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Top of the Week November 26, 2001

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New Scientific-Atlanta settop boxes have electronic program guides and VOD capability.
CBS eyes S.F.

Talks are heating up in San Francisco. Viacom-owned CBS is now talking with Young Broadcasting about a possible KRON-TV deal.

CBS already owns KPIX-TV and KBHK-TV there and may be looking to upgrade the duopoly. It's also prohibited by FCC rules from acquiring a second station among the four highest-rated stations in the market (which includes KRON-TV). But sources note that Viacom has not been shy about challenging federal regulations. Sources also say that Disney is still interested in KRON-TV.

Meanwhile, NBC, in addition to talks with Young about KRON-TV, is talking to Granite about buying KNTV-TV, which is set to get the NBC affiliation Jan. 1 for $372 million over 10 years. The next payment isn't due until 2003.

Sources say, if Granite misses that payment, NBC has the right to acquire KNTV at "fair market value," determined by third-party appraisers. By selling now, Granite might receive a premium for KNTV.

Meanwhile, Tribune is talking to Granite about buying KDFY-TV and WDWB(TV) Detroit, the latter of which Granite is selling to help reduce debt. That purchase would give Tribune a station in each of the top 10 markets.---S.M.

C-W’s first first-run

Carsey-Werner's distribution division is teaming up with Dick Clark Productions and The Heritage Network on its inaugural first-run effort, an hour weekly called Livin’ Large. "It’s an updated, hip version of the syndication classic Life Styles of the Rich and Famous," says Carsey-Werner Distribution head Bob Raleigh, whose division will start selling the show this week.

Kadence Hardison (A Different World) will host the show. The company is also said to be in final negotiations with a female co-host. Livin’ Large will feature various segments, including behind-the-scenes tours of celebrity homes, luxury items and resort destinations.—J.S.

MOVIE MONEY

Congress has given the Federal Trade Commission a fat allowance to continue monitoring movie studios' ad practices. In a spending bill, the FTC got $500,000 to conduct focus groups and surveys; $275,000 to hire a firm to plant mystery shoppers to determine whether retailers are selling R-rated videos to kids; and $135,000 to monitor TV shows, magazines and movie trailers. Congress also told the FTC to make sure media products are appropriately rated.

The FTC is due to release a follow-up report on the industry's ad practices by next month. In September 2000, the FTC issued a report that said studios were marketing violent movies to kids.—P.A.

PERFORMANCE PERKS

Carole Black's charges at Lifetime are an anxious bunch. They'll soon know if they won Nielsen bragging rights for the year. If so, they'll get the week between Christmas and New Year's off. Staffers have already received four days off for winning the first three quarters along with January, March, April and June monthlies.—A.R.
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M25-54 PRIMETIME
A18-49 TOTAL-DAY
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COLUMBIA TRISTAR TELEVISION ADVERTISER SALES

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TOP OF THE WEEK

Scatter makes a comeback

Although prices are sometimes exceeding upfront rates, it’s not likely the start of full recovery

By Steve McClellan

Executives on network row are buoyed by what has turned out to be a better-than-expected fourth-quarter network scatter market, which literally disappeared after Sept. 11 and remained soft in October.

Sales executives say the market has come back nicely this month, with scatter prices at or above upfront. The increases vary by network and client and range from small single-digit gains to more than 30%, sources report.

Questions remain, however, as to how long the buying surge will be, and no one is suggesting that the positive fourth-quarter activity even remotely resembles a full recovery for the ad market. It’s way too early to suggest that, say sellers and buyers alike.

There is one other sign that the ad market may be perking up a bit: First-quarter cancellation options are said to be well below normal levels so far. A year ago, those options were being exercised at abnormally high rates, with advertisers canceling an estimated $500 million in upfront buying commitments for the first and second quarters of 2001.

“The broadcast economy has shown some steady movement in the fourth quarter,” says Bill Cella, chairman of Magna Global, the buying arm of the Interpublic Group of Companies. “There’s money coming in. It hasn’t been gangbusters, but it’s been steady.”

Other executives theorize that some advertisers are spending out of a patriotic urge to help the boost the economy and that others are spending money left over from upfront budgets, money that wasn’t spent earlier because of network price rollbacks.

Peter Mirsky and Eric Handler, media analysts at SG Cowen, issued a report last week that concludes that, overall, current scatter pricing is “even with or slightly better than upfront rates.”

But Mirsky and Handler also contend that fourth-quarter demand is “to some degree, “artificial,” created by “company-specific trends,” including the automakers’ aggressive push on 0%-financing offerings. They also state that ABC helped to tighten the available inventory because its ratings plunge this season exceeded the amount of time it reserved for make-good to advertisers.

According to other sources, that left ABC with far less inventory to sell in the scatter market than the other networks. “They haven’t been in the market for three or four weeks,” says one competitor. Network executives declined to comment.

In addition, most of the ads canceled late in the third quarter following the terrorist attacks were re-expressed in the fourth quarter, further tightening the number of ads available.

CBS, says President of Sales Joe Abruzzese, will sell twice as much advertising on a total-dollar basis in the scatter market as it did in 2000, when the dotcom bubble burst and the soft ad market struck TV with full force.

Of course, CBS also held back much more inventory in the upfront this year because advertisers wouldn’t pay the rate increases the network wanted. Abruzzese says CBS has been getting “close to 10%” increases in scatter prices with just 3% of its inventory left to sell in the quarter.

But it’s too early, he adds, to declare the network’s upfront and scatter strategy this season a success. “So far, it looks like we’re okay. I don’t think you can say whether it was a good strategy or not until next September.”

Both UPN and The WB are reporting strong scatter-market sales. UPN Chief Operating Officer Adam Ware says the network “overall has experienced increased demand” for advertising in the quarter. Monday, targeting the urban audience, is sold out.

The WB will write perhaps 25% more scatter business in the current quarter than it wrote in the same quarter a year ago, according to COO Jed Petrick. “This has been our biggest scatter quarter ever.”
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Source: Nielsen Media Research. 1/1/02 vs. comparable weeks prior year.
A cloud over Clear Channel

Petition says it controls stations through 'fronts,' including Ohio FM it seeks to buy

By Paige Albinia

According to a complaint filed at the FCC, Clear Channel, the country’s largest owner of radio stations, has been using “front” companies to hold radio stations for it, operating and controlling the stations while waiting for ownership rules to loosen enough so Clear Channel can buy them. Clear Channel occasionally omits these holding companies and their stations from its ownership totals, according to the petition.

For these reasons, the petition asks the FCC to deny Clear Channel’s attempt to buy WKKJ(FM) Chillicothe, Ohio, part of the Columbus market. The petition alleges that the station is a case in point, that Clear Channel has controlled the station for two years through other companies. The petition suggests that Clear Channel is deceiving the FCC and the Department of Justice by not being clear about what stations the company owns and controls.

“To avoid antitrust prosecution, Clear Channel has been playing an elaborate shell game with its radio-station assets,” the petition says. “Not only should the FCC deny this assignment application, but also the FCC and the Justice Department should seek to uncover and remedy the anticompetitive actions of Clear Channel.”

The charges touch on some ownership/control issues unresolved at the FCC, including how to measure radio markets and when LMAs become de facto control.

David Ringer, a businessman in Chillicothe and a former broadcaster, filed the petition because he is concerned that, if Clear Channel buys WKKJ, he would have “only one broadcast company from which to purchase advertising,” the petition says.

“Clear Channel’s purchase of WKKJ will eliminate all radio competition in the Chillicothe market and will likely result in businesses in Chillicothe paying higher prices for radio advertising.”

—David Ringer, petitioner

‘Clear Channel’s purchase of WKKJ will eliminate all radio competition in the Chillicothe market and will likely result in businesses in Chillicothe paying higher prices for radio advertising.’

By Paige Albinia

one source close to the company acknowledged that Clear Channel took over Concord Media’s local marketing agreement on Sept. 16 and now programs WKKJ.

The petition includes other evidence of Clear Channel control of Secret and Concord Media. One document filed at the FCC in June 2000 says the legal name of the licensee and operator of all four Chillicothe stations, including WKKJ, is “Citicaasters Co./Clear Channel Broadcasting Licensing Inc./Secret Communications II.” (Citicaasters Co. is a subsidiary of Clear Channel.) It lists as contact Kenneth Wyker, Clear Channel’s senior vice president and general counsel. The phone number is Clear Channel’s.

Employment documents filed for stations owned by Concord Media in Hudson, N.Y., list Clear Channel’s corporate headquarters as the address and Clear Channel Vice President Rick Wolf as contact. Stations supposedly run by Concord Media in Jacksonville and Pensacola, Fla., are labeled Clear Channel stations on their Web sites. Concord Media’s president, director and sole shareholder is Mark Jorgenson, president of Jorgenson Broadcast Brokerage. Jorgenson has brokered deals for Clear Channel, the petition says, and no Concord station has been sold to anyone but Clear Channel.

The petition also alleges that Clear Channel has similar setups in Youngstown, Ohio; Jacksonville, Fla.; Pensacola, Fla.; and upstate New York.
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Source: 1Beta Research Digital Cable Subscriber Study, Sept '01 2Marquest Research, Feb-March '01 3Beta Research Digital Cable Subscriber Study, Sept, '01

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Aaron Brown’s prime presence

Terrorist attacks obscure launch of CNN’s new 10 p.m. newscast that chairman considers crucial for the network

By Allison Romano

CNN’s Aaron Brown thinks his newscast is good enough to make people watch the news twice.

“The way it’s written or the way a story is told is going to be significantly different from anything else they’ve seen that day,” Brown says of NewsNight With Aaron Brown, CNN’s new prime time newscast.

NewsNight debuted quietly in New York on Nov. 5 at 10 p.m. Because of the Sept. 11 terrorist attacks, Brown has actually been anchoring the 10 p.m. slot since Sept. 17, when CNN cobbled together Special Report With Aaron Brown.

CNN Chairman Walter Isaacson calls NewsNight a “little gem” with a growing following and says he’d love it no matter what ratings it garnered.

Isaacson put a signature evening newscast at the top of his to-do list when he arrived at CNN last July. Although he inherited Brown, Isaacson quickly warmed to the idea of building a show around the former ABC News reporter and sometime anchor. Isaacson says he knew Brown’s “quirky sensibility” would help make for an interesting show.

“What’s surprised me is how well he’s been able to make it work when the news is real serious,” Isaacson adds.

Some critics see Brown as stiff and aloof. When he was a local anchor in Seattle, some referred to him as “Arrogant Brown,” and Seattle Post-Intelligencer TV critic John Levesque is no fan of Brown’s “smirky anchor style.”

But viewers have been making their own more positive judgment, so far. After two weeks, the newscast is averaging a 1.3 rating (1.3 million viewers). It re-air at 1 a.m. ET, averaging a 0.5 rating (507,000 viewers). Only Larry King Live is giving the network better numbers in prime. The week of Nov. 12-18, NewsNight had a 1.6, while Fox News Channel’s War on Terror specials delivered a 1.2 and MSNBC programming combined for a 0.6 Nielsen.

NewsNight’s architects—Brown, Isaacson and Senior Executive Producer David Bohrman—wanted a newscast that was different from broadcast or cable networks’ news.

“It’s not just the main section of the paper, it’s the whole paper,” says Bohrman, who was handpicked by Brown to produce his show. The two worked together 10 years ago on ABC’s World News Now, the quirky overnight newscast that provided both men with inspiration for NewsNight.

Sept. 11 forced them to alter some of their plans. “We never imagined we’d be dealing with one story and the story of our lifetime,” says Brown, who writes or rewrites about 90% of the show. He says the show is gingerly going to press beyond the day’s top news stories. “We’re pretty determined to start broadening it a bit.”

Absolutely positively Bill McGorry

Bill McGorry, senior vice president of Cahners Television Group, which publishes Broadcasting & Cable, will receive the Joel A. Berger Award this April from Cable Positive, the organization of cable executives devoted to HIV/AIDS awareness and prevention.

Giving the award to McGorry is particularly fitting. He was among a handful of friends who took turns taking care of Berger, the former group publisher of Broadcasting & Cable’s sister publications Multichannel News and Cablevision, when he was in the final stages of AIDS. Berger died in 1995.

He and McGorry were instrumental in building Cable Positive. Since 1992, it has given $2 million to AIDS service organizations and $1 million for HIV and AIDS research. McGorry has been an honorary chair of the organization since its inception.

“Absolutely Positively: An Evening to Benefit Cable Positive” will be held April 25 at the Marriott Marquis hotel in New York. Tables are available by calling (212) 459-1606.
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ABC airing angers airline pilots

*News magazine plays traffic-control tape of hijacked plane*

**By Dan Trigoboff**

ABC was criticized by a pilots group last week for airing a tape of pilots’ final moments on United Flight 93, which was hijacked and crashed in Pennsylvania Sept. 11.

The head of the Air Line Pilots Association said the group’s members were “appalled and outraged” by ABC’s airing of “pilots’ voices and the sounds of their death struggles” from the cockpit of United Flight 93.

ABC aired the tape on *Primetime Thursday*, the network said, after determining that the tape was part of the historical record of an act of war against the U.S. The plan from the outset was to restrict the tape’s use in the future, the network said.

Capt. Duane Woerth, president of ALPA, acknowledged that his group has no legal claims but called the broadcast “repugnant sensationalism masquerading as news. ... Once again, the news media have demonstrated their fascination with sensationalizing the final words and sounds from doomed cockpit crews moments before they die.”

ABC said several pilots’ complaints were addressed individually and directly by network executives. ABC News Vice President Jeffrey Schneider said the tapes were newsworthy and “shed new light on the heroism of the pilots, who valiantly fought against the hijackers, and illustrates how air-traffic controllers used their expertise to track the hijacked plane and keep other aircraft out of harm’s way.”

In January 2000, the ALPA criticized NBC when *Dateline* aired final words from an American Airlines flight. Pilots have been objecting to what they perceive as a privacy invasion since the tape of a final conversation in Pacific Southwest Airlines Flight 182 on Sept. 25, 1978, revealed an unidentified voice in the cockpit telling his mother he loved her.

“I can understand why pilots are upset,” said critic Carl Gottlieb, of the Project for Excellence in Journalism. “But, obviously, this is a legitimate news story, and it’s a story that needs to be told.” He noted, as did the pilots, that print media had already run transcripts of the tape.

Gottlieb did find fault in the way *Prime-time* teased the story along with stories about Mick Jagger and a car crash involving supermodel Nikki Taylor. “That’s an insensitive transition,” said the former news director, “and it’s poor production.”

Schneider said such juxtaposition was merely part of the TV magazine format and noted that print magazines sometimes “have stories from different ends of the spectrum on different sides of the same page.”

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**Nielsen’s Dimling to retire**

*Whiting will succeed him as CEO of Nielsen Media Research*

**By Steve McClellan**

John Dimling, a 16-year Nielsen Media Research veteran and its CEO for the last four years, is retiring at the end of the year and will be replaced by Susan Whiting, who was named president and chief operating officer in May.

Dimling, 63, will remain with the company on a part-time basis, with the title of non-executive chairman for both NMR and AC Nielsen International.

It was on his watch as head of Nielsen’s national TV-ratings service that NMR transformed the TV-ratings business with the 1987 introduction of the Peoplemeter. He also oversaw the expansion of metered measurement from eight markets in 1985 to 53 markets today and the launch of Nielsen’s Hispanic ratings service in 1992 and Internet ratings service in 1999.

Whiting, 45, is a 23-year veteran of the company. She was part of the team that developed the Nielsen Home Video Index division for measuring cable television and became its vice president in 1986.

In 1997, she was named general manager of national services and emerging markets. Dimling said she represents “a continuation of this company’s core values ... she is a natural leader and a team builder with remarkable business savvy.”
THE WEEK THAT WAS

TOP OF THE WEEK

SWEETS SO FAR
These November sweeps are weird. The Emmys, usually in September, aired this month. The World Series, usually over by Halloween at the latest, extended to Nov. 4. Shows from Michael Jackson's blockbuster concert on CBS to a Victoria's Secret lingerie fashion show on ABC (which drew the ire of an FCC commissioner) were tossed into weak time periods in an effort to jack up ratings.

CBS may have benefited the most, with the twice delayed Emmys falling into its sweeps lap. Jackson's big ratings and an abundance of other musical specials, including an 'NSync concert.

Through the first 18 days of the November book, Fox had a slim lead over NBC in adults 18-49: Fox had a 5.4 rating/14 share vs. NBC's 5.1/13. CBS led in both total viewers (13.6 million) and households (8.9/14), while ABC was a distant fourth in adults 18-49 (3.9/10) and viewers (10.7 million).

As for the weblets, UPN led The WB by the slightest of margins in the major ratings categories and was up across the board from last season. Fox was up 32% in households, 34% in total viewers and 17% in adults 18-49 from the same time last year. CBS was up 25% in adults 18-49 and 16% in total viewers.

ABC on the other hand, was down 22% in adults 18-49 and households and 23% in total viewers.

WEST COASTING
UPN commissioned a dramatic pilot by NYPD Blue creator David Milch about a street hustler who befriends an alien. The project is being considered for fall 2002. ... Cable and syndicated series The Invisible Man is disappearing. Studios USA has canceled the series, which has run on Sci Fi Channel and in first-run syndication since debuting in June 2000. It averaged a 1.8 rating in first-run syndication last season and has averaged 1.8 rating so far this season, according to Nielsen Media Research. ... Richard E. Gold-berg has been named Univision's executive vice president of affiliate relations.

CHARITY BLURBS
New York City's pubcaster WNET-TV marked moving its transmitter back to the Empire State Building on Nov. 22 by rebroadcasting New York: A Documentary Film by Ric Burns over the long Thanksgiving weekend. Accuracy fans will note that WNET tested the transmitter early and actually began anew from the Empire building on Nov. 21 (you won't read that in the Times!). Previously, the station's transmitter had been at the World Trade Center. ... Gerald Levin, AOL Time Warner chief executive officer, gets the first-ever John A. Reisenbach Award for Distinguished Citizenship at the 10th Anniversary Gala of the John A. Reisenbach Foundation on Monday, Dec. 3, at New York's Rainbow Room. The foundation gets its name from the late ad-sales executive murdered at a phone booth in Greenwich Village in 1990. Since 1991, it has given $3 million to various New York organizations committed to improving the quality of life in the city.

NOTES WE KEPT
On Nov. 12, the day Dallas-based American Airlines Flight 587 crashed in New York, ABC would not give permission to Belo's WFAA-TV Dallas to pre-empt the ABC halftime show during Monday Night Football for a crash update. American Airlines is the market's largest employer. A Belo executive suggested later that the station might have been better off if it had just pre-empted halftime without asking. News Director David Duitch said that it put together its avails for a 2:04 news break, with no commercials, as a public service. ... The FTC approved NBC's $2.7 billion deal to acquire Telemundo. It still must be approved by the FCC. ... As tipped in Broadcasting & Cable earlier, the Television Bureau of Advertising will move its annual conference from Las Vegas (where it shared time with the NAB) to New York, where it has partnered with the New York Auto Show. That's in March. It's pretty here then ... The FCC named David Fiske director of media relations; he has been acting director since January.

CORRECTIONS
Mark Miller wrote the decade-by-decade history of broadcasting published in the Nov. 12 issue. ... In the Nov. 19 issue, in the "Rating the Cable Hits" section, A&E's fifth-ranked show should have been Biography, with a 1.3 rating. ... On page 41 of the Hall of Fame coverage, the name of late honoree Ted Yates's son was spelled incorrectly. He is Eames Yates.
Just Cleared on Tribune

This Movie Package packs the power to deliver incredible ratings for sweeps and it's available now. These 21 blockbuster
That Roars...

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hit movies are among the greatest movies in 77 years of MGM filmmaking.
The cable business is filled with CEOs fond of bold strokes. At Comcast, Brian Roberts has been cheered for his daring bid for AT&T Broadband. Cox’s James Robbins is praised for gambling hundreds of millions of dollars on the cable telephone business when practically every other MSO shied away. And John Malone, well, he’s got a list of audacious moves stretching back nearly three decades.

But don’t look for such business swagger from Carl Vogel. The freshly minted president and CEO of Charter Communications has been hired in part to calm Wall Street, easing anxiety over the abrupt departure of President and CEO Jerry Kent two months ago. When Kent quit, the fourth-largest MSO lost a leader who had a strong reputation on Wall Street for posting the right numbers.

Kent’s exit trashed Charter’s stock, slicing it by 35%, chopping $1 billion in value out of principal shareholder Paul Allen’s personal holdings and, more significant, putting him underwater on his three-year journey into cable. Allen’s cost basis in Charter is $19 per share, or about $16 counting certain tax benefits. Charter is trading around $13.

Charter-watchers caution against expecting big changes. The 6.9 million-subscriber company is not in need of a turnaround; indeed, the demands on Vogel are quite the opposite. Everyone—bosses, subordinates, investors, peers—characterize his task as keeping the company on its existing path, one of strong, consistent growth. And despite Kent’s complaints about Allen’s involvement, the billionaire is striving to convince investors that Vogel isn’t suddenly going to dramatically alter the game plan.

Vogel himself says he’s not looking to tear things up. “I’ve got to show leadership, show financial discipline, convey the message to a lot of constituents. It’s a different job in terms of scale, but it’s not much different than what I’ve done before,” he says.

“Carl is smart enough to know that what he needs to do is stay enough out of the way that the other guys keep doing what they do,” says Morgan Stanley media analyst Richard Bilotti, who has followed Vogel’s career over the past decade.

“Isn’t that what leaders do, surround themselves with good people and let them do what they’re good at?” asks Bill Savoy, president of Allen’s personal investment vehicle, Vulcan Inc.

Steady does not mean unchanging. Charter lacks the strong, major-market system clusters of AT&T and doesn’t have quite the reputation for quality of Cox, which is well-regarded for customer service and high-quality cable plant.

What Charter does have is a management with a strong reputation for delivering num-

**BY JOHN M. HIGGINS**
Hallmark Channel #1

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bers, for consistently outperforming its peers. Cash-flow growth of 15% to 17% has been common. And the company has stayed on the technological cutting edge.

Two years ago, the company bragged about 3.4% basic-subscriber growth at a time when other MSOs were at 1%. But those new subscribers were too expensive and churned out too quickly. Charter is now ratcheting back to 1% basic growth and allocating the marketing dollars to digital cable and data. Today, it leads the industry in digital penetration, with 31% of homes paying about $16 a month for the extra service.

Further, about 30% of Charter’s cable plant has yet to be rebuilt to offer strong high-speed data and other digital services. The company is working with different video-on-demand platforms and planning deployment in 10 markets.

“There’s no such thing as a calm day in that kind of job,” says Bill Schleyer, the former COO of Continental Cablevision who just took the reins of AT&T Broadband.

**OF JONES, ERGEN AND MALONE**

Vogel has a long, long résumé. A former CFO of cable operator Jones Intercable, he’s the only man on the planet to have been president of three DBS companies: EchoStar, Canada’s Star Choice and the now-defunct Primestar.

He has also served in several different positions in the world of John Malone over the past four years, including president of Liberty Satellite and a three-week stint at collapsing telephone provider ICG (it took him only three weeks to discover that ICG’s finances were much worse than Liberty had been led to believe).

Vogel is sensitive to the many, many jobs on his bio. “I’ve essentially worked for three people in my career: Glenn Jones, [EchoStar’s] Charlie Ergen and John Malone.”

His three years in the early days of EchoStar’s DBS operation drew the most interest from Charter staffers and investors; who spend about a third of any sit-down quizzing him for insight on cable’s biggest rival industry. (He’s happy that Ergen will be tangled in federal antitrust review of his planned takeover of DirecTV and believes Ergen will stop discounting DBS shortly afterward.)

One of the bigger questions about Charter is what role it plays in Allen’s notion of a Wired World (yes, he always capitalizes the W’s). Allen envisions that everyone will be connected to networks and any transactions that can be done electronically will be done electronically.

When he bought Charter and Marcus Cable for $6 billion in 1998, the cable systems were to sit in the middle of a bursting portfolio of commerce and education ventures, of distance-learning, e-commerce, conduit and content companies. Some, Ticketmaster and DreamWorks, have paid off well. But others are the detritus of the dotcom bust: travel agent Priceline, variable-pricing e-merchant Mercata, DSL provider NorthPoint, cable Internet provider High Speed Access. They are all either out of business or severely damaged. A $1.65 billion investment in cable overbuilder RCN Corp. is now worth about $100 million.

Not that Allen’s trip has been a wipeout. He has tended to invest at the early venture stage, where one hit and well-timed sale can erase 15 mistakes. Further, Savoy says, Allen started unloading what Internet stocks he could early last year before the worse of the dotcom slide, selling $9 billion worth of securities.

Also, Savoy adds, the dotcom bath doesn’t change Allen’s view of Charter: “It wasn’t presumed that we had to own all these assets for the benefit of Charter.”

But some Wall Street and industry executives are nagged by the worry that a multi-multi-billionaire like Allen collects companies the way he does Impressionist paintings, cars and sports teams.

“You’re always asking, ‘Is this a sandbox where Paul wants to play?’” says one cable CEO.

Vogel considers that characterization unfair. “I don’t see it that way at all. Charter is an important business to me. I sense that it’s important to him. It’s not a sandbox.”

Vogel has plenty of incentive to make Charter work on its own. In addition to receiving $1.5 million a year, he has options for 3.4 million shares with an exercise price of $13.20. If he gets the stock back to where it was before Kent’s exit, the options would be worth $13 million. If the stock gets back above $20, where it was in August, his deal would be worth $23 million.

When Kent quit, he was the only Charter executive with a contract. Everyone else could have walked out the door in a day. Savoy and Allen rushed to secure commitments from five senior executives, offering, at the least, immediate grants of about $500,000 in stock, plus raises. COO David Barford and CFO Kent Kalkwarf signed new deals that roughly doubled their pay to $525,000 and gave them each options for 750,000 shares.
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SEPARATED AT BIRTH?
Vogel and Kent have oddly similar backgrounds. Each was an accountant at Arthur Andersen in the early 1980s, though in different cities. Each was tapped by a mentor to jump into cable. In Kent’s case, it was Howard Wood, who wanted to start his own firm, St. Louis-based Cencom Communications. In Vogel’s it was Allen Angelich, who, in the finest tradition of accounting and consulting firms, was taking a job at one of Andersen’s clients, Jones Intercable.

As a junior staffer at Andersen in Denver, Vogel had three types of clients: oil and gas, ski resorts, and cable. “Cable clients were by far the most interesting,” he recalls.

Further, Cencom and Jones Intercable had similar, unusual financial structures as syndicators of limited partnerships. As treasurer and later CFO, says Jones Intercable founder Glenn Jones, Vogel was in part responsible for coordinating dealings between Jones Intercable and the thousands of investors in the web of partnerships. He was also a senior executive in three related companies: Jones Spacelink, Glenn Jones’s personal holding company Jones International, and small TV and film producer Jones Entertainment.

Jones has nothing but praise for Vogel, describing his former executive as “high-bandwidth,” quickly absorbing information. “When he left here, the only higher job available to him that would have challenged his abilities was mine,” he says. Could Vogel have succeeded Jones if he were inclined to step aside? “Absolutely.”

Of course, Jones still hasn’t stepped aside in his various companies, even three years after being forced by a partner to sell his core cable systems to Comcast. So Vogel jumped in 1994, when EchoStar Chairman Charlie Ergen came calling. After years of maneuvering, Ergen was close to fulfilling his dream of becoming a major satellite player. For years, Ergen had been a small-timer, selling equipment and subscriptions in the backyard, big C-band dish business. Even in the small-dish DBS business, he was small fry going up against General Motors-controlled DirecTV. That’s the point at which Vogel, who had lots of experience raising money from banks and investors for Jones, stepped in. He helped work the company through its first junk-bond offerings and IPO.

“At EchoStar, I was trying to build the business, while I was trying to raise the capital, while I was trying to build the management team,” Vogel says. “It was a ton of adrenaline.” He ultimately helped raise $1 billion for EchoStar.

With EchoStar’s first bird eventually launched safely in late 1995, Vogel worked on finding strategic partners to bring in enough money to fully fund the launch of the retail side of the business. That hunt resulted in Ergen’s momentous deal with News Corp. Chairman Rupert Murdoch, a deal that later collapsed but foreshadowed Ergen’s victory last month in snatching from News Corp. a deal to buy DirecTV.

Despite their success, Ergen and Vogel did not get along. “Charlie’s the only decision-maker,” says one DBS industry executive who knows both. “It’s pretty tough: Your title is president, and you can’t make a decision.”

Vogel chalks up his unhappiness more to the work pace. “Charlie had an expectation that, when he was there, I should be there. And when he wasn’t there, I should be there.” That was particularly difficult when Ergen periodically retreated to his ranch for weeks at a time. “I didn’t have a ranch to go to.”

But he did have EchoStar shares at pre-IPO prices. SEC filings show that Vogel’s 340,000 shares were worth about $8.8 million when he left the company. EchoStar’s price soared twentyfold over the next three years, but SEC filings don’t show whether he profited from that growth.

LIFE AFTER ERGEN
A noncompete agreement sent Vogel into a brief Canadian exile, becoming CEO of Shaw Communications’ startup Star Choice DBS service. Unwilling to relocate his family from Denver, though, he commuted to Calgary.

In 1998, Vogel was tapped to run Primestar, which was launched by a consortium, including Malone’s Tele-Communications Inc. News Corp. Murdoch had jilted Ergen and wanted to contribute his DBS license to and join forces with Primestar.

While trying to coax that past antitrust regulators, Vogel had to completely overhaul Primestar’s operations. Instead of acting like a franchising operation, in which cable operators handled billing and service, he rolled all the local territories and subscribers up into a central operation.

“At EchoStar, I was trying to build the business, while I was trying to raise the capital, while I was trying to build the management team. It was a ton of adrenaline,” says Vogel. He ultimately helped raise $1 billion for EchoStar.
Game Show Network’s viewers are on the rise!

That's right! Game Show Network viewership rose 25% during Primetime from the prior Broadcast Year.∗

With newly acquired shows such as *Press Your Luck*, *Let’s Make A Deal*, $1.98 *Beauty Show* and *Who Dares Wins*, now more than ever, viewers are stuck on Game Show Network.

Source: ∗Nielsen Media Research, Galaxy Explorer, M-Su 8p-11p, Oct ’99-Sep ’01
The Continental drift to AT&T

New AT&T Broadband team has been there, done that; why in the world do they want their new jobs?

It’s rarely a good idea to take a job at a company that’s up for sale; you never know whom the next bosses might fire. But that’s not the case at AT&T Broadband, which just recruited a squad of ex-Continental Cablevision executives despite facing a hostile $58 billion takeover bid from Comcast Corp.

AT&T Chairman Michael Armstrong maintains that the cable division’s new president and CEO, Bill Schleyer, is his weapon against what he contends is a low-ball bid from Comcast. Schleyer, president of Continental until US West’s MediaOne Group bought the Boston-based MSO in 1996, in turn tapped pals Ron Cooper, now AT&T Broadband COO, and Dave Fellows, now chief technology officer.

Still, many industry and Wall Street executives don’t believe that the executives are committed to the Englewood, Colo.-based MSO for the long term, particularly Schleyer. Once before, he quit MediaOne rather than relocate to MediaOne’s Denver base. But, when the new crew sat down with Broadcasting & Cable Deputy Editor John M. Higgins, they emphasized that they aren’t temporary and countered some of the harsh criticism of AT&T Broadband’s operations. An edited transcript follows:

There is a general impression that all of you are taking this gig as window dressing to help AT&T get a better offer out of Comcast.

Schleyer: Where did that come from?

Everywhere.

Schleyer: I wish somebody would ask me. It’s not true. I’m at a different stage in my life. My kids are older. I’ve spent four years on the periphery of the industry. I’ve talked to Mike Armstrong several times over the past two years. The timing was right, the collection of assets was right. Yeah, there was this noise in the background that maybe the company will take on a partner or be acquired. It’s an exciting proposition to run a company like that.

If that’s the worst-case scenario—that we’re not the surviving management team, that we have to effectuate a smooth transition to a company whose management you know [Comcast]—that’s not bad.

Fellows: That speculation ignores the amount of upheaval in our lives doing this.

That noise is in the foreground, not the background.

Schleyer: There’s a process in place. If there’s a slam-dunk offer, that’s one thing. But I’m not sure we’re going to get it. I love our position. We went and assessed what AT&T Broadband has done in the broadband space with data and telephony. And we said these guys are leaders in the field. This thing will start spinning cash next year
SoapNet is the Fastest Growing Cable Network...

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*Source: Nielsen Media Research 3rd quarter 2001(7/2/01-9/30/01) universe estimate (13,972,000)
versus 2nd quarter 2001 (4/2/01-7/1/01) universe estimate (8,951,000). Specs furnished upon request.

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in telephone, and the other guys will be in
the position of just getting started.
Cooper: We’re going to know by the end
of the year what direction Mike and the
board are going to take. Then the rumors are
going to start.

What are you finding that’s wrong with
this company? Do not tell me “nothing.”
Schleyer: The list of what’s right is bigger
than the list of what’s wrong. They’re lead-
ers in the broadband deployment. You’ve
got these great assets in clusters that could
be mined substantially better. You’ve got
great people. The spirit is really good here.
Cooper: There’s an enormous lot of work
that’s been done in the past 12 to 18 months
that’s off the radar screen. A lot of these
properties have been consolidated in-market:

Cooper: I wouldn’t have believed that we
would have done $1 billion in telephone
revenue or had 1.5 million data subscrib-
ers.

I don’t buy that. Cox has practically
doubled in size, rolled out all the services
AT&T has and maintained its margin near
40%.

Schleyer: They have had the advantage of
stability of management forever.

Cooper: And stability in markets. They have
not consolidated systems from so many
owners in the size of markets we have:
Chicago, San Francisco, Miami. There were
6 million subscribers sold or brought inside
AT&T Broadband in the past 18 months.
We’ve converted every single subscriber at
least once to a new billing system. We’ve

reduced headends from 250 to 40, call cen-
ters from 200 to 50. That is a lot of change.

Schleyer: It’s unbelievable the number of
headends we’ve had to transition from.

If this was all well and good, you wouldn’t
be there. Dan Somers would still be there.
So what are you there to fix?
Schleyer: Are the margins where they’re
going to be? No. There are blocking-and-
tackling issues that are best left up to an
experienced cable-management team.
Everyone pounds on margin. That’s not the
metric of the future. You look at cash flow
per subscriber. Our revenue per subscriber
is much higher than the industry’s.

But your cash flow per subscriber was
$8.40 a couple of quarters ago, and now
it’s up to $12. Everyone else’s is north of
$20. So your revenues are higher, but both
your margin and your cash flow are lower.
That counts.
Cooper: Our revenues are $57 per sub-
crber. That’s much higher. And that base

nity to develop the culture we need.

You guys have been out of the cable busi-
ness for a while. What’s different?
Fellows: Bill stayed on the CableLabs exec-
tutive board. I’m on the modem-standards
committee, and I’m an adviser to UPC in
Europe. At Continental, one of the ways I
got things done is, I knew every single vice
president of engineering and every one of
their direct reports. Here, that’s a lot more
people. The complexity of entering the tele-
phone business, the number of billing plans,
the money that passes to 911 suppliers and
long-distance suppliers—it’s a lot more com-
plex than pay-per-view. But the three-prod-
uct strategy is something this team bought
into at Continental.

At Continental, I was discouraged that it
was going to take me six years to upgrade
my plant. Here, I’ve been gone for five years
and say, “Why isn’t it all done?” The answer
is, there’s a lot of TCI systems that need to
be rebuilt. A lot of systems were swapped,
and the ones we got weren’t as good.
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MTV networks are among the successful cable brands in the business, and one of the reasons for that, their executives would tell you, is that the networks are constantly reinventing themselves. Now, three MTV brands—VH1, CMT: Country Music Television, and TNN: The National Network—are undergoing their own makeovers. Here's a look at how Viacom executives are reinvigorating these networks.

Shook, rattled and rolling at VH1

Behind the Music was fine, but the Viacom music network needs to latch on to a new idea

BY ALLISON ROMANO

Except for one missing element—a long stint in drug rehab—VH1 could qualify for its own episode of Behind the Music. First, the network struggles for years seeking recognition, putting out a couple of popular shows but never getting much of a fan base. Then, it scores a breakout hit (Behind the Music itself), and ratings soar. Everybody's buzzing about the show, and the network is regularly featured on Saturday Night Live. Then, the problem: When bands rush to follow up their big hit, the songs on the next album usually sound too familiar. VH1's next few new shows have the same problem, dwelling on music history or simply riding the broadcast networks' reality-TV fad.

Much like MTV two years ago, VH1 is trying to shake itself from a deep sleep. Its signature franchise,
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Behind the Music, has been on the air for five years, and, after 167 episodes, there’s very little territory left to explore. This year’s top-rated episodes profiled hip-hop artists Notorious B.I.G. and Sean P. Diddy Combs, a far cry from the musicians like Eric Clapton and Sheryl Crow who used to be the network’s core subjects.

VH1 President John Sykes knows that his audience is waiting, perhaps impatiently, for something new. VH1’s ratings have been stagnant over the past year, languishing around a 0.3 or a 0.4, according to Nielsen numbers.

The VH1 artist has changed because today’s VH1 viewers are a different generation, according to Sykes. “VH1 targets a 31-year-old viewer. That used to be a baby boomer; now it’s a Gen-Xer,” said Sykes, who has been at the network’s helm since 1995. “Like MTV, VH1 stays with its median age and doesn’t follow that audience as it gets older.”

VH1 certainly knows how to periodically make a splash. Its two big regular events are Divas and the VH1/Vogue Fashion Awards. In October, the network sponsored and televised the Concert for New York City benefit.

That gave Sykes, a longtime MTV Networks and record-company veteran, another opportunity to remember why it’s great to run a music network: After sitting in on a private rehearsal of The Who in a small studio in Manhattan’s SoHo neighborhood prior to the benefit, he bemoaned that it was a “God-like moment for a baby-boomer.”

Putting CMT in fine fiddle

VH1 President John Sykes has a simple description of his other charge, CMT: Country Music Television. It’s “VH1 seven years ago,” when that network was wobbling badly.

Starved for cash by former parent company Westinghouse, then CBS, the network is for the first time in hands that are willing to commit money for programming and promotion. MTV Networks executives know it will take a lot of work to break the image of CMT as a regional clearinghouse for countrified video clips, and it has to work within a country-music industry that isn’t as hot as it was just a few years ago.

“We have to break the conventional wisdom that CMT is just a rural format for old country stars,” said Sykes, adding he wants CMT to be “a channel anyone can watch, not just some who likes to go hunting and fishing.”

CMT has found a good home in the Viacom family. Already, the company’s media muscle has helped spur CMT’s distribution growth. The channel has grown from 38 million to nearly 52 million subs. Its programming budget for 2001 is $20 million—50% more than the year before.

Sykes has installed two new programming executives to mastermind CMT’s evolution. Both are new to the country-music TV niche. General Manager Brian Phillips is a radio veteran who was Billboard magazine’s “Major Market Programmer of the Year” last year for making over a Dallas country station into the top station in the DMA.

Phillips, however, has had no TV experience except for a one-year consulting stint with CMT. VP of Production and Program Development Kaye Zusmann joined CMT from HGTV, where she was director of programming.

The music industry is viewing the changes with enthusiasm. If CMT’s audience grows, country-music record sales should follow suit. Thus, an artist who gets a big play on CMT gets a career boost, as recently happened when CMT started playing country group Nickel Creek in high volume.

Artemis Records Chairman Danny Goldberg said CMT’s new emphasis on quality programming will motivate record companies to produce higher-quality videos. “For Steve Earle’s last album, we made an inexpensive video because there were limited opportunities for exposure. Now, if we made the right video with [CMT] as an outlet, we could have even better sales,” Goldberg noted.

CMT’s median viewer is now 37 years old, one of cable’s 20 youngest networks, aside from kid’s nets. Sykes says he’d still like to see the average age come down a little more.

The net’s most popular shows reflect the wide range of ages tuning in to CMT. Its highest-rated series is the Grand Ole Opry—a demographic dinosaur that TNN passed off to CMT in August. Opry harvests an average 1.1 rating on CMT but also attracts one of the oldest audiences on the network.

At the other end, Most Wanted Live, hosted by Carson Daly-like Lance Smith, pulls ratings 44% higher than last year among adults 18-24.

CMT earned its highest-ever rating in October with the Country Freedom Concert, garnering a 2.1 rating and 6 million viewers.

Still, the channel’s prime time ratings remain anemic. It has averaged a 0.3 rating every month this year except July, when it slipped to a 0.2.

Some media buyers maintain that CMT is on their radar despite its low ratings. Optimedia’s Kris Magel said he often presents CMT to clients looking to attract a younger or female audience.

“Advertisers tend to ignore CMT because they think the audience is downscale,” he explained. “But they don’t realize the popularity of country music.”
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Events and specials still draw strong ratings. The concert earned a network-best 3.7 rating, and the fashion show garnered a 0.9, the highest rating in nine years. VH1 also has found success with its original movies, including *The Way She Moved* (1.27 rating, 3.6 million viewers on Aug. 29) and *Hystera: The Def Leppard Story* (1.35 rating, 4.5 million viewers on July 18). But original movies are too expensive to do steadily. VH1 plans to make three or four a year in the future.

The network’s original series have not fared quite so well. Its take on reality TV, *Bands on the Run*, earned critical acclaim and an Emmy nod but averaged a 0.3 rating. Another original, *Cover Wars*, limped to a 0.2 average.

In the third quarter, VH1’s prime time ratings were down 20% compared with the year before. Demos were off, too: 20% among adults 18-49 and 21% among adults 25-54. Several media buyers grumbled that VH1 should be able to harvest a 0.6 to 0.8 household rating.

The ratings slump hasn’t yet cost VH1 advertising dollars. Media buyers say the network still attracts one of the youngest, most affluent audiences on cable and has a sterling brand name. “I don’t think we’re ever looking at VH1 for a ratings blockbuster,” said Optimedia’s Kris Magel. “I’m buying it because of its heavy concentration in two key demos, adults 18-49 and 25-54.”

Industry insiders say VH1 needs at least a hit or two to stage a comeback. And Viacom’s trying: VH1’s programming budget for this year was more than $100 million. Over the past two years, however, the net has tested more than 15 new shows looking for something that would stick. Most of the series either have slipped off the schedule or haven’t been renewed.

VH1 needs to create shows that have some attitude, says Lifetime’s head of research Tim Brooks. “If someone showed you *Jackass*, you’d know it came from MTV. If you saw *Primetime Glick*, you’d say Comedy Central,” said Brooks, who is also a writer of TV history. “Maybe they need to be tabloidish, but they need a consistent look and feel between shows.

“A music net isn’t going to get a 1.5 or a 2.0 rating,” he added. “But they should be able to get prime up to the 0.6 to 0.8 range. That traces back to lack of branded shows and consistency.”

Sykes is optimistic about VH1’s first-quarter slate, which includes a new biography series, *Evolution*, and a daily live show from Los Angeles. Beginning this month, VH1 is rerunning the first season of sister net Showtime’s *Chris Isaak’s Showtime*.

There’s a new supporting cast of executives surrounding Sykes, hammering out fresh programming ideas. In June, former VH1.com chief Fred Graver replaced Jeff Gaspin as the network’s head of programming. Former Inside.com Editor-in-Chief Michael Hirshorn came aboard to lead the network’s news and documentary division and is already working on a special about American skinhead music. Sykes said VH1’s documentaries “were getting a bit soft,” although he wouldn’t cite specifics.

“Now you’re going to see a harder look, a more credible journalistic point of view from daily news and documentaries,” he added.

Another key change came last July, when VH1 execs reorganized four nights of VH1’s prime time into themed vertical blocks. It also may solve a problem that has plagued VH1: Viewers didn’t know where to find shows on the schedule. Unlike MTV’s schedule, which prides itself on being ever-changing, VH1’s jumbled lineup is considered irksome by some viewers.

So, for now, four nights are anchored with a theme, such as *Front Row Friday* concert nights. Come first quarter 2002, the remaining three nights will be vertically programmed. Sykes says the objective is consistency and the strategy could stay around for three to four years. That’s plenty long enough for VH1 to evolve again.
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Can TNN keep Popping?

Relaunched network is growing, but mainly because of WWF ratings

By Allison Romano

For weeks last summer, TNN: The National Network dominated New
York City billboards, boasting to TV viewers and the ad-buying community
that “We’ve Got Pop.” The campaign was trumpeting a new name and new owner for
the 18-year-old network rebranded and relaunched by MTV Networks’ Nick-
clodeon unit in September 2000.

So far, its ratings make it the fastest-growing service in basic cable. Prime time ratings
are up 45% this year, and the channel stands among the top-10 rated cable net-
works. A new $25 million marketing campaign on Viacom properties and other
media heralds its repositioning as the hipper successor to The Nashville Network.

But TNN’s growth boasts should come with an advisory: “Look closer.” The ratings
are propped up by three nights of WWF wrestling each week, newly arrived from the
USA network. Without it, TNN’s monthly average might look more like a 0.6 than a 1.1.

That’s certainly higher than the network had been doing with threadbare reruns like
The Dukes of Hazzard, Dallas and The Wal-
tons. But it’s not the clear programming suc-
cess the poster campaign implies.

TNN executives freely admit that TNN is
a work in progress. “We’ve been under con-
struction for the last year,” says General Man-
ger Diane Robina, who took the reins when
the channel relaunched. But she contends it’s
becoming the MTV generation’s general-
entertainment cable channel, a younger,
edgier alternative to broad-based cable.

Its WWF shows are usually among cable’s top-rated shows each week and typi-
cally draw ratings between 3.0 and 5.0, ac-
cording to Nielsen numbers.

Media executives see the WWF’s huge
ratings as both blessing and a curse. For one
thing, it’s very tough to find other shows to
promote during wrestling. The WWF’s
young, male audience never matched up
well with USA’s other programming until
the channel created a Tuesday-night action-
movie block.

Tim Spengler, Initiative Media’s director of
national broadcast, says TNN needs “a
major ratings-grabber that isroader.”

To that end, TNN secured off-net rights to Star Trek:
The Next Generation and
CBS hit CSI: Crime Scene In-
vestigation. In October, the
net began stripping off-nets
of Star Trek at 8 p.m., gener-
ating record ratings as high as
1.7 the first week but settling
into an average 0.6. Next fall, CSI comes to TNN, at $1.6 million per
episode.

It’s still going to take at least one break-
out original series for TNN to reach the
upper echelon of cable Nielsen’s. Sunday-
night dramas help Lifetime regularly lead
the monthly ratings, and TNT found a hit
last summer with sci-fi cop drama Wirec-
blade. TNN plans on scripted originals by
2003, and Robina estimates that 50% of the
schedule will be original by 2005.

TNN hurried to launch
some originals in August, opt-
ing for cheaper non-scripted
shows that produced limited
success. Robot Wars, which
averages a 1.0 rating, has found
a home Saturday nights after
wrestling, and Ultimate Re-
venge notches a 0.4 average.
But Pop Across America, Small
Shots and Lifegame flopped,
averaging just a 0.1 rating.
Currently run in late night,
they haven’t been renewed yet.
Conspiracy Zone, a Politically
Correct-style show hosted by Saturday Night
Live veteran Kevin Nealon, debuts in January.

TNN’s general-entertainment rivals—
USA, TNT, TBS—garner big ratings from
original and acquired movies. But TNN
can’t spring for the recent hits they buy.
Rights to a movie’s first network window or
first cable run can run up to
$35 million—a figure too rich
for TNN, according to Robi-

Instead, TNN buys less
expensive movies from the
1980s and ‘90s, such as The
Godfather series, Platoon and
The Birdcage, airing them
three times a week in prime.

That strategy could be
risky: Hit movies are a guar-
anteed ratings hit, and conserving money for
original series increases the pressure to find
a hit.

TNN execs are moving slowly, adding
new shows in prime and patiently sitting on
some holdovers from the Nashville Network
days. Some of the older-skewing program-
ing will be the next thing to go, says
Robina. “We still have some of The Waltons
and The Rockford Files. As we get more
young viewers, that will change.” ■
Using the incubator strategy

Twentieth TV plans limited-launch approach for Good Day Live

By Joe Schlosser

Twentieth Television is turning to its incubator strategy for the second time. Starting next month, the News Corp.-owned syndication unit will use five of the Fox-owned and operated stations to launch its Good Day Live strip, a news and entertainment magazine series based on KTTV-TV Los Angeles's successful morning news program Good Day LA.

Good Day Live will get rolling on Dec. 3 on WAGA-TV Atlanta, KSAZ-TV Phoenix, KTVI-TV St. Louis, KTBC-TV Austin, Texas, and KTTV-TV Los Angeles.

The move comes less than a year after Twentieth TV executives brought court series Texas Justice out in a similar controlled launch. Last March, Texas Justice debuted on nine Fox stations around the country and, by January, will be seen in more than 80% of the U.S.

"Texas Justice was the first of many shows we plan to bring to the marketplace in this fashion," says Twentieth TV President Bob Cook. "Our stations provide a tremendous opportunity to test and hone a show. We hope to duplicate the success of Texas Justice with this modified version of Good Day LA."

The magazine show will likely get a 13-week test on the five stations and, if it works in those markets, will probably go into a full-national syndication rollout next fall.

Good Day LA, which has produced strong ratings on the Fox-owned Los Angeles station, is an off-the-wall, joke-filled morning news show with a Hollywood bent. Anchors Steve Edwards, Dorothy Lucy and Jillian Barberie (who is also on Fox Sports' Sunday NFL pre-game show and was formerly host of FX's The Test) go about things in their own way. The three anchors will continue to host Good Day LA each weekday morning from 7 to 9 a.m. PT and then move to a newly designed set at KTTV to host the one-hour Good Day Live.

'Texas Justice was the first of many shows we plan to bring to the marketplace in this fashion.'
—Bob Cook, Twentieth Television
FULL DISCLOSURE
WSB-TV Atlanta reporter Roby Chavez says he only reluctantly agreed to treatment when a car plowed into the news van he was in last May (B&C, May 14). Chavez, who pulled the drunken driver from his car as fire was spreading, says he was afraid of having to reveal another medical condition.

That reluctance—which he acknowledges could have exacerbated serious injury—helped Chavez decide to go public with his being HIV-positive, he says. More than a year after his diagnosis, Chavez made the disclosure—while addressing the Atlanta Executive Network, described as a networking group for gay and lesbian professionals. He said he did it despite the knowledge that it could “derail a career I’ve spent 15 years building.” Chavez’s option was not picked up by his station—for reasons unrelated to his condition—and he and his agent are looking for a new job for him.

There has been an abundance of information about HIV, says Chavez, who adds that he follows a ritual of medications and is in good health. “But I don’t think people know the firsthand, personal story of what it is and what it’s like to live with. I’m in the business of giving people information.”

VETO VOTE
The Illinois Senate has given new impetus to American Federation of Television and Radio Artists’ fight against noncompete clauses in TV talent contracts.

The Senate voted to override Gov. George Ryan’s veto in July of a bill that would eliminate noncompete clauses in broadcast contracts in the state. The vote was 48-10, a pickup of two for each side from the pre-veto Senate vote. The House, which voted 110-3 in favor of the legislation, takes up a possible veto override tomorrow.

For AFTRA, the Republican-controlled Senate appears to have been a bigger hurdle than the House in overriding the Republican governor. AFTRA Chicago leader Eileen Willenborg said she is both hopeful and confident the bill will become law.

“We’re disappointed with the Senate’s vote for an override and remain puzzled as to why the Illinois Legislature ‘singled out’ the broadcast industry,” said Dennis Lyle, president of the Illinois Broadcasters Association. “Other Illinois industries should now be concerned that they could also become the target of selective interference in these matters that are best left to the courts.”

NO VETO VOTE
Indiana legislative leaders called off plans last week to vote on overriding Gov. Frank O’Bannon’s veto of a bill that would exempt lawmakers from the state’s open-records law. House Speaker John Gregg said the vote would be postponed indefinitely in hope of a compromise, although earlier efforts at compromise between media and the legislators failed. The Society of Professional Journalists has led a media coalition in opposition to the bill. Indianapolis TV station WTHR-TV and the Indianapolis Star released a poll this month in which an overwhelming number of respondents—68%—opposed the exemption.

“This is an example of the worst kind of government arrogance,” said Ian Marquand, SPI Freedom of Information Committee chairman and special-projects coordinator for KPAX-TV Missoula, Mont.

“I How dare the Indiana Legislature say it will serve the public’s interest better by locking citizens out of the decision-making process.”

NOTING NEWSPEOPLE
KCNC-TV Denver News Director Angie Kucharski—recently named among B&C’s “Next Wave” of TV leadership (Oct. 29, p. 30)—was honored by the Radio-Television News Directors Association and Foundation with the Rob Downey Citation for her work as chair of the membership and governance committee and as a regional director. RTNDA Chairman Mark Millage also cited her work on a training manual for board members and as a member of the ethics committee.

Longtime RTNDA board of trustees member Bob Priddy, news director at MissouriNet in Jefferson City, Mo., was given the foundation’s Barney Oldfield Distinguished Service Award. Priddy is a former RTNDA chairman and a 10-year member of the executive committee.

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Merger modeling

FCC may take experimental approach to cable competition

By Bill McConnell

T he FCC just might get radical with the cable industry. Under orders from federal judges, the FCC is rethinking the traditional way it prevents one company from dominating the pay-TV business, which has been to impose a set limit on any company's size and reach. One idea getting scrutiny is the in-vogue field known as "experimental economics."

TV professionals might scoff that nothing from the dismal science will ever be in vogue, but experimental economics is fast gaining fans among academics. The aim of experimental economists is to explain seemingly irrational real-life market decisions that often defy expectations assumed by classical economists under perfect conditions.

The local-delivery monopolies and programming oligopolies that make up the cable industry are ripe ground for this type of study, say industry observers.

The FCC is currently working on an experimental model that can predict the marketplace impact of a cable-industry merger. Presumably, the model could be used to help the agency judge future mergers on a case-by-case basis if it dumps for good the 30% cap on one company's share of multichannel subscribers as a commission proposal suggests.

"This would allow us to model the impact of a merger rather than theorize," FCC Cable Services Bureau Chief Ken Ferree told reporters earlier this month. He wouldn't say what factors the economic formula would take into account but said he hopes to have a version ready for public comment by February.

FCC Chairman Michael Powell has already said he may replace the 30% limit on one company's share of pay-TV subscribers with a "safe harbor" that would allow most deals to go through unchallenged unless government economists determined that the merged company would have power to affect the prices of programming networks and competing video distributors.

The FCC also is examining some traditional models of marketplace power, including the Herfindahl-Hirschman Index, which estimates how changes in market share affect overall concentration in an industry.

Experimental economics goes one step further by drawing conclusions based on "game theory," the study of how businesses make decisions in the face of many options and factors outside their control. Rather than deriving theories from data culled from the economy at large, experimental economists mimic physical scientists by conducting controlled experiments on small groups.

Players on both sides of the ownership limits war see the effort as positive.

The National Cable and Telecommunications Association, which has generally favored case-by-case merger reviews rather than set ownership limits, is encouraged by the FCC's apparent effort to take an approach similar to antitrust regulators' at the Justice Department and FTC.

Media Access President Andrew Schwartzman says he opposes models as a replacement for set ownership limits but is fine with a tool that could provide an extra layer of merger analysis. "They're looking for additional ammunition, and that's OK," he said. MAP has asked the U.S. Supreme Court to uphold the 30% cap, which was thrown out by lower-court judges in March.

Staying noncommercial

By Paige Albiniak

P ublic TV stations cannot use federal funds to support new digital services that run commercials, the Corporation for Public Broadcasting's board of directors agreed last week. Actually, that is already the law of the land, but, in response to lawmakers' concerns, the board put an exclamation point on it.

In October, the FCC ruled that public TV stations could fund new ancillary digital services, such as multicast channels or datacasting, by soliciting sponsorships or running ads. Reps. Ed Markey (D-Mass.), Billy Tauzin (R-La.) and Richard Burr (R-N.C.) expressed their concern to the FCC about "creeping commercialism" in public broadcasting. On Friday, responding to those concerns, the CPB board passed a resolution that restates as CPB policy what the law already says: Public TV stations cannot use public money to help fund services that have commercial backing. The CPB board also recognized that Congress and the FCC expect public broadcasting to remain mostly noncommercial and publicly funded.

The resolution did not appease all lawmakers. It "doesn't change the fact that they are commercializing what is supposed to be a noncommercial asset," said a Markey aide.
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The unending must-carry war

Cable balks at full-carry; satellite bristles at all-carry; Congress says get on with it

By Paige Albinak

Although the Supreme Court in 1997 ruled that must-carry is the law of the land, fighting over it remains the general rule.

Today, broadcasters are in a standoff with cable operators over how must-carry should be handled in the digital age, while satellite TV companies await a federal appeals court decision on a law that requires them to carry all local TV signals in markets they serve.

So far, broadcasters haven’t been getting their way when it comes to cable carriage of their digital signals. The National Association of Broadcasters initially pushed the FCC to require cable operators to carry both broadcasters’ analog and digital signals during the transition. In a preliminary finding earlier this year, the FCC ruled that cable operators are required to carry only one version of broadcasters’ primary signal, whether that be analog or digital.

Last month, the NAB board stepped back from its demand for dual must-carry. Now broadcasters are suggesting they won’t push for dual carriage during the transition so long as cable operators are required to carry broadcasters’ full 6 MHz digital signal once the transition is completed, whether that includes several standard-definition multicast channels, one high-definition feed or a combination of the two with data services thrown in.

One lawmaker—Rep. Ed Markey (D-Mass.)—would be on board with that plan but only as long as the ancillary services were free. “[Markey] believes that cable operators should have to carry every program that is available for free,” said an aide.

Cable, however, is not on board, with executives saying privately they are obligated to carry broadcasters’ replicated primary signal only and nothing more.

“We stand ready to work with all parties on the digital transition; however, a plan that reserves part of our privately funded network for each broadcast outlet without regard for the quality of that content would not be the best way for us to serve our customers,” said David Beckwith, NCTA spokesman.

Meanwhile, Paxson Communications already is challenging the FCC’s tentative opinion in the federal appeals court in Washington. Paxson says the 1992 Cable Act, which includes the twin doctrines of must-carry and retransmission consent, should be interpreted to mean that cable operators are required to carry the entire signal. NAB has not yet decided whether to support or oppose Paxson in that case, but NAB attorneys are concerned that supporting Paxson means giving up on dual cable carriage entirely, an option the association hasn’t been ready to foreclose.

Top members of the House Energy and Commerce Committee, including Markey, are pushing broadcasters and related industries to jump-start the transition to digital television. Reps. Billy Tauzin (R-La.), John Dingell (D-Mich.), Fred Upton (R-Mich.) and Markey met with representatives of the broadcast, cable, consumer electronics and content industries earlier this fall. Another meeting is planned for Wednesday.

Both Tauzin and Markey have said they would be willing to push legislation if the industries cannot get the transition moving.

Outside of Washington, a group of executives from broadcast networks and station groups have met in Los Angeles and New York to brainstorm ways to work together and improve broadcasters’ future. The group is said to be trying to figure out how to get cable operators to pay more money for broadcasters’ signals. Emissis Communications’ Chairman Jeff Smulyan is leading the effort and says the group is at the beginning of talks.

On the satellite side, the Satellite Broadcasting and Communications Association and EchoStar have asked the Fourth Circuit Court of Appeals in Richmond, Va., to stay a law that requires satellite-TV companies to carry all local TV stations in all markets they serve by Jan. 1. The motion says the court is unlikely to resolve a pending lawsuit on the matter before the deadline and thus should enjoin the law until the courts can resolve the issue.

The DBS industry, which may consist of only one carrier if the government approves EchoStar’s purchase of Hughes, says the satellite “must-carry” law is unconstitutional because it dictates what programming satellite-TV carriers must offer. They also say it’s an unconstitutional “taking” of satellite capacity. ■
Combos

WICC(AM) Bridgeport, WINE(AM)-FM Westport, all Connecticut; WRBB-FM Bridgeport, WGRU-FM Hyne Park; WPOA-FM Jeffersonville; WKNY(AM) Kingston; WALL(AM)-WRRV-FM Middletown; WFAF-FM Mount Kisco; WAXB-FM Patterson; WEOK(AM)-WPDH-FM Poughkeepsie; WFAS-AM-FM White Plains; WZAD-FM Wurtsboro, all New York

Price: $219.6 million
Buyer: Cumulus Broadcasting Inc. (Lewis W. Dickey, Jr., president/CEO); owns 240 other stations
Seller: Aurora Communications (Frank Osborn, founder)
Facilities: WICC(AM): 600 kHz, 1 kW day, 500 W night; WINE(AM): 940 kHz, 680 W day, 4 W night; WRKI-FM: 95.1 MHz, 30 kW, ant. 67 ft.; WEBE-FM: 107.9 MHz, 50 kW, ant. 384 ft.; WRRB-FM: 96.9 MHz, 310 W, ant. 1,007 ft.; WPUT(AM): 1510 kHz, 1 kW day; WCZX-FM: 97.7 MHz, 300 W, ant. 1,030 ft.; WPDA-FM: 106.1 MHz, 2 kW, ant. 627 ft.; WKNY-AM: 1490 kHz, 1 kW day, 1 kW night; WALL(AM): 1340 kHz, 1 kW day, 1 kW night; WRRV-FM: 92.7 MHz, 6 kW, ant. 269 ft.; WTTI-FM: 106 MHz, 1 kW, ant. 440 ft.; WAXB-FM: 105.5 MHz, 900 W, ant. 610 ft.; WEOK(AM): 1390 kHz, 5 kW day, 100 W night; WPDA-FM: 101.5 MHz, 4 kW, ant. 1,559 ft.; WFAS-AM: 103.9 MHz, 600 W, ant. 669 ft.; WFAS-FM: 1230 kHz, 1 kW day, 1 kW night; WZAD-FM: 97.3 MHz, 620 W, ant. 719 ft.

WMPL-FM Auburn, WWWW-FM Churubusco, WGL(AM) Ft. Wayne and WCKZ-FM Roanoke, all Indiana

Price: $7.5 million
Buyer: Travis Media Corp. (Karen Travis, president); owns two other stations, none in this market
Seller: Kovas Communications (Frank Kovas, president)
Facilities: WXTW-FM: 102.3 MHz, 6 kW, ant. 315 ft.; WWWD-FM: 96.3 MHz, 7 kW, ant. 554 ft.; WGL(AM): 1250 kW, 2 kW day, 1 kW night; WCKZ-FM: 94.1 MHz, 3 kW, ant. 328 ft.

WDVM-FM Neenah and WIBU(AM) Wisconsin Dells, both Wisconsin

Price: $2.3 million
Buyer: Starboard Broadcasting Inc. (Stephen Gajdosik, president); owns five other stations, none in this market
Seller: Magnum Radio Inc (David R. Magnum, president)
Facilities: WDVM: 93.9 MHz, 25 kW, ant. 66 ft.; WIBU: 900 kHz, 1 kW day, 229 W night
Format: WDVM: dark; WIBU: adult standard

FM Stations

WNPL-FM Belle Meade: WRQQ-FM Goodlettsville, and WQOK-FM Hendersonville (Nashville), Tenn.
Price: $84 million
Buyer: Cumulus Broadcasting Inc. (Lewis W. Dickey Jr., president); owns 240 other stations
Seller: Dickey Brothers Broadcasting LLC (Michael Dickey, president)
Facilities: WNPL-FM: 106.7 MHz, 1 kW, ant. 774 ft.; WRQQ-FM: 97.1 MHz, 50 kW, ant. 492 ft.; WQOK-FM: 92.1 MHz, 3 kW, ant. 463 ft.
Format: WNPL-FM: rock; WRQQ-FM: hot AC; WQOK-FM: urban
Broker: George Reed of Media Services Group

AM Stations

WNSG(AM) Nashville, Tenn.
Price: $2.5 million
Buyer: Nashville Public Radio (Robert J. Gordon, president); owns three other stations, including WPLN-FM Nashville
Seller: Mortenson Broadcasting Co. Inc. (Jack Mortenson, president)
Facilities: 1240 kHz, 1 kW day, 1 kW night
Format: Urban/gospel
Broker: John Pierce & Co.

—Information provided by BIA Financial Networks' Media Access Pro, Chantilly, Va. www.bia.com

PURCHASED!

Station: KKWB-TV, El Paso, Texas
Price: $18,000,000
Buyer: Entravision, Walter Ulloa, Chairman
Seller: White Knight, Sheldon Galloway, Chairman
CobbCorp represented the Seller.

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Set-tops get into the action
Boxes debuting at the Western Show enable new services, including VOD, HDTV and PVR

By Michael Grotticelli

Manufacturers at this week's Western Show in Anaheim, Calif., will be pushing digital set-top boxes that do more than just receive digital channels. The next-generation boxes also enable new services: video-on-demand (VOD), high definition television (HDTV) and personal video recording (PVR).

The vendors market their products in three basic categories: thin-client models for operators seeking an economical solution to interactive services; thick-client boxes for those that want to offer more features; and multifunction boxes, which could include audio/video receivers, cable modems and CD/DVD players. These last boxes would be sold to consumers in stores.

Motorola's Broadband division has expanded its DCT2000 platform with the introduction of the DCT2500 and DCT2600 thin-client models, which deliver interactive services and PVR capabilities.

According to Bernadette Vernon, director of strategic marketing for Motorola's DigiCable division, the DCT2500 offers all of the DCT2000's features but adds more processing power, improved graphics, scaled video, and data extraction for text and other information services. The DCT2600 includes a hard disk for PVR.

Motorola will also show its advanced DCT5000 platform (which now includes the DCT5100, DCT5200 and DCT52X0), introduced at the NCTA show in May. It has more processing power, an internal cable modem, HDTV and PVR functionality, Vernon said, and this thick-client model will be ready to ship in the first quarter next year.

In addition to a series of software applications that run on the DCT platform, Motorola will exhibit the Digital Convergence Platform (DCP), a "home theater" box that incorporates a DCT2000 set-top box, an A/V receiver, a CD/DVD player, and 100-watt-per-channel audio. It will be sold in stores (no price yet) and to MSOs that might want to resell to subscribers. It will be available by the first quarter.

At Scientific-Atlanta, thin-client set-tops with electronic program guides and VOD capability are the hot new items, noted Dave Davies, director of strategic marketing for the company's Subscriber Networks division.

Cable operators will roll out the more advanced-featured boxes in 2003, he said.

"I can't think of a single MSO that is not going to introduce some type of VOD service next year," Davies said. "We think that on-demand services and PVR are going to be great revenue-generating features that offer MSOs a powerful tool to use against" rivals.

Having shipped more than 9 million digital boxes worldwide thus far, S-A recently announced that Time Warner Cable has committed to purchase 625,000 of its Explorer digital set-tops for VOD, subscription video-on-demand (SVOD), PVR...
TWC is planning to test a number of new services across the country. The order includes 100,000 of S-A's new Explorer 8000 set-tops with PVR functionality; 50,000 Explorer 3100 HDs, capable of decoding all 18 ATSC HD digital formats as well as standard-definition digital and analog video; and 475,000 Explorer 2100 digital set-tops, which enable VOD, SVOD, e-mail, Web browsing, chat and e-commerce.

"We've been pleasantly surprised this year by the interest in HDTV," Davies said. "Broadcasters should take notice that the cable industry is planning to offer HDTV in a big way in the very near future."

At the show, S-A will also demonstrate a suite of interactive applications, developed by the company's software-development group, that run on video-server systems from companies like SeaChange, NCable, Concurrent and Diva. These applications can be simple games or on-demand weather and sports information, which many operators have begun rolling out to whet subscribers' appetites for interactive TV.

Pace Micro Technology Americas is the newest entry into the U.S. cable market, although, according to a company rep, it is the third-largest box supplier worldwide, with more than 900,000 shipped in first quarter 2001 alone. It will exhibit the 500 series box, an advanced digital box currently being shipped in large quantity to Comcast, TWC and others. The 500 integrates the Broadcom BCM 7100, S-A's PowerKEY conditional access and the Power TV operating system on a single silicon chip, making the box one of the smallest on the market.

According to Pace, the 500 supports a number of interactive electronic program guides, including its new Pace Enhanced TV Resident Application.

The company will also demonstrate its 700 series digital home gateway, which has an HDTV option and is being developed for Comcast Cable, and a new set-top box with fully integrated PVR (including a dual tuner and hard disk with 40 GB capacity, or 20 hours of recording time) that is currently in use by British Sky Broadcasting's Sky+ service in the UK.

Pioneer New Media Technologies shipped 250,000 of its Voyager 1100 and Voyager 1110 digital set-tops in the second quarter, 295,000 in the third quarter and 1.5 million overall in the U.S. It's showing a new gateway box that combines a DOCSIS modem, an internal router/firewall, and a wireless base station. It supports both wired and wireless connectivity to link multiple devices in the home, the company said.

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**Add users, not bandwidth**

For VOD, digital system requires one server port per title, not per user

**By Michael Grotticelli**

A new entry in the VOD space is PrediWave. The San Jose and Fremont, Calif.-based company plans to demonstrate at the Western Show (in a hotel suite) a new digital broadband delivery system that, it says, does not require increased bandwidth as the number of users increases, unlike with other systems.

Currently deployed at a cable MSO in China, PrediWave's technology features integrated VOD and digital programming as well as (optional) PVR functionality.

The company says its approach saves bandwidth by statistically distributing data across a digital bit stream. The packet-based system sends data at specific times, so that users can start, stop and pause a title whenever they choose and not affect anyone else accessing that same title.

"The information is actually being multicast," said Tom Elliott, PrediWave senior adviser of business development, a CableLabs co-founder and former Telecommunications Inc. executive. "It's a very different technique as opposed to today's VOD methods that require a dedicated server port and chunk of bandwidth for each user. Our technology requires only one server port per title."

Elliott added that the system requires special set-top boxes (manufactured by PrediWave overseas) incorporating the company's proprietary micro technology in consumers' homes and specialized video servers and other hardware at the headend. The system can be expanded to include interactive TV, streaming media, online games and high-speed Internet access.
New York’s local stations have relocated transmission facilities at the Empire State Building knowing that they may never replicate their pre-Sept. 11 NTSC coverage. Power levels are limited by the physical foundation that holds the antennas in place, which, in turn, limits a station’s ability to reach viewers on the fringe of its coverage area.

Questions remain about how to physically locate the analog and digital transmitters and antennas for 12 TV stations and up to 20 analog FM radio stations on a 70-year-old architectural landmark. At the Empire State Building, WNET is using a low-power Laran transmitter operating at about 10 kW; significantly less than the approximately 50 kW the public station was at on the World Trade Center.

How will you operate from Empire? Initially, WNET will locate its transmitter on the 81st floor, with Dielectric panel antennas side-mounted on the corners of the building, giving us omnidirectional coverage. We’re also using the transmitter room of WNYE-TV for our transmitter.

As you get further up the mast antenna, power levels can be increased, and signal coverage gets better. We hope to put out about 50 kW once a four-port combiner antenna is installed [sometime next month]. We’ll be sharing it with WABC-TV, WWOR-TV and WPIX-TV, which are all VHF stations operating in the high band. We’ll use WABC’s antenna, now located at Empire on the former WPLJ-FM aperture on the mast. [WABC-TV and WPIX-TV are currently on-air from there.]

It’s important to note that, under any scenario, Empire will remain a part of our facilities, and most stations’ in New York, for a long time.

Why can’t another tall building be used? For New York’s stations, Empire is the only practical choice. World Trade Center was 1,750 feet; Empire is 1,250 feet, with a 200-foot mast, so it’s 350 feet lower. The next-largest building in New York is about 800 feet. Also, the other buildings do not have the structure at the top to support a broadcast tower.

Will insurance cover what you’ve lost? It’s unlikely. Although everyone is fully insured, I think there’s a question about what was covered. The fact that the building fell down was never anticipated by anyone. Our DTV antenna on WTC, which was jointly shared by five stations, cost roughly $400,000, but it cost $8 million to install it there. I don’t know that the $8 million is a recoverable item. It’s hard to say, but I would imagine that there’s going to be some legal wrangling before this is over.

---

Kenneth Devine
Vice president and chief technology officer, WNET/Thirteen


Education: B.A., political science, University of California, 1976

Family: Wife, Anita; children Sam (8) and Nate (5)
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<td>+3%</td>
</tr>
<tr>
<td>13</td>
<td>MTV</td>
<td>$760</td>
<td>-4%</td>
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<tr>
<td>14</td>
<td>Disney Channel</td>
<td>$753</td>
<td>+35%</td>
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<tr>
<td>15</td>
<td>CNN</td>
<td>$745</td>
<td>-4%</td>
</tr>
<tr>
<td>16</td>
<td>TBS</td>
<td>$741</td>
<td>-8%</td>
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<tr>
<td>17</td>
<td>Lifetime</td>
<td>$715</td>
<td>+30%</td>
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<tr>
<td>18</td>
<td>Discovery</td>
<td>$615</td>
<td>+10%</td>
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<tr>
<td>19</td>
<td>The WB</td>
<td>$611</td>
<td>-</td>
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<tr>
<td>20</td>
<td>Unvision</td>
<td>$575</td>
<td>+22%</td>
</tr>
<tr>
<td>21</td>
<td>Fox Sports</td>
<td>$565</td>
<td>-4%</td>
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<tr>
<td>22</td>
<td>CNBC</td>
<td>$544</td>
<td>+4%</td>
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<tr>
<td>23</td>
<td>A&amp;E</td>
<td>$540</td>
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<td>24</td>
<td>Cinemax</td>
<td>$500</td>
<td>+15%</td>
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<td>25</td>
<td>Starz!</td>
<td>$460</td>
<td>+10%</td>
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* Estimated 2001 revenue in millions
** Change from B&C's 2000 estimates
--- = Not available

Source: Broadcasting & Cable and analyst Richard Bilotti

The media business, they used to say, was a license to print money. In 2001, that is still true, though nothing like the old days, when the money machines were humming and profit margins soared.

This year, the presses slowed and denominations decreased, particularly after Sept. 11.

In Broadcasting & Cable's annual Top 25 Networks list for the year 2001, nine of the charmed 25 counted less total revenue than they did in 2000, and five had only modest single-digit increases.

And, to give you an idea how oddly the television business worked in 2001, one of the top-gaining networks was QVC, the shopping channel that now has revenue ($3.6 billion) closing in on great big NBC's ($4.3 billion, down nearly $400 million from last year's survey).

Things aren't all doom and gloom, though. Lifetime television, partially owned by Disney, had revenue of $500 million in 2000 and will book $715 million this year, a 30% increase. The Disney Channel is doing even better ($753 million, up 35%). Those gains must be satisfying to Disney skipper Michael Eisner, who saw the ABC network's revenue slip $1 billion, to just under $3.4 billion.

The survey treats every network the same: broadcast, basic cable, pay cable or home shopping. The sole criterion was revenue, however generated.

Operating with just a fraction of the ratings and programming costs of their major broadcast rivals, cable networks are still tallying hundreds of millions of dollars in annual revenue. Compiled in mid November, this ranking is based on estimates of 2001 revenue. The ad market, of course, is volatile enough that actual results and ranking could be substantially different. Also, many network groups don't publicly detail revenues of individual channels, so securities filings offer limited information.

Much of the material in this report was gathered by Morgan Stanley Dean Witter media analyst Richard Bilotti and his staff. At many networks, executives either offered their own figures or said they were "comfortable" with the ones we provided.

When Bilotti could not or the network would not provide information, we did some sleuthing and, in some cases, developed our own estimate.

To maintain the cover of those networks that cooperated, the list does not specify the source of any particular number. Household-viewing information is based on year-to-date Nielsen averages.

Network information was compiled by P. Llanor Alleyne.
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Our premier cable neighborhood welcomes the continued commitment of...
Projected 2001 revenue: $3.80 billion  
Ownership: General Electric  
Top executives: Robert Wright, chairman and CEO  
Programming: general entertainment  
Type of network: broadcast  
TV homes reached: 99.9%  
Total day avg. viewership: not applicable  
Prime time avg. viewership: 7.49M  
Hot property: Friends

Projected 2001 revenue: $3.60 billion  
Ownership: Comcast and Liberty Media  
Top executive: Douglas S. Briggs, president  
Programming: electronic retailing  
Type of network: cable  
TV homes reached: more than 81M  
Total day avg. viewership: not applicable  
Prime time avg. viewership: not applicable  
Hot property: QVC

Projected 2001 revenue: $3.48 billion  
Ownership: Viacom  
Top executive: Leslie Moonves, president/CEO  
Programming: general entertainment  
Type of network: broadcast  
TV homes reached: 99.9%  
Total day avg. viewership: not applicable  
Prime time avg. viewership: 11M  
Hot property: CSI

Projected 2001 revenue: $3.39 billion  
Ownership: Walt Disney Co.  
Top executive: Alex Wallau, president  
Programming: general entertainment  
Type of network: broadcast  
TV homes reached: 99.9%  
Total day avg. viewership: not applicable  
Prime time avg. viewership: 10.2M homes  
Hot property: The Practice

Projected 2001 revenue: $2.09 billion  
Ownership: Walt Disney Co.  
Top executive: George Bodenheimer, president  
Programming: sports  
Type of network: ad-supported cable  
TV homes reached: 85.3 million  
Total day avg. viewership: 490,476 homes  
Prime time avg. viewership: 1.04M homes  
Hot property: NFL Sunday Night Football
Turn up the volume of streaming video and all of your rich content with Global Crossing. Our fast, secure, seamless global network transmits data at speeds that practically break the sound barrier. With world-class IP+Optical, SONET and DWDM technologies from Cisco Systems®.

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SPECIAL REPORT

TOP 25 TV NETWORKS

Projected 2001 revenue: $1.86 billion
Ownership: Time Warner
Top executive: Jeff Bewkes, chairman & CEO
Programming: general entertainment
Type of network: pay-TV cable
TV homes reached: 37M (HBO and Cinemax)
Total day avg. viewership: 837,000 homes
Prime time avg. viewership: 1.67M homes
Hot property: Six Feet Under

Projected 2001 revenue: $1.85 billion
Ownership: News Corp.
Top executive: Sandy Grushow, chairman, Fox Television Entertainment Group
Programming: general entertainment
Type of network: broadcast
TV homes reached: 97.63%
Total day avg. viewership: not applicable
Prime time avg. viewership: 8.1M
Hot property: 24

Projected 2001 revenue: $1.55 billion
Ownership: USA Networks
Top executive: Mark Bozek, CEO/president
Programming: retail shopping
Type of network: cable
TV homes reached: 83M
Total day avg. viewership: not applicable
Prime time avg. viewership: not applicable
Hot property: NFL Shop

Projected 2001 revenue: $1.06 billion
Ownership: AOL Time Warner
Top executive: Steve Koonin, executive vice president and general manager
Programming: dramatic entertainment
Type of network: ad-supported cable
TV homes reached: 84M
Total day avg. viewership: 715,000 homes
Prime time avg. viewership: 1.32M homes
Hot property: Witchblade

Projected 2001 revenue: $1 billion
Ownership: Viacom
Top executive: Herb Scannell, CEO/president
Programming: children-oriented in daytime; adults 18-49 in prime time
Type of network: ad-supported cable
TV homes reached: 84M
Total day avg. viewership: 1.4M homes
Prime time avg. viewership: 1.3M homes
Hot property: SpongeBob SquarePants
We may take home the *trophies*, but our *clients* are the real *winners*.

Congratulations to the Bear Stearns analysts selected for *Institutional Investor's 2001 All-America Research Team*.

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<td>Wayne Angel</td>
<td>Macro-Economics</td>
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<tr>
<td>Steve Binder</td>
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<td>Anthony Rizzuto, Jr.</td>
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<td>Michael A. Smith</td>
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<tr>
<td>Andrew Steinerman</td>
<td>Business &amp; Professional Services</td>
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<td>Dana Telsey</td>
<td>Retailing/Specialty Stores, Retailing/Hardlines</td>
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<td>Wojtek Uzdelewicz</td>
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<td>Deborah Weinswig</td>
<td>Retailing/Pharmaceutical, Drug Chains</td>
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<td>Richard Wise</td>
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<tr>
<td>Edward Wolfe</td>
<td>Airfreight &amp; Logistics, Ground Transportation</td>
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The results of this year's *Institutional Investor* All-America Research Team underscore Bear Stearns' leadership in equity research. But that's something our Cable clients have always known. Over the years, they have come to recognize the hallmarks of the Bear Stearns team—comprehensive industry knowledge, penetrating insight, financial acumen, and intellectual independence. So if you're the kind of person who likes to win, maybe you should be doing business with us.
Projected 2001 revenue: $905 million
Ownership: Viacom
Top executive: Matthew Blank, chairman/CEO
Programming: Movies, series, sports
Type of network: premium television network
TV homes reached: 29.6M (Showtime, TMC and Flix) as of 3rd quarter 2001
Total day avg. viewership: not applicable
Prime time avg. viewership: not applicable
Hot property: Queer as Folk

Projected 2001 revenue: $823 million
Ownership: USA Networks Inc.
Top executives: Doug Herzog, president
Programming: general entertainment
Type of network: ad-supported cable
TV homes reached: 85M
Total day avg. viewership: 817,000 homes
Prime time avg. viewership: 1.44M homes
Hot property: Combat Missions

Projected 2001 revenue: $760 million
Ownership: Viacom
Top executive: Van Toffler, president
Programming: music-oriented
Type of network: ad-supported cable
TV homes reached: 82.6M
Total day avg. viewership: 416,000 homes
Prime time avg. viewership: 660,000 homes
Hot property: Cribs

Projected 2001 revenue: $753 million
Ownership: Walt Disney Co.
Top executive: Anne Sweeney, president, Disney Channel worldwide
Programming: kids and family entertainment
Type of network: cable
TV homes reached: 77M
Total day avg. viewership: 600,000 homes
Prime time avg. viewership: 1.08M homes
Hot property: Lizzie McGuire

Projected 2001 revenue: $745 million
Ownership: AOL-Time Warner
Top executive: Walter Isaacson, chairman and CEO, CNN News Group
Programming: national and international news
Type of network: ad-supported cable
TV homes reached: 83M
Total day avg. viewership: 462,000 homes
Prime time avg. viewership: 778,000 homes
Hot property: CNN's signature anchors
Recently, SeaChange MediaCluster server won an Emmy for "outstanding achievement in technological advancement."

We are honored to be recognized as a force of change in an industry that's revolutionizing what television is — and can be. As the industry moves toward personal television, the sleek yet strong MediaCluster server powers the delivery of millions of movies, ads, programs and other digital content for broadcast, cable, and telecommunications worldwide.

With its original "single copy" 100% fault-resilient storage technology, just one SeaChange MediaCluster server provides unlimited opportunities for television operators everywhere — for thematic channels, VOD, web casting and regional broadcasts. The future of television certainly looks bright.
Projected 2001 revenue: $741 million
Ownership: AOL Time Warner
Top executive: Dennis Quinn, executive VP and general manager
Programming: general entertainment
Type of network: ad-supported cable
TV homes reached: 86.2M
Total day avg. viewership: 868,000 homes
Prime time avg. viewership: 1.45M homes
Hot property: Ripley's Believe It or Not

Projected 2001 revenue: $715 million
Ownership: Disney and Hearst
Top executive: Carole Black, president/CEO
Programming: women-oriented general entertainment
Type of network: ad-supported cable
TV homes reached: 83.8M
Total day avg. viewership: 992,000 homes
Prime time avg. viewership: 1.58M homes
Hot property: The Division

Projected 2001 revenue: $615 million
Ownership: Discovery Communications
Top executive: Johnathan Rodgers, president, Discovery Networks, U.S.
Programming: science-oriented entertainment
Type of network: ad-supported cable
TV homes reached: 85.3M
Total day avg. viewership: 523,000 homes
Prime time avg. viewership: 966,000 homes
Hot property: Walking With Prehistoric Beasts

Projected 2001 revenue: $611 million
Ownership: AOL Time Warner and Tribune
Top executive: Jamie Kellner, chairman & CEO, Turner Broadcasting System
Programming: prime time general entertainment
Type of network: broadcast
TV homes reached: 88%
Total day avg. viewership: not applicable
Prime time avg. viewership: 2.3M homes
Hot property: Smallville

Projected 2001 revenue: $575 million
Ownership: Univision Communications
Top executive: Ray Rodriguez, president/COO, Univision Networks
Programming: Spanish-language entertainment
Type of network: broadcast
TV homes reached: 97% (Hispanic homes)
Total day avg. viewership: 757,000 homes
Prime time avg. viewership: 1.81M homes
Hot property: Fifa World Cup 2002
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Projected 2001 revenue: $565 million
Ownership: Fox Entertainment and Cablevision's Rainbow Media partnership
Top executive: Tracy Dolgin, president
Programming: 24-hour sports
Type of network: ad-supported cable
TV homes reached: 70M (21 reg. sports nets)
Total day avg. viewership: not applicable
Prime time avg. viewership: not applicable
Hot property: Best Damn Sports Show Period

Projected 2001 revenue: $544 million
Ownership: General Electric
Top executive: Pamela Thomas-Graham, president and CEO
Programming: business news
Type of network: ad-supported cable
TV homes reached: 81M
Total day avg. viewership: 271,000 homes
Prime time avg. viewership: 319,000 homes
Hot property: Business Center

Projected 2001 revenue: $540 million
Ownership: The Hearst Corp., ABC, NBC
Top executive: Dan Davids, EVP/GM
Programming: drama, original movies, documentaries
Type of network: ad-supported cable
TV homes reached: 84M
Total day average viewership: 700,000 homes
Primetime average viewership: 1M-plus homes
Hot property: Biography

Projected 2001 revenue: $500 million
Ownership: Time Warner
Top executive: Jeff Bewkes, chairman/CEO
Programming: movies
Type of network: pay-TV cable
TV homes reached: 37M (HBO and Cinemax)
Total day avg. viewership: 303,000 homes
Prime time avg. viewership: 455,000 homes
Hot property: Vertical Limit

Projected 2001 revenue: $460 million
Ownership: Liberty Media Corp. (100%)
Top Executive: John J. Sie, founder and chairman/CEO
Programming: movies
Type of network: pay-TV cable and satellite
Total day avg. viewership: not applicable
Prime time avg. viewership: not applicable
Hot property: Crouching Tiger, Hidden Dragon
"The hottest new reality show this fall"  - TV Guide

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People

Broadcast TV

Joe Merideth, local sales manager, KOCB(TV) Oklahoma City, promoted to director, sales, KOCB(TV)/KOKH-TV Oklahoma City.

Judy Shoemaker, executive producer, advertising and marketing, WLNE(TV) New Bedford, Mass., promoted to director, promotions.

Scott Richardson, managing producer, Conus Communications, Minneapolis, named assignment manager, WFTC(TV) Minneapolis.

Programming
Richard E. Goldberg, president, Blue Star Media, Los Angeles, joins Univision, Los Angeles as executive VP, affiliate relations.

Carl Beverly, VP, development, Artists Television Group, Los Angeles, named VP, drama programming, Studios USA, West Hollywood, Calif.

Clyde D. Smith, senior VP, broadcast technology, Turner Entertainment Group, Atlanta, received the Outstanding Service to Society citation from The Society of Motion Pictures and Television Engineers.

Tony Waggoner, assistant controller, ESPN Inc., Bristol, Conn., promoted to VP/controller.

Pamela Parker, executive director of the international network group, Columbia TriStar International Television, Culver City, Calif., promoted to VP of business affairs and acquisitions.

Corinne Bellville, account executive, affiliate sales, Northwest region, NBC Cable Networks, Burbank, Calif., promoted to manager.

Corin Nelson, supervising producer, The Rosie O'Donnell Show, New York, joins Rock It Science, VH1, New York, in the same capacity.

Azuka Momah, account executive, WBFS-TV Miami, joins Fox Sports Net Florida, Sunrise, Fla., in the same capacity.

Journalism
Jim Tomlinson, director, production, ABC News Productions, New York, named executive director, production and operations, ABC newsmagazines and long-form productions.

Advertising/Marketing/Public Relations
Albert Beedle, senior team leader, production development, FRx Software Corp., New York, joins Initiative Media North America, New York/Los Angeles, as senior VP/director, financial planning and analysis.

Michelle Laverty, associate director, research, Continental Television Sales, New York, promoted to VP/associate director, research.

M.P. Kelleher, sales manager, WHJUB-TV Marlborough, Mass., joins National Cable Communications, Boston, in the same capacity.

Radio
Harry Simons, director, field engineering, ABC/Disney, Dallas, joins First Broadcasting, Dallas, as VP, engineering.

Allied Fields
Freddie Georges, founder, Premier Displays & Exhibits, Garden Grove, Calif., establishes Freddie Georges Production Group (FG/PG), Garden Grove, Calif.

Michelle Laverty, associate director, research, Continental Television Sales, New York, promoted to VP/associate director, research.

M.P. Kelleher, sales manager, WHJUB-TV Marlborough, Mass., joins National Cable Communications, Boston, in the same capacity.

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—P. Llorie Alleyne palleyne@cahners.com (212) 337-7141
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**THE CABLE CHANNEL**
The Cable Channel is produced in association with
News-technology guru

Danilowicz converts stations to a new way of working

M att Danilowicz’s 18 years of marketing broadcast equipment have brought him full circle: from a manufacturer of newsroom automation equipment to a company seeking to automate the control room. On the way, he has seen firsthand how the right technology can improve a station’s bottom line and keep it on the air.

As a Dynatech NewStar sales executive in the mid ’80s, Danilowicz says, it was hard persuading stations to produce their news content using a proprietary computer system to write and edit stories. “In a word, it was hell. I remember anchor people and producers telling me, ‘You’ll take away this typewriter over my dead body.’”

Always attracted to new technologies, Danilowicz moved on in 1991 to TV Answer, which was trying to implement interactive television via an over-the-air analog system. The company, he says, spent more than $500,000 and received FCC approval to build a network of towers to send data to consumers’ TVs. He got ABC and several advertisers interested early on.

As with so many emerging technology initiatives, though, the company failed to attract consumer interest and ceased operation in 1995, three years after Danilowicz left.

He had gone to Digistore, a manufacturer of computer disk drives used by stations to broadcast commercials and display still JPEG images. This was before video servers. When Dynatech bought DiGistore in 1992, Danilowicz found himself working for his old em ployer.

Dynatech, divesting its broadcast-equipment holdings, sold NewStar to Tektronix in 1994, and Avid Technology recruited Danilowicz to build up its broadcast business. He had quick success at such operations as CNN and NBC and saw Avid’s revenue grow from $200 million to $400 million.

By this time, Avid owned the Basys Inc. newsroom technology. Danilowicz brokered a deal for the sale of rival NewStar assets to Avid in 1997 and oversaw the melding of the two.

Then, in 1998, with competition from the Associated Press (which developed the Electronic News Production System) and newsroom profits sagging, Danilowicz oversaw creation of joint venture Avstar, which merged the broadcast-news resources of Avid and Tektronix, which then owned Grass Valley Group (GVG).

He became its CEO and changed its name to iNews, to reflect the perceived convergence of TV and the Internet in news production.

The iNews venture combined the two companies’ sale forces and complementary technologies to offer complete electronic newsroom systems. However, as Avid and Tektronix began to move in “different directions,” Danilowicz explains, the alliance began to fray. “It was difficult bringing together two very different corporate cultures that had been competing for many years.”

In 1997, Avid changed its management team once again, and Tektronix sold its broadcast business to GVG executives and investor Terence Gooding.

When GVG bought nonlinear editing company Vizrt in 1998 and Avid acquired video server company Pluto Technologies in 1999, the two were seen as direct competitors, and a cloud was cast over the iTV venture.

After Avid bought out Tektronix’s stake in iTV early this year, “the culture was different,” says Danilowicz. “I had a great time at Avid, but it was time to do something different.”

In August, he became vice president of business development and strategic relationships at Parkervision. The Jackson ville, Fla.-based company makes a system that enables an entire live newscast to be programmed, switched and operated by one or two people.

Once again, he points out, he’s involved in converting station management to a new way of working.

—Michael Grotticelli
The Peabody cachet

No categories, no restrictions: Excellence is the sole criterion

Since joining the Peabody Awards program in July, I have heard one question more than any other: What makes the Peabody so special?

Some who ask know little or nothing about the award and want to understand why it is important to me. Others know a great deal, may have won a Peabody themselves, but can’t quite express the real honor they’ve achieved. Still others think they know the answer; they just want to hear what I have to say.

I’m always pleased to respond because, since my days as a member of the Peabody Board, when I helped select two- or three-dozen winners from among more than a thousand submissions, I’ve developed my sense of what I call the Peabody distinction. That distinction lies in circumstances structuring the selection process. But even more, it lies in the process itself.

Unlike other prizes, Peabodys are not awarded in categories. True, submissions are designated as documentary, entertainment, news, children’s, educational, and public service. But this is an administrative convenience. In the end, every entry competes with every other. Moreover, all entries compete across media: radio, broadcast television, cable and, for the first time this year, Webcasts. If no entertainment program, no documentary, no children’s program is deemed worthy of a Peabody, none will be given. One criterion, excellence, determines selection for an award.

Another key Peabody distinction is that the search for excellence is conducted not by professional peer groups but by an eclectic group of citizens—critics, performers, media artists, academics, business leaders, government executives—who bring an extraordinary range of experience, expertise, perspective and concern to their task.

Sixteen Peabody board members with overlapping, limited terms make the final determinations.

From this group, varying meanings of excellence are offered, described and applied. No classical definition is presented to board members. No claims are made that a previous year’s awards have established a touchstone. No narrow notion of culture, purpose or venue restricts the term. Rather, excellence might exhibit the sophistication of the latest technology or appear in the efforts of an independent producer working with rented low-end equipment. It may result from all the polish and expertise of Hollywood or from the efforts of a small-town radio station. Excellence may be framed in terms of meritorious community service in one instance, of enlightenment or instruction in another, of inspiration or astonishment, even of alarm and warning. And certainly it may be defined in terms of elegance and beauty.

This is not to say that notions of excellence are arbitrary or that the committee is fickle. Rather, the truest distinction of the award, the best answer for “what does the Peabody mean?” is that recognition of excellence and selection for a Peabody emerge from careful, deliberative conversation. This conversation is founded on mutual respect for difference. It recognizes the limitations of individual experience and acknowledges the value of collective wisdom. It is not a conversation defined by simple and easy arrival at consensus. At times, it is difficult, contentious. But when the final, small list of awards is unanimously affirmed, it is because these people, these citizens know they each been heard. They have engaged in a serious exchange of ideas.

These deliberations are grounded in profound respect for the role of electronic media in contemporary life. In fields so often dismissed—even by their practitioners—as “trivial,” the Peabody process recognizes the thoughtful, the wonderful, the moving, the provocative, the significant. The award is special because this persistent search for excellence challenges those who produce, create and distribute to do better, to be better, to accept the responsibility that comes with their access to mass media. It calls on them to acknowledge the delight they take in their efforts and to make works that honor their audiences.

This year, our call for entries has gone out under the cloud of concern that now covers the world. We anticipate numerous submissions dealing with recent events. But we also look for many other works, produced before and after those events, programs of all types that have continued to comfort, guide and instruct us since Sept. 11.

From among all these entries, careful consideration will once again lead to selection of the few that rise to the level of the Peabody. And those few, we believe, will again redefine—as they have for more than six decades—the best that is possible for electronic media.
VIDEO BROADCAST ENGINEER
(Part-time: 16 hours/week September-May, 10 hours/week June, July, and August) Reporting to the Coordinator of the Communications Program, this position provides engineering support for evaluating, troubleshooting, repairing, adjusting, installing and purchasing of professional audio/video equipment. The engineer will be the resident expert in servicing and maintaining a four-camera professional TV studio, three-VHS edit labs, one digital edit system, and assorted player/recorder systems. This person will also research and solicit bids for new equipment purchases and make recommendations.

Qualifications: Certified Broadcast engineer, knowledge of IBM and Mac platform computer systems, excellent personal, communication, and organizational skills, ability to track multiple assignments. Minimum of three years recent experience maintaining related equipment and systems.

Interested applicants, please submit resume to: Human Resources Manager, Dean College, 99 Main Street, Franklin, MA 02038-1994. Email: knrordon@dean.edu

CHIEF ENGINEER
Yale University seeks a Chief Engineer for its growing Media Services operation. Design, installation, testing and repair knowledge of fiber / cable-based media distribution systems and audio / video production equipment required. Hands-on engineering and supervisory experience preferred. Comfort with PC / Macintosh operating systems and networking is a plus. Must be a self-starter, detail oriented, have good people / communication skills and a commitment to excellent customer service.

Visit www.yale.edu/ms/engineer.html for more information. Please note Source Code EATTV7479. EOE

BROADCAST SYSTEMS ENGINEER
Will maintain and repair analog, digital, video and audio systems: including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

RF ENGINEER
Responsible for maintenance and repairs of The Weather Channel uplink facility, video and data downlink systems, and other RF equipment. Come join our team! Please visit our website at: www.weather.com/jobs to view the job description and submit your resume.

The Weather Channel
300 Interstate North Parkway, Atlanta, GA 30339

EQUIPMENT TECHNICIAN WANTED
The Department of Cinema and Television Arts at California State University, Northridge, a Los Angeles university seeking an Equipment Technician to support its television, radio and film production programs. Electro-Mechanical skills as related to bench work required - knowledge of related equipment important. Duties will include maintenance of existing television, film, electronics and computer type equipment as well as field studio equipment. Selected candidate will also assist in fabrication, design, implementation of existing drawings, and technical operation of new television studio and film sound stage, including lighting and audio. Successful applicant must be able to read drawings and follow written and verbal directions; knowledge of building facilities required. Ability to work with an ethnically and culturally diverse campus community also required. Salary range is $37,752 - $49,944 per year depending upon qualifications. The review of applicants will begin on December 1, 2001, and continue until the position is filled, but no later than December 20, 2001. CSUN job application and complete job description available at www.hrs.csun.edu.

For more information about the Department, visit: www.CinemaAndTelevision.com. CSUN is an Equal Opportunity/Affirmative Action, Title IX, Section 504 Employer.

VACANCY ANNOUNCEMENT
Title: Chief Engineer
Salary: USDLR $35,000 per annum
Vacancy Location: Office of Public Information, American Samoa Government, Pago Pago, American Samoa 96799
Requirement: Two (2) Years Contract
Duties: Supervise the operation and operational maintenance and repair of the studio and remote electronic equipment for the transmission of television programs to record production for subsequent transmission; procurement, installation, operating and maintenance of all television facilities including the long-range planning, system design and budgeting; work; selects and trains employees; performs other related duties.

Qualifications: Applicant must have a Bachelor's degree from an accredited college or university in engineering or related field plus six (6) years of working experience in television broadcasting; three (3) of which in engineering maintenance; three (3) for which is supervisory and engineering project management. Must have a valid first class FCC Radio-telephoned license. Salary will be adjusted according to experience.

Benefits: Housing is provided at a low rate. Travel and shipping of household goods to and from port of hire are provided.

How To Apply: Completeness of application is applicant's responsibility. Submit SF-171, and proof of competitive status and resume to: Mrs. Vaolita Savali, Director, Office of Public Information, American Samoa Government, Pago Pago, American Samoa 96799
Deadline for filing application is November 30, 2001, and complete information concerning this vacancy may be obtained from Office of Public Information. Telephone: 684-633-4367. Fax: 684-633-4369.

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617-558-4532 or 617-558-4481
Classifieds

Television

MARKETING CAREERS

DIRECTOR OF MARKETING
Media General Broadcast Group
www.mgbg.com
WFLA-TV
Tampa’s number one television news station and Media General’s convergence lab, seeks a highly motivated and seasoned Director of Marketing who can lead a cross promotion platform in conjunction with The Tampa tribune and online component TBO.com. Must be a dynamic and progressive individual who possesses a strong sense for news promotion. Will lead the creative team of producers and designers in developing station image advertising, outside media and strategic marketing plans. Should be a proven leader with excellent organizational skills as well as a creative innovator. Qualified candidate must be a strategic thinker and a brand marketing expert plus act as a promotion liaison with syndicators and NBC network. Will develop and perform duties related to the creation of promotional advertising materials required by the station for the purpose of increasing market share. Responsible for implementing the on-air look of the station for promotions, graphics, local production and total packaging and branding of the station. Mail resume, tape and cover letter to: HR department - 4th Floor: WFLA 200 South Parker Street, Tampa, FL 33606. EOE M/F/D/V Drug Screen.

SALES CAREERS

NATIONAL SALES MANAGER
WSBK Boston - a UPN/Viacom Affiliate. Must have 5+ yrs exp. Previous rep. & mgmt. exp. preferred. Must be assertive, successful, personable, focused, & a motivator. Relationship building a must. No phone calls. Email only to kfittzpatrick@wsbk.com EOE

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FOR SALE EQUIPMENT

TRANSMISSION LINE
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NEWS CAREERS

ANCHOR/REPORTER
We have an opening for a person who does good live, loves to break good stories, and is a superb communicator. This position would also anchor our weekend newscasts in addition to reporting three days a week. Producing experience a plus. A minimum of two years experience. If you are this person, please send your resume and tape to Personnel Administrator -166, WOTL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls. WOTL is an EOE.

INVESTIGATIVE REPORTER
Media General Broadcast Group www.mgbg.com
WCBD-TV
WCBD-TV2 in beautiful Charleston, SC is looking for a high energy journalist who is prepared to tackle investigative pieces as well as the police beat this person would be required to bring stories to the table. Also, must be a good storyteller. Broadcast degree or equivalent required. EOE M/F/D/V Drug Screen. Send current tape and resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464 or fax to (843)881-3410.

MORNING NEWSCAST PRODUCER
Do you have what it takes to make your newscast stand out in a crowded market? ABC7 Los Angeles is looking for an early morning newscast producer. Qualified candidates should have at least 3 years of newscast producing experience. Previous early morning news experience a plus. Send your resume and non-returnable videotape to: ABC7 Los Angeles, Attn: Human Resources, Dept. MNP/BC, 500 Circle Seven Drive, Glendale, CA 91201. Equal Opportunity Employer.

RESUMETAPES

CAREER VIDEOS
prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

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MANAGEMENT CAREERS

BROADCAST MEDIA PRODUCTION MANAGER
Coordinates ministry in broadcast television and radio for a national churchwide organization. Requires experience in producing, managing and completing broadcast projects; at least five years experience in broadcast video and audio production; experience in online video and audio production; experience with personal computers and the Internet; and a bachelor's degree in a communication-related field. Please apply by 11/30/01. Apply to mross@elca.org, fax to (773) 380-2865 or mail to ELCADH/HR, 7865 W. Higgins Rd., Chicago, IL 60631.

Radio

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FM Subcarrier available in NYC market.
Data preferred.
Contact Terence O'Driscoll at WNYE (718) 250-5826.

BROKERED PROGRAMMING

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WJHW FM 101.9, Bainbridge, GA only FM in the market.
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or Call/Write:
CCR * George Stella
1025 Old Country Rd., Ste. 3035
Westbury, NY 11590
Tel: 516-997-2000 * 212-765-0851
Fax: 516-997-2071
E-Mail: ccr@crccollect.com
ASSISTANT PROFESSOR; TENURE TRACK; NEW MEDIA TECHNOLOGY

Indiana State University Assistant Professor; Tenure Track; New Media Technology. To teach in the Department of Communication's UG and graduate programs beginning August 2002. Responsibilities include teaching/developing courses in New Media Technology, its economics and services as studied from a social science perspective; and Broadcasting/Multimedia Production. Ability to teach broadcast journalism desired. Other courses chosen from the following: Media History, Media and Society, Broadcast Law, Broadcast Writing, Broadcast Management, Web Design, Media Effects, and Research Methods. Service to University, College and Department and sustained program of research/publica-
tion/creative projects required. Ph.D. required. Previous relevant professional experience desirable. Salary: competitive, commensurate with experiences. Further information on ISU and Department of Communication found at http://web.indstate.edu/comm/. Send letter of application, current vita, samples of scholarly and/or creative work, evidence of teaching effectiveness (if available), three letters of recom-
mendation (placement file copies acceptable), and copies of graduate transcripts (official copy required prior to employment) to: Dr. Sharon Russell, Search Committee Chair, Department of Communication, Indiana State University, Terre Haute, IN 47809. E-mail: cmrusse@ruby.indstate.edu; telephone: (812) 237-3214; fax: (812) 237-3217. Complete applications will be reviewed beginning on January 4, 2002, and will continue until the position is filled. AAVECE.

BROADCAST JOURNALISM OR WEB/GRAphIC JOURNALISM

Seattle University seeks a tenure-track Assistant Professor or tenured senior professor beginning Fall, 2002. A broadcast journalist would teach broadcast news reporting and writing, video com-
position, non-linear editing, documentary production. A web/graphic journalist would teach web design, document layout, information graphics, visual communication, on-line reporting. Either position would include a course in mass commu-
nication.

Qualifications: Significant professional journalism experience plus an MA or PhD in journalism or mass communication. Prior teaching experience is desired, as is evidence of an interest in carrying out creative/scholarly work.

Seattle University is a Jesuit/Catholic university committed to the centrality of teaching and learning, of values-based education grounded in the Catholic/Jesuit tradition, of service and social jus-
tice, of lifelong learning, and of educating the whole person.

See application instructions at:
http://www.seattl.edu/artsci/communication/journalism@job.htm or contact Communication Department, Seattle University, 900 Broadway, Seattle, WA 98122. Review of files begins Dec. 15, 2001. Female and minority candidates are encouraged to apply.

NATIONAL SALES DIRECTOR

Grant Media LLC is looking for a National Sales Director for its very profitable internet portal, Sex.com. This person will help the company tran-
sition into a unique marketplace position - a mix-
ture of adult and non-adult media, similar to Maxim magazine or Nerve. This position requires a seasoned professional who will be responsible for recruiting, hiring, measuring, motivating and managing employees, planning, forecasting, pric-
ing, revenue and budgeting for all sales related activities. The sales director must be a high-ener-
gy individual who thrives in a fast-paced, stressful environment and has at least 3-5 years experi-
ence in managing media sales departments. You will be the top sales professional in the organiza-
tion. Sensitivity to women, gay, and adult issues a must. Compensation is competitive. The right person with the right skill-set will make an immediate impact. For more information on this exciting opportunity, see http://www.sex.com/s/jobs, or send your resume to Human Resources, Grant Media, LLC, 2544 Third Street, San Francisco, CA, 94107. No Phone Calls.

EXECUTIVE DIRECTOR

The Society of Professional Journalists, the nation's largest journalism group, with new head-
quarters in Indianapolis, seeks an executive direc-
tor. Requirements: An experienced association manager with success in building membership and diversifying financial support. Responsible for annual convention, regional workshops, national awards programs, monthly magazine. Also serves as executive director of SDF Foundation. Journalism experience helpful but not required. Send cover letter, resume, references and salary requirements by Dec. 7 to Robert Leger. SPJ Search Committee Chair, Springfield News-
Leader, 651 Boonville, Springfield, MO 65806.
Painful reality

The Air Line Pilots Association said last week it was "appalled and outraged" that ABC chose to air the sounds of the struggle in the cockpit of Flight 93. The association recognized that it had no legal quarrel but felt that the airing was "repetugnant sensationalism masquerading as news." We disagree. According to ABC, senior news executives deliberated, contacted the pilots' families beforehand, decided to limit subsequent use of the tape, then chose to air it as the historical record of an act of war against the U.S., which it was. That ABC was the first network to formally limit airings of the Sept. 11 attacks argues for that explanation.

Airing awful, frightening, disturbing realities is part of what broadcast journalists do. The message the terrorists sent about their disregard for life was repugnant, but it was a warning this country needs to hear. Arguing, as the pilots did, that a transcript served the same purpose is like arguing that a newspaper article about Vietnam had the same impact as video from the front. Don't blame the messenger.

Perspective

Broadcasting and cable are going to be OK, although sometimes it doesn’t feel that way these days. It’s a tough holiday season for the people left off from scores of traditional media companies and even more dot-coms. It’s tough for convention organizers suffering the fallout from canceled or scaled-back shows. It’s tough for most advertising-driven media at a time when the trickle-down from tight marketing budgets sometimes doesn’t reach that far. And, yes, it’s even tough for a lot of media executives who missed making budget by a mile and have to make hard choices involving good people.

But, as Sept. 11 made clear, that is all just stuff to deal with, "tough" only in a “kiss the ground that this is still your definition of tough" sense of the word.

The media business is fundamentally sound. It’s still a license to print money, as we point out elsewhere in this issue, only the denominations have gotten smaller. But far more important to the health of the nation, it is still a license to inform and entertain at a time when both are particularly important, and those still engaged in that enterprise, no matter the current hurdles, can count themselves lucky.

Yes, the digital must-carry battle between broadcasting and cable is important. Yes, the all-carry battle between broadcasting and satellite is important. Yes, the battle between Michael Copps and ABC over the clothing-optional Victoria’s Secret infomercial is important (OK. No, it isn’t). But this is all just stuff to deal with.

When we’re carving off the last bits of turkey for sandwiches this week, we’ll split a wishbone with ourselves and ask for no tougher times than a down economy and a cornucopia of industry issues to deal with.
I'm going to NATPE...

because it drives programming opportunities, initiates advertising discussions and keeps me current in an industry that’s changing fast. Plus, it’s the only time I can go to Las Vegas and know that I’ll leave a winner.

—Marc Juris
General Manager, AMC

SWF seeks MSO with iTV

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