

# BROADCASTING CABLE

NOVEMBER 26, 2001  
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## TOP 25 TV NETWORKS

B&C's annual list has NBC on top, but surprising QVC is gaining steam  
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## A JOLLY SCATTER SEASON

Broadcast networks say advertising spending has picked up in November, but wonder how long it will last  
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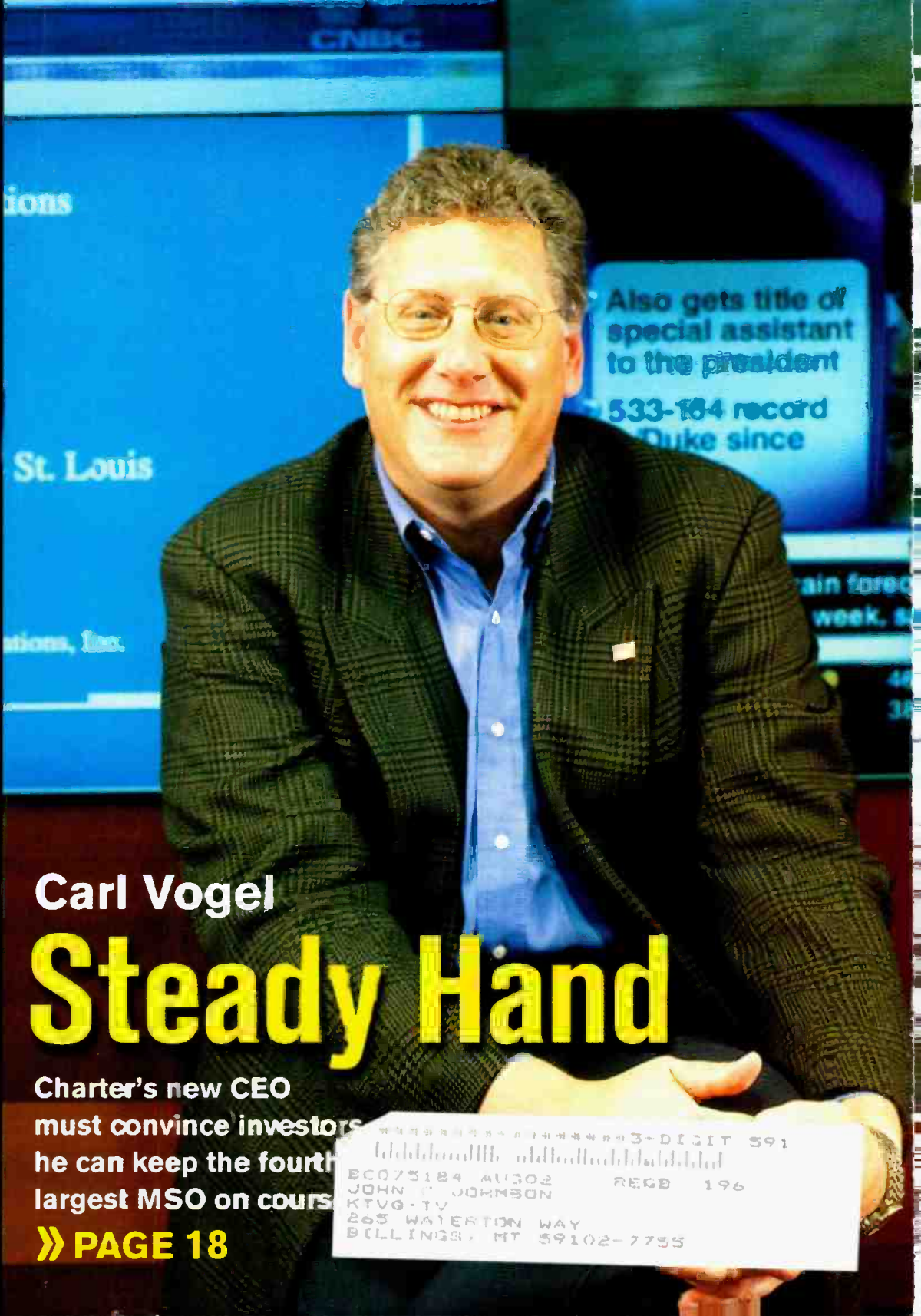
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Carl Vogel

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## Top of the Week November 26, 2001



ABC's Victoria's Secret sweeps stunt raised FCC commissioner's ire (see page 15).

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Pilot/consultant John Nance discussed air-controller recording of Flight 93.

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New Scientific-Atlanta settop boxes have electronic program guides and VOD capability.



Cover: Cathy Lander-Goldberg

### WESTERN SHOW SPECIAL

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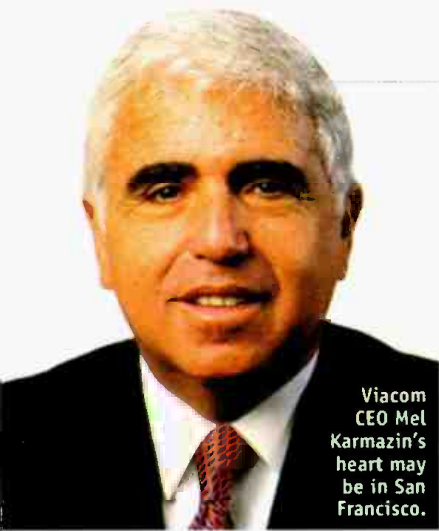
### SPECIAL REPORT

## TOP 25 TV NETWORKS



NBC still tops B&C's list, but QVC jumps over CBS and ABC to move into second place. » 46

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Viacom CEO Mel Karmazin's heart may be in San Francisco.

**BROADCASTING**

## 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 KOFY-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.

# BC EYE

**SYNDICATION**

## 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.

Kadeem 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 moni-

tor 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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**INTERACTIVE MEDIA**

## 'Net gain for Cable

Internet TV will begin to take off in 2003, and cable will be best positioned to capitalize on it, according to *Global Broadband Multimedia Review 2001-2008*, a study from Washington-based C.A. Ingley & Co. (caingley.com).

By 2008, the report forecasts, 45% of U.S. households (about 40 million) will be able to go online via TV sets and cable or satellite hook-ups. Predicting that consumers will be looking for one-stop shopping for entertainment, Internet and telephony, the report says, "Cable TV has the advantage with the ability to combine all three, whereas satellite TV dishes can be used for high-speed Internet access but the consumer must look for other options for voice."—B.M.



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M25-54 PRIMETIME  
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Qualifications available upon request. TBS Superstation Research from Nielsen Media Research data; key adult demos are defined as adults and men 18-34, 18-49 and 25-54; the year is 01/01/01-11/18/01; the quarter is 10/01/01-11/18/01.

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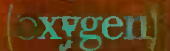
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# Scatter makes a comeback

*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

**The season, so far**

Here's how the broadcast networks stand, season-to-date, vs. the comparable year-ago period, based on Nielsen ratings Sept. 24-Nov. 18

	Household ratings/share	% Chg.	Adults 18-49 ratings/share	% Chg.
<b>ABC</b>	6.9/11	-23	4.0/11	-17
<b>CBS</b>	8.5/14	-2	4.1/11	+8
<b>NBC</b>	8/6/14	-1	5.1/13	-4
<b>Fox</b>	7. /11	+1	4.3/11	-4
<b>UPN</b>	3.1/5	+7	2.2/6	+16
<b>The WB</b>	2.8/4	-7	1.8/5	-5

Source: Nielsen Television Index

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-goods 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: <sup>1</sup>Nielsen Media Research, 1/1-10/28/01, HH coverage area rating vs. all basic cable networks. <sup>2</sup>Nielsen Media Research, 1/1-10/28/01, coverage area ratings for W18-34, W18-49, W25-54, W18+, WW18+. <sup>3</sup>Nielsen Media Research, monthly HH coverage area ratings, 8/99-10/01 versus 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 Albiniak

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 those 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



**Clear Channel owns three commercial radio stations in Chillicothe, Ohio, and seeks to buy the fourth.**

radio advertising."

Clear Channel owns the other commercial radio stations in Chillicothe—WCHI(AM), WBEX(AM) and WFCB(FM)—according to the FCC.

The Justice Department ordered Jacor Communications to divest WKKJ and several other stations when Jacor acquired Nationwide Communications in August 1998. Clear Channel announced it was buying Jacor in October 1998. WKKJ was then purchased by Secret Communications, which is owned by former Jacor President Frank Wood.

In August 1999, Secret signed a time-brokerage agreement with Concord Media that allowed Concord to program WKKJ and take the station's ad revenue in return for paying a fee to Secret. Although Secret was required to inform the FCC of the agreement, the partnership was in place two years before the FCC learned of it. Secret's notification arrived Sept. 17, 2001, three weeks before Clear Channel applied to purchase WKKJ—on Oct. 9.

Clear Channel officials and lawyers would not comment on the petition, but

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 "Citicasters Co./Clear Channel Broadcasting Licensing Inc./Secret Communications II." (Citicasters 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 suppos-


**'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

edly 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: <sup>1</sup>Beta Research Digital Cable Subscriber Study, Sept. '01. <sup>2</sup>Marquest Research, Feb-March '01. <sup>3</sup>Beta Research Digital Cable Subscriber Study, Sept. '01. <sup>4</sup>Oct. '00 Beta Research Carriage Study among cable operators - percent interested among non-affiliates of network.

# 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.

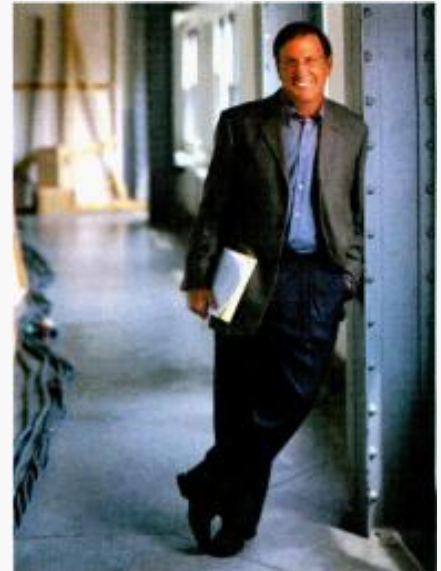
"What's surprised me is how well he's been able to make it work when the news is real serious," Isaacson adds.

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 a 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-airs 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 Bohman—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 Bohman, who was handpicked by Brown to produce his show. The two worked together 10



**Aaron Brown, whose *NewsNight* is already scoring impressive numbers: "We never imagined we'd be dealing with one story and the story of our lifetime."**

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." ■



**Senior Vice President of Cahners Television Group Bill McGorry is to receive the Joel A. Berger Award from Cable Positive, which both men helped create.**

## Absolutely positively Bill McGorry

Bill McGorry, senior vice president of the 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 *Multi-channel 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



The network decided the airing was justified because the tape is part of the historical record of an act of war against the U.S.

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 *Primetime* 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." ■

## 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." ■



John Dimling, in 16 years with Nielsen, oversaw introduction of the Peoplemeter.

## THE WEEK THAT WAS



Victoria's Secret lingerie fashion show grabbed 12 million viewers, including an irate FCC commissioner.

### SWEEPS 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. Goldberg 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.



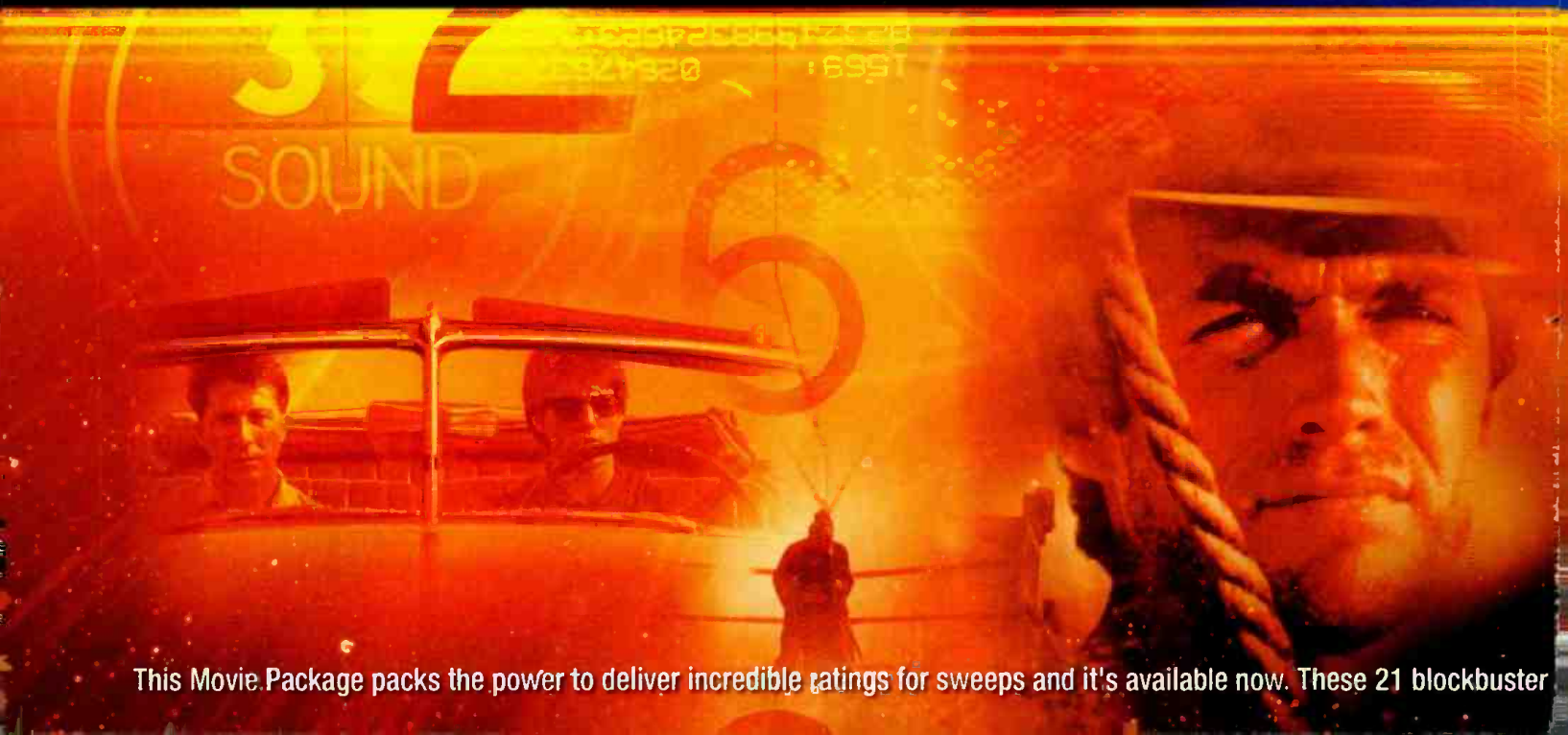


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**T**he cable business is filled with CEOs fond of bold strokes. At Comcast, Brian Roberts has been cheered for his daring bid for AT&T Broadband.

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

# Staying the course

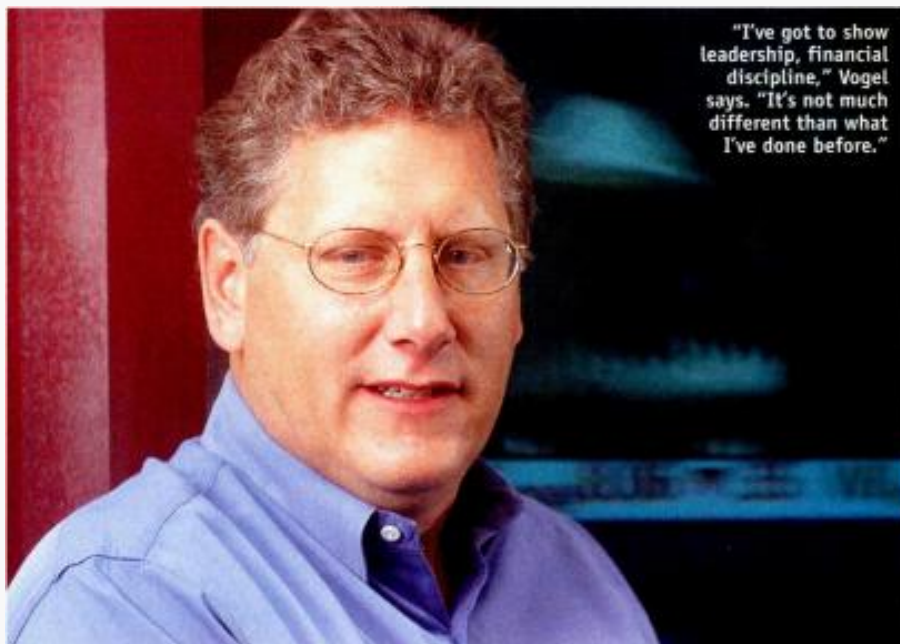


Photo: Cathy Lander-Goldberg

**New CEO Carl Vogel doesn't have to fix Charter; he just has to pick up where Kent abruptly left off**

**BY JOHN M. HIGGINS**

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-

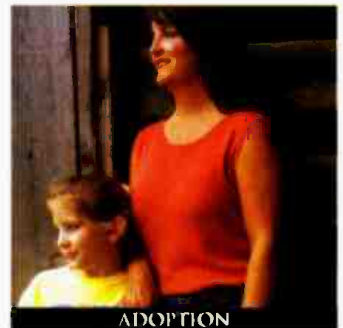
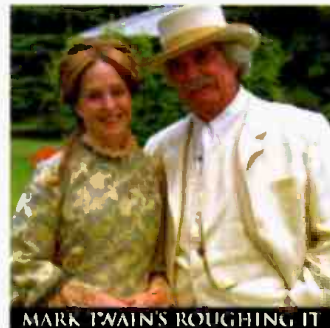


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bers, for consistently outperforming its peers. Cash-flow growth of 15% to 17% has been common. And the company has stayed on the technological cutting edge.

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 draw 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

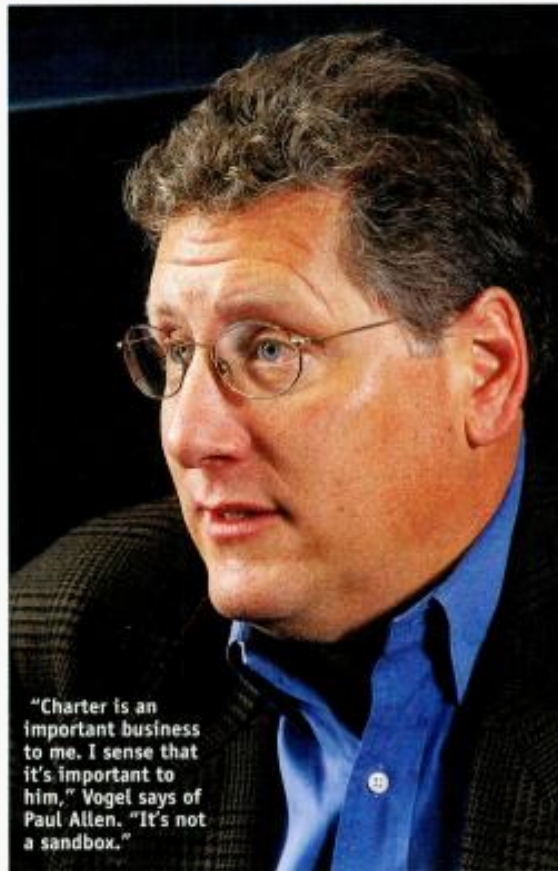


Photo: Cathy Lander-Goldberg

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.

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.

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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.

## 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.'s 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.**

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."

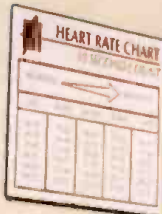
Vogel chalks up his unhappiness more to the work pace. "Charlie had an expectation that, when he was there, I should be there. And when he wasn't there, I should be there." That was particularly difficult when Ergen periodically retreated to his ranch for weeks at a time. "I didn't have a ranch to go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

It was mostly for naught. Antitrust regulators didn't want a cable consortium owning any more DBS licenses, so it blocked the Murdoch deal. News Corp. wound up back at EchoStar as a passive partner; Primestar sold out to DirecTV and folded.

But that put Vogel firmly in Malone's sphere, first as COO of AT&T Broadband for five months and then as president of Liberty Satellite, taking on such tough tasks as working with hotel pay-per-view provider On Command, fixed-wireless phone company Teligent and failing telco ICG. "From the time I went to Primestar, I was putting out fires," Vogel says.

Fortunately, there are no fires at Charter—yet. For now, Vogel will not relocate his family but will commute between St. Louis and his Denver home. But he insists this is the job he has wanted for years. "I am not a temp," he says. "I fully intend to be part of the community here." ■

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Source: \*Nielsen Media Research, Galaxy Explorer, M-SU 8p-11p, Oct '99-Sep '01

**play.**





# 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 lowball 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:



The new AT&T Broadband team (l-r): Chief Technology Officer Dave Fellows, CEO Bill Schleyer and COO Ron Cooper. AT&T Chairman Michael Armstrong maintains that Schleyer is his weapon against a lowball bid from Comcast; and Schleyer, in turn, tapped his pals to help. But many on Wall Street don't believe the trio is committed for the long term.

**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



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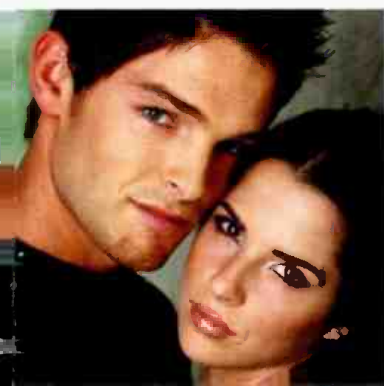


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in telephone, and the other guys will be in the position of just getting started.

**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 leaders 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 subscribers, either.

**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

of revenues is going to grow. Would I rather build my margin on two products [digital cable and data] or three?

**Schleyer:** As telephone matures, the other companies will just be getting started. They will take the margin hit when they get started.

**What about the culture? When MediaOne bought Continental, you guys clashed with the culture of Bellheads.**

**Schleyer:** Cable culture is much more entrepreneurial than Bell culture, which is process-based. This culture is a mix. But, candidly, cable needs more process than the old cable-cowboy spirit. The business is much more complex and sophisticated.

**Cooper:** What we have to do is evolve to more of a hybrid. We will have the opportu-

Schleyer on clashing cultures: 'Cable needs more process than the old cable-cowboy spirit. The business is more complex and sophisticated.' Cooper adds: 'We will have the opportunity to develop the culture we need.'

a lot of back-office work has been done with consolidation of billing systems; a lot of plant work has been done. I was surprised to see how much work has been done.

**But what's wrong here?**

**Schleyer:** Service levels over the past six months. Answering the phones. There was an aggressive move to change some of the billing systems. That's caused some service calls. The good news is that it's fixable. Some of the outsourcing deals were a little hasty. There's a perceived problem with telephony that we're not making any money on it. This is a high-variable revenue business, and we've sunk a lot of fixed costs. The good news is that we're coming out of that.

**Come on. If I had told you five years ago, when you were still in the business, that a cable operation was going halve its cash-flow margin from the 40% range to the 20s, what would your reaction have been?**

**Schleyer:** I probably wouldn't have believed it.

reduced headends from 250 to 40, call centers 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 subscriber. That's much higher. And that base

nity to develop the culture we need.

**You guys have been out of the cable business for a while. What's different?**

**Fellows:** Bill stayed on the CableLabs executive 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 telephone business, the number of billing plans, the money that passes to 911 suppliers and long-distance suppliers—it's a lot more complex than pay-per-view. But the three-product 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, and rattled rolling at VH1

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



P.Diddy, formerly known as Puff Daddy, aka Sean Puffy Combs, in his top-rated episode of *Behind the Music* on VH1. He's among the high-profile hip-hoppers now center stage, a far cry from the likes of Eric Clapton and Sheryl Crow that used to grace the show.

BY ALLISON ROMANO

**E**xcept 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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**Rocks of ages (l-r): Pete Townsend, Paul McCartney and Mick Jagger on one side of VH1's John Sykes, Tony King on the other.**

*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 genera-

tion, 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 beamed 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 limping 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 someone 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 said 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." —A.R.





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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 *Hysteria: 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 Com-

edy 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 Isaaks Show*.



**VH1 President John Sykes is optimistic about VH1's first-quarter slate, which includes a new biography series *Evolution* and a daily live show from Los Angeles.**

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 pro-

gramming. Former Inside.com Editor-in-Chief Michael Hirschorn 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' Nickelodeon 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 networks. 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 Waltons*. But it's not the clear programming success the poster campaign implies.

TNN executives freely admit that TNN is a work in progress. "We've been under construction for the last year," says General Manager 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 typically draw ratings between 3.0 and 5.0, according 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



**Robot Wars has found a home after wrestling on Saturday nights and averages a 1.0 rating.**

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 broader."

To that end, TNN secured off-net rights to *Star Trek: The Next Generation* and CBS hit *CSI: Crime Scene Investigation*. In October, the net began stripping off-nets of *Star Trek* at 8 p.m., generating 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 breakout original series for TNN to reach the upper echelon of cable Niensens. Sunday-night dramas help Lifetime regularly lead the monthly ratings, and TNT found a hit last summer with sci-fi cop drama *Witchblade*. 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, opting 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 Revenge* 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 Robina.

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 guaranteed 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 programming 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." ■



**GM Diane Robina sees TNN becoming a younger, edgier alternative to broad-based cable.**



# 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



*Good Day Live*, hosted by *Good Day LA*'s Dorothy Lucy (l), Steve Edwards and Jillian Barberie, debuts Dec. 3 on five Fox stations.

"The chemistry between the three of them is unique and different," Cook says. "I think this comes with a West Coast entertainment sensibility and perspective. It's an entertainment and lifestyle show that isn't out there right now. You sort of get the East Coast perspective with Regis and Kelly, but no one is really representing the West Coast."

*Good Day Live* will mix in celebrity interviews, topical news and reports from around the country with correspondents from other Fox stations pitching in stories to give it a national feel, Cook says. ■

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## StationBreak

BY DAN TRIGOBOFF

### 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 drunk 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



### Talking it over in Texas

ABC News anchor Peter Jennings was among the news leaders attending a community forum in Dallas discussing Sept. 11 and post-Sept. 11 coverage, sponsored by ABC Dallas affiliate WFAA-TV.

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 Den-

nis 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, SPJ Freedom of Information Committee chairman and special-projects coordinator for KPAX-TV Missoula, Mont. “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.

*All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail drig@erols.com or fax (413) 254-4133.*



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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.



**FCC Cable Services Bureau Chief Ken Ferree: "This would allow us to model the impact of a merger rather than theorize."**

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## 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 data-casting, by soliciting sponsorships or running ads. Reps. Ed Markey (D-Mass.), Billy Tauzin (R-La.) and Richard Burr (R-N.C.)

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. ■

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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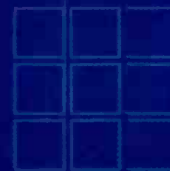
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# The unending must-carry war

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

By Paige Albiniak

**A**lthough 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.



While NCTA, NAB and SBCA battle over who has to carry what, Rep. Billy Tauzin (R-La.) says somebody needs to get the DTV transition moving or Congress will step in.

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. Emmis 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. ■



# Changing Hands

## Combos

**WICC(AM) Bridgeport, WINE(AM)-WRKI-FM Brookfield and WEBE-FM Westport, all Connecticut; WRRB-FM Arlington; WPUT(AM) Brewster; WCZX-FM Hyde Park; WPDA-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.; WFAF-FM: 106.3 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; WPDH-FM: 101.5 MHz, 4 kW, ant. 1,539 ft.; WFAS-FM: 103.9 MHz, 600 W, ant. 669 ft.; WFAS-AM: 1230 kHz, 1 kW day, 1 kW night; WZAD-FM: 97.3 MHz, 620 Ws, ant. 719 ft.

**Format:** WICC(AM): full service; WINE(AM): adult standard; WRKI-FM: AOR; WEBE-FM: AC; WRBB-FM: alternative; WPUT(AM): adult standard; WCZX-FM: oldies; WPDA-FM: classic rock; WKNY-AM: AC; WALL(AM): sports; WRRV-FM: alternative; WFAF-FM: AC; WAXB-FM: oldies; WEOK(AM): sports; WPDH-FM: classic rock; WFAS-FM: AC; WFAS-AM: adult standard; WZAD-FM: oldies  
**WXTW-FM Auburn, WWWD-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 kHz, 2 kW day, 1 kW night; WCKZ-FM: 94.1 MHz, 3 kW, ant. 328 ft.

**Format:** WXTW-FM: alternative; WWWD-FM: country; WGL(AM): sports; WCKZ-FM: Christian/rhythmic

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

**Price:** \$2.3 million

**Buyer:** Starboard Broadcasting Inc. (Stephen Gajdosik, president); it 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

## FMs

**WNPL-FM Belle Meade; WRQQ-FM Goodlettsville, and WQQK-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.; WQQK-FM: 92.1 MHz, 3 kW, ant. 463 ft.

**Format:** WNPL-FM: rock; WRQQ-FM: hot AC; WQQK-FM: urban

**Broker:** George Reed of Media Services Group

## AMs

**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](http://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  
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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

**M**anufacturers 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



Motorola is introducing two models that deliver interactive services and PVR capabilities.

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

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and HDTV.

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 3100HDs, 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, NCube, 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 small-

est 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 cur-

rently 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. ■

## 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. ■

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## Coping with limits



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

**Career:** Current position since 1995; founder and president, Broadcast Technical Inc., New Orleans, 1978-93; consultant to WNET, 1993

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

**Family:** Wife, Anita; children Sam (8) and Nate (5)

*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 Larcant transmitter operating at about 10 kW, significantly less than the approximately 50 kW the public station was at on the World Trade Center.*

*WNET Vice President and Chief Technology Officer Kenneth Devine spoke with B&C about the hurdles involved.*

### **Why did you move from Alpine, N.J.?**

We can't cover the five boroughs of New York from Alpine, N.J.; there's very limited coverage into Queens and Brooklyn, which is a big issue since we have a lot of viewers there. We expect to improve our situation by moving, but we do not expect coverage to be anywhere close to what we had. It's the outer coverage that I think will be lagging for quite some time.

### **Why can't all stations operate on Empire at full power?**

The mast on Empire is 200 feet, and it's full. As a practical matter, getting the physical space to put enough antennas to radiate sufficient power for all of the analog and digital channels in New York is questionable at best.

It is possible, but it might involve literally taking the top of the building off and doing serious reinforcement to tie the additional load into the foundation. The Empire State building is an architectural landmark, so that may not be practical. And we'd still have the problem of where everyone would operate from while this construction work is going on.

There is no engineering issue. To get a standard 3 MW UHF station on-air, you

need a certain antenna with a huge amount of gain. Currently, there is simply not enough space on Empire to facilitate that.

### **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. ■



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# Ka-ching!

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## Top 25 Networks

Rank	Network	Revenue*	% change**
1	NBC	\$4,355	-9%
2	QVC	\$3,600	+11%
3	CBS	\$3,483	-0.05%
4	ABC	\$3,397	-22%
5	ESPN	\$2,090	-0.05%
6	HBO	\$1,860	+15%
7	Fox	\$1,850	+7.6%
8	HSN	\$1,555	+22%
9	TNT	\$1,064	-0.10%
10	Nickelodeon	\$1,006	-4%
11	Showtime	\$905	+6%
12	USA	\$823	+3%
13	MTV	\$760	+4%
14	Disney Channel	\$753	+35%
15	CNN	\$745	-4%
16	TBS	\$741	-8%
17	Lifetime	\$715	+30%
18	Discovery	\$615	+10%
19	The WB	\$611	—
20	Univision	\$575	+22%
21	Fox Sports	\$565	-4%
22	CNBC	\$544	+4%
23	A&E	\$540	+3%
24	Cinemax	\$500	+15%
25	Starz!	\$460	+10%

\* 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.

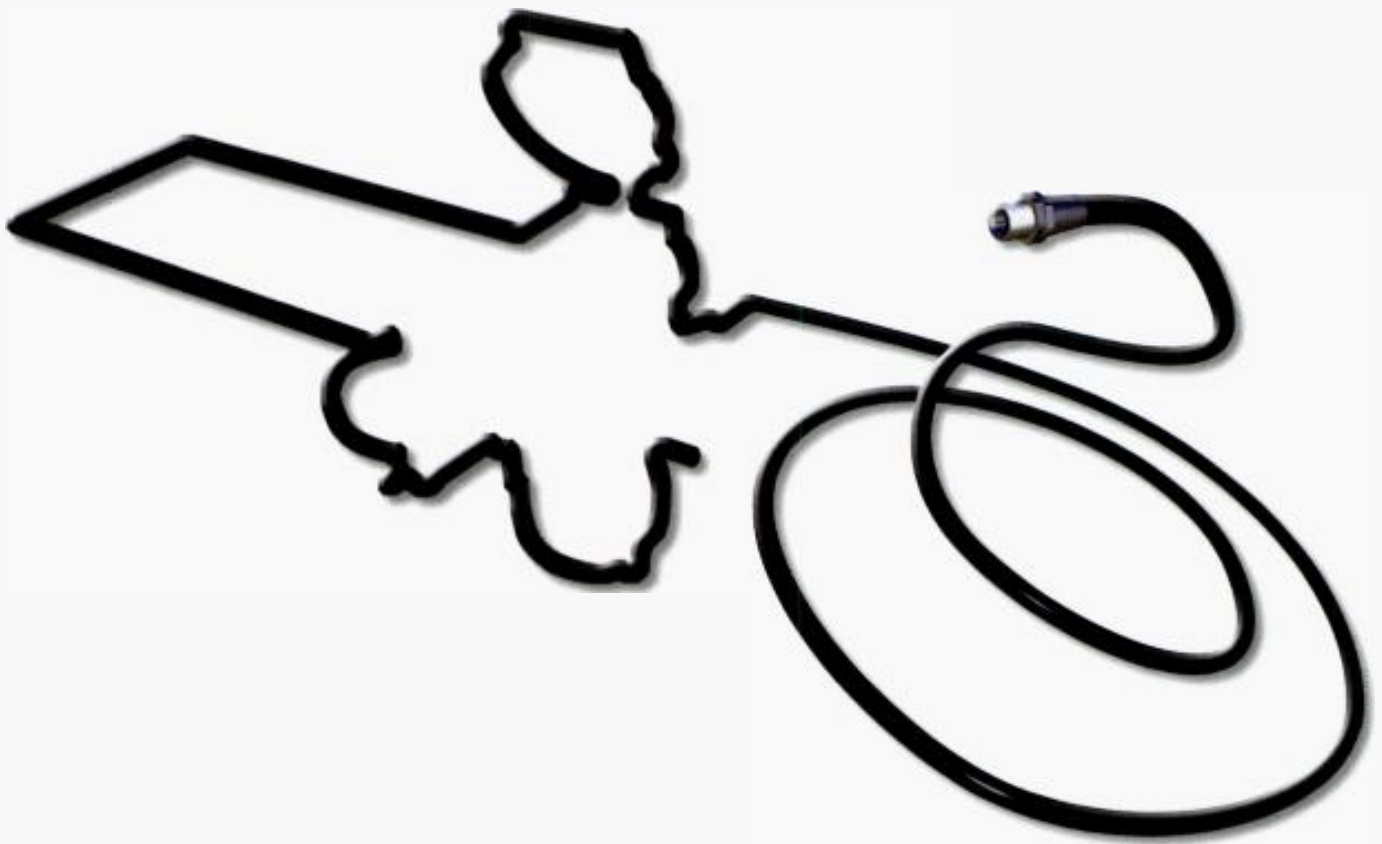
Operating with just a fraction of the ratings and programming costs of their major broadcast rivals, cable networks are still tallying hundreds of millions of dollars in annual revenue. Compiled in mid November, this ranking is based on estimates of 2001 revenue. The ad market, of course, is volatile 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.





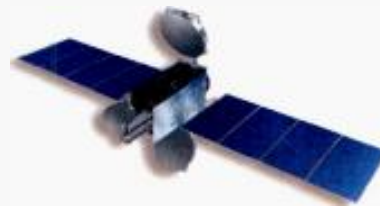
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Projected 2001 revenue: \$3.80 billion  
 Ownership: General Electric  
 Top executive: Robert Wright, chairman and CEO  
 Programming: general entertainment  
 Type of network: broadcast  
 TV homes reached: 99.9%  
 Total day avg. viewership: not 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: *FFANY Shoes on Sale*

QVC

2

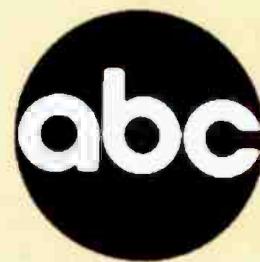
3



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*



4

5



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*





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6



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



7

8



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*



9

10



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*



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Leisure

**Wayne Angell**  
Macro-Economics

**Steve Binder**  
Aerospace &  
Defense Electronics  
Environmental Services

**Joseph Buckley**  
Restaurants

**Amy Butte**  
Brokers & Asset Managers

**Yaw Debrah & Team**  
Macro-Convertibles

**Robert Fagin**  
Internet Infrastructure  
Services

**Raymond Falci**  
Health Care Technology  
& Distribution

**Kevin Grunich**  
Publishing &  
Information Services

**John Inch**  
Machinery  
Multi-Industry

**Steven Kernkraut**  
Retailing/Department Stores

**James Kissane**  
Business & Professional Services  
Computer Services &  
IT Consulting

**Andrew Kligerman**  
Insurance/Life

**Raymond Katz**  
Cable

**Frederick Leuffler**  
Integrated Oil

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Semiconductor  
Capital Equipment

**Patricia McConnell**  
Accounting & Tax Policy

**Victor Miller IV**  
Radio & TV  
Broadcasting

**Andrew Neff**  
PC Hardware  
Enterprise Hardware

**Alexia Quadrani**  
Advertising Agencies  
& Marketing Services

**Joseph Riccardo**  
Pharmaceuticals/Major

**Anthony Rizzuto, Jr.**  
Metals (including steel)

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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.



11



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*



12

13



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*



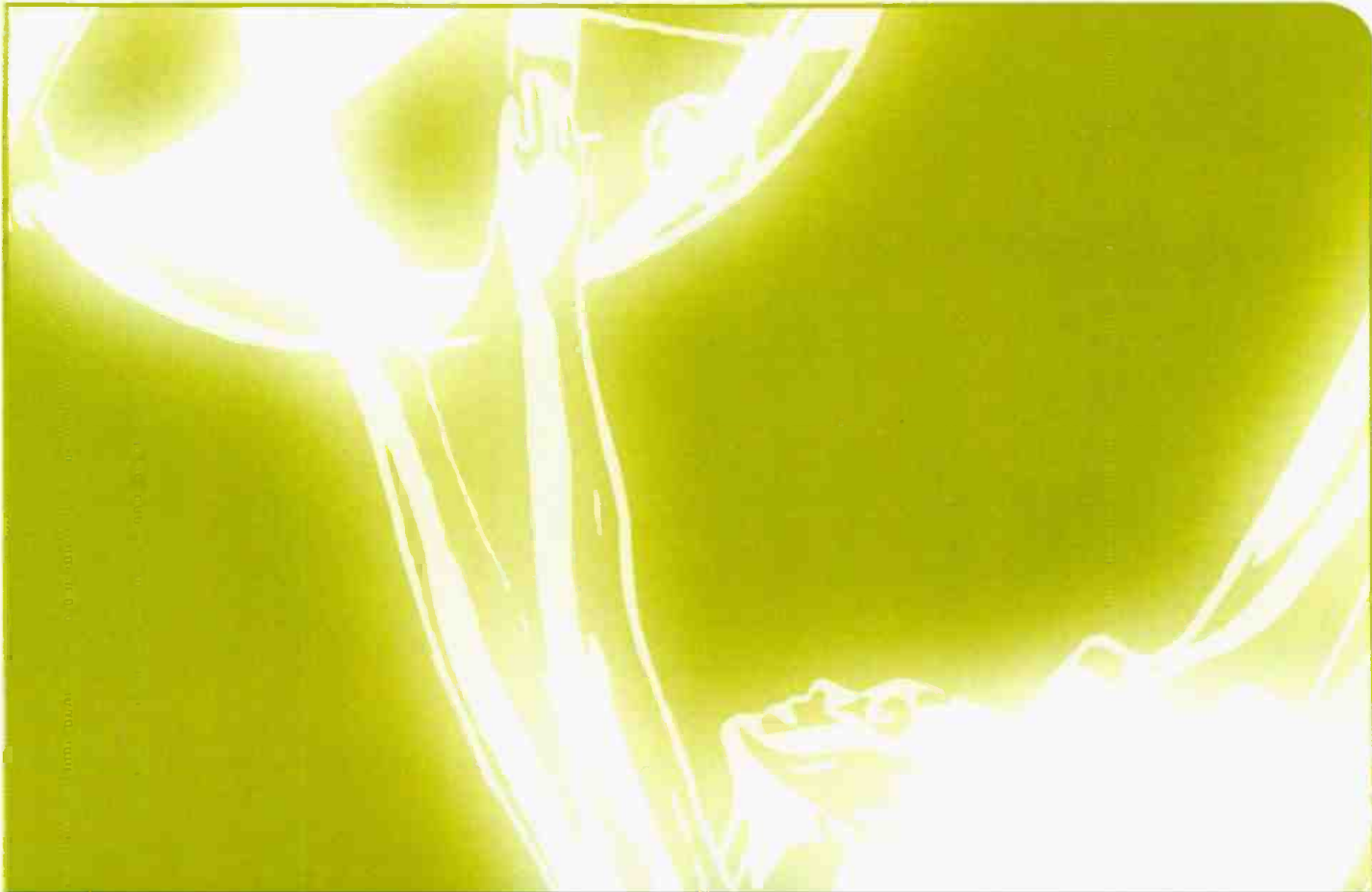
14

15



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: 85M  
 Total day avg. viewership: 462,000 homes  
 Prime time avg. viewership: 778,000 homes  
 ► Hot property: CNN's signature anchors





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16



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*

*Lifetime*  
 Television for Women

17

18



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*



19

20



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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21



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*



22

23



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*



24

25



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*



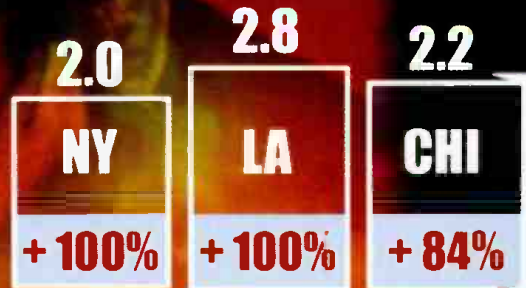


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# People

## F A T E S & F O R T U N E S

### Broadcast TV

**John DeNatale**, executive producer, *That Money Show*, New York, named executive producer/director, local programming, WNET(TV) New York.

**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 networks 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 Beedie**, 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.

## Obituaries

**Stanley G. Mouse**, longtime Cox Broadcasting and Dayton, Ohio, television executive, died Nov. 13, three months after being diagnosed with pancreatic cancer.

Mouse was with Cox's WHIO-AM and WHIO-TV Dayton from its earliest days—reportedly, he sold the first ad on the television station—and rose from radio announcer to eventually become vice president and general manager for the radio and television station, both hugely dominant in the market. After leaving Dayton, he also served as president of Cox Broadcasting in Atlanta.

Mouse was buried last Tuesday. The family requested donations to the American Cancer Society.

—P.J. Bednarski

**Frank Messer**, says good night." The longtime TV and radio announcer for the Yankees died Nov. 13 in Deerfield Beach, Fla., at 76.

The sportscaster, dubbed "Old Reliable" by former boothmate Phil Rizzuto, started his broadcast career in minor-league baseball, calling the Class AAA Richmond, Va., games from 1954 to '63. Next came a stint with the Baltimore Orioles.

Messer joined the Yankees team, replacing Joe Garagiola in 1968. His co-announcers were Jerry Coleman and Rizzuto, to whose zani-ness he was the counterbalance. Bill White, a frequent partner, said of him, "He had great command of his voice and knew how to use it. He could do anything. It's too bad he didn't get the credit he deserved."

—Beatrice Williams-Rude

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

**M.P. Kelleher**, sales manager, WHUB-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.

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Passion for Sports



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T H E F I F T H E S T A T E R

# 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 employer.

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



**Matt Danilowicz**  
Director of Business  
Development, Parkervision

**B. Dec. 2, 1961, Bethesda, Md.; B.A., economics and English, William & Mary College, 1983; station manager, WCWM-FM Williamsburg, Va., 1983; economist/systems analyst, U.S. Consumer Price Index, 1983-85; trainer/sales exec, Dynatech NewStar, 1985-87; VP, sales and marketing, Dynatech, 1988-91; director, business development, TV Answer, 1991-92; VP, sales/marketing, Dynatech Digistore, 1992-94; broadcast sales mgr., North America, Avid Technology, 1994-95; director, Eastern U.S. sales, field operations, Avid, 1996; VP, Worldwide Channel Sales, Avid, 1997; VP, broadcast product marketing, Avid, 1998; CEO, Avstar Systems LLC, 1999-2001; current post since August; m. Maria Villalobos, 1990; son: Alexander (4)**

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 Vibrant 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 iNews venture.

After Avid bought out Tektronix's stake in iNews 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 Jacksonville, 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



## A I R T I M E

# The Peabody cachet

*No categories, no restrictions: Excellence is the sole criterion*

**S**ince 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 have each been heard. They have engaged in a serious exchange of ideas.



**Horace Newcomb is director of the Peabody Awards Program and Lambdin Kay Distinguished Professor, Grady College of Journalism and Mass Communication, The University of Georgia**

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. ■

# Classifieds

## Television

### TECHNICAL CAREERS

#### 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/rf 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.

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#### 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.

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The Department of Cinema and Television Arts at California State University, Northridge, a Los Angeles University, seeks 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, electronic 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](http://www-hrs.csun.edu). For more information about the Department, visit: [www.CinemaAndTelevision.com](http://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

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**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 T.V. 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. Vaoita 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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#### INVESTIGATIVE REPORTER

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WCBD-TV2 in beautiful Charleston, SC is looking for a high energetic 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.

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# Classifieds

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### FACULTY CAREERS

#### JOURNALISM

The University of Alaska Fairbanks seeks an Assistant Professor of Broadcasting, 9-month tenure track faculty appointment beginning August 2002. Responsibilities: Teach 5 upper and lower undergraduate division courses in television journalism and production. Classes may include News Writing, Video Storytelling, Editing, and other courses. Other responsibilities are student advising, the student radio station and other related university service. Position stresses teaching and ongoing creative work in the field. Interested individuals may find more information at <http://www.uaf.edu/uafhr/jobs>

#### 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 composition, 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 communication.

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 justice, of lifelong learning, and of educating the whole person.

See application instructions at:

<http://www.seattleu.edu/artsci/communication/journalismjob.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.

## Miscellaneous

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#### 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/publication/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 recommendation (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](mailto: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. AA/EOE.

## Miscellaneous

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## DIRECTOR CAREERS

#### EXECUTIVE DIRECTOR

The Society of Professional Journalists, the nation's largest journalism group, with new headquarters in Indianapolis, seeks an executive director. 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 SDX 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.

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## 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 "repugnant 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 laid off from scores of traditional media companies and even more dotcoms. 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.

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