

# BROADCASTING CABLE

JANUARY 8, 2001

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## SPECIAL REPORT

### NATPE 2001 BUYER'S GUIDE

From first-run to off-net, our first look at the big show in Las Vegas, with charts and a special show-by-show analysis

» PAGE 30

### GO AHEAD, BLAME US

CBS and NBC news divisions conclude their election night miscues demand some fixes

» PAGE 6

### BLUE OVER BLACKOUTS

DBS operators cry over new FCC rules that take them out of the game

» PAGE 68

### LOOK OUT! COPYRIGHT STORM JUST AHEAD

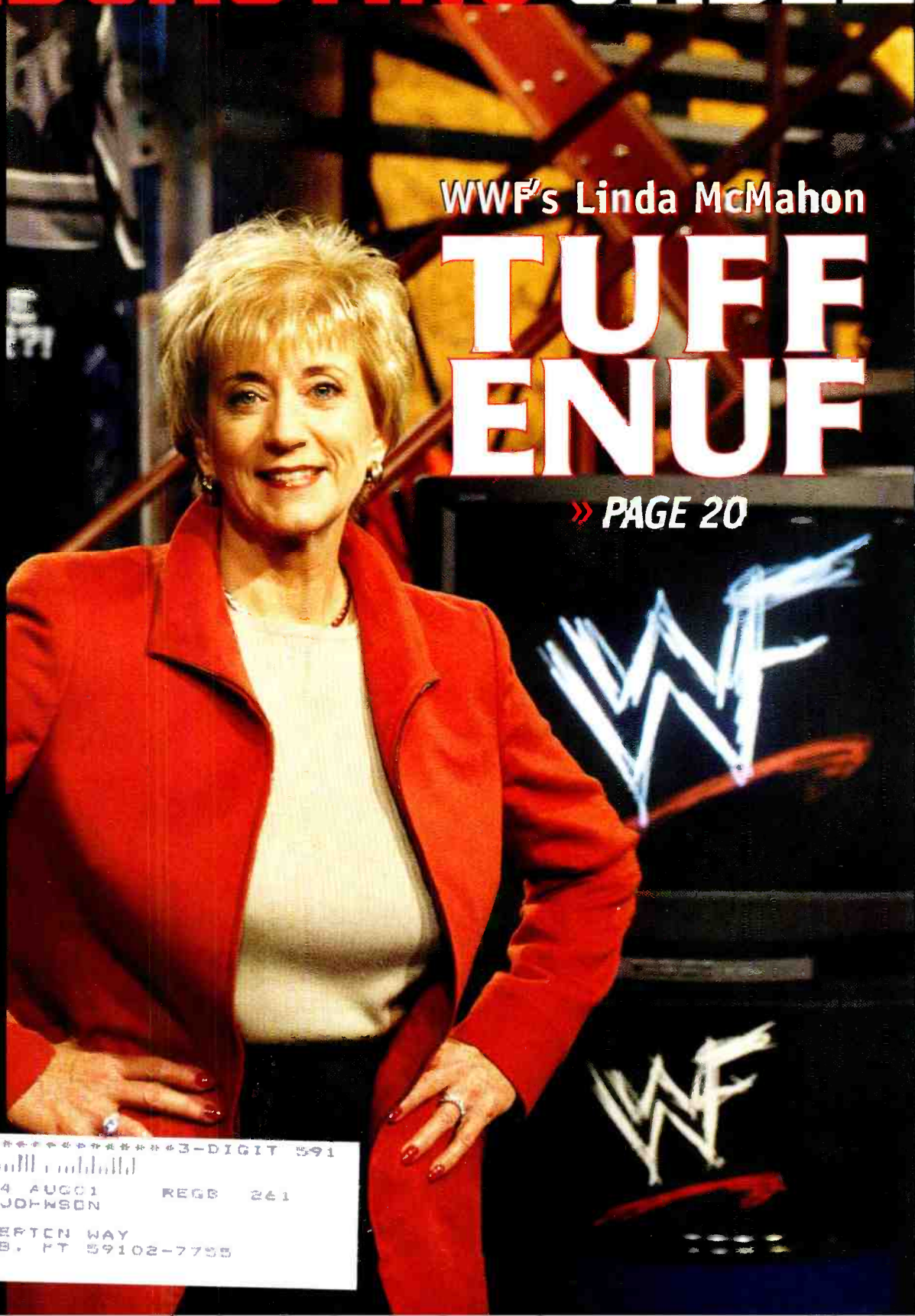
Congress will act, but when? And how?

» PAGE 70

WWF's Linda McMahon

# TUFF ENUF

» PAGE 20



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***Arrest & Trial* is up 25% since its launch and up 14% since the November book alone.**

**+25% Since Premiere!**  
**+14% Since November!**



	Nov. 00	12/10/00	Change
<b>Arrest &amp; Trial</b>	<b>2.2</b>	<b>2.5</b>	<b>+14%</b>
Power Of Attorney	3.1	3.0	-5%
Judge Hatchett	2.5	2.4	-4%
Street Smarts	2.1	2.0	-5%
Curtis Court	2.0	1.9	-5%
To Tell The Truth	1.9	1.8	-5%
House Calls	1.3	1.3	Flat
Dr. Laura	1.2	1.1	-8%
Moral Court	0.8	0.8	Flat
Mars/Venus	0.8	0.7	-12%
Sex Wars	0.7	0.7	Flat

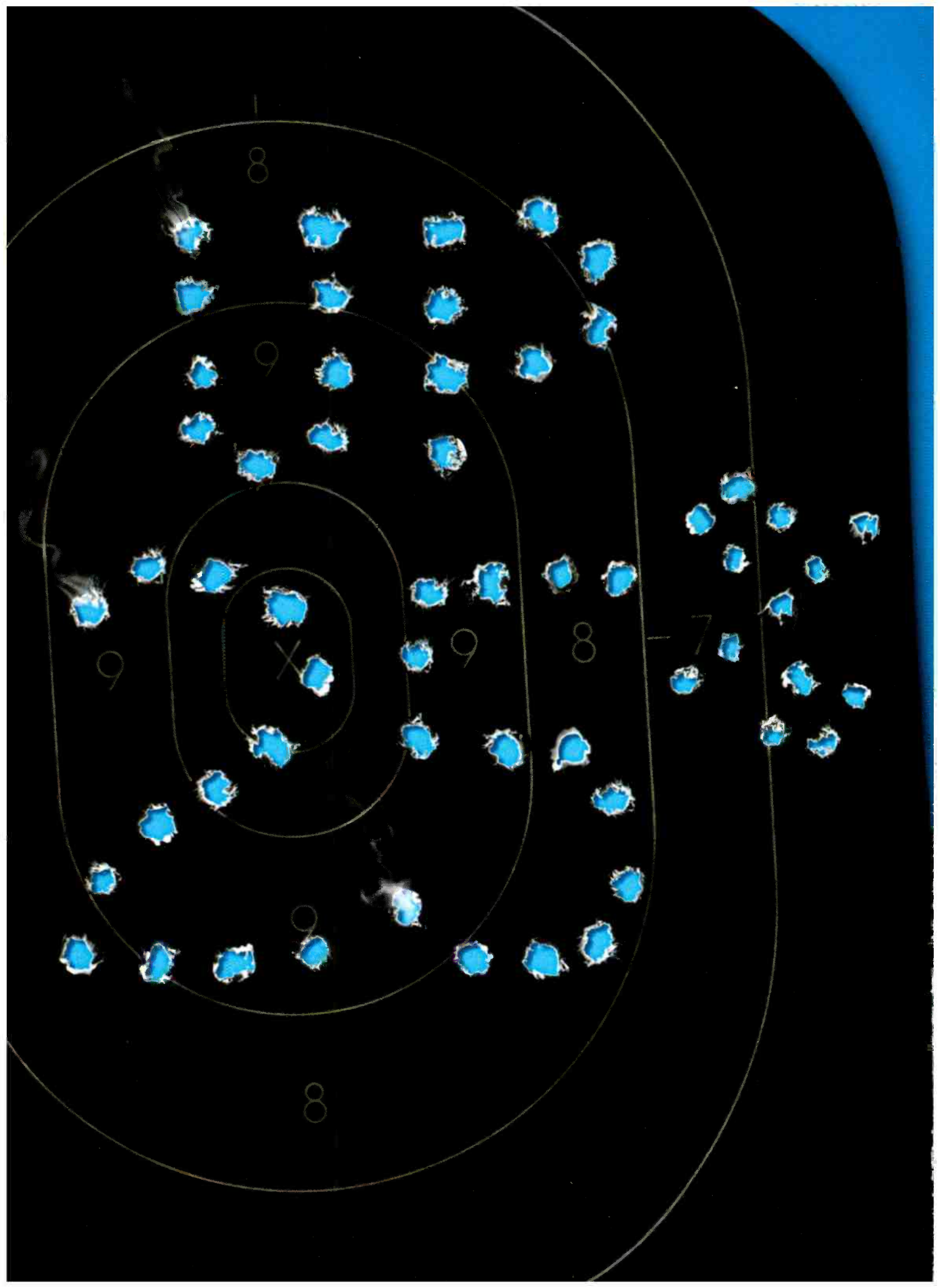
Source: NSS/Galaxy Explorer; HH AA/GAA%; week ending 10/8/00; week ending 12/10/00 vs. 11/2/00 - 11/29/00.

In one of the toughest environments for launching a new show, *Arrest & Trial* hasn't just survived — it's prospered. Up an incredible 25% since its October premiere, and up an even more incredible 14% since the November sweep.

So as it continues to grow, keep your sights set on *Arrest & Trial*. With a show of this caliber, success is definitely in the cross hairs.



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A close-up, blue-tinted image of a person's face, focusing on the eye area. A bright light reflects off the eye, creating a starburst effect. The background is dark, making the blue tones and the light reflection stand out.

***Arrest & Trial***  
**is right on**  
**target!**

## Top of the Week January 8, 2001

**MEA CULPA** CBS and NBC release results of investigation into election-night debacle. » 6

**FIGHT OVER RAINBOW** NBC steps into bidding war over Cablevision's entertainment networks. » 10

**COMMITTEE PICKS** Tauzin will head newly combined Commerce; no word yet on telcom subcommittee. » 10



NBC will invest more in its reporting resources.

### FLAWED STANDARD

Broadcasters will try to achieve consensus on DTV modulation. » 11

**ON LIFE SUPPORT** The Health Channel has two options now that WebMD is gone. » 12

**WINDING DOWN** News Corp. begins dissolving its News Digital Media subsidiary. » 14



Rep. Tauzin will have say on telcom and energy.

## Programming

**This just in** Some last-minute projects that missed the NATPE listings. » 56

**Coast to coast** Syndicator Litton Inc. plants a flag in Hollywood. » 57

**Debutantes** Cable nets get premieres out before broadcast's February sweeps. » 59

## Business

**Raising rates** Despite financial woes, AT&T moves cautiously in boosting prices. » 64

## Washington

**Crying foul** Nobody is happy with the FCC's new sports blackout rules. » 68

**Missing media** Bush economic summit lacks broadcast, cable representation. » 69

## Interactive Media

**Digital content** Copyright projection is likely issue for upcoming Congress. » 70

## Technology

**NYPD HDTV** The gritty police drama will be ABC's first high-definition series. » 74

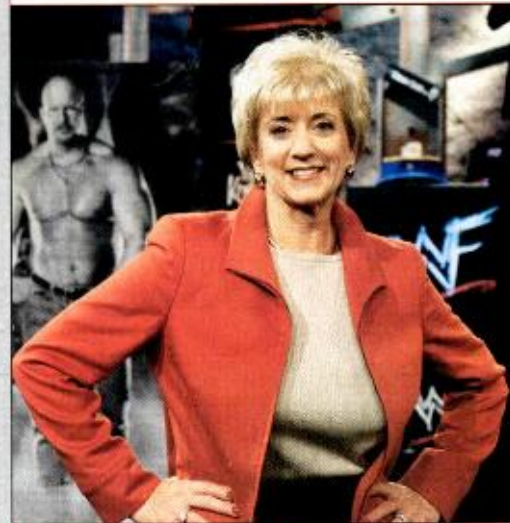
**Diverse devices** C-Cube's new chip will work with set-tops, DVDs, PVRs. » 75

**DTV-on-PC** Start-up AccessDTV unveils "digital media receivers" at CES. » 75

## COVER STORY

# TUFF STUFF

**Queen of the ring** Many say Linda McMahon is the power at the World Wrestling Federation. » 20



Cover Photo: Tom Sobolik / Black Star

## SPECIAL REPORT

# NATPE 2001

**Where content is king** Programming and new-media content and technologies will be on display in Las Vegas Jan. 22-25. » 30

**The last laugh** Syndicators may find stations hungry for off-net sitcoms. » 34

**A look at first-run** Offerings range from talk to dating, action to reality. » 36

B&C Eye .....	4
Broadcast Ratings .....	62
Cable Ratings .....	60
Changing Hands .....	65
Classifieds .....	82
Common Ground .....	72
Cutting Edge .....	76
Datebook .....	77
Editorials .....	90
Facetime .....	78
Fates & Fortunes .....	79
Fifth Estater .....	81
Financial Wrap-Up .....	15
Jessell's Column .....	18
Station Break .....	58
Syndication Ratings .....	61
Two Cents .....	68



SYNDICATION

## Familiar faces face off

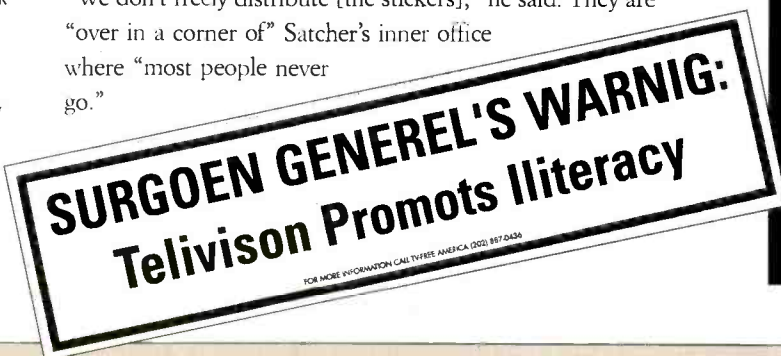
Can NATPE survive *Jeopardy's* celebrity edition, taping Jan. 23 in Las Vegas. *Survivor I and II* host Jeff Probst will be one of the 12 stars competing. Others include Kevin Sorbo, Martha Stewart and former basketball great Charles Barkley. One celebrity taping, featuring Jodie Foster, Harry Connick Jr. and Nathan Lane, already wrapped in Los Angeles. Most of the star sessions, airing Feb. 5-9, will tape during the NATPE convention at the Las Vegas Hilton. King World will give tickets to NATPE-goers on a first-come, first-serve basis.

# BC EYE

PUBLIC POLICY

# General criticism

Departing U.S. Surgeon Gen. Dr. David Satcher is going out with a bang, at least when it comes to making a not-so-subtle point about television and education. Inside Satcher's Washington office is a stack of black-and-white bumper stickers reading: "SURGOEN GENEREL'S WARNIG: Telivison Promots Iliteracy." In small type the sticker's maker is noted as nonprofit "TV-Free America," which wasn't aware that Satcher had them in his office. Satcher spokesman Damon Thompson wasn't pleased to be asked about the display. "We don't freely distribute [the stickers]," he said. They are "over in a corner of" Satcher's inner office where "most people never go."



SYNDICATION

## Hold your horses

Don't look for Paramount's new first-run talk show, *Caroline*, to wind up on the co-owned CBS stations, as had been speculated. Sources say another station group has entered the picture—and apparently has the inside track. A deal could be done for the show, with comedian/actress Caroline Rhea, as early as this week. The source would not reveal the group voted most likely to succeed, but the NBC stations, which already have signed on for nontraditional talker *The Other Half*, and Paramount's own station group, are said to be two possibilities.

### NICK OF TIME

ABC flagship O&O WABC-TV New York is expected to launch digital broadcast service from the World Trade Center Tuesday (Jan. 9), just in time for that evening's first HDTV telecast of *NYPD Blue* (at 10 p.m.), marking its own new-season launch. Sources say the digital transmission will only be at quarter power because it will be the first real test of the station's new digital antenna.

### HOLD YOUR DIGITAL HORSES

The FCC next week is scheduled to vote on several DTV-related issues (see story, page 11). These include asking for comment on a plan that eventually could require cable

companies to carry both analog and digital signals of broadcasters if systems build sufficient channel capacity to prevent popular cable channels from being bumped. Also on tap: digital non-duplication and carriage negotiation rules for the digital era.

Although FCC Chairman William Kennard is pushing hard for the DTV issues to be voted at the meeting, probably his last at the agency's helm, some at the commission wonder whether the timing is right and say resistance could build.

### DILLER: A-B-C-YA LATER

Although USA Networks ultimately struck a deal to sell its stations to Univision for \$1.1 billion, USA came very close to

putting those stations in a joint venture with ABC, sources confirm. Under that scenario, ABC would have managed the venture, which would have created five duopolies. But when Univision offered \$1.1 billion for USA's 13 stations, it was too good a deal for Diller to pass up. ABC is still in the hunt for stations.

### CANADIAN COFDM

Television broadcasters in Canada are currently on board with the ATSC 8-VSB transmission standard, but a group of private TV broadcasters in Toronto have been given approval by Industry Canada to test COFDM and 8-VSB transmission from Toronto's CN Tower.

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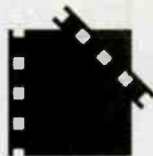
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Thomas Calabro

Kim-Maree Penn

with Lee Majors



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# Coulda, shoulda

*CBS, NBC studies cite election snafus, urge changes*

By Dan Trigoboff

**C**BS' and NBC's news divisions took some blame for bad calls during the election-night debacle, passed some of it to the Voter News Service consortium, recommended changes, and, in separate reports, provided—particularly in the case of CBS—a heretofore unseen level of detail regarding election-night coverage.

CBS' 87-page report, released last week, provides a nearly minute-by-minute account of its experience, highlighting the events that led to the mistaken Florida calls.

Kathleen Hall Jamieson, dean of the Annenberg School for Communication at

the University of Pennsylvania, who produced the report with CBS executives Linda Mason and Kathleen Frankovic, wrote, "For me, the underlying problem with coverage by the broadcast networks of the election returns is overconfidence in the ability of the system in place at each network to protect viewers from misinformation."

"Confidence in the statistical models programmed by Voter News Service (VNS) was misplaced," she added. "That problem was compounded by a flaw in the Decision Desk setup at CBS

News, which relied solely upon the VNS numbers without taking into account the breaking news from Florida. This situation left Dan Rather, the anchor of CBS News and the embodiment of the network's Election Night coverage, at a disadvantage, since he received his information from the producers of the Election Night broadcast as they received the calls from the CBS News Decision Desk."

Among the major recommendations by the authors of the CBS study are these:

- Assign a member of CBS News senior management to head the so-called Decision Desk who would be able to "withstand the competitive pressure" to call a

race because other networks may be doing so. Also, assign a correspondent to dissect tight races and conflicting data, and use more sources to determine a race's outcome.

- Move the Decision Desk into the election-night studio, to improve communications, instead of working "in a vacuum as it did this time in an office three floors from the studio." (NBC—in its own, far shorter report also released last week—suggested just the opposite. It proposed isolating its decision-makers, so that they could make their calls without being influenced by the pace and competition on the set.)

- Develop a new terminology to describe races, such as reporting a state is "leaning" toward a candidate, without actually awarding the state to a candidate.

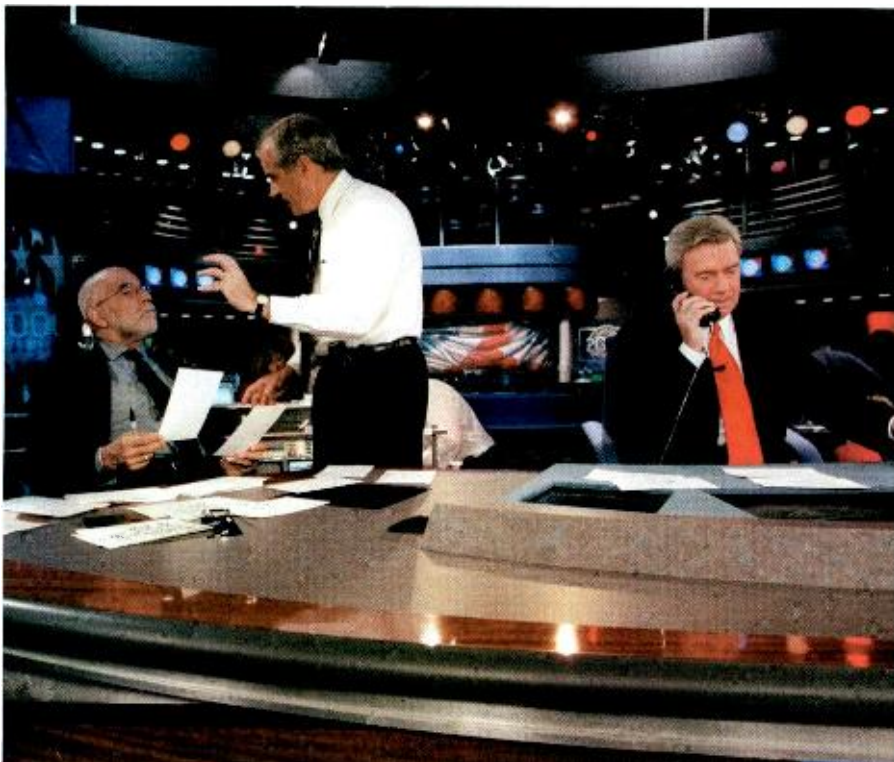
- Tell viewers more often and with detail how and why calls are—and aren't—made.

CBS News chief Andrew Heyward said the "candid report stands as a testament to

*The networks say it's more important to get it right than to get it first. But the temptation not to be last is always going to be very great.'*

—Carl Gottlieb, Project for Excellence in Journalism

**CBS' report recommends closer communication between the Decision Desk and the News Desk, while NBC's suggests isolating the decision-makers from the pace and competition of the set.**





the seriousness and persistence of our effort to maintain the highest credibility with the American public we serve. Furthermore, we hope this document will serve as a valuable blueprint for CBS News election coverage for many years to come.”

VNS—which has made a preliminary report to members NBC, ABC, CBS, CNN, Fox and the Associated Press—had no comment on the studies and is continuing toward its own internal report. An independent review from the Research Triangle Institute is expected later this month.

“While VNS’ fundamental methodology is sound, its system needs improvement, including a computer upgrade,” NBC’s report said, “VNS’ projection models, data feeds to members, and internal quality-control methods appear to have been inadequate in a contest as close as the Florida presidential race. Additional exit polling may be called for in races expected to be close.”

NBC News Vice President Bill Wheatley conceded, “There was some bad data in the VNS system.” Further compounding the errors was a system malfunction that reduced the ability of VNS to cross-check with Associated Press numbers.

Both CBS and NBC say they will invest additional resources in their own reporting and in VNS—or a new consortium—and refrain from most projections until a state’s polls are closed. The networks also plan to do better cross-checking. Neither network appeared ready to abandon the concepts of projecting winners or of a consortium for election-data gathering.

That brought disagreement from Carl Gottlieb, a veteran broadcast journalist and deputy director of the Project for Excellence in Journalism. “There are ways to economize,” he said, noting that the move to consolidate election polling a decade ago was borne out of economy, not to advance journalism. “This is not one of them. But these reports indicate a serious attempt to overhaul the system. To that, I say great! But we’ll see. The networks say it’s more important to get it right than to get it first. But the temptation not to be last is always going to be very great. That com-

petitive nature is what makes journalism in this country so great.”

Both networks disputed the contention—made most prominently by Rep. Billy Tauzin (R-La.)—that there was a bias in election calls that favored Democrat candidate Vice President Al Gore over Republican Texas Gov. George W. Bush.

The CBS report said its study “concluded that there is no evidence of either intentional or unintentional bias in the timing of the calls” and called Tauzin’s charges “serious but not accurate.”

Wheatley said NBC’s investigation “found no evidence of that in any possible way. We believe that there’s not a trace of it in our own decision-making.” Tom

## That’s the way it was

Below is an excerpt from the CBS News internal investigation into its election-night coverage. The full report is available on the Internet site [www.cbsnews.com](http://www.cbsnews.com)

The first Florida call for Gore was probably unavoidable, given the current system of projecting winners. Early in the evening, the sample that VNS selected to represent voters statewide overestimated Gore’s lead, and a call was made for him.

As the tabulated vote started accumulating, Gore lost his apparent lead, and a decision was made to take back the call. The ongoing VNS reviews have determined that the exit-poll sample of precincts in this election did not adequately represent the state.

The exit-poll sample estimated a significant Gore lead that never materialized. That fact remained unknown until the actual vote count. The sampling data and exit polling did not take into account the 12% of the Florida vote that was cast by absentee ballot, which also affected the quality of the data. The CBS News Decision Desk could not have known about these problems.

However, the second Florida call, the one for Bush, could have been avoided. It was based, as we have seen, on a combination of faulty tabulations entered into the total Florida vote, with an especially large error from Volusia County that exaggerated Bush’s lead.

Later, in the early morning hours, reports from large precincts in Palm Beach were recorded, along with a surge of absentee ballots from that county. When the Volusia County numbers were corrected and the new numbers from Palm Beach taken into account, the Bush lead shrank, and a decision was made to take back the Bush call.

The call might have been avoided, if there had been better communication between the CBS News Decision Desk and the CBS News studio and newsgathering operations, which had been reporting ballot irregularities and large numbers of potentially Democratic votes still outstanding, and if the VNS vote totals had been checked against the ones from the AP and the Florida Secretary of State’s Web site.

The AP corrected the Volusia County error 35 minutes before VNS did, and one minute before CBS News made its call.

And, despite all the understandable focus on the Florida calls, they were not the only mistaken calls of the night.

Goldstein, dean of the Graduate School of Journalism at Columbia University, helped produce the NBC report with NBC execs David McCormick and Maya Windholz.

A Tauzin spokesman said that, while the reports “may have satisfied some of the network brass, in our minds, it fell short of expectations. There are still a lot of unanswered questions.”

Spokesman Ken Johnson said Tauzin, chairman of the House Telecommunications Subcommittee, will continue with plans for a hearing on what went wrong on election night, probably sometime next month. “Given the resources and technology available to all the networks, this simply should not have happened.” ■

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KHBS-TV

KSBW-TV

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WTOV-TV

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# A Peacock and a Rainbow

*Now, NBC is countering Diller's bid for Cablevision's networks*

By John M. Higgins

**N**BC Chairman Bob Wright is trying to get Rainbow Media to change channels, jumping in to best USA Networks' Barry Diller for the Cablevision Systems Corp.'s unit's entertainment networks.

Industry executives said Wright could have a difficult time because in initial discussions NBC was offering less than the numbers Diller has put up so far. USA Networks had initially tempted Cablevision Chairman Chuck Dolan with an offer of about \$4 billion in cash, stock and assumed debt.

One industry executive said that NBC, which already owns a part of Rainbow, had offered roughly \$3.8 billion, a number disputed by a participant in the negotiations. But Wright has argued that the stock he has at his disposal—parent corporation General Electric Corp.—is a more stable and, hence, more valuable currency than the stocks Diller has at his disposal, shares of USA Network or 49% owner Vivendi.

USA Networks' executives are countering that their shares have been relatively stable in the recent market downturn and in any case greater volatility means greater upside.

But the rules of the game have shifted. Before Christmas, Dolan had been looking at negotiating a sale directly with one of the several interested suitors, a list that has included Viacom, MGM and Comcast. Now, Cablevision Vice Chairman Bill Bell has retained two sets of investment bankers to hold a formal auction and has set a bid deadline of Jan. 16.

One industry executive said Cablevision has shuffled the mix of the goods up for sale, taking out certain Rainbow assets it had once considered including and declining to grant substantial real estate for carriage of new ser-

**The major question is whether Wright is serious about buying the networks or merely trying to scare Diller into bidding more.**

vices on Cablevision's cable systems. That puts all the initial offers up in the air and may have dampened Diller's financial enthusiasm. USA Networks is now considering bidding less than \$3.5 billion.

Up for sale are American Movie Classics, Bravo, Independent Film Channel and Romance Classics. Rainbow's regional sports networks, including MSG Network, Fox Sport New York, and its local News 12

operations, are not for sale.

Cablevision, NBC and USA Network would not comment.

It's a game of chicken, with the major question being whether Wright is serious about buying the networks or merely trying to scare Diller into putting up a higher bid. NBC already owns 26% of Rainbow Media, so it won't really have to cough up the whole amount of any bid it makes.

Diller has made no secret of his desire for more cable networks and has been trying to buy parts of Rainbow's entertainment networks for two years. At a meeting of Wall Street executives in December, Diller declared that the networks were "ours to lose." ■

## Tauzin takes over combined Commerce

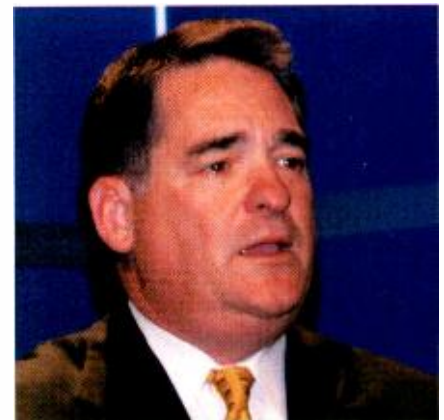
*Stearns faces competition for telecom subcom chairmanship*

By Paige Albiniak

**R**ep. Billy Tauzin (R-La.) officially became chairman of the renamed House Energy and Commerce Committee last week, a position he has actively sought for the past two years. It was not yet clear who would be his successor atop the House Telecommunications Subcommittee.

The new post should put the already highly visible Tauzin even more in the spotlight as he spearheads both telecommunications and energy policy. President-elect George W. Bush has said that developing a national energy policy will be one of the top priorities of his administration.

House leadership awarded Tauzin's rival,



**Tauzin (shown) beat out Mike Oxley (R-Ohio) for the chairmanship of the House Energy and Commerce Committee.**

Rep. Mike Oxley (R-Ohio), the top spot in the newly created House Financial Services Committee, formerly the House Banking Committee. The new committee includes jurisdiction over securities and insurance, both of which were formerly the province of House Commerce. Oxley was not a member of that committee, and his appointment to the job routed several contenders.

Rep. John Dingell (D-Mich.) complained bitterly on the House floor last Wednesday that Republicans were inappro-



# LEAN ANGLE

*Road racer Todd Hansen lived for speed. But he went from Daredevil to Dad in one horrible moment, when a deadly crash forced him to take in his brother's kids. Now that they are teenagers, they share his burning desire to regain his family's honor in the only way he knows how - by risking it all to beat the world's most ruthless competitors in the most dangerous extreme sport of them all.*

**From Patrick Hasburgh the creator of "21 Jumpstreet".**

**WELCOME TO THE EDGE**



\$17 a share.

"Wall Street is still trying to understand," she says, estimating the true value of the stock to be between \$25 and \$30. "We are not a commodity. We are a media content company."

The content, however, is based on the Santa Claus formula: a suspension of disbelief. It's not that a lot of television doesn't test the limits of credulity. And it's not that the McMahons aren't perfectly straightforward about the wrestling itself's being fake. The distinction of the WWF is the mystique of the backstories: Did Kane, a 7-footer in a leather mask, really have his face destroyed in a fire? Could Linda and Vince's daughter, Stephanie, really be married to Triple H? Is their son, Shane, really a conniving rascalion maneuvering to overthrow his father?

What the WWF takes to the bank is what people like John and George Boubaris of New City, N.Y., provide. John Boubaris paid \$100 for two ringside folding chairs at Madison Square Garden a month ago to bring his 10-year-old son, George, to the boy's first wrestling event. Early in the show, while the lesser-known wrestlers grapple, George shares his WWF expertise.

"You can tell it's fake by the sound effects," he says. "You hear that slap? They barely touch each other. It's all sound effects and training."

Just then, a vendor walks by, and George begs his dad for a big, purple sponge hand with logo for the Hardy Boyz, one of the more popular tag teams. Grinning sheepishly, John Boubaris pulls out \$10.

Later, when George discovers that his ringside neighbor has gone backstage, he can't stand it. "Is Kane's face really

burnt like they say?"

Kane, whose real name is Glen Jacobs, was actually backstage, still masked and squeezing

mousse into his tangled main and teasing it out with hairbrush. Is he a burn victim? This is not the kind of thing the WWF powers want George to know. They zealously guard the backstage. Press photographers are rarely granted access, and, when they are, what they are allowed to shoot is highly controlled. Enemies in the ring can't be photographed joking together over sodas.

The financial world is still at odds over whether the WWF mystique can sustain the company's growth and whether offshoots like the XFL will really take off. After all, the business lost money just three years ago.

"That was when Turner came in with a big checkbook and hired a bunch of people away from the WWF, and they had to start all over again," says Marina Jacobson, an analyst with Bear Stearns. "Vince was also being investigated by the government [for possession and distribution of steroids]. So, for a while, it was hard for them to keep an eye on the ball. In the end, Vince created a much more compelling product that tapped into new talent. And it's not just the talent. It's the storylines."

All but one of the charges in the steroid rap were dropped; Vince was acquitted on the remaining charge. The legal battle took about three years. The legal bills came due in 1997. That same year, Turner offered fat contracts at the WCW. Top-tier WWF stars like Hulk Hogan walked.

Today, drug tests are not mandatory at the WWF, but the company will occasionally test for cause and fire talent for steroid use. And top-tier WWF wrestlers, while they remain independent contractors, get one-, two- or three-year contracts, not the per-show deal they did before Turner raided the WWF. The company also claims as intellectual properties their characters'

identities—right down to their gestures (like The Rock's famous eyebrow arch).

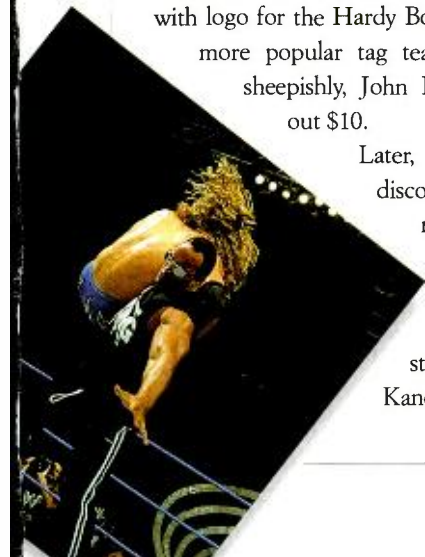
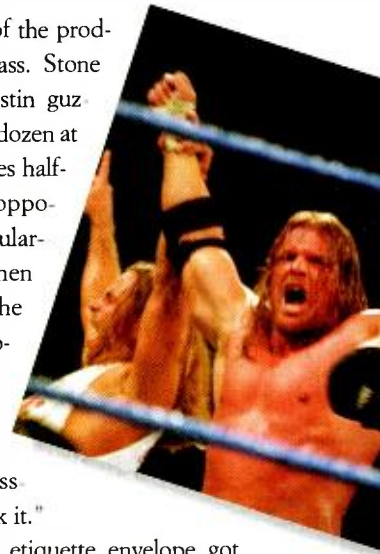
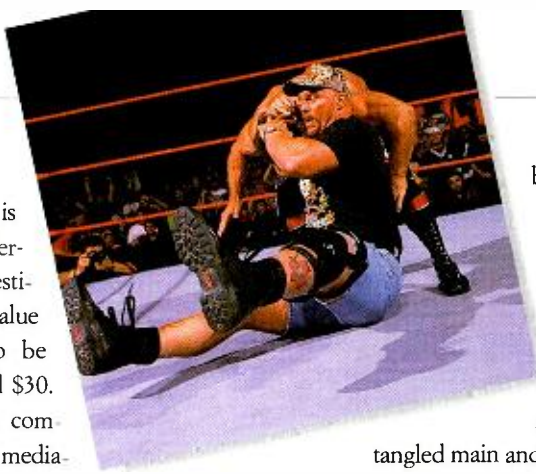
Because the WWF has overcome such setbacks and because it's launching new businesses, Jacobson predicts the company will be strong in 10 years, although not without cycles.

"I don't see it sustaining this kind of popularity," notes one executive at a corporate investment firm. "Add to that more advertisers waking up to the nature of the product."

The nature of the product is truly crass. Stone Cold Steve Austin guzzles beer a half-dozen at a time and tosses half-full cans at opponents. Men regularly knock women around in the ring, and soliloquies are sprinkled with "sumbitch," "bastard," "ass hole" and "suck it."

Pushing the etiquette envelope got the audience's attention and helped WWF down the WCW, but it also drew the ire of one L. Brent Bozell III, chairman of the Parents Television Council. When the WWF turned up the raunch on *Smackdown!*, its regular Thursday-night show on UPN, Bozell embarked on a crusade to get advertisers to pull ads. Some did, but the PTC also started taking credit for advertisers that had never bought wrestling in the first place, including Procter & Gamble, the nation's largest ad spender. Last month, the WWF sued Bozell and the Council for the undisclosed millions the company alleges the PTC cost it.

Bozell and his group may have scared advertisers but not fans. Live events, the bread-and-butter of the company, continue to sell out, sometimes in minutes. June's *King of Ring* event in Boston sold out in less than five minutes. Attendance more than doubled since 1997 to about 2.5 million in fiscal 2000 (which ended April 30) and con-



Photos: World Wrestling Federation Entertainment Inc.

## Saturday-night livening

If she's concerned that Wall Street will take her less seriously for rolling around in the ring, Linda McMahon doesn't show it. At a recent Warburg conference, she was more concerned with pitching the XFL, the football league that is promising to be, well, nastier than the NFL and begins on Feb. 3.



"We've sold about 25% of the ad inventory for 30% of the dollars," she says. "We've sold 35,000 season tickets, most of them in Chicago for Soldier Field." So much for those who said it would be too cold for people to attend.

When the XFL was unveiled last February, the McMahons had a concept but no television outlet, and skeptics rolled their eyes. Over at Rockefeller Center, NBC Sports chief Dick Ebersol watched the press conference on closed circuit and got on the phone.

NBC exited the NFL two seasons ago after refusing to pay the rich rights fees. For a while, it had considered starting its own league with Turner Broadcasting, but that idea never went far.

"I called their office in Stamford and said please have them call me before they leave," he recalls. "I said, 'Please don't do anything until I get back to you.' Over the next three months, our business folks dealt with Linda and Augie [August Liguori, WWF CFO] for the equity deal."

For NBC, the only risk may be its reputation, although Ebersol downplays the idea the WWF will bring scandal to the network. Otherwise, Saturday night is a ratings dead zone; what's more, on Saturday night, XFL gives NBC a perfect platform to promote its NBA Sunday telecasts at a time when pro basketball is a tougher sell than in the Michael Jordan era. And on the West Coast, NBC is still toying with the idea of airing *Saturday Night Live* in prime time after the game and then again at 11:30.

NBC eventually committed \$100 million for half ownership in the football league and bought a 3% piece of the WWF. In Ebersol's estimation, 1997, when the McMahons lost money, was a blip.

"This time, there's something different," he says. "Story lines are family-driven. So much of what they do is a drama that overlays the McMahons, and they're never going to leave. They won't be disgruntled employees. They are the only people I know in television who are doing five hours of scripted drama without repeats."

WWF executives believe the XFL will generate about \$80 million in its first year of operation, with a combination of TV ads in the games, ticket sales and merchandising. The ad sales in the games, which will air on NBC, UPN and TNN, are being sold in packages by WWF. The average unit rate for a 30-second spot is about \$130,000. A little more than half the available inventory has been sold, according to a league spokesman. Advertisers that have signed on include Gatorade, M&M/Mars, Anheuser-Busch and Valvoline motor oil.

—D.D.McA. (Steve McClellan contributed to this story)

it was Linda who went before the New Jersey State Legislature to say it wasn't a sport, it was entertainment," he recalls.

Bret Hart, a 14-year veteran of the WWF and one of its most vociferous critics, also remembers Linda as the brains behind the brawn.

Hart fell out with the company two years ago over pay and job-security issues. (And last year, Hart's brother Owen was killed in a

mishap during a WWF event in Kansas City.)

Despite the bad blood, Hart says, "I don't know why, but I always think of Margaret Thatcher. I got the impression she was very, very sharp."

The former Linda Edwards of New Bern, N.C., a high school honor student and the only girl in town with a jump shot, never intended to run a wrestling empire. After marrying Vince, her childhood sweetheart,

at 18, she took a degree in French at East Carolina University and went to work as a receptionist for a Washington law firm. Her break there came when Ezra Pound, the controversial poet, died in France. Linda wound up interpreting the calls from France and ended up with a job in probate, where she says she got her business training.

Meanwhile, Vince worked a few sales jobs before joining the family business, Capitol Wrestling.

"When he was getting his degree [in business administration], he always said he didn't want to go into the business, but he always talked about wrestling," Linda recalls.

Once on board, in 1972, Vince moved the family to Connecticut, where he sold Capitol's programming, station by station.

In 1979, Vince and Linda struck out on their own and formed Titan Sports. They soon bought an obscure coliseum in Cape Cod and started promoting events, the first an exhibition game of the Boston Bruins. To get the team, the McMahons had to guarantee \$50,000 in sales, so they created VIP tickets that came with little extras, like meatball sandwiches that Vince and Linda made at home and hauled to the coliseum.

The event sold out. The next year, the McMahons went out on a limb to buy Capitol from Vince's father, Vince Sr., for \$1 million. If they missed one of their quarterly payments, they lost the business and the money. Vince and Linda did everything the old man advised against: selling T-shirts, doing a mail-order business and expanding beyond the WWF's traditional borders and into syndication. It worked. Their Capitol gamble paid off.

"In our entire history in the business, we've only lost money two years," she says.

Linda McMahon's latest corporate role at the WWF is convincing Wall Street that the company's growth is sustainable. For all the campy adoration among financial analysts (Fidelity Investment analysts in Boston came to the WWF's IPO road show in foam-rubber championship belts), the company's stock price remains about \$2 below the October 1999 IPO price of



naughty (in a neurotic, brash and beautiful sorta way!)

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Vince and Linda McMahon come to blows in the ring . . .

"I absolutely respect your opinion in this *Hell in a Cell* match," she calmly tells Vince. "But I also respect Mick's."

Satisfied, Foley, formerly known as Mankind, soon struts from the ring. Eyes bulging and neck veins popping, Vince grabs the mike and rants at Linda for supporting Foley. "To hell with my family. To hell with my marriage. ... I WANT A DIVORCE!!!" he roars. "Get out of my ring! Get out of my life! You were never good enough for me anyway. I'm VINCE MCMAHON!"

Shaken, Linda hurries out of the arena, the backstage cameras recording her sobbing flight to a waiting limousine.

Ten hours later, a poised and confident Linda McMahon reels off WWF statistics to a ballroom full of Wall Street analysts at the UBS Warburg's 28th Annual Media Conference. Revenues, ratings, pay-per-view buys and ticket sales are all up from last year, she says before launching into a smooth, articulate pitch for the WWF's new football league, the XFL, beginning next month, where the idea is, at least tacitly, to play a meaner game.

Jilted, beleaguered wife or \$1.6 million-a-year corporate head of an expanding empire: Will the real Linda McMahon please stand up?

"I am *not* divorced," she says with a grin, relaxing in her Stamford, Conn., office three days after Vince's rant at the Garden. The real Linda McMahon, about 5 feet 5 inches tall, has a powerful handshake, an easygoing manner, arresting sky-blue eyes and the composure of a combat veteran.

"Maybe I shouldn't tell you this," she says. "If I were doing that performance with an actor or a stranger, I would have burst out laughing. He was so over the top; I had to look to the side of him."

The McMahon's 34-year marriage is as sound as ever. Their high jinks in the ring are just part of the ongoing soap opera that

pulls in some 50 million people each week to televised and live events. Capitalizing on America's insatiable appetite for white-trash spectacle and the knuckles-of-knowledge school of problem solving, the McMahons have emerged the national champs of professional wrestling.

After going \$6.5 million in the hole in 1997, the WWF cleared \$59 million on revenues of \$379 million in fiscal 2000. Its main competitor, Ted Turner's World Championship Wrestling, is on track to lose roughly \$60 million this year after a two-year ratings spiral. Revenues at the WWF are expected to reach \$450 million in fiscal 2001, although profit will dip slightly to approximately \$55 million as the company sinks money into its latest venture, the XFL.

Over the past 14 months, the company went public, created a football league and switched distributors (to Viacom) after 18 years with USA Networks, all the while doing more than 200 live shows around the country and producing five hours of television each week. And, at Vince's urging, Linda came out of the shadows as the real muscle behind the company.

"There's no question about who runs the business," says Tom Freston, the chairman and CEO of MTV Networks, who helped hammer out Viacom's deal with the WWF. "She was the primary negotiator and deal-



maker. We had one conceptual meeting with Vince up in Stamford. The rest were with Linda. She takes strong positions on things she really knows about, but she has a wonderful temperament. She's quite at odds with what every man feels happens at the

WWF."

Long before her debut in the ring and on Wall Street, Linda worked behind the scenes at the WWF, turning her husband's creative fomentations into businesses. Using the pseudonym Linda Kelly, she

wrote and produced the early WWF magazines. She later negotiated the first licensing deal in the wrestling industry for the manufacture of WWF action figures.

"Linda has acted as the business manager of that company for as long as I've known about it,

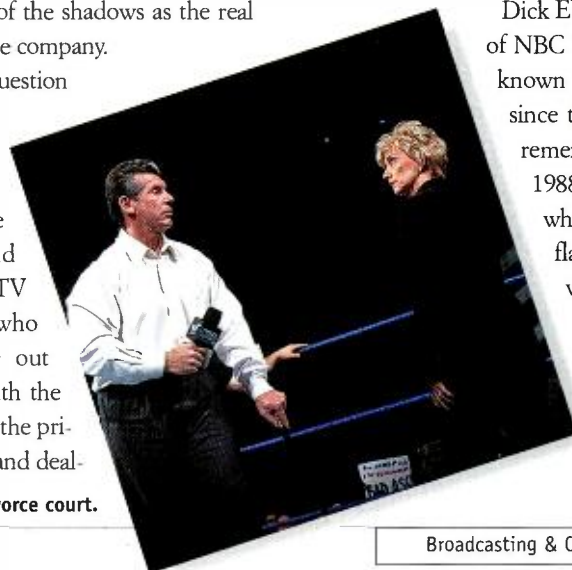
and we started dealing with them in 1982," says Kay Koplovitz, former president of USA Networks, now CEO of Working Woman Network. She observes that, where Vince shoots from the hip, Linda takes a thoughtful approach. "She's a more pragmatic negotiator."

Dick Ebersol, the head of NBC Sports who has known the McMahons since the early 1980s, remembers that, in 1988, it was Linda who deflected the flak over whether wrestling should be regulated as a sport.

"It wasn't Vince;

**"There's no question about who runs the business. She was the primary negotiator and dealmaker."**

—Tom Freston, MTV Networks



. . . but this 34-year-old marriage is not headed for divorce court.

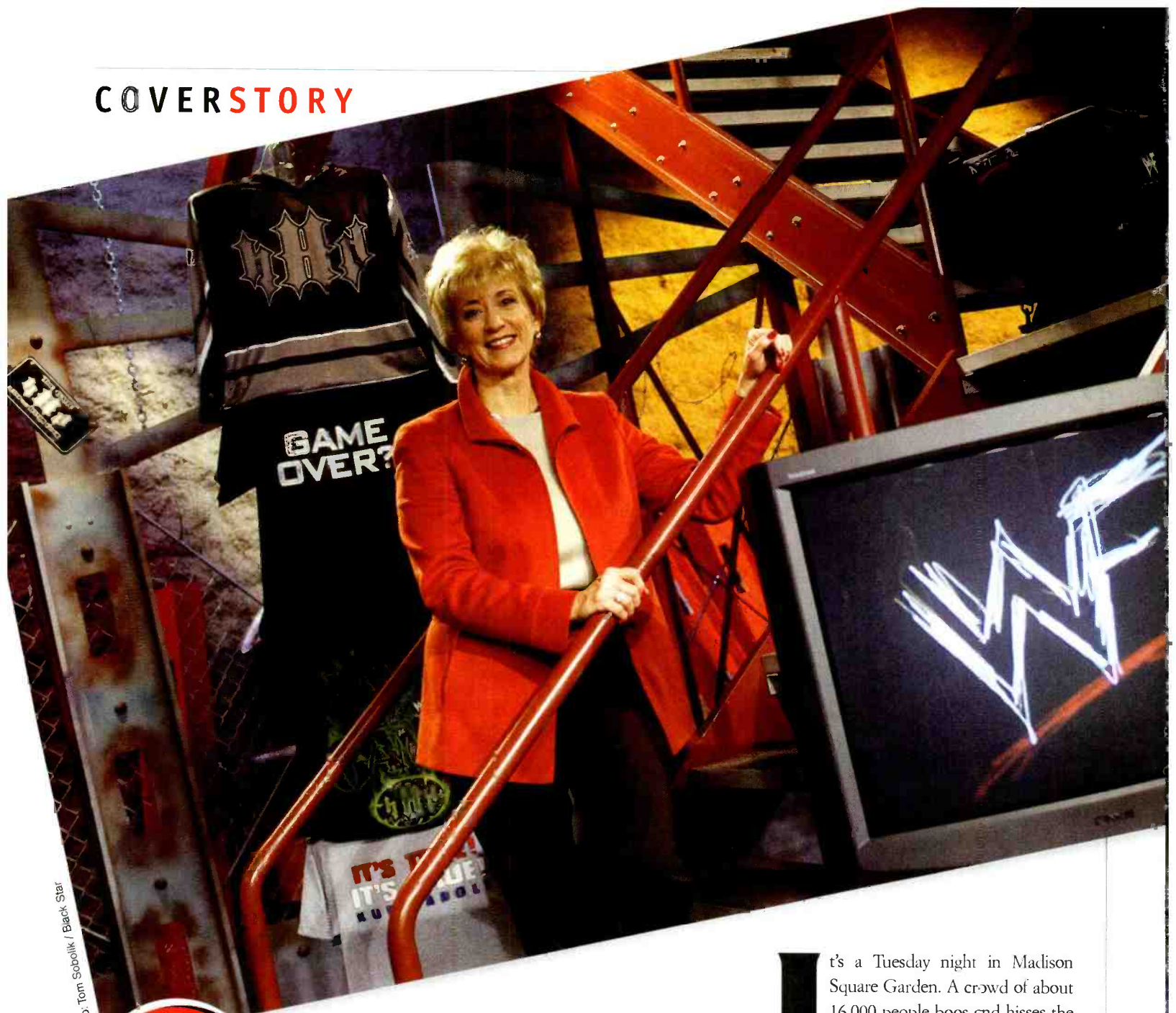


Photo: Tom Sobolik / Black Star

# Queen of the ring

Vince McMahon gets the headlines, but many say it's wife Linda who turned WWF into a powerhouse.

By Deborah D. McAdams

It's a Tuesday night in Madison Square Garden. A crowd of about 16,000 people boos and hisses the barrel-chested chairman of the World Wrestling Federation as he raves at a very large man named Mick Foley, the so-called commissioner of the WWF. Vince McMahon is screaming at Foley for pitting six of the WWF's top grapplers against one another in a Lucie box—*Hell in a Cell*, in the vernacular. Foley calls out for the WWF CEO to settle the fight.

Dressed in a navy blue business suit, Linda McMahon strides down a long ramp toward the ring, her arms characteristically close to her sides. She greets Foley; kisses her husband, the chairman; and takes the wireless microphone.

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\*\*\* Based on a gross of 3 telecasts per week.

Source: TBS Research from Nielsen Media research Data.

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# Plumbing problem

*NAB's crackdown on leaks threatens sunshine tradition*

The National Association of Broadcasters has always been a fairly open organization, particularly considering its position as one of Washington's most effective lobbies. It has made no secret about where it is going and kept few about how it intends to get there. This must be disconcerting for the public-interest groups since it doesn't fit with their image of lobbies as well-cloaked conspiracies against the commonweal.

NAB's chief spokesman Dennis Wharton does a fine job getting out the association's message and putting out the PR fires that continually smolder and occasionally blaze. Yet, he doesn't try to get between reporters and the NAB staffers. Most, from President Eddie Fritts down, are accessible and comfortable talking with the press.

Reporters have not been permitted into NAB's board meetings, but they have been invited to the board's dinners and cocktail parties where they can pump directors for what went on behind closed doors and pick up gossip to color their stories. All told, the openness has been a great tradition that has earned NAB more good ink

than bad over the years.

The openness stands in stark contrast to the National Cable Television Association, which is reluctant to tell you where its board is meeting, let alone invite you to come and hang out. NCTA also has the great advantage of having a relatively small executive committee making the real decisions. It's run more like a corporate board than an association board.

Unfortunately, the NAB tradition is now threatened. When the board gathers in Carlsbad, Calif., this weekend, some directors may be more reluctant to open up than they have been in the past. Last week, the general membership voted on (and presumably passed) a board-approved

change in the by-laws that empowers the board to boot off any of its members for leaking information.

Here's the actual language: "While directors may take positions that differ from the position of the Association, they shall not in so doing utilize non-public information or data that they obtained through their service on the board."

Another new provision puts teeth in the above. By a simple majority vote, the board may kick out any director it determines has violated the no-leak rule. And lest you think this is a lynching, the provision stipulates that the alleged offender "shall be permitted to speak in their own behalf before a removal decision is taken."

Now, that's due process.

Such provisions are intimidating, especially for directors who hold seats reserved for station groups or networks. They will have their intended effect of discouraging directors from talking out of school. And NAB will have successfully shut out some of the sunshine that has set it apart from other lobbies and, I am sure, kept it out of trouble on Capitol Hill and at the Justice Department's antitrust division.

If the NAB board is doing something that it doesn't want on the cover of *BROADCASTING & CABLE* or the front page of the *New York Times*, for that matter, it shouldn't be doing it.

I have to concede that trying to do business—any kind of business—with the press hovering right outside the door is not easy. But just about every political organization in the nation from the town council to Congress somehow manages. So can the NAB.

The NAB doesn't represent widget manufacturers. It represents media—news organizations—that fight a continuing battle for access to officials,

public records and courtrooms and against laws and regulations that discourage anyone from speaking freely. In that light, it seems more than a little bit hypocritical for the NAB to try to gag its own members.

What's been the damage of the leaks the NAB is now trying

to plug? Not much, as far as I can tell. Perhaps some embarrassment each January when we and sometimes others print all or part of the association's budget. Perhaps NAB

doesn't like to advertise the fact that it makes oodles of money off its annual Vegas trade show—\$26 million on revenue of \$37 million, according to the Jan. 27, 2000, issue of *BROADCASTING & CABLE*. That kind of money will inevitably attract competition.

I'll be in Carlsbad for the board meeting this weekend—next to the shrimp, sipping a Mexican beer. Any board member interested in testing the new provision should come over and say hello. I'll be discreet. ■

*Jessell may be reached at [jessell@cabners.com](mailto:jessell@cabners.com) or 212-337-6964.*

**By a simple majority vote, the board may kick out any director it determines has violated the no-leak rule.**

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# Winning's As

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Louie Anderson

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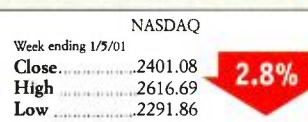
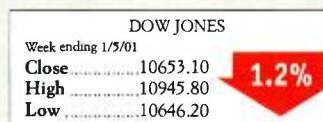
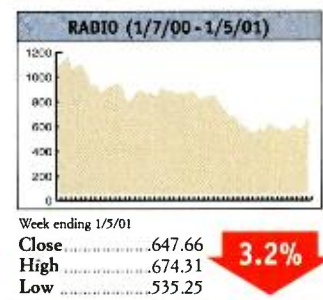
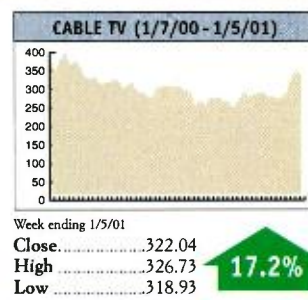
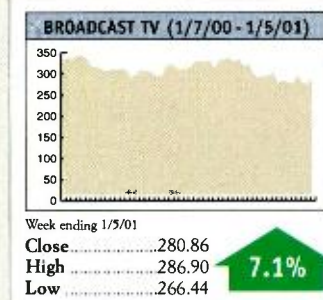
Week of January 2-5

### WINNERS

	1/5	% change
Granite Best.....	\$1.94	93.75
Citadel Comm.....	\$16.38	48.02
Classic Comm.....	\$2.38	35.71
Regent Comm.....	\$8.00	33.33
Shop at Home.....	\$1.50	33.33

### LOSERS

	1/5	% change
Young Best.....	\$29.18	(18.78)
Big City Radio.....	\$1.88	(11.77)
Charter Comm.....	\$21.88	(6.17)
Cablevision.....	\$79.25	(5.73)
Dick Clark Prod.....	\$12.13	(4.90)



# Jessell takes B&C helm

West becomes editor-at-large, Group Publisher Oliver adds duties, Paskowski in new slot

**H**arry A. Jessell, editor of BROADCASTING & CABLE since 1997, has been named editor-in-chief of the magazine. Don West, the distinguished longtime B&C chief, will become the magazine's new editor-at-large.

P.J. Bednarski remains the magazine's executive editor.

At the same time, Marianne Paskowski was named to the newly created post of editorial director for the Cahners Television Group, which includes BROADCASTING & CABLE, Cablevision and Multichannel News, where she remains editor-in-chief. Paskowski reports to Group Publisher Larry Oliver.

"Our ongoing commitment is to continue to serve the vertical television markets with the most powerful brands in each market segment, maintaining the individuality of editorial integrity, while aggregating the talent and natural synergy that rest within our group," said Group Vice President William McGorry.

West joined BROADCASTING magazine in 1953 and, except for a brief period in which he was an assistant to CBS President Frank Stanton and when he was managing editor



Longtime B&C executive Harry Jessell (l) becomes editor-in-chief as longer-time B&C veteran Don West assumes newly created position.

of the now-defunct *Television* magazine, has remained with BROADCASTING. In 1982, after the death of the magazine's founder, Sol Taishoff, he became only the third editor in BROADCASTING's history.

West later ascended to editor-in-chief when his successor, Harry Jessell, a 23-year veteran of the magazine, became editor, around the time B&C moved its headquarters to New York City. Previously, Jessell had covered the rise of the cable and satellite industries, and reported on Congress, the FCC and federal courts for the magazine.

As editor-at-large, West will serve as an adviser on editorial policy, participate in industry conferences, and chair the annual BROADCASTING & CABLE Hall of Fame, as well as contribute special reports that rely on his nearly encyclopedic knowledge of media.

Separately, Ken Kerschbaumer, who had been the magazine's associate editor covering Internet and interactive issues, has been named assistant managing editor, responsible for planning BROADCASTING & CABLE's special reports. ■



## IN BRIEF

**A PAX 'BONANZA'**

Pax TV is developing two new series for the fall and has ordered another 22 episodes of the drama *Mysterious Ways* for the 2001-2002 season. Pax executives, speaking at the first day of the Television Critics Association meetings in Los Angeles, said Pax is developing *The Ponderosa*, a western series based on NBC classic *Bonanza*, chronicling the early years of the Cartwright family. Also in development is *Left Behind*, based on the Bible-based best-selling books by authors Tim LaHaye and Jerry Jenkins.

**MCCAIN IRKED AT NAB OVER LOW-POWER FM**

Senate Commerce Committee Chairman John McCain (R-Ariz.) last week vowed to reintroduce legislation that would reinstate low-power FM. "I think it was obscene what was done," McCain said, regarding Congress' passage of a NAB-backed bill that severely restricts the FCC's low-power radio initiative. The bill was tacked on to a huge spending measure and the Senate did not hold hearings on the issue. "It sends a message to minorities that Republicans are held hostage to the National Association of Broadcasters," he said.

**INFINITY DEAL DELAYED**

Viacom last Friday delayed closing its \$12.9 billion merger with radio group/outdoor advertiser Infinity Broadcasting. Infinity's shareholders—other than Viacom, which already owns 64.3% of Infinity—need to vote on the deal first, the companies said, basing their decision on an unrelated Delaware ruling. In that ruling the judge endorsed the rights of minority shareholders. The deal still is expected in the first quarter.

## Fox slashes its Web sites

By Ken Kerschbaumer

News Corp. is taking its first steps toward dissolving its News Digital Media subsidiary in the next few months as it transfers production of broadcast and cable network-related Web sites FoxNews.com, FoxSports.com and Fox.com to their respective broadcast and cable entities.

"Mr. Murdoch has always been skeptical about advertising-based stand-alone Web sites, and these sites haven't even neared profitability," says Andrew Butcher, News Corp. spokesman. "This is a reflection that he isn't going to wait around forever for something he doesn't think is a viable operation."

Butcher adds that the sites will continue to have original content and they'll continue as

they are more or less. "They'll just operate more closely with the broadcast and cable entities, and that will result in a lot of savings," he says.

And in a year marked with dotcom failures, savings are too good to pass up. "It makes perfect sense," he notes.

News Corp. hasn't made it clear how and when employees will be moved over and/or laid off, but Butcher says there will be a couple of hundred employees who will be taken in by the broadcast and cable entities. Current staff levels at News Digital Media, including the sites and staff at Stats Inc. (which will continue operations) is about 450.

"Thankfully we haven't been burned that badly by the Internet because Rupert always had a healthy skepticism of its potential profitability and he has a much broader view of what new-media should mean," Butcher explains. "It includes our satellite operations and interactive TV developments, and that's where he sees the big potential, in broadband and wireless." ■

## FCC 'foreigner' rules could whack Fox

Restrictions on foreign ownership of U.S. TV stations could add roughly \$127 million to the price Fox Television pays for Chris-Craft's 10 TV stations.

The FCC on Dec. 21 said the purchase by Fox Television Stations, which is ultimately owned by Australian-based parent News Corp. but under the control of naturalized U.S. citizen Rupert Murdoch, may violate the prohibition against foreigners holding TV licenses here.

If the agency refuses to go along with the transaction as now structured, Fox may have to increase the value of the cash/stock swap because of a significant tax hit Chris-Craft shareholders would absorb. The purchase contract calls for Fox to increase the deal's per share value by \$2 to \$87—an increase of almost 2.5%.

The FCC is balking because the deal's current proposal calls for Fox Television to acquire Chris-Craft's TV licenses but put the rest of the assets, including the stations themselves, under the control of another News Corp. subsidiary.

The Fox station group, under a 1995 waiver from the FCC, is not barred by foreign ownership restrictions from acquiring more stations because regulators ruled that the stations were under the de facto control of Murdoch. But any future station purchases must be under the same ownership structure. The FCC's Mass Media Bureau is asking Fox to explain how the deal complies with the 1995 waiver.

The FCC also asked Fox to explain why the Chris-Craft deal, if not brought into compliance with the 1995 ownership structure, is in the public interest. Finally, the FCC asked for permission to review Fox documents submitted to the Justice Department team that is conducting a separate antitrust review of the merger. A Fox official said the FCC's inquiry was expected and predicted the company would alleviate regulators' concerns.

Aside from the foreign ownership issue, Fox also may be ordered to shed some stations to bring itself into compliance with the 35% cap on U.S. audience reach post-merger. Station sales are likely unless the incoming Republican FCC leadership lifts or removes the ownership cap. —Bill McConnell

# SYNDIE TOONS

**A WEEK IN THE LIFE ...**

**SINCLAIR BROADCASTING  
BILL BUTLER'S OFFICE:**

SO ARE WE DONE FOR THE SITCOMS?



AND YOU'RE ALSO IN FOR "MAD TV" AND "ELIMIDATE," RIGHT?

YEAH, THE WHOLE BUNDLE-DEAL! I SEE YOU'VE LEARNED THE WARNER BROS. TALK AND THE WARNER WALK... A WHOLE DIFFERENT SKILL SET THAN YOU USED DURING THE RYSHER DAYS.



**LATER:**

DAN, SINCLAIR IS IN! HEY, DID YOU SEE THE EXCELLENT NOVEMBER BOOK "FRIENDS" HAD? OUTSTANDING RECRUITMENT DESPITE SHRINKING LEAD-INS... A TRUE CLEAN-UP HITTER FOR MARC, MICHAEL, DENNIS AND THE BOYS!



I GET IT RICK... JUST TELL ME YOU'RE SELLING 2ND RUNS WHEN THE 2ND CYCLE KICKS IN BEGINNING DECEMBER 04?



DICK, WE HAVE 16 (MON.-FRI. 6:30-8 P.M.) UPGRADES FOR "ACCESS HOLLYWOOD!"



HOLD YOUR HORSES, DANO. YOU AND RICK CAN DOUBLE THAT NUMBER. STATIONS NEED TO PROTECT AND EXPAND THEIR BOTTOM LINES. "ACCESS HOLLYWOOD" IS THE ANSWER. INCREASED VIEWERS AND SPOT REVENUE WITH COST PROTECTION BUILT INTO ONE SWEET DEAL!

RICK, WE WANT "ACCESS HOLLYWOOD" 7-8 P.M. IN A COUPLE OF MARKETS. WILL YOU HELP US PROMOTE EFFECTIVELY?



*Sweet Home Alabama*

MARY CAROLE, THAT'S THE BEAUTY OF THIS PLAN. YOUR LICENSE FEE IS RE-INVESTED RIGHT BACK INTO PROMOTION IN SUPPORT OF THE SHOW.

L.A. EMERSON, RICK IS LEAVING MONTGOMERY AND WILL SEE YOU TOMORROW.



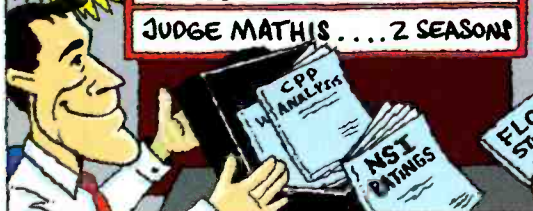
N.Y.C.

IS THAT BLACK BAG OF HIS FILLED WITH GOODIES?

**HEARST-ARGYLE CONFERENCE ROOM:**

JENNY.....	10 SEASONS
EXTRA.....	7 SEASONS
ACCESS HOLLYWOOD..	5 SEASONS
ROSIE.....	5 SEASONS
PEOPLE'S COURT....	4 SEASONS
JUDGE MATHIS....	2 SEASONS

BRAND NAME PROGRAMS YOU CAN DEPEND ON!



YOU'RE RIGHT RICK. WITH ALL OF THE FRACTIONALIZATION, IT'S GOOD TO HAVE YOUR PROVEN BRAND NAME SHOWS ON OUR STATIONS.

**WEEKS END:**

**FOX 5 WNYW:**



AND HOW ABOUT WHAT YOU AND DAN ACCOMPLISHED WITH "WILL & GRACE" IN A CROWDED MARKETPLACE? THIS IS STILL ONE GREAT BUSINESS TO BE A PART OF!

MIKE, WHAT A GREAT SALES JOB YOU DID WITH THE YANKEES/METS WORLD SERIES.

## IN BRIEF

**SERIOUSLY SIRIUS**

Sirius Satellite Radio announced programming deals with A&E, Discovery Channel and The Weather Channel and with country music star Randy Travis at the Consumer Electronics Show in Las Vegas last Friday. It also closed a marketing deal with House of Blues Entertainment. Sirius receivers, which will also receive analog AM/FM signals, will cost \$300-\$400, with a \$9.95 monthly service charge when the service launches later this year.

Also, lone competitor XM Satellite Radio is slated to launch the first of two satellites from a platform in the Pacific Ocean today (Jan. 8), XM previewed about 20 of its 100 channels at CES. Distribution of its receivers will begin in more than 2,200 Sears stores this summer.

**FOXY MULLIGAN**

News Corp. named Brian Mulligan chairman of Fox Television, replacing Chase Carey, who now runs Rupert Murdoch's Sky Global Networks. Mulligan oversees the Fox TV station group, cable networks and business operations of Fox Broadcasting. Formerly, he was CFO and co-chairman of Universal Pictures prior to the merger of Seagram and Vivendi, which was effected last month.

**MOLL IS NEW CLEAR CHANNEL CHIEF**

Former TV Bureau of Advertising President William G. Moll has succeeded William Riperton "Rip" Riordan as chief of Clear Channel Communications' 18-station TV division, Clear Channel said. Riordan, 43, is retiring. Moll, 62, most recently was president/general manager of Clear Channel's WKRC-TV Cincinnati.

path" interference created when TV signals reflect off buildings and terrain and create ghost images, company officials said.

Separately, the NAB is expected to spend a lot of time on digital TV issues at its annual board meeting Jan. 13-17, including digital must-carry.

At press time, the FCC was planning to introduce a rulemaking Jan. 11 on issues surrounding digital must-carry, such as channel capacity and program exclusivity rules. Last week, NAB President Eddie Fritts asked the FCC to stop delaying



**NAB President Eddie Fritts asked the FCC not to delay a decision on digital must-carry.**

its decision on the entire question of whether cable operators should be forced to carry both digital and analog TV stations.

Copy-protection issues also are expected to take up the NAB board's time, from royalty fees that radio stations may have to pay for streaming their signal on the Web to protecting digital content.

Finally, the radio board will discuss low-power FM, and satellite and Internet radio as well as the FCC's proceeding on how to define radio markets. ■

## Doctoring the Health Channel

*With WebMD out of the equation, News Corp. has two options*

By Deborah McAdams

**T**he Health Channel could be on life support now that WebMD has pulled out of its network partnership with News Corp.

Rolling the channel's 20 million subscribers into National Geographic Channel (which officially launched yesterday in 10 million homes), FX, Fox Movie Channel or Fox Sports World is probably the option of least resistance, barring contract violations with distributors.

Pumping money into health programming, which has yet to light a fire with viewers, is the other. "We're re-evaluating the business," said Jeff Shell, head of Fox cable networks. He said he doesn't necessarily need the distribution for the other channels, given the power of Fox's many regional sports channels in contract negotiations.

"Our current thinking is to remain a health network."

WebMD, an online company that links doctors, patients and insurers over the Internet, became the managing partner of The Health Network a little over a year ago in a \$1 billion deal with News Corp.

Pat Fili-Krushel, the former ABC programming exec, was hired by WebMD to run the network. A name change planned for last November—to WebMD TV—never

materialized.

In the meantime, the company racked up \$2 billion in losses for the first nine months of 2000 and will take a \$275 million charge against earnings in the fourth quarter.

Its 50% stake in The Health Network goes back to News Corp., which regains 100% ownership.

Fox had expected Health to be a huge convergence hit when it teamed up with WebMD, Shell said, but almost all Internet financial things have soured in the past year. (Fox also confirmed significant layoffs in its News Digital Media division; see page 14.)

As for WebMD, it is now relieved of all future capital commitments to the network and won't issue 8.3 million shares of its common stock. News Corp. will reduce its advertising and promotion commitment from \$700 million to \$205 million over 10 years.

The two parties are also dissolving an international joint venture. A News Corp. spokesman likened the developments to a "friendly divorce." WebMD is trying to refocus its business, away from consumer applications to services for the health-insurance industry. Late last week, the company's stock fell 31 cents, to \$7.63. It traded as high as \$71 at the beginning of 2000. ■

# Flawed 8-VSB likely to get NAB nod

*Industry is expected to conclude that DTV standard is fixable*

By Paige Albinia and Bill McConnell

**B**roadcasters will meet this week and next in an attempt to achieve some consensus on the key modulation component of the digital transmission standard. Sources expect the industry to come out of the meetings backing 8-VSB, but that doesn't mean the issue will be settled.

A long-awaited report by the National Association of Broadcasters and the Association for Maximum Service Television was sent to broadcasters last week. The "phone-book-sized" report, as some described it, is mostly filled with results of engineering tests conducted in Washington, Baltimore and Cleveland.

Sources say the report finds big flaws with both the Advanced Television Systems Committee's 8-VSB and COFDM, the standard used in Europe and Japan and supported by Sinclair Broadcasting and NBC. 8-VSB is the standard the industry selected and the FCC adopted, but Sinclair began complaining three years ago that 8-VSB didn't allow for adequate indoor reception and that it couldn't handle the mobile applications that have become increasingly attractive to broadcasters looking for a second revenue stream. Since then, broadcasters have been fighting over which standard is best and delaying the transition to digital in the process.

On Jan. 10, the steering committee assembled by NAB and MSTV will meet in Washington to discuss the report and plan for the next day's all-industry summit at the Ronald Reagan International Trade Center in Washington. Both meetings are

closed to the press.

The boards of directors of both NAB and MSTV will then travel to Carlsbad, Calif., over the weekend, where they will hold a joint board meeting on Monday, Jan. 15, where they intend to hammer out a position acceptable to both associations.

"It's going to be uncomfortable no matter how it comes out," said one lobbyist. "It's bad enough doing this as an industry standard. It's horrible doing it as an industrial governmental policy."

The broadcasters' actions will have a lot of bearing on other groups studying the DTV modulation issue.

The Advanced Television Systems Committee delayed a final report to its executive committee on the current standard's performance in order to incorporate the NAB/ MSTV findings. The ATSC report also will include a Canadian study finished last month which concludes that 8-VSB, also

used in that country, needs improvement to be acceptable for indoor reception.

The ATSC by the end of January is planning to ask for its own proposals to enhance 8-VSB so it will work better with indoor and mobile reception. ATSC also is planning to assess COFDM.

Finally, the FCC is conducting tests to evaluate whether 8-VSB receivers are improving sufficiently to alleviate concerns about indoor reception. Last month, NxtWave Communications, one of the leading makers of DTV receiver chips, unveiled its latest version. The new chip makes significant progress in alleviating indoor reception problems and "multi-

priately shifting power from Commerce to Banking to "take care of one member."

Dingell also pointed out that the Banking Committee presided over several scandals, including the savings and loan debacle of the '80s, while the Commerce Committee "has always seen to it that the interests of the American investors were protected."

Dingell added: "I would simply tell my colleagues, 'You have created the opportunity for splendid scandals and you have created something else: You have made your choice of fools, and I should say that you should now look forward to a splendid disaster. It is coming.'"

Tauzin also said on the House floor that he was unhappy about the power-shifting.

At press time, subcommittee heads had not yet been selected, but sources report that Rep. Cliff Stearns (R-Fla.) may have

**'You have made your choice of fools, and I should say that you should now look forward to a splendid disaster.'**

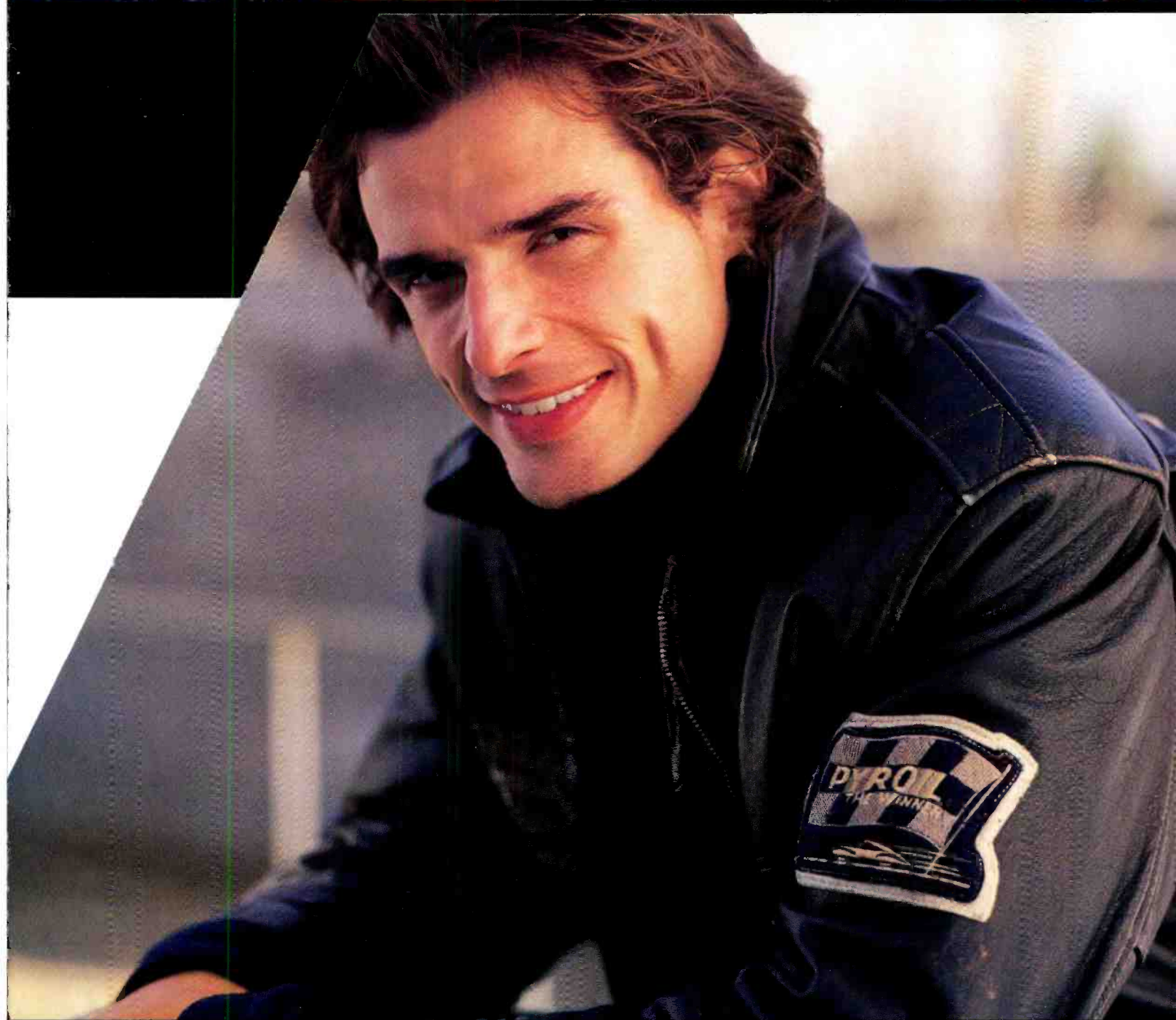
—Rep. John Dingell

stiff competition to replace Tauzin as head of the important Telecommunications Subcommittee. Rep. Chris Smith (R-N.J.) is expected to head the Veterans' Affairs Committee, a slot for which Rep. Michael Bilirakis (R-Fla.) was vying. Bilirakis has seniority in the Telecommunications Subcommittee, and may get that spot. Sources said last week that the House might make those decisions over the weekend, or it may be another week.

No matter who heads the subcommittee, Tauzin still will stay very involved in telecommunications issues, Tauzin spokesman Ken Johnson noted.

Both Tauzin and Senate Commerce Committee Chairman John McCain (R-Ariz.) plan to focus on reforming the FCC during the next Congressional session—a task that should be easier with a Republican administration in place. ■

**A Canadian study concludes that 8-VSB needs improvement to be acceptable for indoor reception.**



***Antonio Sabato, Jr. is road racer Todd Hansen.***

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tinues growing in fiscal 2001. Pay-per-view buys have more than tripled in the same period, to 6.8 million. Ratings for *Raw Is War*, the WWF's flagship show now on TNN, are averaging around a 5.2. That's softer than the mid-sixes it had on USA Network but still more than double the 1997 numbers.

Wall Street is only mildly impressed with the WWF's substantial audience because there's a nagging perception that it comprises mostly toothless hillbillies—not exactly the Lexus demo. Actually, *Raw's* audience is more urban than rural—37% vs. 32%. About 35% of the audience is white collar, while 13% of the households that tune in make more than \$75,000 a year.

"And remember, there's very little programming that boys and dads watch together," says a researcher familiar with the programming. "Major sports has undone loyalty, with players going from team to team, whereas The Rock, they know he'll be there."

Another perceived weakness—one mentioned in the company's Securities and Exchange documents as a risk factor—is the WWF's dependence on Vince McMahon and his larger-than-life persona.

"We have talked about that," Linda says. "The goal is, if something happens, we have the talent in place and have the people to develop the talent."

Stephanie and Shane are being groomed for ascendancy. Their only requirement for joining the family business full-time was getting a degree, Linda says. Both children earned communications degrees from Boston University. On the day he graduated, Shane, a cleft-chinned reflection of his father, skipped commencement, packed his car, locked up his apartment and returned home. He's now the president of new media for WWF.

Stephanie, who plays a smart-alecky, overly made-up vamp in the ring, is actually a polite and gracious young woman whose only request when she graduated was a family vacation to Ireland. They went for a week. It was the longest that Vince

and Linda had ever left the business.

Stephanie McMahon is now one of the lead writers.

For all the crotch-grabbing, cussing and one-finger salutes on the WWF, no single incident has generated the feedback stirred up by a storyline written not by Stephanie but for her and her mother. After the two exchange words in the ring, Stephanie slaps her mother, knocking her to the mat. In a later show, Linda returns the blow.

"I found it very difficult conceptually," Linda says. "Stephanie refused to do it for the longest time. A lot of parents wrote to us. The reaction was across the board. We utilized that as an object lesson."

Would Linda do it again?

"If it made sense, but not very often. We were making Stephanie into this shrew from this naive little girl. We knew the character change would come."

As is the character of the WWF itself. In her fourth-floor office above East Main Street in Stamford, Linda McMahon talks about where the WWF can grow. For a while, the company toyed with the idea of a WWF cable channel, but that's a long-term goal for when the company has more programming. Between TNN, MTV, UPN and syndication, the WWF already has seven wrestling and round-up shows on the air, with

more to come. *Manhunt*, a comic/dramatic reality series created by Vince McMahon, is coming to UPN. Another weekly series is in development for MTV.

Linda has her eye on international expansion. Pay-per-views in the United Kingdom have tripled over the course of six events to 150,000—between 25% and 30% of the U.S. average. The WWF's magazine is the No. 1 imported title in that country, she says. The company is preparing to hire an executive vice president of international events and another executive for international licensing.

Merchandising has more potential as well. WWF peddles everything from Chris Benoit's autographed tights to a silver-metal garbage can used to smash someone over the head. For the second quarter of fiscal 2001, the WWF sold \$30 million in branded merchandise. In November alone, its online ShopZone shipped \$700,000 worth of merchandise.

Even the healthiest growth in those categories won't keep the doubling revenues at the WWF, what with next year's numbers being weighted down by XFL start-up costs.

"I don't expect to do 50% growth year after year," Linda says. "I would expect a conservative estimate of 10% to 15% growth. That's *conservative*."

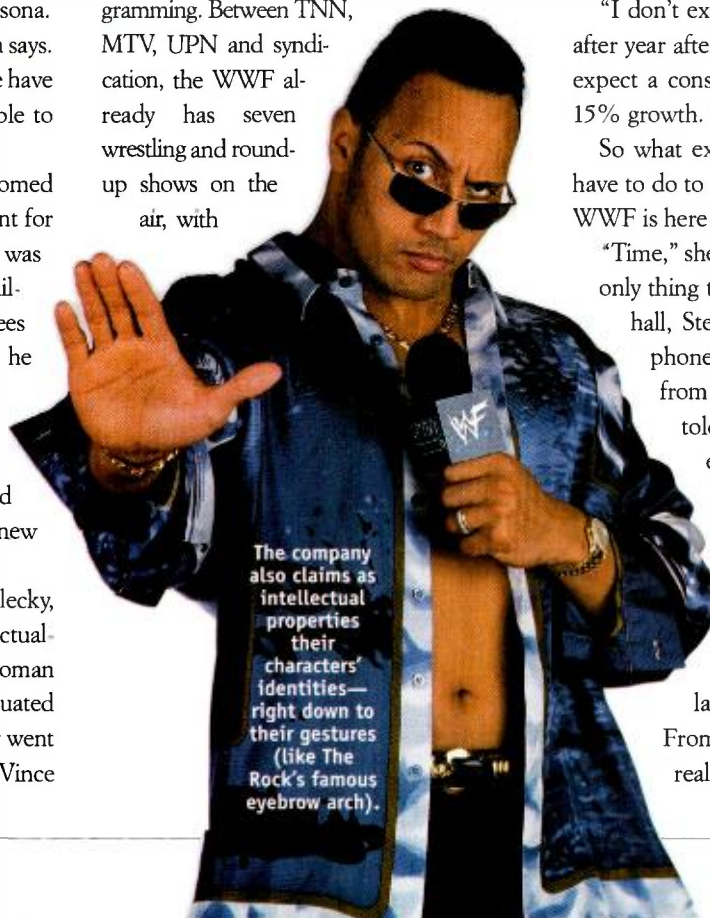
So what exactly does Linda McMahon have to do to convince Wall Street that the WWF is here to stay?

"Time," she says. "I think that will be the only thing that shows them." Out in the hall, Stephanie McMahon is on the phone when her mother emerges from the office. When Linda is told that even the company's enemies didn't badmouth her, she points to Stephanie.

"Ask this one," she says.

"She slaps pretty hard," Stephanie says.

Both women suddenly laugh and hug each other. From 2 feet away, it looks like they really mean it. ■



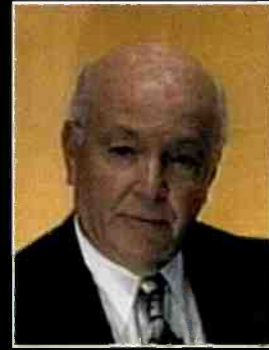
# 25th Anniversary of the "Thrilla from Manila"



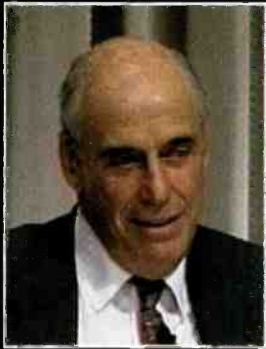
Gerald M. Levin



Hubert J. Schlafly



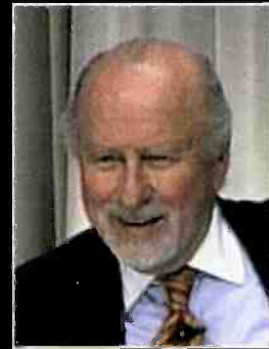
Monroe M. Rifkin



Robert M. Rosencrans



John P. Cole, Jr.



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# NATPE

*Buyer's Guide*

# 2001

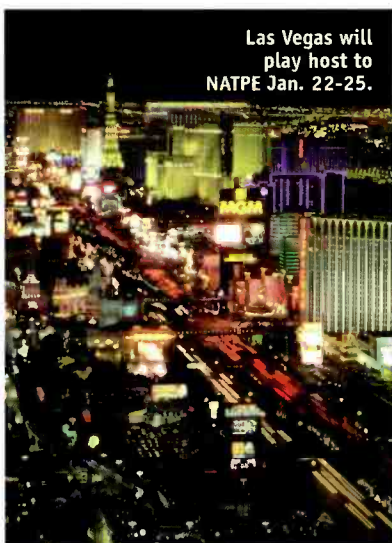
## NATPE 2001: A TV odyssey

*All eyes turn to Vegas later this month as executives search for content*

**F**ans of Elvis may think he's still the king in Las Vegas, but from Jan. 22-25 content will rule when NATPE 2001 rolls into town, offering programming executives an opportunity to check out the latest in television programming and more than ever, new media content and technologies.

This year's show already appears to be well on its way to being larger than last year's, with pre-registration up some 23% to date (last year 17,520 people walked the hall of the New Orleans Convention Center). And on the exhibitor front, 855 separate companies will be manning a booth, almost 10% ahead of last year's exhibitor total of 780.

"While we love New Orleans and it's a great venue and the food is fantastic, Las Vegas is so convenient for most



everybody involved in this show," says Bruce Johansen, NATPE's President and CEO. "The convention is so easy to get there and the bulk of the people who go to NATPE are based in Los Angeles. And we'll be able to attract more people from Silicon Valley, an area we are aggressively going after."

And with syndication and the TV

station industry continually consolidating, the biggest question looming over NATPE's 38<sup>th</sup> annual conference is, what and where is NATPE's future? Johansen says not to fret. NATPE is in good shape, as is the TV business.

"Some people wring their hands and say this is the end of syndication as we know it," says Johansen. "But I think digital television and all of these other technologies just triples the industry's growth opportunities. People who have good, creative ideas are going to make a fortune in the next couple of years."

The show also promises to offer executives a chance to become educated on issues impacting everything from broadcast to broadband in sessions running concurrently with the exhibits. Among the highlights are "coffees" with creator/executive producer Darren Star (*Sex in the City*) and Merv Griffin (Jan. 23, 24 respectively), the presentation of the Chairman's Award to Jerry Seinfeld on the morning of Jan. 23, and HD workshops every day. ■

**First look at  
first run  
Page 36**



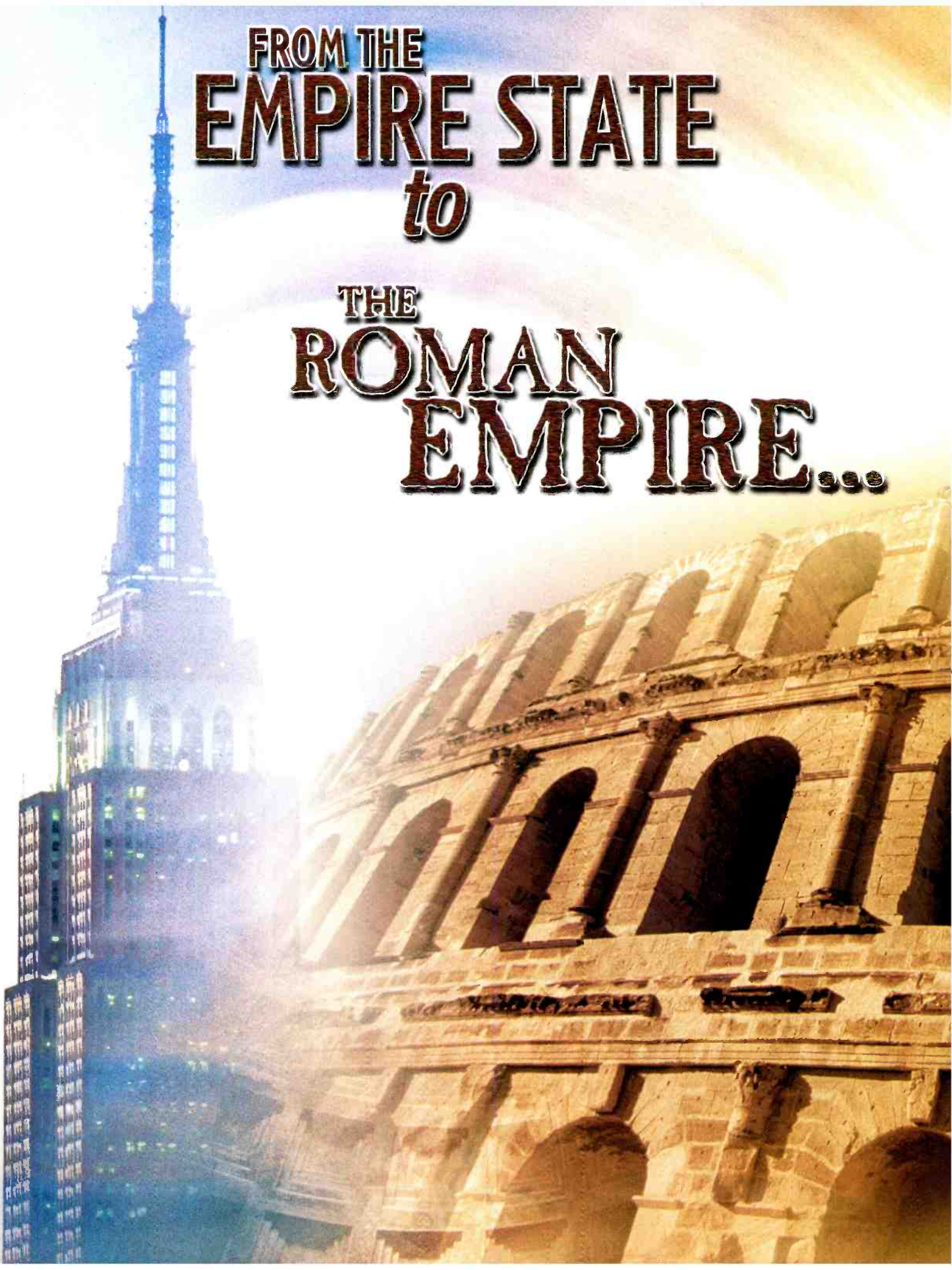
**Off-net's  
last laugh  
Page 34**



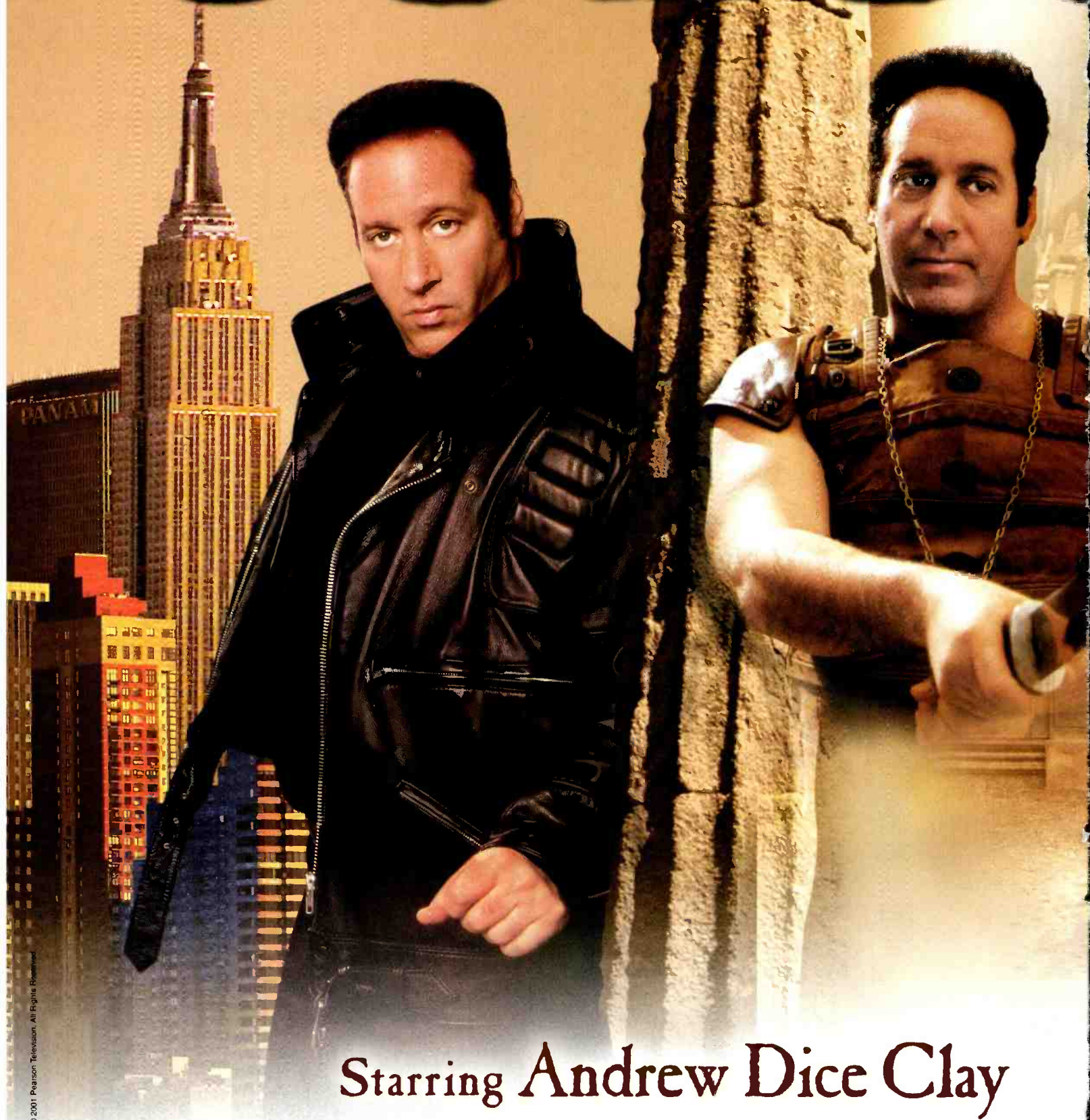


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**ROMAN**  
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Over the holidays, off-net comedy syndicators may have had visions of themselves offering the next *Seinfeld* or *Friends* dancing in their heads. And with networks recently favoring dramas, reality, and game shows over sitcoms in prime time, those visions may come true even if their programs don't offer the hit status of *Seinfeld* or *Friends*.

Why? Sure, there are some strong 2001 off-net contenders in Columbia TriStar's *Just Shoot Me* and CBS Enterprises-King World's *Everybody Loves Raymond*, both prime time winners for their networks. And in 2002 Twentieth Television's *Dharma & Greg*, Carsey-Werner's *That '70s Show* and Warner Bros.' *Will & Grace*—current network franchises on ABC, Fox and NBC, respectively—are positioned as potential powerhouses.

But because the networks aren't turning out quality sitcoms for the syndication pipeline

the outlook isn't so great beyond 2002. And that might mean that stations hungry for comedies will be open to shows that aren't exactly guaranteed hits.

"The six broadcast networks are producing 31% fewer sitcoms than they were five years ago," says Steve Mosko, Columbia TriStar Television Distribu-

ond cycle of *Friends* (available in 2004) and second cycles of *Home Improvement* (2002) and *The Drew Carey Show* (2002).

Still, Carroll acknowledges that stations "have a sweet tooth" for sitcoms, describing one-hour series, currently popular with the networks, as "spotty" syndication performers.

# Off-net sitcoms get last laugh

*With outlook for quality comedy hazy beyond 2002-2003, syndicators may find stations hungry for yaks*

By Susanne Ault

tion's president, "They're running more news magazines, shows like *Millionaire*, etc. There's not a lot of [sitcom] product coming into the pipeline, that's the bottom line."

Syndicators' 2001-2003 comic efforts are in good shape with weak upcoming competition, and "because there really isn't anything out there, all [a studio] needs is a sitcom with a strong male lead and you'll be successful," Mosko maintains.

Guy-appealing comedies are thought to be the best bets for stations, since past off-net gold mines, such as *Married With Children*, *Seinfeld*, *Friends* and *The Simpsons* skewed male.

"[Syndicators] are definitely helped by less competition; they won't have the same challenges," notes Katz TV's Bill Carroll. "Lesser sitcoms won't always be considered premium choices. With fewer choices, stations might go with the tried and true, going with shows for their second and third cycles."

Carroll expects high interest in the sec-

"Hour-long dramatic shows don't strip well," says Robert Raleigh, Carsey-Werner Domestic Television Distribution's president. There are a few exceptions, he adds, *Beverly Hills 90210* and *7th Heaven* among them.

Seconding that observation is Mosko, explaining that hour-long dramas tend to do better on cable outlets. Shows such as *ER* and *The X-Files* have landed weekend runs in syndication, but "what works are the action hours."

However, one-hour dramatic shows are headed stations' way, come 2002 and beyond, including Twentieth's *Judging Amy* (2003), Paramount's *Charmed* (2002); Buena Vista's *Once & Again* (2004), Columbia TriStar's *Dawson's Creek* (2002), Warner Bros.' *The West Wing* (2003), and Studios USA's *Law & Order: Special Victims Unit* (2003).

"Our business is cyclical," explains Raleigh. "Right before *The Cosby Show* went on, the rage had been one-hour dramas like *Magnum P.I.* and *Murder, She Wrote*. But when *Cosby* came out, it was like bam! all these sitcoms came out. Now



*Everybody Loves Raymond* may be the one of the last quality sitcoms to hit off-net for years.



Twentieth Television hopes *Dharma & Greg* will transfer its powerhouse status from primetime to syndication in 2002.

we're back to the dramatic one-hour."

Making sitcoms even more attractive is that stations are trying to recover from this fall's slew of lackluster rookie first-run efforts like *Dr. Laura* and *Men Are From Mars, Women Are From Venus* that haven't to date been a hit with viewers. So studios peddling sitcoms at this month's NATPE could be catching stations at just the right time.

"Historically, the most predictably successful genre in television is the half-hour situation comedy," says Raleigh. "Stations say that, with first-run, they can find the next big franchise. But do you know how many stations launched *Judge Judy* and still have her? 35 stations. [Everyone else] lost out to the highest bidder. So the odds are long that you'll find a hit, and there's the likelihood that you won't own the show once it becomes a hit."

Raleigh, who while at Worldvision Enterprises was head of *Judge Judy's* initial sales, adds, "Stations better take a long, hard look at some of the traditions in the business like going with sitcoms." He explains that most stations look at first-run because it's usually a low-risk, one-year commitment, rather than a three-year deal. "But if they get a lot of low-rated shows is that really low-risk?" he asks. ■

## What's new in off-net

### COMEDIES

SHOW	DISTRIBUTOR	CLEARANCE	DEBUT
Becker	Paramount	N/A	2003
Dharma & Greg	Twentieth	90%	2002
Everybody Loves Raymond	King World	94%	2001
For Your Love	Warner Bros.	N/A	2003
Futurama	Twentieth	N/A	2003
The Hughleys	Twentieth	N/A	2002
Just Shoot Me	Columbia TriStar	95%	2001
Kids Say the Darndest Things	King World	N/A	N/A
King of the Hill	Twentieth	95%	2001
King of Queens	Columbia TriStar	N/A	2003
The Larry Sanders Show	Columbia TriStar	B'cast N/A*	2001
Malcolm in the Middle	Twentieth	N/A	2003
Norm	Warner Bros.	N/A	2003
The Parkers	Paramount	N/A	2003
Sports Night	Buena Vista	N/A	2003
The Steve Harvey Show	Columbia TriStar	50%	2001
That 70's Show	Carsey Werner	94%	2002
Titus	Twentieth	N/A	2004
Two Guys and a Girl	Twentieth	N/A	2001/2002
Will & Grace	Warner Bros.	N/A	2002
Ally McBeal (one hour)	Twentieth	N/A	2002
Mad TV (one hour)	Telepictures	N/A	2001

### DRAMA

Angel	Twentieth	N/A	2003
Buffy, the Vampire Slayer	Twentieth	B'cast 90%**	2001
Charmed	Paramount	N/A	2002
Dawson's Creek	Columbia TriStar	N/A	2002
Family Law	Columbia TriStar	N/A	2003
Judging Amy	Twentieth	N/A	2003
Law & Order: SVU	Studios USA	N/A	2003
Once & Again	Buena Vista	N/A	2004
The Practice	Twentieth	B'cast 90%**	2001
Providence	NBC	N/A	2003
Roswell	Twentieth	N/A	2003
Seven Days	Paramount	N/A	2002
The West Wing	Warner Bros.	N/A	2003
Third Watch	Warner Bros.	N/A	2003

\*sold to Bravo cable network

\*\*sold to FX cable network



Syndication success may be easier for sitcoms like *The Larry Sanders Show* that involve a male lead, but don't underestimate the power of *Buffy, the Vampire Slayer*.

# The trend is no trend

*First-run offerings span the spectrum from talk to dating and action to reality*

**By Joe Schlosser**

Over the last few seasons, first-run syndication has been a fairly simple tale of copycat court shows and failing celebrity talk shows.

So the trend for 2001-2002? There appears to be no trend at all.

There are no new court shows, only one celebrity-driven talk show (Paramount's Caroline Rhea-hosted show) and only one new magazine series (Litton's weekly *Urban Latino*). In all, syndicators are bringing at least six new talk shows, three game shows, four relationship series, three reality projects, five action hours, one weekly movie review show and a scripted series.

If there are any trends to speak of, it's on the reality and relationship front, where at least four new dating-based series and a handful of reality projects (thanks to the popularity of *Blind Date* and *Survivor*) are being launched for the fall. If you liked *Blind Date* or *Change of Heart*, this fall you may want to check out *Rendez-View* (Paramount), *Elimidate* (Warner Bros.), *Talk or Walk* (Tribune) and *Fifth Wheel* (Universal). Reality series include Western International's *Cheaters*, in which private investigators provide video of both men and women caught in sticky situations, and Hearst Entertainment's *The Bravest*, a fire-fighter version of *Cops*.

With *Xena* and *Hercules* gone, syndicators are looking to secure weekend time periods with new action series, including two from Pearson, *Colosseum* and *Lean Angle*; *X-Men* spin-off *Mutant X* from Tribune; and *Hard Knox* from New Line. In terms of game shows, Pearson is bring-

ing back *Card Sharks*, and Columbia TriStar will likely be bringing out a new version of *Pyramid*—only this time with \$100,000 at stake on each episode.

The other first-run offerings coming to NATPE run the gamut, with the new NBC

syndication division offering a daytime talk show for women that's hosted by four men (*The Other Half*), a psychic medium reaching out to the dead (Studio USA's *Crossing Over With John Edward*) and Lions Gate's *Who Wants to Date a Hooters Girl?* ■

## What's new in first-run

### Action

#### Show

Colosseum (see page 56)  
 Hard Knox (see page 45)  
 Lean Angle (see page 56)  
 Mutant-X (see page 50)  
 Tracker (see page 52)  
 The Adventures of Jules Verne (see page 56)

#### Distributor

Pearson Television  
 New Line Television  
 Pearson Television  
 Tribune Entertainment  
 Lions Gate/Mercury  
 Promark Entertainment

### Drama

Chicken Soup For The Soul (see page 42)  
 What About Your Friends? (See page 56)

Litton Inc.  
 Connection III Ent./Baruch

### Entertainment/ News

Hot Ticket (see page 48)  
 Urban Latino (see page 53)

Paramount Domestic TV  
 Litton Inc.

### Game

Card Sharks (see page 40)  
 Pyramid\* (see page 51)  
 Who Wants To Date A Hooters Girl? (see page 53)

Pearson Television  
 Columbia Tri-Star  
 Lions Gate/Mercury

### Reality

The Bravest (see page 37)  
 Crossing Over With John Edwards (see page 44)

Hearst Entertainment  
 Studios USA Domestic

### Relationships

Cheaters (see page 42)  
 Elimidate (see page 56)  
 Fifth Wheel (see page 45)  
 Rendez-View (see page 51)  
 Shipmates\* (see page 56)  
 Talk or Walk (see page 52)

Western International Synd.  
 Telepictures Distribution  
 Universal Worldwide TV  
 Paramount Domestic TV  
 Columbia TriStar  
 Tribune Entertainment

### Talk

Ananda (see page 37)  
 Caroline (see page 42)  
 Iyanla (see page 48)  
 The Other Half (see page 50)  
 Enterprises/Syndication  
 The Tom Leykis Show (see page 56)

King World Productions  
 Paramount Domestic TV  
 Buena Vista Television  
 NBC

Warner Bros. Domestic TV

\* Not officially announced  
 Note: All shows debut in Fall, 2001

# Ananda

King World Productions



**W**ith King World launching *Ananda*, a talk show hosted by an African-American female, comparisons to *Oprah* will be inevitable.

"To me, that's so far from an insult," insists Ananda Lewis, BET and MTV talent turned star of King World's fall 2001 effort. "Oprah is amazing ... it's a huge compliment just to be put in the same sentence with her."

Fresh from a range of talk experiences—from interviewing Hillary Rodham Clinton (which won her an NAACP Image Award) to chatting with MTV 'it' group *Destiny's Child*—Lewis plans to incorporate a mix of serious and fun issues into her hour-long, single-topic show. She also promises a broad mix that should appeal to audiences in a number of demographic groups.

Lewis may succeed where many have not because "she's done 600 hours of talk on two different networks," says King World chief Roger King. "When we tried to take out a motion picture star or television star, they couldn't make it because we were asking them to do something that they hadn't done."

King is genuinely impressed by Lewis. "I think we have something that happens once every five years," he notes.

Mary Duffy, a senior executive producer on *Ananda*, who has held similar positions with talkers

*Sally and Montel Williams*,

adds, "This isn't just going to be 'who's the baby's father?' The mission of the show is to get talk back on track.

We want to bring a positive, upbeat feeling to the genre again."—*Susanne Ault*

**Show:** *Ananda*

**Studio/Distributor:** King World

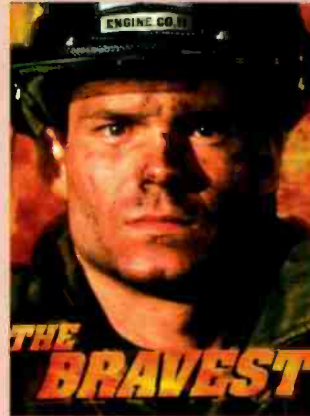
**Clearance:** 70%

**Barter:** 10.5/3.5

**Debut:** Fall 2001

# The Bravest

Hearst Entertainment



**A** TV show featuring firefighters racing into a burning building sounds exciting, but how about a TV show that features images captured from cameras strapped to firefighter's helmets? Hearst Entertainment is betting on the latter concept as an irresistible hook for its new weekly half-hour show *The Bravest*, which features the true adventures of the country's firefighters.

The show's tag line, "They run into buildings as other people run out," might say it all. Says Rob Corona, Hearst Entertainment's senior vice president of domestic sales, "What's not to like? These people are heroes."

The show hasn't set a production start date, but Corona already has seen some inspirational stories, like a recent harrowing incident in Atlanta when a crane operator was plucked off a flaming building by helicopter. Beyond chronicling rescues, *The Bravest* will also go inside firehouses and delve into firefighter culture (sharing meals, sliding down poles, etc.) Each episode will follow a different city's fire department.

"You'll see what they see, and it will be scary and eerie," adds Corona. "You'll never know what's in store."

He points out that part of the reason for going forward with the show was to tap into the success of *Cops*, the long-running Fox series following the police.

"Reality is a genre that is very, very hot right now, no pun intended," says Corona. There will be 44 original half-hours available that can be also run as 22 hours.—*Susanne Ault*

**Show:** *The Bravest*

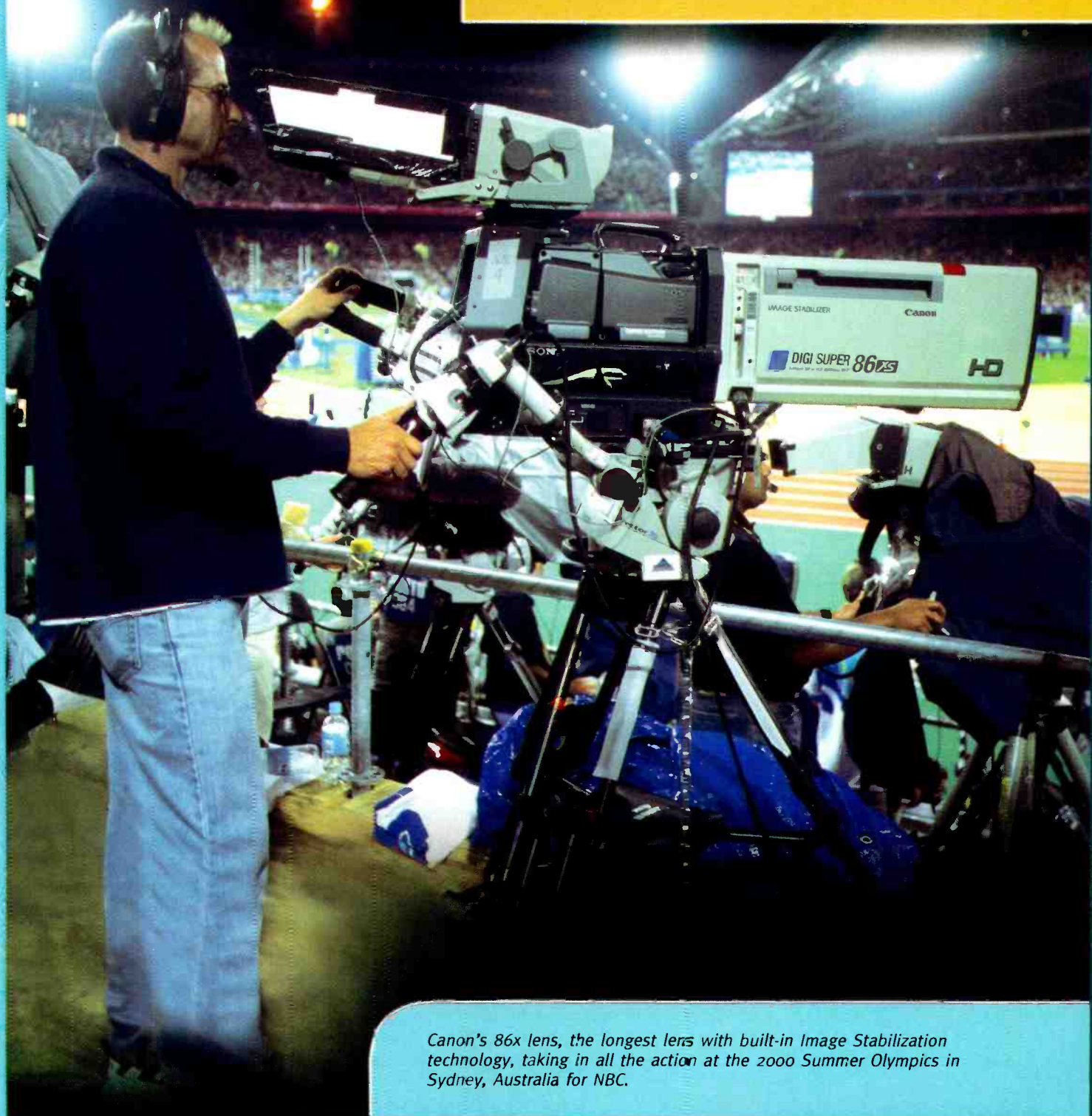
**Studio/Distributor:** National Video/Hearst Entertainment

**Clearance:** N/A

**Barter:** 2/7

**Debut:** Fall 2001

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*Jerry Steinberg, VP of Field Operations for Fox Sports  
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## Card Sharks

Pearson Television North America



Pearson Television North America is dipping into the rich Goodson game show library once again. Two years ago, the studio brought out *Family Feud* in syndication with comedian Louie Anderson as the host. Last year, John O'Hurley of *Seinfeld* fame was the front-man for Pearson's remake of *To Tell the Truth*. And for fall 2001, it's former *Love Connection* lead man, Pat Bullard, who is leading a comeback of classic game *Card Sharks*.

It's the fifth time *Card Sharks* has been given a chance on the small screen, and Pearson executives say the latest model is definitely ready for the new century.

"This is another game-show format that people can play along with, and that we can brand and franchise with," says Joe Scotti, Pearson Television North America's president of distribution. There will still be the famous playing cards and contestants yelling "Higher" or "Lower," but there won't be any survey questions. Instead, video vignettes with actors and real people will challenge contestants to wager on the outcome of moral dilemmas.

"In one of the pilot episodes, we had a very attractive young woman walk into an office area carrying a ladder," says Jeff Mirkin, Pearson's vice president of development. "She has to hang a banner, but her ladder is a little shaky. So she grabs a guy and asks him if he'll help her by holding the ladder while she climbs up. Of course she is wearing a little skirt and dilemma is if the guy will look up her skirt. And in the pilot, he surely does."—Joe Schlosser

**Show:** Card Sharks

**Studio/Distributor:** Pearson Television North America

**Clearance:** N/A

**Barter:** 3.5/3.5

**Debut:** Fall 2001

## Caroline

Big Ticket Television



Larry Lyttle, the president of Viacom-owned studio Big Ticket Television, came very close to developing a syndicated talk show with comedian/actress Caroline Rhea two years ago.

But the timing wasn't right, and Lyttle, whose studio produces *Judge Judy*, *Judge Joe Brown* and a number of prime time series, decided not to go forward with the project and all but gave up on the idea until last February.

"I went up to the Aspen Comedy Festival where Caroline was the lead act one night," says Lyttle. "The women in the room loved her. I then realized this woman had the chops to be a major star in daytime TV. I went back to her soon after, and we reopened our dialogue. A few months later, we had a deal."

Rhea, who is also a fixture on *Hollywood Squares* and has hosted a number of prime time specials recently, says former NBC stalwart Johnny Carson and the late Dinah Shore are big role models for her and that her one-hour talk show will try to emulate what she calls a big reason for their success: allowing the guests to shine.

Each episode of the show will open with Rhea interacting with the studio audience, either with a monologue or in some "chatty" way. Celebrity and expert (cooking, relationship, etc.) guests will be much in evidence and the set has a kitchen.

They won't, however, be allowed to hawk their latest movie or book. "It's a pitch-free zone," says Rhea. "I think there are enough places where celebrities can go and plug their thing."—Joe Schlosser

**Show:** Caroline

**Studio/Distributor:** Big Ticket Television/Paramount Domestic TV

**Clearance:** 70% U.S.

**Barter:** 6/8

**Debut:** Fall 2001

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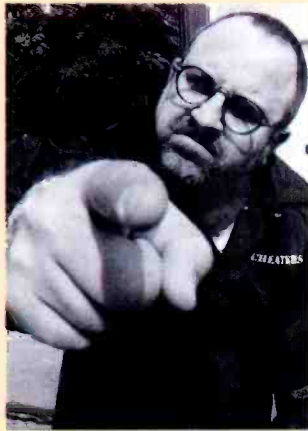
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# Cheaters

Western International Syndication



Turning next fall's pack of dating shows on their heads, Western Syndication International will launch weekly one-hour series *Cheaters* at NATPE for fall 2001.

*Cheaters* will star—tsk-tsk—footage pieced together by private detectives, retained by Western Syndication International, of people cheating on significant others. Sometimes these investigators will teach the victims how to use hidden cameras and high-tech microphones themselves to trap their lovers in suspected affairs.

That's a lot of drama. But if victims think they have enough proof, the *Cheaters* production crew will then follow them as they confront their misbehaving lovers. All "busts" are hosted by Tommy Habeeb, who'll be aided by armed body guards.

Habeeb and his relationship investigators have been featured on syndicated talkers *Sally* and cable channels MSNBC, CNN and Court TV. *Cheaters* is currently in production in Dallas.

There's more to the show, produced by Goldstein/Habeeb Entertainment, than just pure shock value. The company does want to distinguish *Cheaters* from other supposedly similar fare, including Fox mid-season entry *Temptation Island* (sort of a sexed-up *Survivor*, where couples are tempted to cheat on each other in an exotic location).

"The program not only exposes the cheaters, but it also brings to light the consequences of infidelity, driving home some of the terrible by-products of cheating," says Bobby Goldstein, creator and executive producer of the series. —

Susanne Ault

**Show:** Cheaters

**Studio/Distributor:** Goldstein/Habeeb Entertainment, Inc./Western International Syndication

**Clearance:** N/A

**Barter:** 7/7

**Debut:** fall 2001

# Chicken Soup for the Soul

Litton



You've seen the book titles at every supermarket and airport bookstore: *Chicken Soup for the Teenage Soul*, *Chicken Soup for the Sports Fan's Soul*, *Chicken Soup for the Cat & Dog Lover's Soul* (have we left anyone out?). Now Litton hopes that massive popularity will propel the book franchise's syndicated TV show.

"I love the book series, and it's one of the biggest book brands out there," says Litton chief Dave Morgan, who points out that the *Chicken Soup* editors also travel the country as corporate motivational speakers.

And with the FCC pressuring stations to add more kid-friendly programming, Morgan notes, "it's also the right time to offer *Chicken Soup for the Soul*."

Litton will serve up a new version of the Pax network's series, which ran for the past two seasons. On Pax, *Chicken Soup* starred such celebrities as Martin Sheen, Teri Garr and Jill Eikenberry bringing the books' moral lessons to life.

Morgan believes Litton's spin on *Chicken Soup*, a piecing together of stories that were targeted to young adults, should last longer than what ran on Pax. Litton will stir in new host Scott Whyte, known from NBC's teen sitcom *City Guys*, and keeping the show's original executive producer Vin Di Bona (*America's Funniest Home Videos*).

"I think certain shows need a big platform to work. Pax is a young network," he explains. "*Wheel of Fortune* didn't last as a network show but King World made it work in access."

—Susanne Ault

**Show:** *Chicken Soup for the Soul*

**Studio/Distributor:** Vin Di Bona Productions/Litton

**Clearance:** N/A

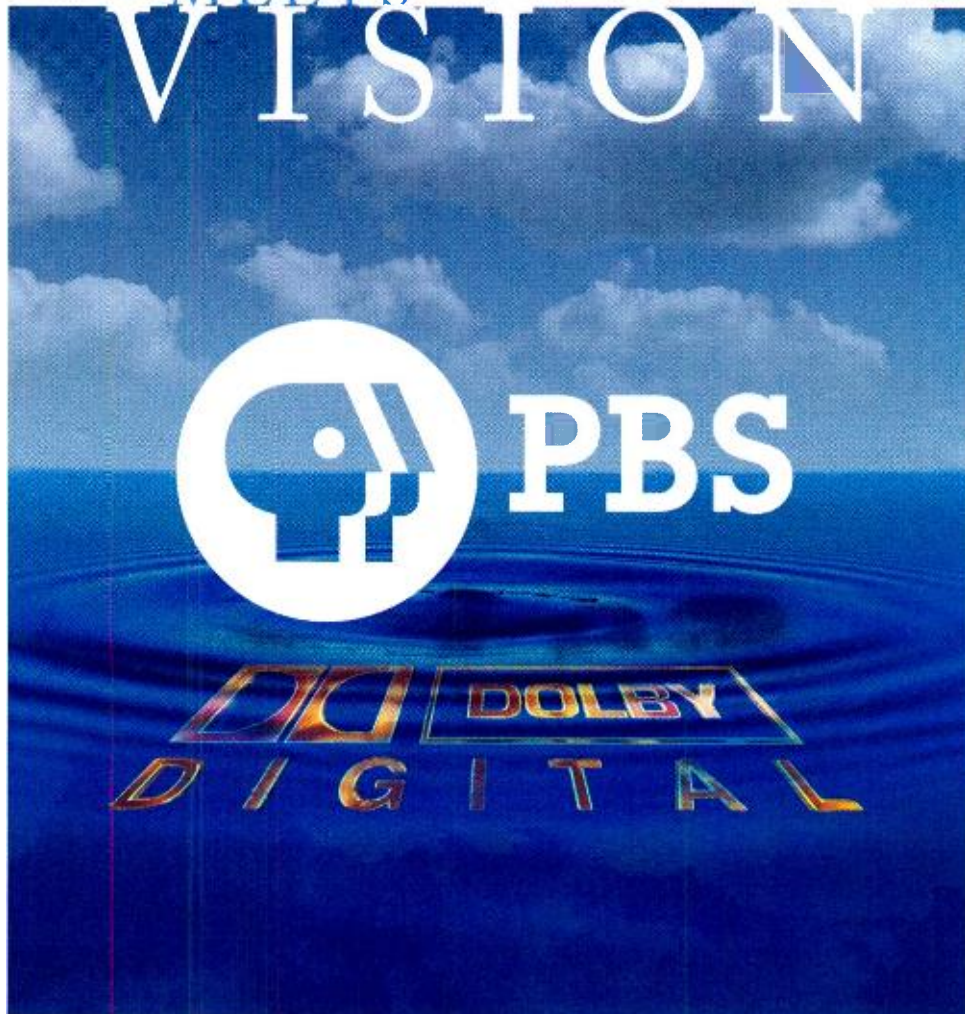
**Barter:** 3.5/3.5

**Debut:** Fall 2001

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# Crossing Over With John Edward

Studios USA Domestic Television

A TV show that can make a grown man cry *has* to be something worth watching, right? That's what Steve Rosenberg, president of Studios USA Domestic Television, was asking himself when he was trying to decide whether he could get something as unusual as Sci Fi Channel's *Crossing Over With John Edward* to work in syndication.

"There's not a lot of people talking to the dead out there," remarks Rosenberg, referring to the show's star John Edward, a psychic medium who communicates dead relatives' thoughts to their surviving family members. "And if they are, they aren't really talking about it."

Yet Rosenberg recognized *Crossing Over's* worth. After 12 weeks on the air, the half-hour show has fattened its audience (761,000) by 50%, making it Sci Fi's highest-rated late-night show. Plus, two years ago, when Edward was promoting his book *One Last Time on Larry King Live*, the show's switchboard was literally blown out by the volume of calls his segment generated. He also remembers "the moment he was sold."

While vacationing with his family, Rosenberg ran into a buddy, "this big, macho guy, who's a football coach for a Long Island high school," he recalls. "He asks me, 'Have you seen this thing, *John Edward*?' I look at him and say 'Yeah.' Then he just starts crying, his eyes start welling up."

Eventually, the man tells Rosenberg that he and his wife recently lost their



son in a school-bus accident. They decided to visit Edward at his private practice in New York, which he runs in addition to his duties on *Crossing Over*.

"The story is that their son always wanted to get a malamute breed of dog, but they never wanted to get him one because they thought they'd end up having to take care of it," says Rosenberg. "But after their son died, they bought the dog for their other two kids. Well, the first thing John says to them is 'Thanks for buying the dog.' There's no way John would have known that."

Bonnie Hammer, executive vice president and general manager of Sci Fi Channel, agrees: "I can't tell you how many skeptics and nonbelievers have been turned around by John. He is believable. There's no voodoo or hocus-pocus."

She is just as supportive of *Crossing Over's* leap into syndication. The show

will keep its current time slot on the Sci Fi channel but should also deliver a big syndicated audience in daytime because it "has brought in large [numbers] of females." Hammer believes that's an important accomplishment and that it shows just how special the program is. Why? Late night television tends to skew towards male audiences, and often aren't created to attract the female viewer. "Women who watch are awestruck when they walk away," she adds. "The guys just won't admit it."

Each episode of *Crossing Over* features Edward giving psychic readings to people randomly taken from a New York studio audience. Occasionally, celebrities have gotten readings, too. *Crossing Over* will be available to broadcast stations as a single half-hour or as a back-to-back hour block. It is executive produced by Shirley Abraham, Dana Calderwood and Charles Nordlander of Glow in the Dark Productions.

For Rosenberg the program is about more than seeing whether Edward can tap into spirits on "the other side" successfully.

"It's not about whether you believe or don't believe he's talking to someone from the other side," says Rosenberg.

"It's about that moment he connects with someone that changes their lives forever."

—Susanne Ault

**Show:** *Crossing Over With John Edward*

**Studio/Distributor:** Glow In the Dark Productions/Studios USA Domestic Television Distribution

**Clearance:** N/A

**Barter:** cash plus 1.5/5.5

**Debut:** Fall 2001

# The Fifth Wheel

Universal Worldwide Television



**H**oping Cupid's arrow will strike twice, Universal Worldwide Television is firing up the relationship strip *The Fifth Wheel* as its follow-up to *Blind Date*.

*The Fifth Wheel* packs four strangers, two girls and two guys, into a limo for a night on the town. With cameras rolling à la *Blind Date*, the group engages in various ice-breaker activities to get in the mood for love. But any friendly bonds that are formed are threatened when the show introduces a fifth "spoiler" individual, who could be anything from a just another person to a celebrity to an ex of one of the participants. Then, during the course of each half-hour episode, hosted by female comic Aisha Tyler, the singles struggle to pair up, trying to avoid becoming the odd man/woman out.

"*The Fifth Wheel* is from the same producers as *Blind Date* [Renegade 83's David Garfinkle, Jay Renfroe and Thomas Klein], but the two shows have different dynamics," notes Matt Cooperstein, Universal's senior vice president of domestic syndication. "You're going to want to see them both."

Dan Fillie, the studio's production chief, reveals a key scene in the *Fifth Wheel* pilot, to prove how "there will be more twists and turns than we have in *Blind Date*."

In the pilot, "we introduced a girl who was maybe seven years younger than the two women," Fillie recalls. "Her arrival so distracted the guys that it dramatically affected how the women treated them. We thought there'd be some disruption, but not that much." —Susanne Ault

**Show:** *The Fifth Wheel*

**Studio/Distributor:** Renegade 83/Universal Worldwide Television

**Clearance:** N/A

**Barter:** 3.5/3.5

**Debut:** Fall 2001

# Hard Knox

New Line Television



**H**ard Knox isn't a household name just yet, but New Line Television, the distributor of the fall 2001 action hour, believes it will knock down viewers' doors.

"We understand how to develop franchises and brands," says Bob Friedman, president of New Line Television, and co-chair of New Line Cinema in charge of worldwide marketing. "We've done it in film whether it's the Turtles or *Austin Powers*, and we've done it in television with *The Lost World*."

The show stars *Melrose Place* alum Thomas Calabro (as Steve Ford) and real-life championship kickboxer Kim-Maree Penn (Niki Knox), who set out to avenge the death of her father, played by *Six Million Dollar Man* Lee Majors. Niki's dad, who co-owned an investigative agency with his daughter, regularly appears in the series as a spirit. Eventually, Steve develops a *Moonlighting*ish attraction to Niki, his new boss at her agency.

Admittedly, "we're creating *Hard Knox* from scratch, but we think that it has what it takes to become a branded franchise," says Friedman. "We've borrowed from the credibility of the things that people know. Credibility is what you get when you have someone who is very popular from *Melrose Place* or when you have a Lee Majors, who has a big fan base from his days at *Six Million Dollar Man*."

In another surge of familiarity for *Hard Knox*, the series has named Colin Gibson as its art director, who last performed that same job for the film *The Matrix*. Jeff Hayes (*The Lost World* and *Beastmaster*) will be executive-producing *Hard Knox*, with Peter Bloomfield directing. —Susanne Ault

**Show:** *Hard Knox*

**Studio/Distributor:** Southern Star John Edwards in association with Coote-Hayes Productions/New Line Television

**Clearance:** N/A

**Barter:** 7/7

**Debut:** Fall 2001



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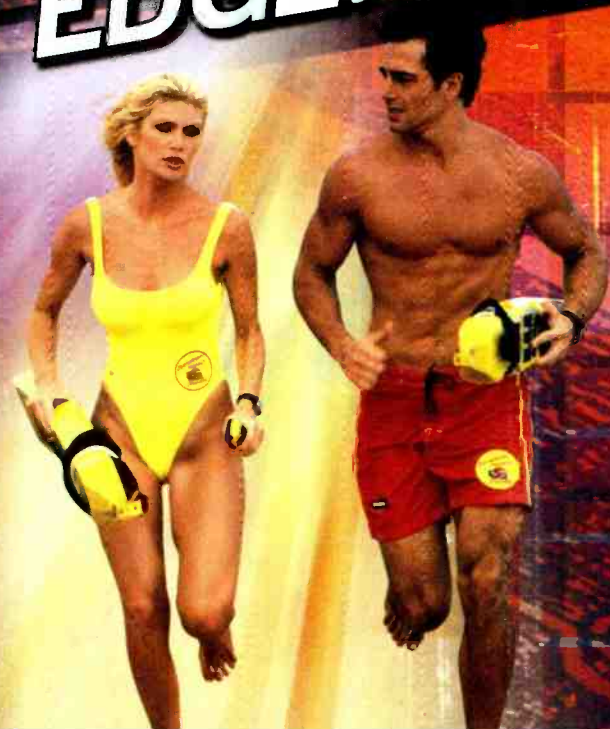
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# Hot Ticket

Paramount Domestic Television



**R**oger Ebert, watch out: Leonard Maltin and his friends are coming to weekend syndication to give their take on the latest Hollywood movies. Maltin and company will look to put a new spin on the movie-review show this year, bringing *Hot Ticket* to local stations with a 21st century look and feel.

The weekly half-hour series, hosted by E! Entertainment personality Todd Newton, will feature a panel of three celebrities and longtime *Entertainment Tonight* film critic Maltin expressing their views on the latest movies, DVDs, and even movie trailers. The show will take an almost *Politically Incorrect* approach to reviewing movies.

"As soon as the idea was presented to me, I thought it was a good one," says Maltin, who has been a regular contributor on Paramount's *ET* for 19 years. "Everyone likes to talk about movies."

Plans call for *Hot Ticket* to review two films and one movie trailer per week, with other features from Hollywood and man-on-the-street opinions interjected. Newton will host the show and moderate the panel of rotating celebrities and Maltin.

"It's the sort of idea that you kind of ask yourself why didn't we do this three or four years ago," notes Paramount

Domestic Television co-president Frank Kelly.

Do potential comparisons with Ebert's program concern Maltin? "They staked their claim many years ago to a format, and anybody who would try and copy that would be foolish," he notes. "This show doesn't try to copy that."

—Joe Schlosser

**Show:** *Hot Ticket*

**Studio/Distributor:** Paramount Domestic Television

**Clearance:** N/A

**Barter:** 3.5/3.5

**Debut:** Fall 2001

# Iyanla

Buena Vista Television



**I**yanla, Buena Vista Television's new talk entry, already has what some chat shows just dream about. The fall 2001 daytime strip, starring best-selling author Iyanla Vanzant, has signed Barbara Walters as an executive producer and has won an endorsement from Oprah Winfrey.

Buena Vista hopes the combined firepower of Walters, currently executive-producing ABC daytime hit *The View*, and current talk leader Winfrey, who has frequently invited Vanzant on her show as a guest, will distinguish the show from a pack of talkers gunning for viewers this fall.

"You're looking at the two most powerful women in TV—Oprah and Barbara—who have identified Iyanla as a super talent," says Janice Marinelli, Buena Vista Television's president. "And I think that speaks loudly in this marketplace."

Bill Geddie, another executive producer from *The View*, is also on board as an executive producer for *Iyanla*.

Vanzant is best-known for writing a slew of self-help books, including *In the Meantime: Finding Yourself and The Love You Want*. One common theme running through her novels is the belief that the house is a metaphor for life, where people must move from the basement into the attic for ultimate happiness.

BVT's Marinelli insists *Iyanla*, a single-topic, one-hour talker taped in New York before a studio audience, is not going to be a rehash of her books.

Vanzant may incorporate some of her ideas into the show's topics, centering on how to make the most of oneself, but the various segments will be broad in scope.—Susanne Ault

**Show:** *Iyanla*

**Studio/Distributor:** Buena Vista Television

**Clearance:** 60%

**Barter:** 3.5/10.5

**Debut:** Fall 2001



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# Mutant X

Tribune Entertainment



**T**ribune Entertainment President Dick Askin believes he has the next big weekend franchise in with *Mutant X*. Askin knows a little something about the weekend-syndication business.

His studio already has three weekly series up and running, including this year's break-out hit *Andromeda*, with Kevin Sorbo. But Askin is especially high on *Mutant X* for one reason: It's based on the Marvel comic-book strip *The X-Men*. Last year, the film version of *The X-Men* brought in millions at the box office and created quite a stir for the brand name, a big positive, says Askin.

"It's got great marquee value and certainly it is an established brand," he says. "I think we have set a new standard with the visual effects this year on *Andromeda* and we are going to take all of what we learned on that series and apply them to *Mutant X*. It's the same production partners as *Andromeda*, and we've got some of people from *The X-Men* movie on board."

*Mutant X* is produced by Canada-based Fireworks Entertainment in association with Marvel Entertainment and Tribune Entertainment. Rick Ungar, president of Marvel Characters Group and an executive producer on *Mutant X*, says the show will take the film and comic-book strip to a new dimension.

"It's a spin-off in a sense, but it kind of takes it to the next level," explains Ungar, who ran New World's syndication division. Production on *Mutant X* will begin this spring in Toronto and Ungar, says it will likely feature an ensemble cast without a star.

—Joe Schlosser

**Show:** Mutant X

**Studio/Distributor:** Fireworks Entertainment/Marvel Entertainment/Tribune Entertainment

**Clearance:** 71%

**Barter:** 8/6

**Debut:** Fall 2001

# The Other Half

NBC Domestic Syndication/Fisher Entertainment/Blanki & Bodi Productions



**S**usan Winston, a former executive producer on ABC's *Good Morning America*, says she and Barbara Walters talked a long time ago about doing a show together called *Loose Lips*.

The show was to be something like Walters' current daytime talk show at ABC, *The View*. Winston was not involved in the development or the production of *The View* but last year decided to go forward on a show that has been called the opposite of *The View* or "the male *View*."

Winston's Blanki & Bodi production company, NBC's new domestic syndication division, and Fisher Entertainment are co-producing *The Other Half*, a one-hour daytime talk show that will feature four men talking about the day's issues. And the four guys—"Mr. Hollywood" Dick Clark, former *Partridge Family* member-turned-radio-show-personality Danny Bonaduce, Dr. Don Adams, a plastic surgeon, and Steve Santagati, an Italian hunk, are going to tell women what goes on in men's minds.

"This had everything to do with *The View*," admits Winston, who will be one of four executive producers on *The Other Half*.

The daily talk show is the first program slated to come out of NBC's new first-run syndication company.

"People say it's the male *View*, but it's

also been written that this is a show with four guys talking to guys at home," says Linda Finnell, the head of programming at NBC Domestic Syndication. "Well, there are no guys at home during the daytime. These are four men who will allow women to see how men think." —Joe Schlosser

**Show:** *The Other Half*

**Studio/Distributor:** NBC Domestic Syndication/Fisher Entertainment/Blanki & Bodi Prods.

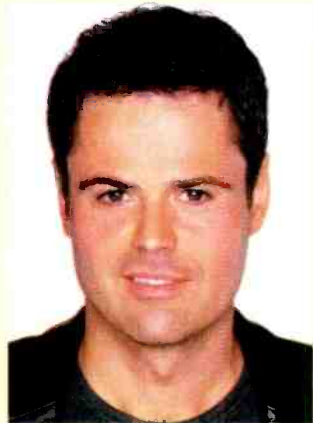
**Clearance:** 60%

**Barter:** 11/3

**Debut:** Fall 2001

# Pyramid

Columbia TriStar Television



Maybe feeling like a game-show winner himself, Donny Osmond has snagged a second chance at hosting a syndicated strip. While it's not a done deal yet, Columbia TriStar Television Distribution is expected to green-light Osmond-hosted *Pyramid*, a \$100,000 version of the classic \$25,000 *Pyramid*.

Osmond (of canceled CTTD talker *Donny & Marie*) will steer basically the same format as the original which could, in fact, help the show get off to a good start. The original *Pyramid* ran on ABC and later CBS as \$10,000 *Pyramid* from 1972 to 1980 and then on CBS as \$25,000 *Pyramid* from 1982 to 1986. There was also a 1985-86 \$100,000 *Pyramid*, which ran in syndication.

And, hey, the show nabbed the best-game-show Emmy seven times.

However, Osmond does have big shoes to fill, stepping in for TV perennial Dick Clark, who hosted all three past versions.

In contrast, Osmond's *Donny & Marie* never got off the ground, getting yanked after two seasons. But "it wasn't that Donny didn't work out. People love him," insists one source. "Donny is meant to be a game-show host. He's a young Dick Clark."

The source adds, "Jon Stewart had failed shows [before finding success] with *The Daily Show*."

And, to its credit, CTTD can produce a game show. The studio is a key force behind syndicated long-term leaders, *Wheel of Fortune* and *Jeopardy*.—Susanne Ault

**Show:** Pyramid  
**Studio/Distributor:** Columbia TriStar Television Distribution  
**Barter:** N/A  
**Clearance:** N/A  
**Debut:** Fall 2001

# Rendez-View

Gold Coast Entertainment



The producers of *Blind Date* say they were getting tired of hearing people comment on the different dates and personalities that their syndicated series was featuring.

So the guys at Gold Coast Entertainment decided to do something about it: they developed a spin-off series where guests will provide a running commentary on each date. On half-hour relationship show *Rendez-View*, comments, barbs, and jabs are all welcome and even encouraged.

"The idea really originated from doing *Blind Date*," admits Gold Coast's David Garfinkel. "The dates were so interesting that nearly everyone had something to say about them. So we said, you know what, there is a show there."

Just like *Blind Date*, which is distributed by Universal Television, *Rendez-View* will send a couple out on a blind date with a camera and sound crew following every move. The difference will be running commentary and a *Politically Incorrect*-style format that will give each episode a different feel.

The show is hosted by *Whose Line Is It Anyway?* funnyman Greg Proops and relationship-expert Ellen Ladowsky. Ladowsky, a former staffer at *Newsweek* and *The New York Times*, co-wrote the book *How to Dump a Guy: A Coward's Manual*. Proops and Ladowsky will welcome two celebrity guest commentators on each episode to provide their individual two cents on each date.

"This show kind of takes the whole relationship show genre to another level," says Paramount Domestic TV's top sales executive John Nogawski.

—Joe Schlosser

**Show:** Rendez-View  
**Studio/Distributor:** Gold Coast Entertainment/Paramount Domestic TV  
**Clearance:** N/A  
**Barter:** 3.5/3.5  
**Debut:** Fall 2001

# Talk or Walk

Tribune Entertainment



**S**cott Sternberg has produced nearly every type of game or relationship show that has come down the syndication pipe over the past 15 years.

He has been behind the cameras on *The Dating Game*, *Love Connection*, *Lover or Loser*, *Hollywood Squares*, *The Newlywed Game* and even kids versions of *Wheel of Fortune* and *Jeopardy*. So last year, Sternberg sat down, looked over the syndication marketplace and developed a show that would combine the best elements of the top syndicated series into one show. The result? Tribune Entertainment's *Talk or Walk*, a one-hour daily series that blends elements of talk, court and relationship shows.

"I really tried to look at what's out there to see what could be interesting for the daytime viewer, that would have something that's not single-topic talk, not single-issue talk and would not be hung on a big, celebrity name," explains Sternberg, *Talk or Walk* executive producer.

*Talk or Walk* features people who have reached the "turning point" in a relationship. Both sides explain their story, and the studio audience, along with host Michael Baisden, weigh in on whether a resolution appears possible. Members of the audience ask the couples questions and then vote from their seats. The two disputing guests can take the audience's advice or not.

**Show:** *Talk or Walk*

**Studio/Distributor:** Tribune Entertainment

**Clearance:** 55%

**Barter:** Cash plus 3.5/10.5

**Debut:** Fall 2001

"As much as this is a relationship show, it's really as much a talk show, and it does have resolution," says Tribune Entertainment President and CEO Dick Askin.

—Joe Schlosser

# Tracker

Lions Gate Television



**N**amed one of *People* magazine's 50 sexiest men this year, *Highlander*'s Adrian Paul should have a built-in following for his new alien-themed action hour, *Tracker* (working title), from Lions Gate Television.

"He's a very, very handsome guy," notes Kevin Beggs, the studio's executive vice president of series television.

But beyond just having a pretty face, Paul should be able to carry *Tracker* because "he was star of *Highlander* (as a syndicated Scottish warrior) for six seasons," Beggs adds. "*Highlander* makes him known in the television world."

In *Tracker*, executive-produced by Gil Grant (*Relic Hunter*), Paul will portray a lawman fighting aliens who have escaped from intergalactic jails and invaded Earth. As an alien himself (disguised as a human), Paul must capture all of the loose convicts before he can return to his home planet.

"There's a component of *Men in Black* in it," says Beggs, who reveals that, to attract Paul to the project, Lions Gate offered him a deal to develop both TV and film projects.

Beggs adds, "Doing some creative deal-making was a way to leverage our assets as a smaller company. We knew we would have more luck reining in Paul with something other than a straight TV deal."

A possible snafu? Except for *Gene Roddenberry's Andromeda*, new action hours aren't really catching on with viewers.

Admittedly, "it's a tough business, but, with *Xena* and *Hercules* out of the picture, that leaves a lot of room," says Beggs.

—Susanne Ault

**Show:** *Tracker*

**Studio/Distributor:** Lions Gate Television/Mercury Entertainment

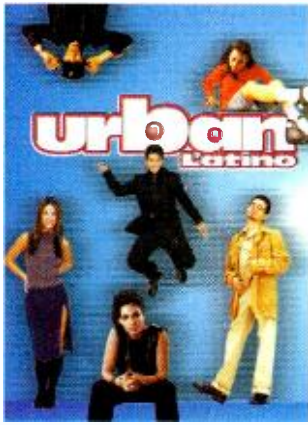
**Clearance:** N/A

**Barter:** 7/7

**Debut:** Fall 2001

## Urban Latino

Litton



**U**rban Latino is a moderate-size, bimonthly magazine with 110,000 subscribers. But Litton thinks it can craft a nationally syndicated show based on the New York-based publication, with its articles about such “stars-of-the-moment” as Christina Aguilera and Ricky Martin.

The weekly half-hour program will spotlight Latino-themed entertainment, sports, world news and technology stories, “mostly but not literally taken from the magazine,” says Dave Morgan, Litton chief and executive producer of *Urban Latino*.

“We won’t leave the interests of the general population out,” he maintains, “but there has been a surge in the general population’s interest in Latino culture, Ricky Martin or Daisy Fuentes included.”

Morgan is aiming for an *Entertainment Tonight*-styled project, with some subjects explored in studio and others in the field.

The magazine *Urban Latino*, as a profit participant, will have input in the program, “which will complement our efforts in increasing our circulation,” says Joe Bernard, director of sales and publicity for the magazine. “There’s no better commercial than your own weekly show.”

“We want to go beyond the Latin explosion,” he adds.

“It won’t just be about Jennifer Lopez or Marc Anthony, but we also want to show the up-and-comers who are kicking and scratching to get to that level. It also won’t just be about entertainment. We’ll try to strike a balance. It really is about the American spirit.”

—Susanne Ault

**Show:** Urban Latino  
**Studio/Distributor:** Litton  
**Clearance:** N/A  
**Barter:** 3.5/3.5  
**Debut:** Fall 2001

## Who Wants to Date a Hooters Girl?

Mercury Entertainment



**F**or male viewers, the question mark is optional. And if Lions Gate’s hunches are right, its debut syndicated strip *Who Wants to Date a Hooters Girl?* should have definite staying power.

“By creating a good show with enormous name identification value—and let’s face it, the name *Who Wants to Date a Hooters Girl?* does get attention—we really came upon a dynamite combination,” notes Alan Winters, vice president and general manager of Fisher Entertainment, which is jointly producing the project with Lions Gate.

Winters believes the show is more than just a snazzy title, adding that Fisher and Lions Gate were able to attract executive producers Doug Schwartz (creator of *Baywatch*) and *Singled Out* alumni Bert Wheeler and Sharon Sussman. In another boost to the show, the Hooters restaurant chain, famous for its revealingly dressed waitresses, is expected to pony up \$10 million in promotional efforts to help attract viewers (and customers).

The half-hour series, hosted by comic George Gray, pits six guys against each other competing to win a date with a Hooters waitress.

Sure, this seems like heaven for guys, but where’s the fun for the female viewers?

“There was no question more important to us in developing the format than how not to alienate women,” Winters acknowledges. “I think they’ll be intrigued by guys making fools of themselves.”

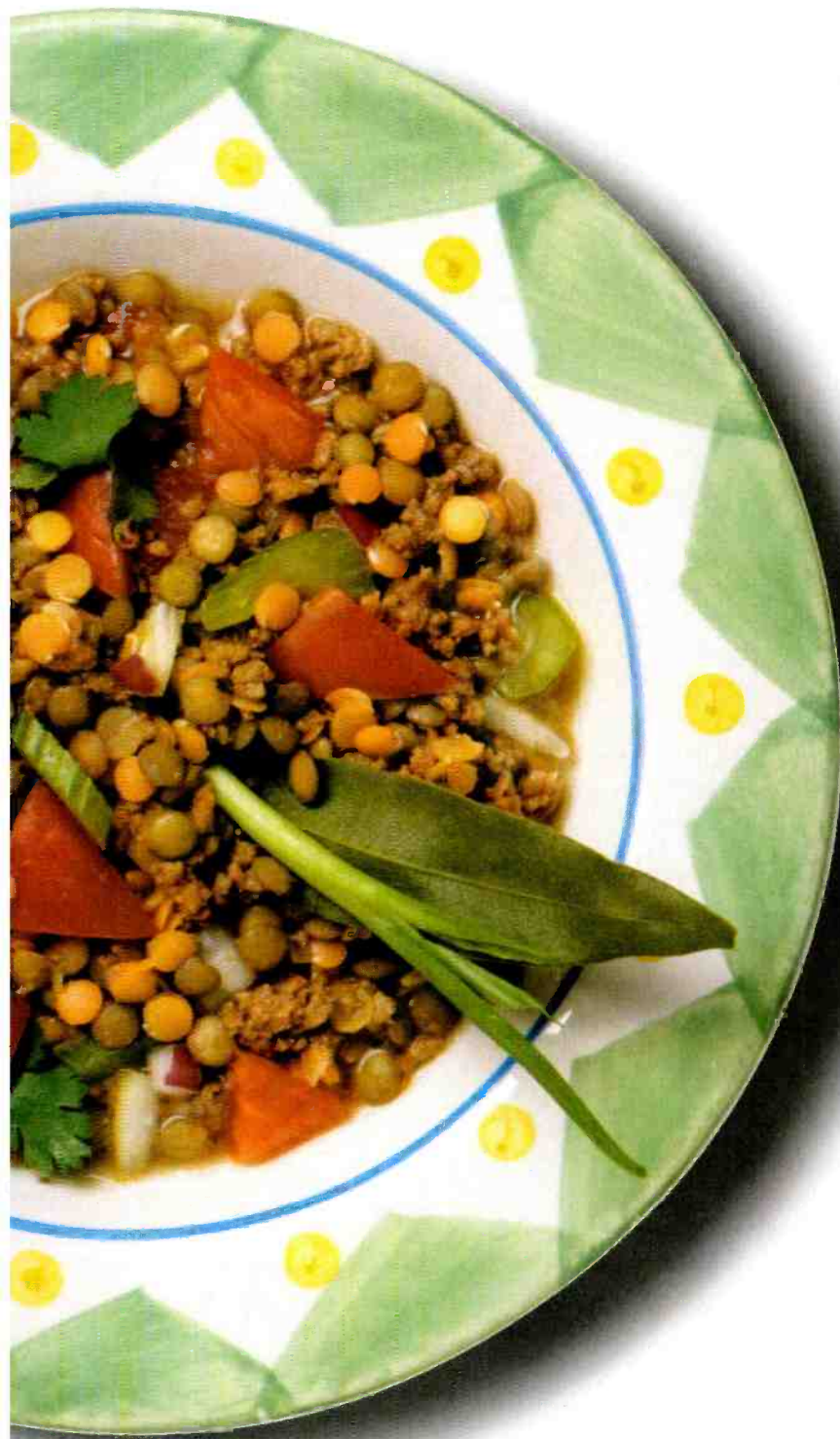
—Susanne Ault

**Show:** *Who Wants To Date A Hooters Girl?*  
**Studio/Distributor:** Lions Gate Television, Fisher Entertainment/Mercury Entertainment  
**Clearance:** N/A  
**Barter:** 3.5/3.5  
**Debut:** Fall 2001

# We cover NATPE

What's on the menu for NATPE? The best way to find out is to have unlimited consumption of *Broadcasting & Cable*.

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ISSUE	ISSUE DATE
PRE- PRE- NATPE <i>NATPE Buyers Guide</i>	Mon., Jan. 8, 2001
PRE-NATPE <i>Guide to New Media Players</i>	Mon., Jan. 15, 2001
NATPE <i>Syndication Strategies for the Top 25 Station Groups</i>	Mon., Jan. 22, 2001
NATPE DAILY #1	Tues., Jan. 23, 2001
NATPE DAILY #2	Wed., Jan. 24, 2001
NATPE DAILY #3	Thurs., Jan. 25, 2001

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# from soup to nuts

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**SPACE CLOSING DATE****MATERIALS DUE**

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Fri., Jan. 5, 2001

Tues., Jan. 9, 2001

Fri., Jan. 12, 2001

Tues., Jan. 16, 2001

Fri., Jan. 12, 2001

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# NATPE launches: The late, late shows

*Andrew Dice Clay in sandals and other last-minute hopefuls*

By Joe Schlosser and Susanne Ault

The best-laid plans take time, and with programmers meeting in a few weeks for NATPE, some studios are still working hard. Below are last-minute projects that missed inclusion in our show-by-show listing (page 36):

### ■ The Adventures of Jules Verne

Here's something to fit nicely with tech-heavy NATPE: a series delivered in HD. The \$40-million weekly series chronicles the imagined adventures of writer Jules Verne (*20,000 Leagues Under the Sea*, *Around the World in 80 Days*). Each episode follows star Chris Demetral (Jules Verne) as he leads his friends on trips aboard a flying machine. The show is produced by Talisman Crest Films and domestically distributed by Promark Entertainment.

### ■ Colosseum

Pearson Television North America offers comedian Andrew Dice Clay as the lead in this new action-comedy series. Clay plays a New York City street hustler and small-time boxing promoter who is transported back in time to ancient Rome. In the vein of last summer's hit film *Gladiator*, Clay is forced into a do-or-die position of booking spectacular battles between Roman gladiators.

### ■ Elimidate

Warner Bros. and its Telepictures Productions division look to follow their success with *Change of Heart*, with this half-hour series. The "survival" dating show follows one contestant and four

potential romantic partners on a group date where, round by round, three of the four possibilities are eliminated. The final person standing gets a separate date with the contestant.

### ■ Kathy Levine

Sources say this Studios USA Domestic Televisions (SUDT) talker hosted by Kathy Levine is a long shot for NATPE 2001, but they insist the Home Shopping Channel guru shouldn't be counted out. "With the [syndicated] market so crowded now, SUDT is looking at its options," says one source.

"We have high hopes for the show and don't want to put it in a position where it will fail." Quips Levine, "It's definitely a talk show, but I'd be happy sell you something. I have a piece of Joan Rivers' jewelry that I'm trying to get rid of."

### ■ Lean Angle

Former *Melrose Place* star Antonio Sabato Jr. is the star of Pearson Television North America's weekend action series that revolves around international motorcycle racing. Patrick Hasburgh, who developed and produced *The A-Team* and a number of other prime time series, is the executive producer of *Lean Angle*.

### ■ The Tom Leykis Show

The nationally syndicated radio personality brings his pro-male philosophy/mantra to TV syndication. Leykis will host his own talk show that will feature one topic per episode and a number of panelists or experts debating various hot issues. The



Promark is offering sci-fi the old-fashioned way: *The Adventures of Jules Verne*.

talk show is being produced by Telepictures Productions and distributed by Warner Bros. Domestic Television.

### ■ Shipmates

This half-hour strip from Columbia TriStar Television Distribution (CTTD) follows 10 singles whooping it up on a Carnival Cruise Line ship. Episodes, positioned for late night, will offer a look at each group's three-day "first date" to such exotic locales as the Bahamas and Mexico. Although *Shipmates'* executive producers are set—veteran reality team Bob Young and John Tomlin (*Inside Edition*, *American Journal*)—CTTD hasn't officially green lit the show for next season.

### ■ What About Your Friends?

Described as an African-American *Dawson's Creek*, *What About Your Friends?* is a weekly one-hour show based on HBO's award-winning special of the same name. The syndicated version will be executive produced and independently distributed by Cleveland O'Neal, who was behind HBO's version.

Available in the summer as a 13-week miniseries, *What About Your Friends'* plans call for the show to star actors from the original special. O'Neal believes his show can deliver the diversity the TV industry seems to want, plus fill the void left by several canceled teen series. ■

# Litton alights in La-La Land

*After years on a barrier island, firm plants flag in Hollywood with big hopes*

By Joe Schlosser

Dave Morgan had been running his syndication and marketing company, Litton Inc., out of tiny Sullivan's Island, S.C., since 1994. And Litton, which distributes and produces such shows as *Jack Hanna's Animal Adventures*, *Thunderbox* and FX's weekly *Toughman* series, has made a decent run in the TV business, operating from the barrier reef.

But Morgan, a true entrepreneur who also runs a private jet-leasing company, is now planting a flag in Hollywood, last week, he opened Litton Studios, a small Marina Del Ray, Calif.-based operation that will focus not only on first-run syndication properties but broadcast and network fare too.

"We have worked closely with Hollywood and we have been a part of Hollywood, but if we are going to manufacture out of Hollywood, we have to actually be there," says Morgan, who launched Litton Syndications in 1988. "We may produce *Toughman* or some of our other programming around the country, but when we edit, when we cast, when we light, we do it all out of Hollywood."

Morgan has hired former Curb Records executive Brian Curb away from his family-run business in Nashville, to be Litton's new executive vice president, and is still filling in

the remainder the staff.

Litton's syndication division began selling sports programming along the East Coast, followed that with the launch of Hanna's weekly series in 1989 and now handles more than a half-dozen first-run syndicated properties. Litton also distributes *P. Allen Smith Gardens*, *Chicken Soup for the Soul*, the newsmagazine *Urban Latino* and has produced *Toughman* for cable's FX Network for the last two seasons.

He knows he's not going to start as a major player. "I'm not building some big arch in Marina Del Rey. I'm not looking to take over the Saban building and put Morgan on the side," he says. "That's not how we have made our money. We have made our money by reading the marketplace and having really good ideas."



Dave Morgan has had little dreams, but they're getting bigger now in Los Angeles.

Morgan says he received "sizable" financial backing from a Florida investor that will allow Litton to dig right in. Several projects are already in development, including a series entitled *The American Image*. It's a collaboration with WNET-TV New York and is a one-hour weekly look into American culture—whether it be McDonald's french fries or

Donald Trump.

*The American Image* is being shopped to cable and broadcast networks and the plan is to make enough episodes over the next three or four years so it can be stripped like *Biography*.

In addition, Litton is about to start on a TV movie, *McKenzie's Meadow*, and has a number of cable and network specials coming, including *Pet-athlon* for Pax.

"The goal in our first year is to develop the cable and network properties that we already have in place and create a new syndicated property," Morgan notes. "The second year goals include making at least one deal with a broadcast network for a series and to continue doing deals in syndication and cable." ■

**I'm not building some big arch in Marina Del Rey. That's not how we have made our money!**

—Dave Morgan

## IN BRIEF

### SARNOFF NEW COO OF VH1 AND CMT

Video Hits 1 and its new cousin, Country Music Television, are now under the aegis of Ann Sarnoff, who has been promoted to chief operating officer of both. Formerly the executive vice president of business strategy at VH1, she will help redirect CMT.

### 'MORAL COURT' GETS A NEEDED UPGRADE

Warner Bros.' rookie strip *Moral Court* has been upgraded from 1 a.m. to 11 a.m. on top market WWOR-TV New York, effective Jan. 8. The scheduling shift is a nice boost; *Moral Court* has been struggling in the national household syndicated ratings, ranking near the bottom of all rookie first-run efforts.

### NO MORE 'HOUSECALLS'

Ratings-challenged freshman strip *Housecalls* has been canceled. It will bow out Jan. 19. The show is distributed by Buena Vista but separately produced by Christ Craft's TV division in association with Jonathan Goodson Productions. The plug-pulling may do Buena Vista some good. The studio hasn't yet been able to land a Los Angeles clearance for its own fall 2001 talk show, *Iyanla*. The cancellation may give it space.

### TOUCHSTONE TV TAPS PATMORE AS VP/DRAMA

Touchstone Television named Suzanne Patmore the new vice president of drama series. She was most recently a senior executive at Mutual Film Co. Josh Barry, who was formerly a producer at Paris Barclay's Harparbar production company, has been named director of dramas.

# StationBreak

BY DAN TRIGOBOFF

## TOY STORY III

Tensions heated up, then cooled down, over an investigation by WXYZ-TV Detroit to see if police were misappropriating Christmas toys donated for underprivileged children.

The station angered police and some local residents when it put a tracking device into a toy that was taken home by a child, with a note instructing the recipient to contact WXYZ-TV to retrieve missing parts. After the station explained its investigation to police, the police went public, criticizing the station for not first confronting police management with their questions.

WXYZ-TV News Director Bill Carey, who is new at the station, said that the notion that they would confront police without any evidence was ridiculous but “we probably should not have provided a full explanation to police that, in retrospect, was premature and allowed the police department to engage in a one-sided public debate—in which it would be wrong for us to engage. If there’s any lesson for us, it’s that the circumstances surrounding newsgath-

ering probably shouldn’t be shared until the story airs on your station.”

Particularly angry was local activist, Rev. Horace L. Sheffield III, president of the Michigan chapter of the National Action Network. In a letter of complaint to the FCC, he wrote that he was annoyed that a “white suburban media outlet would deliberately decide to pick on Detroit’s predominantly black police department using an innocent black child to further its ratings.”

But Carey said that he had a positive meeting with Sheffield and that more are likely.

## STUEBER’S BACK

After more than a year off, former longtime WNEP-TV Scranton, Pa., News Director Paul Stueber is back in the news and back in the market, but at a different station. Stueber is now managing editor at WBRE-TV Wilkes-Barre, Pa.—essentially the highest-ranking dedicated news manager at the station, given its unusual shared-services agreement with WYOU(TV)

Scranton. The two stations share, in addition to some space and facilities, News Director Al Zobel, who called Stueber the “architect of the highest-rated news organization in the country.”

Stueber said that “Al is the guy who does the budget, labor relations. ... I can be a [news executive] who does news.” The return of Stueber, who parted company with WNEP-TV in October 1999 following two stints there, means that Zobel now has working for him the two most successful news managers in the market’s recent history. Heading the WYOU operation is another former WNEP-TV news director—as well as one of the market’s longtime dominant anchors—Frank Andrews.

## WEHT OWNER DIES

Jim Gilmore Jr., the owner of WEHT(TV) Evansville, Ind., was killed Sunday when his pickup truck slid and overturned in icy weather in his hometown of Kalamazoo, Mich. According to local reports, Gilmore was pronounced

dead at the scene.

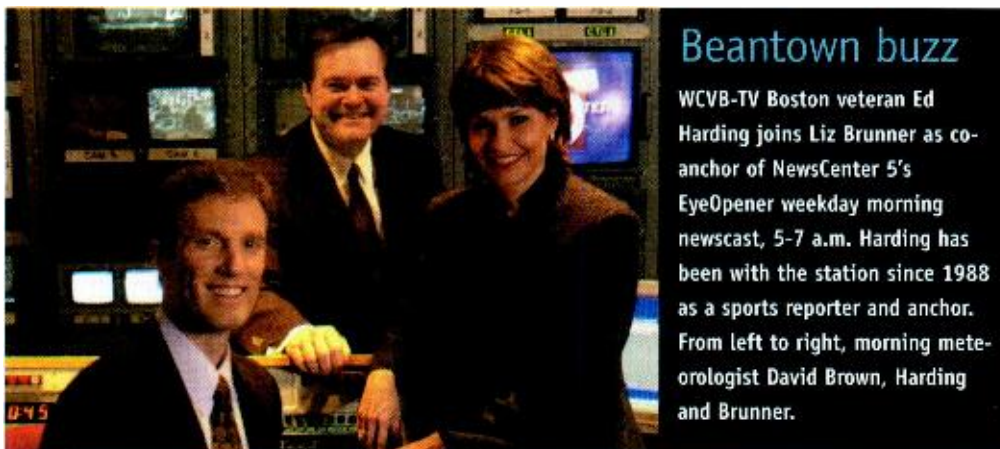
WEHT news anchor Brad Byrd said that Gilmore “represented an aspect of American corporate life some would say is slowly fading away: loyalty to his earliest business ventures.”

## MD. MEDIA WIN

A coalition of Maryland media helped beat back, at least for now, a court administrative initiative that would have—in the interest of privacy—restricted access to the state database to police, lawyers and government agencies and limited the number of documents accessed. Maryland currently offers a centralized database available for \$50 per year and used by some 3,000 businesses and other entities. Court records there are used for criminal-record and background checks for employees and loan candidates at government-insured financial institutions, background checks for child-care and other workers, nursing and health-care facilities, and various information provided to nonprofit and media organizations.

Broadcast and print media, said WBAL-TV Baltimore News Director Princell Hair, “all felt the same way. Of course there needs to be privacy, but how can we hold the powerful accountable if we don’t have access to what they’re doing?”

*All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@erols.com, or fax (202) 463-3742.*



## Beantown buzz

WCVB-TV Boston veteran Ed Harding joins Liz Brunner as co-anchor of NewsCenter 5’s EyeOpener weekday morning newscast, 5-7 a.m. Harding has been with the station since 1988 as a sports reporter and anchor. From left to right, morning meteorologist David Brown, Harding and Brunner.

*Taina*, starring Christina Vidal (front and center) as a Jennifer Lopez wannabe, premieres this Sunday evening (Jan. 14) on Nickelodeon.



# Hibernation ends

Cable networks funnel fresh material for new year

By Deborah D. McAdams

It's once again time for cable networks to squeeze in premieres before broadcast goes into February-sweeps mode. As usual, they cover the gamut of forms, but dramas dominate the debutantes.

On Jan. 15 at 9 p.m., A&E rolls out the long-awaited *100 Centre Street*, the series created and directed by filmmaker Sidney Lumet, his first television project in 30 years. It's based on New York City's night court.

Also in the legal vein, Lifetime unleashed the girl-detective drama, *The Division*, last night (Jan. 7) at 9 p.m. with two back-to-back episodes. In addition, Lifetime will roll out *What Makes a Family*, an original movie produced by Barbra Streisand and Whoopi Goldberg, and featuring Brooke Shields as a lesbian whose parents sue her for custody of her children. *Family*, based on a true story, shows up Jan. 22 at 9 p.m.

On American Movie Classics, *The Lot* launched as a series Jan. 7 at 10 p.m. Originally conceived as a four-part special,



Barbra Streisand and Whoopi Goldberg are producing a movie for Lifetime, *What Makes a Family*. It stars Brooke Shields.

*Lot* is a drama soap set on the back lot of a '40s-era Hollywood studio.

Sci Fi's new dramas started Jan. 5 at 8 p.m. with *Black Scorpion*, the female superhero series from B-Movie master Roger Corman. *The Secret Adventures of*

*Jules Verne* premiered that same night at 10. New episodes of *Lexx*, *Invisible Man* and *First Wave* return tonight in Sci Fi Prime, with the debut of former porn princess Traci Lords as a new character on *First Wave*.

Three dramas returned to USA Network, including one that fans refuse to let go. USA got more than 25,000 e-mails in three months when it tried to yank *La Femme Nikita* last summer. The first of the final eight episodes premiered Jan. 7 at 10 p.m., along with new installments of *Cover Me* at 9 p.m. and *The Huntress* at 8 p.m. All were moved from Wednesday night, which now becomes a movie night.

Movies will be the only thing new on the TNT. Among them, *Crossfire Trail*, a Western starting Tom Selleck, premieres Jan. 21; and *The Pretender*, Jan. 22 on TNT, both at 8 p.m. The network's only original drama, *Bull*, is being held back for summer out of concern over a potential talent strike as well as its sagging ratings. TBS will package movies in a new franchise, *The Man-Made Movie*, in which a group of handymen fix up a shack as a "haven for the regular guy" over the course of a season on Thursdays at 8:05 p.m.

Nickelodeon weighs in with its own drama on Jan. 14 at 7 p.m. with the premiere of *Taina*, about a teen-aged Latina trying to be the next Jennifer Lopez. For the preschool set, Nick rolls out Brit hit *Bob the Builder*, at 10 a.m. on Jan. 15.

VH1 will conjoin drama and surreality in *Strange Frequency*, an anthology movie marrying rock and roll with the *Twilight Zone*, debuting Jan. 24 at 9 p.m. In that new "reality" (created by television) form, VH1 follows an aspiring artist into the music biz in *Road to Fame* on Feb. 3 at 8 p.m.

Less contrived reality is the form of choice at three of the Discovery nets. Cops, street people, dancers and whoever else wanders the streets of Miami in the wee hours are the stars of *After Midnight*, the new 13-part Discovery Channel series that started Jan. 5 at 10:30 p.m. and airs on Fridays. Discovery turns a similar eye on Las Vegasites in *Casino Diaries*, another new weekly series slotted

# CableWatch

DATE DEC. 25-31 Cable programing ratings according to Nielsen Media Research

## C A B L E ' S T O P 2 0

Following are the top 20 basic cable programs for the week of Dec. 25-31 ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Cable Rating	U.S. Rating	HHs (000)	Cable Share
1	Holiday Bowl/Texas vs. Oregon	ESPN	Fri	8:38P	224	5.5	4.4	4377	9.8
2	Independence Bowl/Tex A&M vs. Miss.	ESPN	Sun	8:00P	224	4.2	4.0	3388	8.0
3	m/"Black Dog"	USA	Tue	9:00P	120	4.0	3.2	3189	6.6
3	WWF Entertainment	TNN	Mon	10:00P	60	4.0	3.2	3177	7.4
5	Alamo Bowl/Nebraska vs. Northwestern	ESPN	Sat	8:00P	227	3.8	3.0	3049	6.5
6	WWF Entertainment	TNN	Mon	9:00P	60	3.7	2.9	2884	6.5
7	Peach Bowl/LSU vs. Georgia Tech	ESPN	Fri	5:01P	217	3.5	2.8	2827	6.9
8	m/"The Sons of Katie Elder"	TBS	Mon	2:50P	150	3.2	2.5	2558	9.2
9	m/"Rio Lobo"	TBS	Mon	8:05P	151	3.0	2.4	2453	5.8
10	m/"D. Steels Fine Things"	LIF	Sun	4:00P	180	2.9	2.3	2272	5.2
11	m/"McLintock!"	TBS	Mon	5:20P	165	2.8	2.2	2251	6.9
11	Rugrats	NICK	Thu	7:30P	30	2.8	2.2	2211	4.6
11	m/"Silence of The Lambs"	LIF	Wed	9:00P	150	2.8	2.2	2208	4.7
11	Rugrats	NICK	Sun	9:30A	30	2.8	2.2	2200	7.8
11	m/"Terror in The Family"	USA	Wed	9:00P	120	2.8	2.2	2199	4.5
16	JAG	USA	Tue	7:00P	60	2.7	2.2	2187	4.7
16	Ripleys Believe It Or Not	TBS	Wed	8:00P	60	2.7	2.1	2154	4.5
16	Rugrats	NICK	Wed	7:30P	30	2.7	2.1	2151	4.5
16	m/"Godfather Sag Seg 2"	USA	Sun	3:00P	187	2.7	2.1	2149	5.0
16	m/"Blind Faith, Part II"	LIF	Sun	2:00P	120	2.7	2.0	2083	5.2

## D E M O T R A C K E R : M E N 1 8 - 3 4

Following are the top 10 basic cable programs for the week of Dec.25-31, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Cable Rating	U.S. Rating	HHs (000)	Cable Share
1	WWF Entertainment	TNN	Mon	10:00P	69	6.1	4.8	1463	17.7
2	WWF Entertainment	TNN	Mon	9:00P	60	5.8	4.5	1381	16.2
3	Independence Bowl	ESPN	Sun	8:00P	224	3.4	2.7	828	12.7
4	Holiday Bowl	ESPN	Fri	8:38P	224	3.4	2.7	833	13.2
5	South Park	CMDY	Wed	10:00P	30	3.1	2.2	672	9.2
6	NFL Countdown	ESPN	Sun	11:30A	60	2.8	2.2	679	14
7	Alamo Bowl	ESPN	Sat	8:00P	227	2.4	1.9	588	7.8
8	Jackass	MTV	Sun	9:00P	30	2.3	1.8	537	8.4
9	Peach Bowl	ESPN	Fri	5:01P	217	2.2	1.8	543	11.6
10	Ripley's Believe or Not	TBS	Wed	8:00P	60	2.1	1.7	525	6.6

before *Midnight* at 10 p.m.

The staff of the Los Angeles Zoo get the everyday-folk star treatment in *Total Zoo*, a new Animal Planet series that started Jan. 2 at 9:30 p.m. (and repeats on Saturdays at 8 p.m.) In *Total Zoo*, Planet goes behind the scenes to see just what type of people make a living feeding large, dangerous carnivores. On Discovery's Travel Channel, the rich and famous come under the microscope in *Manhattan on the Beach*, a new series following New Yorkers to their summer haunts in the Hamptons. *Beach* begins with three back-to-back, one-hour

episodes on Feb. 3 at 8 p.m.

Fox Family's *Scariest Places on Earth*, returns Jan. 19 at 8 p.m. with a 3-hour compilation of original episodes and best-ofs; and the rather frightful concept of *Turn Ben Stein On* returns to Comedy Central on Jan. 25.

Court TV, which revived its reality-bogged ratings with entertainment, is premiering new episodes of *Forensic Files* and *Crime Stories*, one featuring an interview with former Jets star Mark Gastineau from his temporary home on Rikers Island. *Rikers Island: Tales From Jail* airs Jan. 10 at 10 p.m.

Perhaps taking a cue from Court, ESPN continues its efforts to emphasize the "E" with a new programming initiative—ESPN Original Entertainment. Out of it comes *The Life*, a new bio series based on a franchise in the print publication, *ESPN The Magazine*. *Life* starts peering into the lives of top athletes on Jan. 13 at 10 a.m.

Meanwhile at The Learning Channel, sport meets refuse in British import *Junkyard Wars*, which gets a regular Monday 8 p.m. time slot beginning Jan. 29. The British also invade Bravo with *Cold Feet*, a UK version of *Friends*, starting tonight at 10 p.m. ■

# Syndication Watch

DEC. 11-17 *Syndicated programming ratings according to Nielsen Media Research*

## TOP 25 SHOWS

Rank/Program	HH AA	HH GAA
1. Wheel of Fortune	10.9	10.9
2. Jeopardy	8.6	8.6
3. Judge Judy	6.7	9.6
4. Entertainment Tonight	6.2	6.3
5. Friends	5.7	6.5
6. Oprah Winfrey Show	5.5	5.6
6. Seinfeld	5.5	5.5
8. Wheel of Fortune (wknd)	5.4	5.4
9. Frasier	4.8	5.2
10. Entertainment Tonight (wknd)	4.4	4.4
11. Live With Regis	4.2	4.2
12. Judge Joe Brown	3.9	5.1
13. Jerry Springer	3.8	4.1
13. The X-Files	3.8	4.1
13. Hollywood Squares	3.8	3.8
16. Drew Carey	3.6	3.9
16. Maury	3.6	3.7
16. Seinfeld (wknd)	3.6	3.6
19. Andromeda	3.5	3.8
20. Spin City	3.4	3.7
21. Divorce Court	3.3	4.3
21. 3rd Rock From the Sun	3.3	3.6
23. Extra	3.2	3.2
23. Inside Edition	3.2	3.2
23. Jeopardy (wknd)	3.2	3.2
23. Rosie O'Donnell	3.2	3.2

## TOP TALK SHOWS

Rank/Program	HH AA	HH GAA
1. Oprah	5.5	5.6
2. Live With Regis	4.2	4.2
3. Jerry Springer	3.8	4.1
4. Maury	3.6	3.7
5. Rosie O'Donnell	3.2	3.2

According to Nielsen Media Research Syndication Service Ranking Report Dec. 11-17, 2000

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States

N/A = not available

## On the rebound

Several syndicated court shows got a boost the week Al Gore conceded the presidential election. As viewers were settling back into their normal TV habits, steering away from the cable news channels, some court shows rebounded from season lows.

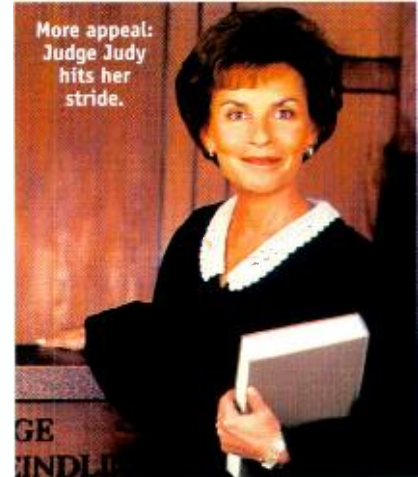
For the week ended Dec. 17 (Gore conceded on Dec. 13), *Judge Judy* (6.7 rating) and *Judge Joe Brown* (3.9) jumped 6% and 15%, respectively, to recover from the previous week's season lows, according to Nielsen Media Research. *People's Court* (2.0, up 18%) and *Judge Mills Lane* (1.7, up 13%) also rebounded from their worst marks of the season. In fact, none of the court shows dropped from the previous week; also registering improvement were *Divorce Court* (3.3, up 3%), *Power of Attorney* (2.6, up 8%), *Judge Greg Mathis* (2.4, up 20% to a new season high) and *Curtis Court* (1.7, up 13%). *Judge Hatchett* (2.1) and *Moral Court* (0.8) were flat.

In other good news for an otherwise slumping syndicated season, a crowd of daytime strips logged season bests. Included in that bunch were *Family Feud* (2.6, up 18%), *Real TV* (1.9, up 12%), *Jenny Jones* (3.8, up 9%), *Maury* (3.6, up 20%), *Jenny* (2.3, up 21%), *Martha Stewart* (1.8, up 20%), *Queen Latifah* (1.3, up 18%) and *Men Are From Mars, Women Are From Venus* (1.0, up 43%).

Elsewhere, *ET Weekend* soared 42%, nabbing a 4.4, its best rating in five years and good for a first-place finish among all weekly hours. The rest of the weekly crew had less to cheer about, except for rookie reality strip *Maximum Exposure* (2.3), which leapt 21% to a season high. Following *ET Weekend*, the top weekly efforts were *The X-Files* (3.8, down 15%), *Andromeda* (3.5, down 15%), *Stargate SG-1* (3.0, down 3%), *ER* (3.0, down 6%), *Xena* (2.6, down 24%), *V.I.P.* (2.5, down 14%), *Sheena* (2.3, up 5%) and *Beastmaster* (2.3, down 8%).

Magazines looked solid. *Entertainment Tonight* (6.2, up 3%) was top dog as usual, followed by *Extra* (3.2, up 3%), *Inside Edition* (3.2, up 3%), *Access Hollywood* (2.5, flat) and *National Enquirer: Uncovered* (1.2, flat).

—Susanne Ault



## DIVORCE COURT Delivers More Young Women!



DIVORCE COURT	33%
Moral Court	31%
Judge Mathis	30%
Power of Attorney	29%
Curtis Court	29%
Judge Hatchett	28%
Judge Joe Brown	28%
Judge Mills Lane	26%
People's Court	24%
Judge Judy	24%

Audience Composition  
Women 18-49

The Court  
Leader



# Programming

## BroadcastWatch

COMPILED BY KENNETH RAY

DEC. 25-31 Broadcast network prime time ratings according to Nielsen Media Research

Week 13	abc	CBS	NBC	FOX	PAX TV	UP/N	WB
	9.5/19	6.5/13	3.7/7	3.4/7	1.2/2	1.4/3	1.8/4
8:00	54. 20/20 Downtown 5.5/12	64. C Brown Xmas 5.0/11	(nr) NBA Basketball 5.1/11	89. Boston Public 3.3/7	Sustaining Programming	117. Moesha 1.2/2	93. 7th Heaven 2.2/4
8:30		43. Ev Lvs Raymd 6.3/12				104. The Parkers 1.5/3	
9:00	3. NFL Monday Night Football—Dallas Cowboys vs. Tennessee Titans 11.0/22	13. Ev Lvs Raymd 8.3/16	87. NBC Movie of the Week—It's a Wonderful Life 3.4/7	85. Ally McBeal 3.5/7	130. Touched by an Angel 0.7/1	107. The Hughleys 1.4/3	107. Popular 1.4/3
9:30		16. Becker 8.0/15				107. Girlfriends 1.4/3	
10:00		49. Family Law 5.8/11			122. Diagnosis Murder 1.1/2		
10:30							
	8.7/15	7.2/12	5.9/10	4.7/8	1.0/2	1.5/2	1.8/3
8:00	1. Who Wants to Be a Millionaire? 12.1/20	23. JAG 7.5/13	79. 3rd Rock fr/Sun 4.2/7	58. That '70s Show 5.3/9	130. Mysterious Ways 0.7/1	104. UPN's Movie Tuesday—Chameleon II: Death Match 1.5/2	97. Buffy the Vampire Slayer 1.9/3
8:30			69. 3rd Rock fr/Sun 4.7/8	77. Titus 4.4/7			
9:00	19. Dharma & Greg 7.9/13	30. 60 Minutes II 7.1/12	25. Frasier 7.3/12	75. Dark Angel 4.5/8	124. Touched by an Angel 1.0/2		100. Angel 1.7/3
9:30	38. Geena Davis 6.5/11		49. DAG 5.8/10				
10:00	37. Best of Whose Line Is It Anyway? 6.7/12	34. Judging Amy 6.9/12	35. Dateline NBC 6.8/12		113. Diagnosis Murder 1.3/2		
10:30							
	7.9/13	5.8/10	8.3/14	5.8/10	1.2/2	1.5/3	1.8/3
8:00	2. Who Wants to Be a Millionaire? 11.8/20	64. Bette 5.0/8	40. Ed 6.4/11	49. Fox Movie Special—Dragonheart 5.8/10	127. Twice in a Lifetime 0.8/1	113. 7 Days 1.3/2	97. Dawson's Creek 1.9/3
8:30		82. Welcome to NY 4.1/7					
9:00	14. Drew Carey 8.2/13	40. The 23rd Annual Kennedy Center Honors 6.4/11	10. The West Wing 8.7/14		117. Touched by an Angel 1.2/2	100. Star Trek: Voyager 1.7/3	103. Gross Pointe 1.6/3
9:30	43. Spin City 6.3/10						
10:00	69. Gideon's Crossing 4.7/8		6. Law & Order 9.9/17		104. Diagnosis Murder 1.5/3		
10:30							
	7.5/12	7.3/12	9.0/15	5.1/8	1.1/2	3.8/6	2.2/4
8:00	49. Whose Line 5.8/10	25. Diagnosis Murder 7.3/12	4. Friends 10.5/18	61. Fox Thursday Night Movie—Jumanji 5.1/8	124. It's a Miracle 1.0/2	84. WWF Smackdown! 3.8/6	95. Gilmore Girls 2.0/3
8:30	38. Whose Line 6.5/11		16. Weber Show 8.0/13		117. Diagnosis Murder 1.2/2		92. Charmed 2.4/4
9:00	7. Who Wants to Be a Millionaire? 9.4/15	25. 48 Hours 7.3/12	9. Will & Grace 9.0/14				
9:30		28. 48 Hours 7.2/12	19. Just Shoot Me 7.9/13		122. Touched by an Angel 1.1/2		
10:00	30. Primetime 7.1/12		8. ER 9.2/16				
10:30							
	5.3/9	6.5/12	7.3/13	4.2/7	1.0/2	1.4/2	1.8/3
8:00	71. Two Guys a Girl 4.6/8	60. The Fugitive 5.2/9	30. Providence 7.1/13	79. Fox Movie Special—Beethoven 4.2/7	127. Encounters With the Unexplained 0.8/1	107. Freedom 1.4/3	93. Sabrina/Witch 2.2/4
8:30	79. Norm 4.2/7				126. Touched by an Angel 0.9/2		91. Sabrina/Witch 2.5/4
9:00	71. Whose Line Is It 4.6/8	16. C.S.I. 8.0/14	28. Dateline NBC 7.2/12			113. Level 9 1.3/2	113. Roswell 1.3/2
9:30	67. Whose Line Is It 4.9/8				117. Diagnosis Murder 1.2/2		
10:00	35. 20/20 6.8/12	43. Nash Bridges 6.3/11	22. Law & Order: Special Victims Unit 7.7/14				
10:30							
	6.7/12	6.1/11	2.9/5	6.1/10	0.6/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • * PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00	24. ABC Saturday Night Movie—Jack 7.4/13	71. That's Life 4.6/8	90. NBA Basketball 2.7/5	53. Cops 5.7/10	130. Miracle Pets 0.7/1		
8:30		48. Walker, Texas Ranger 6.0/10		40. Cops 6.4/11			
9:00				47. AMW: America Fights Back 6.1/10	136. Twice in a Lifetime 0.4/1		
9:30	61. Whose Line Is It 5.1/9	21. The District 7.8/14	87. World's Most Amazing Videos 3.4/6		133. Mysterious Ways 0.6/1		
10:00	58. Whose Line 5.3/10						
	5.9/11	6.4/12	5.0/10	5.9/11	0.7/1		1.6/3
7:00	67. All-Star Bloopers 4.9/9	12. 60 Minutes 8.4/16	77. World's Most Amazing Videos 4.4/8	5. NFL Postgame 10.2/19	135. Encounters With the Unexplained 0.5/1		99. Jamie Foxx 1.8/3
7:30				57. King of the Hill 5.4/10			100. The PJs 1.7/3
8:00	82. Whose Line Is It 4.1/8	33. Touched by an Angel 7.0/13	54. Dateline NBC 5.5/11	54. The Simpsons 5.5/11	133. It's a Miracle 0.6/1		95. Steve Harvey 2.0/4
8:30	75. Whose Line Is It 4.5/9			71. Malcolm/Middle 4.6/9			107. Hype 1.4/3
9:00	15. Who Wants to Be a Millionaire? 8.1/16	61. CBS Sunday Movie—Timepiece 5.1/10	64. NBC Sunday Night Movie—While You Were Sleeping 5.0/10	85. The X-Files 3.5/7	127. Pax Big Event—Frantic 0.8/2		107. Nikki 1.4/3
9:30							117. Grosse Pointe 1.2/2
10:00	46. New Year's Rockin' Eve 6.2/13						
10:30							
AVERAGE WEEK	7.3/13	6.5/12	6.0/11	5.1/9	0.9/2	1.9/3	1.8/3
S-T-D	8.7/14	8.3/13	8.3/13	6.4/10	0.9/1	2.7/4	2.7/4



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Pre-NATPE	Mon., Jan. 15, 2001	Fri., Jan. 5, 2001	Tues., Jan. 9, 2001
NATPE	Mon., Jan 22, 2001	Fri., Jan. 12, 2001	Tues., Jan. 16, 2001
NATPE DAILY #1	Tues., Jan. 23, 2001	Fri., Jan. 12, 2001	Tues., Jan. 16, 2001
NATPE DAILY #2	Wed., Jan. 24, 2001	Fri., Jan. 12, 2001	Tues., Jan. 16, 2001
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IN BRIEF

**ABC AND DISNEY  
GRAB THE GRINCH**

ABC and The Disney Channel have garnered the TV rights to the film *The Grinch* from Universal/Imagine Entertainment for a reported \$60 million. In the 10-year deal, which is an unusually long agreement, the two outlets will divvy up showings beginning in 2004. The movie gets its first airings on pay-movie network Starz!, which has a long-term output deal with Universal.

**CHARTER BOOSTS  
JUNK-BOND SALE**

Charter Communications is breaking through the gloom surrounding the junk-bond market, increasing the size of its planned junk-bond sale, nearly 50% to \$1.2 billion. The company had planned to raise only \$850 million, already a hefty deal in a market that has virtually frozen in recent weeks. But investor response has been so strong that the company's bankers felt demand sufficient to sell more.

**LAWYER TAPPED FOR  
TW INTERNET POST**

Time Warner named Executive VP and General Counsel Christopher Bogart head of its high-speed Internet unit. As president and CEO of Time Warner Cable Ventures, he will be responsible for, among other things, negotiating agreements with competing Internet-service providers seeking access to Time Warner's cable systems after the company is acquired by America Online. The Cable Ventures post has been vacant since Glen Britt was named president of Time Warner Cable in 1999.

# AT&T stays cautious

*It's raising cable rates 4.8%, but, given the trouble the company is in, at least one analyst thinks that's too little*

By John M. Higgins

**D**espite its financial problems, AT&T is taking the moderate road in hiking rates this year, boosting prices an average of only 4.8% next month.

While that's higher than the 3.4% rate of general inflation, it's lower than other operators' hikes and the 10%-plus jumps that were common before Congress slapped operators with rate regulation in 1992.

Cable rates are no longer regulated, the provision of the 1992 Cable Act limiting rate hikes having expired two years ago. But operators are so afraid of reprisals from regulators and the loss of customers to DBS that they have so far tried to control themselves, even though it's the easiest way to boost cash flow.

AT&T could use the help. The cost of launching new-media products has hammered the cable unit's profits, with cash flow dropping 12% during the third quarter.

Nevertheless, AT&T said that combined broadcast basic and enhanced basic rates should rise an average of 4.3%. Prices will go up more for systems adding extra programming, about 11% of customers.

Subscribers on systems that are adding three or more channels to their packages will get an average 6.6% increase. An AT&T executive noted that systems that aren't adding new channels will not raise their basic rates more than 5%.

Rates for pay services such as Home Box Office and Showtime are going up \$1 in many markets, from \$11 or so for a single service to about \$12.

In AT&T's Quincy, Mass., system, for example, enhanced basic will rise 5%, from \$33.79 to \$35.48. In Denver, the package will increase 4.9%, from \$27.68 to \$29.06. San Francisco customers will see prices go up 5%, from \$30 to \$31.50. San Jose, Calif., rates will rise 4.4%, from \$40.05 to \$41.84.

AT&T's move is more cautious than that of other operators. Cablevision Systems Corp. is increasing prices 7%, while Time Warner and Cox are holding their increases to an average of 5%.

Media analyst Richard Bilotti said that the AT&T hikes are probably too low. Basic price hikes are a trade-off between maximizing cash flow and sending customers to DirecTV or EchoStar.

Still, Bilotti believes that operators could pass through basic rate increases of at least 7% without losing too many customers.

That's because basic rate hikes have a relatively moderate effect on operators' best customers, those who are buying pay or digital services. In systems with a \$35 enhanced basic rate, for example, a 5% basic rate hike would come to just 3.5% to 4% for a higher-end customer, whose monthly bill is \$45 to \$50 to start with.

Keeping those customers happy is most important, and raising basic rates takes pressure off rates for new services. "The simple conclusion is that a basic rate increase disproportionately affects the least valuable subscriber and is a modest price change for the best cable customers," Bilotti said. ■

**The simple conclusion is that a basic rate increase disproportionately affects the least valuable subscriber.**

—Richard Bilotti, media analyst

# Changing Hands

## TV

### WHCT-TV (to be WUVN) Hartford, Conn.

**Price:** \$18 million

**Buyer:** Entravision Communications Corp., Santa Monica, Calif. (Walter A. Ulloa, chairman/10.6% owner; Philip C. Wilkinson, president/10.6% owner; Univision Communications Inc., 26.25% owner); owns/is buying 18 other TVs and 58 radios

**Seller:** Astroline Communications Co. LP/Two if by Sea Broadcasting Corp., Boston (Fred J. Boling, general partner); no other broadcast interests

**Facilities:** Ch. 18, 3,272 kW visual, 327.2 kW aural, ant. ant. 980 ft.

**Affiliation:** Valuevision (to be Univision on March 1)

### KXGR-TV-DT Green Valley/Tucson, Ariz.

**Price:** \$15 million cash (includes \$1 million to Paxson Communications Corp.)

**Buyer:** Donald E. Ledwig Jr., Miami. Note: Paxson announced plans to buy KXGR in September 1997. Also, Ledwig has served as president of Corporation for Public Broadcasting

**Seller:** Sungilt Corp. Inc., Tucson (Arlene Stevens, president); no other broadcast interests

**Facilities:** Ch. 46, 1,860 kW visual, ant. 177 ft.

**Affiliation:** PaxTV

**Broker:** Kalil & Co. Inc. (seller)

## Combos

### KTUC(AM), KCUB(AM)-KIIM-FM and KHYT(FM) Tucson and KOAZ(FM) Oro Valley/Tucson, Ariz.

**Price:** \$63 million (\$61 million cash; \$2 million for stock)

**Buyer:** Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 64 other AMs and 140 other FMs; is selling KYEA(FM) Columbia/Monroe, KMYF(FM) Monroe, KTJC(FM) Rayville/ Monroe and KZRZ(FM) West Monroe/ Monroe, La. (see second FM item, below)

**Sellers:** Slone Broadcasting Inc./Slone Radio LLC, Tucson (Jim Slone, owner); no other broadcast interests. Note: Slone acquired KTUC and KOAZ in January 1998 for \$6.5 million

**Facilities:** KTUC: 1400 kHz, 1 kW day; KCUB: 1290 kHz, 1 kW day; KIIM-FM: 99.5

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	\$0
TVs	\$33,000,000
Combos	\$89,900,000
FMs	\$14,595,000
AMs	\$3,403,800
Total	\$126,398,800
SO FAR IN 2001	
TV/Radio	\$0
TVs	\$33,000,000
Combos	\$89,900,000
FMs	\$14,595,000
AMs	\$3,403,800
Total	\$126,398,800

MHz, 90 kW, ant. 2,038 ft.; KHYT: 107.5 MHz, 82 kW, ant. 2,034 ft.; KOAZ: 97.5 MHz, 6 kW, ant. 151 ft.

**Formats:** KTUC: news/talk; KCUB: real country; KIIM-FM: hot country; KHYT: contemporary hits; KOAZ: CHR

**Broker:** Kalil & Co. Inc.

### KICN(AM), KFTZ(FM) and KOSZ-FM Idaho Falls and KECN(AM), KCVI(FM) and KLCE(FM) Blackfoot, Idaho, KREC(FM) Brian Head/St. George, Utah, and LMA for KONY-FM Kanab/St. George, Utah

**Price:** \$14.5 million (\$1.5 million for KREC; \$13 million for remaining stations)

**Buyer:** Simmons Media Group, Salt Lake City (Craig Hanson, president); owns five other FMs and one AM

**Seller:** Marathon Media LLC, Chicago (Christopher F. Divine, president/director; Bruce Buzil, manager/director); owns 24 other AMs and 44 other FMs, including KONY(AM) Washington/St. George

**Facilities:** KICN: 1260 kHz, 5 kW day, 64 W night; KFTZ: 103.3 MHz, 100 kW, ant. 659 ft.; KOSZ-FM: 105.5 MHz, 100 kW, ant. 659 ft.; KECN: 690 kHz, 1 kW day, 43 W night; KCVI: 101.5 MHz, 100 kW, ant. 1,512 ft.; KLCE: 97.3 MHz, 100 kW, ant. 1,512 ft.; KREC: 98.1 MHz, 56 kW, ant. 2,526 ft.; KONY-FM: 101.1 MHz, 99 kW, ant. 786 ft.

**Formats:** KICN: talk; KFTZ: CHR; KOSZ-FM:

soft AC; KECN: talk; KCVI: active rock; KLCE: AC; KREC: soft AC; KONY-FM: country

**Broker:** Media Services Group Inc.

### WKCY-AM-FM Harrisonburg and WACL(AM) Elkton/Harrisonburg, Va.

**Price:** \$7.2 million

**Buyer:** Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns 18 TVs and about 1,120 radios

**Seller:** Mid-Atlantic Network Inc., Winchester, Va. (John P. Lewis, president); owns two AMs and four FMs, all Va.

**Facilities:** WKCY(AM): 1300 kHz, 5 kW day; WKCY-FM: 104.3 MHz, 50 kW, ant. 409 ft.; WACL: 98.5 MHz, 900 W, ant. 1,607 ft.

**Formats:** WKCY(AM): MOR; WKCY-FM: country; WACL: oldies

**Broker:** Jorgenson Broadcast Brokerage

### WKKD-AM-FM Aurora/Chicago, Ill.

**Price:** \$3.4 million

**Buyer:** NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner; Samuel "Skip" Weller, president/co-COO, Radio Division; Jeffrey Dinetz, executive vice president/co-COO, Radio Division); owns/is buying/manages 40 other FMs and 14 other AMs, including the following Chicago-area stations:

WAIT(AM) Crystal Lake, WZSR(FM) Woodstock/Crystal Lake, WJOL(AM)-WLLI-FM and WJTW(FM) Joliet, WKRS(AM)-WXLC(FM) Waukegan and WBVS(FM) Coal City/Wilmington, all Ill., and WLIP(AM)-WIL(FM) Kenosha and WEST(FM) Sturtevant/Racine, Wis. Note: Under FCC rules, NextMedia will have to divest three FMs and two AMs in Chicago

**Seller:** Radioworks Inc., Rockford, Ill. (Bob Rhea, president); WNTA(AM) Rockford and WRWC(FM) Rockton/Rockford, Ill.

**Facilities:** AM: 1580 kHz, 250 W day, 200 W night; FM: 95.9 MHz, 3 kW, ant. 338 ft.

**Formats:** AM: CNN, news, sports; FM: good time rock 'n' roll

**Broker:** York Street Partners (seller)

### WYSN(AM) Somerset and WSRA(FM) Central City/Somerset, Pa.

**Price:** \$1.8 million

**Buyer:** Dame Broadcasting LLC, Mechanicsburg, Pa. (J. Albert Dame, president); owns three other AMs and six other FMs, all Pa.

## Changing Hands

**Seller:** NorLin Broadcasters Inc., Somerset (Ronald W. Lorence, president); no other broadcast interests

**Facilities:** AM: 1330 kHz, 5 kW day, 35 W night; FM: 101.7 MHz, 725 w, ant. 643 ft.

**Formats:** AM: nostalgia; FM: AC

### FMs

**KMYF(FM) Monroe, KYEA(FM) (Formerly KCTO) Columbia/Monroe, KTJC(FM) Rayville/Monroe and KZRZ(FM) West Monroe/Monroe, La.**

**Price:** \$4 million

**Buyer:** Monroe Radio Partners Inc., Providence, R.I. (Michael Schwartz, principal); owns one AM and 4 other FMs in Indiana

**Seller:** Citadel Communications (see first Combo item, above)

**Facilities:** KMYF: 106.1 MHz, 97 kW, ant. 1,107 ft.; KYEA: 103.1 MHz, 25 kW, ant. 495 ft.; KTJC: 92.3 MHz, 26 kW, ant. 492 ft.; KZRZ: 98.3 MHz, 50 kW, ant. 492 ft.

**Formats:** KMYF: country; KYEA: urban AC; KTJC: oldies; KZRZ: AC

**Broker:** Bergner & Co.

**Construction permit for KBLK(FM) (formerly KBAD) Llano/Austin, Texas**

**Price:** \$2.5 million cash

**Buyer:** Rawhide Radio LLC, Houston (Rob Dean, president [Sonoma Media Corp., 51% member; Hispanic Broadcasting Corp., 24.5% member]); owns KVCQ(FM) McQueeney/Victoria, Texas. Sonoma principals also have interest in seven other FMs and two AMs, all Texas

**Seller:** Munbilla Broadcasting Corp., Dallas (B. Shane Fox, principal); owns KBLK(FM) Burnet/Austin, Texas

**Facilities:** 104.7 MHz, 11 kW, ant. 459 ft.

**Format:** Country

**WRKG(FM) Newberry/Gainesville, Fla.**

**Price:** \$2 million

**Buyer:** Pamal Broadcasting Ltd., Latham, N.Y. (James J. Morrell, chairman/owner); owns/is buying 12 other FMs and six AMs, including WRGO(FM) Cedar Key/Gainesville, WDFL(AM)-WKZY(FM) Cross City/Gainesville and WRZN(AM) Hernando/Ocala, Fla., and WEBK(FM) Killington/Rutland, Vt. (see next item)

**Seller:** Asterisk Communications Inc., Fort Lauderdale, Fla. (Fred Ingham, principal); owns WXJZ(FM) and WYGC(FM) Gainesville, WBXY(FM) La Crosse/Gainesville, WMFQ(FM) Ocala and WTRS-FM Dunnellon/Ocala, Fla. Note: Asterisk acquired WRKG for \$2.01 million in May 1992

**Facilities:** 100.5 MHz, 11 kW, ant. 492 ft.

**Format:** Rock

**Broker:** Stan Raymond & Associates (seller)

**WEBK(FM) Killington/Rutland, Vt.**

**Price:** \$1.65 million

**Buyer:** Pamal Broadcasting (see preceding item); owns WJEN(FM) and WJJR(FM) Rutland and WJAN(FM) Sunderland, Vt.

**Seller:** Killington Broadcasting Ltd., Killington (Dan Ewald and Walter Sczudlo, principals); no other broadcast interests

**Facilities:** 105.3 MHz, 1.25 kW, ant. 2,240 ft.

**Format:** Adult alternative

**Broker:** Frank Boyle Co. LLC

**KWQH(FM) San Luis Obispo, Calif.**

**Price:** \$1.5 million (includes five-year non-compete and two-year engineering consulting agreements at \$250,000 each)

**Buyer:** GTM San Luis Obispo LLC, Cockeysville, Md. (Edward B. Hutton Jr. and Georgie S. Hutton, co-members). Huttons also are members of GT Media LLC, which owns KEFE(FM) Los Alamos, N.M.

Note: GTM may not offer a Christian format over KWQH for at least five years

**Seller:** Radio Representatives Inc., Los Osos, Calif. (Norwood J. Patterson, president); owns KGDP(AM) Orcutt/San Luis Obispo, Calif.

**Facilities:** 97.1 MHz, 2.5 kW, ant. 1,020 ft.

**Format:** Contemporary Christian

**KIMX(FM) Laramie/Cheyenne, Wyo.**

**Price:** \$925,000 cash

**Buyer:** Laramie Mountain Broadcasting LLC, Cheyenne, Wyo. (Victor A. Michael Jr., 100% member); owns KLDI(AM)-KRQU(FM) Laramie/Cheyenne. Michael also owns KMLD(FM), KTRS-FM and KWYY(FM) Casper and KRRR(FM) Cheyenne, Wyo.; is general partner in company building three other FMs and applying to build two other FMs

**Seller:** Montgomery Broadcasting LLC, Cheyenne (David Montgomery, managing member); owns KFBC(AM) Cheyenne

**Facilities:** 105.5 MHz, 2.2 kW, ant. 1,027 ft.

**Format:** AC

**Broker:** McCoy Broadcast Brokerage Inc. (seller)

**KQXR(FM) Midland/Odessa, Texas**

**Price:** \$800,000

**Buyer:** Tommy R. Vasocu, Midland; no other broadcast interests

**Seller:** Cardwell Broadcasting Corp., Midland (David Cardwell, principal); no other broadcast interests

**Facilities:** 95.1 MHz, 10.35 kW, ant. 505 ft.

**Format:** Alternative rock

**KWHO(FM) Weed, Calif.**

**Price:** \$737,500

**Buyer:** Four Rivers Broadcasting Inc., Carefree, Ariz. (John C. Power, president); owns two AMs and two other FMs. Power has interest in three more FMs

**Seller:** Tom F. Huth, Mount Shasta, Calif.; owns three California AMs

**Facilities:** 102.3 MHz, 5.5 kW, ant. 1,437 ft.

**Format:** AC

**Broker:** Gary Katz (seller)

**WTRB-FM Ripley, Tenn.**

**Price:** \$450,000

**Buyer:** Educational Media Foundation, Sacramento, Calif. (Richard Jenkins, president); owns/is buying 25 FMs and two AMs (11 of them in California)

**Seller:** Williams Communications Inc., Leesburg, Ala. (Walton E. Williams Jr., principal); owns two AMs and two FMs including WRTB(AM) Ripley. Williams also has interest in WNCN(TV) Montgomery, Ala.

**Facilities:** 94.9 MHz, 6 kW, ant. 328 ft.

**Format:** Hits of the '60s, '70s, '80s and '90s

**Construction permit for KAUB(FM)**

**Reedsport, Ore.**

**Price:** \$32,500

**Buyer:** Lane Community College, Eugene, Ore. (Larry A. Romine, board member); owns three other Oregon FMs

**Seller:** American Family Association Inc., Tupelo, Miss. (Donald E. Wildmon, president); owns/is buying at least 105 FMs and permits to build other FMs

**Facilities:** 89.1 MHz, 1 kW, ant. 400 ft.

**Format:** Christian

**KSDA-FM Agat, Guam**

**Price:** \$0 (charitable contribution)

**Beneficiary:** Good News Broadcasting Corp., Agana Heights, Guam (Robert J. Gibbons, president/11.1% owner); owns KVOI(AM) Tucson, Ariz.

**Donor:** Adventist Broadcasting Service Inc., Silver Spring, Md. (Wilbur Claus, chairman); no other broadcast interests

**Facilities:** 91.9 MHz, 3.8 kW, ant. 1,000 ft.

**Format:** Inspirational, Christian

### AMs

**WFIA Louisville, Ky.**

**Price:** \$1.75 million

**Buyer:** Salem Communications Corp., Camarillo, Calif. (Stuart W. Epperson, chairman; Edward G. Atsinger III, president/43.4% owner); owns/is buying 73 other radio stations, including WGTK(AM) Louisville. Epperson is president of Truth Broadcasting Corp., which is selling WLKY(AM) Louisville to Salem

**Seller:** Blue Chip Broadcasting Licenses II

## Changing Hands

Ltd., Cincinnati (L. Ross Love, president); owns three AMs and 16 FMs, including WDJX(FM) and WULV(FM) Louisville

**Facilities:** 900 kHz, 1 kW

**Format:** Christian teaching

**WFKN Franklin (near Bowling Green), Ky.**

**Price:** \$500,000

**Buyer:** Paxton Media Group Inc., Paducah, Ky. (David M. Paxton, president); owns WPSD-TV Paducah/Cape Girardeau, Mo.

**Seller:** Belo Corp., Dallas (Robert W. Decherd, president); owns/manages 21 TVs including WHAS-TV Louisville

**Facilities:** 1220 kHz, 250 W day, 90 W night

**Format:** Country

**Broker:** Dirks, Van Essen & Murray (seller)  
**WMAX Saginaw, Mich.**

**Price:** \$485,000 (includes three-year non-compete agreement)

**Buyer:** 990 Investors LLC, Ann Arbor, Mich. (Thomas S. Monaghan, 100% managing member); owns WDEO(AM) (formerly WWCM) Ann Arbor. Monaghan has 21.8% interest in Catholic Radio Network LLC, which is selling its eight AMs, and 27% in 1090 Investments LLC, which owns WCAR(AM) Detroit and WOAP(AM) Owosso/Flint, Mich.

**Seller:** Saginaw Bay Broadcasting Corp., Grosse Pointe, Mich. (Joseph M. Mengden, principal); no other broadcast interests

**Facilities:** 1440 kHz, 5 kW day, 2.5 kW night

**Format:** Sports

**WEAM Columbus, Ga.**

**Price:** \$400,000

**Buyer:** Davis Broadcasting Inc., Columbus (Gregory A. Davis, president/owner); owns WOKS(AM)-WFXE(FM) Columbus and WKZJ(FM) Greenville, Ga.

**Seller:** George H. Buck Jr., Atlanta; owns two FMs and seven other AMs; owns 60% of WTIX-FM Galliano, La.; has interest in WQIS(AM) Camden, S.C.; is president of one more FM and four more AMs

**Facilities:** 1580 kHz, 2.3 kW day, 1 kW night

**Format:** Gospel

**Broker:** Satterfield & Perry Inc. (seller)

**WEIO Eau Claire, Wis.**

**Price:** \$200,000

**Buyer:** Totus Tuus Communications Inc., Wisconsin Rapids, Wis. (Stephen Gajdosik, president); no other broadcast interests

**Seller:** Alpenglow Communications Inc., Eau Claire (David Barret, president); owns WISM(FM) Altoona, Wis.

**Facilities:** 1050 kHz, 1 kW day, 500 W night

**Format:** Music of your life

**KCTX Childress, Texas**

**Price:** \$28,800 (assumption and forgiveness of debt)

**Buyer:** Kenneth Paul Harris Sr., Childress; owns KSRW(FM) Childress

**Seller:** Kevin Hackler, Childress; no other broadcast interests

**Facilities:** 1510 kHz, 250 W day

**Format:** Oldies

**50% of WNCA Siler City, N.C.**

**Price:** \$25,000 (for stock)

**Buyers:** Spouses Barry and Dacia H.

Hayes, each 20% owner; Renee R.

Kennedy, 10% owner, all Siler City. Upon completion of deal, Barry Hayes will own 70% of WNCA

**Seller:** Raymond Pearlstine, Haverford, Pa.; no other broadcast interests

**Facilities:** 1570 kHz, 1 kW day, 290 W night

**Format:** AC

**WKMG Newberry, S.C.**

**Price:** \$10,000

**Buyer:** Cornell Blakely, Kinard, S.C.; no other broadcast interests

**Seller:** Durst Broadcasting Co. Inc., Leesville, S.C. (William K. Durst, president); no other broadcast interests

**Facilities:** 1520 kHz, 1 kW day

**Format:** Urban oldies

**KBRV Soda Springs, Idaho**

**Price:** \$5,000

**Buyer:** Caribou Broadcasters Inc., Pocatello, Idaho (Thomas W. and Joyce M. Mathis, co-owners/spouses/parents of seller); no other broadcast interests

**Seller:** Douglas R. Mathis, Soda Springs; owns KFIS(FM) Soda Springs

**Facilities:** 790 kHz, 5 kW day

**Format:** Country

### Amplification

American Media Services brokered the \$3.5 million sale of the construction permit for KBLI(FM) Grand Isle, La., to JP Broadcasting LLC (Changing Hands, Jan. 1).

—Compiled by Alisa Holmes and Elizabeth A. Rathbun

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<b>KTGF-TV</b> Great Falls, Montana	<b>KWYB-TV</b> Butte, Montana	<b>KTMF-TV</b> Missoula, Montana	<b>KWYB-LP</b> Bozeman, Montana	<b>KTMF-LP</b> Kalispell, Montana
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*for*

**\$17,975,000**

*from*

**JSB Acquisition Corporation**

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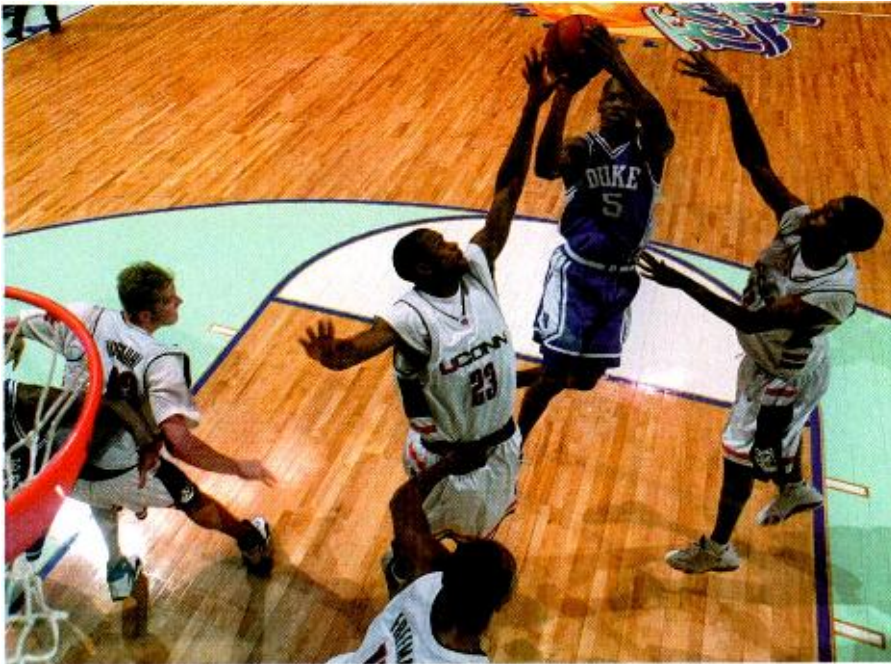
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# Washington



Groups like NCAA Men's Basketball believe having to notify carriers within 48 hours of schedule changes would ultimately cause confusion.

## Rule irks all players

*Satellite TV companies say FCC blackout rules are too tight; sports leagues counter that they are too loose*

By Bill McConnell

Satellite TV providers are crying foul over new sports blackout rules they say will hurt their coverage of athletic events, one of their biggest subscriber draws. Sports leagues aren't happy either.

Under FCC rules issued in November, satellite carriers will be required to blackout networks and superstation sports programming in local markets if a sports team or league's rules bar the local broadcaster from airing the event. Similar rules have long applied to cable systems, but the DBS requirements are a little more lenient because the national footprint of satellite signals makes it harder for them to tailor programming to specific markets.

But leading DBS carriers DirecTV and EchoStar's Dishnetwork say the FCC rules

are still too stringent and will force them to bear too heavy a burden while providing only small protection to teams' exclusive-distribution rights.

"The FCC had discretion to account for the national coverage of DBS signals but didn't do enough," said Pantelis Michalopoulos, EchoStar's Washington attorney.

The blackout provisions were part of the rules package issued two months ago to implement the 1999 Satellite Home Viewer Improvement Act. The law paved the way for satellite carriers to offer local

network affiliates, but, as a trade-off, they were forced to honor sports blackout rules for broadcast networks and six superstations that offer their programming nationwide via cable and DBS. The satellite carriers also were forced to stop offering network signals from distant markets to households that could receive the local affiliate.

Home teams generally require blackouts in their local markets when games have not been sold out.

The blackout rules are unfair, DBS carriers complain, because the FCC isn't requiring teams to give sufficient notice to adjust for schedule changes.

But most troubling, they say, is a rule that requires DBS providers to apply blackouts to network signals even though very few households in the targeted markets would receive network signals anyway. That's because the rules have a practical effect only when the DBS carrier is importing a network signal from a distant market rather than offering the signal of the local affiliate.

If the carrier is offering a local affiliate, the station already would be required to offer alternative programming, and the DBS carrier would need to take no extra

**'The commission ignored the lack of proportion between the formidable burden on satellite carriers and the marginal "benefits" conferred on sports rights holders.'**

—EchoStar statement

action. Only the few viewers in the market with over-the-air reception poor enough to entitle them to distant signals would need a sports program blacked out. DBS carriers say that provision would force them to create a cumbersome two-tiered screening process, first for homes ineligible for distant signals and then, within that subscriber group, for those within

the team's blackout area.

"The commission ignored the complete

lack of proportion between the formidable burden imposed on satellite carriers and the marginal 'benefits' conferred upon sports rights holders," EchoStar said in its comments.

DBS carriers say the FCC should have used the discretion Congress provided to exempt network signals. Because superstations aren't covered by the local-into-local rules, DBS carriers are complaining about how the general blackout requirement would be applied to them.

But they do say both network and superstation sports coverage would be hurt by a provision that requires them to honor blackouts of rescheduled athletic events as long as notice is given within 48 hours of the time change, no matter how close the game day. The satellite companies say they need a long lag time to adjust for schedule changes on both networks and superstations: 60 days.

Finally, the DBS carriers are complaining that they have only 120 days to carry out the new rules.

Sports organizations, on the other hand, say the FCC rules are too lenient.

They say, in some cases, home teams may not be able to protect their exclusive rights when parts of the rule's local 35-mile protected zone also fall into the outer portion of a superstation's traditional coverage area. That means Chicago superstation WGN may be able to carry Milwaukee Bucks or Brewers into some blacked-out portions of Wisconsin markets when those teams play home games against the Chicago Bulls or Cubs.

The leagues also say requiring them to notify carriers within 48 hours of any schedule change will force an array of announcements that ultimately will confuse carriers.

"The Commission's apparent effort to 'give' something to the satellite carriers ... would create more problems for the carriers, to say nothing of creating considerable additional unnecessary work for the leagues," wrote Washington attorney Philip Hochberg on behalf of the NBA, NFL, NHL and the NCAA's Division 1-A schools. ■

# Bush summit *sans* media

*Broadcast, cable executives absent from industry summit on economic agenda; a few make 400-plus transition team*

By Paige Albiniaik

**P**ushing to get his administration at least partly in place before Inauguration Day, President-elect George W. Bush last week held a summit with industry leaders to set an economic agenda for his administration.

With the economy—and particularly the technology sector—slowing, the new administration likely will be challenged to maintain public approval in the face of a less booming economy.

Notably absent from the summit were any heads of media-related companies, although technology interests were heavily represented. Notable among those were Intel President Craig Barrett, Cisco President John Chambers, Dell Computer Chairman Michael Dell, Verizon Communications President Ivan Seidenberg, GE Chairman Jack Welch, IBM Chairman Lou Gerstner, Hewlett Packard CEO Carly Fiorina and Sun Microsystems CEO Scott McNealy. Stephen Brobeck, president of the Consumer Federation of America, represented the public's interests.

Summit attendees got some good news when the Federal Reserve lowered two key interest rates during their meeting. Besides praising that move, attendees talked about the U.S. trade imbalances and tax cuts.

A few more media-friendly types are on the 447-person transition team Bush set up to assemble his Cabinet and agencies.

Helping with appointments at the Commerce Department are AT&T General Counsel Jim Cicconi and former Senate Commerce Chairman Larry Pressler (a Republican who was instrumental in the revamping of the Communications Act). Cicconi, a former White House aide to President George Bush, has been advising the Bush campaign since its early stages.

Washington sources say Pressler has submitted his name to become head of the

National Telecommunications and Information Administration (NTIA), an agency within the Commerce Department that is currently headed by former Senate staffer Gregory Rohde. Sources also say wireless companies are advocating that Rohde, a Democrat, keep his post because he is already knowledgeable about advanced wireless Internet services.

FCC Chairman Richard Wiley, founding partner of the law firm of Wiley, Rein and Fielding and a key adviser to the presidential campaign, is advising Bush on FCC appointments as is Cablevision Systems CEO Charles Dolan.

Sources expect Commissioner Michael Powell to become chairman of the agency, although Texas Public Utilities Commission Chairman Pat Wood is said to still be lobbying hard for the job. Wood had been positioned to become chairman of the Federal Energy Regulatory Commission, but an incumbent on that body, Republican Curt Herbert, appears to be the front-runner. Bush may nominate Wood to a seat on the FCC.

Wood also is advising Bush on his appointments to the Department of Energy.

Not listed as part of the transition advisory team but names to know if you are angling for a telco-related post are Kevin Martin, a Bush campaign deputy counsel, and Tim Adams, former managing director of the Washington-based G7 Group. Martin, a former aide to FCC Commissioner Harold Furchtgott-Roth, is doing the real work on FCC appointments, while Adams is focusing on technology-related posts, particularly at the NTIA, sources say.

Finally, helping with Justice Department appointments is Rita Hauser, prominent lawyer, peace advocate and wife of Hauser Communications Chairman Gus Hauser, who sold his Maryland-based cable systems to SBC Corp. in 1994. ■

# Protecting digital content

*Battle between broadcasters and copyright holders likely to send the issue to Congress*

By Paige Albinia

Protection of digital content is one of the biggest policy issues that Congress will face during its next session, Washington lobbyists agree, but no one knows exactly how and when the issue will come up.

"I think it's more of a defensive year than an offensive year for the copyright industries with respect to Congress," says one lobbyist. "But we fully expect that people are going to try to make changes [in existing law]."

In 1998, Congress passed the Digital Millennium Copyright Act, a law that took steps toward protecting all sorts of copyrighted digital content, such as movies, songs and books. The copyright industries, which include record companies and movie studios, say they want to wait and let the law work. But they fear that advocates who think consumers should have liberal copying rights will push Congress to open up the law sooner rather than later.

Still, says one lobbyist, Congress isn't likely to jump into the fray until enough streamed media exists that it threatens tradi-

tional business. For example, Congress did not write legislation that granted satellite-TV companies a blanket license to air local TV signals in local markets until broadcasters and satellite TV providers were at war with each other. Finally, the conflict came to a point where the problems could not be solved without new legislation.

A similar situation will have to erupt in the brand-new world of streaming media before Congress will see a clear need to change the law, observers say, and companies have only begun to realize what they can do with Internet streaming.

So far, streaming is predominantly used by broadcasters to put their radio signals on the Internet. Last November, in a big win for the music industry, the U.S. Copyright Office ruled that broadcasters would have to pay additional royalties to record companies if they wanted to stream their radio signals over the Internet. Right now, broadcasters pay copyright fees only to the composers and music publishers to get the rights to play music on the radio.

The Copyright Office also ruled that

Webcasters that provide what is known as "consumer-influenced" radio—allowing consumers to input their preferences in music—will be classified the same as broadcasters and need only one blanket copyright license. Webcasters were happy with that decision because the Copyright Office could have ruled that they were "interactive" services, which would have required them to negotiate royalties for each piece of music they played.

The Copyright Office plans to start a proceeding in May to determine what the fees are, how they are paid and who qualifies for the blanket license.

Although there has been a lot of talk about copyright policy with regard to the Internet, deciding how Webcasters should be treated under copyright law is the first real policy step the federal government has taken. Two years ago, two copyright issues emerged at the end of the Congressional session.

First, a provision slipped into a bill could have granted Internet service providers a blanket license to stream all TV stations. Entertainment lobbyists went into a frenzy, and that provision was quickly stripped before the bill was finally passed into law.

Second, a Canadian company called



A bill by Rep. Rick Boucher might allow consumers to copy and access their music collections on the Internet.

# Get more out of



iCraveTV.com began streaming over the Internet TV signals from the Toronto market area, something broadcasters considered a clear violation of copyright. A federal court in Pennsylvania soon forced iCraveTV to stop.

The matter of streaming TV signals over the Internet has yet to find its way to Washington. The Pennsylvania court's decision put a stop to would-be Internet television broadcasters, and no company since then has wanted to try that again.

The music industry is waging heated battles with such companies as Napster and MP3.com over how digital music should be treated on the Internet, but so far those battles have stayed mostly in court.

Last year, Rep. Rick Boucher (D-Va.) sponsored legislation that would have made it clearly legal for consumers to copy their music collections on to the Internet and access their music from anywhere they could get an Internet connection. That bill died when Congress left in December, but Boucher could reintroduce it in 2001.

For the most part, however, members of Congress are biding their time.

"Content companies that own valuable business models are changing," says Rep. Bob Goodlatte (R-Va.), co-chair of the Congressional Internet Caucus and a member of the House Judiciary Committee. "Once that change starts taking place, it might become clearer whether there are some legislative fixes that need to be done

or whether there is any kind of change needed in the comprehensive legislation that we did two years ago."

Things are expected to get even more complicated once broadband networks are more widely deployed. Because the Internet is a distributed network, with no one central server, it can hold an infinite amount of data. That makes it easy to store large files, such as movies.

According to a Sony spokesman, the movie studios are developing a standard that would allow movies to be streamed over the Internet to home computers.

So far, the studios have been hesitant to

release their digital content without adequate protection because they fear that consumers will be able to make perfect copies of movies and other specialty programming and then distribute the copies for free around the globe.

They have been negotiating with the television and consumer electronics industries for years over how their copyrights will be protected. All sides say they are getting closer to an agreement that would essentially retain existing policy.

"We don't want to see these rights consumers have had for two decades eroded or cut back," says Michael Petricone, vice president of technology policy at the Consumer Electronics Association. "Just the mere fact that we're moving from an analog world into a digital one shouldn't mean that consumers should have to give up their non-commercial fair-use rights." ■



Rep. Bob Goodlatte wants to wait and see whether legislative fixes are needed.

### CABLE-TV SITES

NOVEMBER 2000

RANKED BY GENDER COMPOSITION

Site	Males 18+	Change**
CNBC.COM	69.3	down
SCIFI.COM	67.2	up
ESPN*	65.4	up
COURTTV.COM	64.8	up
COMEDYCENTRAL.COM	64.6	up
FOXNEWS.COM	63.4	up
CBS.COM SITES*	59.3	up
CNN.COM	59.0	down
AAOEE.COM	58.1	up
MSNBC.COM	57.7	down
WEATHER.COM	55.3	up
NBCI*	49.4	up
Fox.com Sites*	47.6	down
FXNETWORKS.COM	45.4	up
EONLINE.COM	44.7	down
All WWW	39.9	down
Cable and Network Universe	46.5	down

Site	Females 18+	Change**
LIFETIMETV.COM	65.8	down
HGTV.COM	64.2	down
FOODTV.COM	57.4	up
AMCTV.COM	56.8	up
USANETWORK.COM	55.7	up
FXNETWORKS.COM	52.2	up
COUNTRY.COM	51.9	up
EONLINE.COM	51.2	up
ABC*	49.2	down
DISCOVERY.COM	48.2	down
TVLAND.COM	47.2	up
HISTORYCHANNEL.COM	47.1	up
PBS.ORG	43.7	up
Fox.com Sites*	42.7	up
VH1.COM	40.9	down
All WWW	40.7	down
Cable/Network Universe	41.1	up

Source: Media Metrix

Composition: Percentage of a Website/channel/application's visitors that belong to a specific age/gender grouping.

\* Represents an aggregation of commonly owned/branded domain names.

\*\* From October to November 2000.

—Statistically insignificant traffic.

Sample Size: More than 60,000 individuals throughout the U.S. participate in the Media Metrix sample.

# TV.™



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# Ask every 100th visitor

Expert suggests identifying the audience, instead of tracking numbers

**A**s you're poring over your Web-audience-measurement reports, you're wondering: What to do next? Here's the start of answer: Maybe you shouldn't take those numbers as a definitive indicator of your Web-site performance, or base your Web strategy solely on what those numbers say.

That's according to Eric Meyer, an online journalism researcher and assistant professor of journalism at the University of Illinois College of Communications, who is, er, not your everyday ivory-tower type. Author of the strategic online publishing guide *Tomorrow's News Today*, Meyer is that rarest of multidiscipline breeds: an Internet content expert, a published authority on Web metrics, an owner/publisher (of two weekly newspapers in central Illinois), and, perhaps most impressive, a research scientist at National Center for Supercomputing Applications—the same University of Illinois-based institution that spawned the first widely distributed Internet browser.

In other words, Meyer is an expert and sees things from many

different angles.

To borrow an ad slogan, Meyer thinks different. For example, rather than tracking how many page views your site has compared with a competitor's whose site may be organized quite differently, he suggests, it is more important to know *who* your Web audience is and how it interacts with your site.

"Ask every 100th visitor a quick question: Why are you here? Bring them in to your station and chat with them about what they think of the site," he counsels.

Meyer has basic issues with the way Web metrics are researched and what news sites do or don't do with the numbers once they become available.

"You can't make an argument these are scientific numbers. There are serious problems with how the numbers are gathered. When it comes to panel-based research, we don't know whether our panels are representative," says Meyer, of the larger Internet audience. "Plus, when people are aware of the fact they are being monitored, we know that changes their behavior."

Some of the Web-traffic-measuring services note that the more they learn about Web-usage habits, the better they are able to make necessary tweaks in the way they count performance yardsticks, such as page views and "unique users." For his part, Meyer seems to think that, because

the science of Web-audience measurement is still somewhat new, a "work-in-progress" factor is at play here that is important for people who run Web sites to understand.

"We don't know enough about online behavior yet, so we constantly change and adjust" the ways in which the Web-ratings services count Internet traffic. "Even within a given ratings organization, what they adjust this month might not have been what you adjusted last month," Meyer says.

"If you don't know what the causality factors are—such as 'do women and men surf the Web differently' and so 'should we be weighting our samples accordingly'—we don't know that," adds Meyer.

Meyer seems to tag Web metrics with a learn-on-the-fly label. "It's more market research than science, more superstition than science," he huffs.

To his credit, Meyer also has issues with the type of Web-site-management approach that articulates a site strategy and then makes a selective and oversimplified interpretation of

some Web survey numbers to justify that strategy.

I asked Meyer about those television Web sites that justified their business plans for woman-centric content based on a couple of last year's surveys, which showed that women outnumber men on the Internet.

"You don't know where these women numbers are coming from. Plus, there are more women in society," he notes.

To this, Meyer adds a somewhat controversial but, to me, spot-on thought: If one argues that there isn't enough women-centric Internet content, while

maintaining that more women than men use the Internet, then "whatever we were doing caused a great number of women" to become Internet users. In short, women flocked to the Web even before there was

You can't make an argument these are scientific numbers. There are problems with how they are gathered.

—Eric Meyer, researcher

a great deal of content for them there.

"In research, they call this 'data mining,'" Meyer explains. He thinks that, if you base your business on assumptions without a clearly defined cause-effect factor, "it is considered a laughable strategy." ■

*Russell Shaw's column about Internet and interactive issues appears regularly. He can be reached at russellshaw@delphi.com*

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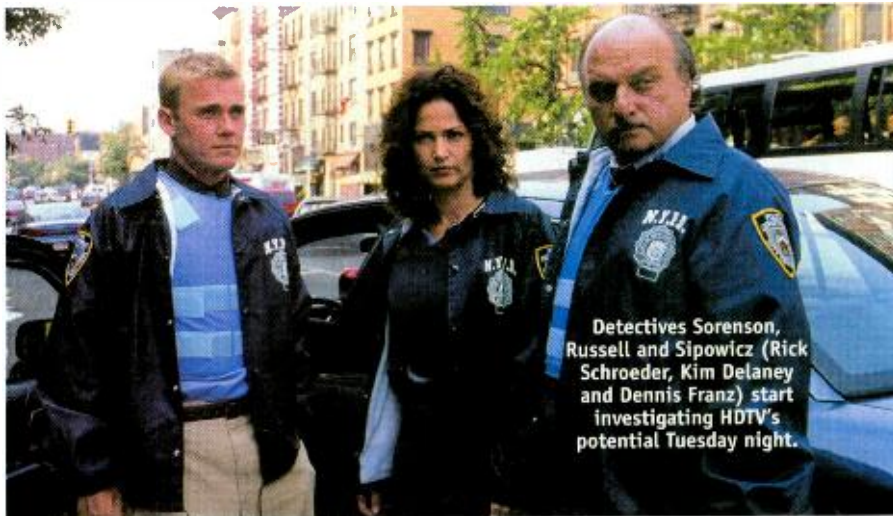
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## Technology



# Hi-def detectives

ABC to air NYPD Blue, unsubsidized, in 720p

By Glen Dickson

The glare of *NYPD Blue* star Dennis Franz will get even sharper tomorrow when ABC starts broadcasting the gritty police drama in HDTV.

ABC has confirmed that *NYPD Blue* will be the network's first high-definition series, as initially reported in BROADCASTING & CABLE last week. Starting with tomorrow night's season premiere, ABC will broadcast 34 hours of *Blue* in the 720-line progressive HDTV format with 5.1-channel Dolby Digital audio. The 720p version of *Blue* will be broadcast by 31 ABC owned stations and affiliates currently capable of

HDTV (one affiliate, Belo-owned WFAA-DT Dallas, will actually convert it to 1080-line interlace).

ABC has been quiet on the HDTV front since it failed to reach a new subsidy deal with Panasonic to broadcast *Monday Night Football* in HDTV for the 2000 NFL season. But, according to ABC President of Broadcast Operations and Engineering Preston Davis, the network has continued to broadcast HDTV movies on Saturday and Sunday nights. In fact, he says, the addition of *Blue* means that ABC will show slightly more HDTV in the 2000-01 television season (126 hours) than in the 1999-

2000 season (125 hours), which included all of *MNF*, the Super Bowl and the National Hockey League All-Star Game.

Unlike the *MNF* broadcasts, the hi-def airings of *Blue* won't be subsidized by a consumer electronics partner. Davis says ABC is bearing all the costs of the HDTV production in an effort to drive the sales of HDTV sets. "We made the decision to do it about two months ago. We hoped to find a sponsor for it, but so far we have not done that."

Davis says he isn't surprised that ABC couldn't secure an underwriting partner for *Blue*, even though CBS has made underwriting and/or advertising deals for HDTV programming with set makers Thomson, Mitsubishi and Panasonic over the past year. "I think to some extent even the consumer electronics guys are questioning the real value of underwriting HDTV product."

He also refutes CBS' claim that producing HDTV has gotten much cheaper since last season as Hollywood post houses have absorbed the cost of buying new HDTV equipment. "It's not substantially cheaper than doing this in 1999," he says.

Since *NYPD Blue* is shot on 35mm film, producing an HDTV version wasn't a big technical challenge but a matter of transferring the film to HDTV tape. The biggest hurdle, says Davis, was converting reams of stock footage of New York City streets. "We had to transfer all of that to HD. It's a substantial cost." ■

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# C-Cube bets on DoMiNo

*Chip is designed to work with diverse digital devices*

By Glen Dickson

**S**ilicon-chip manufacturer C-Cube Microsystems is using this week's Consumer Electronics Show to unveil the DoMiNo Network Media Processor, a digital codec designed to work in cable set-tops, DVD players, DTV receivers, personal video recorders (PVRs), and future networked devices such as home media servers.

The DoMiNo chip (the capital letters in the name refer to digital, media and networks) includes a multistream audio/video codec and integrated transport stream and IEEE 1394 network interfaces. The chip supports a variety of media formats, including MPEG-1, MPEG-2 (including HDTV), MPEG-4, DV and MP3. It will also transcode material between different formats or re-encode material within a single format.

For example, a DoMiNo-equipped device could convert DV video from a digital camcorder to MPEG-2 and then store it on a DVD-recordable disk, convert CD audio to MP3 files for music-on-the-go, or convert DVD video to MPEG-4 to enable Internet streaming. DoMiNo could also take MPEG-2 video at 8 Mb/s and recom-

press it to 4 Mb/s for more-efficient storage on a hard disk or removable-media format, such as recordable DVD (DVD-R). (In that vein, DoMiNo supports Macrovision analog copy protection and 5C digital copy protection as well as other encryption schemes.)

C-Cube Vice President of Marketing and Corporate Development Patrick Henry says such transcoding capability is essential for bridging the various "digital islands" and enabling new consumer applications.

"We future-proof the box by being able to support all multiple formats," he says, pointing out that he expects recordable DVD disks to be a big

driver for the wide acceptance of personal video recorders and, eventually, home servers.

The DoMiNo chip will begin sampling in the second quarter and should begin shipping in late third quarter or early fourth quarter.

Henry expects that the price will be approximately \$30 initially but will drop dramatically with volume. ■



**DoMiNo chip will support formats for set-top boxes, DVD players and personal video recorders.**



**The components of the AccessDTV system include an antenna and PCI card.**

## AccessDTV tackles PCs

*Capitol Broadcasting-backed firm to launch at CES*

By Glen Dickson

**A**ccessDTV, a Raleigh, N.C.-based start-up that counts HDTV pioneer Capitol Broadcasting as an investor, plans to unveil a DTV-on-the-PC system this week at the Consumer Electronics Show in Las Vegas.

AccessDTV plans to sell "digital media receivers"—comprising a PCI card, bundled antenna, and application software that will run on standard PCs—for less than \$500. The company also plans to offer such services as interactive program guide, personal video recording and real-time chats in the future, according to CEO Dewey Weaver, a former NEC executive.

The AccessDTV system, which relies on 8-VSB demodulation technology from NxtWave Communications, has already been tested at WRAL-DT Raleigh, Capitol's flagship station. AccessDTV plans to launch in Raleigh this quarter, with a nationwide rollout by year-end. ■

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## Cutting Edge

BY GLEN DICKSON

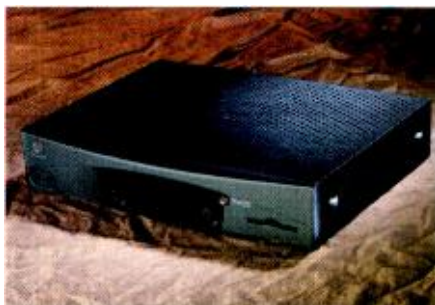
### MOTOROLA MASTERS CANADA

Montreal-based telecommunications provider Aliant Telecom has chosen Motorola's Streammaster 5000 advanced digital set-top to deliver digital television service, Web browsing and e-mail to customers in Atlantic Canada. The agreement marks a significant expansion of Aliant's Advanced Digital Subscriber Line (ADSL)-based VibeVision service, which launched last January and uses iMagicTV DTV Manager interactive software and Cisco's Video Networking System.

Cisco's hardware combines video and audio signals; performs video processing such as demodulating, descrambling and demultiplexing; and adapts the signals to Aliant's ADSL network. The signals are then distributed to subscribers using iMagicTV's software via a DSLAM (digital subscriber line access multiplexer) and received by the Streammaster 5000 set-top.

### TIME WARNER BOOSTS VOD IN TAMPA

Time Warner Cable is using Concurrent Computer's server technology to deliver video-on-demand services to a total of 130,000 digital subscribers in its Tampa Bay-area system. Concurrent's MediaHawk Broadband VOD System is being used in a distributed architecture consisting of 36 video servers installed at Time



Motorola's Streammaster 5000 will be used to deliver broadband services to Aliant customers in Canada.

Warner's Tampa Bay Division in 34 hubs and two regional digital headends. The MPEG-2-based system can support more than 15,500 simultaneous compressed video streams and can store roughly 160 (100-minute) movies. Concurrent's system is also used for commercial VOD at Time Warner's Oceanic Cable operation in Hawaii.

### SBE OFFERS MORE FREQUENCY HELP

The Society of Broadcast Engineers has announced that it will hire a national frequency coordination director to serve on its headquarters staff in Indianapolis.

According to SBE President Andy Butler, the new position will help address the transition to 2 GHz microwave (broadcasters' ENG frequencies) that has been mandated by the FCC. The new post will also oversee game-day frequency-coordination efforts with the National Football League, which the SBE has been assisting since 1999, as well as regular frequency coordina-

tion through the SBE's nationwide network of volunteer coordinators.

### TWC INCREASES CAPTIONING

The Weather Channel (TWC) has doubled the hours of closed-captioned programming it offers. Starting this month, Atlanta-based TWC increases the service from 10 to 20 hours per day, during the hours of 5 a.m. ET to 1 a.m. ET. Because of the dynamic nature of the on-air presentations by TWC meteorologists, the closed-captioning is done live by operators at the National Captioning Institute. Local forecasts aren't closed-captioned, as they already include extensive text and graphics. "This action by The Weather Channel will bring it into compliance with our captioning rules several years ahead of schedule," said FCC Chairman William Kennard in a statement.

### ET GETS NEW LOOK FOR 20TH SEASON

San Francisco's One Six Eight Design Group has created a fresh on-air graphics package



One Six Eight Design Group created the magazine show's new logo.

### The Sopranos hit hi-def

HBO begins offering a high-definition slice of mob life on Jan. 14, as the "encore" presentation of the second season of *The Sopranos* kicks off in 1080-line interlace HDTV. HBO has remastered the entire second season of the mob drama to HDTV and will offer it on its East and West HDTV channels on Sunday nights through Feb. 25. The entire third season of *The Sopranos* will be offered in HDTV starting with the March 4 season premiere. *The Sopranos* is the first HBO original series in HDTV; the network currently offers 60% of its theatrical titles in HDTV each month.

for Paramount Television's *Entertainment Tonight*, celebrating the show's 20th season. One Six Eight used Adobe After Effects software, Discreet Logic's Inferno compositing system, and various 3-D animation systems to create over 50 individual animations and elements in three weeks. "The lion's share of the effects and compositing was accomplished in Inferno, where we were able to integrate 3-D and 2-D on the same platform with maximum flexibility," says, One Six Eight Creative Director/Designer Brad Soderlund.

# Datebook

## This Week

**Jan. 6-9** *CEA* International CES: Your Source for Workstyle and Lifestyle Technology. Las Vegas Convention Center, Las Vegas. Contact: Jeff Joseph (703) 907-7664.

**Jan. 8-10** *SCTE* Conference on Emerging Technologies. New Orleans Hilton Riverside Hotel, New Orleans. Contact: Alex Springer (800) 542-5040, ext. 232.

**Jan. 11** *Chicago Streaming Media Alliance* Meet the Chicago Streaming Media Industry. The Chicago Cultural Society Building, 78 E. Washington St. Chicago. Contact: Kristi Pfluger (312) 222-6691.

**Jan. 11-14** *National Educational Telecommunications Association* The NETA Conference. Hyatt Regency, Savannah, Ga. Contact: Beth Helberg (803) 799-5517.

## January 2001

**Jan. 18-19** *E.J. Krause* International Sport Summit/Sport Summit Interactive 2001. Marriott Marquis Hotel, New York. Contact: Chyril Dorcas (212) 714-1280, ext. 337.

**Jan. 22** *Association of Local Television Stations* ALTV Convention. Las Vegas Hilton, Las Vegas. Contact: Angela G.roux (202) 887-1970.

**Jan. 22-24** *National Cable Television Cooperative* Winter Educational Conference. Dallas. Contact: Caprice Easter (913) 599-5900, ext. 305.

**Jan. 22-25** *NATPE* 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.

**Jan. 23** *IRTS Foundation* Q&A Seminar: Integrated Marketing. NBC, Conference rooms A & B, New York City. Contact: Michelle Marsala (212) 867-6650, ext. 303.

**Jan. 27** *Television News Center* Advanced Anchor Training. Washington. Contact: Herb Brubaker (301) 340-6160.

**Jan. 28-31** *CTAM* Research Conference: Enabling Broadband's Future. The Sheraton Bal Harbour Hotel, Bal Harbour, Fla. Contact: Barbara Gural (703) 837-6540.

**Jan. 30-31** *The Carmel Group* DBS 2001: The Five Burning Questions. The Sheraton Hotel at LAX, Los Angeles. Contact: Natalie McChesney (831) 643-2222.

## February

**Feb. 1-3** *Eckstein, Summers & Co.* The Television Industry's Annual Conference on New Business Development. The Naples Beach Hotel & Golf Club, Naples, Fla.

## Major Meetings

**Jan. 6-9** *CEMA* International CES. Las Vegas Convention Center, Las Vegas. Contact: Jeff Joseph (703) 907-7664.

**Jan. 22-25** *National Association of TV Program Executives* 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440

**April 21-26** *National Association of Broadcasters*-Annual Convention. Las Vegas Convention Center and Sands Expo Center, Las Vegas. Contact: Kathleen L. Muller (202) 775-3527. *TVB* Annual Marketing conference, **April 23-24**. Contact: Janice Garjian (212) 486-1111.

**June 10-13** *National Cable Television Association* Annual Convention. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669.

**Sept. 5-7** *National Association of Broadcasters* Radio Show. Ernest Morial Convention Center, New Orleans. Contact: Gene Sanders (202) 429-4194.

**Sept. 12-15** *Radio-Television News Directors Association* International Conference and Exhibition. Nashville. Contact: Rick Osmanski (202) 467-5200.

**Nov. 5** *BROADCASTING & CABLE*. 12th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

**Nov. 27-30** *California Cable Television Association* Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Paul Fadelli (510) 428-2225.

Contact: Roland J. Eckstein (732) 530-1996.

**Feb. 1-4** *Radio Advertising Bureau* RAB2001. The Adams Mark Hotel, Dallas. Contact: Renee Cassis (212) 681-7222.

**Feb. 3-4** *Television News Center* Reporter Training. 1333 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

**Feb. 6** *CAB* Cable Advertising Conference. New York Marriott Marquis, New York. Contact: Joleen Martin (212) 508-1214.

**Feb. 8-10** *CAB* Cable Sales Management School. Orlando Airport Marriott, Orlando, Fla. Contact: Nancy Lagos (212) 508-1229.

**Feb. 10-13** *National Religious Broadcasters* 58th Annual Convention & Exposition. Wyndham Anatole Hotel, Dallas. Contact: Karl Stoll (703) 330-7000, ext. 517.

**Feb. 13** *Nevada Broadcasters Association* Nevada Broadcasters Day. Nevada State Legislature, Carson City, Nev. Contact: Bob Fisher (702) 794-4994.

**Feb. 14** *Association of Music Personnel in Public Radio* Announcer Workshop. KUAT(AM) Tucson, Ariz. Contact: Deanne Poulos (480) 833-1122.

**Feb. 14-18** *Association of Music Personnel in Public Radio* 39th Annual Conference. Marriott University Park Hotel, Tucson, Ariz. Contact: Deanne Poulos (480) 833-1122.

**Feb. 19-22** *Monte Carlo Festival*: Monte Carlo TV Market. Monte Carlo Grand Hotel, Monaco. Contact: Liliane J.F. Vitale (201) 869-4022.

**Feb. 21-23** *BCCA* Credit Conference. Omni Houston, Houston. Contact: Mary Teister (847) 296-0200.

**Feb. 21-25** *IRTS Foundation* Faculty/ Industry Seminar. Marriott East Side, New York City. Contact: Michelle Marsala (212) 867-6650, ext. 303.

**Feb. 23** *IRTS Foundation* Newsmaker Luncheon. Waldorf-Astoria, New York. Contact: Michelle Marsala (212) 867-6650, ext. 303.

**Feb. 23** *SCTE* Chapter Leadership Conference. Exton, Pa. Contact: Lilibet Coe (800) 542-5040.

**Feb. 25-27** *North American Broadcasters Association* Creative Capital: Harnessing Your Digital Future (Jack Valenti to speak). Hollywood, Calif. Contact: Joan Gladwell (416) 598-9877, ext.14.

**Feb. 25-28** *Video Services Forum (VSF)* VidTranS 2001 conference and exhibition. Universal City, Calif. Contact: Matt Peterson (608) 273-4803.

**Feb. 26** *Broadcasters' Foundation* Golden Mike Awards, The Plaza Hotel, New York. Contact: Gordon Hastings (203) 862-8577.

**Feb. 26-28** *Michigan Association of Broadcasters* Great Lakes Broadcasting Conference & Expo. Lansing Center, Lansing, Mich. Contact: Mike Steger (517) 484-7444.

—Compiled by Beatrice Williams-Rude  
(bwilliams@cabners.com)

## PI FOR SALE

If you've got enough cash, you might be able to get on *Politically Incorrect* with **Bill Maher** next month.

The ABC late-night show is joining forces with eBay and Travelocity.com for an auction that will get the highest bidder one of four guest seats on an episode to be taped on Feb. 1. Bidding is from Jan. 12 through Jan. 22 on abctvauctions.com, with all proceeds to go to Best Friends Animal Sanctuary. The winner and a guest will be flown out to Los Angeles for two nights and will receive a \$500 appearance fee.

"It's the perfect opportunity for the highest bidder to go on a televised, self-serving rant. I'm expecting either a wealthy fan or Ross Perot," Maher quipped.



## VQT's Swan song

After 16 years of protests and victories, Viewers for Quality Television has dissolved. Spearheaded by **Dorothy Swanson** in 1984 when CBS' *Cagney & Lacey* faced the ax, VQT took root in 1988 with the mission to influence networks to keep critically acclaimed series on television, despite Nielsen ratings. Over the years VQT has held this banner like a safety net under faltering shows like *China Beach* and *I'll Fly Away*, while branding new programs such as WB's *Gilmore Girls*, and old favorites (*X-Files*, *Frasier*) with a "quality" seal of approval.

"In 1984 there was no blueprint for this," Swanson said. "There was just this chain of events. Viewers wanted to have a say." At its peak, the "nonstock, nonmember" corporation had 5,000 people participating in its efforts, but those numbers have dwindled to less than 1,000. Funding too, has dried up. "We just never got the large donations to keep going," Swanson commented.



## Curtis gets new desk

Longtime anchor **Chet Curtis** is leaving WCVB-TV Boston, where he's been nearly 30 years, to co-host with Margie Reedy an hour-long *NewsNight* on the New England Cable Network.

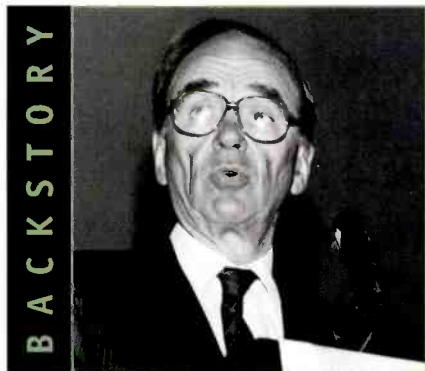
WCVB-TV granted Curtis a release from his contract; his schedule had been reduced since his 1999 breakup with his wife and longtime co-anchor Natalie Jacobson, who remains. "After Natalie and I separated it was the company's decision not to have us share the anchor desk," Curtis said. "I am disappointed, but that's their prerogative. But I've been idling for the last few months, and that's not good. When this opportunity presented itself, they were very gracious in letting me accept it."

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BACKSTORY

In 1986 when the Fox Network was but an embryo in Rupert Murdoch's new broadcast ventures, the mogul had high hopes for the programs to be attached to his progeny. "The only rule we will enforce is that the program must have good taste, must be engaging, must be entertaining, must be original, whether it is a comedy, an hour-long drama, a television movie or some new form not yet born," he announced at that year's Independent TV convention.

As reported by *Broadcasting*, Murdoch (shown left, at the INTV convention) was reportedly locked on to the idea of quality television.

It hasn't always seemed that way since, of course. And with the rise of reality TV now, his words come like the ghost of television's past. Maybe, somehow, Fox's *Who Wants to Marry a Multimillionaire?* and this season's *Temptation Island* qualify as that new form about which he spoke.



F A T E S & F O R T U N E S

**Broadcasting**

**Bill Weber**, VP, systems and archive services, Paramount Television Group, promoted to senior VP of that function.

**Stacey Nachtaler**, regional president, I-traffic, New York, joins CNBC, New York, as VP, marketing and research.

Appointments at Columbia TriStar, Television Division, Culver City, Calif.: **Francine Beougher**, VP, distribution operations, promoted to senior VP of that function; **Marti Rider**, account executive, western division, promoted to director, sales, western division.

**John Matluck**, VP, advertising sales, Eastern region and Detroit, Lifetime Television, New York, promoted to senior VP of that function.

**John Davis**, account executive, WTMJ-TV, Milwaukee, named national sales manager.

**Liz Combs**, news director, WINK-TV Ft. Myers, Fla., joins, WHO-TV Des Moines, Iowa, as news director.

**Luis Alberto Gonzalez**, news director, WGBO-TV Chicago joins KVEA(TV) Los

Angeles as executive producer, weekday newscasts.

**Cable**

**Michael Dyer**, VP, training and organizational development, Cox Communications, Atlanta, appointed VP/GM, Middle Georgia division.

**Rod Dagenais**, senior director, technical operations, Comcast, West Florida, promoted to VP and GM, Sarasota and Charlotte counties, Fla.

Appointments at Cablevision, Bethpage, New York: **Anne Carmignani**, principal consultant, PricewaterhouseCoopers Consulting, New York, joins as director, financial planning; **Jennifer Ostrager**, education content manager, product development, promoted to director of that function.

**Programming**

Appointments at Fox Family Channel and Fox Kids Network Los Angeles:

**Howard Weiner**, director, television research, Metro-Goldwyn-Mayer Inc., Los

Angeles, joins as VP, prime time research, Fox Family; **Alan Bernstein**, kids research, DreamWorks Television, Los Angeles, joins VP, daytime research, Fox Family and Fox Kids; **Paul Duong**, manager, research and programming, Columbia TriStar International Television, Los Angeles, joins as director, prime time research, Fox Family; **Heather Sempertegui**, associate director, daytime research, Fox Family and Fox Kids, promoted to director.

Appointments at Fox Sports Net, Century City, Calif.: **H. Read Jackson**, executive producer, Fox Sports Net, promoted to VP, original programming; **Steve Tello**, VP, news, promoted to senior VP, News.

**Michele White**, senior marketing manager, TBS Superstation, Atlanta, joins Home Team Sports, Bethesda, Md., as senior advertising manager.

Appointments at Odyssey Network: **Elizabeth Hillman**, manager, communications,

National Geographic, Washington, and **Pam Slay**, senior publicist, Warner Bros. International Television, Burbank, Calif., join as directors, communications and publicity.

**Roy Restivo**, manager, scheduling, Playboy TV, named director, domestic scheduling and operations.

**Journalism**

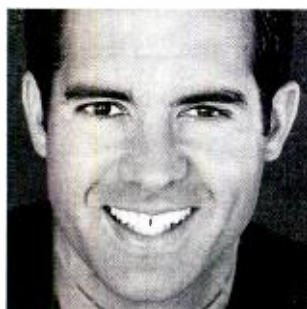
**Matt Winer**, sports reporter and anchor, KSDK(TV) St. Louis, joins ESPNNews, Bristol, Conn., as anchor.

**Advertising/Marketing/PR**

Appointments at Arbitron: **Dennis Seely**, director, marketing, Dallas, promoted to VP, marketing; **Brad Feldhaus**, manager, special projects, Columbia, Md., appointed, director, strategic initiatives; **Jim Haynes**, account executive, Radio One, Washington, joins as training specialist, Radio Stations Services, Atlanta; **Gaby Selva**, bilingual software trainer, advertising/agency services, Los Angeles, promoted to



Francine Beougher



Matt Winer



H. Read Jackson



Steve Tello

F A T E S & F O R T U N E S

account executive, radio station services, Los Angeles.

**Radio**

**Joseph M. Bilotta**, VP/GM, Buckley Radio Sales and executive VP, station group, Greenwich, Conn., named COO, Buckley Broadcasting.

Appointments at Cox Radio, Jacksonville, Fla.: **Dick Williams**, market manager, AM/FM, Nashville, Tenn., joins as VP/GM; **Mark Schwartz**, manager, Cox Radio, named VP/GM, WAPE-FM and WFYV-FM.

Appointments at Entercom, Seattle: **Clark Ryan**, VP, GM and program director, KISW(FM) Seattle, named VP/GM, KISW(FM), KMTT(FM), KNDD(FM) and KQBZ(FM); **Jennifer Wisbey**, general sales manager, KNDD(FM), and **Dennis McCormick**, general sales manager, KIRO(AM), both named group sales managers.

**April Clark**, station manager and director of sales, Salt Broadcasting, Reno, Nevada, named VP/GM, KTHX-FM, KRZO-FM, KJZZ(FM), KSRN(FM).

**Andy Laird**, director, radio engineering, Journal Broadcast Group, Milwaukee, named VP of that function.

**Sharan McDonald**, Sales, Cellular One, Hutchinson, Kan., joins KHCD(FM) Salina, Kan., as account manager.

**Internet**

Appointments at Sonicbox Inc., Mountain View, Calif.: **Scott Smith**, founder, Neveric LLC, San Francisco, named CEO; **Jon Holtzman**, VP, brand marketing, Cahoots Inc., Brisbane, Calif., joins as chief marketing officer.

**Tara Swan**, senior VP, Nickelodeon Online, San Francisco and New York, promoted to executive VP, New York.

**Allied Fields**

**Jason Netter**, senior VP, business development, Netter Digital, North Hollywood, Calif., joins Kickstart Productions, North Hollywood, Calif., as president.

—Compiled by P. Llanor Alleyne, palleyne@cabners.com



Joseph M. Bilotta



Sharan McDonald

**Obituaries**

**Michael Steven Marsho**, VP, Central Region, Pearson Television Distribution, Chicago, died of stomach cancer on Dec. 30. He was 54.

Born in Brooklyn, N.Y., he worked with several media organizations over his career, among them Multimedia, MMT and Petry, all in Chicago.

He is survived by his wife, Buffy; his parents, Bernard and Barbara Marsho; five brothers and sisters; and 10 nieces and nephews.

**Marty Glickman**, sports broadcaster, died of complications from a heart bypass on Jan. 3 in New York. He was 83.

In 1937, the Syracuse University student scored two touchdowns in a football game against Cornell and was hired by WSYR(AM) New York to do sports broadcasting. It was the beginning of a 55-year career that included calls for many of New York's major sports teams. He is credited with first using the adjective "swish" in describing a basketball that goes through the hoop without touching the rim or backboard.

He occasionally ventured into television, appearing as the first announcer for the National Basketball Association and anchoring HBO's first sports telecast in 1972.

He is survived by his wife, Marjorie; four children; 10 grandchildren; and six great-grandchildren.

**Ray Walston**, television, movie and Broadway actor, died on New Year's day at 86.

Perhaps best-known for his portrayal of Uncle Martin on *My Favorite Martian*, Walston won two Emmy awards—in 1995 and 1996—for his role as the judge on *Picket Fences*. However, he first came to prominence in Broadway's *Dame Yankees*, playing the devil opposite Gwen Verdon's Lola.

His last TV performance was in this season's premiere of *Touched by an Angel*, opposite Richard Chamberlain.

Walston specialized in crusty curmudgeons, underplaying the characters and making them endearing. He brought panache to everything he did.

Survivors include Ruth, his wife; his daughter, Kate; and two grandchildren.

—P. Llanor Alleyne & Beatrice Williams-Rude

T H E F I F T H E S T A T E R

# Committed to the cause

*Sutton is looking to expand minority media ownership*

**T**wenty-six years ago, when Inner City Broadcasting needed \$1.1 million to buy its second radio station, WBS(FM) New York, the African-American-owned company was turned down by 36 banks.

Nearly three decades later, "I don't think things have changed a hell of a lot," says Inner City Chairman Pierre "Pepe" Sutton, who helped found the company in 1970 with his father, Percy E. Sutton, and a group of notable black investors.

It was just last month that Inner City won its biggest cash infusion to date: \$200 million-plus that will be used to pay down costly short-term debt dating from the April acquisition of nine radio stations from Clear Channel Communications. "It's a huge change," Sutton says of the loans. "We go from what was a family business into a business that's lean and mean."

Growth in the short term will be made possible by more than \$150 million from the Bank of Montreal and more than \$50 million

from First Union Bank and Quetzal/Chase Capital Partners, a minority-media investment fund that has been criticized for previously investing in only one broadcast company.

With its first "very strong balance sheet ... in some years," Inner City is now poised to expand its current lineup of 17 stations. To better concentrate on radio, the New York-based company last month also spun off its other, lesser-performing interests—including Urban CableWorks of Philadelphia, *Showtime at the Apollo* producer Inner City TV and Internet ventures—into a separate entity. This could set up Inner City to eventually go public.

With experiences like the one with the banks in 1974—and

as the grandson of a slave—Sutton pulls no punches when it comes to placing blame. It was "racism that compelled the bank to tell us we should be happy with what we have and not expand," he says.

Sutton has served as chairman of the National Association of Black-Owned Broadcasters Inc. (NABOB) since its inception in 1976. He has new plans for that group, too. Since radio consolidation has made it even more difficult for minorities to buy stations, NABOB needs to include members of other disenfranchised minorities. That would "create the kind of strength that's irresistible," Sutton says.

Sutton indeed is "committed to minority ownership and to



**Pierre M. Sutton**  
Chairman, Inner City  
Broadcasting

**B. Feb. 1, 1947, New York; B.S., political science, Texas Christian University, 1967; served in U.S. Marine Corps, 1967-70, Vietnam and Philadelphia; editor/owner, New York Courier, New York, 1969-70; co-founder/president, Inner City Broadcasting, 1970; bought first station, WLIB(AM) New York, 1972; current position since January 1991; m. Karen Pierce, Sept. 9, 1989; children: Keisha (28, from previous marriage), Maximillian and Danielle (twins, 3)**

the African-American community," says James L. Winston, executive director and general counsel of NABOB. In fact, "his commitment is more to service than to making money."

Sutton and his father bought then jazz- and R&B-formatted WLIB(AM), in 1972. They developed the then daytime-only sta-

tion into the African-American "soul" of New York. Now a news/talker, WLIB has fallen in the Arbitron ratings, dropping to No. 27 last fall. However, R&B-formatted WBSL has taken up the slack, ranking No. 11 overall last fall and No. 5 in the coveted 18- to 34-year-old demographic since spring 1999.

Sutton's commitment to African-American radio is what led Charles M. Warfield Jr. to return to the company as president last July. After about 2½ years as senior vice president, urban regional operations, AMFM (now Clear Channel), "I really had an interest in working with a black broadcaster" again, he says, and Sutton has "a great commitment to black ownership."

Sutton's commitment comes from the examples set by his family, particularly his father, a former Manhattan Borough president and mayoral candidate. "My grandfather was born a slave," and father Percy was the youngest of 15 children, all of whom went to college, says Pepe Sutton.

The younger Sutton "continues a great legacy," notes the Rev. Jesse Jackson, chairman of the Rainbow/Push Coalition.

His strong family taught Sutton that "you have to be better than many of the people that surround you or you will be deemed less than they are when you're a member of a minority population," he says. And "you don't ever give up. ... You have failed when you've given up." ■

—Elizabeth A. Rathbun

# BROADCASTING CABLE

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# Classifieds

## Television

### MANAGEMENT CAREERS

#### GENERAL SALES MANAGER AND PROMOTION MANAGER

Catamount Broadcasting of Fargo currently has positions open for: General Sales Manager and Promotion Manager.

Visit [www.catamounttv.com](http://www.catamounttv.com) for more information.

#### FINANCIAL MANAGER /COMPTRROLLER

**KUSI-TV, a top, nationally recognized, independent television station is looking for a key management person. Candidate must have accounting background, CPA or equivalent, plus experience in the business side of a television station. Great station, great people in America's finest city.**

You may fax your resume with a cover letter to:

**858-505-5050**

or send to:

**KUSI-TV, Attn: HR,  
4575 Viewridge Ave.,  
San Diego, CA 92123**

Candidates wishing more information may call the Human Resource Manager at **858-505-5193**

All inquiries are confidential.



KUSI Television is an equal opportunity employer.

### CREATIVE SERVICES

#### GRAPHIC ARTIST

Come work for Philadelphia's WB17. If you have a minimum of one year experience with Quantel Paintbox, skilled in Photoshop, QuarkExpress, Illustrator and AfterEffects/Media 100, send your resume and non-returnable tape to: WB17/HR008, 5001 Wynnefield Ave., Philadelphia, PA 19131. Tribune Broadcasting Station. EEO

**Be sure you're reaching the best & most qualified professionals in the industry. Place your ad in Broadcasting & Cable ...**

**The preferred choice for decision makers.**

**Call 617-558-4532 or 617-558-4481**

### SALES CAREERS

#### GENERAL SALES MANAGER

One of America's leading television stations, WNEP-TV 16 has a leadership opportunity for a General Sales Manager. We're part of a progressive and aggressive broadcast group owned by The New York Times Company. We have the highest-rated local newscast in America, and need a GSM to lead our expert staff of account executives in strong negotiating and communicating. WNEP has new media ventures in the works and are looking for the right person to grow with our station and broadcast group. If you would like to join our team, send resume to: Debra Drechin, Executive Administrative Assistant, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507 or e-mail to [Debbie.drechin@wnep.com](mailto:Debbie.drechin@wnep.com)

#### SALES ACCOUNT EXECUTIVE

WB32, Acme Television of Oregon in Portland, seeks to hire an entry-level salesperson and / or experienced salesperson for Portland's fastest growing TV station. Must possess great enthusiasm, energy and creativity. The ability to develop new business is essential. Self starters who work well in a team environment are desired. Recent college graduates are encouraged to apply for entry level position. A minimum four year college degree and four years broadcast sales experience required for senior position.

Send resume or submit an application to Local Sales Manager, KWBP-TV, 10255 SW Arctic Drive, Beaverton, Oregon 97005. Position applications can be obtained at the offices during normal business hours. Resumes may be faxed to (503)-626-3576.

KWBP is an equal opportunity employer.

#### REGIONAL ACCOUNT MANAGER

Lifetime Television, the dynamic cable network, seeks an experienced sales professional for Sales/Affiliate Relations position in the NYC office. The ideal candidate will have a strong background in sales, marketing and account management along with excellent communication, organizational and presentation skills. Bachelor's degree required and industry experience preferred. Position offers an excellent opportunity for career growth and includes 50% travel. Interested candidates please forward your resume to:

#### LIFETIME TELEVISION

Human Resources Department

Attn: SGRAM

309 West 49th Street

New York, NY 10019

Fax: (212) 424-7155

e-mail: [recruiter@lifetimev.com](mailto:recruiter@lifetimev.com)

We are an equal opportunity employer.

#### SALES ASSISTANT

WSAW-TV, the CBS affiliate in Wausau, WI, is seeking an energetic General Sales Manager to lead our Sales Department to the next level. This position will be responsible for handling all National business, as well as oversee two local sales managers. We are looking for a person with a passion for winning and a desire to lead. If you're ready for a challenging position with a top rated station, send your letter of introduction and resume to Human Resources, WSAW - TV, 1114 Grand Avenue, Wausau, WI 54403. E.O.E

TWENTIETH CENTURY FOX

### Director of Sales Worldwide Pay-Per-View and Video-on-Demand

Twentieth Century Fox, a leader in the entertainment industry, is seeking a qualified Director of Sales for the fast-growing business of pay-per-view and video-on-demand. In this role, you will develop strategies and be responsible for licensing activity for feature films and television on a worldwide basis for the residential pay-per-view and video-on-demand businesses.

Successful candidate will have entertainment licensing experience in addition to extensive knowledge of cable and satellite distribution. Must possess strong analytical skills. Travel required. MBA preferred.

We offer excellent salaries and benefits that start immediately. For immediate consideration, please forward your resume and salary history to: Twentieth Century Fox, Human Resources Dept., Job Code: 388-1200-MF, P.O. Box 900, Beverly Hills, CA 90213; or email: [resumes@fox.com](mailto:resumes@fox.com) EOE.



#### ACCOUNT EXECUTIVE (00-85,86,87)

K-EYE TV (CBS O&O) in beautiful Austin, Texas has several openings for Local Account Executives. Must have minimum of 2 years successful sales experience in both direct selling/new business development, as well as strong agency negotiations. Requires good PC skills and working knowledge of Nielsen ratings. TV Scan, CMR and local market research, a plus. Prefer college degree or commensurate experience in a related field. Send resume to: Andy Fagen, Local Sales Manager, K-EYE, 10700 Metric Blvd, Austin, TX. Email: [ahfagen@keye.com](mailto:ahfagen@keye.com). EOE. No phone calls, please.

### MISCELLANEOUS CAREERS

#### FIELD REPRESENTATIVE

Entertainment/Labor Union: Major entertainment membership organization in New York City seeks Field Representative committed to trade unions. Site visits required for enforcement of labor agreements for television employees. Background in TV networks or trade unions a plus. Willingness to service membership a necessity. Competitive salary and benefits.

Mail/fax resumes to:  
Deborah Devgan  
110 W.57th St.  
New York, NY 10019  
Fax-(212)581-1441

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## Classifieds

### Television

#### PROMOTION CAREERS

##### ASSISTANT PROMOTION MANAGER KXAN - TV NEWS 36

Are you a hotshot producer ready for some real managerial experience? The, Austin, Texas News Leader wants to see what you've got! KXAN, an NBC affiliate, owned by LIN Television, is looking for a dynamic, self-starter to help lead the Promotion Department. You'll help oversee all on-air efforts of the television station...from image, to topical, to syndicated promotion! You'll also initiate new projects and assist in developing long term station marketing strategies. Plus, you'll be working with a fun, talented team in one of the most exciting cities in the country! Come see for yourself! Non linear AVID editing skills are a must and so is 2 years of promotion experience. Rush resume and reel to Wendy McMahon, Promotion Manager, KXAN News 36, 908 Martin Luther King Blvd. Austin, Texas 78701. EOE

#### PRODUCER CAREERS

##### NEWS TOPICAL PRODUCER

Philadelphia's WB17 wants you if you have at least two years of television experience in writing, producing, and editing news promos non-linear editing experience plus strong creative writing and excellent organizational skills. Send your resume and non-returnable tape to: WB17/HR008, 5001 Wynnefield Ave., Philadelphia, PA 19131. Tribune Broadcasting Station. EEO

#### TECHNICAL CAREERS

##### DIRECTOR OF ENGINEERING

KESQ-TV, the ABC affiliate in beautiful Palm Springs, California, is seeking a Director of Engineering. Our station is also home to FOX, Telemundo, and WB LPTV's, and radio enterprises. Our new Director of Engineering will have great technical and people skills, get-it-done attitude and the ability to lead a quality staff. If you have at least 5 years experience in a technical management or supervisory role, 5 or more years of formal training/experience in all aspects of broadcast technology, including RF, and the desire to work in a beautiful facility where you will make a difference, please send your resume to: Bob Allen, Executive Vice President KESQ-TV, 42-650 Melanie Place, Palm Desert, CA 92211, BALLENA@KESQ.COM, E.O.E

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#### TECHNICAL CAREERS

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We are in search of the best, the brightest and the most creative to join our dynamic team!

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In this key role, you will install, repair, maintain, debug, and handle all upgrades of audio/video equipment, Avid DS NT Systems, and Mac graphics computers in our Promo Graphics Design Studio. You will design and manage project implementation of new technology; create, maintain, and update facility schematic drawings; plus help diagnose and solve problems expediently.

Ideally, you will have a minimum of 3 years' professional experience in post-production facilities maintenance and engineering, non-linear edit systems, and duplication equipment. Ability to troubleshoot, diagnose and repair equipment at the component level; familiarity with digital broadcast video systems equipment and graphic computer systems essential. Background in designing and managing systems integration projects, graphics and animation production experience, plus an understanding of video/computer workstation interfacing are required as well. You should be a self-starter with good problem solving, communication, prioritization, and organizational skills; along with proficiency in Macintosh O/S, NT O/S, Auto Cad, Word and Excel.

Please forward resume and cover letter with salary requirement, to:

#### COMEDY CENTRAL

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Attn: H.R. Department

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##### JUNIOR VIDEO ENGINEER: (FULL TIME)

The Hayden Planetarium in NYC is seeking an entry-level video engineer to support a growing HD & 3D graphics production facility associated with the Digital Dome Theater. The candidate will assist the senior video engineers & production staff. Knowledge of PC, Mac, Basic Unix and AutoCad is a plus. Hands on experience with wiring, systems integration and use of basic test equipment is required. Additional responsibilities are bench repairs, parts and supplies inventory. Should have good mechanical skills. Must be willing to learn Sky Theater automation systems and emergency procedures. Fax Resume to Director of Engineering @ (212) 496-3555

##### STUDIO MAINTENANCE ENGINEER

Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

##### BROADCAST MAINTENANCE ENGINEER

A broadcast engineer is needed in the Boston area. Successful candidate should have a minimum of three years experience in the installation and maintenance of all broadcast related equipment. Must be able to repair to the component level. SBE and/or FCC certification desired. Must be willing to work flexible hours. EIC, Computer networking and satellite uplink experience is considered a plus. Cover letter, resume and salary requirements to Chief Engineer, 70 Brookline Ave. Boston MA, 02215 or E-mail to DDESRO@NESN.COM

##### BROADCAST TECHNICIAN, KVCR-TV:

Under general supervision: Operates television transmitters, master control switches and ancillary equipment used in the broadcast of television programs; performs related duties as required. Requirements: Six (6) months experience in the operation of television broadcasting equipment, such as station transmitters, master control switcher, video recorders and associated equipment. Possession of or ability to obtain a valid General Class Radio Telephone Operator's License. Salary Range: \$33,936 to \$41,258 with excellent fringe benefits. Completed official applications must be received in the Department of Human Resources no later than Friday, January 12, 2001. To receive your application packet contact: Department of Human Resources, KVCR-TV/San Bernardino Community College District, 441 West Eight Street, San Bernardino, CA 92410-1007, 909-884-2533. An equal opportunity employer.

# Classifieds

## Television

### TECHNICAL CAREERS

#### SKY TECHCO PARTNERS

### DIGITAL TECHNOLOGY DIRECTOR

SKY TechCo Partners, a fully digital 200+ channel Direct-To-Home satellite broadcast center is looking for a Digital Technology Director. The position involves evaluating and recommending technical innovations relating to the future of the business. This includes evaluating quality improvements on all systems, planning the transitional process for the integration of new/upgraded equipment, and providing comparisons of technical products and services. Position requires a thorough knowledge of the Direct to Home satellite business and ability to effectively interface with various internal departments, other platforms and vendors. Candidate must have a BSEE with a minimum of 5 years' broadcast/satellite experience. Advanced degree preferred. Spanish and/or Portuguese are a plus for all positions. For immediate consideration, please fax your resume and salary history to (305) 816-5268 or e-mail cindyt@skyla.com.



### TECHNICIAN/DIRECTOR: WRGB (CBS) ALBANY, NY

WRGB-TV seeks experienced Technician/Director. Audio, Videotape & Master Control a must. Prior experience directing multiple camera live news desired. Must be able to work nights & weekends. Send resume to: Production Manager, WRGB-TV, 1400 Balltown Rd, Niskayuna, NY 12309.

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### NEWS CAREERS

### PROFESSIONAL BROADCAST JOURNALIST

KXAN TV News 36 is searching for an experienced, professional broadcast journalist for management of news assignments during the afternoon and evening hours. The successful candidate will have at least five years news experience and a college degree. No calls. A resume and statement of news philosophy should be sent to the KXAN TV Newsroom Administrator, P. O. Box 490, Austin, Texas 78767 as soon as possible.

### NEWS CAREERS

### PHOTOJOURNALIST

Responsible for the videographic documentation of news events and the ability to dynamically edit video taped images into television news stories of high quality and an ability to operate ENG microwave equipment. Applicants should have at least two years of direct news shooting and editing experience. Proven professional demeanor, a safe driving record and proven history of responsible operation and care of assigned company equipment is a must. Send Resume to: WPEC NEWS 12, P.O. Box 198512, West Palm Beach, FL 33419-8512, Attn: Christine Briscoe

### MANAGER COMMUNITY AFFAIRS / SPECIAL PROJECTS

KCNC-TV, CBS Inc., News 4 - denver, has the following open position(s) available: **Manager Community Affairs/Special Projects.**

The Manager-Community Affairs/Special Projects is responsible to the President and General Manager for the planning and implementation of Community Affairs programs designed for optimum results between the KCNC Stations and the public served in the Station's broadcast area. To establish and maintain community contacts in the private and public sectors and to represent the Company in its responsibilities to each. Fax resume to 303-830-6537, or mail resume to KCNC-TV, CBS, Inc., Human Resources Director, 1044 Lincoln Street, Denver, Colorado 80203. EOE

### SPORTS PHOTOGRAPHER

NESN is looking for a videographer with 2 to 3 years experience who wants to join our award winning team. Must be willing to work flexible hours, have clean driving record and the ability to carry all the required gear. Cover letter, resume and salary requirements to Production Manager, 70 Brookline Ave. Boston MA, 02215 or E-mail to NJROSE@NESN.COM

### ASSISTANT NEWS DIRECTOR - WYTV

Are you a great E.P. that is ready to move? We want a leader with strong writing, mentoring and organizational skills. Position oversees assignment desk, special projects, and producers. Minimum 5 years producing required. Send current aircheck and resume to: News Director, WYTV, 3800 Shady Run Rd., Youngstown, OH 44502. EOE

### METEOROLOGIST

Do you like forecasting exciting weather? Will you report on environmental features? Bay News 9 is looking for someone with credibility who can keep our viewers' attention while transforming scientific terms into viewer friendly information. We prefer an AMS seal, however a meteorology degree with three years on-air experience and the need to live for "live" weather forecasts is good too! BN9 is a Time Warner Communications Company located in the Tampa Bay area (the lightning capital of the U.S.) and #1 in breaking news coverage. Please send resume and non-returnable demo tape to Bay News 9, 7901 66th Street North, Pinellas Park, FL 33781. No phone calls please. EOE.

### SENIOR PROMOTIONS PRODUCER/WRITER/EDITOR

"Speak Spanish? Write Spanish? Think Creative?" Then we want to see your reel... Dallas' number one Spanish station (KUVN - Univision 23) needs a creative mind to write and produce top-notch on-air promos. You'll work with the latest technology to produce daily topicals and news image promos. Minimum 3 yrs exp in promotions, avid editing skills, self-motivation, and a passion for television. Bilingual (Spanish/English) required. EOE Send resume and reel to: KUVN CH23 Attn: HR Dept Job #01-01 2323 Bryan Street, Suite. 1900 Dallas, TX 75201 Fax 214-758-2306 or E-mail: KUVN-HRDept@univision.net

### NEWS REPORTER

Dominant NBC affiliate in 93rd market seeks reporter with live experience. College degree preferred. Resume to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

### METEOROLOGIST/REPORTER

Meteorologist/Reporter for weekend news team. Previous reporting and on-air weather experience required. Meteorology degree and AMS seal preferred. Resume to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V

### METEOROLOGIST/WEATHER ANCHOR

WYFF, the Hearst-Argyle NBC station in Greenville, SC is searching for a meteorologist to anchor our weekend newscasts, provide support in our state-of-the-art Weathercenter and report during the week. College degree and one year of experience required. Prefer experience with LIVE Doppler Radar, StormTracker, WSI's Alert system and WSI's WeatherProducer. Send tape/resume to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC. 29609. EOE.

### ASSISTANT NEWS DIRECTOR

Tired and bored of the same old grind, the same old pressed shirt newscast? Come to Seattle and help lead our news department. We have live, 3-hour local morning news and a half hour 10PM newscast. This position will be responsible for assisting in the overall supervision of the News Department and for developing and executing systems designed to improve communications, job performance and technical capabilities. Minimum 7 years experience as television news manager with technical and editorial responsibilities in a large market or network. Previous newsroom management experience as a news director, assistant news director, executive news producer managing editor or technical manager preferred. Prior experience with digital electronic news gathering equipment. Equal Opportunity Employer, women and minorities are encouraged to apply. No phone calls please. Please send resume to: T. Woon, Executive Assistant, KCPQ-TV, 1813 Westlake Ave N., Seattle, WA 98109. Fax: 206-674-1344

## Classifieds

### Radio

#### FOR SALE STATIONS

##### TV/RADIO STATIONS FOR SALE

2 medium Southwest market TV stations,  
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Major St. Louis Sports Radio Station  
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For information, call direct  
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570/563-0900

[SwansonRon@AOL.com](mailto:SwansonRon@AOL.com)

#### MANAGEMENT CAREERS

##### SALES MANAGER

Sales Manager needed for WNFK, Perry Florida. WNFK has been on the air 1 year next month, and is the only FM station in it's market. Taylor County is now ready for the next step....Salessss!!!!!! If you are ready for Management, and have the experience to make it happen, I want to talk with you....Call Uncle Bob, 904-7554102 or fax resume to 904-752-9861.

#### SITUATIONS WANTED

##### CONSULTANT

Broadcast Executive with 37 years of experience now available as Consultant! Skills include ownership of station for twenty years, Sales, Marketing, Promotion, News and on air talent expertise. Let this Professional Broadcaster help your station prosper. Fees reasonable. Email inquiries to: [www.camp1260@msn.com](http://www.camp1260@msn.com)

### Allied Fields

#### EMPLOYMENT SERVICES



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#### COLLECTION AGENCIES

##### POINT-CLICK-COLLECT With The Media Collection Dream Team

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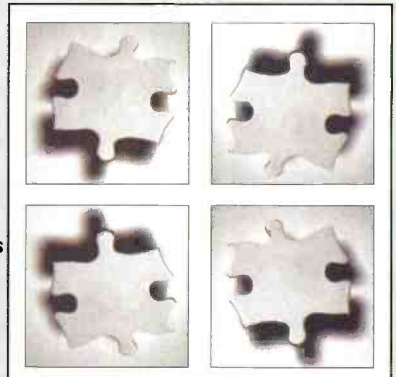
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# Voices T W O C E N T S

**"The election was a certifiable big TV deal.**

**At first, it was kind of embarrassing, since the networks had all those goofs on election night and Dan Rather and Bob Schieffer stayed up until 8 a.m.**

**By the end, they looked as if they had sniffed Special K in a closet at Twilo. Doris Kearns Goodwin yammered on like a set of plastic chattering teeth, George Stephanopolous sweated quietly under his black mane, and, making matters worse, the Fox News Channel hired George W. Bush's cousin to rig the entire national election. Or something like that. It wasn't pretty."**

—Jason Gay, *The New York Observer* on his choices for television highlights of 2000.

**"The new administration is Nick at Nite. It feels so old, it's almost a kinescope."**

—An unnamed Clinton White House official, quoted in Maureen Dowd's column in *The New York Times*

**"It would've been Newt Gingrich, but at this point I'd have to say Trent Lott. He's a moron."**

—Lewis Black, *The Daily Show*, to Salon.com writer, Ian Rothkerch, in response to the question: "If you were the emperor of Rome and



**"I was stunned when they said it was a comedy. I made it very clear that, if Klink was ever the hero, I would leave the show."**

Werner Klemperer, as quoted in *People* magazine. He starred as Nazi commandant Colonel Klink in the sitcom *Hogan's Heroes*, which infuriated some critics in 1965. Shown in a role reversal with series star Bob Crane, Klemperer (l) died Dec. 6 at 80.

could throw one person to the lions, who would it be?"

**"Is he a friend of the working-man? Yeah, if you're Irish and blue-collar and Roman Catholic. He comes from a working family, and they used to get treated pretty shabbily, so he has to find his own people to kick around.**

**I see a lot of O'Reillys in the Post Office. I met a lot of them in the Army."**

—Charles Rangel, New York politician, to *New York* maga-

zine on Bill O'Reilly of Fox's *The O'Reilly Factor*.

**"Oh, my God! Oh, it's crazy! Oh, my God! Oh! My! God!"**

—Monica Lewinsky aboard Coney Island's Cyclone roller coaster during her London Channel 5 television show, *Monica's Postcards*. As published in *New York* magazine by Robert Kolker.

**"My bath is my sanctuary. It's the place where I can wash off**

**all the stuff of the day."**

—Oprah Winfrey, on how she copes with her myriad media projects as reported in *Newsweek*.

**"Without a single guide to thin thighs or a saucier sex life, O is a glossy rendering of Winfrey's on-air motivational crusade, encouraging readers to revamp their souls the way Martha Stewart helps them revamp their kitchens."**

—Lynette Clemetson, *Newsweek*, on Oprah Winfrey's *O* magazine.

**"Hollywood has changed. It's not glamorous like the old days. Last time my wife and I went down there to go to the movies, we got car-jacked by a guy with a .357 Magnum."**

—Don Rickles, to *Esquire* magazine.

**"Star, however, is a slick subverter of family values and and fuddy-duddy restraints.**

**Marriage, in Star's works, is where a man's penis goes to die and and where a woman enters mummyhood."**

—James Wolcott, in *Vanity Fair*, describing Darren Star, producer of *Sex and the City*, NBC's *Titans*, Fox's *The Street*, and other sexy prime time shows.

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## The beat goes on

Having endorsed Michael Powell as a moderate and a bridge builder (B&C, Dec. 18) and Susan Ness as a steady and conscientious hand-on-the-tiller, if sometimes steering a course from which we diverge (B&C, Jan. 1), our tour of once and future FCC commissioners turns to Harold Furchtgott-Roth, the commissioner who marches to the beat of a different, but deregulatory, drum.

Coming in, the erudite commissioner surprised many TV executives with his admission that he didn't own a TV set. But since then, the commissioner has shown himself to be not only no foe of the technology (he acquired a set for his office) but an outspoken advocate for deregulation of the medium. His independent voice sometimes ruffles feathers on both sides, but this page has a soft spot for absolutists in good causes, particularly ones who advocate a public interest that puts the freedom of the electronic press first.

Someone who believes that accepting the middle ground on key principles is analogous to taking King Solomon up on his initial offer should not be castigated for a failure to compromise those principles. From his defense of a broadcaster's right to choose between carrying a debate or a ballgame to his opposition to using the switch to digital to mandate more content-related public interest obligations, he has shown himself to be a true believer. He cemented his status with this page in 1998 when he attacked commission attempts to rule by "voluntary" standards, which he said "provide a dangerous mechanism for the evasion of statutory limits on delegated authority." That is a point this page has been driving home like a fence post into frozen ground for a long time.

In the tug-of-war between regulatory and deregulatory philosophies, it is good to have someone anchoring the deregulatory side just to keep the result from going too far the other way. Enough analogies. The commissioner is bright, hard-working and worthy of reappointment.

## Recommended reading

CBS last week released its report on election-night miscalls. The network immediately got points here for the straightforward way in which its findings were presented.

CBS released the report in tandem with a story posted on its cbsnews.com Web site, saying that, "along with other networks, CBS News blew it." The 87-page report was part mea culpa ("the ultimate responsibility for the calls we made lies with us at CBS news") and part apologia ("We—and the public—know that some of the events that affected our reporting on election night were beyond our control.")

Both are appropriate. The networks did mess up, but so did the people employing punch cards and styluses and designing butterfly ballots. Given that so many thousands of ballots were thrown out in Florida, and north of a million and a half nationwide, we may never know just how accurate the first exit poll for Gore was. They are usually very accurate. CBS points out that the exit-poll model has been used to call some 2,000 races since the late '60s, with only six errors before our recent 200-year-flood of a 2000 race.

We endorse CBS' fixes, including repairing Voter News Service; supporting a uniform poll-closing bill; mixing the "decision desk" analysts in with the journalists so that calls are more the product of dialogue and less like dicta; creating a "leaning" category as a buffer between a "call" and a "too close"; and telling viewers how and why calls are made.

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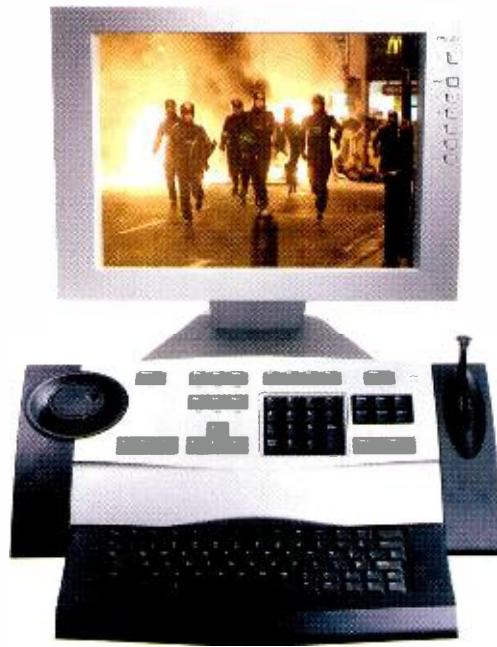


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