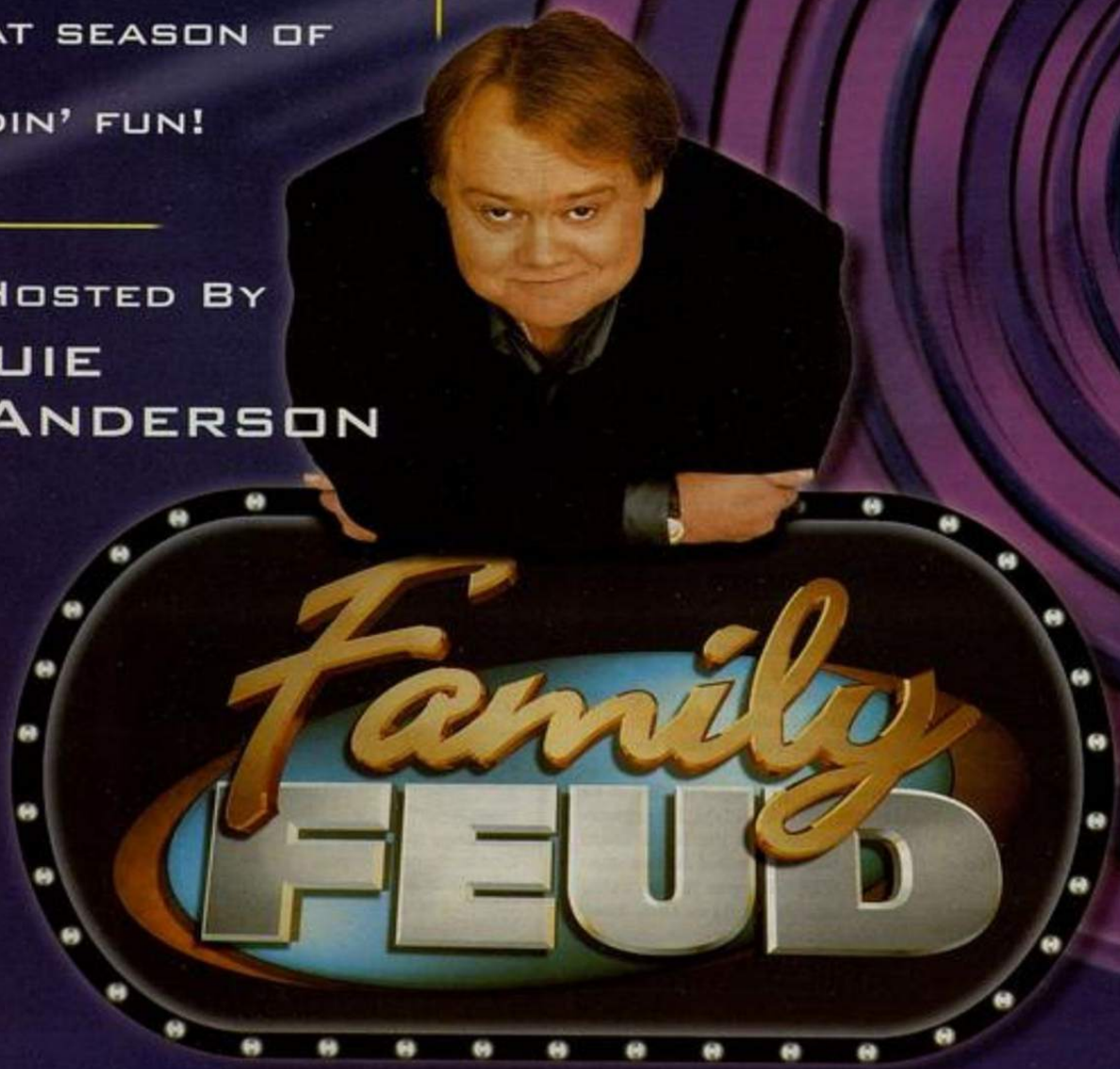
Revenue	Projected Actual FY 99/00	Proposed Budget FY 00/01
Dues - Radio	\$4,072,756	\$4,177,231
Dues - Television	5,463,642	5,507,351
Dues - Associate Member	1,324,999	1,350,000
NAB Convention	34,964,881	36,770,090
Radio Show	2,707,842	3,050,154
NAB Services	1,252,237	1,281,700
Advertising & Event Marketing	296,170	304,000
Interest	2,533,244	2,755,244
Other Revenue	670,908	741,111
Total Revenue	\$53,286,679	\$55,936,881
Expenses		
Government Relations	\$3,332,443	\$3,829,662
Legal	1,528,341	1,678,515
Human Resource Development	263,902	265,201
Corp. Communications	1,235,496	1,339,378
NAB Services	1,444,373	1,452,502
Advertising & Event Mktng	324,600	336,965
Science & Technology	1,004,488	1,163,693
Research & Information	1,360,524	1,487,425
Radio	1,147,216	1,208,736
Television	1,276,531	1,237,937
Meetings and Conf. Svcs	789,130	893,648
Conventions & Expos	72,313	68,400
International	842,626	861,545
General and Administrative	12,058,016	12,434,068
NAB Convention	10,055,890	10,475,693
Radio Show	1,988,847	2,353,726
Operating Expenses	\$38,724,726	\$41,087,095
Net Operating Income	\$14,561,953	\$14,849,786
Board Contingency	972,315	3,044,090
NABEF	1,281,483	687,099
Net Income	\$12,308,155	\$11,118,597

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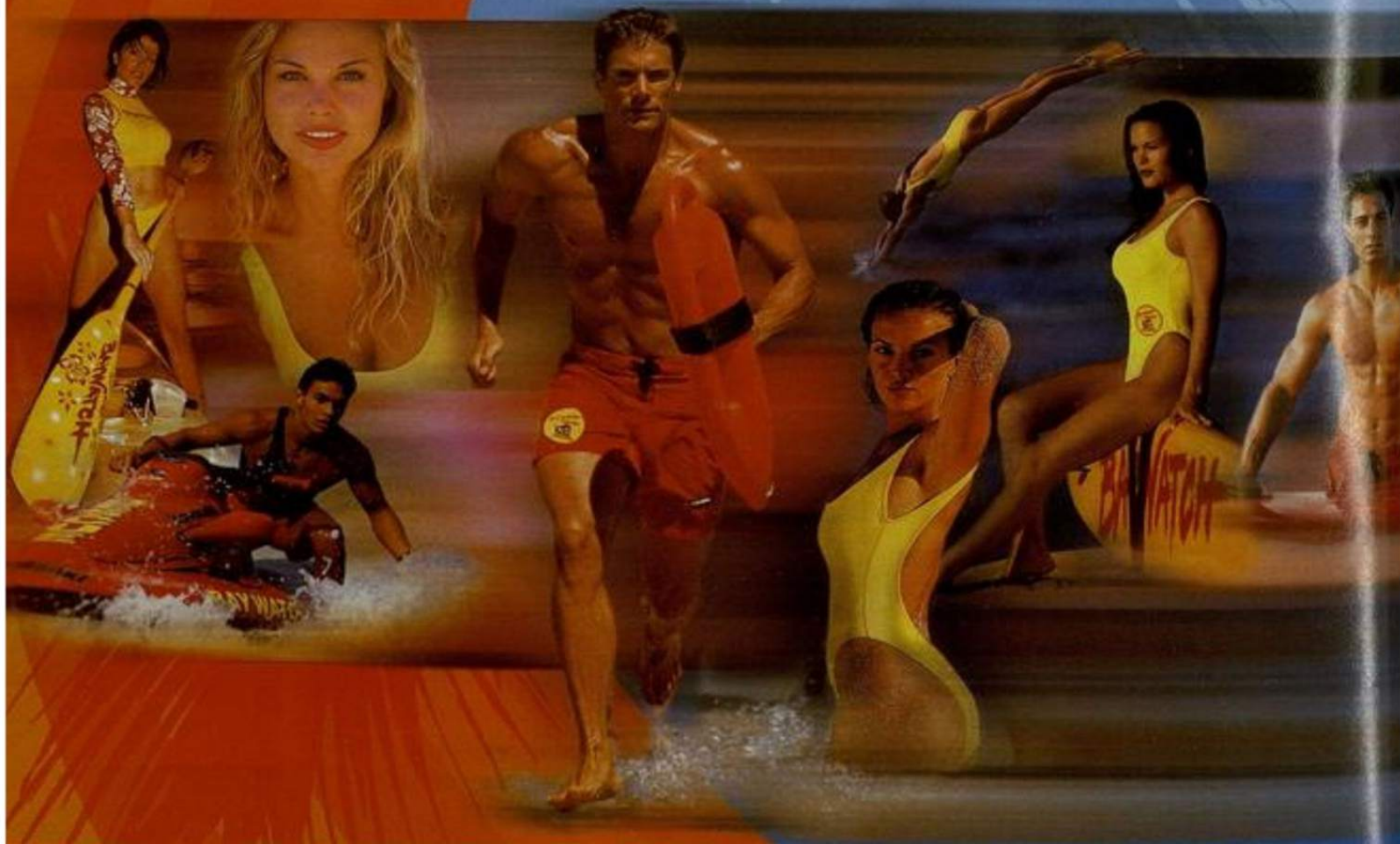
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WASHINGTON WATCH

By Bill McConnell

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 benchmark: 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 tacked on to 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 "proselytizes."

Although his company benefited from the FCC decision, Paxson Chairman Lowell "Bud" Paxson called the standards "unconstitutional and contrary" to religious freedom. (Senator and pres-

idential 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 swaps.)

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 power to control access to 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 primarily 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 "a 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 it is capable of extension into the future." Consumers would be better off waiting until the end of the year to make purchases, he said. That's when some DTV makers plan to offer sets with the so-called "firewire" or "1394 interconnection" needed to make receivers compatible with recorders, DVD players and other digital devices and with the "5C" copy-protection safeguards that filmmakers insist must be included to restrict the number of times a movie is duplicated. A spokesman for the Consumer Electronics Association said Green's cautions apply only to consumers who rely on cable for programming. Today's TV sets will have a long life for customers who rely on over-the-air broadcast or satellite programming, he said.

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 stonewall, ALTV said, because they want carriage by satellite providers, have no negotiating leverage in the talks, and have no history of stalling negotiations with the satellite industry.

FCC recruiting merger review team

Just in time for the America Online/Time Warner merger, FCC General Counsel Christopher Wright plans to add seven more staffers to the agency's new merger review team. Wright, who was asked by FCC Chairman William

Kennard to head an effort to streamline the merger oversight process, last month was joined by Jim Bird, who spent 20 years as a regulatory attorney for Shea & Gardner. Bird is now a senior counsel at the agency. Bird and Wright are meeting with Washington regulatory attorneys to glean suggestions on shortening the review timetable. The team's additional staffers will include four lawyers, an economist and two support staff. The FCC plans to limit merger reviews to 180 days.

Echostar unveils public interest lineup

Echostar Communications last week unveiled the channel lineup that it will use to meet its government-mandated public interest programming requirements. On the satellite at 119 degrees west longitude, one of the company's two primary birds, Echostar's DISH Network will offer the University Channel by Northern Arizona State University and the University of California TV in addition to the previously announced C-SPAN, Eternal Word TV, NASA Channel and Trinity Broadcasting.

The other primary satellite at 110 degrees west will offer Hispanic educational programmer HITN, PBS You and Research TV. At 61.5 degrees, the DBS provider will carry Educating Everyone, Free Speech TV and Mayerson Academy.

Tristani cites V-chip cooperation

The TV industry got a favorable report card from FCC Commissioner Gloria Tristani, who heads the agency's V-chip implementation task force. The six largest broadcast networks, the top 25 syndicators and all but five of the top 45 basic and premium cable networks are coding their programs to activate the V-chip, which allows parents to block programs with ratings they deem unsuitable for their children. "This is good news for parents," Tristani said Tuesday. "When parents buy a TV set equipped with a V-chip, they can be confident it will work as advertised."

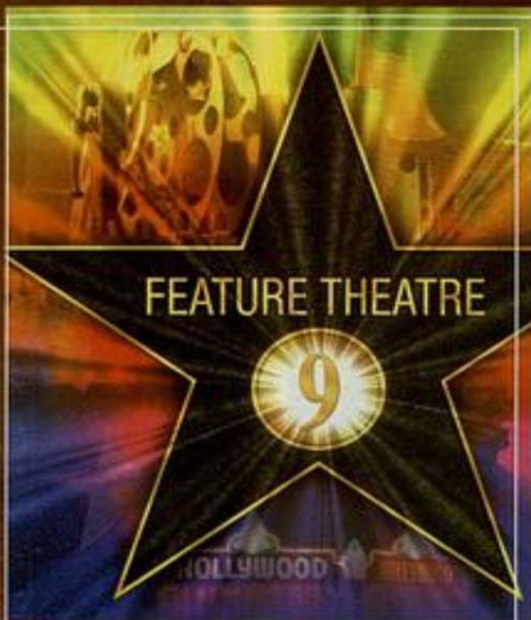
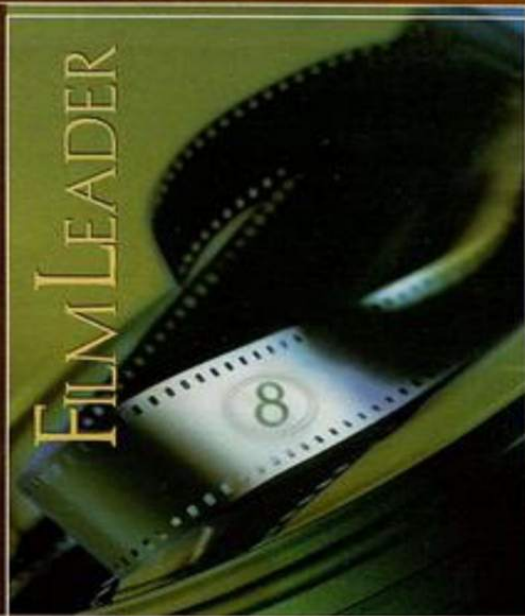
More time for audio description

The FCC has extended by one month the comment deadline for its plan to require audio description of onscreen TV action. Comments are now 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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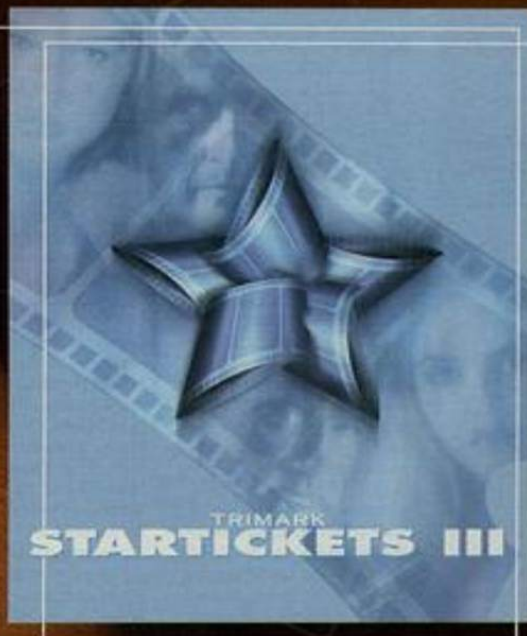


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On the upbeat: NATPE 2000

ALTV 2000 Highlights

(Association of Local Television Stations)

All events are slated for the Morial Convention Center

Monday (Jan. 24)

Washington Public Policy Power Breakfast. Moderators Robert Giese, Chris-Craft Broadcasting, and Shaun Sheehan, Washington Tribune Co. 8 a.m. Rooms 243-245.

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 Asnes, pseudo.com; Roger Keating, ReactTV; and Carl Smith, AT&T Broadband Internet Services. 10 a.m. Rooms 243-245.

Panel Session: Cable and the Internet Are Eating Your Lunch: Are You Going to Serve Them Dessert as Well? Moderator Ave Butensky, TVB. Panelists Claude Caylor, Pizza Hut; Rick Feldman, USA Broadcasting Inc.; Jerry Machovina, AT&T Media Services; Victor Miller, Bear Stearns; James M. Moroney, Belo Interactive; Jack Myers, The Myers Group; Howard Nass, TN Media Inc. 11:15 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, Viacom. Panelists Tony Cassara, Paramount Stations Group; 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, WPRV-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 NATPE 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 NATPE'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 three 25-seat demonstration rooms.

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, consult-

ant 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 "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 Kweisi Mfume," 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 videotaped 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 Jack Myers, The Meters Group. Panelists Dick Askin, Tribune Entertainment; Carole Black, Lifetime Television; Madelyn Bonnot, Emmis TV Broadcasting; Micky Gardner, the Law Offices of Michael Gardner; Eddy Hartenstein, DirecTV; 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 Basic 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.

Panel Session: Consolidation: Is Smaller Better? Moderator Jeff Cole, UCLA Center for Communication Policy. Panelists Peggy Binzel, News Corp.; Andy Kaplan, Columbia TriStar TV Group; Meryl Marshall, Academy of TV Arts & Sciences; Michael Powell, FCC; Rep. Billy Tauzin. 11:45 a.m. Room 245.

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

Wednesday (Jan. 26)

Coffee With Kweisi Mfume, 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: Pat Sajak, *Wheel of Fortune*. Presenters John Conomikes, Hearst-Argyle TV; Leslie Moonves, CBS Television; Martin Short, *The Martin Short Show*; Alex Trebek, *Jeopardy!*. 8:30 a.m. La Nouvelle Orleans Ballroom.

Panel Session: The Indy 500: How Producers Will Thrive in the Digital Age. Moderator Mark Cuban, Yahoo! Broadcast. Panelists Bruce Leak, WebTV Networks; Jim Moloshok, Warner Bros. Online; Mika Salmi, AtomFilms. 10:15 a.m. Room 345.

Panel Session: Local News: The Last Exclusivity. Moderator Meade Camp, CNN Newsource Sales. Panelists Phil Balboni, New England Cable News; Emily Barr, WLS-TV Chicago; Colleen Brown, Lee Broadcasting; Marty Haag, A.H. Belo Corp.; Brent Magid, Frank Magid Associates. 11:45 a.m. Room 245.

Panel Session: When Technology Attacks! Audience Viewing in the Future. Moderator Gary Arlen, Arlen Communications. Panelists Peggy Conlon, The Ad Council; Tom Gershaw, Microsoft; Stacy Joina, TiVo; Jon Mandel, Media.com; Alexandre Michelin, Canal Satellite; Anthony Wood, Replay Networks. 11:45 a.m. Room 345.

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

Thursday (Jan. 27)

Panel Session: Advertising in the Digital Age. Moderator Scott Donaton, Advertising Age. Panelists Ed Erhardt, ABC Sports & ESPN; Peggy Kelly, Bristol-Myers Squibb; John Muszynski, Starcom Worldwide. 9 a.m. Room 245.

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

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Almost 30 new shows are being shopped at NATPE 2000.

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NATPE Buyer's Guide

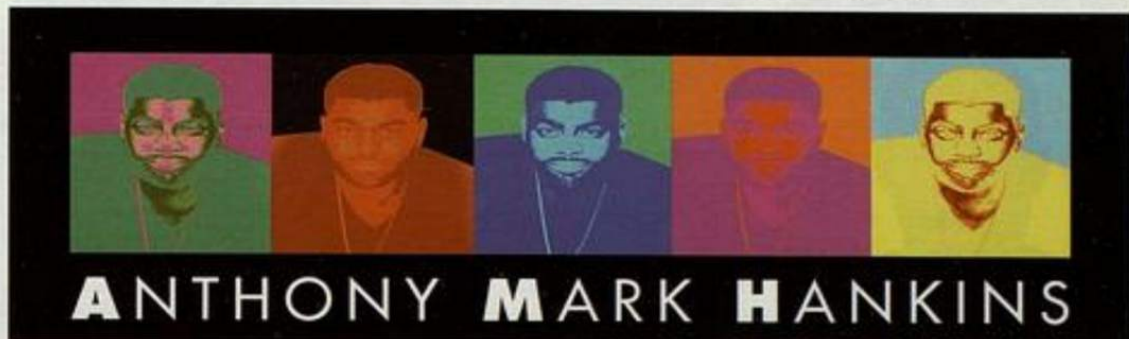
A variety of first-run series is ready to be scrutinized, criticized and snapped up by distributors

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 that's not counting the new lifestyle show from Warner Bros., the *Anthony Mark Hankins Show*. There are at least half a dozen new syndicated shows in the game/relationship category, and seven more weekly action series are being sold for next fall. And that doesn't even include the dozens of small independent series—mainly half-hour week-lies—or the bounty of off-network programs that will be available. By industry standards, this year's market is considered a late one, meaning a lot of deals will be made over the next several weeks.

Since last year's NATPE, syndication distributors have been dropping almost as fast as the talk shows many of them have been producing. Gone this season are Rysher Entertainment, Worldvision Enterprises and PolyGram Television. King World is in the process of merging with CBS, which in turn is in the process of merging with Viacom, the parent company of Paramount Domestic Television. And with all of the consolidation, many of the top studios such as Twentieth Television, Buena Vista Television and the Viacom-CBS distributors are looking to sell programs to their own station groups first.



Finally, many of the big-named shows arriving in syndication 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 multi-million 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.

Two series from Warner Bros., the lifestyle show starring Anthony Mark Hankins and the game show *Million Dollar Chance of a Lifetime*, will be among the offerings vying for attention in New Orleans next week.

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 is doing a reality-based crime/legal series with Dick Wolf, called *Arrest & Trial*, although Buena Vista Television is sitting on its court show, *The Mediator*, for now.

"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 hot because *Millionaire* worked. It is plain and simple," says Studios 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*

Date. Universal is following up on *Blind Date* with *Wed at First Sight*. And MGM has *Sex Wars*. Studios USA is selling *Lover or Loser*, which will also air on USA Network on a limited basis in syndication, and a number of studios have talked of more potential projects.

On the talk show front, celebrity-driven programs this season have not caught on, hence there is only one celebrity-driven daytime show for next fall, *Dr. Laura*, and that isn't exactly a celebrity chat fest.

Besides Paramount's daytime talker with radio personality Dr. Laura Schlessinger, the talk show offerings include Columbia TriStar's *Men Are From Mars, Women Are From Venus*,

MGM's *Chat Room America* and Buena Vista's *Ainsley Harriott Show*. Eyemark is giving Internet star and model Cindy Margolis a shot in late night with a Miami-based weekly talk and variety hour. Warner Bros. also has *Anthony Mark Hankins*, a one-hour daily home and lifestyle series hosted by the 29-year-old clothes designer.

"It's a tough business right now," says Eyemark President Ed Wilson of the talk show category. "I think *Oprah* is in a world of her own, and the rest of the veteran talk shows are trying to hold on to what they have. The new shows haven't really caught on either.

"But I think someone will break through and then everyone will be

back in the genre."

Last season saw seven new one-hour, first-run weeklies make it on the air—several of them big, expensive action-hours that relied heavily on international financing.

Over the last four years, more than a dozen action series have lasted less than one season. With increasing competition from off-network series, the weekend business is a tough market to crack, syndicators say.

"What happens in this genre is that too many people try and make shows that don't belong here," says Tribune Entertainment President Dick Askin. "A lot of projects have been either ill-conceived or poorly financed and they didn't work

domestically.

"I don't want to name them, but there have been a lot of projects that shouldn't have been on the air and haven't lasted very long. It's an expensive business to be in."

For fall 2000, a handful of syndicators are trying to make the one-hour genre work—including Tribune Entertainment's *Gene Roddenberry's Andromeda*, which stars former *Hercules: The Legendary Journeys*' front-man Kevin Sorbo. Also in line are Columbia TriStar's *Sheena*; Studios USA's *Back 2 Back Action*; New Line's *Matthew Blackheart: Monster Smasher*; Universal's *Total Recall: 2070*; and Mercury Entertainment's *Queen of Swords*. ■



'Curtis Court'



'The Cindy Margolis Show'



'To Tell the Truth'



Kevin Sorbo in 'Andromeda'

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 2000.

Court/Reality Shows

Show	Distributor	Terms ¹	Clearances ²	Debut
Arrest & Trial	Studios USA	N/A	60%	fall 2000
Curtis Court	King World	N/A	N/A	fall 2000
Judgment Day	Pearson	cash+barter	N/A	fall 2000
Legacy	Unapix	N/A	N/A	fall 2000
Moral Court	Warner Bros.	N/A	60%	fall 2000
Power of Attorney	20th Television	cash+barter	70%	fall 2000
Singles Court	Unapix	N/A	N/A	fall 2000

Talk Shows

Show	Distributor	Terms ¹	Clearances ²	Debut
The Ainsley Harriott Show	Buena Vista	N/A	75%	Jan. 10, 2000
Chat Room America	MGM	N/A	N/A	fall 2000
The Cindy Margolis Show	Eyemark	N/A	60%	fall 2000
Dr. Laura	Paramount	N/A	85%	fall 2000
Men Are From Mars, Women Are From Venus	Columbia TriStar	N/A	N/A	fall 2000

Game/Relationship Shows

Show	Distributor	Terms ¹	Clearances ²	Debut
First Date	New Line	N/A	N/A	fall 2000
Sex Wars	MGM	N/A	N/A	fall 2000
So You Think You're Funny	Pearson	N/A	N/A	fall 2000
Street Smarts	Warner Bros.	3.5/3.5	60%	fall 2000
To Tell the Truth	Pearson	cash+barter	N/A	fall 2000
Wed At First Sight	Universal	N/A	N/A	fall 2000

One-Hour Weekly Shows

Show	Distributor	Terms ¹	Clearances ²	Debut
Back 2 Back Action (package):				
Cleopatra 2525	Studios USA	N/A	N/A	fall 2000
Jack of all Trades	Studios USA	N/A	N/A	fall 2000
Gene Roddenberry's Andromeda	Tribune	N/A	85%	fall 2000
Matthew Blackheart: Monster Smasher	New Line	barter	N/A	fall 2000
Queen of Swords	Mercury/CanWest	8/6	N/A	fall 2000
Sheena	Columbia Tristar	N/A	N/A	fall 2000
Total Recall: 2070	Universal	barter	87%	Jan. 17, 2000

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.

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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 president of 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* out of the starting gate and into first-run syndication. First, Wolf says, the right reality 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, he realized that this was not going to be a part of the *Law & Order* brand. "It is a very logical extension of something that the company has become recognized for—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 fictional 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 Reports*; 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 strips."

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

Description: half-hour reality crime series from the producer of *Law & Order*

Distributor: Studios USA

Producers: Dick Wolf and Rob Port, executive producers

Talent: TBA

Debut:fall 2000

Clearances:60%

Terms:N/A

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 also be included. The second half of the show, a la *Law & Order*, will feature video of the trial and or interviews with the 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 a small town, it's the biggest story of the year and the local news can provide tons of video." —J.S.

ARREST & TRIAL

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 brand of justice to 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 senior vice president of programming and production on 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*.

"I certainly wasn't sitting at home thinking I would like to be the next court room judge on 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 after doing that for a while, I felt a calling, if you will, to have a bigger voice in helping my 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 claims cases 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," Rosenweig says. "That's why all

Description: former San Diego prosecutor hosts half-hour small-claims court series

Distributor: King World Productions

Producers: N/A

Talent: James Curtis

Debut:fall 2000

Clearances:N/A

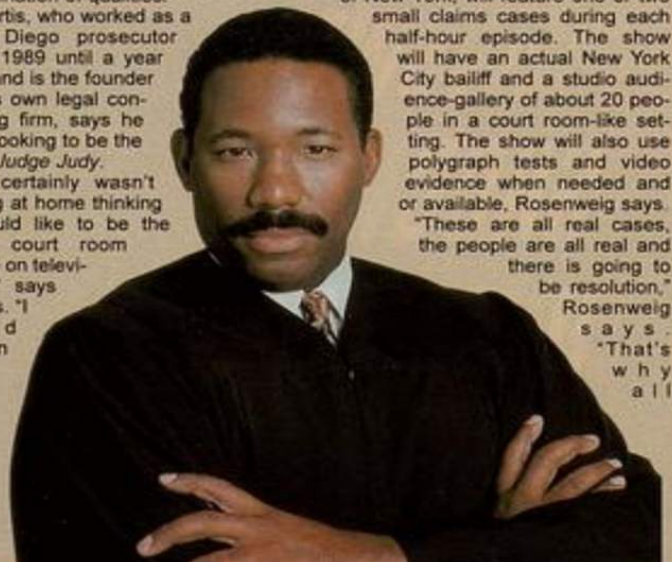
Terms:N/A

of these other court shows are working right now. With these other added things like expert witnesses and polygraph tests, we think this will help distance the 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 condescending, the other shows 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 some different things. Not only with evidence and the litigants, and not only showing who's right and who is wrong, but we're 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. —J.S.



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They tune out their kids.



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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.

% SHARE INCREASE vs LEAD-IN (WOMEN 18-49)			% INCREASE	
MARKET	STATION/AFF.	TIME	VS LEAD-IN	LEAD-IN PROGRAM
CHICAGO	WGN/W	3:00 PM	+ 13%	JENNY JONES
PHILADELPHIA	KYW/C	4:00 PM	+ 45%	GUIDING LIGHT
SAN FRANCISCO	KPIX/C	4:00 PM	+ 25%	INSIDE EDITION
BOSTON	WCVB/A	11:00 AM	+ 117%	MARTIN SHORT
DALLAS	KDFI/I	1:00 AM	+ 600%	VARIOUS
DETROIT	WDIV/N	4:00 PM	+ 85%	JENNY JONES
HOUSTON	KTRK/A	4:00 PM	+ 6%	ROSIE O'DONNELL
SEATTLE	KIRO/C	9:00 AM	+ 8%	EARLY SHOW
MINNEAPOLIS	WCCO+/C	3:00 PM	+ 68%	GUIDING LIGHT
MIAMI	WPLG/A	9:00 AM	+ 83%	GOOD MORNING AMERICA
DENVER	KTVD+/U	1:00 PM	+ 67%	DR. JOY BROWNE
SACRAMENTO	KOVR/C	9:00 AM	+ 167%	EARLY SHOW
PITTSBURGH	WPGH/F	10:00 AM	+ 200%	FORGIVE OR FORGET
ST. LOUIS	KSDK/N	11:00 AM	+ 35%	MONTEL WILLIAMS
ORLANDO	WKMG/C	3:00 PM	+ 14%	AS THE WORLD TURNS
PORTLAND	KOIN/C	3:00 PM	+ 171%	GUIDING LIGHT
BALTIMORE	WMAR/A	10:00 AM	+ 26%	MONTEL WILLIAMS
INDIANAPOLIS	WTTV+/W	11:00 AM	+ 8%	JERRY SPRINGER
CHARLOTTE	WAXN/I	2:00 PM	+ 200%	COPS
RALEIGH-DURHAM	WKFT/I	5:00 PM	+ 29%	PEOPLE'S COURT
RALEIGH-DURHAM	WKFT/I	1:00 PM	+ 100%	PEOPLE'S COURT
NASHVILLE	WTVF/C	4:00 PM	+ 50%	AS THE WORLD TURNS
KANSAS CITY	KMBC/A	9:00 AM	+ 53%	GOOD MORNING AMERICA
KANSAS CITY	KCWE/U	1:00 PM	+ 50%	VARIOUS
CINCINNATI	WXIX/F	12:00 PM	+ 113%	NEWS MIDDAY
MILWAUKEE	WITI/F	10:00 AM	+ 38%	JUDGE JOE BROWN
COLUMBUS	WTTE/F	10:00 AM	+ 14%	JERRY SPRINGER
SALT LAKE CITY	KJZZ/U	2:00 PM	+ 36%	MATLOCK
SAN ANTONIO	KSAT/A	9:00 AM	+ 40%	GOOD MORNING AMERICA
GRAND RAPIDS	WWMT/C	10:00 AM	+ 25%	JERRY SPRINGER
BIRMINGHAM	WBRC/F	1:00 PM	+ 36%	JUDGE JOE BROWN
NEW ORLEANS	WGNO/A	3:00 PM	+ 11%	GENERAL HOSPITAL
NORFOLK	WGNT/U	11:00 AM	+ 6%	RICKI LAKE
WEST PALM BEACH	WPBF/A	9:00 AM	+ 133%	GOOD MORNING AMERICA
BUFFALO	WNYO/W	9:00 AM	+ 31%	JUDGE MATHIS
GREENSBORO, NC	WXLV/A	4:00 PM	+ 42%	GENERAL HOSPITAL
LOUISVILLE	WAVE/N	3:00 PM	+ 56%	PASSIONS
PROVIDENCE	WPRI/C	9:00 AM	+ 100%	EARLY SHOW
JACKSONVILLE	WJXT/C	9:00 AM	+ 40%	EARLY SHOW
LAS VEGAS	KVWB/W	9:00 AM	+ 175%	NANNY
LITTLE ROCK	KLRT/F	9:00 AM	+ INF	VARIOUS
AUSTIN	KTBC/F	1:00 PM	+ 150%	EXTRA
KNOXVILLE	WBXX/W	10:00 AM	+ INF	SCREEN GEMS NETWORK
LEXINGTON	WTVQ/A	10:00 AM	+ 33%	JUDGE JOE BROWN
TOLEDO	WTVG/A	10:00 AM	+ 36%	REGIS & KATHIE LEE
ROANOKE	WFXR+/F	10:00 AM	+ 42%	QUEEN LATIFAH
TUCSON	KOLD/C	8:00 AM	+ 100%	EARLY SHOW
PADUCAH, MO	KBSI/F	11:00 AM	+ 133%	RICKI LAKE
ROCHESTER	WRCC/C	9:00 AM	+ 325%	EARLY SHOW



Sally

% SHARE INCREASE vs LEAD-IN (WOMEN 18-49)

MARKET	STATION/AFF.	TIME	% INCREASE VS LEAD-IN	LEAD-IN PROGRAM
PORTLAND, ME	WPME/U	1:00 PM	+ INF	FORUM 2000
MADISON	WHPN/U	3:00 PM	+ 300%	DIVORCE COURT
JACKSON, MS	WDBD/F	8:00 AM	+ INF	VARIOUS
CEDAR RAPIDS	KGAN/C	8:00 AM	+ 200%	EARLY SHOW
TRI-CITIES	WCYB/N	10:00 AM	+ 10%	LATER TODAY
COLORADO SPRINGS	KKTU/C	9:00 AM	+ 600%	EARLY SHOW
JOHNSTOWN	WATM/A	5:00 PM	+ 11%	MONTEL WILLIAMS
EL PASO	KTSM/N	3:00 PM	+ 67%	JERRY SPRINGER
BATON ROUGE	WAFB/C	9:00 AM	+ 100%	EARLY SHOW
SAVANNAH	WTGS/F	1:00 PM	+ 100%	JUDGE MATHIS
HARLINGEN	KVEO/N	10:00 AM	+ 125%	REGIS & KATHIE LEE
FT. WAYNE	WFRT/F	11:00 AM	+ 29%	DREAMMAKER
GREENVILLE, NC	WCTI/A	9:00 AM	+ 38%	GOOD MORNING AMERICA
LANSING, MI	WLAJ/A	1:30 AM	+ 200%	ACCESS HOLLYWOOD
MONTGOMERY	WNCF/A	9:00 AM	+ 1000%	GOOD MORNING AMERICA
LAFAYETTE, LA	KLFY/C	9:00 AM	+ 13%	EARLY SHOW
BOISE	KIVI/A	3:00 PM	+ 50 %	MILLS LANE
COLUMBUS, GA	WLTZ/N	4:00 PM	+ 180%	DIFFERENT WORLD
LA CROSSE	WKBT/C	9:00 AM	+ 42%	EARLY SHOW
CHICO-REDDING	KCVU/F	10:00 AM	+ 44%	DONNY & MARIE
COLUMBUS, MS	WLOV/F	10:00 AM	+ 47%	MONTEL WILLIAMS
MONROE	KARD/F	10:00 AM	+ 125%	REGIS & KATHIE LEE
TERRE HAUTE	WBAK/F	10:00 AM	+ 17%	DREAMMAKER
DOPLIN	KOAM/C	4:00 PM	+ 42%	OPRAH
BLUEFIELD	WVSX/F	8:00 AM	+ 117%	MAURY POVICH
ALBANY, GA	WFXL/F	8:00 AM	+ 56%	QUEEN LATIFAH
ODESSA, TX	KMID/A	9:00 AM	+ 240%	GOOD MORNING AMERICA
WILMINGTON	WSFX/F	11:00 AM	+ 78%	DONNY & MARIE
MINOT, ND	KNDX/F	8:00 AM	+ 100%	MAURY POVICH
ROCHESTER, MN	KXLT/F	1:00 PM	+ 80%	MONTEL WILLIAMS
BINGHAMTON	WICZ/F	9:00 AM	+ 300%	DISNEY'S DOUG
PANAMA CITY	WPGX/F	8:00 AM	+ INF	CNN HEADLINE NEWS
BILOXI	WXXV/F	4:00 PM	+ 20%	FOX KIDS
ABILENE	KTAB/C	9:00 AM	+ 100%	EARLY SHOW
CLARKSBURG	WVFX/F	11:00 AM	+ INF	MONTEL WILLIAMS
IDAHO FALLS	KFXP/F	9:00 AM	+ 200%	NANNY
BILLINGS	KHMT/F	1:00 AM	+ INF	COPS
ELMIRA	WYDC/F	9:00 AM	+ 233%	DISNEY'S DOUG
YUMA	KSWT/C	8:00 AM	+ 100%	EARLY SHOW
ALEXANDRIA	WNTZ/F	1:00 PM	+ 200%	JERRY SPRINGER
MERIDIAN	WTOK/A	12:00 AM	+ 175%	SEINFELD
GRAND JUNCTION	KGJT/F	12:00 PM	+ 75%	NATIONAL ENQUIRER
OTTUMWA	KYOU/F	2:00 PM	+ 75%	RICKI LAKE
BEND	KFXO/F	1:00 PM	+ 17%	JERRY SPRINGER
JUNEAU	KJUD/A	1:30 AM	+ INF	VARIOUS
HELENA, MT	KMTF/F	1:00 PM	+ 333%	MAURY POVICH

COURT & REALITY

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 a show that's differentiated from the pack," 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 sure has "different" written all over it. As part of the promotion for *Judgment Day*, the court show/talk show Pearson is 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 torts. It's 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 district attorney. Although Early has the cre-

dentials 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 deeds—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



'Judgment Day' with Norm Early

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

Distributor: Pearson Television

Producers: Alexandra Jewett, executive producer

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

Debut: fall 2000

Clearances: N/A

Terms: cash+barter

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." —MG

COURT & REALITY

Legacy

'Legacy' co-host Karen Filipi



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*."

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, friends and associates against one another in the battle over the dearly departed's will.

It's kind of a touchy 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 lifetime 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

'Legacy' co-host Stan Sanders



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

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." —J.S.

COURT & REALITY

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.



"Stu came in this year and said, 'Look, you're basically locked into small-claims cases. How are we going to get topics and people on the show where they're not legal small claims disputes, but arguments, misunderstandings, where people still have the need to be right?'"

Thus *Moral Court* was born. Billet created an hour-long show during which two people involved in a dispute compete for money based on who takes the highest moral ground in an

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 Greenblatt, executive vice 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.' So that's maybe \$500."

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 agree the kid'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 these 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

Description: hour-long court show in which participants win points and money based on a moral issue

Distributor: Warner Bros. Domestic Television

Producer: Stu Billet Productions

Talent: TBA

Debut: fall 2000

Clearances: 60%

Terms: N/A

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 [their] mother around the house," Robertson says. As a result their mother moved into the daughter's home, 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 genre that's working, it's in the genre, but another take on it."

—M.G.

COURT & REALITY

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 court-

room setting. Allred, Bailey, Darden and five other lawyers will defend the claims of everyday people in front of New Jersey State Judge Andrew Napolitano.

"I love 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 Schmo gets 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

Description: half-hour court show in which high-profile lawyers go head-to-head defending ordinary litigants

Distributor: Twentieth Television

Producers: N/A

Talent: Judge Andrew Napolitano, Gloria Allred, F. Lee Bailey, Christopher Darden and other attorneys

Debut: fall 2000

Clearances: 70%

Terms: cash+barter

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."

Based on his experience with *Divorce Court*, Lachman says whatever the case is, the audience has to be able to relate to what's unfolding before them.

"The common thread between *Divorce Court* and *Power of Attorney* is that unless we have a way to get audiences to invest in the litigants, they won't care enough to hang in for the whole show. They have to have some compassion for what's going on, some empathy."

—M.G.



Gloria Allred (right) and a litigant

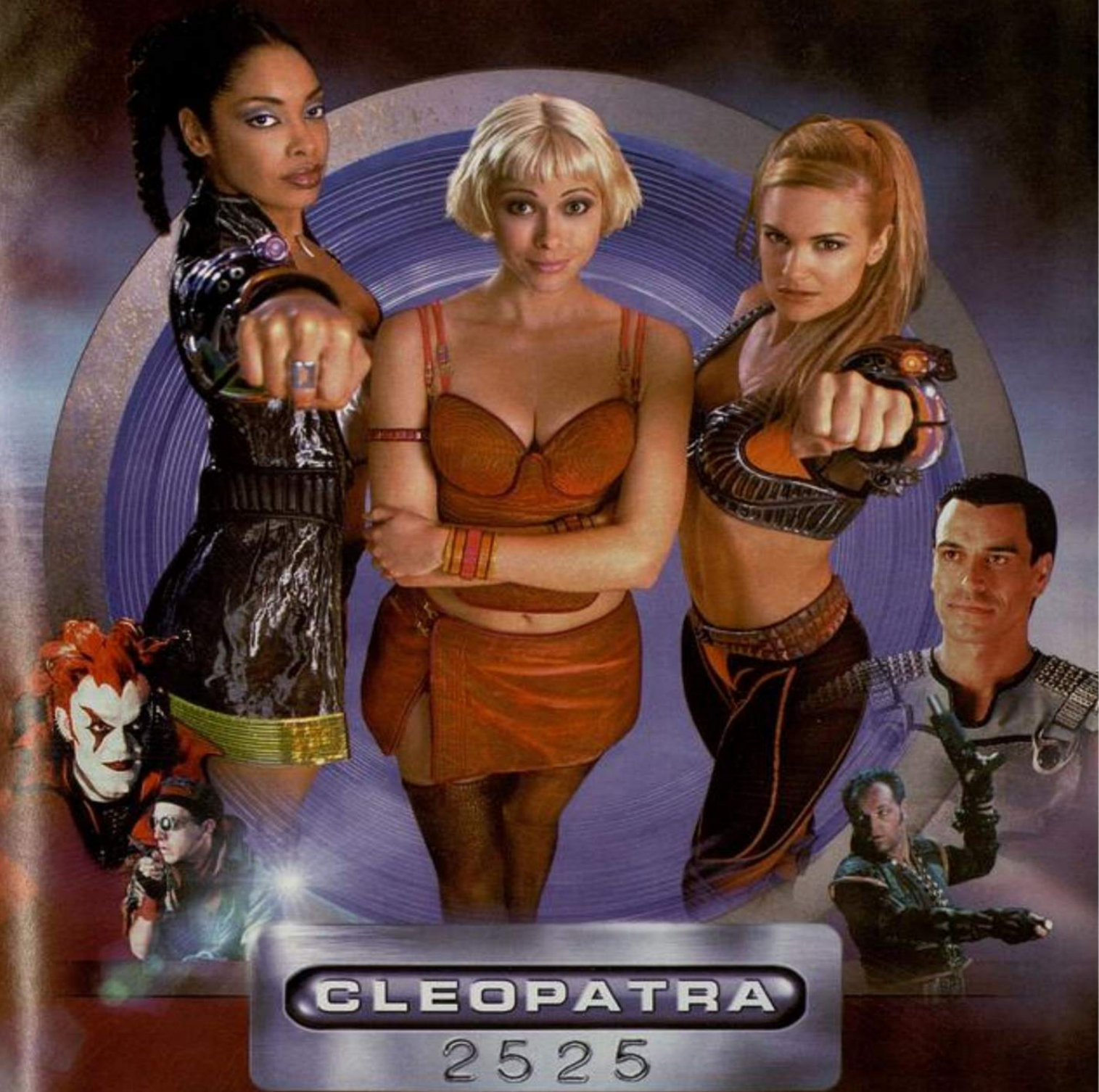
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COURT & REALITY

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,



'Singles Court' will be hosted by Angela Segal (l), a new-comer in the syndication business.

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

Description: half-hour conflict-resolution court series, with Segal acting as a mediator in relationship disputes

Distributor: Unapix

Producer: N/A

Talent: Angela Segal

Debut:fall 2000

Clearances:N/A

Terms:N/A

on my talk show were in the midst of one conflict or another, and they often looked to me for advice on who was wrong or right 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 decision coming out of the show. But they believe positive ideas and reinforcement of common sense will likely 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," Segal says. "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 highlight all of the issues and then find a way to resolve them."

—J.S.

TALK

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."

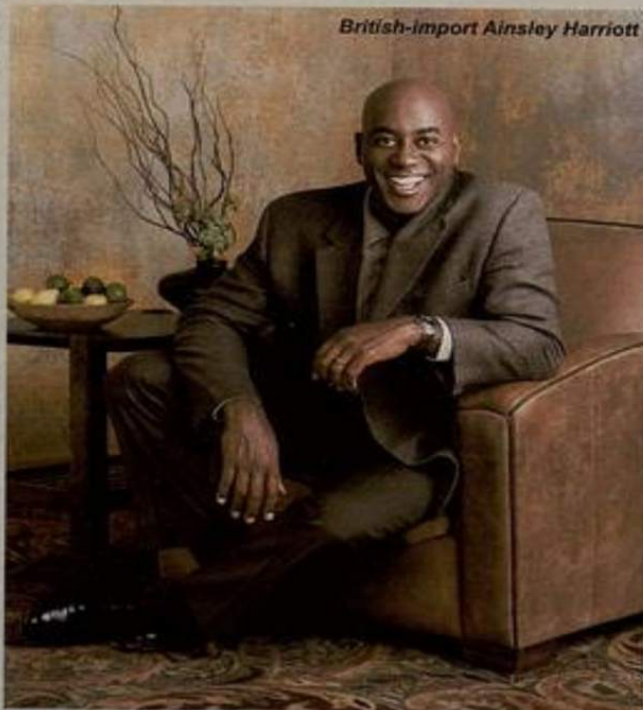
Former TV-talk-show-host-turned-

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 renowned for making great television programs," says Harriott, whose fall 1999 launch was delayed at the last minute until this year.



British-import Ainsley Harriott

Description: daily one-hour talk/cooking show with English celebrity chef

Distributor: Buena Vista Television

Producers: Merv Griffin, Joni L. Holder

Talent: Ainsley Harriott

Debut:Jan. 10, 2000

Clearances:75%

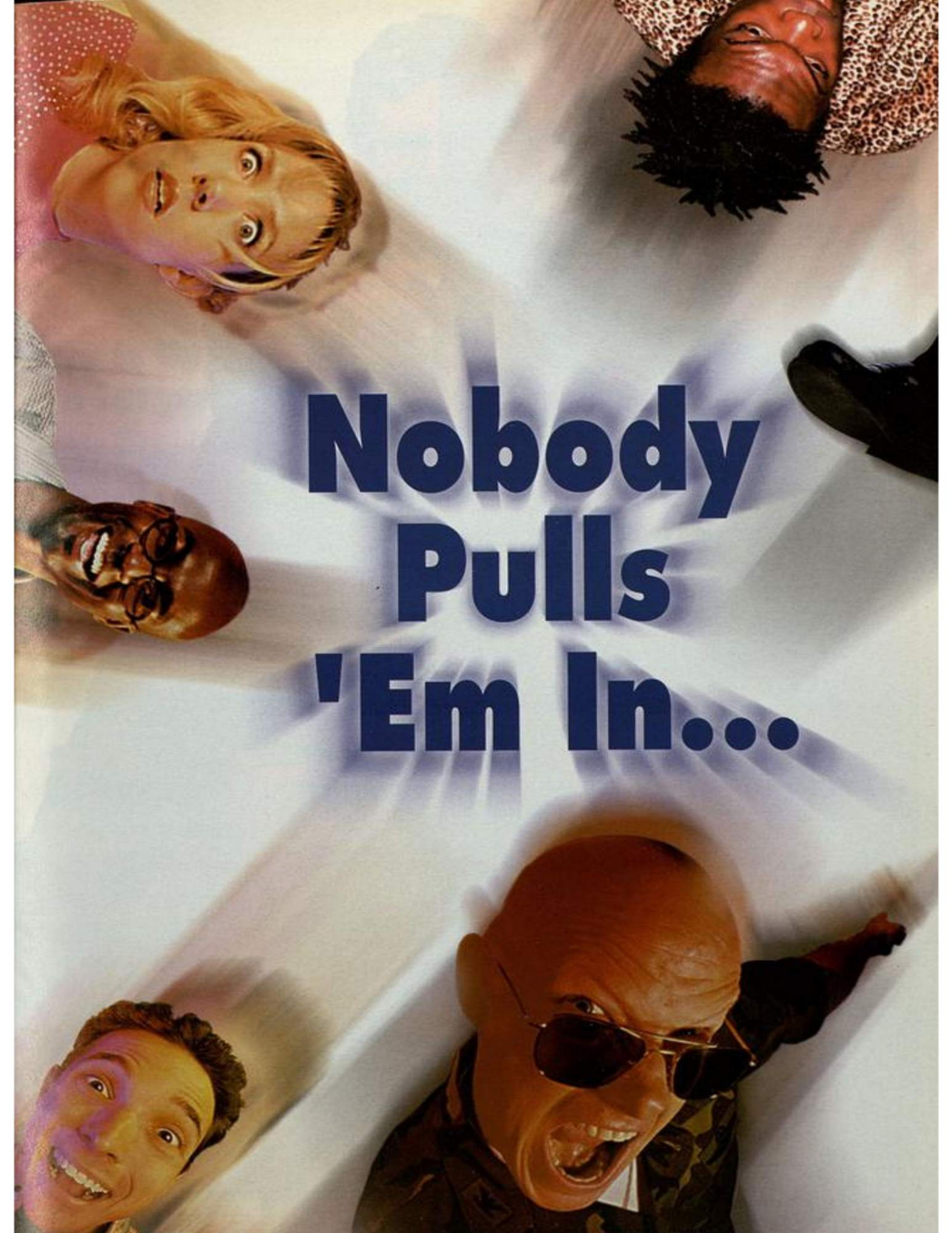
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"The whole progression took a long time, with many trips out to Los Angeles and many meals with many different people. But it all appears to be worth it."

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 à la David Letterman, say his producers.

"Ainsley is really comfortable in the kitchen, but he's also very interested and curious about other people," says the show's executive producer, Joni Holder. "He gravitates to people and he's sort of fearless. He'll approach anybody, and it seems to always turn out to be a good time when he meets new people."

—J.S.



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TALK

Chat Room America

'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 two hosts who invite input from viewers

via the show's Internet chat room, the telephone and the show's studio audience about issues that are important to the under-30 set. Comments from viewers, who send messages over the Internet, will be streamed onto a backdrop on the set, Cohen says.

"In doing a show that speaks to this

demo, to ignore the Internet would be a false beat. [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 any major on-screen credits, he has had a successful career behind the scenes in talk show television, including work on *The Tonight Show*, *Later* and *Leeza*.

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

Description: half-hour late-night talk show from the producers of MTV's *Loveline* that incorporates studio audience, Internet and call-in viewer input

Distributor: MGM

Producers: Scott Stone, David Stanley and David Sittenfeld, executive producers

Talent: Catherine McCord and Mike Richards, hosts

Debut:fall 2000

Clearances:N/A

Terms:N/A

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 incorrect than *Politically Incorrect*," Stanley says.

"Based on our experience with *Loveline*, we feel we've really tapped into what this demo really wants to watch—that's stuff about their own lives," Stone says. "It's about them and their lives and what they do in their lives." —M.G.

TALK

The Cindy Margolis Show

This time last year, Eyemark Entertainment president Ed Wilson and programming executives from the CBS syndication unit were meeting with Cindy Margolis, the so-called Queen of the Internet, for the first time.

Wilson was so impressed by Margolis, a model and actress that he quickly signed her to an overall development deal and started looking for a potential syndication vehicle for her.

After a number of meetings last spring, Eyemark executives gave the green light for a pilot with Margolis that was to be taped on Miami's South Beach. The 400-seat set that Eyemark executives built with some help from CBS owned-and-operated station WFOR-TV Miami—and a little local publicity push—was all that was needed for more than 5,000 fans to show up for the taping. After seeing Margolis' popularity first hand at the taping and of course on the Internet, where she has 60 million fans, Eyemark executives decided to give Margolis her own late-night show.

The Cindy Margolis Show, a weekly one-hour "party" for late-night time periods, which 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 empire that is Cindy Margolis actually grew out of an assignment in her college business class to start her own company. Margolis, an aspiring model at the time, made greeting cards and plastered her own picture on the front in girl-next-door poses. The business took off, and Margolis landed on the cover of numerous magazines and was named one of *People* magazine's "50 Most Beautiful People" in 1998.

Margolis, who often appears on Stern's nationally syndicated radio show, is a regular on E! Entertainment's *In Your Dreams* and was recog-

'The Cindy Margolis Show'



Description: model/actress/Internet phenom Cindy Margolis hosts a late-night weekly series from Miami's South Beach

Distributor: Eyemark Entertainment

Producer: Burt Dubrow

Talent: Cindy Margolis

Debut:fall 2000

Clearances:60%

Terms:N/A

nized as 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, including working in front of the camera at E!, is that they have been great stepping stones to get me ready for my own network show," she notes.

The weekly series will remain in South Beach, where the pilot was originally taped. Margolis says the show is going to be one big party, with a mix of MTV-type relationship games, music, interviews with celebrities and a backdrop of the Art Deco hotels and restaurants that line Ocean Ave. on South Beach.

"I just want the show to be fun and spontaneous," Margolis says. "We're not going to stick to any one regimen. It's late-night, so it's just going to be a party. I don't want it to be anything the public expects." —J.S.

The logo for 20th Television is centered in a square frame. The number '20' is large and bold, with a 'th' superscript to its right. Below '20' is the word 'TELEVISION' in a stylized, blocky font. The entire logo is set against a light, textured background within a dark square frame.

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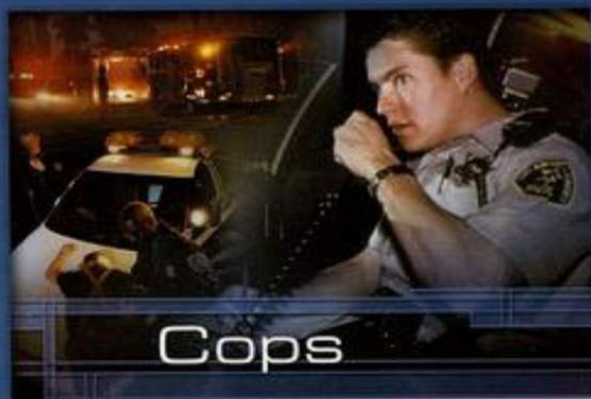
The Next Courtroom Franchise.



The Simpsons



M*A*S*H



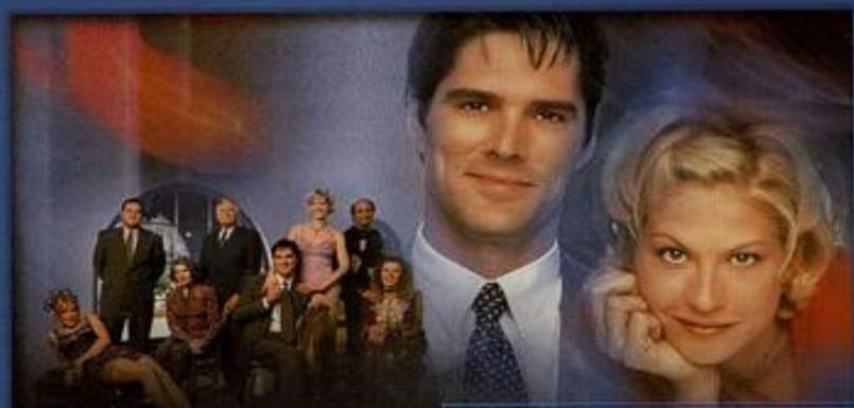
Cops



Fox Features



Chicago Hope



Dharma
& Greg



Buffy
The Vampire Slayer

2
TELEVISION



NYPD Blue



King of
The Hill



The Practice



Ally McBeal



The Pretender



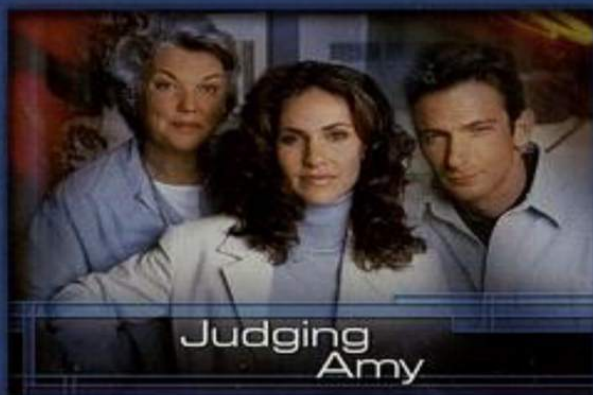
The X-Files



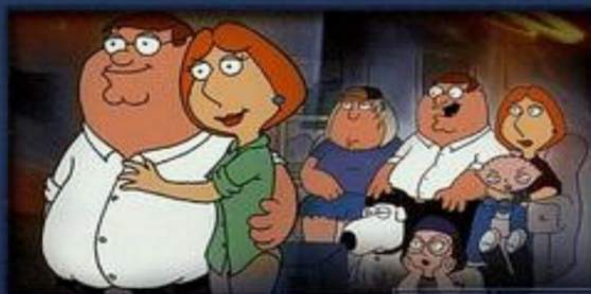
Futurama



2 Guys and a Girl



Judging
Amy



Family Guy



The Hughleys



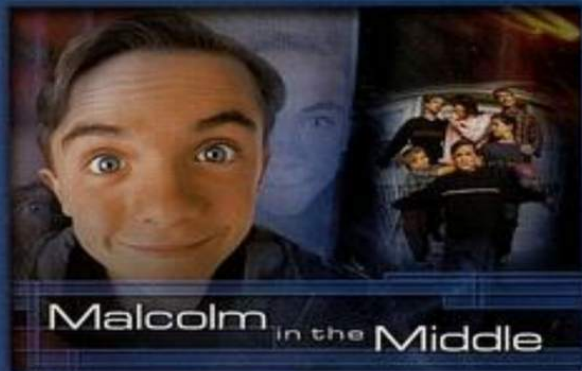
Angel



Roswell



Stark
Raving Mad



Malcolm
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*Source: NBS, Galaxy Explorer, P.T.O. thru 12/19/2000.
New 1st Place: Judge Mathis, Family Feud, NFL Enquirer, Blind Date, Leeza,
Queen Latifah, Dr. Joy, Beyond Show, Martin Short Show, Dreammaker.

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TALK

Dr. Laura

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 really had to leave to do her radio talk 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.

Thanks to Cato's persistence, the conservative and always opinionated Schlessinger is giving daytime television one last shot. Starting this fall, Paramount Domestic Television is distributing the one-hour weekly series *Dr. Laura* in syndication. Paramount executives have already cleared the show in more than 85% of the country, including 24 of the top 25 markets. Schlessinger, who has close to 20 million people listening to her radio program every day and has written four best-selling books, says she got tired of hearing Cato tell



'Dr. Laura'

her to get back into television.

"Over the last five years, Velma has been calling and calling and trying to get me to do television," says Schlessinger. "She would say that we have to do a TV 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. She said, 'It's trash.' Then she said that I had a moral obligation to do something with the

Description: one-hour daily talk show hosted by radio personality Dr. Laura

Distributor: Paramount Domestic Television

Producer: Velma Cato, executive producer

Talent: Dr. Laura Schlessinger

Debut:fall 2000

Clearances:85%

Terms:N/A

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 talking too much about the format of the series. But 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 representations of all of 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." —J.S.

TALK

Men Are From Mars, Women Are From Venus



'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 guest celebrities—two men and two women—who will discuss the issues of the day and how the perspectives of men and women differ on these 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 that 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 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*, *E!* and *48 Hours*.

Mondale will be joined on the set by

Description: hour-long *Politically Incorrect*-style talk show that explores issues from both sides of the gender divide

Distributor: Columbia TriStar Television

Producers: executive producers Merv Griffin and Michael Rourke

Talent: Eleanor Mondale, host

Debut:fall 2000

Clearances:N/A

Terms:N/A

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- or woman-on-the-street interviews. He'll also be counted 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 creative 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." —M.G.

GAME/RELATIONSHIP

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 without getting a bedroom door slammed in their faces," says David Spiegelman, New Line Television's executive vice president of domestic syndication.

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 would 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

Description: half-hour teenage dating game show in which parents can influence the outcome

Distributor: New Line

Producer: David Greenfield, executive producer

Talent: Jeff Wadlow, host

Debut: fall 2000

Clearances: N/A

Terms: N/A

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 into 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 slice of life, a chance to watch other people interact." —M.G.

GAME/RELATIONSHIP

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. It's about laughs.

"At the end of the day, men are still

men and women are still women, and this show celebrates that," says 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 the 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 Tropic 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

Description: half-hour game show strip that pits women against men to see who knows more about the opposite sex

Distributor: MGM

Producers: Howard Schultz, executive producer

Talent: J.D. Roth and Jennifer Cole, hosts

Debut: fall 2000

Clearances: N/A

Terms: N/A



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 magic trick," with a line down the middle dividing the stage into separate men and women's sides that are decorated accordingly. He also says this is not 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.

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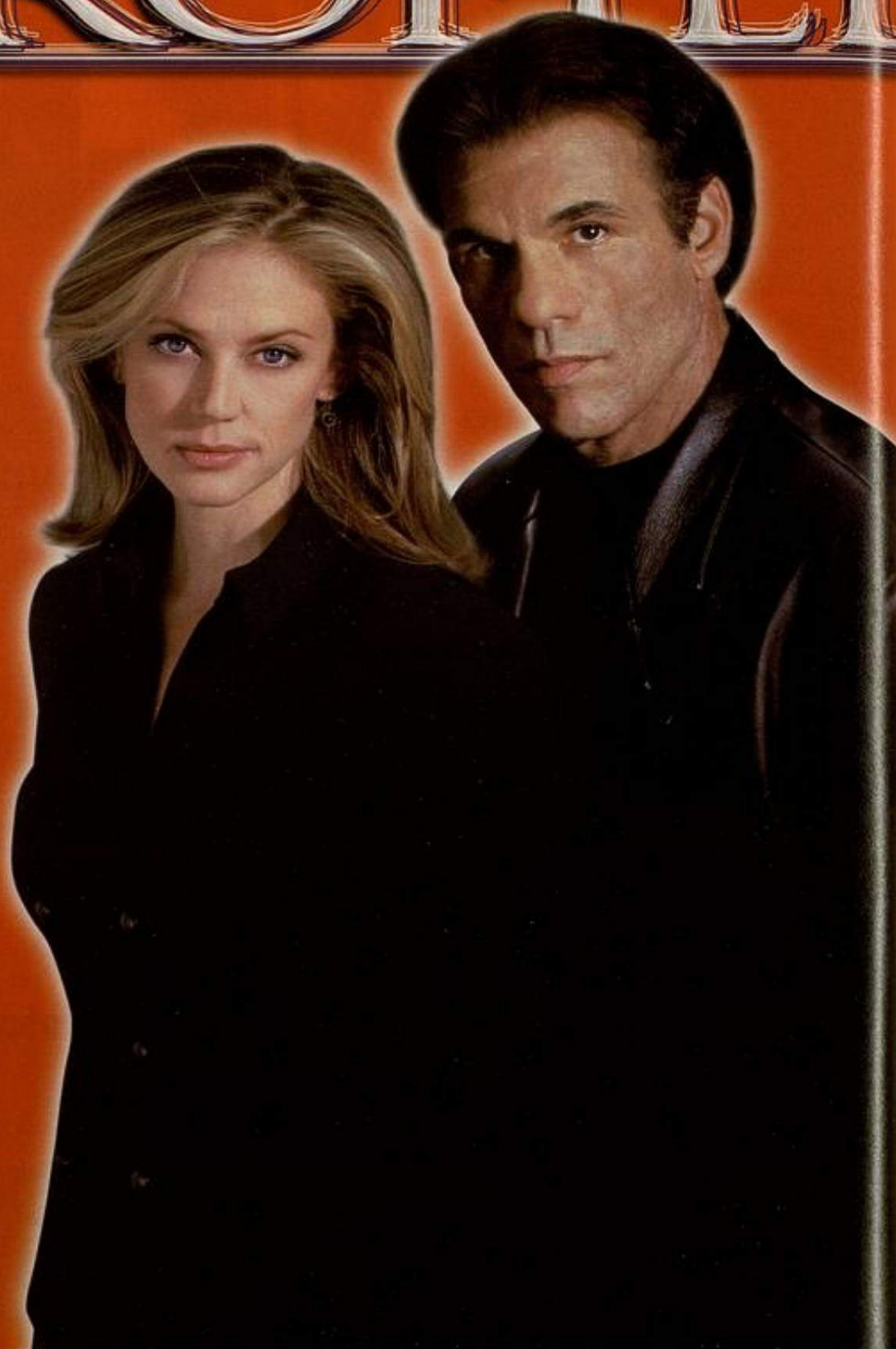
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GAME/RELATIONSHIP

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 shown 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 win-

ners. If the contestant's comedy team wins, the contestant wins.

A bonus round follows, during which the contestant from the winning team gets to pair up with someone from their team to match comedy trivia items from two lists in order to win additional



prizes.

Each team will consist of two well-known comedians with one most likely an up-and-comer from one of the 45 comedy club's run by Bud "the father of modern stand-up comedy" Friedman. His comedy empire includes the Improv clubs, the Comedy Clubs and the Comedy Stores in cities around the country.

Pearson and TEAM are also putting

together a Web site that will allow comics to submit their material and send in their videos for consideration for the show, Levin says.

Friedman is credited with being one of the first people to put Adam Sandler, Jim Carrey and Jerry Seinfeld on TV.

So the producers expect to be able to book high-profile comic talent based on Friedman's stature in the industry and his history of helping to develop some of the biggest careers in comedy.

"Bud Friedman is a legend in this business. And because of that, we've joined hands in development of this show," says Joe Scotti, president of domestic distribution and marketing for Pearson Television North America.

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 is executive producing the show along with TEAM's founder/Chairman/CEO Drew Levin, and Rodriguez, who happens to be an alum of

Description: half-hour, late-night, comedy game show strip where established and up-and-coming comics and contestants compete for laughs and prizes

Distributor: Pearson Television (domestic), TEAM Entertainment (international)

Producers: executive producers Bud Friedman, Drew S. Levin, Paul Rodriguez; Jane Sparango, supervising producer

Talent: Paul Rodriguez, host

Debut:fall 2000

Clearances:N/A

Terms:N/A

Friedman's clubs. Rodriguez also has had his own comedy specials on the HBO and Showtime cable networks. TEAM Senior Vice President of Development and Production Jane Sparango will serve as supervising producer.

Levin says the inclusion of "funny, irreverent, wild" Rodriguez in the show will help make it a powerhouse in its intended late-night timeslot, where Levin plans to challenge the likes of *Leno* and *Letterman* for younger viewers.

"There's no urban, ethnic, hip show," Levin says of late night. "And that's who's watching TV at 11:30 at night. It's urban, young adults, 18- to 22-years-old." —M.G.

GAME/RELATIONSHIP

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 60% of the country. Among the station deals is a total group-buy by Tribune Entertainment's 22 stations, which also agreed to renew *Change of Heart*.

While St. John may be the jack-of-all-trades 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 stories."

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

Description: half-hour game show in which contestants try to guess whether passersby will know the answers to trivia questions

Distributor: Warner Bros. Domestic Television Distribution

Producer: executive producer Scott St. John

Talent: host Frank Nicotero

Debut:fall 2000

Clearances:60%

Terms:3.5/3.5

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 answer to some pretty fundamental stuff, presented in a comic way with a really very clever and funny host, turned out to be a funny format," Robertson says.

Greenblatt agrees. "People like to see other people shank silly questions. It makes them feel smarter."

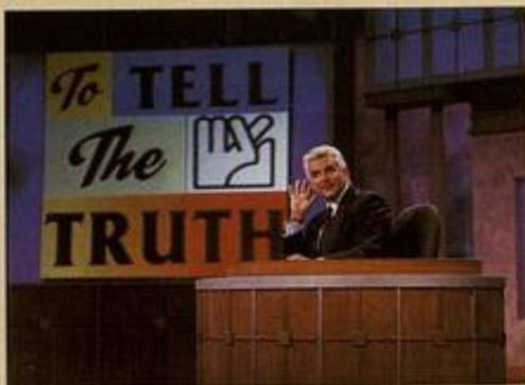
The "shankers" in the pilot are people like the pretty girl who is shown a picture of the Pentagon and calls it the Parthenon. Or the one who says there are 36 inches in a foot. To that, Nicotero responds, "If you think that, we're dating!" —M.G.



"Street Smarts"

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

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*

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

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-in-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 *Seinfeld* alum (famous for shouting "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



Description: half-hour updated version of the classic '60s game show

Distributor: Pearson Television

Producers: N/A

Talent: John O'Hurley, host

Debut: fall 2000

Clearances: N/A

Terms: cash+barter

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 panel 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." —M.G.

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 the show getting married," says Matt Cooperstein, Universal's senior vice president of domestic TV syndication.

During each one-hour show, a potential bride using the process of elimination—which includes the advice of family, friends, a therapist and the audience—narrows 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 show 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 show may sound like a throw-back 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 a better system 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



Description: one-hour relationship show that offers the prospect of on-air nuptials

Distributor: Universal

Producers: Pat and Perry Finn, executive producers

Talent: TBA

Debut: fall 2000

Clearances: N/A

Terms: N/A

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 time *Who Wants to be a Millionaire?* airs," Finn says. "So the show has that unique drama, you follow the couple wondering will they get married or won't they?" —M.G.

ONE-HOUR WEEKLY

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 hours *Xena: Warrior Princess* and *Hercules: The Legendary Journeys*, are putting two action series in one for 2000.

Billed 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.

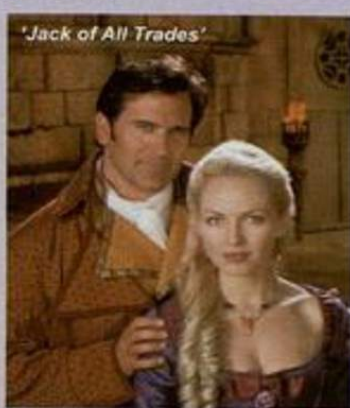
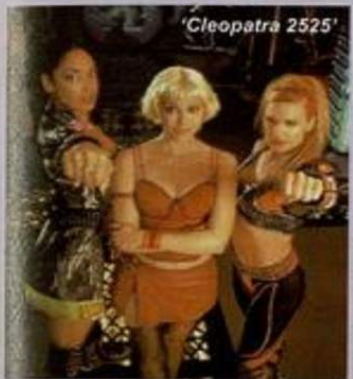
Tapert, who has been extra busy down in New Zealand over the past several months reading "Back 2 Back Action," says *Cleopatra* and *Jack* were two separate one-hour series at first.

"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 viewer is 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 into the future, is a perfect example of the humor. The show revolves around the exploits of three strong women who live in a world turned upside down. *Cleopatra* is one of the three women; her character was formerly an exotic dancer, who lapsed into a coma during cosmetic surgery in 2001 and was cryogenically frozen.



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 try and thwart Napoleon's advance on the region. Stiles' cover is as a personal servant to a wealthy British widow and secret agent for the British government.

"This is a totally different kind of storytelling for us, you no longer have an act two and act three," says Tapert. "You kind of got your beginning fight and your ending fight. You don't have to carry the giant emotional drama, but there is a balance involved. I think we'll do a good job delivering both action and a solid storyline." —J.S.

Program Title: *Cleopatra 2525*

Description: half-hour action series set in the 26th century that follows the adventures of three heroines

Distributor: Studios USA

Producers: Rob Tapert and Sam Raimi, executive producers

Talent: Victoria Pratt, Gina Torres and Jennifer Sky

Debut: fall 2000

Clearances: N/A

Terms: N/A

Program Title: *Jack of All Trades*

Description: half-hour action series about a 19th-century American spy whose mission is to thwart Napoleon's advance on India

Distributor: Studios USA

Producers: Rob Tapert and Sam Raimi, executive producers

Talent: Bruce Campbell

Debut: fall 2000

Clearances: N/A

Terms: N/A

ONE-HOUR WEEKLY

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 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 Journeys* star Kevin Sorbo is headlining *Andromeda* and actually helped Tribune executives pick *Andromeda* over the other potential series, *Genesis*. However, Tribune executives have taped a pilot for *Genesis* and are holding onto that series for at least another year.

Sorbo, who just wrapped up six seasons 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

Description: one-hour action series based the *Star Trek* creator's story of a chaotic civilization set in the future

Distributor: Tribune Entertainment

Producers: executive producers Kevin Sorbo, Robert H. Wolfe, Majel Roddenberry, Eric Gold

Talent: Kevin Sorbo

Debut: fall 2000

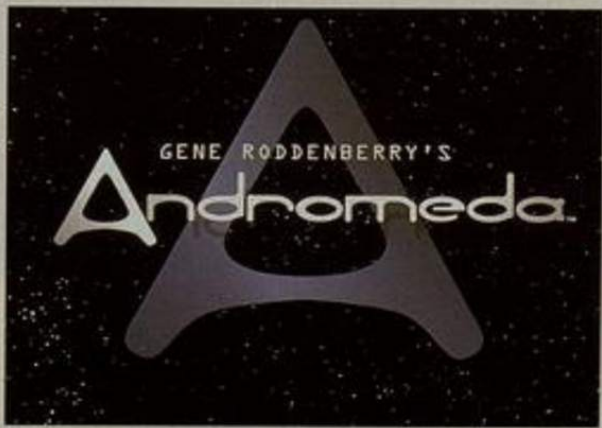
Clearances: 85%

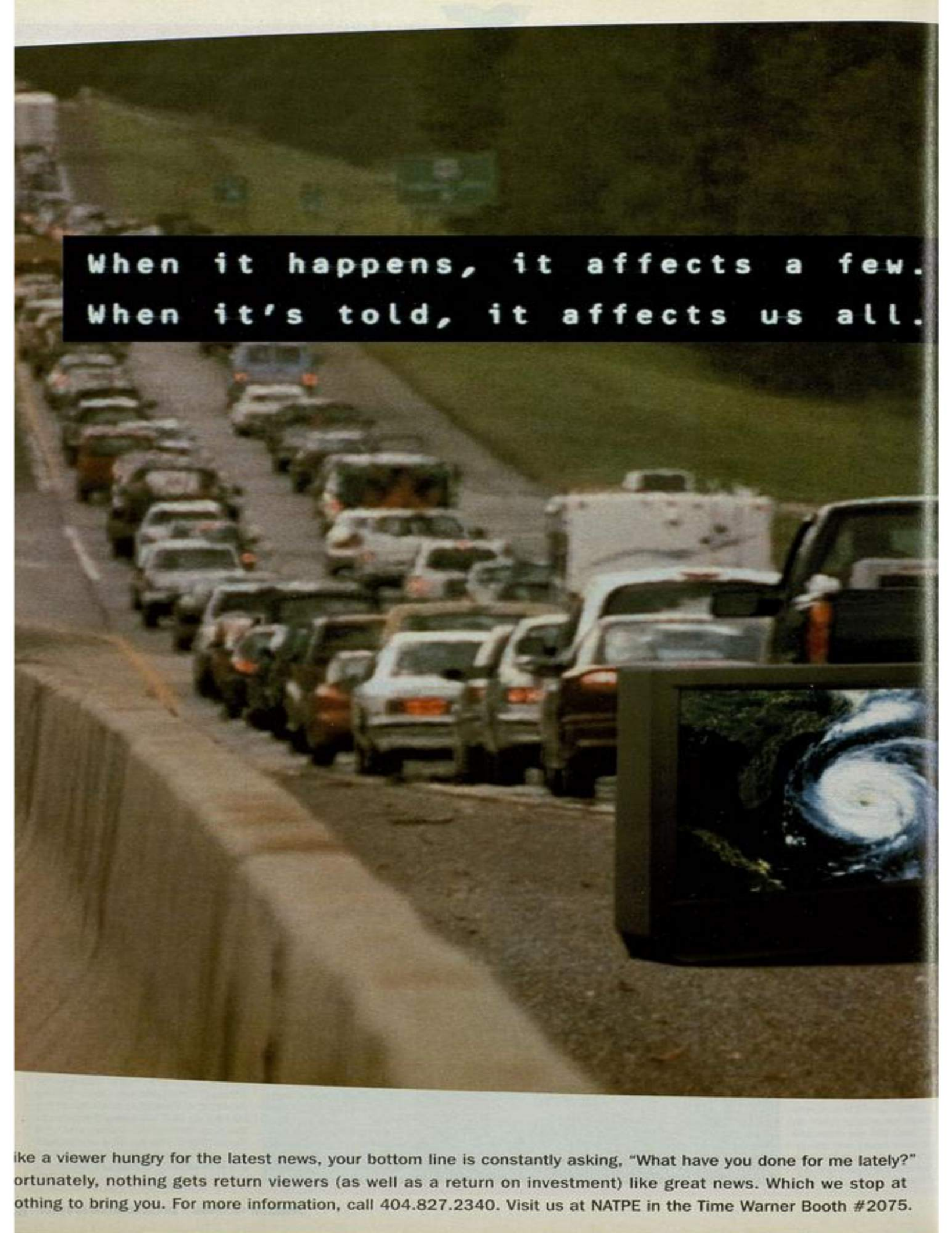
Terms: N/A

that is in 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 extra 3,000 years beyond that."

Steve Mulderrig, senior vice president and general sales manager at Tribune Entertainment, said getting *Andromeda* cleared in over 80% 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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COURT & REALITY

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 out a syndicated action hour called *Matthew Blackheart: Monster Smasher*. It features a retro lead character whose mission—once he is defrosted from a decades-long cryogenic snooze—is to save the world from his evil nemesis Dr. Mortas. Sound 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, likewise follows a formerly frozen hero who is revived years after his heyday to fight his nemesis, Dr. Evil. "When we refer to *Austin Powers*, it's really a talking point—it's 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* was frozen, *Austin Powers* was frozen, and there's lots of tongue-in-cheek humor in both."

The show's producers may also seem familiar. Like New Line's fall 1999 action-hour entry, *Arthur Conan*



'Matthew Blackheart: Monster Smasher'

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 zillion of them," Spiegelman says. "We're

not taking this out just to have a companion piece, but 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 really cool concept."

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

The weekly show follows the adventures of a swash-buckling 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' creatures 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

Description: weekly action hour that follows the adventures of a WWII hero, who has been revived from his cryogenic state to fight an old nemesis in the year 2000

Distributor: New Line

Producers: Richard Donner, executive producer

Talent: Robert Bogue

Debut: fall 2000

Clearances: N/A

Terms: barter

a '90s 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 adopt and adapt 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 pre-pretty much everything we take for granted today."

In one scene, someone hands Blackheart a cell phone, and he reacts 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 show is being shot 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.

COURT & REALITY

Queen of Swords

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

This year, Bernstein is bringing another female-lead action series to the conference, but he's doing it with 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. Tessie Santiago, 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 1800s. The idea for the series actually came from CanWest chairman Jay Firestone.

"We have a relationship 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* is going to be first-rate. Fireworks and CanWest do only that—produce quality programming."

Bernstein says a pilot is being taped in Spain and will be finished just in time for this month's conference. David Abramowitz, who wrote the syndicated series *Highlander*, is signed to be the show-runner for *Queen of Swords*. The timing for the Hispanic-lead 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



Tessie Santiago, makes her acting debut as the 'Queen of Hearts,' a female avenger in 19th-century California.

Description: hour-long action series with Zarro-like heroine who fights to avenge her father's murder

Distributor: Mercury Entertainment

Producers: N/A

Talent: Tessie Santiago

Debut: fall 2000

Clearances: N/A

Terms: 8/6 barter split

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 had tried to rally his fellow dons 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 nails getting broken and about her clothes," Bernstein says. "But at night or when called upon, she turns into 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 aweigh!

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 sophomore actioner *V.I.P.*, which was the top new action hour of its 1998-'99 debut season.

"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 CTTD'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 creators and executive producers of *Baywatch*, and Steven Sears, who was a co-executive producer on *Xena*, pitched the new TV

incarnation of *Sheena*, and they will executive produce the show. Schwartz and Sears, however, were not the first to try for a new TV *Sheena*. Columbia had been pitched the show for years.

"[Schwartz and Sears] came in and said, 'Here's our take on the show.' They had thought it all the way through—in terms of how to contemporize the character. How to give it a sense of humor. How to build in the relationships and scenarios that open

up countless stories," according to Russ Krasnoff, CTTD's executive vice president of programming, when the distributor first took the show out to stations in the fall.

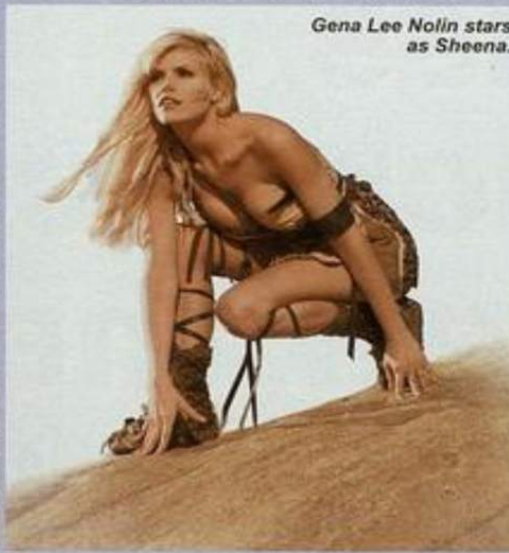
Although Nolin and Schwartz both came from *Baywatch*, Nolin was not a part of the original pitch as an attached star. She was cast after the pilot script was ordered from Schwartz and Sears.

CTTD 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.

The show is now sold to stations covering 85% of the country for fall 2000. CTTD 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 CTTD'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 on the air, 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 get-



Gena Lee Nolin stars as *Sheena*.

Description: hour-long action-adventure show inspired by the movie, with former *Baywatch* star Gena Lee Nolin

Distributor: Columbia TriStar Television

Producers: executive producers Doug Schwartz and Steven Sears

Talent: Gena Lee Nolin

Debut: fall 2000

Clearances: N/A

Terms: N/A

ting two and three offers."

Branding also helps, Thurston says. "In the fractionalized marketplace that we're operating in today, it's more difficult to launch a show if you don't have an established brand of some kind, whether it be the title of the show, the format, the star in the show," he says. "So clearly, in the case of *Sheena*, there is a brand there, and Gena Lee Nolin is also a branded television star. And that's really important, particularly in the genre, to have a following already built in."

And since Columbia TriStar is a global company, branding is that much more important, because it helps shows to travel well. "Internationally, they would like to have action hours with recognizable, branded personalities, and that's another compelling reason for us to go with this one," Thurston said. —M.G.

ONE-HOUR WEEKLY

Total Recall: 2070

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

The corporate changes involved in *Total Recall 2070* since Monterastelli 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," Monterastelli says of the studio recently

acquired by Universal. "And the guys at the Canadian company, Alliance, who hired me were gone over a year ago."

He says the management team now heading the merged, Toronto-based Alliance Atlantis Communications Inc. is the third he's worked with since *Total Recall 2070* was born. TEAM Entertainment and Alliance Atlantis produce the show in association with Showtime Networks Inc. and a Canadian company, WIC Entertainment. The series is distributed by Universal Worldwide Television.

"This would be hard for any show," Monterastelli says. Ironically, the end result for the show, which is cleared for

broadcast syndication in 87% of the country, has been remarkable. "This show looks as good as any network show," he says.

The first 22 episodes of the show debuted last March on Showtime, and earned an Emmy nomination for special effects based on that run. The dual window—cable first and broadcast syndication second—was by design, says Matt Cooperstein, senior vice president of domestic TV syndication for Universal Worldwide Television.

"Because it premiered on Showtime, the show benefits from their branding and their national promotion in advance of the launch into syndication," Cooperstein says, adding that the dual window also allowed for higher production values and a higher budget-per-episode.

In fact, Monterastelli says if it weren't for the Showtime portion of the plan, much of what and who went into the show may have gone elsewhere.

"We had an exceptional writing staff for what now would be termed a first-run show," he says, noting that the staff includes consulting producer Ted Mann and supervising producer Jeff King, among others.

Monterastelli also happens to be a fan of science fiction novelist Philip K. Dick, whose original short story, *We Can Remember It For You Wholesale*, inspired the feature film *Total Recall*, starring Arnold Schwarzenegger. The companies involved in *Total Recall: 2070* had the rights to the *Total Recall*

Description: weekly one-hour sci-fi action adventure series based on a short story by Philip K. Dick

Distributor: Universal

Producers: Art Monterastelli, creator; Drew S. Levin, executive producer

Talent: Michael Easton, Karl Pruner, Cynthia Preston and others

Debut: Jan. 17, 2000

Clearances: 87%

Terms: barter

title when they brought in Monterastelli.

"It's a little bit easier to do a psychological thriller as a series week in and week out than it is to do a huge action movie where planets are exploding," Monterastelli says. By easier, he means that the show is more interesting creatively and easier on the wallet, he says.

The show is set in the post-apocalyptic year 2070, a time when civil liberties are under siege and six powerful conglomerates dominate the world. The storyline centers on the life of detective David Hume, portrayed by Michael Easton, who is best known for a recent recurring role on *Ally McBeal*. Hume is part of a force responsible for defending the innocent from the power of the mighty conglomerates.

"This show at its best really makes you think, really plays with your mind," Monterastelli says. —M.G.

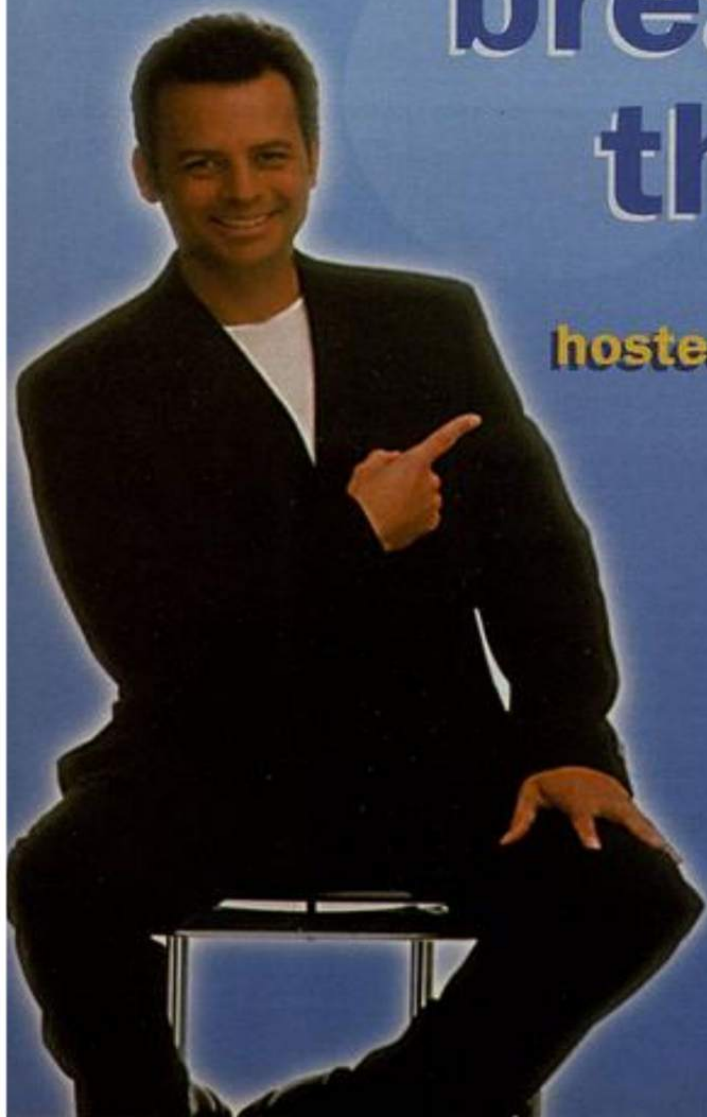


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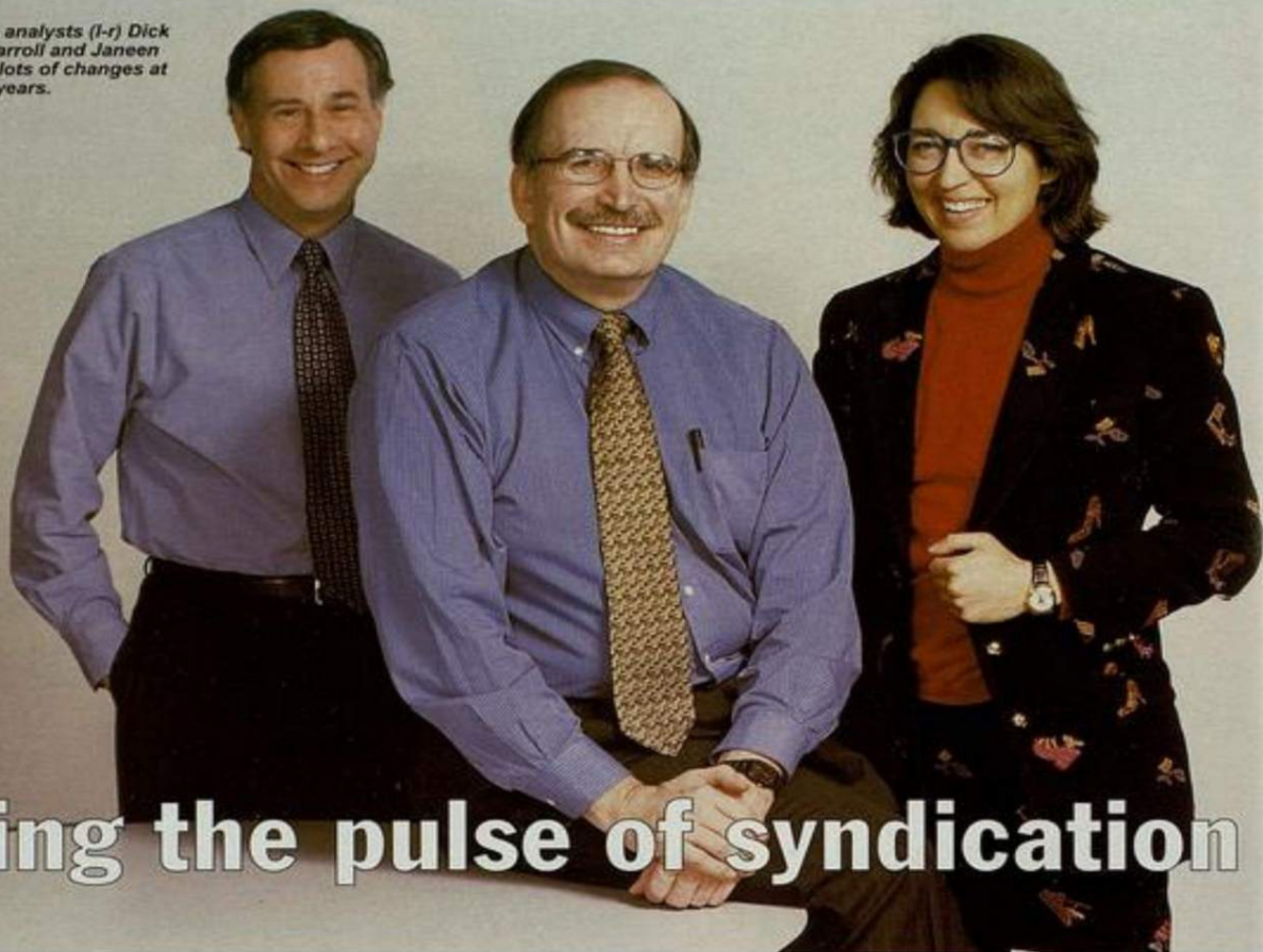


R.S.V.P. Fall 2000

UNIVERSAL



Veteran program analysts (l-r) Dick Kurlander, Bill Carroll and Janeen Bjork have seen lots of changes at NATPE over the years.



Taking the pulse of syndication

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 Sales and Marketing's 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. They offer thoughts on why this year's development has been so slow to roll out and reveal their top program picks, from what they've seen of the new syndication shows. They also suggest that stations with "Oprah Winfrey" may want to think about what they would program in

place of the top talk show, and pretty quickly too. And they talk about NATPE's reduced importance as a meeting for TV station executives, what might be done to change that and much more.

Why has syndication program development has 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 multiple-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?

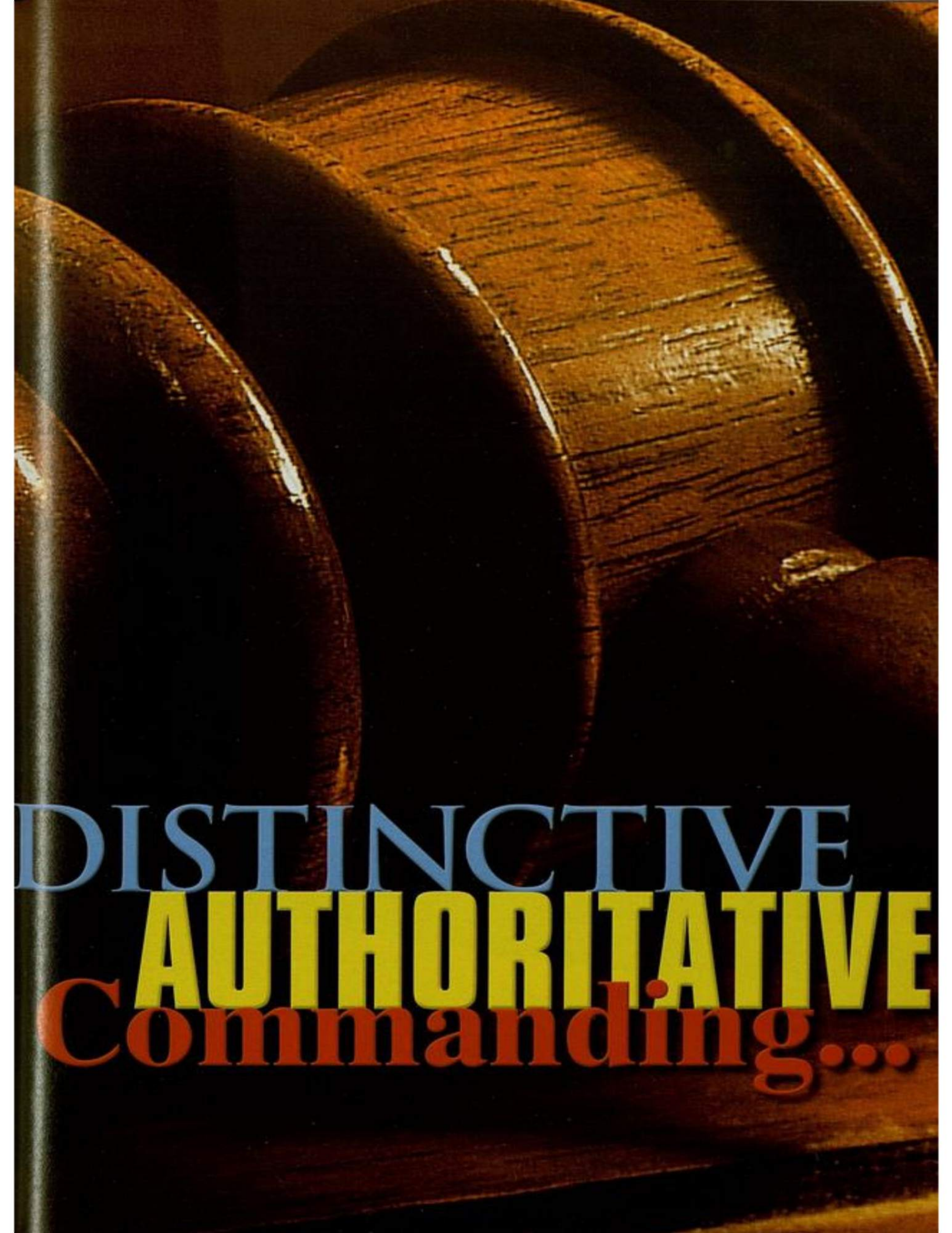
Bjork: I don't want to go there. I'm looking at my list, *Dr. Laura*, *Ainsley Harriott*, *Men Are From Mars*, which I haven't seen, *Anthony Mark Hankins*, which is at the bottom of my list.

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

A close-up photograph of several interlocking wooden gears. The gears are made of dark wood with a visible grain and are set against a dark background. The lighting is dramatic, highlighting the curves and textures of the wood. The text is overlaid on the lower portion of the image.

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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.

OK, 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 hours or picking up one of the two new off-network hours [for weekend play], *Nash Bridges* or *Early Edition*, I would go with *Nash Bridges*.

Carroll: I agree with Janine. I like *Street Smarts* as a late fringe vehicle. I agree on *To Tell the Truth* as a pure game. On the court shows, we've recommended *Power of Attorney* early in the game of the shows we'd seen. I was pleasantly surprised with *Curtis Court*, and would certainly recommend that. Talk shows we're waiting to see. We were favorable, for those who had needs in January, for a daytime play on *Ainsley Harriott*. For weeklies, I agree with Dick on *Nash Bridges*. I'd lean toward *Andromeda* and *Sheena* if I had to choose among the first-run weeklies.

With the success of the networks on the game show front, are you expecting a lot more things to come down the pipeline in syndication?

Carroll: My guess is that, in the big money games, the networks are going to kill the goose that laid the



Petry's Kurlander on advertising clutter: 'We're now at nine and a half minutes 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.'

golden egg. I mean, it's just going to get to the point where the viewers are going to say, enough is enough. *Millionaire* may not even survive. I mean, there's going to be a period of time in January where every day—and on some days several hours—we're going to have these games. You can't just over-saturate with identical or variations of the same thing and expect there's going to be that degree of excitement. And if it goes away, in terms of the network, I think it's going to be very difficult to then generate excitement in syndication for a similar kind of product.

Kurlander: There's no way you can come up with the money, because you can't get the access clearances. ABC had that dilemma regarding syndication, but of course it was competing against its own O&Os that are watching *Wheel* and *Jeopardy*. I don't see how you can compete on the money level. If you can't get at least 50% access clearance, and you can't, then how do you do it? You're going to look like a poor man's version.

There are no new magazines in development. What's the outlook for syndicated magazines?

Carroll: The genre has been taken over by the networks. I mean, that was the genre of syndication that is now *Dateline* and *20/20 Monday*, *Thursday*, *Tuesday*, *Friday*, *Downtown*, *Uptown*, whatever. And cable.

And what's the deal with kids? Is there still a business at all? Or is it pretty much a non-business?

Carroll: It's not a non-business, it's a tough business. The business has

gone to cable. I mean, broadcasters made a decision, right or wrong, to stand on the sidelines, and Nickelodeon came in, and now the consumer has made that choice.

Kurlander: Well, the WB certainly has had success.

Bjork: A hit show, like *Pokémon*, makes all the difference for kids. Nevertheless, stations are not translating that into big dollars.

What impact are the new networks having on syndication, if any?

Kurlander: Huge.

Bjork: They're bringing some new sitcoms into the marketplace.

Kurlander: And their affiliates are also outlets for a lot of first-run programming. If you look at a typical market, you'll see plenty of WB

and UPN stations running talk shows in the morning and afternoons up until they get the kids block from the network.

Carroll: That's really the huge change. In the past, we would have looked at independent stations and they'd be kids in off-network, for the most part. Now they're still kids and in the key time periods are often off-network, but the remainder of the day is first-run. I mean, look at most markets and you'll find that's where a lot of these shows are going.

So those WB and UPN outlets have really helped launch a lot of new first-run shows?

Kurlander: Oh, yeah. A lot of new shows. If you look at *Judge Judy's* history, much of her success was not so much how it performed in daytime on traditional affiliates, but how it did on those weblets and sometimes not even weblets. Pure independents that took a shot at *Judge Judy* succeeded very well.

How is NATPE's role changing as far as the domestic syndication business is concerned?

Bjork: It's become less critical. We have groups that have dozens of stations, and those dozens of stations might have gone to NATPE five years ago, with each station sending at least one person. And this year, three or four people from the group will go representing all of the stations. That's a significant change.

Carroll: I think NATPE has made decisions, and, for their overall survival, they were probably reasonable decisions to make. Which was that NATPE had to expand out of just

being a domestic marketplace. They had to expand to be global and to include cable and the Internet. The problem was, the [domestic program] marketplace got lost in that whole shuffle. And those four or five people that an entire group will send to the convention now are going to make the decisions anyway, or have already made the decisions, or are not going to make them at the NATPE convention. And NATPE has, unfortunately, not found a way to re-invigorate itself, on the domestic side, and make it a reason to go, as an industry meeting, not just as a place to buy programming.

Kurlander: It's interesting because when NATPE was really at its peak, the station program directors also had reached a peak in terms of their visibility and their importance. A lot of that had to do with the fact that localism, aside from the news, was much more of a factor in a station's programming. And NATPE was important from a career development standpoint and as an exchange of ideas on the local programming side of things, as well as the communication side of things. And that's all vanished. And the program directors are not nearly as key in the process as they once were.

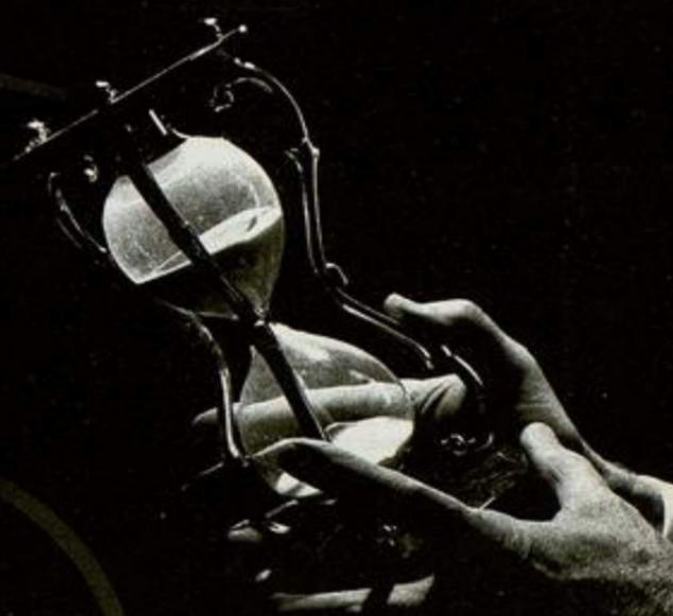
Programming is also sold well before the convention, correct?

Kurlander: Yes. The syndicators are out there covering every market, many prior to NATPE. So everybody has a role in why it changed. And we [Petry] are not going to be on the floor this year with a booth. We decided to satellite our presentation, instead of doing it in person, which will reach 100% of our clients versus the approximately 40% to 50% reach we would have if we were doing it at the show.

Carroll: We've all had to make difficult decisions. We [Katz] are going to be on the floor this year [sharing booth space with co-owned Millennium]. We've done what we've done in the past, which is the pre-NATPE satellite presentation to stations. But in the past, we've also done an event [program presentation and cocktail reception] at the convention. This year we're not. So, you know, we're in an evolving situation as to what is the best way to serve our clients. And I don't know that we know the answer. We're all wrestling with that particular issue. I think this year we're saying that it's too soon to make a final decision on what is the best way to do it.

Will fewer of your clients be at the show?

Carroll: I don't disagree with my colleagues that attendance at NATPE, based on what I'm hearing, will be down. The groups will be there, but the numbers of people



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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 there'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.'

Bjork: Yes. You have *Judgment Day*, you have *Power of Attorney*, *Singles Court*, *Moral Court*, *Legacy*, *Criminal Court*, and *The Mediator*. So that's seven altogether.

Carroll: Possibly eight, depending upon where you put *Arrest and Trial*.

Isn't that ridiculous? We can't have 15 court shows on the air, can we?

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.

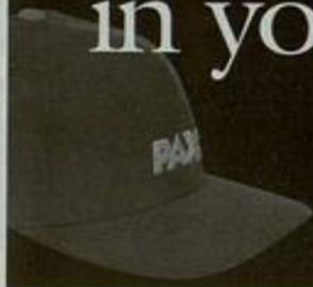
Carroll: I think, for the most part, all of them have variations on a theme. The perception in the marketplace, and I think it's a fair perception but maybe slightly overstated, is that the only success this year was with court. Then you try to duplicate success.

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?

Kurlander: There's

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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 top performer, followed by *Joe Brown*. And then you work your way to kind of a clumping, with *Divorce Court* being the most successful of the recent entries.

Kurlander: 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 and get away from some of the publicity hype. 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. *Roseanne* 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 are, 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?



Millennium's Bjork on the role of NATPE: "It's become less critical. We have groups with dozens of stations, which might have gone to NATPE five years ago, with each station sending at least one person. This year, three or four people from the group will go."

Kurlander: We just assume that that's gone.

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 daytime, 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 it 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

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 up 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 house-

hold 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?

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-cumulated 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.

50
in America

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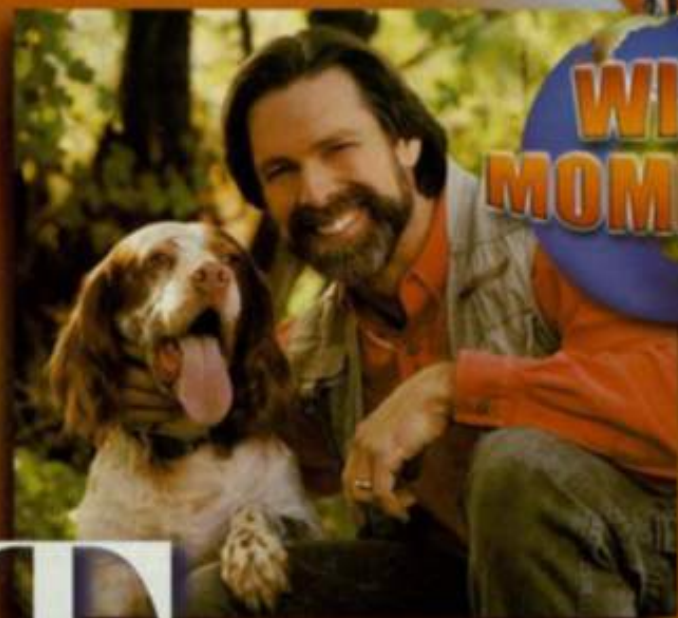
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Carroll: Yes, they're down. But I don't think there's any station that, given the choice, all things being equal, would say, no, I won't take Oprah. They'd say, yes, thank you very much, I'd be happy to do that, assuming it's a reasonable deal.

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 involvement in Oxygen seems 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.

Bjork: I just hope not, I hope she does not choose to retire from television.

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 he such a thing would even be possible. The audience is just so fractionalized now. And who would that 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, as the problem is that the celebrities are the guests and it's very difficult to book the shows, especially if you don't start off well. And usually you don't. So there's such 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 decrease 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. That 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 when we talk about him getting 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 it, and then they did it again last year.

Kurlander: We've also had some significant downgrades 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 knew 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 access shows, *Wheel*, *Jeopardy*, *ET*, how are they holding up?

Kurlander: *Wheel* and *Jeopardy* had outstanding November books. 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.
Carroll: 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 *Curtis 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 clumped 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 your station 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 presents a major 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.

Bjork: 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, especially at a time when 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 hours probably 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-

tions get into a "I have to have this" mindset, they almost always overpay. Because you start to compete against yourself.

Let's talk about consolidation. If the CBS-Viacom merger is approved, Paramount, King World, Eyemark, Rysher and Worldvision will all be under one roof. Will it change the dynamics of the business? Will stations be better or worse off?

Bjork: If a large studio had had *Judge Judy* and seen the kind of success that that show had, it would have accelerated those license fees much more quickly than Worldvision was able to. I think the smaller firms without the clout and the huge sales staffs can't be as aggressive.

Carroll: 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. It's always been a tough business for someone in a boutique. But it doesn't preclude them getting in there and making it happen. It just is not going to be as easy. And part of the reason it's not as easy is not only the consolidation on the syndication side, but the consolidation on the station side. And I think that has an impact as well.

Seventh Heaven is the first off-network hour in syndication in quite a while. What are the expectations?

Kurlander: *Seventh Heaven*, I think, is going to be an interesting show. It has huge potential coming off of a hot WB. And for a lot of those WB affiliates that have it, it's a great 9 p.m. show to fill out your WB schedule, with the perception of another hour of prime time.

In the past, syndicators have been criticized for doing pilots or, in some cases, even presentation tapes of new shows. Is the problem improving or getting worse?

Carroll: That has improved this year, except for *Dr. Laura*, for which there was nothing.

Why has it improved?

Carroll: I think it had to do with all the court shows being developed and needing to show how they are different. And if you did a flip chart that said it's different because Charlie is the judge, I don't think that would fly.

Bjork: Especially when dealing with a judge who's really key to the success of the show. They're format driven but they're also host driven. So you really do need to see these people in action.

Are there any pilots that you're still watching see?

Bjork: *Men Are From Mars, Women Are From Venus* from Columbia and *Wed at First Sight* from Universal. ■

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

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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 that 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." ■



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.



▲ Eddie Cantor and company in March 1938.



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



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



◀ 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.



▲ A crowd in Grand Central Station watching one of the two Gemini launches in December 1965.



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



▲ 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 (l) and Zsa Zsa Gabor, March 5, 1952, on 'Bachelor's Haven,' produced by CBS' Los Angeles TV station.



▲ 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.



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



◀ 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.



◀ Dean Martin and Frank Sinatra appearing on Judy Garland's CBS special on Jan. 5, 1962.



▲ CBS microphones capture the excitement of VJ Day in Times Square on August 14, 1945.

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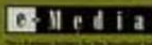
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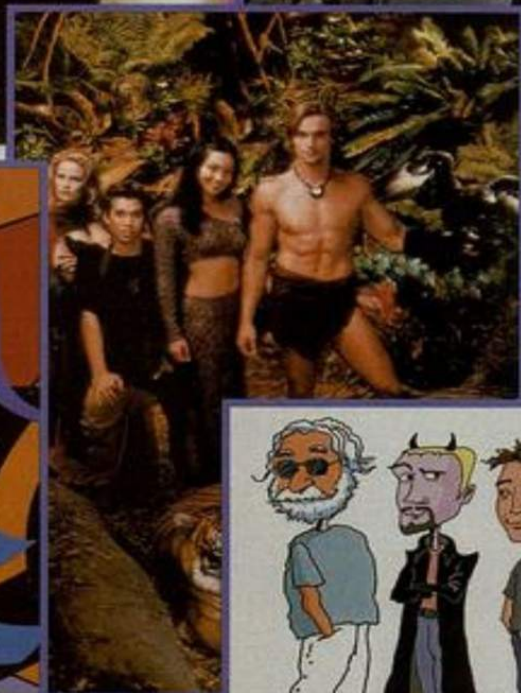
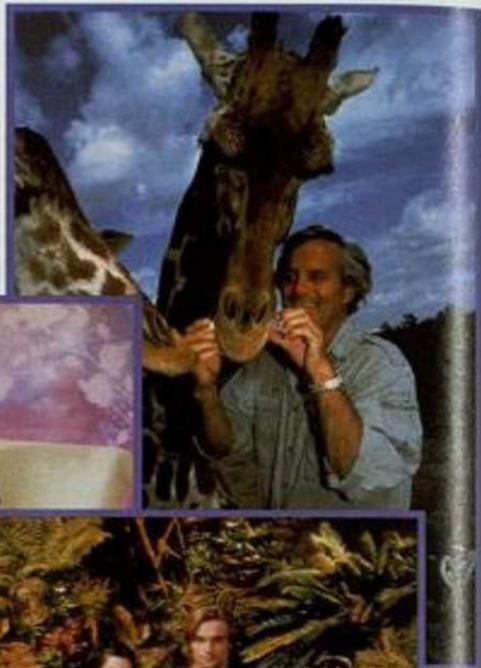
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- Staff: Rob Schmidt, Dr. Joel Myers, Sheldon Levine, Ryan Johnson
Services: UltraGraphix ULTRA Weather System; UltraGraphix Animator Plus*; Local Cable Weather; WeatherTeam; WeatherTeam Live; The Exclusive AccuWeather Forecast; AccuWeather On-Line Service; Neighborhood NEXRAD*; FirstWarn 2000/3000; WeatherPager; WeatherMotion; MetStation
- ACT International, Inc.** 2209
- Action Time** 2320
- Active Productions Inc.** 3331
- The Actors' Fund of America** 526
4727 Wilshire Blvd., #310
Los Angeles, CA 90010
323-933-9244; fax: 323-933-7615

e-mail: actorsfund1@aol.com
Website: www.actorsfund.org
Staff: Joseph Benincasa, David Michaels, William Jones, Catherine Cooke
Services: Provides aid, services and other assistance to professionals in film, television, radio, theatre, dance and music in need of help

Adauction.com 2823

Adler Media Inc. 3231
 6849 Old Dominion Dr., Suite 360
 McLean, VA 22101
 703-556-8880; fax: 703-556-9288
 e-mail: adlermedia@aol.com
Website: www.adlermediatv.com
Staff: Larry Adler, Ingrid Enzelsberger, Steve Abbott
Programs: *The Unknown Peter Sellers**; *Dinner on the Diner**; *New York Emergency**; *L.A. Air 5**; *Travels in Mexico and the Caribbean**; *A Virus of Violence**

Adoutlet.com 2474

Adrenaline Entertainment Corp. 1301
Advanced Productions Inc. 3345
 1230 Hempstead Turnpike,
 Franklin Square, NY 11010
 516-328-7703; fax: 516-354-4015
 e-mail: api@advanced-productions.com
Staff: Salvatore Simeon, Jim Hubbs, Michael Sullivan, Daniel Boneville, John Brennan
Programs: *Heroin Addiction NYC Mean Streets*

Advantage Media Group 3247

4298 Bright Bay Way
 Elkton City, MD 21042
 410-465-0532; fax: 410-992-8063
 e-mail: dumon@erols.com
Staff: Michael du Monceau, LaLee Downey du Monceau
Programs: *100 Steamers Over Galesburg**; *Adventure Africa*; *Adventure Costa Rica*; *Air Tour America*; *Airborne*; *The Alpha Way**; *American Wonders*; *Angel Passing*; *Animals of the Rainforest**; *Arlington National Cemetery*; *Around the World in a Day*; *Flight of Sunchaser II*; *Arthur C. Clarke: Before 2001*; *Backstage With Rock on the Roll: 18 Wheeler Trucks*; *Bats, Balls, and Bass*; *The Bounty Hunter*; *Bravest of the Brave*; *Buried Alive: Secrets from the Grave*; *Combat Veteran**; *Civil War Medicine*; *Crusade in Europe**; *Crusade in the Pacific**; *Down at the Bayou**; *Drop Zone Europe*; *East Meets West*; *Alternative Medicine*; *Elephants*; *Dilemma in Botswana**; *Exclu*; *Eye on Medicine*; *Fighter 2000*; *Fishing Africa*; *Fishing Costa Rica*; *Flickbacks**; *Following George and the Prince*; *Following the Wind*; *Frontiers of Medicine*; *Fundamentals of Swimming**; *G-Force Giants**; *Game Rangers*; *Geisha: An Artist's Story*; *Golf's Greatest Moments*; *Hollywood Legends**; *Houdini**; *The Hunchback of Notre Dame**; *Hunters and Prey*; *Hurricane Hunters*; *Iberian Reserve**; *Inside Ft. Detrick*; *John Phillip Sousa*; *Juke*; *Knife's Edge: Fighting Forces*; *Landmarks*; *The L.A.W.S. of Golf*; *Legends of Airpower*; *Liftoff to Learning*; *Lions*; *Living Earth*; *Mars Discovery*; *Military Museums*; *Militias in America**; *NASA Retro*; *Natural Disasters**; *Natural Wonders*; *Nazi Labor Camps*; *Nomad's Story**; *On the Edge: The Dolomites*; *People, Power and Mission*; *Pioneers of Aviation*; *Quest for Pearls*; *Rough Country Heroes**; *Return to Wounded Knee*; *Rise of Domesday Cuts*; *Science Vision*; *Secrets of the Ruins*; *Secrets of the Warrior's Power**; *Skunkworks*; *Spain's National Parks**; *SST: Wall in the Sky*; *Stalking the*

Big Crocs; *Stalking the Big Five*; *Stalking the Big Sharks**; *Stingray*; *Swim Smarter*; *Swim Faster**; *The Titanic Tragedy**; *Treasures of the World*; *Turtle Expedition World Tour**; *USAF Golden Air Tattoo*; *Victory at Sea**; *Viking Voyage*; *Virus Hunters*; *What a Decade It Was**; *Wild Minutes*; *Wilderness Video*; *Wildlife in Motion**; *Wine 101*; *Wings in the Wind*; *Women in War*; *World Flight*

Adventure Line 911

AFCI 3474

AFMA 2675

African Heritage Network 1861

Ajax Media/Sweeps Book 812

Akoo.com Inc. 3131

The Alexander Institute 1300

Alfred Haber Distribution Inc. 1243
 321 Commercial Ave.
 Palisades Park, NJ 07650
 201-224-8000; fax: 201-947-4500
 e-mail: info@haberinc.com
Website: www.haberinc.com

Staff: Alfred Haber, Robert Kennedy, Andrew Haber, Adam Haber, David Bulhuck
Programs: *Ricky Martin: One Night Only!*; *Mariah Carey: Homecoming**; *Celine Dion: All the Way**; *And So This Is Christmas**; *Moment of Impact: Stories of the Pulitzer Prize Photographs**; *Guinness World Records: Primetime**; *World's Wildest Police Videos**; *57th Annual Golden Globe Awards**; *Beyond Belief: Fact or Fiction**; *6th Annual Screen Actors Guild Awards**; *Jack Hanna's Animal Adventures*; *Shania Twain: Come on Over**; *UFOs: The Best Evidence Ever Caught on Tape**; *Canyon to Canyon**; *More Bloopers**; *Robbie Knievel Building to Building Death Jump**; *Shania Twain's Winter Break**; *World's Greatest Hoaxes: Secrets Finally Revealed**; *Sports Illustrated '99*; *Television's Censored Bloopers '98*; *Celine Dion: These Are Special Times*; *Ordinary, Extraordinary*; *The Weird Al Show*; *The World's Scariest Police Chases 1-6*; *The World's Most Incredible Animal Rescues 1-6*; *Christmas Miracles*; *Run for Cover*; *Lie Detector*; *Killers in the Water*; *When Cars Attack*; *Life's Greatest Holiday Stories*; *Assassinated: The Last Days of King and Kennedy*; *Christopher Reeve: A Celebration of Hope*; *Daredevils Live! Shattering the Records*; *The Searchers*; *Titanic: The Survivors' Story*; *World's Scariest Police Stings*; *Quincy Jones: A Celebration of 50 Years Of Entertainment*; *Snowden On Ice*; *Riots: Mobs Out of Control*; *Body Human 2000*; *Mysteries & Miracles*; *All-Star TV Bloopers*; *Ancient Prophecies*; *The World's Most Dangerous Animals I & II*; *Wow! The Most Awesome Acts on Earth*; *Wow II: The Most Awesome Acts on Earth*; *Teenage America*; *Glory Years*; *Terrors of the Deep*; *Movies—Obsesses with a Married Woman*; *The Town Bully*; *The Demon Murder Case*; *Night Hunt*; *The Man Upstairs*; *A Different Affair*

Alliance Atlantis Communications 675

121 Bloor Street East, Suite 1500
 Toronto, Ontario M4W3M5 Canada
 416-967-1174; fax: 416-960-0971
Staff: Ted Riley, Marnie Sanderson, Sonia Mendes, Irene Read, Maria Sanchez, Marzenna Czubowicz, Jeff Lynas, Philippe Renouard, Vivian Miranda, Doug Smith, Patrick Roy, Sharon Capotosto, Gail Rivett, Robyn Posner, Pam Wilson, Peter Sussman, John Morayniss, Janine Coughlin, Norm Bolen, Jim Erickson, Vanessa Case
Programs: *Nuremberg**; *Invincible**; *Peter Benchley's Amazon*; *BeastMaster*; *Gene*

Roddenberry's Earth: Final Conflict; *Total Recall 2070*; *My Best Friend Is an Alien*; *The Famous Jett Jackson*; *Pumper Pups*; *China Wings*; *Shadowraiders*; *Movies—Forget Me Never*; *Flowers for Algernon*; *Catch a Falling Star*; *Murder Most Likely*

Alpha Film Group 3464

AMCO Entertainment Group 2637

America Video Films S.A. 3261

American Champion Entertainment N/A

1694 The Alameda, Suite 100
 San Jose, CA 95126
 408-288-8199; fax: 408-288-8098
Website: www.americanchamp.com
Staff: Joy Tashjian
Programs: *Adventures with Kanga Roddy*

American Horticulture Productions 3513

American Independent Network 3415

American Monogram Entertainment 2638

Animation Magazine 3078

Animation Services Hong Kong Ltd. 2977

Animation World B.V. 2911

Another Large Production Inc. N/A

5750 Wilshire Blvd., Suite 600
 Los Angeles, CA 90038
 323-954-8500; fax: 323-954-8510
 e-mail: michaelr@anotherlarge.com
Website: www.anotherlarge.com
Staff: Phil Large, Alan Skinner, Michael Ross
Services: International marketer of television products across all media, including broadcast and print promotion; production and design

Antena 3 Television 564

APA International Film Dist. Inc. 1220

API 3520

Appnet Inc. 3520

Applied Information Management Inc. 2943

98 Cuttermill Road, Suite 313N
 Great Neck, NY 11021
 e-mail: sheri@aim-harpoon.com
Website: www.aim-harpoon.com
Staff: David A. Isacowitz, Shari Neuwirth, Barbara Fultz, James Canute Jr.
Services: Provider of computer systems/services under the Harpoon and CS/Harpoon banner, including advertiser/barter sales, worldwide distribution licensing, pay TV and PPV, home video sales, inventory materials management, FASB53, royalty participations and residual payments accounting, and integrated basic accounting

APT—Associazione Produttori Televisivi 805

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Aqua-Vid Productions 3386

Arathos Network 911

Ardmore Studios 2001

Arief International 3338

Arirang TV 2910

Artear Argentina 539

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+54-1-370-1403
Website: www.artear.com.ar
Staff: Lucio R. Pagliaro, Ricardo Anglada, Jorge Strika, Jorge E. Vaillant, Sheila Hall Aguirre, Walter Sequeira, Maria Gonzalez, Adrian Suar, Silvia Bottero

Programs: *El Hombre**; *Como Vos y Yo**; *Campeones de la Vida**; *Gasoleros**; *Por el Nombre de Dios**; *Vulnerables**; *Laura y Zoe*; *Alas, Poder y Pasión*; *De Corazon*; *Volver Tango*

Artist View Entertainment 3279

ASI Entertainment 284

ASP 911

Asseenin.com 2850

Associated Television International 2010

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 Hollywood, CA 90028
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 e-mail: associatedtv@msn.com
Staff: Paul Sharratt, David McKenzie, James Romanovich, Glenn Aveni, Richard Casares, Howard Coleman, Roger Furman, Rich Sagehorn, Al Cohen, Brian Stewart, Cathy Berry
Programs: *World's Amazing Magic**; *Dangerous Magic**; *Greatest Moments of the Century*; *Lords of the Mafia*; *The Secret KGB UFO Files**; *The Secret KGB Files*; *Crimestrike*; *Safari*; *Evil*; *Mysteries*; *Magic & Miracles*; *American Adventurer*; *Laura McKenzie's Travel Tips*; *Travel America*; *Bed & Champagne*; *Roswell Cover Ups & Close Encounters*; *The Search for Nazi Gold*; *The UFO Chronicles*; *Miracles*; *Ghost Stories*; *Masters of Illusion*; *Laura McKenzie Live*; *In the Steps of Sherlock Holmes*; *An American Anthem*; *The American Hero Awards*; *The Magic of Thailand*; *Round Trip*

Atlas International Film GMBH 3111

Atlas Media Corp. N/A

501 Fifth Avenue, 9th Floor
 New York, NY 10017
 212-661-3111; fax: 212-661-0153
 e-mail: info@atlasmediacorp.com
Website: www.atlasmediacorp.com
Staff: Bruce David Klein, Maria Lane, Wayne DeLeon, Nick O'Gorman, Julia Fought
Programs: *First-run/series—History's Lost & Found*; *Extreme Cuisine*; *American Drinks*; *Royal Families of the World*; *American Eats*; *Amazing People*; *Highway Hangouts*; *Celebrating Roadside America*; *Everest: Mountain of Dreams*; *Mountain of Doom*; *Exotic Islands*; *Out of This World*; *The Winning Strategies Series*; *Route 66: A Cruise Down Main Street*; *Rituals of the World*; *Mysterious Places*; *Audubon's Animals*; *Romantic Inns*; *Hometown America*; *Maneaters of the Wild*; *Golfing: America and the World*; *Tennis World*; *Miniseries—Shark Terror*

Atom Films 3431

The Atrium Group 3042

312 N. May Street, Suite 101
 Chicago, IL 60607
 312-733-3383; fax: 312-733-3794
 e-mail: info@atriumgroup.com
Website: www.atriumgroup.com
Staff: Kenneth Hall, David Finney, Richard Moran, Debra Becker
Services: InformedACTION marketing system

ATVC—Asociacion Argentina TV Cable 3032

Australian Children's TV Foundation 2883

The Authors Foundation 3369
Autonomous Inc. 708
Avecom Distribution Co. 831
Aviva International 438
AWS Inc. 3226
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Balmur Entertainment Ltd. N/A
 35 Alvin Ave.
 Toronto, Ontario M4T 2A7 Canada
 416-961-7700; fax: 416-961-7808
e-mail: TonyBalmur@aol.com
Staff: Tony Baylis, David Corbett
Programs: *The Hippo Tub Co.*; *Truck Town*; *Fritz & Miguel*; *Timothy Tweedle*; *An Intimate Evening with Anne Murray*; *Calgary Stampede—Live!*; *A George Fox Christmas*; *Anne Murray's What a Wonderful World*
Bandai Entertainment 3181
Banff Television Festival 1800
Bank On It Productions Inc. 3390
Bardel Animation Ltd. 1910
Barnstormer Productions 3259
Baruch Entertainment 1861
 1025 Connecticut Ave. N.W.
 Suite 1012
 Washington, DC 20036-5417
 202-833-1777; fax: 202-496-0162
Staff: Edwin C. Baruch, Steve Smallwood, Valerie Cooley, Angela Wilson.
Programs: *African Heritage Network's Movie of the Month*; *African Heritage Network Prime Movie Presentations*; *A Century of Black Cinema*; *African American Masters of Invention*; *An African American Salute to the Academy Awards*; *And the Children Shall Lead*; *Back to School Summer Jam*; *Brandy in Concert: A Holiday Special*; *From Whence We Came*; *Gospel Fire's Easter and Mother's Day Special with Deniece Williams and Friends*; *Quest For Freedom: The Harriet Tubman Story*; *Stride To Glory*; *Success Through Education: A Salute to Black Achievement*; *Cafe Ole With Giselle Fernandez & Friends*; *Funny Is Funny: Comedy Fiesta*; *Hispanic America: History & Heroes*; *Latina Spirit: A Celebration of Women*; *Latino Laugh Festival*; *Latino Music Greats*; *Success Through Education: A Salute to Hispanic Excellence*; *True Champions: Latino Athletes and Their Stories*; *Viva Hollywood*; *Only in America*; *African American Firsts*; *Martin Luther King, Jr. & Black History Month*

Bavaria Film International 3111
BBC Worldwide Americas 1511-01
 747 Third Avenue
 New York, NY 10017
 212-705-9300; fax: 212-705-7344
Website: www.bbc.co.uk
Staff: Candace Carlisle, Mayra Bracer Vega, Lisa Bryant, Melissa Green, Susanna Pollack, Jill Hawkins
Programs: *Top of the Pops*; *Walking with Dinosaurs*; *Yoho Aho!*; *Dinosaurs Detectives*; *The Big Knights*; *The Dog and Dinosaur Show*; *Cousins (Primates)*; *Belfry Witches*; *Angelmouse*; *Tweenies*; *Red Dwarf*; *The Blue Planet*; *S Club 7 in Miami*; *Gormenghast*; *Minette Walters Mysteries*; *Rotten Ralph*; *The Really Wild Show*; *Ruby Wax Meets*; *Noddy in Toyland*;

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Beckett Entertainment 2980
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Bennett Watt Entertainment Inc. 3454
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e-mail: ffvm@aol.com
Website: www.mastersofmotion.com; www.fffv.com
Products: *Masters of Motion* royalty-free stock footage; fly fishing television programming
Bernett Research Services 3130
Beverly Hills Entertainment Inc. 738
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 Miami, FL 33131
 305-379-0707
e-mail: bever15@ibm.net
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Products: *Me Muera Por Ti*
Beyond Distribution PTY Ltd. 2883
The Big Events Company 1511-37
 CSI House, 177-187 Arthur Road
 London, England SW19 8AE
 44-181-946-0056
e-mail: info@bigevents
Staff: Maro Korkov, Nick Schrader, Uschi Hausner
Programs: *Blonde—No Exit*; *Usher*; *Shirley Bassey: "Viva Diva!"*; *Broadway on Broadway*
BKS Entertainment LLC 1861
Blackbird Productions 1511-32
 Suite 115, The Plaza, 535 Kings Road
 Chelsea, London SW10 0SZ England
Staff: Sally Bell, John Coxall, Su Webb
Programs: *Gordon Ramsay's Passion for Flavor*; *Crazy About Cheese*; *Chocolate Covered*; *Spice World*; *Joan Collins' Secrets*; *Perfect Ten*; *Bodyshopping*
Blaxxun Interactive Inc. 2959
Bloomberg Information Television 2670
 499 Park Avenue
 New York, NY 10022
Website: www.bloomberg.com
Staff: Claudia Wagner, Fran Sharp, Maria Gomez, Rich Sabreen, Karen Belvin, Karen Reynoso, Patricia Medici, Frank Traynor, Artie Smallwood
Services: Financial information services; real-time and historical pricing, data and analysis; print- and electronic-media products
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Bonded Services International B.V. 2911
Bose Corporation 3650
Brad Marks International N/A
 1888 Century Park East, Suite 2010
 Los Angeles, CA 90067
 310-286-0600; fax: 310-286-6559
e-mail: bodysnatcher@bradmars.com
Website: www.bradmarks.com
Staff: Brad Marks, Linda Nicolai, Morgan O'Bryant, Carole Silver
Services: Executive search firm for the entertainment industry
B.R.B. Internacional 731
Breakthrough Films & Television 1910

BreakTV.com 2671
 14827 Ventura Blvd., Suite 226
 Sherman Oaks, CA 91403
 818-788-8040; fax: 818-528-2095
e-mail: bill@breaktv.com
Website: www.breaktv.com
Staff: Joe Nassour, Tony Nassour, Chuck Pennock, Jim Cute, Bill Evashwick
Services: BreakTV.com promotional website
British Columbia Film 1930
 2225 West Broadway
 Vancouver, British Columbia V6K 2E4
 Canada
 604-736-7997; fax: 604-736-7290
e-mail: bcf@bcfilm.bc.ca
Website: www.bcfilm.bc.ca
Staff: Liz Shorten, Lisa McVeigh
Programs: Animation, documentary, dramatic series
British Movietone 1511-11
Broadbridge Media LLC 2814
Broadcast 1511-36
Broadcast Information Bureau 3411
 401 North Broad Street
 Philadelphia, PA 19108
 215-238-5300
e-mail: bib@napco.com
Website: www.bibnet.com
Staff: Ned Borowsky, Amanda Addis, Kevyn James, Lillian Middleton
Products: *Television Programming Source Books*, *BIB Online*, *World Guide to Television*, *International Documentary Source Book*
Broadvision Inc. 3159
Brown Cow Communications 3382
Buena Vida Productions 3285
Buena Vista International Television 575
 3 Queen Caroline Street
 Hammersmith
 London W6 9PE England
 44-181-222-2593
Latin America
 Walt Disney Television International
 One Alhambra Plaza
 12th Floor
 Coral Gables, FL 33134
 305-567-3700; fax: 305-774-3913
Asia Pacific
 The Walt Disney Studios (Hong Kong)
 27th Floor, East Asia Aetna Tower
 308-320 Des Voeux Road Central
 Hong Kong
 852-2854-5600; fax: 852-2854-5650
Canada
 The Walt Disney Co.
 185 The West Mall
 Suite 1410
 Etobicoke, Ontario M9C5L5
 Canada
 416-695-1122; fax: 416-695-8790
Staff: Fernando Barbosa, John Begert, Helena Bernardi, Sophia Evans, Evelyn Geraci, Simon Kenny, Axa Martin, Donna O'Brien, Orest Olijnyk, Gladys Sanchez-Abali, Elton Simoes.
Programs: Live action series—*Popular*; *Once & Again*; *Wonderland*; *Clerks*; *Talk to Me*; *So Weird*; *The Jersey*; *Brutally Normal*; *Felicity*; *Sports Night*; *The P.J.s*. Magazine/talk—*Live with Regis & Kathie Lee*; *The Ainsley Harriott Show*; *Your Big Break*; *Roger Ebert & The Movies*; *Win Ben*

Stein's Money. First-run specials—*Disney's New True Life Adventures*. Animated series—*Sabrina: The Animated Series*; *Disney's Mickey Mouse Works*; *Archie's Weird Mysteries*; *Disney's Pepper Ann*; *Disney's Recess*. Pre-school—*PBS/J Offer*. TV movies—*Annie*; *Geppetto*; *Life Size*; *Quarantine*; *Smart House*; *Runaway Virus*; *Can of Worms*. Features—"10 Things I Hate About You"; "Doug's 1st Movie"; "Runaway Bride"; "The Sixth Sense"; "Instinct"; "Inspector Gadget"; "The Insider"; "Bringing Out the Dead"; "End of Days". International Productions—*Art Attack*, *Microsoap*
Buena Vista Television 575/697
 500 South Buena Vista St.
 Burbank, CA 91521
 818-560-1000
Staff: Janice Marinelli, Lori Bernstein, Sandra Brewer, Tom Cerio, Dan Cohen, Jed Cohen, Stephanie Drachkovitch, Helen Faust, Kim Harbin, Brooke Karzen, Mary Kellogg-Joslyn, Lloyd Komesar, Jimmy Lee, Howard Levy, Peter Martin, Meredith Momoda, Jim Packer, Julie Piepenkottler, Bill Rogers, Sal Sardo; New York—Chris Oldre, Steve Hawn; BVT Ad Sales—Howard Levy, Norman Lesser, Cathy Thomas, Irv Schulman, Noreen McGrath, Eddie Meister, Robin Pike; Chicago—David McLeod, Tina Hamilton; BVT Ad Sales—Jim Engleman; Los Angeles—Jim Packer, Jed Cohen, Zach Hernandez; Atlanta—John Bryan, Jared Goetz; Dallas—Steve Orr, Curtis Pace
Programs: *Live! With Regis & Kathie Lee*; *The Ainsley Harriott Show*; *Disney's Honey, I Shrank the Kids*; *Your Big Break*; *Roger Ebert & the Movies*; *Win Ben Stein's Money*; *Home Improvement*; *Ellen*; *Unhappily Ever After*; *Boy Meets World*; *Nurses*; *Golden Girls*; *Empty Nest*; *Dinosaurs*; *Blossom*; *Disney's Hercules*; *Disney's Doug*; *Sabrina: The Animated Series*; *Disney's Recess*; *101 Dalmatians (the animated series)*; *Ducktales*; *Gargoyles*; *Bonkers*; *Quack Pack*; *Buena Vista IV*; *Imagination IV*; *Buena Vista V*; *Martial Arts Masters I*; *Disney Presents Bill Nye, The Science Guy*; *Disney's New True Life Adventures*.
Bulbeck & Mas S.L. 3356
Bungalow 3 N/A
 10220-B Riverside Drive
 Toluca Lake, CA 91602
 818-760-1333; fax: 818-760-2334
Staff: Rosemond Perdue Cranner, Sherry Hodge, Siobhan Murphy
Products: Entertainment marketing firm specializing in television launch campaigns, sales presentations, electronic press kits, on-air promos and trailers.
Buster's Farm 3174
 PO Box 55307
 Metairie, LA 70055
Staff: Edwin Thompson, Mary Hutchinson
Programs: *Buster's Farm*; *The Adventures of Wyatt Chirp*; *The HR!*; *The Family Jewel*; *The Omega Generation*; music for movies/music soundtracks
Button Communications Group 1511-33
BuySellbid.com 3138
BWP Ltd./Network Ireland Television 1511-17
 Strand Studios, 5-7 Shore Road
 Hollywood, Co. Down, Northern Ireland
Staff: Derry O'Brien, Brian Waddell
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Orchestra: Highland Fling*; Rory Gallagher: Live in Cork; Rory Gallagher: Irish Tour 1974; Dervish: St. Patrick's Day Special

C

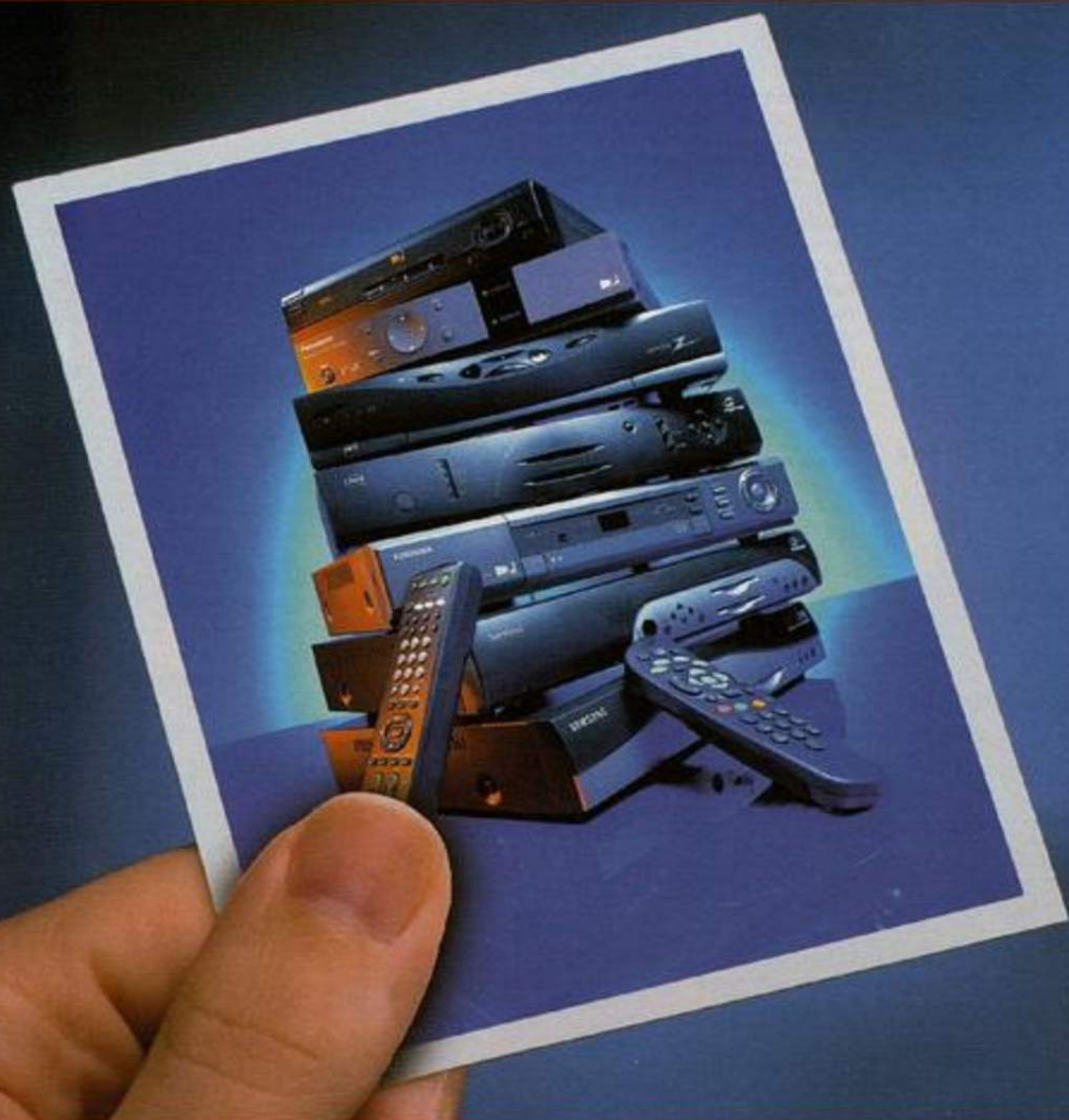
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 One Dock St., Suite 502
 Stamford, CT 06902
 203-425-2136; fax: 203-425-2140
e-mail: info@cableready.net
Website: www.cableready.net
Staff: Gary Lico, Virginia Egan, Susan Ireland
Programs: At the Zoo; Cat Secrets*; Wildlife Detectives*; Cappelli & Company; Talk Box; The Flood of a Millennium*; Forensic Files*; Frank Lloyd Wright's Last Dream; The Genocide Factor*; Golden Saddles; Silver Spurs*; The Ringling Brothers*; Great American Rivers; The Jet Age*; Shriners Hospital*; American Muscle Car; At Home For The Holidays; Circle of Golf; Cookin' Cheap; Free Wheelin'; The House Doctor; Historic Traveler; Inside the Actors Studio; Pulse; Working Woman; The Speedvision Maritime Collection—Classic Boat*; Marine Voyager*; Maximum Marine*; Wavefarer*; Winners*
Cafe Digital 1861
Cafe Productions 1511-10
 3 Neal Street, Covent Garden
 London WC2H 9PU England
e-mail: cafegeneral@cafeproductions.com
Website: www.cafeproductions.com
Staff: Andre Singer, Steven Seidenberg
Programs: The Roots of Ireland*; The Sultans*; IMAX Mummies*; Future Tense*; War Games*; Women in the Wild*; Voyage of the Nautilus*; Extreme Homes*; Lords of the Fly*; Making Peace*; Onada*; Forbidden Rites 2*; In the Field*; Volcanoes*; Gene Hunters*; Heartbreak*; Q1 Masters*; Staying at the Top*; Last Orders, Please*; Animal Tales*; History of the Documentary*
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 18 Dupont Street
 Toronto, Ontario M5R 1V2 Canada
 416-964-8750
e-mail: cambium@cambiumentertainment.com
Website: www.cambiumentertainment.com
Staff: Annie Zipursky, David Piperni, Dean Oros, Paula McLaren
Programs: Shift TV*; It's Your Life, Live It!*; Wine TV*; Casting Shadows*; Each of Us Has a Name*; Weddings; Moving Stories; Lofty Ideas; Feng Shui; Biker Dreams; Beyond JFK: The Question of Conspiracy; Soldier Child; No-Brainers; Standard Deviants; A Christmas Adventure...From a Book Called Wisely's Tales; Tales From Waterville; Beezoo's Attic
Cambo Film & Video Production 3529
Canal+ 1830
 85/89 Quai Andre Citroën
 75711 Paris Cedex 15, France
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Website: www.canalplus.fr
Staff: Alex Berger, Pierre Bertrand Jaume, Sophie Chalou, Alain de Greff, Karen Fauche, Evi Fullenbach, Bibiane Godfroid, Alexandre Michelin, Jean-Christophe Niaux, Françoise Perrin, Françoise Raymond, Françoise Hollman, Stéphane Sperry

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 92514 Boulogne Cedex, France
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Staff: Belinda Menendez, Pierre Weisbein, Glasia Whang, Merry Mullings, Pascale Josse
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Canal France International 911
Canal Sur TV 731
Canamedia Productions Ltd. 1910
Carlton America 2320
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e-mail: donna@hamdon.com
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Programs: Price of Beauty*; Take Me Home: The John Denver Story*; Santa and Pete*; Thrill Seekers*; Oprah Winfrey Presents...Tuesdays With Morrie*; Barbara Taylor Bradford's A Secret Affair*; Criminal Instinct: Love and Murder*; Criminal Instinct: Deadly Appearances*; Murder in the Mirror*
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Programs: 3rd Rock from the Sun; Cosby; Cybill; Roseanne; Grace Under Fire; The Cosby Show; A Different World; That '70s Show; Men Behaving Badly; Townies; Damon;Profiler
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e-mail: castlehillinc@sprintmail.com
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e-mail: distribution@catalystdistribution.com
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Programs: Eckhart*; The Adventures of Captain Pugwash; James the Cat; The True Meaning of Crumbfest; What Katy Did; Avventura: Journeys in Italian Cuisine; Virtual Mom

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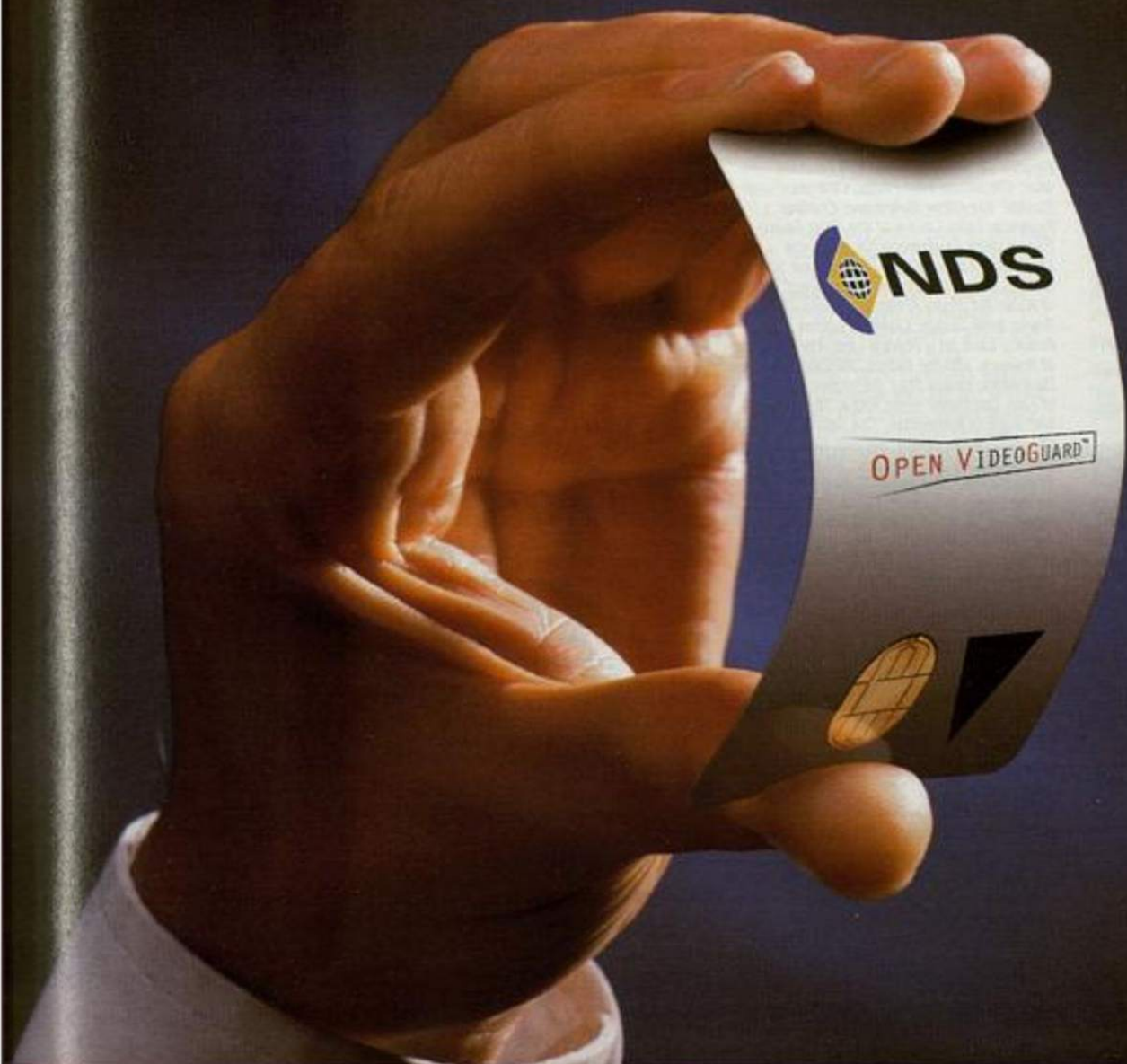
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Staff: John Fitzgerald, Don Taffner Jr., Jeff Cotugno, Nigel Emery, Jennifer Buzzelli, Kelly Potts, David Furher

Programs: *Animated—Animated Family Classics; First-run series—@24/7.com; The Decorating Challenge; Hollywood People; House and Home; Making Babies; Power Play; The Wanderer; Off-network series—Check It Out; Three's Company; Too Close for Comfort; The Ropers; Three's a Crowd; Children—Children of the Dog Star; The Tomorrow People; Wind in the Willows; Features/packages—Dick Francis Mysteries; Eating Bitter; The Saint; The Saint in Manhattan; Comedy—Benny Hill; The Russ Abbot Show; Specials—Benny Hill Specials; Benny Hill: World's Favorite Clown; Benny Hill's World Tour: New York; Brubeck Returns to Moscow; Cristina Presents: Latin Lovers of the 90s; Dame Edna's Work Experience; Heat Is On: The Making of Miss Saigon; Louise Brooks: Looking for Lulu; Rigoletto; Steppenwolf: Twenty Years on the Edge; The Story of Christmas Toys as Told by Mel Tormé; Torvill & Dean; Game shows—Talkabout; 5-4-3-2-Run; Miniseries—Love on a Branch Line; Magazine/Talk—Linehan; mainstreetweek.com; Shirley; Public Television Sales Division—Adrian Mole; After Henry; A Kind of Living; All at #20; Benny Hill; The Crazy World of Benny Hill; Bloomin' Marvellous; Chance in a Million; Executive Stress; FFIZZ; French Fields; Fresh Fields; Hope it Rains; Is it Legal?; Land of Hope and Gloria; Never the Twain; Outside Edge; The Russ Abbot Show; Shelley; Steam Video Company; Thames Comedy Originals: George & Mildred; Thames Comedy Originals: Keep It in the Family; Thames Comedy Originals: Man About the House; Thames Comedy Originals: Robin's Nest; The 10%ers; Drama—Agatha Christie; Capitol City; Danger UXB; The Guilty; Hannay; Kavanagh QC; London Embassy; Lytton's Diary; Mr. Palfrey of Westminster; Minder; The One Game; Peak Practice; Reilly: Ace of Spies; Ruth Rendell Mysteries; Rock Follies; Rumpole of the Bailey; Taggart; TECX; Unnatural Causes; Van Der Valk; Documentaries—A Better Class of Person; Ancient Lives; Animal Detectives; Barricades; Black Museum; The Black Rhino; The Book of Kells; The British Collection; Buster Keaton: A Hard Act to Follow; Cambodia: Year Ten; Ceausescu's Children; Charles Rennie Mackintosh: A Modern Man; Cinema Europe: The Other Hollywood; Clara Bow: Discovering the "IT" Girl; Coming Up from Down Under; Concerto; Crime Inc.; Destination America; Drink of Kings: A History of Champagne; Harold Lloyd: The Third Genius; History of the S.S.; Hollywood; John Glenn: American Hero; Killiam Collection; Mystery of Peru; Off the Page; Take Six Cooks; Unknown*

Chaplin; Women Writers; World Alive; The World at War; Specials—Human Rights; It's Your Move; The Last Show on Earth; Lifers; Mystery of Morse; The Naked Civil Servant; Sailors Return; Scandal; Schindler; Warning Warning; Weegee the Famous; Variety—The Magic of Animals; Right in Your Own Back Yard; International Distribution—Across the Rhine: 1944; Alex: Life of a Child; America's Funniest People; Animated Classics; Aquaventure; As Time Goes By; Battle of the Bulge; Benny Hill's World Tour: New York; Bloomin' Marvellous; Brubeck Returns to Moscow; Capitol; Cash and Company; Charles Rennie Mackintosh: A Modern Man; Christmas with Flicka; Cinema Europe: The Other Hollywood; Cristina Presents: Latin Lovers of the '90s; Dame Edna's Work Experience; Dick Francis Mysteries; Eating Bitter; Fathers and Sons; Gift of Love: A Christmas Story; Great Tales of Asian Art; Harry Anderson: Tricks of the Trade; Inner Space; Linehan; Louise Brooks; Love on a Branch Line; The Magic of Animals; Making Babies; Mothers and Daughters; Power Play; Remagen; Rhythm of Life: The Event; Russ Abbot; The Saint; The Saint in Manhattan; The Secret of the Phantom of the Opera; Secrets Revealed; The Secret World of Dreams; Shirley; Shocktrauma; Steppenwolf: Twenty Years on the Edge; Talkabout; Tandarra; The Wanderer; As Time Goes By; Bloomin' Marvellous; Check It Out; The Ropers; Three's Company; Too Close for Comfort; Talkabout; Your Number is Up

DLT Entertainment UK Ltd. 638

10 Bedford Square
London WC1B 3RA England
0171 631-1184; fax: 0171 636-4571
Staff: Nigel Emery
Programs: *As Time Goes By; Bloomin' Marvellous; Love on a Branchline*

D'Ocon Films 731-A

Calaf 3
Barcelona 08021, Spain
34 93 240 41 22; fax: 34 93 240 41 24
e-mail: docon@docon.es
Staff: Antoni D'Ocon, Carmina Castells, José Salcedo, Diana Domingo, Isabel Palencia, Ferran Viladevall
Programs: *The Fruitful; Dilly and His Friends; Basket Fever; Sylvan; Scruff; Fracasse; The Last Reservation; Fix & Foxi; Fix & Foxi; Argai; Mumfie; The Little Witches; Dad X; The Herules; Pocket Dragons; Roswell Conspiracies; Monster Ranchers; Spirou; Myths & Legends; Chip & Charly; Enigma*

Doc en Stock 911

Dorling Kindersley Vision 1511-27

Douglas Entertainment Associates 3372

DR TV (Danish Broadcasting Corp.) 2431

TV Centre, TV International
DK 2860, Søborg, Denmark
453-520-3958
e-mail: drsales@dr.dk
Website: www.dr.dk
Staff: Brian Pedersen, Helene Auroe, Henriette Nielsen, Charlotte Gry Madsen, Helle Schoenman, Torben Frolich, Gitte Feldthus, Sten Rehder
Programs: *Disguised as Paupers; Progress; Trail House; Close to Nature; Last Night; Two Cassiopeia; Deep Water; A Quiet Death; The Toxin That Won't Die; Ships of Shame*

Dream Entertainment Inc. 2675

504-670-5320; fax: 504-670-5322
e-mail: Dreamenter@aol.com

Staff: Ehud Bleiberg
Programs: *Lower Girl; More Dogs Than Bones; The Pass; 100 Girls**

DTG Communications Inc. 630

15840 Ventura Blvd. Ste., 310
Encino, CA 91436
818-386-2323; fax: 818-386-2809
e-mail: dtgco@aol.com

Staff: Arthur Newberger, Tara Spencer, Susan Berg, Donna Levya-Newberger
Programs: *UFO Diaries; It's a Miracle; Annie Oakley; And the Winners Are...; Life With Pets; His Girl Friday; My Man Godfrey; Night of the Living Dead*

Duke International 1511-47

Dynacs Engineering Co. Inc. 630

E

E 3 Media Group 3432

EI Entertainment Television 161

5750 Wilshire Blvd.
Los Angeles, CA 90036
323-954-2696; fax: 323-954-2657
Website: www.eonline.com
Staff: Jon Helmrich Sr., Bill Lee, Karen Kaufman, Dan Hoskins, Gracia Waverly, Duccio Donati, Anne Mialaret

Programs: *Best Actress; Search Party; Homes with Style; Dining in Style; On Style Specials; Stylemaker; Rachel Ashwell's Shabby Chic on Style; Behind the Velvet Ropes; The E! True Hollywood Story; Wild On...; Mysteries & Scandals; Celebrity Profile; Model; E! News Week in Review; E! News Daily; E! News Feed; In Focus; Behind the Scenes; Uncut; Fashion Emergency; Talk Soup; Extreme Close-Up; F.Y.E.I.: For Your Entertainment; Coming Attractions; E! Specials*

E-Media 3230

E-Poll.com/Bridge Entertainment 3640

Eagle Rock Entertainment PLC 1511-53

Earth Communications Office 3600

Earthbound Entertainment Inc. 3249

Eaton Films 1702

10 Holbein Mews, Lower Sloane St.
London SW1W 8NN England
0171-823-6173
e-mail: eaton.films@dial.pipex.com
Staff: Liz Cook, Patricia Brown, Carol Thrupp

Programs: *Backlands; State Coroner*

Ebillboards by Next Generation Network 2898

EBS International 2910

The Edge Entertainment Group Ltd. 2630

Egmont Imagination 3380

Electric Sky 1511-34

Electronic Media 2321

711 Third Avenue
New York, NY 10017
e-mail: tmo@crain.com
Staff: Marc White, Justin St. Denis, Rob Wray, Pete Roper, Brigitte Shulze, Mike Farina, Jonathan Ardman, Beth Sarnoff
Products: *Electronic Media magazine; EM Daily; E!online.com; Electronic Media TV; EMTV NATPE News*

Ellipse Programme 1830

42 rue Emeriau
75015 Paris, France
33-1 43 92 58 00; fax: 33-1 43 92 58 01

Staff: Robert Réa, Marie-Pierre Moulinjeune, Georges Campana, Alain Bordiec, Raechel Crossen, Doris Weitzel, Marie-Laure Hebrard

Programs: *Fracasse; Fantomette's Mysterious Adventures; Pirate Family; Corto; Kings & Queens; Nick & Perry; Xcalibur; The Last Maharajahs; Annapurna: History of a Conquest; The Ochoa Affair; Carla's Opera; Falling Through; Young Blades; Crime Squad; Seriously Now!; La Dame Aux Camelias*

Ellis Releasing 3239

1300 Yonge St., Suite 300
Toronto, Ontario M4T 1X3 Canada
416-924-2186

e-mail: sales@ellisent.com
Staff: Stephen Ellis, Reg McGuire
Programs: *Echoes of the North; Beavers: Dam It All Anyway; Snowshoes and Solitude: A Year in the Wabakimi Wilderness; Screef: Tree Planter Friendly; Raccoon: Second-Story Mamma; Secrets of the Everglades; The Arctic: No Place to Hide; Frogs: Leaping Wizards; Tiny Perfect Predators: Mantids & Dragonflies; Lizards: From Monsters to Dragons; Defensive Ends: the Porcupine & the Skunk; Polar Bears of Wrangel Island*

EM-TV 3111

Emdee International 2601

Emerald Pictures Inc. 2830

Emotion Capture Studios 3182

EMW Huschert Trickfilmatelier 3111

Encoding.com Reincarnated as Loudeye 2488

Endemol Entertainment B.V 2019

Enoki Films USA Inc. 3074

16501 Ventura Blvd.
Suite 306
Encino CA 91436
818-907-6503
Staff: Yoshi Enoki, Ricki Ames
Programs: *Kitty's Paradise**

Enron Communications 286

Entertainment Blvd.com 3039

Entertainment Rights 1511-03

Envoy Productions 939

Equator Entertainment 3380

Espace Vert/Greenspace 831

ESPN 2011

605 Third Ave., 11th Floor
New York, NY 10158
212-916-9200

Staff: Michael Fox, Richard Stone, Ben Nicholas, Tim Bunnell, Tim Leisure

Programs: *200 X Games; 200 Winter X Games; ESPN Big Fights; Cart Fedex; NASCAR Winston Cup; NHL Hockey; Dutch Division Football; NFL Football; Triple Crown Horse Racing; Men's College Basketball; ESPN's Sports Bloopers; Amazing Games: The Series; Unbelievable Sports*

Etcetera Group 1736

Europe Images International 911

European Children's Television Centre 3090

EVA Entertainment Ltd. 1775

7a Langley Street, Covent Garden
London WC2H 9JA England
44-171-836-3000; fax: 44-171-836-3300
Staff: Mikael Shields, John Bullivant
Programs: *Hilltop Hospital; Rex the Runt; Pond Life; Animal Stories; Spot and His Grandparents Go to the Carnival; Charlie's*

F

Christmas; Billy the Cat; Flatworld; Microscopic Milton; Eugenio; My Little Planet; Lava Lava; Romuland the Reindeer; Santa & the Tooth Fairies; Towser

Evening Sky Productions Inc. 1775
4181 Sunswepth Dr., 2nd Floor
Los Angeles, CA 91604
818-758-3990; fax: 818-758-3995
e-mail: eskyprod@aol.com
Staff: David Corbett

Evoe Inc. 2941

Evergreen Entertainment Corp. 384

Excalibur Technologies 2921

Exodus 3059

Explore International 1830

7 Stratton St.
Mayfair, London W1X 5FD England
44 171 493 4495; fax: 44 171 493 5055
Staff: Helen Grattan, Edwina Thring, Megan Bevan, Paola Cunsolo

Extendmedia Inc. 3236

Extra Extra Magazine RM 215/6

Eyecircus Ltd. 3089

Eyemark Entertainment 975/976

10877 Wilshire Blvd., 9th Floor
Los Angeles, CA 90024
310-446-6000; fax: 310-446-6066
Staff: Ed Wilson, Bob Cook, Joe DiSalvo, Sid Beighley, John Holdridge, Sean O'Boyle, Jim Martz, Frances Manfredi, Brian Fleming, James Kramer, Kevin O'Donnell, Steve Paul, Kathleen Polett, Jennifer Dreyer, Robb Dalton, Jim Dauphinee, Jon Hookstratten, Elaine Bauer, Joanne Burns, Sam A. Cue, Suni Deskin, Mary Beth McAdaragh, Andi Sporkin
Programs: Grammy Countdown*; The Dr. Joy Browne Show; Martha Stewart Living; The Cindy Margolis Show*; Peter Benchley's Amazon; Pensacola: Wings of Gold; The Howard Stern Radio Show; CBS Marketwatch Weekend*; Bob Vila's Home Again; The George Michael Sports Machine; Everybody Loves Raymond; Kids Say the Darndest Things*; Caroline in the City; Early Edition*; Film packages—Treasury V (76 titles)

Eyemark Media Sales 976

51 West 52nd Street, 14th Floor
New York, NY 10019
212-975-4400; fax: 212-975-9232
Staff: Dan Cosgrove, Norma Taylor, Patricia Brown-Bailey, Cathy Zsulic, Loreen Washington, Fred Norris

Programs: The Cindy Margolis Show*; CBS Marketwatch Weekend*; The Dr. Joy Browne Show; Peter Benchley's Amazon; Pensacola: Wings of Gold; Early Edition*; Gold Magazine TV; Everybody Loves Raymond*; Screen Media Venture*; The Howard Stern Radio Show; Bob Vila's Home Again; The George Michael Sports Machine; Wild, Wild Web; Marquee VIII, MTG Movie Package; Caroline in the City; Popular Mechanics for Kids

Eyemark Video Services 976

310 Parkway View Drive
Pittsburgh, PA 15205
412-747-4700; fax: 412-747-4726
Staff: George Kieffer
Products/services: Syndication distribution services; international standards conversion; videotape/videocassette duplication; satellite transmission services; C-band and Ku-band uplink/downlink; satellite space segment and fiber services

F.A.P.A.E. 731

Fact Based Communications N/A
Piazza della Libertà, 20
00192 Rome, Italy
39-06-36082901; fax: 39-06-36005501
Staff: Alan Friedman, Francesca d'Andrea, June Decker
Programs: Global Economic Review*; Portfolio*; Money Hunt*

The Fantastic Corp. 3420

FastTV.com 2465

5670 Wilshire Blvd., Suite 2300
Los Angeles, CA 90036
323-954-7660; fax: 323-954-7696
Website: www.fastv.com
Staff: Prince Khaled Alnehayan, Bill Swerles, Craig Stanford, Chuck Ball, Asher Pergament, Russell Stewart, George Telegadis, Amanda Embrescia, Oji Nwankwo, Eric Swanson, Randy Freedman

The Feed Room 3134

FFP Entertainment GMBH 3111

FIDEC 831

Film Australia 3332

Film Bridge International 902

Film Florida 2603

Film Roman 2731

Filmmax International 731

Filmopton International 831

Films by Jove 2978

Filmtown Entertainment 3630

Fireworks Entertainment Ltd. 639

Firstlook.com 3157

15260 Ventura Blvd., Suite 2000
Sherman Oaks, CA 91403
818-385-2000; fax: 818-385-2010
Website: www.firstlook.com
Staff: Rand Bleimaster, Scott Dinsdale, Dan Mohler, Gene Pao, Matthew Grossman, Elaine Farley, Justine Lassoff, Lionel Felix, Gillian Oxley Lowe
Product: New Website Firstlook.com

Firstuse.com 2862

4195 E. Thousand Oaks, Suite 298
Westlake Village, CA 91362
805-370-3737
e-mail: info@firstuse.com
Website: www.firstuse.com
Staff: Cliff Michaels, Christiane Hile

Fitness Follies 3318

Focal 1511-38

Forefront Entertainment Group 1201

Suite 700, 402 West Pender St.
Vancouver, BC V6B 1T6 Canada
604-682-7910; fax: 604-882-8583
e-mail: generalinfo@forefront-ent.com
Staff: Marilyn Kynaston, Mickey Rogers
Programs: The Magician's House; These Arms of Mine; The Adventures of Shirley Holmes; Madison; Manon Rheaume; You, Me and the Kids; Talk 16; The 11th Hour; Gullages; Percy, Me & Bobby McGee; Smudge; Girl Talk

Fortunecity.com 3238

500 Seventh Avenue, 15th Floor
New York, NY 10018
212-706-3000; fax: 212-706-3100
e-mail: sbidel@fortunecity.com
Website: www.fortunecity.com
Staff: Marty Chaykin, Patricia Neuray, Michael Caruso, Susan Bidel, Anne

Waysewski
Product: New website Fortunecity.com

Foundation Imaging 1802

France Animation 911

France Television Distribution 911

Frederiksen Television N/A

2735 Hartland Road, Suite 300
Falls Church, VA 22043
703-560-8290; fax: 703-560-8292
Staff: Lee Frederiksen, Mary DiMaggio, Lyn Francoeur

Fremantle Corp. 1075

660 Madison Ave.
New York, NY 10021
212-421-4530; fax: 212-207-8357
Staff: Paul Talbot, Josh Braun, Blanca Oca, Keith Talbot, Veronique Heim (London); Randy Zaiken, Marshall Kesten (Ontario)
Programs: Face the Music*; Fly on the Wall*; All My Children; Big Wolf on Campus*; Misguided Angels*; Milo's Bug Quest*; Natalie's Art of Living; ExCCentriks*; David Caradine's Martial Arts Journey; Inside the Cold War with Sir David Frost; The Kennedy Center Honors; The Tony Awards; animation for Latin America—The Adventures of Hacchi, Arpanbread Man, The Twins at St. Clare's; Magic Girls; Cliff Hanger

Fuji Creative Corp. 626

Fuji Television Network Inc. 626

FUNimation Productions Inc. 2300

6851 N.E. Loop 820, Suite 247
Fort Worth, TX 76180
817-788-0627; fax: 788-0628
Website: www.funimation.net
Staff: Gen Fukunaga, Cindy Fukunaga, Daniel Cocanougher, Barry Watson, Robert Cocanougher, Robert Brennan
Programs: Dragon Ball Z; Dragon Ball; Chuck E. Cheese; Morris Brothers; Cyboards

Futurikon 911

G

GA&A Productions 805

Piazza Martiri di Belfiore, 2
00195 Rome, Italy
39 06 3613480; fax: 39 06 3614042
Staff: Giola Avvantaggiato, Giola Marchetti

Galico Enterprises 3466

Gardening for Real People 3373

560 Franklin St.
Buffalo, NY 14202
716-883-7620; fax: 716-883-7626
Website: www.gardeningforrealpeople.com
Staff: Pam Timmel, Gaby De Rose, Ron Martzolf, Jackie Albarella
Programs: Gardening for Real People

Gaumont 1231

Gaylord Entertainment 2311

GEM 1511-13

German Films & TV-NRW 3111

German United Dist. Programmvertrieb 3111

Gestmusic Zeppelin International 731

Global Association of Independent Television 3361

5455 Wilshire Blvd., Suite 1700
Los Angeles, CA 90036
323-782-7180; fax: 323-782-7181
e-mail: gaitv@aol.com

Website: www.gait.net
Staff: Brian Nash, Joseph Weber
Products/services: GAIT Festival (independent TV production festival); New website TV-Pilot.com

Global Entertainment Media 1741

Global Media Corporation 2779

Global Media Distribution 761

380 Madison Avenue, 15th Floor
New York, NY 10017
212-757-4242; fax: 212-338-6926
e-mail: rgalofaro@globomedia.com
Staff: Pedro Font, Silvia Garcia, Amy Moshovos, Helen Brook, Penny Kuchman, Rita Galofaro
Programs: Laberintos de Pasión*; Mujeres Enganadas*; DKDA—Suenos de Juventud*; La Casa de la Playa*; Amigos por Siempre*; Serafin; Alma Rebelde; Por tu Amor; El Niño que Vino del Mar; Infierno en el Paraíso; Tres Mujeres

Global Sports Network 3516

Global Telemedia Inc. 2621

One Dock Street, Suite 502
Stamford, CT 06902
203-359-6781; fax: 203-425-2140
e-mail: gtgk@snet.net
Staff: Gregory Kimmelman

Programs: The Greatest Circus Acts in the World*; Ripcord/Cheating Gravity—The Story of Parachutes; Juggler; The Sci-Fi Files; 50 X 2000; Altius; Fabulous Fortune; Mafia; The Mystery Peoples of the World; Adventures Beyond; UFOs and Channeling; The Titanic Story; The Mystery & Legacy of the Titanic; Bright Ideas; The Discovery of Marilyn Monroe; Improv Tonight; The Adventures of Elmer and Friends; A Tale of Cinderella; Alphabet Zoo; Colors and Shapes Circus; Digging for Dinosaurs; Go for It—Extreme Sports for Kids; Uncle Nick and the Magic Forest; The Number Express; The Sports of the Twentieth Century; The World of Bloopers; The Astonishing World of Speed; The World in Action; The Sound of the New Generation; Spills and Thrills; They Can Because They Think They Can; Ten to the Extreme; Inside Sport Fishing; Womanwatch; This Day in History; This Day in Hollywood; Trucs of the Trade; Send Round the Song; An Evening at the Improv; Girl's Night Out; The Greatest Cartoons From the European Collection; Mom's Little Helper; Five Beauties Package; Crossover; Graveyard Story; Justice Without Pity; No Angel; Parallels; Shoes of the Devil

Globo Media S.A. 731-C

Menéndez Pidal, 43
28036 Madrid, Spain
34-9-350-40-90
Staff: José María Irisarri, Emilio Aragón, Andrés Varela, Antonio Irisarri, Belén Sánchez
Programs: Periodistas; Compañeros; Médico de Familia; Trilocos

Globo TV International 2360

Golden Books Family Entertainment 2984

GoodTimes Entertainment N/A

16 E. 40th St.
New York, NY 10016
212-951-3003; fax: 212-679-6857
Staff: Andrew Greenberg, Seth Willenson, Brian McNeese, Catherine Branscome
Programs: Cindy Crawford: A New Dimension; Mini Muscles: A Fitness Adventure; Rudolph the Red-Nosed Reindeer: The Movie; Greatest Heroes and Legends; Camelot, the Legend; Animated Classics Libraries I, II and III

THE DYN

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A BROADCASTING & CABLE SPECIAL REPORT

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GPN/University of Nebraska-Lincoln
3377

Granada Media International 1840

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Staff: Stephen Bardou, Robin Houcken, Gary Benz, Al Linton, Michael Branton, Kim Relick, Jason Sikes, Inge Van Herle, Debby Levin, Mark Reinhart, Beve Regas, Danny Kopels, Andreas Schiener, Ute Cichocki
Programs: *The Investigators*; *Supersleuths*; *Real Ghosthunters*; *Intimate Special Effects*; *Disaster Detectives*; *Cinema Secrets*; *Animals Are People Too*; *Caught on Tape*; *Storm Warning! III*

Great Chefs Television 431

PO Box 56757
New Orleans, LA 70156-6757
504-581-5000; fax: 504-581-1188
e-mail: great.chefs@worldnet.att.net
Website: www.greatchefs.com

Staff: John Shoup, Bernard Brown, Linda Anne Nix, Cybill Curtis, John Beyer
Programs: *Great Chefs of France*; *Great Chefs of Austria*; *Great Chefs of South America*; *Great Chefs of the Caribbean*; *Great Chefs of America*; *Great Chefs of the World*; *Great Chefs of Hawaii*; *Great Chefs—Great Cities*; *Great Chefs of the East*; *Great Chefs of the West*; *Great Chefs of the South*; *Great Chefs: The Louisiana New Garde*; *Great Chefs of Chicago*; *Great Chefs of San Francisco*; *Great Chefs of New Orleans*; *Chocolate Passion*; *Chocolate Dreams*; *Chocolate Edition*; *Oriental Obsessions*; *Mexican Madness*; *Great Chefs, Great BBQ*; *Great Southern Barbecue*; *Great Outdoor Cooking*; *Great Chefs: The Women*; *Great Chefs Halloween Treat*; *Great Chefs Cook Italian*; *Great Chefs: A Show for All Seasons*; *An International Holiday Table*; *Great Chefs: Desserts*; *A Seafood Sampler*; *Great Chefs: Appetizers*; *Great Chefs Cook American*; *Great French Fest*; *Great American Inns*; *A New Orleans Jazz Brunch*; *Down Home Cookin'*; *A Southwest Thanksgiving Feast*; *Stephane Grapelli Live in New Orleans*; *Toots Thielemans Live in New Orleans*; *Les McCann in New Orleans*; *Don Menza Live in New Orleans*; *Elynn Rucker Live in New Orleans*; *Charlie Byrd Live in New Orleans*; *Jack Sheldon Live in New Orleans*; *The Dukes of Dixieland and Friends*; *Ernestine Anderson Live in New Orleans*; *Irma Thomas Live in New Orleans*; *The New York Jazz Quartet Live in New Orleans*; *A Salute to Jelly Roll Morton*; *A Woodchopper's Ball*; *Woody Herman Remembered*; *Ellis Marsalis and New Generation Live in New Orleans*

Great North International 2600

3720 76 Ave.
Edmonton, Alberta T6B 2N9
403-440-3400

Staff: Keely Booth, Jennifer Batty, Andy Thomson
Programs: *Quints and Quads*; *Murder in Normandy*; *Warriors of the Night*; *The Trial of Freedom*; *Dangerous Dreams: The Life of the Great Fanni*; *River of Sand*; *Exhibit A: Secrets of Forensic Science*; *The Kinmel Park Riots*

Groupe Multimedia 831

Gruppo Minerva International 805
Via D. Cimara, 18
00198 Rome, Italy
39-06-8543841; fax: 39-06-8558105

Staff: Gianluca Curti, Cristina Cassano

Gullane Pictures 1031

1133 Broadway, Suite 1520
New York, NY 10010
212-645-3555; fax: 212-463-9626
Website: www.brittallcroft.com

Staff: Jennifer Thieroff, Todd Leavitt, David Jacobs, Michael Hefferon, Jill Keeleyside, William Harris, Charles Falzon, Kevin Gillis, Nancy Chapelle, Cindy Bernstein, Jesse Stovin, Britt Allcroft

Programs: *Virtual Mom*; *Bit & Bob*; *Avventura: Journeys in Italian Cuisine*; *Eckhart: The True Meaning of Crumbfest*; *The Adventures of Captain Pugwash*; *James the Cat: What Katy Did*

Guystuff TV 226



Hallmark Entertainment 2818

1325 Avenue of the Americas, 21st Floor
New York, NY 10019
212-977-9001; fax: 212-977-9049

Staff: Peter von Gal, Joel Denton, Liz Sheppard, Erik Pack, Bonnie Low, Torquill MacNeal, Jonathan Lynne, Donna Cromwell

Programs: *Miniseries—Dinotopia*; *The 10th Kingdom*; *Jason and the Argonauts*; *Made-for-TV-movies—The Wishing Tree*; *Out of Time*; *The Inspectors II*; *Ratz*; *Mermald*; *Finding Buck McHenry*

Hallmark Entertainment Networks 2818

6430 South Fiddlers Green Circle, Suite 500
Englewood, CO 80111
303-220-7990; fax: 303-220-7660

Staff: David Evans, Andy Brilliant, Eduardo Vera, Richard Buchanan, Jodie McAfee, Kip Vanderbilt

Product: Global cable and satellite channel

Happy Face Entertainment 3460

Harmony Gold 443
7655 Sunset Blvd.
Los Angeles, CA 90046
323-851-4900; fax: 323-851-5599

Staff: Frank Agrama, Colleen Morris, Alan Letz, Joanne Hoffman, Elisa Albelleira
Programs: *Robotech 3000*; *Walking After Midnight*; *The Adventures of Rin Tin Tin*

Harrington, Righter & Parsons Inc. 2350

Harvey Entertainment Co. 237

HDH Communications 805
Via Lusardi, 7
20122 Milan, Italy
39 2 58305949; fax: 39 2 58309965
Staff: Francesco Robatto, Paolo Stefanelli

Healthology LLC 2486

Hearst-Argyle Television Productions 261
5 TV Place
Needham, MA 02494
781-433-4139; fax: 781-433-4198

Staff: Bruce Marson, John Budkins, Julia Young, Gabrielle Easterwood, Ted Baker, Mary Markarian

Programs: *Wild Moments*; *Rebecca's Garden*; *Living Better with Carrie Wiatt*; *SOS in America*; *Remarkable Journey*
Services: Good Housekeeping Reports news service; station marketing

Hearst Entertainment 661
235 E. 45th St.

New York, NY 10017
212-455-4000; fax: 212-983-6379

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Staff: Stephanie Crump, Steve Bettcher		e-mail: magus@worldonline.nl		MediaSite	2920
Services: Music services; music licensing		Staff: Rick van der Heuvel, Jaap Joost Breijnick		925 Liberty Ave. Pittsburgh, PA 15222 412-288-9910; fax: 412-888-9905	
The Licensing Channel B.V.	2911	Programs: Renada; Simsalagrinn; Stitches in Time; The Velvetten Rabbit; Mystery of Nature; Travel Destinations; Kruger National Park: 100 Years of Nature Conservation; @dventures; Acariens; Altair; Jamaica Beach; Meadow Lands; Fantastic Tales—Toothfaires*		e-mail: info@mediasite.net	
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Lifestyles Productions	3469	Mainline Releasing	3364	Staff: Howard Affinito, Krishna Pendyala, Ron Quartararo, Per Sjöfors, Ken Cass.	
Link Television Entertainment 1511-23		Mainstreetweek.com	638	Products/services: MediaSite Publisher; Publisher Modules—auto index, speech index, highlights index, v-commerce, image index, media formats; MediaSite WebFinder; Branded MediaSite	
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e-mail: linkentusa@mindspring.com		Mark Anthony Entertainment	2480	Viale Europa, 48 20093 Cologno Monzese, Milan, Italy 39 02 25141	
Website: www.linkentertainment.co.uk		38 W. 39th St. New York, NY 10018 212-271-2359		Staff: Roberto Pace, Daniele Lorenzano, Aldo Spagnoli, Giovanna Arata, Alessandra Valeri Manera, Alessandro Broglia, Daniela Bagliani, Paolo Penza, Aldo Romersa, Gabriella Ballabio	
Staff: Jo Kavanagh Payne, Daina Sacco, Katherine Masterson, Cynthia Kennedy		Staff: Tony Intelisano, Don Barnett, Grant Norlin		MediScope Productions	3358
Programs: Barney; Ethelbert the Tiger; The Forgotten Toys Special; Grabbit the Rabbit; Moo & Boo; Postman Pat's ABC/123 & Reading; Second Star to the Left; The Sandman; Spider; The Trap Door; Animal Antics; Chatterhappy Ponies; Monster TV; Spooks of Bottle Bay; Titch; Caribou Kitchen; The First Snow of Winter; The Forgotten Toys: Series I and II; Jack & Marcel; The Morph Files; Preston Pig; Shrinking Violet; The Slow Norris; Tales of a Wise King; What a Mess; Bug Alert; Eye of the Storm; Pirates; Teddybears; Deep Sea Dick		Programs: WXO Wrestling*, Main Floor, Filbert Fopp Can't Stop; Bombshells; 18th Annual Country Showdown		2304 E. Meyer Blvd., A-21 Kansas City, MO 64132 816-276-9297; fax: 816-276-9222	
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Lion's Gate Entertainment	901	Matrix Exhibits	1790	Website: www.drhock.com	
5750 Wilshire Blvd., Suite 501 Los Angeles, CA 90036 323-692-7300; fax: 323-692-7373		M.b. Producciones	731-K	Staff: Cadie Connors, Laura McCabe, Dennis McClatchey, Dr. Leonard Hock	
Staff: Dennis Miller, Joe Drake, Kevin Beggs, Jean Huang, Eilen Burditt, Doug Schwartz, Patti Duce		C/ Sarburua 8-A 01007 Vitoria 945 13 48 46; fax: 945 15 04 45		Programs: Behind the Discovery*	
Programs: Busted on the Job*; Red Handed; Outrageous Vacation Videos; When Good Times Go Bad; Science of Christmas		e-mail: myriam@mb-prod.com		Mega Entertainment International	460
Little Bird	2001	Website: www.mb-prod.com		150 West 25th St., Suite 503 New York, NY 10001 212-242-0088; fax: 212-242-0808	
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2213 Middle St., 2nd Fl. Sullivan's Island, SC 29482 843-883-5060; fax: 843-883-9957		Programs: Mimí and Mr. Bobo; The Legend of a Wicked Man		Staff: Ziv Sidi, Sharon Melamed, Natalia Viritch, Mor Sommer, Rochelle Johnson-Benning, Israel Dori, Iris Parizer, Chen Sidi, Avner Frank	
e-mail: litton@litton-syndications.com		MBC Production Co. Ltd.	2910	Programs: EZ Net SuperSurfers; Bug Off/Buzz Off; Peter & Din; Detective Bogey; Ancient Tales for the New Millennium; Prophecy Written on the Wind; Snake Priest's Message; Bohemian Wind; Desert Reality; Cowboy's Dusty Trails; Destinations; Terra Australis; Secrets of India; Beyond the Horizon; The Unreal; Manu I & II; Omer and the Star Child; Mikán; Bosco Adventures; Space Sagittarius; Charlotte; Cuore; Angle Girl; Annette	
Staff: Dave Morgan, Nancy Smeltzer, Tim Voit, Dale Snyder, Peter Sniderman, C.J. Kowalke, Meg Caddell, Tom Spitale		Media Freight Services	1511-51	Meiselman/Rede Media Group	3457
Programs: Jack Hanna's Animal Adventures; P. Allen Smith Gardens*; Thunderbox*; Brandon Tartikoff's Know It Alls; Bloopy's Buddies; Jack Hanna's Wildlife Specials; P. Allen Smith Gardens Specials; P. Allen Smith Gardens Vignettes*; Desperate Passage Film Series; Story of a People*		Media House, Springfield Rd. Hayes, Middx, UK UB4 0DD 44-20-8573-9999; fax: 44-20-8573-9592		Mel Giniger and Associates	1039
Living Element Pictures	2319	e-mail: services@mediafreight.co.uk		Meridian Broadcasting	2320
Load Media Networks	1241	Website: www.mediafreight.co.uk		Metrosplash.com Productions	2841
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		Media Metrix Inc.	3066	Staff: Richard Perin, David Campbell, Candace Fisher, Carol Jacob	
		Media Services Group	3462	Programs: Jim Fowler's Life in the Wild*; Mi Gente! My People!	
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		481 8th Ave. Suite 1545 New York, NY 10001 212-967-6698; fax: 212-967-6685		2500 Broadway St. Santa Monica, CA 90404 310-449-3000	
		Staff: Steve Abel, Jere Patterson, Mark Roffman, Mark Amici		Website: www.mgm.com	
		Programs: Let's Bowl; Speed Racer		Staff: Jim Griffiths, Jules Haimovitz, Hank Cohen; MGM Domestic Television—Dea Shandera, Clancy Collins, Jackie Comeau, Darraio Michael, Steve Hodder, Sara	
		Mediacube	805		
		1064 North Hillcrest Road Beverly Hills, CA 90210 310-385-9047; fax: 310-385-0280			
		Staff: Giorgio Prandoni, Francesco Juillard			
		Mediacube Italia	805		
		Via Procaccini, 25 20154 Milan, Italy 39 02 345791; fax: 39 02 333105088			
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 Products: Satellite phones and pagers; support services
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MTG Media Properties 175
 805 Third Ave., 8th Floor
 New York, NY 10022
 e-mail: mtgmediapr@aol.com
 Staff: Michael Weiser, Ken DuBow, Michelle Laia
 Programs: *Hugo Pool; The Arrow; Foolish; The Windsor Protocol; Yesterday's Target; Never 2 Big; Clockwatchers; No Contest II; Bloodmoon; Kid Cop; The Nephew; Route 9*
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 212-317-0175
 e-mail: muller1147@aol.com
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 310-453-4440
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 Website: www.natpe.org
 Staff: Beth Braen, Brigitte Parise, Heather Parlato, Lisa Garibay, Deborah West, Bonnie Landau
 Products/services: Membership services
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 New York, NY 10112
 212-664-4444
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 32 Atlantic Ave.
 Toronto, Ontario M6K 1X8 Canada
 416-588-5571; fax: 416-588-5588
 Staff: Michael Hirsh, Toper Taylor, Emmanuelle Pétry, Marie Laure Marchand, Barry Levy, Sid Kaufman, Kristin Hawley, Catherine Donohue, Gillian Kirby, Jim Weatherford, Steve Galloway, Margo Raport
 Programs: *Elliot Moose; Maggie and the Ferocious Beast; Marvin the Tap-Dancing Horse; George Shrinks; Seven Little Monsters; Timothy Goes to School; Corduroy Bear; Blaster's Universe; Rescue Heroes; Donkey Kong Country; Rolie Polie Olie; George and Martha; Brian Jacques' Redwall; Babar: King of the Elephants; Franklin; Little Bear; Bob and Margaret; Anatole; Flying Rhino Junior High; Dumb Bunnies; Mythic Warriors: Guardians of the Legend*
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 34 93 784 16 22; fax: 34 93 784 29 38
 e-mail: neptuno@neptunofilms.com
 Website: www.neptunofilms.com
 Staff: Roberto Mitrani, Tony Picamoles
 Programs: *The Gravediggers Squad; Cedric; Bandolero; The Three Bears; The Three Bears—The Animated Movie; the Ugly Duckling; The Ugly Duckling—The Animated Movie; Detective Bogey; Balin*
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 15150 Avenue of Science

San Diego, CA 92128
 800-854-2075; fax: 619-451-6409
 e-mail: feedback@networkmusic.com
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 Programs: New Line 8 (15 titles)*; New Line 5 (19 titles); New Line 6 (20 titles); New Line 7 (15 titles); The Hard 12 (12 titles); The New Boss (15 titles); Powerline (12 titles); Big Ticket (14 titles); *Matthew Blackheart: Monster Smasher; The Last World; First Date; Mortal Combat Conquest; Nancy Drew/Hardy Boys Mysteries; The Mask; Dumb & Dumber*
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 e-mail: graphics@novo.com
 Staff: John Ridgway, Barry Smith, Angela Gaspar
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 Staff: J. Gary Gladman, Allan Kent, Alan Diner, Brian Patterson, Steve Beaman, Heidi Higdon
 Programs: *The Living Sea with John Stoneman; The Ocean World of John Stoneman; Wild Oceans; Ocean Crystals; Teddy Bears' Picnic; The Railway Dragon; The Birthday Dragon; Tooth Fairy, Where Are you?; The Woman Who Raised a Bear as Her Son; Happy Birthday Bunnykins; Aliens Next Door; The Blob Family; Freaky Stories; Up on the Housetop; Blueoes the Christmas Elf; Aliens' First Christmas; Johann's Gift to Christmas; Teddy Bears' Christmas; Frequent Flyer; Kissinger and Nixon; Lives of Girls and Women; Sherlock Holmes Returns: The Adventures of the Tiger Murders; Held Hostage; C'mon Geese; A Tribute to Sam Kinison; Celine Dion—The Colour of My Love; Tracks of Glory; Beyond Reality; Dog House; Destination X; Philip Marlowe: Private Eye; Hamilton's Quest; Tourist Trap; StreetNOISE; Exploring Cape York Peninsula; Australia's Wild North; The Kimberley Coast; Adventures of the Cropp Family; Exotica and Erotica of the Deep; Tiger Shark—Legendary Thug of the Sea; Ningaloo—Where Ocean Giants Meet; Ecotourism; The Coral Reefs Are Dying; The Young Adventurers; Survival on a Tropical Isle; Ships in the Coral; World's Deadliest Creature; The Elusive Mermaid; Legends of the South Pacific; Sea Snakes of Marion Reef; The National Parks of South Africa**
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 e-mail: info@peakviewing.co.uk
 Website: www.peakviewing.co.uk
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Programs: *Pets*; *Africa*; *The Little Unicorn*; *Glory Glory*
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 1330 Avenue of the Americas, 10th Floor
 New York, NY 10019
 212-541-2800; fax: 212-541-2810
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 London, W1P 1PJ England
 44 207 691 6000; fax: 44 207 691 6060
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 The Old Studio, 18 Middle Row
 London W10 5AT England
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 e-mail: info@pilot.co.uk
 Website: www.pilot.co.uk
Staff: Ian Cross, Jess Halliday
Programs: *Treks in a Wild World*; *Lonely Planet*; *Short History of the World*
Pioneer Entertainment (USA) L.P. 2619
Piper Productions 3410
 1520 N. Wells, 1st Floor
 Chicago, IL 60610
 312-664-4340; fax: 312-664-4505
 e-mail: piperpro@aol.com

Staff: Terri Long, Rick Roberts, Mark Wagner, Kirk Tyson, Gina Calanni, Paul Bignell, Vivian Butaloff, Bill Butaloff
Programs: *Wholistic Living*; *Hunger in America*; *The Solutions*; *The Long Way Home*; *The Corner Pub*
Pixcom International 831
Pixelon.com 3260
Planet Pictures 2915
Platinum Studios N/A
 9744 Wilshire Blvd., Suite 400
 Beverly Hills, CA 90212
 310-276-3900; fax: 310-276-2799
Staff: Gregory Noveck
Programs: *Jeremiah*
Playback International Magazine 2991
 366 Adelaide St. West, Suite 500
 Toronto, Ontario M5V 1R9 Canada
 416-408-2300; fax: 416-408-0870
 e-mail: middlebrook@brunico.com
 Website: www.playbackmag.com
Staff: Jim Shenkman, Ken Faier, Shelley Middlebrook, Susan Tolusso, Lisa Nash
Product: *Playback International Magazine*
Playboy Entertainment Group Inc. N/A
 9242 Beverly Blvd.
 Beverly Hills, CA 90210
 310-246-4000
Staff: William Fisher, Jim English, Jeff Jenest, Dick Rosetti, Richard Bencivengo, Mary Herne, Claire Zrmic, Scott Barton, Frank Marchesini, Julie Weiner, Debbie Shelebian
Product: *Passion Cove*; *Sexcetera*; *Naughty Amateur Home Videos*; *Strip Search*; *The Seventh Sense*; *Web of Seduction*; *The Key to Sex*; *Surrender*; *Love Blind*; *Specials—Playboy Celebrities*; *2000 Playmate Video Calendar*; *Damn Triplets*; *Girlfriends*; *Playmate Erotic Adventures*; *Playboy's Club Lingerie*
P. M. Entertainment Group 2449
Pogo.com 2474
Porchlight Entertainment 3352
Portfolio Entertainment Inc. 1910
 124 Merton St., Suite 202
 Toronto, Ontario M4S 2Z2 Canada
 416-483-9773; fax: 416-483-6537
 e-mail: portfolio@portfolio-ent.com
Staff: Joy Rosen, Lisa Olffman, Marina Cordoni
Programs: *Pet Project*; *Something from Nothing*; *Adventures with Kanga Roddy*; *So You Want to Be!*; *Pug & Zero*; *Groundling Marsh*; *Camp Cariboo*; *Wilderness Adventure Guide*; *Know Limits*; *On Top of the World*; *The Elf*; *The Heart of Christmas*; *Holy Land*; *Holy People*; *Sangoma: Traditional Healers in Modern Society*
Portman Entertainment 1511-30
 167 Wardour St.
 London W1V 3TA England
 44 207 468 3443; fax: 44 207 468 3469
Staff: Tim Buxton, Gary Mitchell, Jane Baker
Programs: *Nancherrow*; *Rosamunde Pilcher Special*; *Wrestling with Alligators*
PowerSports Millennium International 1530
 18226 Ventura Blvd., Suite 102
 Tarzana, CA 91356
 818-708-9995; fax: 818-708-0598
 e-mail: intl@ps-mill.com
 Website: www.ps-mill.com
Staff: William McAbian, Tal Dean McAbian, Adi McAbian, Line Mykland, Eve Joffee, Johanna Samuel
Programs: *Operation Thunderbolt*;

Witness to History; *Mysterious Forces Beyond*; *Miracle of Faith*; *Wild Mundi*; *Castles Throughout Time*; *Feast of Faith*; *Borders*; *Great American Train Journeys*; *Excavating the Bible*; *Cut in Antwerp*; *Prophecies*; *The National Parks of Africa*; *Skywars*; *Predators*; *Celestial Empire*; *Extreme Championship Wrestling*

PPM Multimedia 731

Praxinos 911

Prensario TV & Cable 226

Presentation Is Everything! 2474

PriceWaterhouse Coopers 3038

PriceWaterhouse Coopers New Media Group 2474

Princeton Video Image Inc. 229

15 Princeton Road
Lawrenceville, NJ 08648
609-912-9400

Website: www.pvi-inc.com

Staff: Dennis Wilkinson, Sam McCleery, Paul Slagle, Dawn Rogers, John Kennedy, Tad Ehrbar

Pro Image Studios 3435

Produccion & Distribucion 2879

Production Tony Comiti 911

The Program Exchange 1061

375 Hudson St.
New York, NY 10014
212-463-3500; fax: 212-463-2662

e-mail: theprogramexchange@saatchiy.com

Website: www.programexchange.com

Staff: Allen Banks, Jack Irving, Chris Hallowell, Beth Kempner, Jane Meyerson, Maura Barry, Esther Sloane, Andrea Brown, Christine Trapani, Rudyard Severs

Programs: Children's series—*The Wacky World of Tex Avery*; *The Real Adventures of Jonny Quest*; *Sailor Moon*; *Dragon Ball Z*; *Super Mario Brothers Supershow*; *Garfield and Friends*; *Dennis the Menace*; *The Bullwinkle Show*; *Rocky and His Friends*; *The Underdog Show*; *Uncle Waldo's Cartoon Show*; *Tennessee Tuxedo and His Tales*; *Dudley Do-Right and Friends*; *Young Samson*; *Space Kidettes*; *King Leonardo*; *Films—Murder on the Orient Express*; *The Bad News Bears*; All-family series—*Three's Company*; *Too Close For Comfort*; *Webster*; *Bosom Buddies*; *Dear John*; *Ameri*; *Charles in Charge*; *Abbott & Costello*; *Leave It to Beaver*; *Alfred Hitchcock Presents*; *The Munsters**

Promark Entertainment Group 2675

The Promark Center
3599 Cahuenga Blvd. West, 3rd Floor
Los Angeles, CA 90068
323-878-0404; fax: 323-878-0486

e-mail: sales@promarkgroup.com

Staff: Jonathan Kramer

Programs: *Miami Sands*; *Amazing Creations*; *The Extremists*; *Bright Lights*; *Big City*; *Women of the Catwalk*; *The Spellbinders*; *Adventures in the Fun Zone*; *Masters of the Craft*; *Weird Science*; *Histories Revealed*; *Case Reopened*; *The Ultimate 10*; *Last Lives*; *A Breed Apart*; *The Vivero Letter*; *Angel's Dance*; *New World Disorder*; *Pilgrim*; *After Alice*; *Contaminated Man*; *Finding Kelly*; *A Kid Called Danger*; *The Legend of Pirate's Point*; *One Last Flight*; *Waking Up Horton*; *Angels in the Attic*; *Baby Bedlam*

Promark Television 939

PROMAX & BDA 3601

2029 Century Park East
Suite 555
Los Angeles, CA 90067

310-788-7600

Protele 761

201 South Biscayne Blvd.
Miami, FL 33131
305-377-8125; fax: 305-373-1844

Staff: Carlos Castro, Mario Catro, Oscar Balaich, Mariano Vertiz, Lawrence Dickens

Programs: *Laberintos de Pasion**; *Mujeres Enganadas**; *DKDA—Suenos de Juventud**; *La Casa de la Playa**; *Amigos por Siempre**; *Serafin*; *Alma Rebelde*; *Por tu Amor*; *El Nino que Vino del Mar*; *Infierno en el Paraíso*; *Tres Mujeres*

Pseudo Programs Inc. 3065

PSMG/PlayTV.com 230

PSN—Pan-American Sports Network 2610

380 Madison Avenue, 7th Floor
New York, NY 10017
212-499-7399; fax: 212-499-9195

Staff: Jacques Kramer, Olivier Brand, Wilma Maciel

Product: All-sports cable/satellite channel broadcast in Spanish and Portuguese

Public Broadcasting Service 2660

Publvision Inc. 831

R

Radio Netherlands Television/NIS

Film 2911

Radio Television Espanola RTVE 731

Radiotelevision Valenciana 731-B

Poligono Acceso Ademuz S/N
46100 Burjassot, Valencia, Spain
3496-318 3000

e-mail: catalogo@rtv.es

Website: www.rtv.es

Staff: Jose Villaescusa, Jose Villagrasa, Vicente Suberviola

Programs: *Memories of Valencian Trains*; *Earth Arteries*; *21st Century Explorers*

RAI Cinema 805

fax: 39 06 3728824
Staff: Bianca Giordano, Anna Pomaro

RAI Fiction 805

fax: 39 06 3218433
Staff: Luca Milano

RAI—Radiotelevisione Italiana 805

RAI Trade Spa 805

Via Novaro, 18
00195 Rome, Italy
39 06 37498269; fax: 39 06 3701343

Staff: Susanna Gianandrea

Programs: *The Italian Soccer Championship*; *Cycling*; *Volleyball*; *Basketball*; *Aida*; *Requiem*

Ravensburger Film & TV AG 3111

Raycom Sports 336

RCN Television 231

Avenida de las Americas #65-82
Bogota, Colombia
571-426-9292; fax: 571-426-9300

e-mail: rcnintl@impsat.net.co

Staff: Gabriel Reyes, Angela Suarez, Luis Calle

RDF Television 1511-56

374 North End Rd.
London SW6 1LY England
0 171 887 7500

e-mail: sales@rdf.co.uk

Website: www.rdf.co.uk

Staff: Matthew Frank, Monique Cooke

Programs: *Style World*; *Creme de la Creme*; *Travel Xpress*; *Greatest Runners on Earth*; *Shipwrecked!*; *The Female Orgasm*; Light entertainment features

Real Families 3387

Real Networks Inc. 2780

RealScreen Magazine 3341

366 Adelaide St. West, Suite 500
Toronto, Ontario M5V 1R9 Canada
416-408-2300; fax: 416-408-0870

e-mail: smiddlebrook@brunico.com

Website: www.realscreen.com

Staff: Jim Shenkman, Ken Faier, Shelley Middlebrook, Mary Ellen Armstrong, Diane Rankin

Product: *RealScreen Magazine*

Reel Media International 710

Reelplay.com 2914

1620 Broadway, Suite E
Santa Monica, CA 90404
310-453-3808; fax: 310-453-3809

e-mail: steve@reelplay.com

Staff: Steve Liu, Roland Deiser, Janet Lee, Villapando, Suzanne Rainey

Products/services: Online, Internet, database, encoding, streaming, interactive, multimedia

Regent Entertainment Inc. 2205

Replay Networks Inc. 2831

Research Engineers 3077

Rever Sri 805

Viale Cirene, 5
20135 Milan, Italy
39 02 55180360; fax: 39 02 55187794

Staff: Marco Pagot

RHS Productions 703

720 West Gordon Terr., Suite 20F
Chicago, IL 60613
773-525-6098; fax: 773-248-5868

e-mail: rsymon@earthlink.net

Staff: Richard Symon, Patricia Kerivan, James Kerivan

Programs: *Crosswords*; *EC Sports Network*; *Motorsports Unlimited*; *Corinne Edwards Interviews*; *Medical Alert*; *Journey to Success*; *Cinema Romance*; *Fear!*; *Jazz Jym TV*; *The Appetizer Caravan*; *The Catered Affair*; *Your Personal Chef*; *Your Money, Your Future*

Ritch Sublett Television 3520

Rive Gauche International TV N/A

1554 Ventura Blvd., Suite 101
Sherman Oaks, CA 91403
818-784-9912; fax: 818-784-9916

Staff: Ron Glazer, Christiane Nicolini

Programs: *Raising the Mammoth**; *I Dare You**; *The World's Best Kept Secrets*; *I Survived*; *The World's Scariest Ghost*; *Caught on Tape*

Riverstar Entertainment Co. 3274

RMS Networks 2310

RNTV/NIS 2911

Rogers Cablesystems Ltd. 2931

Roissy Films 911

Rose Entertainment 461

Rosnay International 325

Rotor.net 2639

3780 Wilshire Blvd., 7th Floor
Los Angeles, CA 90010
213-639-3690; fax: 213-639-3693

Website: www.rotor.net

Staff: Stephanie Sigel, Alan Sandler, Adam Tyler, Dave Miller, Robert Townsend, Michael Guterman, Hung Ly, Peggy Kellogg

Products/services: System for creating

live, interactive content on the Internet

Rozon 831

RRS Entertainment 3111

RTBF—Belgian Television 1900

52, boulevard Boyers
1944 Brussels, Belgium

e-mail: vente@rtbf.be

Website: www.rtbf.be

Staff: Ives Swennen, Victoria Metzger

Programs: *Bad Weather on the Planet*; *Ghosts of Victoria*; *Antarctica*; *L'Orfeo*; *Hidden Cameras*

RTI-RETI Televisive Italianae 805

Viale Europa, 48
20093 Cologna Monzese, Milan, Italy
39 02 25141; fax: 39 02 25149091

Staff: Sonia Danieli, Fatma Ruffini, Elena Picco, Nella Allegretti, Mariachiara Duranti, Francesca Canetta, Andrea Portante, Luca Rizzi, Fabrizio Battocchio, Fabrizio Margaria

RTE Commercial Enterprises Ltd. 2001

RTSI—Television Svizzera 1900

RTV Family Entertainment AG 2911

Rubicon Entertainment 738

Ryetoons Inc. 3081

S

S4C International 1511-55

Sabela Media 2773

St. Jude Children's Hospital 1202

501 St. Jude Place
Memphis, TN 38105
901-524-0306

Website: www.stjude.org

Staff: Aggie Alexander, Dutch Van Duzee, Melissa Bell

Programs: *A Story of Hope**

Salsa Distribution 536

3, rue de Montyon
75009, Paris, France
33 1 55 33 13 00; fax: 33 1 55 33 13 03

e-mail: info.salsa@worldnet.fr

Website: www.salsadistribution.com

Staff: Lisa Hryniewicz, Jerry Diaz, Morgann Favennec, David Brower

Programs: *Series—Farscape*; *Angela Anaconda*; *Bear in the Big Blue House*; *Construction Site*; *Mopatop's Shop*; *Watership Down*; *Jellabies*; *SimsalaGrimm*; *Specials—Gogwana*; *Elite Choppers*; *Documentaries—Red Chapters*; *Films—Free Money*; *Legionnaire*; *Storm*; *Under Pressure*; *Hitman's Run*; *The Ultimate Weapon*; *Family Plan*; *Cement*; *The Muppet Movie*

Salter Street Films International 1910

Suite 500, 1668 Barrington Street
Halifax, Nova Scotia B3J 2A2 Canada
902-420-1577; fax: 902-425-8260

e-mail: salter@salter.com

Website: www.salter.com

Staff: Catherine Tait, Lynn Chadwick, Charles Bishop, Clarence LeBlanc

Programs: *COD**; *Flightpath**; *Bookfair Murders**; *Skullduggery**

San Francisco Medical Research Foundation 3378

San Jose Film & Video Commission 3477

Sandpiper Networks Inc. 2461

Sandra Carter Productions 2621

230 West 79th Street, Suite 102

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e-mail: scpro@ix.netcom.com
Website: www.sandra-carter.com
Staff: Sandra Carter, Lou Miles, Deedie Rodriguez
Programs: *Walk a Mile in My Shoes: The 90-Year Journey of the NAACP*; *Rapmania*; *Jesus: The Man of Nazareth*; *DanceSport*; *Fitness Beach*; *Michael Jordan: Off Court*; *Tiger Woods: Heart of a Champion*; *PE-TV*; *Pokémon*; *Mandela: Man of Vision*; *Pope John Paul II: Conscience of a World*

Sandy Frank Entertainment Inc. 467

Scandinavian Film Co. 2431

Scott Entertainment 2642

P.O. Box 554
 Westbury, NY 11590
 516-797-3265; fax: 1-800-346-6768
Website: www.archivehollywood.com
Staff: Scott Sobel
Programs: *The Bruce Brown Surf Film Collection*; *On Any Sunday*; *The TV and Movie Classics Library*; *Burger Town*; *Many Faces of Frank Sinatra*; *Dealers in Death*; *When the Apolouse Died*; *Strike Zion*; *Jan and Dean: One Last Ride*; *archivehollywood.com*

Scour.net 3140

Screen Commission of Ireland 2001

Screen Media Ventures LLC 961

Seeltfirst.com 2896

SFP Productions 911

Sette Lee 831

Sherri Hill/Jovani 140

Showcase Entertainment 2675

Silicon Alley Reporter 3672

SkyCache Inc. 3139

312 Laurel Ave.
 Laurel, MD 20707
 888-474-7600; fax: 301-598-0837
e-mail: info@skycache.com
Website: www.skycache.com
Staff: Doug Mohney, Doug Humphrey, Brad Pumphrey, Tina Segovia, Jim Bates, Lesley Ransom, A. Phillips
Services: Push Technology; Streaming Media; Big File Mover; Cache Turbocharging and Usenet Solutions

Slot, Serveis Audiovisuals, S.L. 731-P

Muntaner, 262
 Barcelona 08021, Spain
 34 93 202 39 39
e-mail: isabel@slot.nu

Staff: Isabel Mingullón, Francisco Vargas
Programs: Documentaries—*Blue Planet Collection*; *Horizon Collection*; *Sketches of the World*; *Of Tales and Travels*; *The Ache: A Cry to Death*; *Fanti Funeral in Kumasi*; *The Coffins of Kane Kwei and the Sculptures of Agbagli Komlan Beaugard*; *Bobo Dioulasso*; *Kailas: The Centre of the Universe*; *The Challenge of K2*; *Driftymania*; *Currymania*; *Buñuel*; Cartoons—*The Gaudins Christmas Special*; *The Artoons*; *La Flauta de Bartolo*; *Pim & Tel*; Art/music/entertainment—*Soap*; *Monserrat Caballé: From Russia with Love*; *Rumba Street*; *Belmonte*; *Art in Catalonia*; *Gaudi*; Features—*Pepi, Luci, Bom y Otras Chicas del Montón*; *Bilbao*; *Lola*; *Caniche*; *La Jola Se Va a Los Puertos*; *La Bañera*

SMPTE 3724

595 W. Hartsdale Ave.
 White Plains, NY 10607
 914-761-1100; fax: 914-761-3115

e-mail: smpte@smpte.org

Website: www.smpte.org

Staff: Linda Alexander, Frederick Motts

Snap Media Corp. 2680

Softtiter Net, Inc. 2961

6464 Sunset Blvd., #720
 Hollywood, CA 90028
e-mail: info@softtiter.com
Website: www.softtiter.com
Staff: Morgan Fiumi, James Ziskin
Services: Streaming Subtitles for Streaming Media on the Internet; translation and subtitling services for DVD, satellite and film

S.O.L. Productions Ltd. 3243

Solid Entertainment 3243

Solipsistic 2884

Sonic Foundry 2873

Sony Wonder/Sunbow Entertainment 2870

100 Fifth Avenue
 New York, NY 10011
 212-886-4900; fax: 212-366-4242
Staff: Ted Green, Becky Mancuso, Andrea Miller, Loris Kramer, Ken Olshansky, Jeff Holder, Glenn Hendricks, Alan Winnikoff, Phil Midiri, Sam Millstone, Kerry Romeo, Colin Mendoza, Sandrine Pechels de Saint Sardos, Rafael Manrique, Dana Cluverius, Veronica Hart
Programs: *Lion of Oz*; *Santa's Special Delivery*; *Generation O!*; *Mega Babies*; *Fat Dog Mendoza*; *Nanalan*; *Rainbow Fish*; *Brothers Flub*; *Wondrous Myths & Legends*; *Student Bodies*; *Angel Wings*; *Salty's Lighthouse*; *Live By Request*

Soph-Can Entertainment 3275

Sorcerer Inc. 2850

Sound and Vision Entertainment 3450

Sound Image Broadcast Sales 1511-43

Southern Star 2883

Sovereign Pictures Ltd. 1511-20

Spectra International Distribution 831

SPI International 1021/2974

928 Broadway, Suite 700
 New York, NY 10010
 212-673-5103; fax: 212-673-5183
e-mail: spi@spiintl.com
Website: www.spiintl.com
Staff: Loni Farhi, Stacey Sobel, Clifford Tendler, Revi Ben Shoshan, Jodi Ann Heller, Clara Goncalves
Programs: *The Children of Toromiro*; *Dog City Beach Patrol*; *Tombik & BB*; *Secret Santa*; *Navigator*; *Real Life*; *Fashion Next*; *Secrets of Our Galaxy*; *Bodies in Motion*; *Basic Training*; *Mister Simon & Jiggy Jiggy*; *Koby and the Oakey Dokeys*; *Yokies*; *Mouse Factory*; *Magica*; *Koni and the Star Jammers*; *Animated Classics*; *Rotto Botto*; *Goofballs*; *Dr. Disaster*; *Atrezzo*; *Sturps*; *Alfredo*; *Johnnie's Stories*; *Lighter Side of Sports*; *Sports Follies*; *101 Sports Bloopers*; *Bloopers Collection*; *Hil Squad*; *Charlie Chaplin*; *Wild About Animals*; *Over the Edge*; *Dive the World*; *Millennium Sports Moments*; *Radical Power*; *Radical Power Specials*; *The Goal Show Format*; *Football Format*; *Interactive Challenge Format*

SportsWorld Media Group 361

6 Henrietta Street, Covent Garden
 London WC2E 8PS England
 44 171 240 9626; fax: 44 171 240 9636
e-mail: gen@sportsworld.net
Staff: Mike Geddes, Jason Charles, Brian O'Sullivan, Kevin Yaryan
Programs: *Sportsworld*; *Sportswoman*;

Global Football; *Through the Gears*; *Olympic Documentaries*; *Golf 2000*; *Get a Grip on Golf*; *Golf Magazine TV*; *Sports Know-How*; *Gameon!*; *Countdown to Glory*; *Some Call It Sport*

SportVision 3222

SpotMagic Inc. 1332

SRSWowcast.com 2490

SSA Public Relations 3287

Steve Rotfeld Productions 1021

610 Old Lancaster Rd., Suite 210
 Bryn Mawr, PA 19010
 610-520-0671; fax: 610-520-0681
Staff: Steve Rotfeld, Carol Hubmaster, Hope Kirschner
Programs: *Wild About Animals*; *Awesome Adventures*; *The Lighter Side of Sports*; *Funniest, Most Outrageous Sports Moments Ever*

Strea.ms 2886

Studio 7 3245

Studio One Networks 3033

Studios USA 399

1325 Avenue of the Americas, 5th Floor
 New York, NY 10019
 212-373-7600; fax: 212-373-7660
Website: www.studiosusa.com
Staff: Steve Rosenberg, Lonnie Burstein, Arthur Hasson, Elizabeth Herbst, Libby Gill, Susan Kantor, Valerie Schaefer, Rob Fitzpatrick, Susan Krakower, Richard Ross, Jim Benson, Debbie Brunner, Jeff Dellin, Jim Wagner, Bruce Casino, Debora Stone, New York—J.R. McCabe, Brett Boutier, Kristen Wenzel, Chicago—Phil Martzoff, Diane Sipp, Mary Strabel; Atlanta—Michael Howard, Tim Overmeyer; Dallas—Cameron Hutton, Dennis Grandcolas; Los Angeles—Bill Trotter, Rich Espinoza; Advertiser Sales—Michael Guariglia, Tim Miller, Scott Presslerp; Studios USA Network Television—Bob Fleming, David Kissinger, Dan Pasternack, Marcy Ross
Programs: First-run strips—*Free Speech*; *Arrest & Trial*; *Mauri*; *Sally*; *Jerry Springer Show*; *Weeklies*—*Back2Back Action*; *Jack of All Trades & Cleopatra 2525*; *Xena: Warrior Princess*; *Series/off-network*—*New York Undercover*; *Library*—*Adventures of Kit Carson*; *Bachelor Father*; *City Detective*; *Coach*; *Deputy*; *Follow That Man*; *Gimme a Break*; *Harper Valley PTA*; *Harry and the Hendersons*; *House Calls*; *Jack Benny*; *Love That Bob*; *M Squad*; *McHale's Navy*; *Mickey Spillane*; *The Munsters*; *The Munsters Today*; *My Secret Identity*; *The New Adam 12*; *The New Dragnet*; *The New Leave It to Beaver*; *Out of This World*; *Ray Milland Show*; *Restless Guns*; *Shotgun Slade*; *Soldiers of Fortune*; *State Trooper*; *Tales of Wells Fargo*; *The Tall Man*; *Hours*—*The A-Team*; *Airwolf*; *Alias Smith & Jones*; *Baretta*; *Black Sheep Squadron*; *The Bold Ones*; *Buck Rogers*; *Checkmate*; *Emergency*; *The Hardy Boys/Nancy Drew Mysteries*; *Hitchcock*; *Ironsides*; *It Takes a Thief*; *Knight Rider*; *Kojak*; *Laramie*; *Laredo*; *Marcus Welby, M.D.*; *Quincy*; *Riverboat*; *Rockford Files*; *Run for Your Life*; *Shades of L.A.*; *She Wolf of London*; *Simon & Simon*; *Suspense*; *Switch*; *They Came from Outer Space*; *Thriller*; *Voyagers*; *Wagon Train*; 90-120 Minutes—*Banacek*; *Columbo*; *McCloud*; *McMillan & Wife*; *Men from Shiloh*; *Name of the Game*; *The Virginian*; *Wagon Train*

STV 2923

Subtelevision Productions 3368

Sullivan Entertainment International 1910

110 Davenport Road

Toronto, Ontario M5R 3R3 Canada

e-mail: inquire@sullivan-ent.com

Website: www.sullivan-ent.com

Staff: Trudy Grant, Tara Gascho, Genevieve Crêteau
Programs: *Wind at my Back*; *Love on the Land*; *Happy Christmas*; *Sleeping Dogs Lie*; *Anne of Green Gables—The Continuing Story*; *Anne of Green Gables—The Animated Series*

Summit Media Group 1261

1414 Ave. of the Americas
 New York, NY 10019
 212-754-4900

Staff: Sheldon Hirsch, Thomas Kenney, Brian Lacey, Suzanne Allaire, Paul Caldera, Jerry Kerins, Angela Carlino, Suzen Tran, Jim Dodge, Doreen Page, Norman Grossfeld
Programs: *Pokémon* (international sales only)

Sun Microsystems 3059

Sveriges Television AB (SVT) 2431

System TV 911

Systemlogic 3510



Tapestry International 3342

11 Hanover Square, 14th Floor
 New York, NY 10005
 212-505-2288; fax: 212-505-5059

Programs: *Critical Incident*; *Red Space*; *Going Places*; *Formula One: Racing with the Benetton Team*; *The Mystery of Chaco Canyon*; *Tiger Hunt: The Elusive Sumatran*; *Transplant: Is It a Boy or a Girl?*; *Dream Girls*; *The Compassionate Eye*; *George Bush: The Making of a Leader*; *King Hussein*; *Six Months to Live*; *Edith Wharton*; *The Launching of the Kaimar Nyckel*; *Blind Courage: The Unique Genius of Jan Zizka*; *Video Encyclopedia of the Twentieth Century*; *The Boy and the Dolphin*; *The New Detectives*

Target 1511-07

41-42 Berners Street
 London W1P 3AA England
 44 020 7323 7900; fax: 44 020 7323 7933

e-mail: info@target-tv.com

Staff: Alison Rayson, Kate Bourne, Sara Singer
Programs: *Up Rising*; *Kid in the Corner*; *Pacific Drive*; *Dream Team*;

Taurus Film Produktions GMBH 3111

TEAM Entertainment 1211

12300 Wilshire Blvd., Suite 400
 Los Angeles, CA 90025
 310-442-3500; fax: 310-442-3501
Website: www.teleimages.com
Staff: Fred S. Levin, Jonathan D. Shapiro, Larry Friedricks, Paula Fierman, Noel Cronin, Sebastian Lentz, John Clutten, Debbie Slavkin, David Mindak, Caroline Stephenson, Declan O'Brien, Jane Sparango, Kelvin Porter
Programs: *Call of the Wild*; *Destination: Style*; *Prestige I—Movie Package*; *Robin Leach's Wildlife Styles*; *Mystic Journeys*; *Water Rats*; *Legends of the Hidden City*; *Stranger Than Fiction*; *Pacific—Tales From the South Seas*; *Tales From Oceanic Mansion—Great Houses of Europe*

Tegner Miller 2963

Telcast International Filmproduction 2200

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8085 Muenchen, Germany
49 89 360 79 110; fax: 49 89 360 79 113
e-mail: info@telcast.de

Website: www.telcast3-d.com
Staff: Thomas Hohenacker, Angela Doyle, Evelyn Rottengatter, Jim Rennie
Programs: *Sydney in 3-D High Definition*; *3-D Halloween*; *Megashark in 3-D*; *3-D Safari Africa*; *3-D Safari Indonesia*

Telco Productions Inc. 179
2730 Wilshire Blvd., Suite 200
Santa Monica, CA 90403
310-828-4003; fax: 310-828-3340
e-mail: telcoproductions@earthlink.net
Staff: Alex Paen, Bette Alofsin, Tim Noonan, Grant Norlin
Programs: *Animal Rescue*; *State Police*

Tele Images International 911

Telefe International 841

Telefilm Canada 1910

360 St. Jacques Street, Suite 700
Montreal, Quebec H2Y 4A9 Canada
514-283-6363; fax: 514-283-2648
Website: www.telefilm.gc.ca
Staff: François Macerola, Peter Katadotis, Johanne St-Arnauld, Lise Coriveau
Services: Federal cultural agency dedicated to the development and promotion of the Canadian film, television and new media industry

Telefilms S.A. 1734

Paraguay 765-6° H
1057 Buenos Aires, Argentina
54-11 4311 6236; fax: 54-11 4311 6230
e-mail: telefilms@telefilms.com.ar
Website: www.telefilms.com.ar
Staff: Tomas Darcyl, Sebastian Darcyl, Alfredo Andreotti, Gerardo Gonzalez, Humberto Delmas, Severiano Anzuola

Programs: "The American Clock"; "Stormy Monday"; "Percy and Thunder"; "Killing Dad"; "Into the West"; "Habitations of Dragons"; "Brimstone and Treacle"; "A Pin for the Butterfly"; "Touch and Go"; "Salute of the Juggler"; "Jackknife"; "Ruby Cairo"; "Heart of Justice"; "Black Robe"; "The Man Without a Face"; "K2"; "Lovin' Molly"; "All of Me"; "Miles from Home"; "The American Way"; "Gunbus"; "The Osterman Weekend"; "A Boy Called Hate"; "Bullet to Beijing"; "Grottesque"; "Frauds"; "Boys Klub"; "Strong Island Boys"; "Criminal Minds"; "Addiction"; "Almost Pregnant"; "Attack of the 50 Ft. Woman"; "Cyborg III"; "Inner Sanctum"; "Inner Sanctum II"; "Martial Law"; "Martial Law II"; "Martial Outlaw"; "Mindfield"; "Paper Boy"; "Savate"; "Scanner Cop"; "Scanner Cop II"; "Viper"; "Las Aventuras de Chatran"

Teleglobe 3124

11480 Commerce Park Dr.
Reston, VA 20191
703-755-2000
e-mail: information@teleglobe.com
Website: www.teleglobe.com

Staff: Sean Sullivan, Tom Fabian, Mike Wilson, Greg Ewert, Benjamin Heaney, Richard Sarver, John Contrell, Darren Falk, Woody Farrell, Angela Frost, Miri Hemy, David Jones
Products/Services: Broadcast distribution via satellite or high-speed ATM fiber-optic cable; coloration services; Internet access

Telepictures Distribution 2175

4001 Olive Ave., 4th Floor
Burbank, CA 91522
818-954-5728; fax: 818-954-7295

Staff: Vince Messina, John Martinelli, Jeffrey Byrd, Scott Rowe, John Buckholtz, Joel Lewin, Pat McDonald, Bill Hague, Alex Spinola, Chuck Seif

Programs: First-run—Anthony Mark Hankins; *Change of Heart*; *National Geographic: On Assignment*; *Queen Latifah*; *Street Smarts*; *WCW Pro Wrestling*; *WCW Worldwide Wrestling*; *Offnet—ER*; *Family Matters*; *Fresh Prince of Bel-Air*; *Full House*; *The Jamie Foxx Show*; *Living Single*; *Mama's Family*; *Martin*; *This Old House*; Features Packages—Volume 36; Volume 35; Volume 34; Volume 33; Volume 32; Volume 31; Volume 30; Volume 29; Volume 28; *Premiere Edition Three*; *Encore Two*; *Encore One*; *Power Package Two*; *Power Package One*

Telepictures Production 2175

Teleproductions International 801
4520 Daly Drive
Chantilly, VA 20151
703-222-2408
e-mail: tpiintl@aol.com

Staff: Larry Higgs, Ron Alexander, Toni Lindsey
Programs: *360 Degrees*; *Exhuming the Truth: The Tragedy from Vukovar to Kosovo*; *Cuba at a Crossroads*; *Whales of the Inside Passage*; *Grand Glaciers*; *Hawaiian Moving Company*; *Incredible Cuisine with Chef Jean Pierre*; *Scandals*; *Travels with Chuck Henry*; *World of Travel*; *How to Outdoor*; *Ultimate Professional Wrestling*; *The Golf Club*; *Ecoview*

Telerep Inc. 1439

1 Dag Hammarskjold Plaza
New York, NY 10017
212-759-8787
Staff: Steve Herson, James Monahan, Jay Isabella, Alex Corteselli, Pamela Blake, Mary Jane Kelley, Ed Kroninger, Mark Westlake, Meredith Buono

Telescene Film Group 1910

5705 Ferrier St., Suite 200
Montreal, Quebec H4P 1N3 Canada
514-737-5512
Website: www.telescene.ca

Staff: Robin Spry, Paul Painter, Michael Yudin, Bruce Moccia, Jennifer Chreim
Programs: *Matthew Blackheart*; *Sir Arthur Cona Doyle's The Lost World*; *Live Through This*; *Dr. Jekyll & Mr. Hyde*; *Gulliver: The New Voyages*; *The Northmen (AKA The Vikings)*; *Fearless*; *Witness to Fear*; *Big Wolf on Campus*; *Misguided Angels*; *The Hunger*; *Student Bodies*

Telescreen Distribution 2911

Televersions LLC 3366

Television De Galicia 731-1

San Marcos, Santiago, Spain
34 981 540 748
e-mail: eurochannel@crtvg.es
Website: www.crtvg.es
Staff: Carlos Carballo, Encina Ramos, Dimas González
Programs: *Mareas Vivas*; *Mar Tenebroso*; *Os Vixiantes Do Camino*

Television Suisse Romande 1900

The Television Syndication Co. 2630

501 Sabal Lake Drive, Suite 105
Longwood, FL 32779
407-788-6407; fax: 407-788-4397
e-mail: tvsco@prodigy.net
Website: www.tvsco.com
Staff: Cassie Yde, Robert Yde, Jill Yde, Barbara Ohnsman
Programs: *High Definition Travel*;

TacFORCE; *The Golden Books Family Entertainment Animation Hour*; *Reel Planet*; *NewsWatch*; *StarTalk*; *News for Families*; *The Summer of '45*; *The Backroads of Europe*; *The Coolwalla*; *Coots & Critters*; *Crossroads Cafe*; *Culture Quest*; *Dr. Penguin's Magic World*; *Earth Revealed*; *Endangered Species*; *Entertainment Time Out*; *The Examined Life*; *The F.U.N.amentals of Golf*; *George Hirsch's Know Your Fire*; *Grilling with George Hirsch*; *Healthquest*; *Horses of the World*; *In the Swing of Things*; *Journey to Adventure*; *Kinderzoo*; *The Mechanical Universe and Beyond*; *Fishing North America*; *Museums of Industry*; *On Common Ground*; *People and Places*; *Preserving the Legacy*; *Reinventing the Wheel*; *Rich Kern's Nature Series*; *The Sportsman*; *Take 2.00*; *Time to Grow*; *The Ultimate Fishing Show*; *The Universe: An Infinite Frontier*; *Waiting for Christmas*; *The World in Review*; *Zoo Portraits*

Televix Entertainment 738

Tennessee Film & Music 3520

Tepuy International 2330

Terra Sur 3356

TF1 International 911

TG4 2001

TH Entertainment/Hallway/Greenstar Television 2340

The Theatre of Comedy 638

210 Shaftsbury Ave.
London WC2H 3DP England
0171 379-3345; fax: 0171 836-8181
e-mail: tha@sharktv.com
Website: www.sharktv.com
Staff: John Fitzgerald
Programs: *As Time Goes By*; *Love on a Branchline*

ThinkBox Media LLC N/A

7083 Hollywood Blvd., Suite 308
Hollywood, CA 90028-8906
323-466-6600; fax: 323-466-6601
e-mail: bnpack@thinkbox.com
Staff: Brian Napack, Bruce Cranston
Programs: *KindleVision*

Thomas Horton Associates 3235

408 Bryant Circle, Suite K
Ojai, CA
805-646-7866; fax: 805-646-3600
e-mail: tha@sharktv.com
Website: www.sharktv.com
Staff: Thomas F. Horton, Jean Horton Garner, Andrea D. Sterling

Programs: *Cities on the Sea*; *Eagle Class*; *The Whale Shark Hunters*; *The Battle of Midway*; *Jewels of the Dark Continent*; *Nature's Secret Worlds*; *The Shark Files*; *Mutual of Omaha's Wild Kingdom*; *Search for Adventure*; *Mutual of Omaha's Spirit of Adventure*; *Dive Tasmania*; *Flavours Tasmania*; *The Living Edge*; *Uncensored*; *Life is Stranger than Fiction*; *Shadows in the Forest*; *South Africa: Building Democracy*; *Juliette of the Herbs*; *Code Red: Submarine Rescue*; *The Adventures of the Little Prince*

Through Line Comunicaciones 731-H

Paseo Guadalajara, 74
28700 San Sebastian de los Reyes
Madrid, Spain
34 91 654 11 36
Staff: Cristina Abril
Programs: *Atapuerca*; *Naturaleza de Ibero America*; *America Entre Dos Oceanos*; *Cota Cero*

Tiger Paw Productions LLC 3520

Tim Barrett Designs Inc. 3604

Timberwolf Productions 527

8051 State Hwy. 34
Marble Hill, MO 63764
573-204-1900
Website: www.buckmcneely.com
Staff: Buck McNeely, Ladorna McNeely
Programs: *The Outdoorsman with Buck McNeely*; *The Lou Hobbs Show*

Tinamation Productions Ltd. 2001

Tivix Inc. 2795

Tivo Inc. 2790

TMS Entertainment Ltd. 2435

Today's Homeowner with Danny Lipford 2611

1480 Cody Rd. South
Mobile, AL 36695
334-633-4420; fax: 334-633-2043
e-mail: danny@todayshomeowner.com
Website: www.todayshomeowner.com
Staff: Danny Lipford, Sharon Lipford, Luann Crawford, Barbara Johnson, John Young, Paul Spring, Scott Gardner, Debbie Roth
Programs: *Today's Homeowner with Danny Lipford*

Toei Animation Co. 2351

58 Yokodera-cho
Shinjuku-ku, Tokyo 162-0831 Japan
81-3-5261-7619; fax: 81-3-5261-3875
Staff: Yukio Hayashi, Katsuki Yamamoto, Satoko Sasaki, Kazutomo Yamashita, Rytaro Matsumoto, Keisuke Shirasaki, Yasuo Matsuo, Mary Jo Winchester
Programs: *Dragon Ball GT*; *Dragon Ball Z*; *Dragon Ball*; *Crayon Kingdom*; *Digimon Adventure*; *Sailor Moon*; *Sailor Moon R*; *Sailor Moon S*; *Sailor Moon Supers*; *Sailor Moon Sailorstars*; *Ge Ge No Kitaro*; *Great Adventure of Dai*; *Sally the Witch*; *Slam Dunk*; *Dr. Slump*

Tokyo Broadcasting Systems Inc. 2202

Total Video, The Net, Interactive Media 3355

The Transcription Company 3255

Tribune Entertainment Co. 2374

5800 Sunset Blvd. TEC Bldg.
Los Angeles CA 90028
323-460-5800; fax: 323-460-3858
Staff: Richard Askin Jr., Karen Corbin, Liz Koman, Steve Mulderrig, Jay Leon, Henry Urlick, Dick Bailey, Jeff Brooks, Sam Fuller, Taylor Fuller, Karen Joyce, Wanda Meyers, Therese Morrissey, Mary Ann Lulewicz, Rick Marker, Jeff McElheney, Ben Knezovic, Jon Krobot
Programs: First-run series—*Gene Roddenberry's Andromeda*; *BeastMaster*; *Gene Roddenberry's Earth: Final Conflict*; *Malibu, CA*; *Soul Train*; *U.S. Farm Report*; *Specials—Live from the Academy Awards*; *Soul Train Music Awards*; *Macy's Fourth of July Fireworks*; *Soul Train Lady of Soul Awards*; *Soul Train Christmas Starfest*

Tribune Media Services 2871

435 N. Michigan Ave., Suite 1609
Chicago, IL 60611
800-245-6536; fax: 312-222-8640
e-mail: tms@tribune.com
Website: www.tms.com
Staff: John Kelleher, Barbara Needleman, Aylesa Singley, Michael Cushing
Services: ResearchTV; EPG Data; ShowFinder; WeatherPoint II; SkedVue I & II; archival data; program schedules; cable lineups; Essential MarketVue; Essential Program Research; Essential

Cost Estimator; ESS/NCE

Trimark Television 705
4553 Glencoe Ave., Suite 200
Marina del Rey, CA 90292
310-314-2000; fax: 310 399-1570
Staff: Andrew Reimer, Carrie Lyons, Kelly Trullinger

Programs: *Skipped Parts*; *The Delivery*; *Bogus Witch Project*; *The Sex Monster*; *Hide and Seek*; *Krocodylus (AKA Blood Surf)*; *Turbulence 2: Fear of Flying*

Troma Entertainment 2403

Trust Film Sales 2431

TV Azteca, S.A. de C.V. 2220

Pariterico Sur No. 4121
Col. Fuentes del Pedregal, Mexico D.F.
11700
525-420-5728; fax: 525-420-1435

Staff: Ricardo Salinas, Marcel Vinay, Vicente Lallero, Ninfa de Salinas, Mario San Roman, Ramon Delgado, Martin Luna, Ignacio Duran, Pedro Lascrain, Gustavo Guzman, Guillermo Zubiaur, Rene Lee, Marcel Vinay Jr., Ernesto Ramirez, Adolfo Castillo

Programs: *Hablame de Amor*; *El Candidato*; *La Vida en el Espejo*; *Resos Prohibidos*

TV Chile 442

TV France International 911

TV Planet 3374

TVA International N/A

1600 East de Maisonneuve Boulevard
Montreal, Quebec H2L 4P2 Canada
514-598-2926; fax: 514-598-3936

Staff: André Provencher, Nancy Wells
Programs: *The Darklings*; *Two of Hearts*; *Perfect Little Angels*; *Carland Cross*

TVF International 1511-40

313-314 Upper St., Suite 4
London N1 2XQ England
0171-359-8997; fax: 0171-359-8927
e-mail: int@tvf.co.uk

Website: www.tvf.co.uk
Staff: Lilla Hurst, Joanina Langton

Programs: *The Tiananmen Hostage*; *Wildlife Photographer*; *Vets on the Wild Side*; *Backpacking Australia*; *Skin Deep*

TVRadio.com 3242

20th Century Fox International Television 1175

P.O. Box 900
Beverly Hills, CA 90213
310-369-1000

Staff: Mark Kaner, Marion Edwards, Peter Levinsohn, Mark Rosenbaum

Programs: Hour series—*Ally McBeal*; *America's Most Wanted: America Fights Back*; *Angel*; *Buffy the Vampire Slayer*; *Celebrity*; *Chicago Hope*; *Get Real*; *Martial Law*; *NYPD Blue*; *The Practice*; *The Pretender*; *Roswell*; *The X-Files*; Half-hour series—*Ally*; *Dharma and Greg*; *The Family Guy*; *Futurama*; *The Hughleys*; *King of the Hill*; *Malcolm in the Middle*; *Oh Grow Up*; *The Simpsons*; *Stark Raving Mad*; *Two Guys and a Girl*; *Specials/documentaries—1999 Teen Awards*; *1999 Billboard Music Awards*; *Banned in America: The World's Sexiest Commercials*; *Behind the Planet of the Apes*; *Beyond Titanic*; *Devil's Playground*; *Nature's Death Traps*; *Octopus Garden*; *Signs from God: Science Tests Faith*; *Single Shot on Ice*; *Train Wrecks*; *Truth Behind the Sitcom Scandals*; *Shocking Behavior Caught on Tape*; *Wild and Weird*; *World's Most Shocking Moments Caught*

on Tape I, II, III; *World's Most Shocking Medical Videos*; *World's Scariest Explosions Caught on Tape*; *Olive, the Other Reindeer*; *The Night of the Headless Horseman*; *Movies of the week—Little Richard: Kiss Tomorrow Goodbye*; *Mary Tyler Moore Reunion Movie*; *Miniseries—A Perfect Town—A Perfect Murder*; *Hunt for the Unicorn Killer*; Other series—*Divorce Court*; *Son of the Beach*; *Twisted Tales*; *Famous Families*; *Hollywood Century*; *Wild Asia*; *World Gone Wild*; *The World's Funniest*

Twentieth Television 1175

2121 Avenue of the Stars, Suite 2150
Los Angeles, CA 90067
310-369-1000; fax: 310-369-1506

Staff: Mitch Stern, Rick Jacobson, Paul Franklin, Bob Cesa, Matthew Pugliese, Ivy Van Allen

Programs: *Power of Attorney*; *Divorce Court*; *Forgive or Forget*; *Ally McBeal*; *Dharma & Greg*; *The Practice*

TWI/Trans World International 365

420 W. 45th St.
New York, NY 10036
212-541-5640

Staff: Barry Frank, Bob Horowitz, Hillary Mandel, Bob Dudelson, Jennifer Lobo, Vanessa Rivera, Katie Boes, Gene McGuire, Linda Lieberman, Greg Carroll, Dave Fry, John O'Connor, Jennifer Mautner, Michel Masquelier, Simon Barnes, Bridget Robertson

Programs: US domestic—*TV.Com*; *Women's Health Specials*; *U.S. Olympic Gold Series*; *Sport Magazine on TV*; *Winter Celebrity Sports Spectacular*; *Joel Siegel's Road to the Academy Awards*; *American Ski Classic*; *Summer Film Preview*; *Celebrity Sports Invitational*; *Escape From Alcatraz Triathlon*; *Legend of the British Open*; *NFL Pre-Season Special*. International Sales—*SNTV*; *U.S. Olympic Gold Series*; *TransWorld Sport*; *Futbol Mundial*; *V-Max*; *College Football Preview*; *Holiday Celebrity Sports Spectacular*; *Images: A Year in Review 2000*; *College Bowl Preview Show*. Other sports programming available includes general athletics, baseball, cricket, dance sport, figure skating, golf, motor sports, rodeo, rugby, sailing, ski, soccer and tennis

Tyrone Productions 2001



UBIK Sri/Crack Catoons 805

corso Magenta, 52
20123 Milan, Italy
39 02 48007046; fax: 39 02 48007692

Staff: Peter Shepherd

Unapix Entertainment 1138

Underdog Productions 1700

Uni Media International GMBH & Co. 3111

Uniport Business Systems 2320

United Nations 3509

Rm. S-805A, UN Secretariat Bldg.
New York, NY 10017
212-963-6982; fax: 212 963 6869

e-mail: sue-ting-len@un.org
Website: www.un.org/av
Staff: Barbara Sue-Ting-Len, A. Rogerio Silva, Claude van Engeland, R. Craig Hobbs, William Hetzer, Erika Paine

Programs: *UN in Action*; *World Chronicle*; *A Work in Progress*; *Human Rights in*

Haiti; *Legacies of War*; *Armed to the Teeth*

Universal Studios Florida 775

Universal Television & Networks Group/ Universal International Television 775

100 Universal City Plaza
Bldg. 1440, Suite 3030
Universal City, CA 91608

818-777-1300; fax: 818-866-2143

Staff: Peter Hughes, Steve Jarmus, David Ellender, Robb Smith, Rachel Mansson

Programs: Half-hour series (international TV rights)—*Adam-12*; *Adventures of Lano & Woodley*; *Alfred Hitchcock Presents (classic)*; *Alfred Hitchcock Presents (new)*; *Alright Already*; *Amazing Stories*; *Amen*; *Blind Date*; *Brother's Keeper*; *Charles in Charge*; *Coach*; *Cuentos Para Solitarios*; *Dragnet*; *Dream On*; *Gimme, Gimme, Gimme*; *Harry and the Hendersons*; *Leave It to Beaver*; *Let Them Eat Cake*; *Major Dad*; *McHale's Navy*; *The Munsters*; *The Munsters Today*; *My Secret Identity*; *The New Adam-12*; *The New Dragnet*; *The New Lassie*; *The New Leave It to Beaver*; *Out of This World*; *Payne*; *Something So Right*; *Weird Science*; *Work with Me*; *Young Hercules*; Hour series (international TV rights)—*The A-Team*; *Airwolf*; *Alfred Hitchcock Hour*; *Alias Smith & Jones*; *Back 2 Back Action*; *Baretta*; *Battlestar Galactica*; *The Bionic Woman*; *Black Sheep Squadron*; *The Bold Ones*; *Buck Rogers*; *The Burning Zone*; *D.C.*; *Ellery Queen*; *Emergency*; *The Equalizer*; *EZ Streets*; *GvsE*; *Hardy Boys/Nancy Drew*; *Hercules: The Legendary Journeys*; *The Incredible Hulk*; *Ironside*; *It Takes a Thief*; *Knight Rider*; *Kojak*; *Law & Order*; *Law & Order: Special Victims Unit*; *Magnum, P.I.*; *Marcus Welby, M.D.*; *Miami Vice*; *Motown Live*; *Murder, She Wrote*; *New York Undercover*; *Night Stalker*; *Northern Exposure*; *Owen Marshall: Players*; *Quantum Leap*; *Quincy, M.E.*; *Randall & Hopkirk, Deceased*; *The Rockford Files*; *seaQuest DSV*; *Shades of L.A.*; *Simon & Simon*; *The Six Million Dollar Man*; *Sliders*; *Team Knight Rider*; *They Came from Outer Space*; *Timecop*; *Turks*; *Xena: Warrior Princess*; *Mystery movies (international TV rights)—Banacek*; *Columbo*; *Columbo (new)*; *Kojak (new)*; *McCloud*; *McMillan & Wife*; TV movies/mini-series/series (international TV rights)—*A Mother's Prayer*; *An Unexpected Family*; *An Unexpected Life*; *Andrew Lloyd Webber's Cats*; *Arya's Bell*; *The Beast*; *Brave New World*; *Burn the Floor*; *Cabin by the Lake*; *Captivity*; *Centennial*; *The Color of Courage*; *Dial "H" for Hitchcock*; *The Genius Behind the Showman*; *Dragon Heart II: A New Beginning*; *Escape from Atlantis*; *E.T. and Friends*; *Evolution's Child*; *Exiled*; *Funny Valentines*; *Havana Surprise*; *Hefner: The True Story*; *House of Frankenstein*; *Joseph and the Amazing Technicolor Dreamcoat*; *K-911*; *Kidnapped in Paradise*; *The Making of Jurassic Park*; *No Laughing Matter*; *Pavarotti & Friends '99*; *Prisoner in Paradise*; *The Ripper*; *Universal Horror*; *The Universal Story*; Talk shows (international TV rights)—*Catherine*; *The Maury Povich Show*; *Sally Jessy Raphael*; *The Jerry Springer Show*; *Trisha*; *Vera Am Mittag*; Animation (international TV rights)—*Back to the Future*; *Beethoven*; *Casper*; *Earthworm Jim*; *Exosquad*; *Fievel's American Tails*; *Maisy*; *Problem Child*; *Rocky and Bullwinkle and Friends*; *Savage Dragon*; *Toad Patrol*; *Vor-Tech*; *Wing Commander Academy*; *Woody Woodpecker and Friends*; *The Woody Woodpecker Show (new)*; Animated features (international TV rights)—*Alvin and*

the Chipmunks Meet Frankenstein; *Alvin and the Chipmunks Meet the Wolf Man*; *An American Tail III: Treasure of Manhattan Island*; *An American Tail IV: Mystery of the Night Monster*; *Balto*; *The Wolf Quest*; *Land Before Time VII: Stone of Cold Fire*; *The Life and Adventures of Santa Claus*; Features (international TV rights)—*Angela's Ashes*; *"Apollo 13"*; *"Babe: A Pig in the City"*; *"Back to the Future"*; *"Backdraft"*; *"The Blues Brothers"*; *"Born on the Fourth of July"*; *"Bride of Chucky"*; *"Casper"*; *"Dante's Peak"*; *"E.T. the Extra-Terrestrial"*; *"The Flintstones"*; *"The Green Mile"*; *"Jaws"*; *"Jurassic Park"*; *"Liar Liar"*; *"The Lost World"*; *"Meet Joe Black"*; *"Mercury Rising"*; *"The Mummy"*; *"Notting Hill"*; *"The Nutty Professor"*; *"One True Thing"*; *"Patch Adams"*; *"Primary Colors"*; *"Psycho"*; *"Rear Window"*; *"Schindler's List"*; *"Shakespeare in Love"*; *"Vertigo"*; more than 2,300 feature films

Universal Television & Networks Group/ Universal Worldwide Television 775

9333 Wilshire Blvd.
Beverly Hills, CA 90210
310-385-4200; fax: 310-385-4201

Staff: Ned Nalle, Matt Cooperstein, Dave Mayer, Dick Silliman, Annette Grundy, Lori Shackel, Kristin Flannery

Programs: *Blind Date*; *Motown Live*; *Total Recall 2070*



Varga Group 3178

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London W1P 5LA England
44 171 380 1313; fax: 44 171 388 3782

e-mail: marketing@vargagroup.com
Website: www.vargagroup.com

Staff: Andrés Erkel, Jan Sawkins, István Erkel, Lauren Levine

Programs: *Rambling Ted*; *Living Large with Lilly*

Variety 2450

Vastvideo 3234

VCI Video Communications Inc. 2861

Venevision International 137

Veon Inc. 2939

Vertex Entertainment Inc. 3470

VideoAge/TV Executive 3670

Videofashion Network 3379

Virage Inc. 2964

Virtual Alchemy Studios 3082

2425 Porter St., Suite 14
Soquel, CA 95073

e-mail: kstewart@virtualalchemy.com
Website: www.virtualalchemy.com

Staff: Karen Stewart, Ken Lane, Mike Lerg, Greg Cooper, Griffin Brown, Mark Machina, Rennie Saunders

Programs: *The Virtual Director 3D*; *Proteus 9: The Melding*

Vision Films 2402

4626 Lemona Ave.
Sherman Oaks, CA 91403
818-784-1702; fax: 818-788-3715

e-mail: visionfilms@earthlink.net
Staff: Lise Romanoff, Michelle Siazon

Programs: *Dish Dogs*; *One Hell of a Guy*; *Water Rats (Policías Acuáticos)*; *Jaded*; *La Cucaracha*; *Nowhere Land*; *Shark in a Bottle*

Vista Street Entertainment 3468

Visual International 1511-31
Voice Art 831

W

W Hotels 3253
Walkabout Productions 3347
Warner Bros. Domestic Television Distribution 2075

4001 Olive Ave., 4th Floor
 Burbank, CA 91522
 818-954-5652; fax: 818-954-5697
Staff: Dick Robertson, Dan Greenblatt, Rick Meril, Leonard Bart, Mark O'Brien, Chris Smith, Mike Troxler, Brad Horner, Dan McRae, Scott Rowe, Andrew Weir, Eric Strong, Mary Voll, Jack Brandon, Jeff Hufford, Damon Zaleski, Anthony Arbucias, Daniel Menzel, Marlynda Salas Lecate, Jacqueline Hartley, Patrick Parish, Julie Kantrowitz, Paul T. Montoya, Clifford Brown, Roseann Cacciola, Christine Merrifield, Jeffrey Wosleger, Jean Goldman, Joan McArthur, Stephanie Grossman, Jean Medd, Edward Bleier, Eric Frankel, Jeffrey Calman, David Goodman, William Short, Elizabeth Doree, Pamela Shapiro-Schloss, Sandra McKee, Jim Parratore, Alan Saxe, Kevin Fortson, David Auerbach, David Goldberg, Lisa Hackner-Goldberg, Hilary Estey McLoughlin, Bo Banks, Yelena Garofolo, Lauren Dansey, Craig Montgomery, Michelle Jacoba, Claire Lee, Judi Stewart, Bruce Rosenblum, Wayne Nelman, Liz Huszarik
Programs: First-run—*Access Hollywood*; *Extra*; *Jenny Jones*; *Judge Mathis*; *Moral Court*; *The People's Court*; *The Rosie O'Donnell Show*; Off-net—*The Drew Carey Show*; *Friends*; *Hangin' with Mr. Cooper*; *In the House*; *Murphy Brown*; *The Parent 'Hood*; *Step by Step*; *Suddenly Susan*; *The Wayans Bros.*; *Will & Grace**

Warner Bros. Pay-TV, Cable & Network Features 2075

1325 Avenue of the Americas
 New York, NY 10019
 212-506-4349
Staff: Edward Bleier, Eric Frankel, Jeffrey Calman, David Goodman, William Short, Elizabeth Doree, Pamela Schloss, Sandra McKee
Programs: *Superior Court*; *Love Connection*; *The People's Court*; Drama—*Crime Story*; *Midnight Caller*; *The New Adventures of Robin Hood*; *V: China Beach*; *Homefront*; *Freddy's Nightmares*; *Guns of Paradise*; *Time Trax*; *The Flash*; *The Yellow Rose*; *Zorra*; *Flamingo Road*; *Kung Fu*; *Spenser for Hire*; *I'll Fly Away*; *Frightmares*; Code Name: *Eternity*; Comedy—*MADtv*; *Veronica's Closet*; *Jesse*; *For Your Love*; *Whose Line Is It Anyway?*; *Step by Step*; *The Ben Stiller Show*; *The John Larroquette Show*; *Nick Freno: Licensed Teacher*; *It's a Living*; *Head of the Class*; *Perfect Strangers*; *My Sister Sam*; *Just the Ten of Us*; *Roc*; *Pearl*; *Alice*; *The Wonder Years*; *The Hogan Family*; Classic hours—*The Man from U.N.C.L.E.*; *The Girl from U.N.C.L.E.*; *Harry O*; *77 Sunset Strip*; *Hawaiian Eye*; *Bronco/Cheyenne/Colt 45*; *The FBI*; *Maverick*; *How the West Was Won*; *Dr. Kildare*; *Tarzan*; *Daktari*; *Wonder Woman*; Classic half-hours—*The Courtship of Eddie's Father*; *Welcome Back, Kotter*; *The Adventures of Superman*; *F-Troop*; *The Days and Nights of Molly Dodd*;

Mayberry R.F.D.; *The New Dick Van Dyke Show*; *She's the Sheriff*; *Police Academy*; *The Animated Series*; Original programming—*Russell Simmons' OneWorld Music Beat*; *Hard Rock Live*; *Sessions at West 54th*; *Monkey'd Minutes*; *Tu Ritmo*; *Mentor & the Hip Hop Owls*

Warner Bros. International Television 2060

4000 Warner Blvd.
 Building 170, 3rd Floor
 Burbank, CA 91522
 818-954-6000; fax: 818-977-4040
Website: www.wbintv.com
Staff: Jeffrey R. Schlesinger, Joshua A. Berger, David B. Camp, Malcolm Dudley-Smith, Lisa Gregorian, Ronald Miele, Mara Sternthal, Donna Brett, Michael Lecourt, Jorge Sanchez, Jose Abad, Robert Blair, Rosario Ponzio, John Garcia, David Guerrero, Tim Horan, Philipp Rohwedder, Mario De la Torre, Caroline Lang, Michael Palajac, Florence Yue, Annette Bouso. Warner Bros. International Television Production—Catherine Malatesta, Adam Rosen, Sheri Bowles, Denis Leroy.
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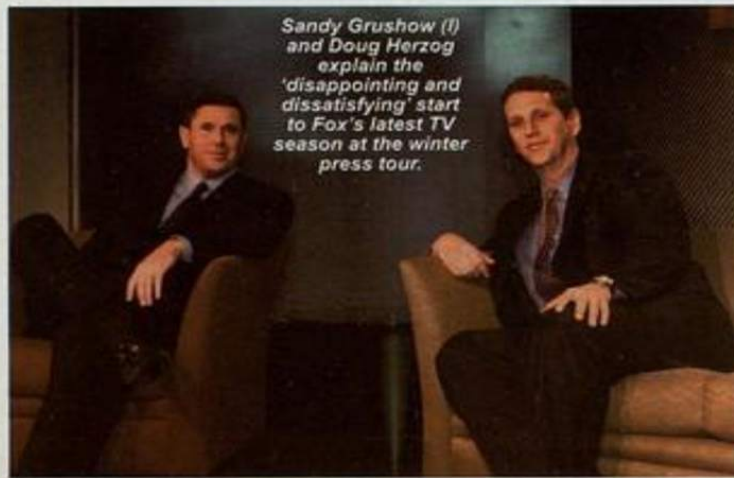
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BROADCASTING

Fox takes knocks; vows fixes

Fox keeps Kelley, gets Crichton; NBC's DeKoven exits; CBS defends virtual logo



Sandy Grushow (l) and Doug Herzog explain the 'disappointing and dissatisfying' start to Fox's latest TV season at the winter press tour.

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 press tour in Pasadena. Fox executives vowed to reverse that course and backed it up with a raft of deals with top producers.

Among those deals is a multimil-

lion-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

tour, as was the exit of NBC's top movie and miniseries executive, Lindy DeKoven. CBS executives dealt with the publicity crush surrounding the new drama *City of Angels* (B&C, Jan. 10) and the news department's use of digital technology to insert virtual logos into its programming. The network's president, Les Moonves, also took his customary shots at rival network executives.

But the biggest headlines last week came out of the Fox session Jan. 11.

New Fox Television Entertainment 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 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



Moonves: 'We at CBS have never been dominated by one producer who provided bad special effects. We have been a lot broader than that.'

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 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*. Herzog, 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 wear the

Who wants to be an ecdysiast?

Fisher Entertainment, the programming development arm of Pacific Northwest broadcasting group Fisher Broadcasting, is taking an unusual approach to its strip (literally) trivia game show *Keep Your Clothes On*, in which the winners are the contestants left wearing the most clothes.

Strange as it may sound, near-nudity is not what sets the show apart, at least not from a business standpoint. Rather, it's that Fisher Entertainment's Vice President and General Manager Alan Winters is going to 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 promotional help. He'll also meet with international buyers 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 trivia 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 able to fill the post-news Saturday night slot, it could help," Winters explains.

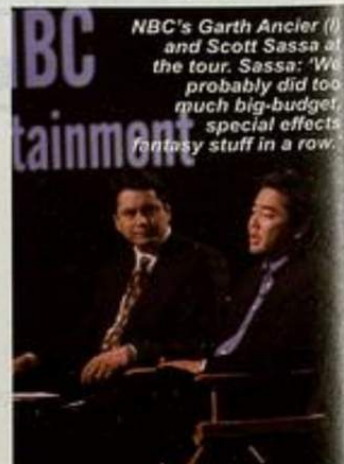
So, Winters and the staff of the division set to work developing a purely late-night offering, a show in which three couples compete against one another for money and prizes based on the degree to which they can tell what their partner knows about a subject. If they're wrong, they lose an article of 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 Broadcasting stations, which include ABC, CBS and Fox affiliates in the Northwest, sometime this summer, when the competition (primarily *Saturday Night Live* and *Mad TV*) is in repeats and late-night viewership is up, Winters notes.

Since there is no national barter advertising element, stations that take on the show will not be tied to a particular premiere date, Winters says.

—Melissa Grego



NBC's Garth Ancier (l) and Scott Sassa at the tour. Sassa: 'We probably did too much big-budget, special effects fantasy stuff in a row.'

network off reality programming, which Grushow has likened to programming'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 production 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 documentary-type drama for the fall.

The network also signed on for two new live-action comedies from Carsey-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 unanswered 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 session 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 probably 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 did too 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 own 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 [expand] on NBC's deal. The scope of our agreement is fairly large, though."

CBS had already announced some of its diversity plans Nov. 29—including recruitment, 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. The issue arose after *The New York Times* followed up on a Jan. 10 B&C story about the "virtual branding" and CBS News executive Eric Shapiro's suggestion that the technology 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 Sr. 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' 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."

SYNDICATION WRAP-UP

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	11.9	11.9
2	Jeopardy	9.9	9.9
3	Judge Judy	7.7	10.8
4	Oprah Winfrey Show	6.9	7.0
5	Entertainment Tonight	6.4	6.5
6	Friends	5.7	6.3
7	Seinfeld	5.4	6.4
8	Frasier	5.1	5.8
9	Jerry Springer	4.8	5.3
10	Judge Joe Brown	4.5	5.6
11	Hollywood Squares	4.4	4.4
12	The X-Files	4.2	4.6
13	Mauri	4.1	4.1
14	Sally Jessy Raphael	4.0	4.1
14	Extra	4.0	4.0
16	Drew Carey	3.9	4.3
16	Entertainment Tonight (week)	3.9	4.0
18	Friends (week)	3.8	4.4
18	Live with Regis and Kathie Lee	3.8	3.8

TOP COURT HOURS

Rank	Program	HH AA	HH GAA
1	Judge Judy	7.7	10.8
2	Judge Joe Brown	4.5	5.6
3	Divorce Court	3.6	4.9
4	People's Court	2.9	3.0
5	Judge Mills Lane	2.7	3.4
6	Judge Mathis	2.4	2.5

(According to Nielsen Syndication Service Ranking Report for the week ending January 1, 2000)

HH = Television Households; AA = Average Audience; GAA = Gross Aggregate Average; 1 Nielsen rating point = 1,000,000 TV Households, which represents 1% of the 100.8 million TV Households in the United States

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 series 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 Rysler 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 WCHP-TV, *Judge Judy* at 3:30. And on WJW-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 Entertainment president] Larry Lyttle. And don't forget *Judge Mills Lane*." —Joe Schlosser



"Divorce Court," please fill it there is a need for a caption.



STATION BREAK

By Dan Trigoboff

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 was sure how they'd use the time in the event more candidates did not 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.

Newsman sues, news exec exits in Tampa

News Vice President Kevin Brennan left WTSP-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 more 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 was the 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, WOI-TV in Des Moines, and WHBF-TV Davenport, Iowa-Rock Island, Ill. found the ad, which contends that crime increased 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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GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego



'Freaks and Geeks'

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 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 hour reality show will feature "wall-to-wall" reality video aimed at men 18-34, sources say. The series will likely go without a host and will include everything from police video to sporting events to 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 on Jan. 12 with its best adult 18-49 performance yet, an 8.5 rating/22 share in the demo on Tuesday, Jan. 11. *Twenty One* brought NBC its largest audience in the Sunday 8-9 p.m.

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.



'Malcolm in the Middle'

'Harsh Realm' gets fresh realm

Chris Carter's canceled Fox series, *Harsh Realm*, has found a second home at co-owned cable channel FX. FX has picked up the short-lived action series from the producers of *The X-Files* and plans to start airing it in March. Fox executives canceled the show after only three episodes and sluggish ratings earlier this season. Carter produced nine episodes in all and FX has acquired the rights to all of them, FX executives say. FX already airs reruns of two other Carter-produced series, *Millennium* and *The X-Files*.

Net moves

Twentieth Television is forming an Internet Strategy Team to be headed by Paul Franklin, executive VP and general sales manager/Internet

Strategies. Franklin will continue to lead Twentieth's sales efforts for all domestic broadcast programming. He will add to those responsibilities as head of the Internet Strategy Team.

Wildcard wins for CBS

CBS Sports scored well with its coverage of the AFC Wildcard game Sunday, Jan. 10, featuring the Miami Dolphins versus the Seattle Seahawks. The game averaged a 20.7 rating/37 share in metered market averages, according to Nielsen Media Research. The game was 11% higher than last year's wildcard game between the New England Patriots and Jacksonville Jaguars.

'Lost World' finds pickups, upgrades

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 receive time-slot upgrades on WB affiliate station WPIX-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, WPIX 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, up 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 440 of the 765 exhibitors, or roughly 58%. There are 255 new exhibitors, up from 185 last year, according to the association.

Tribune gets 'Smarts'

Telepictures Distribution has sold new syndicated comedy game show, *Street Smarts*, from 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. Scott St. John, creator/executive producer of Telepictures series *Change of Heart*, is the show's creator.

'Arrest'-ed developments

Studios USA Domestic Television has cleared new syndicated half-hour reality strip, *Arrest and Trial*, on more than 40 stations, covering more than 50% of the country. Stations picking up the show include WWOR-TV New York, KCOF-TV Los Angeles and WPWR-TV Chicago. The series from Dick Wolf's Wolf Films and Maury Povich's MoPo Entertainment, is executive produced by Wolf and MoPo President Rob Port.

WB 100+ getting with the programs

The WB 100+ Station Group has picked up New Line's two new first-run series for fall 2000, action hour *Matthew Blackheart: Monster Smasher* and teen dating show *First Date*. The group programs cable channels as WB affiliates in markets without a broadcast WB affiliate. In addition, Twentieth Television, Fox's syndication arm, has cleared *The Practice* for week-end off-net syndication for fall 2001 on The WB 100+ group, which previously made a similar deal with Twentieth for *The Pretender*. *The Practice* has also been cleared on WPWR-TV Chicago; KBWB-TV San Francisco; WXYZ-TV Detroit; KSTW-TV Seattle; WNDY-TV Indianapolis; KTVD-TV Denver; KATU-TV Portland, Ore., and WVEC-TV Norfolk, Va.

BKN puts on the Bulldog

BKN Kids Network is adding a third hour of programming to its Monday-Friday Bulldog TV morning animated kids programming block, which will debut when its second season begins this fall. Two hours are also being added to the Sunday morning block, expanding that lineup to four hours. The shows premiering in the fall are: *Kong*, an animated series from BKN Studios based on King Kong; *Heavy Gear*, a sci-fi animated series from Sony Pictures Family Entertainment Group; and *Roswell Conspiracies*, a BKN-produced sci-fi action-adventure animated series.

Supercomputer Seinfeld

Jerry Seinfeld is coming to UPN next month. The former NBC sitcom star will provide his voice for the character of an arrogant super-computer on UPN's animated sitcom, *Dilbert*, on Feb. 22. The episode will reunite Seinfeld with *Dilbert* executive producer Larry Charles, who served as supervising producer on *Seinfeld*.



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DEC. 27¹⁹⁹⁹ - JAN. 2²⁰⁰⁰

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

ABC posted its first win since November's Week 9, due to Peter Jennings' millennium marathon (I), 'Monday Night Football' and college bowl games.

Week 15	abc	CBS	NBC	FOX	UPN	WB
	12.3/21	8.4/14	6.0/10	4.6/7	2.0/3	2.7/4
MONDAY	8:00 19. 20/20 8.6/15 9:00 3. Monday Night Football—N.Y. Jets vs. Miami Dolphins 14.4/25 9:30 10:00 10:30	22. King of Queens 8.2/14 27. Ladies Man 7.6/12 10. Ev Lvs Raymd 10.5/16 13. Becker 9.5/15 32. CBS News: Time 100 7.2/12	78. Suddenly Susan 4.2/7 74. Suddenly Susan 4.4/7 38. Law & Order: Special Victims Unit 6.9/11 45. Dateline NBC 6.6/11	84. Time of Your Life 3.5/6 64. Ally McBeal 5.6/9	93. Moesha 2.1/3 92. The Parkers 2.2/4 97. Grown-Ups 1.9/3 104. Malcolm & Eddie 1.7/3	82. 7th Heaven 3.7/6 106. Jack & Jill 1.6/3
TUESDAY	6.6/11	8.0/13	6.5/11	4.4/7	2.7/4	2.4/4
	8:00 45. Spin City 6.6/11 8:30 60. Oh Grow Up 5.7/9 9:00 27. Dharma & Greg 7.6/12 9:30 42. Sports Night 6.7/11 10:00 51. John Stossel Special 6.4/11 10:30	16. JAG 8.7/14 21. 60 Minutes II 8.3/13 35. Now and Again 7.0/12	45. Just Shoot Me 6.6/11 57. 3rd Rock fr/Sun 6.1/10 42. Will & Grace 6.7/11 59. 3rd Rock fr/Sun 5.9/10 38. Dateline NBC 6.9/12	81. Ally 3.9/6 75. That '70s Show 4.3/7 72. RSVP: Funniest Party Disasters 4.7/8	85. Killers in the Water 2.9/5 89. Danger in Our Skies 2.5/4	88. Buffy the Vampire Slayer 2.6/4 91. Angel 2.3/4
WEDNESDAY	6.6/11	7.4/13	7.5/13	6.4/11	2.4/4	1.8/3
	8:00 60. Two Guys & Girls 7.7/10 8:30 71. It's Like Y Know 4.8/8 9:00 35. Drew Carey 7.0/12 9:30 53. Norm 6.2/10 10:00 26. 20/20 7.9/14 10:30	29. Cosby 7.5/13 40. King of Queens 6.8/12 29. 22nd Annual Kennedy Center Honors 7.5/13	29. Dateline NBC 7.5/13 53. West Wing 6.2/10 16. Law & Order 8.7/15	51. Fox Wednesday Movie—Nine Months 6.4/11	90. UPN Special Feature—Roswell: The Aliens Attack 2.4/4	99. Dawson's Creek 1.8/3 99. Roswell 1.8/3
THURSDAY	6.6/12	5.3/9	9.4/16	4.5/8	4.0/7	1.9/3
	8:00 67. Whose Line Is It 5.4/10 8:30 64. Whose Line Is It 5.6/10 9:00 42. More Bloopers 6.7/11 9:30 10:00 34. 20/20 Downtown 7.1/12 10:30	69. CBS Greatest Sports Moments 5.0/9 53. 48 Hours 6.2/11	11. Friends 10.2/18 24. Jesse 8.1/14 8. Frasier 10.6/18 22. Stark Ravg Mad 8.2/14 12. ER 9.6/17	73. Fox Movie Special—Wolf 4.5/8	80. WWF Smackdown! 4.0/7	99. Popular 1.8/3 93. Charmed 2.1/4
FRIDAY	10.5/22	4.5/9	5.4/11	2.7/5	1.5/3	1.9/4
	8:00 8:30 9:00 8. ABC 2000 10.6/22 9:30 10:00 10:30	75. Late Show With David Letterman 4.3/9 75. Grammy's Greatest Performances 4.3/9 70. America's Millennium 4.9/10	60. Dateline NBC 5.7/11 79. Dateline NBC 4.1/8 60. NBC Millennium Prime Time 5.7/12	86. Fox Movie New Year's Special—Star Trek: Generations 2.7/5	108. Blockbuster Cinema—To Die For 1.5/3	104. Jamie Foxx 1.7/3 99. Jamie Foxx 1.8/4 96. Steve Harvey 2.0/4 93. Steve Harvey 2.1/4
SATURDAY	11.7/20	8.0/14	6.0/10	5.7/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 (nr) Rose Bowl 14.4/25 8:30 9:00 6. Orange Bowl—Alabama vs. Michigan 11.3/21 9:30 10:00 10:30	25. CBS Saturday Movie—The Bodyguard 8.0/14	53. NBC Movie of the Week—Jurassic Park 6.2/10 82. Nat'l Geog 3.7/7	68. Magic's Biggest Secrets Revealed 5.3/9 57. Magic's Biggest Secrets Revealed 6.1/10		
SUNDAY	8.8/14	14.8/22	6.8/10	7.2/11	1.8/3	
	7:00 45. Best Commercials Never Seen 6.6/11 7:30 8:00 13. Fiesta Bowl—Nebraska vs. Tennessee 9.5/15 8:30 9:00 9:30 10:00 10:30	2. 60 Minutes 14.5/23 4. Touched by an Angel 14.2/21 1. CBS Sunday Movie—Beyond the Prairie: The True Story of Laura Ingalls Wilder 15.3/24	40. Dateline NBC 6.8/11 50. Third Watch 6.5/10 35. NBC Sunday Night Movie—The Saint 7.0/11	20. NFL Postgame 6.3/11 64. King of the Hill 5.6/9 16. The Simpsons 8.7/13 15. The Simpsons 9.4/14 45. The X-Files 6.6/10	106. Safe Harbor 1.6/3 97. Felicity 1.9/3 99. Jack & Jill 1.8/3	
WEEK AVG	9.0/15	8.3/14	6.8/12	5.1/9	2.5/4	2.1/3
S-T-D AVG	8.3/14	8.9/15	9.0/15	6.0/10	2.6/4	2.8/5

JANUARY 3-9

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

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.

Week 16	abc	CBS	NBC	FOX	U/P/N	WB
	10.2/16	9.2/14	5.4/8	6.3/9	2.7/4	2.5/4
MONDAY	8:00 37. 20/20 8.5/14	27. King of Queens 9.3/14	87. Suddenly Susan 5.2/8	74. That '70s Show 6.0/9	97. Moesha 2.7/4	92. 7th Heaven 3.6/5
	8:30	39. Ladies Man 8.0/12	88. Suddenly Susan 5.1/8	65. That '70s Show 6.4/10	93. The Parkers 2.9/4	
	9:00 22. Monday Night Football—San Francisco 49ers vs. Atlanta Falcons 10.0/17	15. Ev Lvs Raymond 11.6/17	81. NBC Movie of the Week—'Til There Was You 5.6/9	65. Ally McBeal 6.4/10	98. Grown-Ups 2.6/4	113. Jack & Jill 1.4/2
	9:30	16. Becker 11.1/17			99. Malcolm & Eddie 2.5/4	
	10:00 46. Ladies Home Journal 7.7/13					
TUESDAY	8:00 16.8/26	8.0/12	6.5/11	9.1/13	1.2/2	2.7/4
	8:30 2. Sugar Bowl—Florida State vs. Virginia Tech 17.5/28	49. JAG 7.4/11	49. Just Shoot Me 7.4/11	30. Fox Movie Special—Mrs. Doubtfire 9.1/13	113. Shasta McNasty 1.4/2	93. Buffy the Vampire Slayer 2.9/4
	9:00	41. 60 Minutes II 7.9/12	57. 3rd Rock fr/Sun 6.7/10		120. Dilbert 1.1/2	
	9:30	33. Judging Amy 8.8/14	39. Will & Grace 8.0/11		117. The Strip 1.2/2	99. Angel 2.5/4
	10:00		54. Veronica's Closet 7.2/11			
WEDNESDAY	8:00 7.7/12	8.4/13	10.8/17	7.7/12	2.3/4	2.4/4
	8:30 70. Two Guys & Girl 6.2/10	43. King of Queens 7.8/13	21. Dateline NBC 10.1/16	49. TV Guide Sitcom Scandal 7.4/12	103. 7 Days 2.2/4	95. Dawson's Creek 2.8/4
	9:00 34. Drew Carey 8.7/13	35. CBS Wednesday Movie—Sabrina 8.6/13	25. West Wing 9.7/15	41. Greed 7.9/12	102. Star Trek: Voyager 2.4/4	108. Roswell 1.9/3
	9:30 46. Norm 7.7/12		10. Law & Order 12.6/21			
	10:00 35. 20/20 8.6/14					
THURSDAY	8:00 5.7/9	7.7/12	15.9/26	7.2/11	4.5/7	2.4/4
	8:30 85. Whose Line Is It 5.3/8	27. Diagnosis Murder 9.3/14	6. Friends 14.9/23	59. Getting a Ticket in America 6.6/10	91. WWF Smackdown! 4.5/7	105. Popular 2.0/3
	9:00 83. Whose Line Is It 5.5/8	48. Chicago Hope 7.6/11	13. Jesse 12.4/19	43. Greed 7.8/12		95. Charmed 2.8/4
	9:30 85. Out of Control—People 5.3/8	69. 48 Hours 6.3/10	4. Frasier 16.4/25			
	10:00 65. 20/20 Downtown 6.4/10		9. Stark Rvg Mad 12.7/19			
FRIDAY	8:00 6.8/12	6.8/12	10.4/18	6.6/11	1.6/3	2.1/4
	8:30 73. Boy Meets World 6.1/10	65. Kids/Dardest 6.4/11	17. Providence 10.8/18	80. World's Wildest Police Videos 5.7/10	112. Blockbuster Cinema—Life in a Day 1.6/3	99. Jamie Foxx 2.5/4
	9:00 81. Odd Man Out 5.6/9	56. Candid Camera 6.8/11	19. Dateline NBC 10.6/18	49. Greed 7.4/12		103. For Your Love 2.2/4
	9:30 57. Sabrina/Witch 6.7/11	62. Now and Again 6.5/11	22. Law & Order: Special Victims Unit 10.0/17			105. Steve Harvey 2.0/3
	10:00 77. The Hughleys 5.9/10	49. Nash Bridges 7.4/13				110. For Your Love 1.8/3
SATURDAY	8:00 6.6/11	6.7/12	5.6/10	6.1/10		
	8:30 59. ABC Saturday Night Movie—The Fifth Element 6.6/11	56. Winning Lines 6.8/12	74. The Pretender 6.0/10	84. Cops 5.4/10		
	9:00	70. Candid Camera 6.2/11	88. Profiler 5.1/8	59. Cops 6.6/11		
	9:30	78. Martial Law 5.8/10	78. World's Most Amazing Videos 5.8/10	70. AMW: America Fights Back 6.2/10		
	10:00 43. Walker, Texas Ranger 7.8/14					
SUNDAY	7:00 11.7/18	12.4/19	7.6/12	8.7/13		1.9/3
	7:30 31. Wonderful World of Disney—George of the Jungle 9.0/13	7. 60 Minutes 14.7/22	55. Dateline NBC 6.9/11	90. World's Funniest 14.9/8		110. 7th Heaven Beginnings 1.8/3
	8:00	11. Touched by an Angel 12.5/18	18. Twenty One 10.7/15	70. King of the Hill 6.2/9		108. Felicity 1.9/3
	8:30			22. The Simpsons 10.0/15		
	9:00 4. Who Wants to Be a Millionaire? 16.4/24	20. 26th Annual People's Choice Awards 10.3/16	62. NBC Sunday Night Movie—The David Cassidy Story 6.5/10	14. Malc in/Middle* 12.1/17		105. Jack & Jill 2.0/3
10:00 11. The Practice 12.5/20			26. The X-Files 9.4/14			
WEEK AVG	9.5/15	8.7/14	9.0/14	7.5/12	2.5/4	2.3/4
S-T-O AVG	8.3/14	8.9/15	9.0/15	6.1/10	2.6/4	2.8/4

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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 Home Box Office and Showtime directly to all comers, including those initially signed up by the rural franchisees. Pegasus and Golden Sky contend that DirecTV is violating their franchise agreements.

In a related suit, DirecTV has sought a declaratory judgment that since it acquired USSB separately, its franchise agreements don't apply to programming USSB had been selling.

Pegasus executives contend that crossing over the 1 million subscriber mark sets the stage to launch other

services. With an established customer base and dealer network in more than 40 states, Pegasus believes it can be a platform to offer other telecommunications services like high-speed wireless Internet to rural residents.

"The size of our subscriber base and the size of our distribution capabilities, we view them very much as a launching pad for other satellite services," says Howard Verlin, Pegasus vice president of multichannel service. Some of those services would include "the data delivery business, in both a broadband and narrowband way," he adds. "We'd also like to work with other satellite delivered services, be it data, telephone, or satellite radio."

After long lagging behind DirecTV parent Hughes Communications Inc. and rival DBS provider EchoStar Communications Corp. in the minds of investors, Pegasus' stock has zoomed in recent weeks, nearly tripling from \$36 per share in November to more than \$100.

Analysts are bullish on continued subscriber growth. Even though DBS companies' plans to carry local broadcast signals are concentrated in major markets, they still cover 25% of homes in Pegasus franchises. And the advanced new services that cable operators boast of are concentrated in the suburbs, not small towns.

"Other than Mediacom or Classic Communications, there aren't opera-

tors pursuing those markets for upgrades," says SG Cowan Securities media analyst Gary Farber.

The big question is how long suburban Philadelphia-based Pegasus' franchise will last. Right now the franchises are tied to DirecTV's existing satellites. But those have a limited life, with one expected to fade by 2004 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 Wall Street's big valuation of Pegasus and other DBS stocks. Investors had once valued DirecTV and EchoStar's operations around \$4,000 per subscriber, and Pegasus was getting valuations pegging its subscriber base at around \$1,000.

With the recent rise being attributed to the DBS operation, Pegasus' satellite customers now are apparently perceived by the market as worth around \$3,700 each, according to one analyst, with EchoStar's value also zooming, to \$6,500 per sub, and DirecTV's to around \$5,000.

Pegasus' success is rooted in an agreement DirecTV cut with the National Rural Telecommunications Cooperative in 1992, when the prospects of DBS was far from certain and DirecTV parent Hughes Communications wanted to spread the risk. In exchange for \$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.

That 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.

Pegasus and Golden Sky emerged as the biggest consolidators. Pegasus, a small broadcaster and cable 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 in California, offering better response times and lower costs than small resellers could achieve.

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 commission for selling DirecTV, Golden Sky opened its own stores. That may have aided growth, but it hurt margins. Golden Sky's operating margin tends to run about half Pegasus' 30% level. ■

Counting down to Oxygen

Laybourne's latest tele-vision 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



Geraldine Laybourne's cable network dream is on schedule.

\$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 a 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*; 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 Sweat*; and an e-commerce primer called *She-commerce*. ■



HOOKED UP

John M. Higgins

Lifetime snags USA researcher

Tim Brooks, former numbers guru at USA Networks, is the new senior vice president of research at Lifetime Television. Brooks will be responsible for all research concerning Lifetime's programming, online and advertising sales efforts, as well as research for Lifetime Movie Network. Brooks most recently was senior vice president of research for USA Networks, where he helped develop the program schedule for the launch of the Sci-Fi Channel and the launch of USA's Latin American and European networks. He joined USA Networks as vice president in 1991. He will report to Lifetime President and CEO Carole Black.

ALTV reiterates 'good faith' plea

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 added. ALTV's comments were an answer to the FCC's request for advice in determining what Congress meant when it said broadcasters must negotiate retransmission contracts "in good faith." Stations will have no reason to stonewall, ALTV said, because they want carriage by satellite providers, have no negotiating leverage in the talks and have no history of stalling negotiations with the satellite industry.

HSN posts record holiday, adds execs

Barry Diller's Home Shopping Network had a green Christmas. HSN posted a 1999 holiday season sales increase of 15% over '98, the company said in a statement. A 30% rise was posted for the day after Thanksgiving alone. The dot-com component, HSN.com, got about 10 million hits in a week and generated 30% of its sales from first-time customers. The company boasted a delivery rate of 99.5% for more than 6 million orders. Internally, the company announced a number of executive appointments last week. Bob Rosenblatt, Jed Trosper,

Michael McMullen and Judy Schmeling have all been named to new management positions. Rosenblatt has been promoted to chief operating officer, overseeing operations, information technology, finance and human resources. Trosper is the new president of HSN International and will oversee all international ventures. Rosenblatt and Trosper will report to Mark Bozek, president and CEO of HSN. McMullen is the new president of international business development. He'll report to Trosper. Schmeling is new senior vice president of finance. She'll report to Rosenblatt.

HSN gets a new sibling

USA Networks Inc. is acquiring all outstanding shares of customer-service contractor Precision Response Corp. in a tax-free merger. PRC will be combined with USA's Home Shopping Network and Ticketmaster, creating a network of 10,000 workstations handling more than 160 million calls a year in 40 worldwide call centers. Under the agreement, each PRC share will be converted into .54 of a share of USAi common stock, unless USAi stock drops below \$37.04. PRC could then terminate

the transaction and USAi could issue additional shares to PRC shareholders providing a value of \$20 per share. The transaction is expected to close by June.

Road Runner subs total 550,000

Road Runner claims it tripled its subscribers in 1999, beginning 2000 with 550,000 customers, up from 180,000 takers at the beginning of 1999. The addition of 15 new markets contributed to the increased sub count, including new franchises for Time Warner Cable's high-speed Internet service in New York; Los Angeles; Houston; San Antonio; Cincinnati, Ohio; Kansas City, Mo.; and Greensboro and Charlotte, N.C. First-quarter launches of the service are planned for Raleigh, N.C.; Waco, Texas; Minneapolis, Minn.; and Wilmington, N.C.

'Working Woman' names Web CEO

Former USA Network Chairman Kay Koplovitz stepped into a stronger executive position, agreeing to become CEO of a startup Web site built around *Working Woman* magazine. Koplovitz, who was ousted from USA Network after Barry Diller took control of the network group in 1998, will be responsible for the launch of Working Woman Network Inc., yet another site trying to cater to women net surfers. The site will try to distinguish itself by narrowing its focus to business and workplace issues.

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 arrests 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. Representatives at Cox Communications and AT&T, both big digital providers, were not aware of similar thefts within their own systems.

"We're trying to see if this is something ongoing," Backo says. "Making the move from analog to digital, a lot of the new equipment has value. Digital boxes have stronger security features, so we're effective with dealing with piracy that way. Now they've looked to other avenues."

Signal theft continues to overshadow the nefarious doings of the band of box burglars in Atlanta. Backo estimated losses to signal theft at about \$5.1 billion. Even though digital cable promises to slow signal seepage because a digital signal is much more secure than an analog one, cable and Internet convergence could hatch a whole new realm of theft among hackers, Backo

points out. His office is working with law enforcement agencies at the federal, state and local levels to round up cable culprits. Last year alone, there were 2,000 prosecutions of black box pirates, from whom MSOs were able to get customer lists and go after the freeloading households.

Backo's team holds seminars around the country to educate both law enforcement and cable employees to the finer points of signal piracy. They've added equipment theft to the roster.

Meanwhile, in Atlanta, MediaOne is doing what it can to tighten security, which boils down to public awareness. Most of the thefts have occurred in low-traffic areas or subdivisions under construction. Any unmarked construction trucks are subject to scrutiny, Griffin says. Otherwise, "there's not a lot you can do beyond the normal precautions." ■

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 multi-year 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 complexion 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. teleports 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

DTV 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 sales of DTV tuner boxes continue 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



Paul Goldenberg of Paul's TV says consumers are confused by HDTV simulcast announcements.

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 does offer HBO in HDTV in New York, and Cablevision offers some hidden 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 HDTV 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 the tuner 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 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 \$6,000 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 prod-

ucts 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 need 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 breakthrough 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, and 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 much 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 customers. "We concentrate on 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 and 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 where 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." ■



What's new from CES

■ **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 widescreen 720p native resolution. The set is only 2.3 inches deep and will accept DTV input signals, including 1080i, 720p and 480p formats in both component (Y, PR, PB) and RGBHV.

■ **Sony Electronics** officially entered the personal video recorder area, with a unit that integrates TiVo technology and service. The Sony SVR-2000 will be available this spring and incorporates a 30-gigabyte hard drive that records up to 30 hours of TV programming or up to nine hours at the highest quality (DVD-Video) setting. The SVR-2000 also lets users transfer recordings via one-touch dubbing to Sony VCRs for archival purposes and will tap into the family of Sony entertainment companies with the

help of a browse function that enables users to enter related programs.

Sony also said it plans to introduce several hybrid products that can integrate TiVo technology with DirecTV and digital set-top box products, and these products will also have the capability of storing high-definition broadband digital content in the future. The SVR-2000 will be available in April and is expected to sell for approximately \$400.

■ **DirecTV 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 DirecTV programming seamlessly integrated with the TiVo recorder offering up to 30 hours of recording time. The DirecTV/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 (1280 x 1024). 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 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 handling 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 Webcasting."

Steiner, who has worked as a broadcast network producer, points out that many Internet executives come from broadcast backgrounds. That's certainly true of the cast of Microcast, one of the more precocious 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



Tracy Edwards hosts a teen show on TVRadio.com, a Toronto-based start-up that launches its site next week with a mix of original content and shows from syndicators.

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-gigabyte 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 user profiles filed 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 programmer 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 the conference's keynote speeches, panel discussions and pitch events.

Video search facilitator Virage expects to duplicate an Internet syndication deal it struck late last year with C-SPAN with 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 to identify six "free agent" interactive TV touters—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 at two million digital boxes in service by 2001.

Streaming technology arch-rival RealNetworks will also be in attendance, promoting its latest generation RealPlayer7 and RealProducer7 tools for creating Web content. And a host of high profile Webcasters, including Pseudo.com, ClickMovie.com, House of Blues Digital and AtomFilms, will be streaming their shows and soliciting content partners.

Newer players will be in place too. Toronto-based TVRadio.com will be streaming 15 "networks" of shows next week, ranging from the mundane to the provocative. Networks of programs about nudists, medicine, private investigators, movies, cooking and beauty are all part of the original mix created by TVRadio.com, according to co-founder Sidney Cohen, who's bringing the star of his teen network to NATPE.

"It's hard to find short-form stuff that hasn't been seen," Cohen says. "You hear about companies like Pop.com with a gazillion dollars and we're doing it on a shoestring."

TVRadio.com intends to introduce up to 40 "networks," with program episodes typically running four minutes apiece, as it attempts to make its ad-supported model work online.

Another start-up, BreakTV.com, is building a video distribution service online for independent and studio producers by streaming five-minute highlights of classic and new video content to spur interest. It splits revenue from videos it sells from a mix, including episodes of *The Monkees*, *My Favorite Martian* and *Ozzie & Harriet* from Rhino Records, along with *Girls of the Hawaiian Tropic* from Crystal Vision. "We can pick up second tier shows," says BreakTV.com CEO Joe Nassour in a succinct summary of his mission.

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.magnitude-networks.com).

On the film 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 iCast 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. iCast 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."

That do-it-yourself approach was one of the points of departure between CMGI Chairman David Wetherell and former iCast chief executive Neil Braun, who recently left the project after a series of blowups with Wetherell and has since filed a \$50 million lawsuit as his parting shot.

iCast 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. iCast will also incorporate messaging functionality akin to AOL Instant Messenger, according to Miller.

At the same time, iCast 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 iCast 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

CHANGING HANDS

The week's tabulation of station sales

TVs

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&C, Dec. 27, 1999)
Swapper, WWLP: Benedek Broadcasting Corp., Rockford, Ill. (A. Richard Benedek, chairman/owner); owns/is buying 26 TVs. **Note:** Benedek was to buy KAKE-TV and WOWT from Chronicle 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 \$18 million balance in cash
Swapper, KAKE and WOWT: Gary R. Chapman, Providence, R.I. Chapman is president of LIN Television Corp., which gets option to buy WWLP
Facilities: WWLP: ch. 22, 4,170 kW visual, 417 kW aural, ant. 877 ft.; KAKE-TV: ch. 10, 316 kW visual, 44.7 kW aural, ant. 1,030 ft.; WOWT: ch. 6, 100 kW visual, 20 kW aural, ant. 1,371 ft.
Affiliations: WWLP, WOWT: NBC; KAKE-TV: ABC

KXRM-TV Colorado Springs

Price: \$45.8 million
Buyer: Raycom Media Inc., Montgomery, Ala. (John E. Hayes, president/director); 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 & Furst Inc., 80% owner [Thomas O. Hicks, chairman]); owns/is buying 19 TVs, including WAPA-TV San Juan and WTIN(TV) Ponce, P.R. Hicks also is chairman of AMFM Inc., which owns/is buying 124 AMs and 319 FMs and is being bought by Clear Channel Communications Inc., which owns/is buying 21 TVs and about 512 radio stations
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

COMBOS

WDMG-AM-FM Douglas, Ga.

Price: \$1.6 million

PROPOSED STATION TRADES

By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets

THIS WEEK

TVs • \$187,875,000 • 3
Combos • \$4,110,000 • 4
FMs • \$26,196,000 • 8
AMs • \$6,890,000 • 6
Total • \$225,071,000 • 21

SO FAR IN 2000

TVs • \$329,134,156 • 8
Combos • \$312,217,500 • 12
FMs • \$69,311,010 • 18
AMs • \$25,705,000 • 14
Total • \$736,367,666 • 52

Buyer: Southern Broadcasting Group LLC, East Lansing, Mich. (Michael H. Oesterle and G. W. Stover II, managing members); owns/is buying three other AMs and four other FMs and construction permit for WKZZ(FM) Douglas. Oesterle and Stover also are managing members of Kansas Radio Assets I LLC, which is selling KOEZ(FM) Newton/Wichita, Kan. (see item, below). Stover owns WHFB-AM-FM Benton Harbor, Mich.
Seller: Jumbo Thing Inc., Douglas (Raymond E. Firment, president); no other broadcast interests
Facilities: WDMG(AM): 860 kHz, 5 kW; WDMG-FM: 99.5 MHz, 5.1 kW, ant. 200 ft.
Formats: WDMG(AM): news/talk; WDMG-FM: AC

WTTL(AM)-WZEZ(FM) Madisonville, Ky.

Price: \$1.31 million
Buyer: Commonwealth Broadcasting Corp., Richmond, Ky. (Steven W. Newberry, president); owns 10 AMs and 14 FMs, including WHRZ(FM) Providence/Madisonville, Ky.
Seller: Conway M. Smith Inc., Madisonville (brothers Val and Marshall Smith, 50% owners); no other broadcast interests
Facilities: AM: 1310 kHz, 1.5 kW day, 500 W night; FM: 106.9 MHz, 2 kW, ant. 528 ft.
Formats: AM: contemporary; FM: AC
Broker: Henson Media Inc. (buyer); American Communication Partners (seller)

KAYO(AM) (formerly KJET) Hoquiam/Hoquiam-Aberdeen and KGHO-FM Hoquiam-Aberdeen/Olympia, Wash.

Price: \$650,000
Buyer: Morris Communications Corp., Augusta, Ga. (Peter Scheurmier, vice president); owns 11 AMs and 13 FMs, including KXRO(AM)-KDUX-FM Aberdeen
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.
Formats: AM: Harbor Country; FM: classic hits/rock & roll
Broker: Media Services Group Inc.

WVMG-AM-FM Cochran/Macon, Ga.

Price: \$550,000
Buyer: Taylor Broadcasting of Macon Inc., Marietta, Ga. (Stephen J. Taylor, president/49.9% owner); owns WBB-FM, WLCG(AM) and WQBZ(FM) Macon, WRNC(FM) (formerly WBD) Gray/Macon and WLCG-FM, WRNC(AM) (formerly WNML) and WRBV(FM) Warner Robins/Macon, Ga.
Seller: Heartland Broadcasting Inc., Cochran (Jody Lucas, president); no other broadcast interests
Facilities: WVMG(AM): 1440 kHz, 1 kW day; WVMG-FM: 96.7 MHz, 3 kW, ant. 319 ft.
Formats: Both country

FMs

KTJM(FM) (formerly KHYS) 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); owns/is buying 20 TVs, 175 AMs and 342 FMs, including KBXX(FM), KHMV (FM), KMJQ (FM) and KPRC(AM) Houston and KKTL(FM) Cleveland/Houston, KJOJ(AM) Conroe/Houston, KTOJ(FM) Lake Jackson/Houston and KSEV(AM) Tomball/Houston and WCHV(AM) and WKAV(AM) Charlottesville, Va. (see items, below). Clear Channel is also buying AMFM Inc., which owns/is buying 124 AMs and 319 FMs
Seller: Faith Broadcasting LP, Houston (Anthony R. Chase, chairman); is selling KALO(AM) Port Arthur/Houston and KLBG(AM) Alexandria, La.
Facilities: 98.5 MHz, 98 kW, ant. 1,952 ft.
Format: Oldies

KOEZ(FM) Newton/Wichita, Kan.

Price: \$4.25 million
Buyer: Journal Communications Inc., Milwaukee (Douglas G. Kiel, president); owns/is buying 12 AMs and 25 FMs, including KFDI-AM-FM and KICT-FM Wichita, KYOQ(FM) Arkansas City/Wichita and KLLS(FM) Augusta/Wichita, Kan. Journal also owns Milwaukee Journal Sentinel daily newspaper

Seller: Kansas Radio Assets I LLC, East Lansing, Mich. (Michael H. Oesterle). Oesterle is managing member of Southern Broadcasting, which is buying WDMG-AM-FM Douglas, Ga. (see item, above). **Note:** Kansas Radio bought station for \$1.5 million (B&C, Aug. 2, 1999)
Facilities: 92.3 MHz, 100 kW, ant. 650 ft.
Format: Easy music

KKBN(FM) Twain Harte/Merced, Calif.

Price: \$2.1 million
Buyer: Clarke Broadcasting Corp., Athens, Ga. (H. Randolph Holder Sr., chairman); owns KJMQ(FM), KLOQ-FM and KTFN(AM) Merced and KVML(AM)-KZSQ-FM Sonoma/Merced, Calif.
Seller: Clear Mountain Air Broadcasting, Twain Harte (spouses Donald and Sylvia Lester, principals); no other broadcast interests
Facilities: 93.5 MHz, 258 w, ant. 1,630 ft.
Format: AC
Broker: Media Services Group Inc.

KLXQ(FM) Hot Springs and KZBR(FM) Mountain Pine/Hot Springs, Ark.

Price: \$2 million
Buyer: Powell Broadcasting Co. Inc., Baton Rouge, La. (Nanette N. Kelley, president); owns/is buying four AMs and six FMs, including KZNG(AM)-KQUS-FM Hot Springs
Seller: Kellstrom Broadcasting Inc., Hot Springs (James W. Kellstrom, president); no other broadcast interests
Facilities: KLXQ: 96.7 MHz, 2.6 kW, ant. 320 ft.; KZBR: 101.9 MHz, 6 kW, ant. 328 ft.
Formats: KLXQ: classic rock; KZBR: Hot AC

Swap of WLTK(FM) Broadway-Timberville/Harrisonburg for WBHB-FM New Market/Harrisonburg, Va.

Value: At least \$1.72 million (paid to swapper of WLTK)
Swapper, WLTK: Massanutten Broadcasting Co. Inc., Broadway, Va. (David Eshleman, president); owns WBTX(AM) Broadway-Timberville/Harrisonburg
Swapper, WBHB-FM: HJV LP, Washington (John D. VerStandig, president); owns WHGT(AM)-WAYZ-FM Waynesboro, Pa. VerStandig owns four AMs and three FMs, including WEZI(AM), WHBG(AM) and WWSA(AM)-WQPO(FM) Harrisonburg and WAMM-FM Bridgewater/Harrisonburg, Va.

Facilities: WLTK: 96.1 MHz, 2.8 kW, ant. 1,000 ft.; WBHB-FM: 103.3 MHz, 2.1 kW, ant. 544 ft.
Formats: WLTK: contemporary Christian; WBHB-FM: classic rock
Broker: Blackburn & Co.

WXJC(FM) Crystal River/Gainesville, Fla.

Price: \$500,000
Buyer: Wings for Christ Inc., Indianapolis (P. Gene Hood, president). Hood owns four AMs and two FM's
Seller: Christian Family Cinema Inc., Homosassa, Fla. (Peter Swartz, president); no other broadcast interests
Facilities: 91.9 MHz, 7.9 kW, ant. 285 ft.
Format: Christian

KAOH(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 FM's
Seller: Brian Costello, Guerneville, Calif.; will hold 35% stake in KAOH. Note: Costello bought CP to build KAOH for \$140,000 (B&C, July 12, 1998)
Facilities: 105.1 MHz, 330 w, ant. 1,000 ft.

Format: '70s
KIMY(FM) Watonga, Okla.

Price: \$141,000
Buyer: Orion Broadcasting Inc., Watonga (Ronald Gabe, president/owner); no other broadcast interests
Seller: Vera L. Dunn, Watonga; no other broadcast interests
Facilities: 93.5 MHz, 3 kW ant. 190 ft.
Format: C&W

AMs

Swap of KSVA(AM) (formerley KZSS) for KHTL(AM) Albuquerque, N.M.

Value: At least \$5.4 million (to be paid to swapper of KSVA)
Swapper, KSVA: LifeTalk Broadcasting Association, Vonore, Tenn. (Paul E. Moore, president); owns/is buying one AM and seven FM's; is selling KQEO(AM) (formerly KHTZ) Albuquerque (see \$12,000 item, below)
Swapper, KHTL: Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 54 AMs and 124 FM's, including KHFM(FM), KKOJ-AM-FM, KMGA(FM), KNML(AM), KRST(FM) and KTBL(FM) Albuquerque
Facilities: KSVA: 610 kHz, 5 kW; KHTL: 920 kHz, 1 kW day, 500 W night

Formats: KSVA: Christian; KHTL: talk

WCHV(AM) Charlottesville, Va.

Price: \$450,000
Buyer: Clear Channel (see first FM item, above); owns/is buying WKAV(AM) (see next item) and WWSY(FM) Charlottesville, WVAO-FM Crozet/Charlottesville and WCYK-FM Staunton/Charlottesville, Va. Clear Channel also is buying AMFM Inc., which owns/is buying 124 AMs and 319 FM's
Sellers: Eure Communications Inc., Charlottesville (W. Bradford Eure, president); no other broadcast interests
Facilities: 1260 kHz, 5 kW day, 2.5 kW night
Format: Urban contemporary

WKAV(AM) Charlottesville, Va.

Price: \$450,000
Buyer: Clear Channel (see first FM item and preceding item)
Sellers: Charlottesville Broadcasting Corp., Charlottesville (Laurence E. Richardson, president); owns WINA(AM)-WGMZ(FM) Charlottesville; has a time brokerage agreement with WUVA(FM) Charlottesville
Facilities: 1400 kHz, 1 kW
Format: Adult standards

WLBK(AM) De Kalb/Rockford, Ill.

Price: \$400,000

Buyer: WPW Broadcasting Inc., Monmouth, Ill. (David T. Madison, president); owns/is buying seven AMs and nine FM's, including WMCW(AM) Harvard/Rockford, Ill., and WSLD(FM) Whitewater, Wis./Rockford, Ill.
Seller: Big City Radio Inc., New York (Stuart Subotnick, chairman/majority shareholder; Michael Kakoyiannis, president); owns/is buying one AM and 16 FM's, including WDEK(FM) De Kalb/Rockford
Facilities: 1360 kHz, 1 kW day
Format: AC

WYRV(AM) Cedar Bluff, Va.

Price: \$170,000 (for stock)
Buyer: Bradley R. Ratliff, Cedar Bluff; no other broadcast interests
Seller: Rick E. Compton, Tazwell, Va.; no other broadcast interests
Facilities: 770 kHz, 5 kW day
Format: Southern gospel

WXMY(AM) Saltville, Va.

Price: \$20,000
Buyer: Robert P. Flanigan, Boone, N.C.; no other broadcast interests
Seller: Troy L. Rose, Saltville; no other broadcast interests
Facilities: 1600 kHz, 5 kW day
Format: Country
 —Compiled by Alisa Holmes

DATEBOOK

- Jan. 24-29**—36th annual *National Association of Television Programming Executives* Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.
- Feb. 16-19**—*Radio Advertising Bureau* Marketing & Leadership Conference. Adams Mark Hotel, Denver. Contact: (800) 917-4269.
- March 15**—*National Academy of Television Arts and Sciences/New York Chapter* Television/Internet Conference: When Networks Collide. Marriott Marquis, New York City. Contact: Lisa Benson(212) 768-7050.
- April 10-11**—*Television Bureau of Advertising* Annual Marketing Conference. Las Vegas Hilton, Las Vegas. Contact: (212) 429-1111.

- April 10-13**—*National Association of Broadcasters* Annual Convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.
- May 7-10**—Cable 2000, 49th Annual *National Cable Television Association* Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.
- 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 (706) 542-3787.

THIS WEEK

- Jan. 17-18**—*University of Nevada, Las Vegas and Television News Center* World Television Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160 or Chris Schearer (702) 895-3598.
- Jan. 19-20**—*E.J. Krause & Associates* Sport Summit. Marriott Marquis, New York. Contact: Craig Tartasky (301) 493-5500.

ALSO IN JANUARY

- Jan. 24-29**—36th annual *National Association of Television Programming Executives* Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.
- Jan. 27**—*New York Chapter of National Lesbian and Gay Journalists and New York Advertising and Communications Network*—A look at news coverage of the gay community by local news organizations. Newsroom, 580 Madison Ave. New York. Contact: Michael Collins (203) 375-3567

FEBRUARY

- Feb 1-2**—*Arizona Cable Telecommunications*

- Association** Annual Meeting. Phoenix Marriott Hotel. Contact: (602) 955-4122.
- Feb 3-5**—*Eckstein, Summers & Co.* The Television Industry's Annual Conference on New Business Development. Marriott's Mountain Shadows Resort & Golf Club, Scottsdale, Ariz. Contact: Roland J. Eckstein (732) 530-1996.
- Feb 5-8**—*National Religious Broadcasters* 57th Annual Convention and Exposition. Marriott Hotel, Anaheim, Calif. Contact: (703) 330-7000.
- Feb. 7-9**—*CTAM 17th annual Research Conference: Merging Marketing and Technology Through Research.* Sheraton San Marcos Golf Resort & Conference Center, Chandler (Phoenix) Ariz. Contact: Barbara Gural (703) 837-6540.
- Feb 11-12**—*Oklahoma Association of Broadcasters* Annual Convention. Westin Hotel, Oklahoma City, Okla. Contact: Carl Smith (405) 848-0771.
- Feb. 16-19**—*Radio Advertising Bureau* Marketing & Leadership Conference. Adams Mark Hotel, Denver. Contact: (800) 917-4269.
- Feb. 16-20**—*Association of Music Personnel in Public Radio* Annual Conference. The Doubletree Hotel in the French Quarter, New Orleans. Contact:

- Deanne Poulos (480) 833-1122.
- Feb 17-19**—*Broadcast Cable Credit Association* Credit Conference 2000. Seattle Sheraton Hotel, Seattle. Contact: (847) 296-0200.
- Feb. 24**—*CTAM of Southern California*, The Golden Palm Awards 2000. Ritz Carlton Hotel, Marina del Rey, Calif. Contact: (310) 234-5490

MARCH

- March 7-8**—*The Carmel Group* DBS 2000: The Five Burning Questions. The Sheraton Hotel, Los Angeles. Contact: (831) 643-2222.
- March 12-15**—*Southern Cable Telecommunications Association Inc.* Eastern Show. Atlanta. Contact: Patti Hall (404) 252-2454.
- March 15**—*National Academy of Television Arts and Sciences/New York Chapter* Television/Internet Conference: When Networks Collide. Marriott Marquis, New York City. Contact: Lisa Benson(212) 768-7050.
- March 16**—*Radio and Television News Directors Foundation* 10th annual Banquet and Celebration of the First Amendment. Washington Monarch Hotel, Washington. Contact: Colony

BROADCAST TV

Howard Schneider, production supervisor, on-air promotions, Fox Sports Net, Los Angeles, named VP, on-air promotion, Area 21, for Fox Broadcasting Co.

Jeff Cunningham, producer/director, The Prairie Production Group, Champaign, Ill., rejoins WILL-TV Champaign/Urbana, Ill., as videographer/producer, Production Services Unit.

PROGRAMMING



Schlotman

Kim Schlotman, account executive, sales, Worldvision Enterprises, Los Angeles, joins the Paramount Television Group, Hollywood, Calif., as VP, programming and development, Domestic Television Division.

Gregg Barson, manager, marketing and advertising, Warner Bros. Domestic

Television Distribution, Los Angeles, joins Carsey-Werner Creative Services, Studio City, Calif., as director.

JOURNALISM

Appointments, *Today*, NBC News, New York: **Don Nash**, producer, Los Angeles, named supervising producer; **Betsy Alexander**, supervising producer, documentary unit, MSNBC, Fort Lee, N.J., joins as supervising producer. **Kim Bondy**, acting executive producer, *Weekend Today*, New York, named executive producer.

Indra Sibal, inranet programmer, TBS Inc., Atlanta, joins CNNRadio there as anchor and producer.

Appointments, *Today's Business*, CNBC, Fort Lee, N.J.: **Gary Kanofsky**, producer, named senior producer; He will be succeeded by **Joel Franklin**, executive producer, *Eyewitness News This Morning* and *Eyewitness News at Noon*, WABC-TV New York.

Kent Pierce, reporter/anchor, WRNN-TV New York, joins WTNH-TV New Haven, Conn., as general assignment reporter.

Lee Eldridge, assistant/acting news director, WDSI-TV Chattanooga, Tenn., named news director.

RADIO

Appointments, Westwood One, New York: **Greg Morin**, account executive, named senior VP, Midwest sales. He is based in Chicago. **Peter Kosann**, senior VP, affiliate sales, named senior VP, affiliate sales and new media.

George Laughlin, director, sales, Dallas station group, AMFM Inc., named senior VP, sales.

Louise "Weezie" Kramer, market captain, Chicago stations, Infinity Broadcasting, joins Entercom, Bala Cynwyd, Pa., as regional VP.

Frank Bell, VP, radio programming, Sinclair Communications, Milwaukee, joins Cumulus Media Inc. there as assistant director, programming.

Joe Bell, VP/general manager, WBX/WJST-FM Fort Myers, Fla., joins WKIS(FM) Hollywood, Fla., as general manager.

CABLE

Tim Brooks, senior VP, research, USA Networks,

New York, joins Lifetime Television there in same capacity.



McKenna

Nancy McKenna, director, production, American Movie Classics, Bethpage, N.Y., named VP.

Stephen Earley, director, national promotions, Twentieth Television, Los Angeles, joins Viewer's Choice there as VP, promotions marketing.

Altat Alimohamed, regional director, Middle East and Pakistan, Star TV, Dubai, named executive VP, business development. He will relocate to Hong Kong.



Cain

Julius Cain, director, BBC Sales Company, New York, named VP, co-production and sales.

Jennifer Deare, president, Deare Marketing Inc., New York, joins Cablevision Systems Corp., Bethpage, N.Y., as senior VP, marketing and advertising, New York metropolitan area.

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.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Ingrid Hubler, director, affiliate marketing and promotion, NBC Cable Networks, New York, joins M/K Advertising Partners there as account director.

TECHNOLOGY



Diego

Vicente Diego, retail executive, Europe, Exxon Co. International, Miami, joins Sky Multi-Country Partners, a Latin American digital satellite television service, Miami, as chief executive officer.

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.

INTERNET



Franklin

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,

OPEN MIKE

New video service: 'Only the beginning'

EDITOR: You recently wrote about plans for the Network News Service by ABC, CBS, and Fox, and expressed concern that an attempt to save costs would reduce competition in television news by making broadcasts more "homogeneous." You are mistaken on several counts. The idea is to improve coverage, not to save costs. The sharing of generic news footage will facilitate competition, not inhibit it, by ensuring access of stations and network news divisions to necessary video.

But there is a more important point. Whatever the motivation behind the proposed news service, whatever its effect on news programs, all of television news is in real trouble if we believe that competing on generic news video is the way to distinguish ourselves one from the other. Perhaps that is why we hear increasingly from viewers that much of what they see runs together. Perhaps that is why many of us are seeing audiences leave us for other, more distinctive programming—whether news and information or entertainment.

For us at ABC News, getting the generic pictures is only the beginning. We seek to distinguish ourselves by what we do with the pictures—by our editorial judgment, by our research, by our investigations, by our analysis, by our writing. Our recent experience with our coverage of the new millennium, we believe, confirmed our view that generic video does not make a distinctive or competitive, news broadcast.—David Westin, president, ABC News, New York

In Paley's defense

EDITOR: I cannot agree with Stanley S. Hubbard's late father, Stanley E., that "everything Sarnoff did, Paley copied" (*Open Mike*, Jan. 10). He must not have been thinking of the LP, which transformed the record business and was copied by Sarnoff with his 45—a major disappointment, rescued only by RCA's ability to force it upon us for singles, which could just as well have been 7-inch LP's (think how much more convenient that would have been for consumers, equipment manufacturers and often embarrassed DJs). How badly Sarnoff must have felt when RCA Victor finally had to begin pressing albums in the LP format, paying license fees to Paley.

The network Sarnoff founded, of course, was not NBC, but ABC, when he copied the AT&T Network with his RCA Network. It was only after Ma Bell decided its role should be that of common carrier for all that Sarnoff was able to merge the two and switch his creation over from lower quality Western Union lines.

Sarnoff's compatible color was but one of three systems that were in competition for FCC approval. Paley's CBS Laboratories gave us the only one that worked. Compatibility would not have been an issue if the Commission had provided for a transition similar to the one from FM's old 40 Mc band to the 100 Mc band of today or that in place now for the introduction of DTV. Color would then have

Focusing on the world view at Fox

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 1996; 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," Moody says 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 Buggy Malone on the air?' Well, the regular guy says: 'Who's Buggy 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 labor's liberation of Poland and interviewed one of the most powerful leaders of the Cali cocaine cartel. He's working on his third novel, 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 frustrated-



"Mr. Murdoch's personal finances don't necessarily overlap with my news budget."

John Moody

Vice president, news editorial, Fox News, New York; b. Oct. 17, 1953; Pittsburgh; B.S., Cornell University, New York, 1975; bureau chief, United Press International, Moscow and Paris, 1975-82; bureau chief, Time magazine, Latin America, Eastern Europe, Rome, New York, 1982-96; current position since March 1996; m. Alexandra, 1983; two children

ly. "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 bodily reaction."

The man who lured 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 wheat 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 won the day. Drudge lasted five months. "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 [Princess] 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 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 KSTP's cross-town rival, WCCO. —Thomas Bratter, Los Angeles

online business development.

Appointments, Times Company Digital, New York; **Lincoln Millstein**, group VP and publisher, regional sites, named executive VP; **Cristian L. Edwards**, group VP and publisher, national sites, named group VP, business-to-business.

Alex Kaminsky, senior director, advertising and marketing, MindSpring Enterprises, Atlanta, joins weather.com (Web site for the Weather Channel) there as VP, marketing.

Bob Danielle, director, operations, Northwest Cable News, Seattle, joins CMGI's Activate.net there as director, broadcast division.

Wendy Borow-Johnson, president, Com-Med Strategic Alliances, Santa Monica, Calif., joins RnetHealth.com there as president and director.

ASSOCIATIONS/FIRMS

Robert Allen, senior counsel, auctions and industry analysis division, FCC, Washington, joins International Technology and Trade Associates Inc as director, ITTA Telecommunications Consulting Group.

Lori Bower, convention coordinator, national conferences department,

Society of Cable Telecommunications Engineers, Exton, Pa., named director, SCTE national conferences.

Aaron Ashe, account executive, National Cable Communications, Washington, named sales manager.

Archie L. Goodbee Jr., general sales manager, WICZ-TV Binghamton, N.Y., joins the New York State Broadcasters Association, Albany, N.Y., as director, station/client services.

ALLIED FIELDS

Anthony F. Pagano, president, Video Vision, Warren, N.J., joins APTN, the international video news agency of the Associated Press, New York, as director, sales, commercial productions, North American region.

OBITUARIES

Milton E. Krentz, 88, producer of the religious series *The Eternal Light* on NBC radio and television from 1944 to 1989, died Jan. 8. *The Eternal Light* was broadcasting's oldest continuous drama series on radio and one its most successful. In 1963, the Peabody-award winning program—which ranged from biblical tales to ethical discussions—had a

weekly audience of four million listeners and received 4,000 letters a week. The series also provided eight dramas for NBC-TV during November and December, and two specials for Passover and the Jewish High Holy Days. Krentz received a lifetime achievement award in 1989 from the National Academy of Television Arts and Sciences for producing the show from its inception. Krentz is survived by his wife, Irma; two children; two brothers; and eight grandchildren. His son, Harold, blind from birth and the subject of *Butterflies Are Free*, died in 1987.

Bob McFadden, 76, a voice-over announcer for thousands of TV ads died Jan. 7 of Lou Gehrig's Disease. McFadden got his break as a singer and impersonator while stationed in Puerto Rico with the Navy during World War II. His many voices include a parrot for Wisk ("Ring around the collar!"), a barking dog for Crest toothpaste and a swishing sound to imitate a jet airplane—for which he received \$12,000. He also sold his voice to Ford, Campbell's Soup and Mountain Dew. He is survived by his wife, three children, a brother and a granddaughter.

See last page of classifieds for rates and other information

RADIO

HELP WANTED VARIOUS POSITIONS

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HELP WANTED NEWS



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TELEVISION

HELP WANTED SALES

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Cahners, the world's largest business to business publisher, is well-known for providing essential information to readers, users and marketing partners around the world.

Leading international television magazine group needs top sales person to sell advertising space across multiple titles. Successful candidate will have proven track record in sales and be an aggressive self-starter and closer. Experience in ad sales or the entertainment industry required. Knowledge of international TV industry a plus.

We offer a competitive salary and benefits package. Please forward your resume and salary history to: Human Resources Dept BCSLS via fax: (212) 463-6455 or e-mail: hny-prx@cahners.com. As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

Senior Account Executive: KVDA-TV, the Telemundo affiliate for beautiful San Antonio, Texas is looking for a Senior Account Executive. A strong background in new business development is required plus a minimum of two years of television sales experience is preferred. Interested parties should send a resume to Mark Trevino, Local Sales Manager, KVDA-TV, 6234 San Pedro, San Antonio, TX, 78216. EOE.

TELEVISION

HELP WANTED SALES

AD SALES STAR WANTED!

PRN Entertainment Television is seeking an account executive for its NY office. This position will handle all sales activity to various East Coast entertainment clients. Our successful candidate will have sales experience within the entertainment/new media industry and will possess excellent communication/negotiation skills. If you fit the bill and are looking to work within a fast growing company with a solid history and incredible potential, send your resume to 310-264-7201. Attn: Human Resources.

TV Account Executive: WHPX-TV-26 is looking for an aggressive, self motivated, new business development oriented salesperson. TV, Radio, Cable knowledge helpful but being hungry is best. Resume to 860-440-2601. Phone Bruce Fox GM 860-444-2626. Top Earning Potential. EEOC.

National Sales Manager: WTTG, FOX O&O in Washington, D.C. has an immediate opportunity for a proven sales performer to lead its national sales effort. Ideal candidates should possess strong negotiation, communication, and organizational skills, with 3-5 years broadcast sales management and national Rep Firm experience. Please send resumes to: Mary Talley, VP/Human Resources, WTTG/FOX 5, 5151 Wisconsin Avenue, NW, Washington, DC 20016, Job Code #16065. EOE/M/F/D/V.

Media General Broadcast Group www.mgbg.com WJHL-TV, a Media General CBS affiliate, in the Tri-Cities, TN/VA is seeking a general sales manager. Prefer candidate to have 3-5 years experience as a general sales manager. Individual should be proficient in Excel, Word, PowerPoint, Columbine traffic system, and TVScan. Also 3-5 years experience working with national sales reps a plus. No Phone Calls Please. EOE M/F Drug Screen. Send resume to HR Dept. 338 East Main Street, Johnson City, TN 37601

Local Sales Manager, WJWB-TV, Media General Broadcast Group www.mgbg.com WJWB-TV, Jacksonville's WB affiliate, is seeking a local sales manager. The nation's third highest rated WB affiliate is looking for candidates with a minimum of 5 years sales/sales management experience. Applicants must be aggressive negotiators, have strong organizational skills, and have a full understanding of inventory control and research tools. Knowledge of vendor programs and Co-op plus. If you like to lead, train and inspire we want to know who you are. EOE M/F Drug Screen. Send resume to HR Dept., 9117 Hogan Rd., Jacksonville, FL 32216

KSAT-TV, a Post-Newsweek Station in San Antonio has an opening for a Television Local Sales Account Executive to develop new business and create sales presentations; copy write and produce commercials. Must have outside sales experience; prefer media sales experience. Needs a proven track record in new business development. Must have valid driver's lic. & transportation. Mail resume to Carol Bryant, Local Sales Manager KSAT-TV, 1408 N. St. Mary's San Antonio, TX 78215. Please No Phone Calls. Any job offer contingent upon results of pre-employment physical, including drug screen; verification of references and education. EOE/M-F/DV/ADA.

Growing 3 station group seeks GSM at dominant station in beautiful N.W. market with #1 local late news of all CBS's in America. Candidates must be fully versed in inventory control, pricing, budgeting, motivation, ratings and training. Knowledge of traffic and sales related software a must. Ability to administer successful sales promotions critical. Successful candidate will also have the ability to create one-sheets and research pieces to support all sales. Winning candidate will have to be willing to go the extra mile. Position manages national, regional and local sales. This is a Full-Time position! Send resumes to: Corporate Dir. Station Group Sales, Catamount Broadcast Group, 1100 Blue Lakes Blvd. North, Twin Falls, ID 83301. No phone calls please. EOE. Drug-free workplace.

HELP WANTED SALES

General Sales Manager- Fox 56 WOLF, a Pegasus-owned station in the 51st market. This position oversees the station's sales department including local sales, national sales, internet sales, research, budgeting, and reporting sales information to upper management. This position requires at least 2-3 years television sales management experience. Send resume no later than 1/31/00 to Human Resources, Fox 56/WOLF, 916 Oak Street, Scranton, PA 18508. No phone calls. EOE.

Account Executive: WWHO-UPN53, the fastest growing television station in Columbus and part of the Paramount Stations Group is seeking two highly motivated and enthusiastic Account Executives to join our team. Responsibilities: maintain, develop, and service existing accounts, and develop new business using qualitative research. Candidates should have good communication and organizational skills, and be computer literate in Word and Excel. Outside Sales experience a plus. Please send resume to Attn: LSM, WWHO-UPN53, 1160 Dublin Road, Columbus, Ohio 43215. Smoke Free Environment & EOE.

HELP WANTED GRAPHICS

Graphic Artist: WWOR-TV UPN9 is seeking candidates with minimum 2 years experience in broadcast news design from concept to completion for daily newscast production and promotion. Strong typographic skills and design sense and the ability to work under pressure to meet deadlines. A BA in design or equivalent preferred. Mac experience essential in PhotoShop, Illustrator and After Effects with a working knowledge of Quarklet Paintbox. Web design and production a plus. Please mail resume and tape to: WWOR-TV UPN9, Attn: Liz Rivera, 9 Broadcast Plaza, Secaucus, NJ 07096. EOE M/F/D/V.

HELP WANTED TECHNICAL

Studio Maintenance Engineer: WESH-TV Orlando's NBC affiliate and a Hearst-Argyle TV station, is seeking a Studio Maintenance Engineer. Successful applicant will be a self-starter, team player and goal oriented individual. Job responsibilities include operation, repair and maintenance of professional broadcast equipment to the component level. Extensive knowledge of serial digital video, switchers, character generation, disk based servers, digital effects, graphics and Sony Betacam equipment necessary. Computer programming skills a plus. Qualifications include at least two years experience in a similar position in broadcast television, FCC General Class License and Associates degree or equivalent. Send resume to Richard Monn, Chief Engineer, WESH-TV, P.O. Box 547697, Orlando, FL 32654. An Equal Opportunity Employer.

Multiple facility operator seeks Chief Engineer to become part of a team. We require a qualified person with superior knowledge of broadcast systems and components, analog and digital technology and FCC Rules and Regulations. Candidates will possess proven management skills in planning, budgeting and employee supervision. An EE degree and/or SBE certification is required. Competitive salary. DOE. Send resume and requirements to: Human Resources, Office of Radio and Television, 15 Peach Orchard Road, Prospect, CT 06712.

Director of Engineering: WLTX-TV, the Gannett station in beautiful Columbia, South Carolina seeks a motivated and energetic person with great technical knowledge to manage the technical staff and oversee all technical planning, installation, and maintenance of studio and field equipment. This individual will have the unique opportunity to play a large role in a building addition/renovation project, which includes a new studio control room and a new news room. We're looking for a true people person with strong communication and project management skills who has 5-10 years broadcast experience. Requirements include knowledge of digital technology, computers, microwave systems, and broadcast related equipment, and of course, FCC rules and regulations. Please send resume to: Rich O'Dell, President & General Manager, WLTX-TV, 6027 Devine Street, Columbia, SC 29209

HELP WANTED TECHNICAL

Director of Engineering: Unique operation with three Television stations and three Radio stations in the same university town. Ramar Communications wants to hire you if you have a passion for Television and Radio. Our company is not for sale, we are debt free and we embrace new technology. We have several projects planned for the next few years and we need your help. Ramar Communications is in Lubbock, Texas. Please fax your resume to Brad Moran at 806-748-9304. Ramar Communications is an equal opportunity employer.

Chief Engineer: Two immediate chief engineering positions available for progressive independent TV Station in Seattle DMA and in Los Angeles seeking hands-on technically skilled manager to help build television stations DTV plant and major NTSC upgrade. Responsibility for overseeing transmitter/antenna upgrade, construction of new master control. Qualifications include minimum 8 yrs technical and RF experience, excellent computer skills, knowledge of FCC requirements and formal education equivalent of AA degree in electronics. Top salary with excellent health/dental/vision benefits. Fax resumes to Bill Chen @ 323/965-5411 or email to bchen@loop.com

Assistant Engineer, Prudential Productions - Television Department, Newark, NJ. Responsible for hands-on management and maintenance of technical facilities, which include broadcast studios, linear and Avid non-linear edit suite with voice booth, and field production equipment. Requires practical knowledge of videostreaming, video systems, videoconferencing, graphics, satellite-TV networking, and "bleeding edge" digital technologies as well as 5 years' experience in broadcast, corporate and/or production-house environment. Bachelor's degree or professional school certification desired. Please include three references with resume. This position is located in Newark, New Jersey's cultural and business district. Prudential provides complementary on-site parking, a fitness center, and other amenities. Twenty minutes from New York City. Code 99-6704BCC. Prudential offers very competitive starting salaries that recognize experience, a comprehensive benefits package, and opportunities for advancement. Send your resume in scannable form (unfolded; clear and no graphics) with a cover letter stating salary requirements and the Code Number for this position to: Prudential National Staffing Organization, Attention: Scanning, P.O. Box 42326, Philadelphia, PA 19101-2326; Fax (973) 802-4443; e-mail christina.lenczewski@prudential.com. For more information regarding our employment opportunities, visit us at www.pprudential.com. We are an Equal Opportunity/Affirmative Action Employer and are committed to diversity in our work force.

Assistant Chief Engineer: WPHL-TV, a Tribune Broadcasting Station, has an immediate opening for a highly motivated individual with strong technical skills and thorough knowledge of broadcast equipment including RF transmission systems. Assist Engineering Manager in special projects, budgets, scheduling, and the day-to-day operations of the station. Candidate should have at least 5 to 10 years experience in television broadcast electronics, TV transmitters, Eng and Microwave equipment, thorough knowledge of News operations, and 3 years of supervisory experience. Must have a strong knowledge of computers and FCC rules. Resumes/fax to: Michael P. Hort, Engineering Manager, WPHL-TV, 5001 Wynnefield Ave., Philadelphia PA 19131 - EOE - No Phone Calls Please - Fax:(215)878-3737.

HELP WANTED TRAFFIC

Television Traffic Manager Needed. Come work and play in Vacationland, one of America's most beautiful and cultured cities. Leave the big city hassles behind and join Pegasus Communications, one of the US's fastest growing media companies, as we move into the digital age. You must possess a high level of organizational and managerial skills. Will be converting to VCI in the near future. Prior Sales/Traffic Department experience is necessary. Salary commensurate with experience. Closing date January 30. Send resume with salary requirements to: WPXT-TV/WPME-TV, Personnel Job TM1, 2320 Congress Street, Portland, ME 04102. No phone calls please. EOE and Drug Free Workplace.

HELP WANTED NEWS

TV News Producer (2): Responsible for content of daily newscasts. Must be creative, imaginative, and an excellent writer. Will supervise, manage, and lead other production and news personnel. Prior TV news experience and good people skills required. Rush resume to Virginia Fisher, Executive Producer, News Channel 8, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

HELP WANTED NEWS

Washington Correspondent: Tribune Broadcasting's Washington DC Bureau is seeking an experienced television reporter. From the White House and Pentagon to Capitol Hill and the Supreme Court, correspondent will have the opportunity to report on everything. Using a state of the art television facility, you will be responsible for researching, preparing and delivering news stories for all of Tribune Broadcasting's television stations including WGN/Chicago, KTLA/Los Angeles and WPIX/New York. Reporter must have a minimum of five years experience. Must have strong live shots skills, including performing multiple live shots in any given hour for the Tribune stations. Must be a self starter, willing to develop news stories and contacts. Must be willing to travel. Send tapes and resumes to Cissy Baker, Tribune Broadcasting, 1325 G Street, NW, Suite 200, Washington, DC 20005.

Weekend Anchor/Reporter: Need a new challenge in your life? Love having the lead story? You could be the person we are seeking. KFOR-TV, the number one station in OKC seeks a dynamic, enterprising, assertive weekend anchor/reporter. We are looking for someone who will make a difference in our newscasts. Three years news reporting experience preferred. Send Resume and non-returnable tape to Personnel, KFOR-TV, P.O. Box 14068, Oklahoma City, OK 73113 EOE

TV Reporter: WAVY News 10 is looking for an aggressive reporter who loves live shots. The ideal candidate will be a journalist who can enterprise a story yet jump directly into spot news when duty calls. You must be self-starter with at least two years experience as a television reporter and a college degree. No beginners. No phone calls. Send tape and resume to David Strickland, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. EOE

Night Executive Producer: If you are a top line producer in a medium to large market, here is a great opportunity to get your management stripes. Come be the nighttime manager in a great newsroom and live in one of the country's more beautiful places, Salt Lake City! Send a letter and resume to: Tom Sidis, News Director - KTVX-TV, 1760 Fremont Drive, Salt Lake City, Utah 84104 or email to: tsidis@4utah.com. KTVX is part of the Chris-Craft/United Television Group, an equal opportunity employer.

Reporter/Producer: Tired of 1:20 packages? Seize the opportunity to do in-depth reporting with high production value. Become a part of a news magazine show making waves on the East Coast. If you have a can do attitude with a desire to win awards, then we want to hear from you. Strong writing skills and a minimum of three years experience required. Must be a good storyteller, have strong journalistic integrity and be able to look beyond the obvious. Women and minorities strongly encouraged to apply. Position Description posted at www.hstamp.org. Rush non-returnable VHS tape, res. & refs. To WLVT-TV, Attn: Rep/Prod Search, 123 Sesame Street, Bethlehem PA 18015. No calls.

Producer-Special Projects: ABC-7, WJLA-TV, in Washington, DC has immediate opening for a top-notch producer to join our team. 5 years of progressively responsible experience in television newsroom required (preferably in a Top 20 market). Demonstrated proficiency on non-linear editing a must. Send resume and non-returnable reel to: Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

Producer: KENS-TV, CBS affiliate in San Antonio and subsidiary of Belo Corporation is looking for a Producer that can hit the ground running. Will be in charge of the number one ten o'clock newscast. Must have 2 to 5 years experience and willing to think outside the box. Must be creative, responsible and able to meet deadlines. Interested applicants should send resume, and news philosophy to the attention of Personnel Director, and a tape to the attention of Iain Munro, Executive Producer (reference position #99-190-10) at P.O. Box TV-5, San Antonio, Texas 78299. We are an Equal Opportunity Employer.

National Talk Show, based in NY, is seeking production assistants, associate producers and producers. Fax resume to Chris 212-399-7861.

HELP WANTED NEWS

Producer Director WCBD-TV Media General Broadcast Group www.mgbg.com WCBD-TV Charleston SC, NBC affiliate seeks a Producer/Chief for our weekend newscast. Candidates must be able to work well under pressure, meet deadlines and deal effectively with crew. Must be able to direct error free fast paced graphic intense newscast. Leadership and motivational skills are a must. Experience as a news director is required. Send resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464. EOE M/F Drug Screen.

President: Mid-Atlantic news production company seeks an entrepreneurial-minded individual to take its news team to the next level. Qualified candidate must be intimately familiar with the Washington news market and affiliates' demands for such coverage; possess minimum 5 years management experience; and be familiar with profit and loss issues relevant to news production. Competitive salary plus benefits. Fax resume with salary history in confidence to human resources at (202) 478-0785.

News Producer: Must be exceptionally organized. Need someone who's an excellent story teller. Great opportunity for an Associate Producer in bigger market or recent college graduate with excellent references. Send videotape, resume, and references to: Rick Mott, News Director, WANE-TV, 2915 W. State Blvd., Ft. Wayne, IN 46808. EOE-M/F

News Photojournalist: WNDU-TV is looking for a creative, energetic photojournalist who loves his/her work. We need a photojournalist who likes doing packages with a reporter and alone, comes up with story ideas, and wants to be part of an award winning team. One year experience shooting news required. College degree preferred. Send resume and non-returnable tape to: WNDU-TV, Position #00272, Attention: Human Resources, P.O. Box 1616, South Bend, IN 46834. Or e-mail your resume to JOBS@WNDU.COM No phone calls, please. WNDU-TV is an Equal Opportunity Employer.

News Photographer: Responsibilities include working with a reporter to generate stories and the ability to function on an individual basis. Applicants should be proficient in shooting and editing video. Live truck experience a plus. A full benefits package is included. Please send resume, cover letter, reference list, and a current tape to Chelsea Shepherd, Chief Photographer, WCTI-TV, PO Box 12325, New Bern, NC 28561.

News Director: "Coverage You Can Count On" is who we are. Seeking strong leader with proven ability to compete aggressively and project our coverage position through all facets of our news product. Must foster a work environment built on mutual self-respect. Join a great news team covering the Reno-Tahoe area. Satellite truck, ENG, NewsStar, digital SX editing, 2 years television news management experience required (Executive Producer or higher). Bachelor's Degree required. Forward resume with references to Lawson Fox, General Manager, KTVN-TV, P.O. Box 7220, Reno, NV 89510. KTVN-TV is an Equal Opportunity Employer.

News Director: WBOY-TV (NBC) seeks an energetic, creative leader to identify and inspire a young, aggressive news team. We want new ideas in content and promotion to make our #1 product even better. Send tape/resume to General Manager, WBOY-TV, 904 W. Pike St., Clarksburg, WV 26301. EOE

Morning Reporter/Host: Gulf Coast Fox station needs vibrant, creative journalist to join successful morning team. You'll go live from various locations each morning; help on-set when needed. Must be a team player. At least two years experience preferred. Tapes/resumes to Chuck Bark, News Director, WALA-TV, 210 Government Street, Mobile, Alabama, 36602. EOE, M/F.

Weather Anchor: We are seeking a weather anchor who is a good communicator, who enjoys and understands weather. The ideal candidate should have strong writing and story-telling skills. Hours to be determined. Minorities and women encouraged to apply. Send non-returnable tape and resume to: News Director, WEHT-TV, P.O. Box 25, Evansville, IN 47701. EOE, M/F/D/V.

HELP WANTED NEWS

Executive Producer: ABC-7, WJLA-TV, in Washington, DC has immediate opening for a top-notch producer to join our team. 5 years progressively responsible experience in a television newsroom, preferably in a Top 20 market required. Strong news judgement, leadership abilities and communication skills a must. Send resume and non-returnable reel to: Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

Contact 16 Producer: A producer's dream job is available at the power house NBC affiliate in South Bend, Indiana. We're looking for a producer to join our investigative unit. Contact 16. This producer would write, investigate and do field interviews for our award winning daily segment. If you want to do outstanding journalism and want to work for an exceptional company, please apply to: WNDU-TV, Position #00271, Attention: Human Resources, P.O. Box 1616, South Bend, IN 46834. Or e-mail your resume to JOBS@WNDU.COM No phone calls, please. WNDU-TV is an Equal Opportunity Employer.

Commercial Photographer: WCBD-TV Media General Broadcast Group www.mgbg.com WCBD-TV Charleston SC, NBC affiliate, seeks a Commercial Photographer/Editor for the Creative Service Department. Must have strong commercial shooting skills, and non-linear editing experience. Writing background is a plus. Send resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464. EOE M/F Drug Screen.

Assignment Editor: WPXI-TV, Inc. is looking for an assignment editor with at least 2 years experience on a television news desk. Candidates must have good organizational skills, good people skills, good story planning abilities and solid news judgement. Send resume to Helen Swenson, Asst. News Director, WPXI-TV, 11 Television Hill, Pittsburgh, PA 15214 or e-mail resume to Hswenson@11online.com. EOE.

Weather Producer: ABC-7, WJLA in Washington, DC has immediate opening for a top-notch producer to join our team. Excellent computer skills required, including proficiency on Kovoras, 5 years progressively responsible experience in a television newsroom preferred. Fax resume to 202-364-1943 or mail to: Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

HELP WANTED PROMOTION

Promotions Writer-Producer: Are you the best promo producer in your market and have a great 'can-do' attitude? If so, ABC-7 in Washington, DC wants to talk to you! Our creative team needs a special someone who can take a spot from start to finish on a deadline with an emphasis on both news topical and station image promotion. NLE experience preferred. Salary based on experience. This is not a job for beginners. Rush your latest reel and resume to: David Henley, Director of Promotion/Marketing, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. ABC-7 is an equal opportunity employer.

Promotion Writers & Producers: Seeking experienced, Los Angeles area entertainment and family lifestyle Promo Producers/Writers for freelance and possible full-time positions with a television Network in Los Angeles. Please send resumes to 1-800-835-7445 or by email to TV Positions@yahoo.com

Promotion Writer/Producer: NBC O&O in Hartford has an immediate opening. Seeking a self-starter with outstanding news writing ability, creative producing skills and the drive to dominate in a highly competitive market. Candidate must possess a minimum of two years experience writing, producing and editing compelling news topics, image campaigns and series promotions. Are you ready for the challenge? Qualified Creative Genius should send resume and compelling reel to Maria Farnicelli, Director of Creative Services, NBC 30, 1422 New Britain Avenue, West Hartford, CT 06110.

Promotion Director: Small mkt ABC station seeks self-starter Promotion Director. Primary duties include execution of station image, news series, POP's, & sales promotion campaigns. Requires strong writing skills, creativity, marketing expertise & knowledge of NSI ratings. Degree required; Avid editing a plus. Send reels & resume to Human Resources, KAIT-TV, P.O. Box 790, Jonesboro, AR 72403. EOE.

HELP WANTED FINANCIAL & ACCOUNTING

KSAZ-TV/Phoenix. FOX 10 is seeking a VP of Finance. Qualified candidates must have Bachelor deg. in accounting/finance (CPA or MBA preferred). Strong accounting skills, 4-7 years accounting exp. (broadcast pref.). Strong management, interpersonal and comm. skills. Resp. for management of all phases of accounting, general ledger, A/R, budgets, program amortization, financial reports and contract negotiations. Competitive salary, benefits and great working environment. Qualified applicants should Fax a resume and salary history/requirements to Human Resources (602)262-5123. EOE/M/F/D/V.

HELP WANTED CREATIVE SERVICES

CREATIVE SERVICES WRITER/PRODUCER

NEW MEXICO'S #1 TV STATION is searching for an experienced **Writer/Producer** to join its award-winning Creative Services Department. If you excel at news promotion and would love to live in the Great Southwest, this could be your opportunity to become part of the country's fastest growing broadcast group, **Heart-Argyle Television**. This position will create **teleshows, sweeps and proof-of-performance promotion** for the market's dominant news operation and will work on other projects as needed. You must have a proven track record and produce attention-getting spots under tight deadlines. Outstanding writing/production skills, self-motivation and the ability to work well in the hectic pace of a newsroom is essential. Non-linear editing experience a plus. Send tape, resume and salary requirements to:

KOAT abc
Heart-Argyle
1000 N. 1st St., Suite 100
Phoenix, AZ 85004
EEO/DFW

Creative Services: PAXTV is America's fastest growing network, appearing in over 75 million households nationwide. We've recently moved our Creative Services Dept. to LA and we're ready to add to our award-winning team. If you're a proven miracle-maker with a knockout reel that wants to create breakout spots on a national scale, the following positions are available: **Senior Writer/Producer**- Must have strong writing skills, be able to generate exciting ideas and do what it takes to make them happen on-screen. Must have a min. of 5 years network or national cable exp. Must be able to think on your feet, supervise non-linear and linear editing sessions. Exp. in field and studio production is a plus. **Avid Editor**- Must have 5 years Avid (MC 9000) online exp. including final audio sweetening. Photoshop and After Effects skills required. We're looking for a highly creative, detail-oriented award-winner with an ability to tell stories with pictures. Must be willing to work closely with a producer in a fast-paced, energetic, deadline oriented environment. **Senior Designer**- Here's your chance to help design the on-air look of a network. We're looking for a 3-D graphics hotshot with strong work ethics, a willingness to work with people and a good sense of humor. A min. of 3 years Flint (on Octane), Flame (on Octane) and Adobe After effects (running with Blue Ice), plus Adobe Illustrator and Photoshop absolutely required. **Audio Engineer/Sound Designer**- Are you a proven ProTools pro with at least 5 years of network/cable exp. under your belt? We need a fast-working self-starter with a golden ear. If you can sweeten our spots by composing an occasional original score, we'll sweeten the deal. Qualified candidates please send resume and reel to: PAX, Ref: Creative Services, 12201 Ventura Pl., Ste. 600, Studio City, CA 91604, Fax: (818)980-6978, Email: employment@pax.net, EOE No phone calls please.

Art Director: Boston's NBC affiliate seeks highly creative design director with 5 years experience to manage on-air graphics and special projects. Print and television experience including Quantel Paintbox required. Quantel HAL, Adobe Photoshop, Illustrator and After Effect 5 a plus. Degree preferred. An EEO employer. Send resume (and tape, where appropriate) to: Human Resources AW100, WHDH-TV, Inc., 7 Buntin Place, Boston, MA 02114 or Fax (617)248-0653. Equal Opportunity Employer.

HELP WANTED PRODUCTION

Master Control Operator- Dominant NBC affiliate in 93rd Market seeks person for on-air switching and tape operations. Minimum one year experience. College degree preferred. Competitive salary and excellent benefits. Resume to: Judy Baker, WCYB-TV, 101 Lee Street, Bristol, VA 24201. EOE/MF/HV

HELP WANTED VARIOUS POSITIONS

Executive Director

Disney/ABC TV Network Affiliate Relations is seeking an Executive Director, Local Research. This position is responsible for the development of effective sales and marketing presentations that employ Nielsen data to maximize the performance and distribution of the ABC Television Network. You will provide local research support to various ABC daypart groups, such as Daytime, Late Night, News and Prime. Qualified candidates will possess a Bachelor's degree and a minimum of 5 years experience in television research at a local station, rep firm, syndication company or broadcast or cable network. A thorough knowledge and understanding of Nielsen data as well as other secondary research tools is required, as are excellent written and verbal communication skills. (Ref. Job Code: CTFBC1ED)

Sr. Research Analyst

We are also seeking a Senior Research Analyst to assist in tracking local and national ratings on behalf of Buena Vista Television (syndication) and ABC (Network Affiliate Relations). Qualified candidates will assist with sales/marketing presentations, provide scheduling recommendations and publicity support, and will prepare projections as well as internal and competitive analyses. A Bachelor's degree and minimum of 2 years media research experience at a network, syndication company, local station and/or rep firm is required, as well as knowledge of Nielsen methodology and software (Galaxy Explorer, PNF). Candidates must possess excellent verbal and written communication skills and be computer proficient (MS Word, Excel). (Ref. Job Code: CTFBC1SRA)

For consideration, please send your resume with salary requirements to: **The Walt Disney Studios, Staffing Services, Attn: (Job Code), 500 S. Buena Vista Street, Burbank, CA 91521-7466, or fax: (818) 556-5932 or E-mail (no attachments please): wds.resumes@studio.disney.com** Please indicate Job Code on resume or cover letter. EOE



The Walt Disney Studios

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We are an equal opportunity employer.

HELP WANTED CREATIVE SERVICES

WCAX-TV, Burlington, VT seeking writer/producer for its Creative Services Dept. Must be experienced, proficient in writing and producing TV commercials. No beginners please. Hands on experience in a professional post production environment desired. Good interpersonal skills and experience in working with clients are essential. Send resume & tape of best work to Creative Services, WCAX-TV, job #112, P.O. Box 608, Burlington, VT 05402. No phone calls. EOE.

News Graphic Artist (Daily Hire): WABC-TV, NY seeks a highly qualified daily hire Graphic Artist for evenings and weekends. Candidate must have 3 to 5 years experience with Quantel Paintbox. News graphics experience and ability to handle tight deadlines is required. Please send resume and video tape examples of your work to: Franz Janos, Assistant Art Director, WABC-TV Graphics Department, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer

HELP WANTED OPERATOR

WXII NewsChannel 12 seeks a **Graphics Operator** to join our News Team. This individual will coordinate and execute electronic graphic information for fast paced live news and special programming. Also requires creating templates and animation on Chron infinit for news Pre- and Post-Production. Must work well under pressure. Experience preferred. Send resume to Attn: Julie Burke, P.O. Box 11847, Winston-Salem, NC 27116.

TV RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

HELP WANTED VARIOUS POSITIONS

WSNS-TV/Telemundo, Chicago. Strong and growing Telemundo O&O in Chicago has openings for the following: **Sr. Account Executive:** Seeking highly motivated, aggressive and experienced (2-5 years) Account Executives with proven success in general market broadcast sales at agency and retail level. Strong background in new business development, presentation and negotiation skills are a must. Working knowledge of NSI, NHTS, Scarborough, Microsoft software, TVScan and CMR. Competitive salary and benefits. Contact: Nestor Vega, GSM, Telemundo 44, 430 W. Grant Pl., Chicago, IL 60614; Fax: (773) 929-0802. **News Anchor:** Seeking highly professional and experienced bi-lingual female Anchor/Reporter with excellent writing and presentation skills. Must have 2-5 years experience with proven journalistic background. **News Producer:** Assertive, organized bilingual producer with 2-5 years experience needed to join growing and aggressive news department. Strong writing and communication skills are a must. **News Reporter:** Looking for an outstanding bilingual general assignment reporter with live coverage experience (2-5 years). **Sports Anchor:** High powered, dynamic, knowledgeable, team oriented Sports Anchor needed. Must have excellent writing and presentation skills, with ability to think out of the box. 2-5 years experience. **News Graphic Artist:** Seeking experienced and creative Graphic Artist to focus on design and on-air look of newscasts. Must have experience with Macintosh based computer systems, working knowledge of Liberty systems, PhotoShop, Weather Central, AP Graphics Bank. Send Resumes to: Ivonne Cuevas, News Director, 430 W. Grant Pl., Chicago, IL 60614. Ph: (773) 929-1200, Fax: (773) 929-4116.

VOICE SERVICES

Art Kevin "Boss" Voice Avail. Spots. Station image liners. Narration etc. Millennium special: 3 mins. **Free.** E-mail copy to: radioart@ix.netcom.com - or call: 702-592-5899.

CABLE

HELP WANTED NEWS



SENIOR PRODUCER needed for our weekend programming. Must feel comfortable applying audience research, working with new ideas and creating new shows. Creative self-starter who can spot a great story, find a compelling way to tell it, and who is an excellent writer. Work with and supervise show producers, video coordinators and presenters. 3-5 years line producing experience. Supervisory skills are a plus. Please forward resume, references and VHS show tape to 300 Interstate North Parkway, Atlanta, GA 30339, Attn: Jobs. You may email your resume to jobs@weather.com. Reference: PPR024 Senior Producer.

HELP WANTED NEWS



Responsible for developing stories, field reporting on breaking sports news, creating feature packages and doing live pre and post game interviews. Also ability to anchor studio sports news show.

Experience/Skills Required: Four year degree in broadcast communications, at least five years of commercial broadcast experience in live studio or sportsnews format. Working knowledge of editing video tape and support equipment. Superior verbal and written communication skills. Keen interest in sports and a working knowledge of NYS regional sports teams. Background in radio talk format is helpful. Should have a resume tape with an impressive body of work available and be able to visually demonstrate past experience. Must possess a valid driver's license and a good driving record.

Resumes to: John Demerle, Empire Sports Network, 795 Indian Church Road, West Seneca, New York 14224. NO PHONE CALLS PLEASE.

Weekend Executive Producer/Senior Producer: Work in a state-of-the-art digital facility in beautiful downtown Austin, Texas and be a part of our 24-hour news channel for News 8 Austin. Are you ready to take the next step? News 8 Austin, the Time Warner 24 hour local news channel in Austin, Texas is looking for a producer up to the challenge. This person will run the newscast over the weekend, and produce during the week in our all-digital, purpose-built newsroom. We produce 24 hours of local journalism, 365 days a year. This is local news done right. Applicants must have at least 2 years prior television news producing experience. Strong writing skills and ability to share those skills are paramount. Knowledge of Texas, degree in Journalism, and extra curricular learning will be an advantage. Serious journalists only. We offer an excellent pay and benefits package. Come by in person to apply or send your resume to: Time Warner Cable, 12012 North MoPac, Austin, TX 78758; Fax: 512-485-6186; Website: www.timewarneraustin.com; Jobline: (512) 485-JOBS. EOE. M/F/D/V.

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 require a broadcasting or a related background as well as a degree in Engineering or Computer Science. The position will manage CLTV's technical operations including personnel, equipment and transmission. Project management, budgeting, and long-term planning skills are required. Experience in newsroom operations is also highly desirable, as this position will be working to define and integrate the technical portions of a new digital newsroom. CLTV offers excellent benefits and a competitive salary. To apply, send your resume to: CLTV News, Human Resources Director, 2000 York Road, Suite 114, Oak Brook, IL 60523. Equal Opportunity Employer.

HELP WANTED MARKETING

Director, Marketing & Communications: Exciting opportunity to join Northwest Ohio's leading sports media enterprise. Seeking a responsible, creative, energetic and organized individual to manage all aspects of the marketing, promotions and public relations activities of FOX Sports Net Ohio. Responsibilities include creating overall strategic direction and implementing tactical execution to achieve major marketing, public relations, community relations and advertising objectives. Work with local agency with direct advertising placement and creation. Negotiate and implement sponsorship packages with affiliated teams. Develop and implement promotions and community relations programs. Extensive knowledge (3-5 years experience) of cable TV regional sports, sales and marketing essential. BA or BS in marketing or related discipline required. Excellent communications, organization and computer skills. Must possess strong leadership and managerial skills. We offer a competitive salary + benefits package. (Non-smoking office). Send resume and salary requirements to: Office Manager, FOX Sports Net Ohio, 6500 Rockside Road, #340, Independence, OH 44131. (No phone calls accepted) Equal Opportunity Employer.

HELP WANTED TRAINERS

Regional Trainers - LA & NY. Odyssey, a Henson and Hallmark Entertainment Network, and one of the countries fastest growing cable networks seeks enthusiastic, personable and professional Trainers to train, educate and motivate our affiliate customer contact and CSR staff. Must have strong training and organizational skills, excellent verbal/written communication, and computer skills. Hands-on approach. Extensive travel required. Positions available in LA and NY. BA required. Excellent benefit package. Mail resume w/salary history: HR, Odyssey Network, 12700 Ventura Blvd. Suite 200, Studio City, CA 91604, or Fax 818/755-2473. Visit us at www.odysseychannel.com EOE.

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ALLIED FIELDS

HELP WANTED TECHNICAL

Assistant Director of Engineering: (Lincoln) The Nebraska ETC Commission has two Assistant Director of Engineering positions available in the following areas: **Production** (47-05001CR) - provide technical administration of educational television and public radio network production systems. **Network Operations & Infrastructure Planning** (47-06001CR) - provide overall management of the NET Network Technical Operations, broadcast and non-broadcast operations, NEBSAT and other related satellite and scheduling operations. Both positions require eight years experience in broadcasting electronics, including varied broadcast areas involving operations, maintenance and supervisory experience. Equivalency considered. Bachelor's degree in electrical engineering or related field preferred. Salary for both positions: OPEN. Review of applications will begin January 31, 2000. Most complete state application on or before closing date: OPEN. Apply to PO Box 94905, 301 Centennial Mall South, Lincoln, NE 68509; or any NE Workforce Development Office, or electronically at www.wrk4neb.org; NE State Personnel, Special Accommodations under ADA and/or to apply call: (402) 471-2075; AA/EEO; Hearing impaired/TDD calls only: (402) 471-4693.

HELP WANTED PRODUCTION

Television Production Specialist: University TV unit seeks experienced Production Specialist for production and integrated media tasks. Requires broadcast level skills in videography, lighting, non-linear editing and other technical tasks in both studio and field; demonstrated ability to creatively manage linked producing and writing assignments. Experience with advanced graphics and effects, internet and digital media. Must be able to work with and mentor students. Production reel required if selected for an interview. BA degree in television or related fields, or equivalent of three years professional TV experience. Must have sign language skills or the willingness to learn. Excellent pay (\$12.07/hr neg.) and benefits. To apply send a current resume citing vacancy #99143 or come to Gallaudet University, Personnel Office 800 Florida Ave., NE, College Hall, Room 106, Washington, DC 20002. Fax 202-651-5344. EOE. <http://sb.gallaudet.edu/po/employment.html>.

HELP WANTED NEWS

Internships: Spend six months interning with crack professional journalists in Illinois Statehouse pressroom in University of Illinois/Springfield's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact: Charles Wheeler, PAC 418, UIS, Springfield IL 62794-9243. (217) 206-7494. E-mail: wheeler.charles@eagle.uis.edu. PAR Home Page: <http://www.uis.edu/wheeler>. EOE.

HELP WANTED RESEARCH

Research/Marketing Analyst: Highly respected, fast paced, Long Island based media research company. Must have strong quantitative and communication skills, knowledge of Excel and Word and a college degree. Experience with Nielsen ratings and PowerPoint a plus. Salary commensurate with experience. Send resume and references to: PO Box 698, Syosset, NY 11791.

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You will work with our existing sales force responsible for selling MXG's 3 media properties (magazine, internet, video). This position will spearhead video ad sales on MXGtv.com, a revolutionary interactive video network. You should have 3+ years national broadcast sales experience at a broadcast or cable network, rep. firm, or local TV station.

Advertising Sales Manager - New York

Help build our new New York office. We are looking for a manager to sell MAX magazine, MXGonline.com & MXGtv.com, a revolutionary interactive video network. Ideal candidate will have 3+ years sales experience with a national publisher. Teen or young women's experience a plus.

Please submit resume and salary history to: **MAX media, inc., ATTN: HR, 111 North Sepulveda Blvd., Suite 200, Manhattan Beach, CA 90266. Fax: (310) 379-5197. Check us out at www.MXGonline.com** EOE



HELP WANTED CONSULTANT

Journalists/Media Managers-Balkans- The IREX ProMedia Program, a USAID-funded project, seeks long-term and short-term consultants for print and broadcast media development programs in the Balkans. Ideal candidates are experienced professionals with journalism and/or business management experience in print or broadcast media, international training and consulting experience, and an ability to live and work in a difficult environment. Send resume with cover letter to: IREX ProMedia/Balkans, fax (202)628-8189 or promedia@irex.org.

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Familiarity with international broadcasting or telecommunications markets and foreign language skills are a plus. InSight Telecommunications is a rapidly growing provider of transmission services to the broadcasting, internet and cable industries. Send resumes to:

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Midwest FM, C-2 at 1000' with city-grade over Lincoln, NE. 30-year old FM has new tower, more power...tremendous growth potential. \$2.5M (402) 362-4433 Tom Robson.

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PUBLIC RELATIONS

Public Relations: As a premier high-tech and multi-media information services firm, Bloomberg L.P. is looking for a forward-thinking Public Relations professional. Selected candidate will possess a minimum of 5 years experience in the public relations industry and a solid knowledge of financial markets. Must have strong writing skills, the ability to compose news releases and pitch letter, and excellent interpersonal skills. Media background is a plus. Interested applicants should send resume, salary requirements and writing samples (max 3 pages) to: Bloomberg L.P., Human Resources Dept. PRR, 499 Park Avenue, New York, NY 10022. Fax: 917-369-5780. E-mail: rsaracen@bloomberg.com Web: www.bloomberg.com No phone call please. EOE M/F/DV.

PUBLIC NOTICE



Meeting of the Public Broadcasting Service Board of Directors and its committees will be held at the Ocean Reef Hotel, Key Largo, Florida, on February 4-6, 2000. Schedule and tentative agenda for each meeting follows:

Membership Committee, 8:30 a.m., February 4, program access policies, program differentiation plan applications, development activities, fall planning and annual members' meetings, and other business.

Education Committee, 10:30 a.m., February 4, discussion of pbsyou channel and other business.

Finance, Budget and Audit Committee will meet in executive session, noon, February 4, to receive the financial report and the station major billing report, consider programming assessments and revisions to the accounts receivable policy, and other business.

Programming Policy Committee, 2:30 p.m., February 4, review an outline of the annual programming and promotion plans, receive a summer schedule preview, discuss PBS2 service, and other business.

Nominating Committee will meet in executive session, 8 a.m., February 5 to discuss board composition and candidates for nomination.

Board of Directors, 9 a.m., February 6, consider PBS's membership eligibility policy and local underwriting guidelines; receive EEO report, Y2K report, legal report; receive reports from board committees on programming policy, education, membership and finance; and other business.

INTERNET SERVICES

Parrot Media Network (www.parrotmedia.com) offers online databases of over 72,000 media executives with extensive up-to-date info on thousands of media outlets. U.S. and International TV Stations, Networks, Groups, Reps, Cable Systems, MSOs, Cable Networks, Satellite Operators, Radio, Press/Publicity, Newspapers, Advertising Agencies, Movie Clubs and Movie Theaters. \$49.95/month. Call for FREE one day password. All information also available in directory and computer disk formats. 1-800-PARROTC

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akoo.com Inc., an internet and a new media pioneer, is looking for a qualified individual for the position of V.P. of Advertising Sales. Qualified individuals should possess a minimum of 10 years senior management experience in media industry, predominantly in sales capacity. Minimum of 3 years senior management experience in interactive/online media industry. Proven ability to work and excel in a fast paced and highly entrepreneurial environment where growth will be achieved largely through creativity, high integrity, and reasoned and thoughtful judgement. Strong knowledge of internet Business models, especially advertising based business models. Solid business acumen and proven ability to build and implement sales strategy that can drive exponential top line revenue, but is fiscal responsible. Proven track record in project management with the ability to deliver projects/programs on time and within budget, effectively responding to the business requirements of the company. BA or BS required, MBA from a leading school preferred. Highly competitive compensation package and unlimited career opportunities. Please e-mail your resume to HR@akoo.com or fax it at 708-583-1122 attn: Peter.

HELP WANTED EDITOR

Avid Editor Meets The Internet. ReactTV is seeking a talented non-linear editor. Minimum 3-years experience editing broadcast/marketing/promotion projects on Avid Media Composite. Strong After Effects/Photoshop experience required. Major market experience a plus. Qualified individual is an experienced team player who is creative, flexible, self-motivated, good with deadlines and dedicated to details. Must have experience in all phases of video post-production. Please see our website: www.reactv.com for details. Please submit resume, reel and salary requirements to: ReactTV, 808 Brannan Street, 2nd Floor, San Francisco, CA 94107, Attention: Director, Marketing & Promotion or Email: lmaynard@reactv.com

Broadcasting & Cable

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Display rate: Display ads are \$218 per column inch. Greater frequency rates are available in units of 1 inch or larger.

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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.

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 Online: _____ 1 Week 2 Weeks
 Ad Copy: _____

Date(s) of insertion: _____

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BROADCASTING & CABLE'S CLASSIFIED RATES

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 abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). 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, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$240 per inch. Situations Wanted: \$109 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

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Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

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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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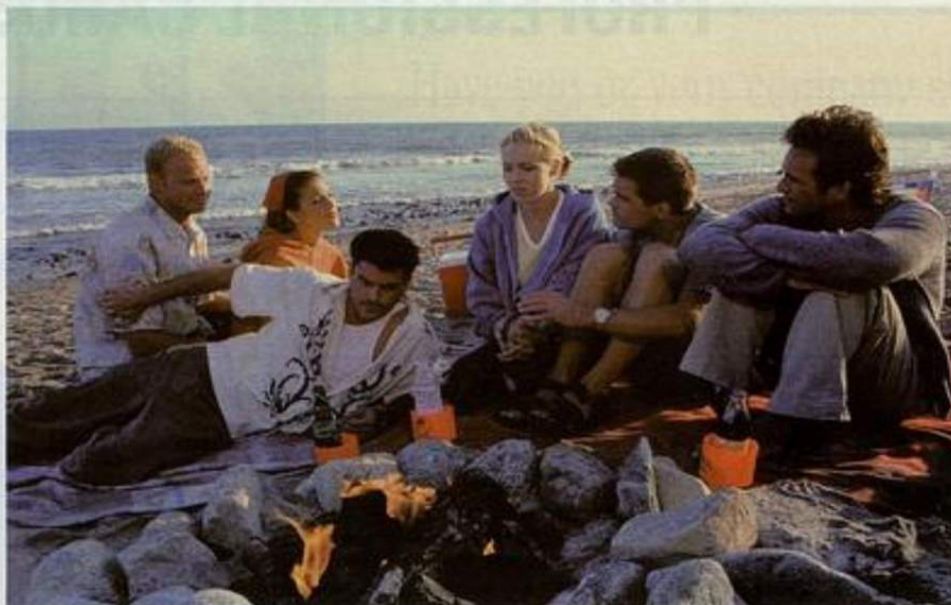
Continues from page 3

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 *Smart Guy* and *The Wayans Bros.* "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. "And we will continue to do so as issues arise in our programs. This is not unusual. We also ask for ongoing input from a number of qualified



Fox's *'Beverly Hills 90210'* is one of the show's whose scripts were submitted to the White House's Office of National Drug Control Policy to qualify for a PSA-credit match.

groups including The Media Project, the Kaiser Foundation, the National Campaign to Prevent Teen Pregnancy and Children Now among them."

Ratings-challenged UPN didn't qualify 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, said 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. ■

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

IN BRIEF

While the various and sundry divisions of **Time Warner** absorb the news that they're 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 TBS 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-proprietary 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 KRRT-TV Kerrville, 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 WRAX Durham, N.C., and Hearst-Argyle's WCVB Boston, WTAE Pittsburgh and KCRA 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.

NAB radio board member **William O'Shaughnessy**, president and editorial director of Whitney Radio, at the NAB's annual winter board meeting in La Quinta, Calif., last week argued for a new NAB executive vice president that would keep the First Amendment top

of mind while handling the NAB's dealings with other associations and advocacy groups. While board members said O'Shaughnessy argued 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" petition, which urges 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 presidents 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 with David Letterman' its best ratings since the 1994 Winter Olympics. Hillary Rodham Clinton's guest appearance on *The Late Show* scored an 8.0 rating/23 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* and into *The Late Late Show with Craig Kil-*

born, 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, similarly 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 women, '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 WB! was the top-rated morning children's broadcast network in both kids 2-11 and kids 6-11 on Saturday, Jan. 13. Kids WB! 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 WB!, 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 of finance 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 them 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

NAB creates diversity programs

The National Association of Broadcasters Educational Foundation (NABEF) 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' total budget of \$1.25 million. A.H. Belo Corp., Benedek 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 NABEF President Chuck Sherman, 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 Albiniak

switchable NTSC camera's viewing angle being decreased by 20% when it goes from 16:9 to 4:3. "We went with the XJ25 because they work very well for SDTV and HDTV," says Kal Hassan, WLS-TV 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, Cosmos Broadcasting, Belo (WFAA-TV Dallas) and ABC (KFSN-TV Fresno, Calif.). International buyers include The Money Channel in London and Teleon in Caracas, Venezuela. The Profile XP offers 600 Mb/s of bandwidth, up to eight channels, and the ability to simply upgrade from standard definition to high definition by changing the codec and I/O boards.


Harris Corp., Melbourne, Fla., has completed its \$85 million acquisition of software supplier Louth Automation. The automation company will remain in its Palo Alto, Calif., location and will be operated as an independent business unit of Harris' Broadcast Communications Division, which is headquartered in Mason, Ohio. The automation company, which had 1999 sales of roughly \$35 mil-

lion, will be run by Don Naab, Harris Broadcast vice president of automation and management products (who held the same position with Louth). Louth founder Ken Louth becomes chief technology officer and former Louth President and CEO Hayley Ditzler, who is Louth's daughter, will be director of strategic planning for Harris' new automation business unit.

KCEN-TV, the NBC affiliate in Temple/Waco, Texas, has bought video servers from Pluto Technologies to handle the on-air playback of spots and interstitials. KCEN-TV's AirSpace Cart-Player systems are controlled by Sundance Automation software and have additional capacity for the station's future program record and playback needs. "KCEN is moving to a total DTV facility," says W. Randy Odil, the station's vice president and general manager. "We will be passing NBC's HDTV signal in January of 2002 and will be 100% digital in 2003. Our future direction, combined with Pluto's unique ability to upgrade any of their products to any other product in the lineup, made a compelling case for this purchase."

Correction: The Jan. 10 B&C story "Kennard Pushes for LPFM" incorrectly stated that federal law requires noncommercial broadcast licenses to be auctioned to the highest bidder. It is commercial licenses that must be auctioned.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

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 dotted on Time Warner's Gerry 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 *NYPD Blue* 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 to be angrier at, broadcasters selling themselves for a few more dollars or the government that propositioned 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 likely 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 reacted 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 been. 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 dawning 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 tarnish 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 Gump*s 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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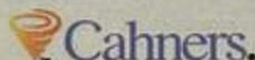
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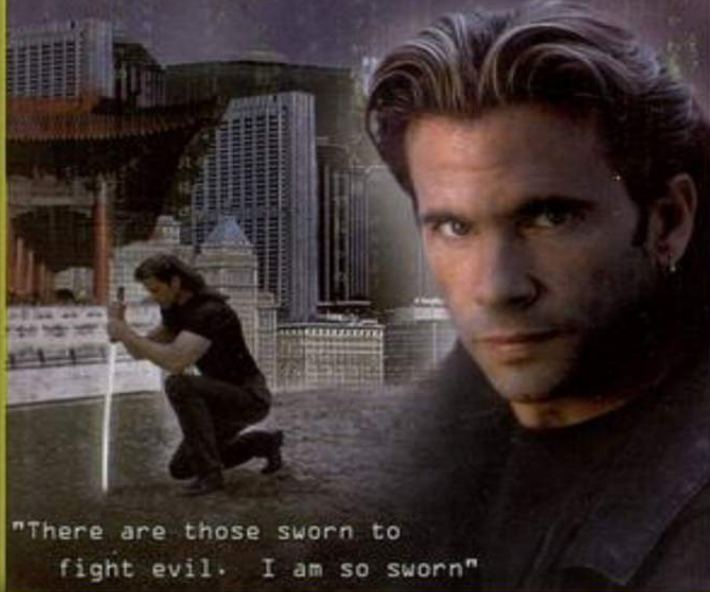


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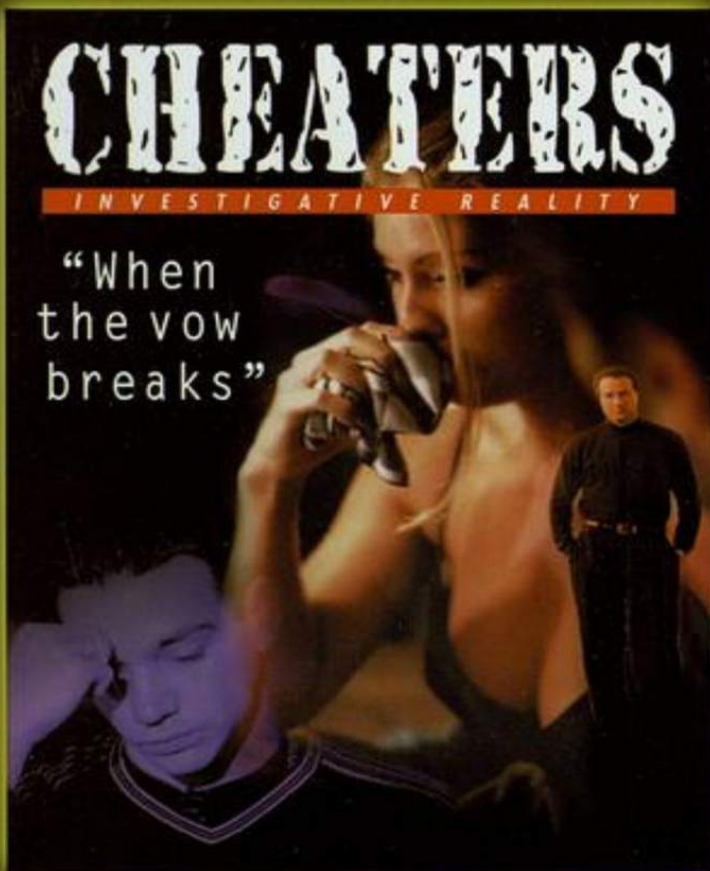


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