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Source: Nielsen Media Research, October 2001

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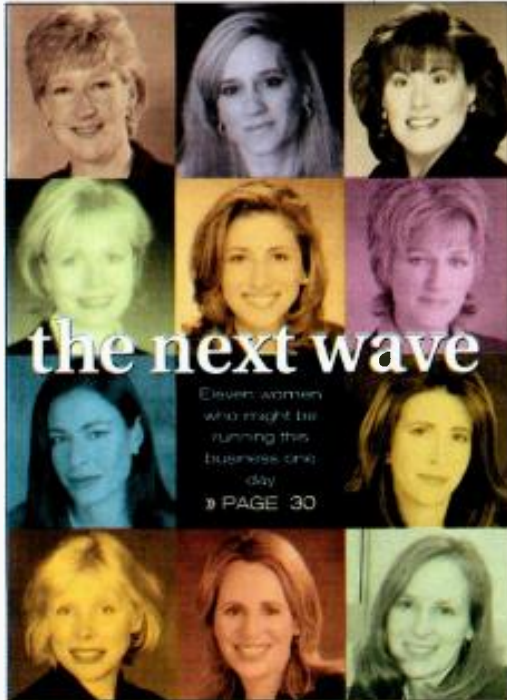
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Top of the Week October 29, 2001



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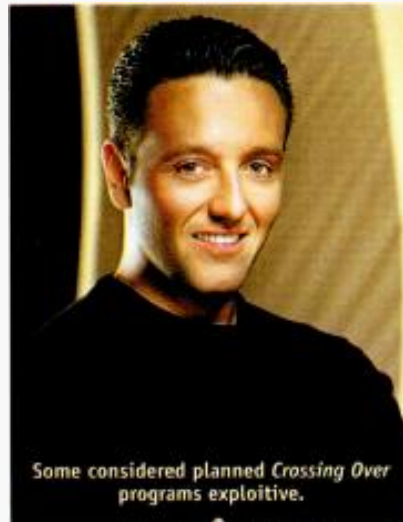
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THE 2ND ANNUAL

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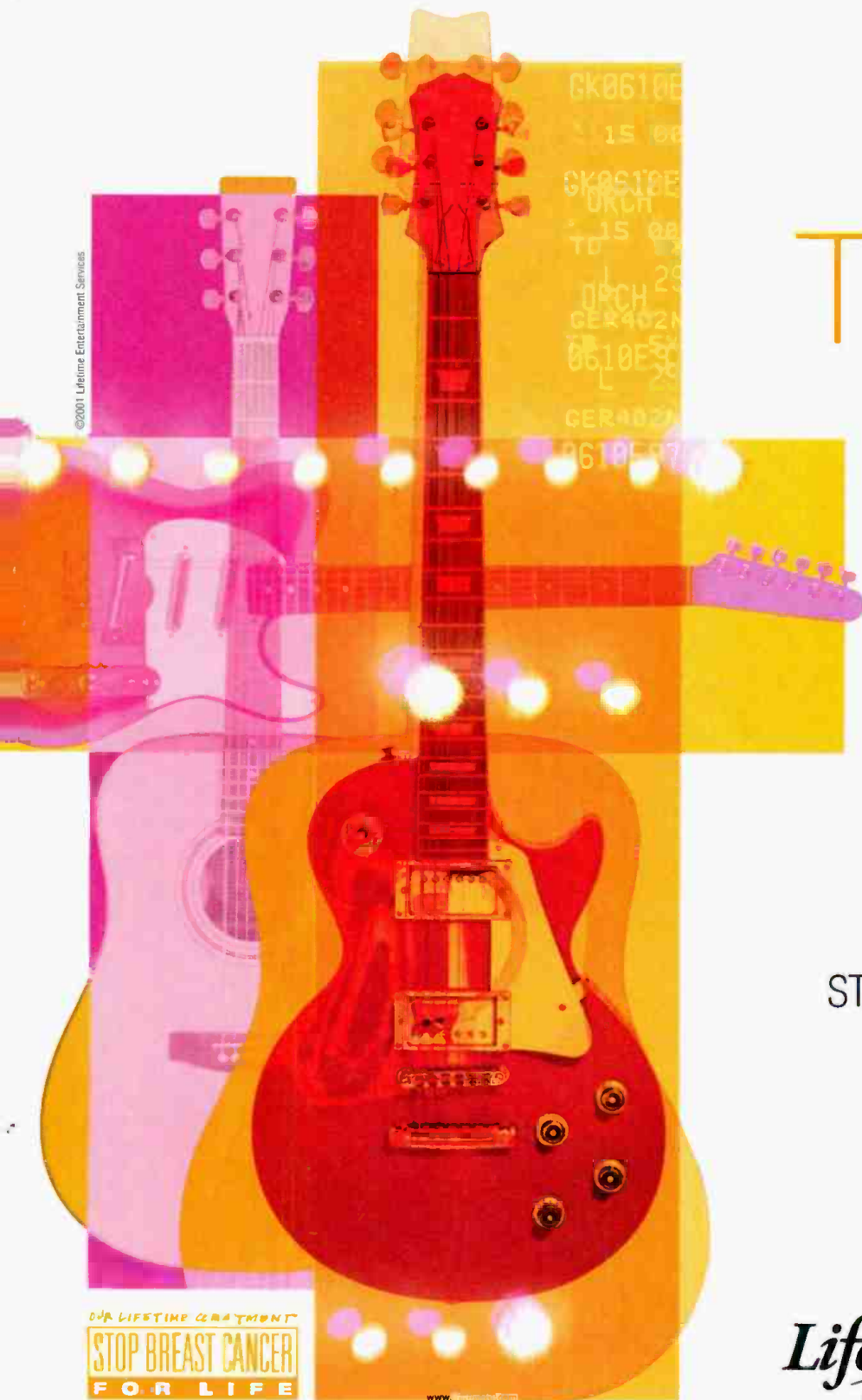
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marie claire

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TECHNOLOGY

Signal shuffle

Four of New York's FM radio stations are still scrambling to reach listeners on the fringes of their coverage area nearly two months after they were knocked off the World Trade Center. Noncommercial WNYC-FM is broadcasting at reduced power from temporary facilities on the Empire State Building, reaching "about 80%" of its previous audience, said Dave Cappello, VP of programming and operations. It's getting the rest using WNYC(AM)'s antenna atop the Condé Nast building on Times Square.

The station is hoping to close a deal to locate on the Empire State Building permanently in a few weeks, but it's expensive. Annual rent at WTC was about \$40,000 (thanks to a Port Authority subsidy) compared to about \$120,00 at the Empire State Building.

Also, WTKU(FM) is transmitting from Times Square as well, with Special Temporary Authority from the FCC to broadcast at full power. Management is contracting to share space with co-owned WHTZ-FM on the Empire State Bldg, Spanish Broadcasting System's WPAT-FM has been doubling up there with co-owned WSKQ-FM since Sept. 29. Columbia University's WKCR-FM is transmitting from a high-rise dorm.— M.G.

BC EYE

SYNDICATION

Universal reversal

Universal Worldwide Television says it is not shutting down, nor is it selling its syndicated series *Blind Date* to a rival studio. But it is getting upgrades on its new first-run series, *5th Wheel*. After several months of attempting to sell the syndication studios' wares to rivals, parent Vivendi-Universal executives say they are keeping their shows and developing new ones.

Sources say Warner Bros., Tribune, Paramount and Columbia TriStar all passed on Universal's *Blind Date* and *The 5th Wheel* for what was said to be a \$30 million asking price. "There were conversations between other studios with Vivendi-Universal," says Universal Worldwide TV Senior VP Matt Cooperstein. "Based on the success of *Blind Date*, people came knocking." —J.S.



Jeff Smulyan

STATIONS

Collective bargaining

A group of broadcast executives led by Emmis Communications' Chairman Jeff Smulyan is said to be trying to get cable to pony up more money for broadcast content. Sources say they met last week in New York to toss around some ideas, said to include asking for relaxation of antitrust laws so that local broadcasters can work together to demand higher prices for broadcast content. The group reportedly includes Smulyan, Cox Television President Andy Fisher, Post-Newsweek Stations President Alan Frank and Hearst-Argyle Television President David Barrett. Fisher, Frank and Barrett are NAB board members.—P.A.

A Maze of development

Buena Vista's syndicated version of *Millionaire* may be getting all the buzz, but *The Maze*, an "alternative" game format, and *Good Samaritan*, a hidden-camera comedy, are said also to be in the works from BVT for fall 2002. Meanwhile, Buena Vista's *The Last Resort*, a Disney-ized *Temptation Island*, appears headed for ABC Daytime rather than syndication. In other development news, *MechWarriors* appears to be off Tribune

Entertainment's 2002 slate, at least for now. Post-Sept. 11, the theme of the prospective series, based on the popular Microsoft game about world domination, hit a little too close to home, say insiders. One project Tribune is said to be high on is *The Ultimate Adventure Company*, based on experiences of explorer Barry Clifford and produced by Gale Ann Hurd (of the *Terminator* film franchise). Buena Vista and Tribune execs weren't commenting.—S.A.

Needing to relearn the ABCs

The Big Three network with the youngest audience is slumping the most, yanking shows

By Joe Schlosser

The 2001-02 season hasn't started off exactly the way ABC programmers had planned. The net is slumping in Niensens, has already been forced to pull two shows off the air, reworked a number of nights, and is fretting as most of its veteran series, including sitcoms *Dharma & Greg* and *The Drew Carey Show*, slip.

While all the networks have been affected by Sept. 11, ABC appears to have been hit the hardest.

Not to mention *Who Wants to Be a Millionaire?*. It was only a year and a half ago that ABC was riding Reege's coattails and enjoying the fruits of success that came with the quiz show's unmatched ratings. No more, and if *Millionaire* is spent, so too may be the shows it propped up last season.

"ABC really needs some help and needs to click and click quickly," says Paul Schulman of media buyer Advanswers PHD.

They have some real problems right now.

—Paul Schulman, Advanswers PHD

"They have some real problems right now. They are not getting the mileage out of their returning shows with the exception of *The Practice*, and I don't know what else is doing what was expected. All of their strengths, all of their building blocks with the exception of *The Practice* are really under-delivering."

After the first four weeks of the new season, ABC is down 22% (7.0 rating/11 share vs. 9.0/15) in households, off 20% in total viewers (10.6 million vs. 13.2 million) and another 13% in adults 18-49 (4.2/11 vs. 4.8/13), according to Nielsen Media

Research (Sept. 24-Oct. 21, 2001 vs. Oct. 2-Oct. 29, 2000).

Dharma & Greg, which leads off the network's Tuesday-night lineup, is down the most.

Dharma is off 30% in households, 33% in adults 18-49 and 30% in total viewers. *The Drew Carey Show* is down 29% in households and 26% in total viewers (10.5 million vs. 14.1 million), while *Spin City* is down 21% in adults 18-49 and 16% in both viewers and households.

ABC has enjoyed some success with new series *According to Jim* and *Alias*, both of which have been given full-season orders. But newcomers *Bob Patterson*, *Thieves* and *Philly* have all failed to attract large audiences and strong demographic numbers.

"You really can't help some of the things that have happened, and we really believe in the shows. We think the audience is going to come to us," says ABC Entertainment TV Group Co-Chairman Stu Bloomberg. "I think putting *Bob Patterson* where it is will help it. I think giving *Philly* a better lead-in is going to help that show, and I think we are going to see *Thieves* improve. We believe in these shows. It would be one thing if we felt these shows were creatively bankrupt, but they are not. They are really strong."



***Dharma & Greg*, which leads off Tuesday's lineup, is down 30% in total viewers and households.**

Bloomberg and fellow ABC co-chief Lloyd Braun have been the most aggressive of the major networks in trying to alleviate problems this season, yanking sophomore comedy *What About Joan?* just two weeks into the year and taking the second installment of *The Mole* off the Friday schedule after three weeks. Then again, it's the network that is hurting the most.

Bloomberg says *The Mole II* will likely return in the summer or possibly in the spring. ABC News has created a new newsmagazine to fill *The Mole's* 8 p.m. Friday slot.

Bob Patterson was moved to Wednesday nights, allowing *Dharma & Greg* and *Spin City* to fill up the Tuesday 8-9 p.m. ET/PT hour. *NYPD Blue* was thrown into the 9 p.m. Tuesday slot to help fellow Steven Bochco drama *Philly*. And the network's much hyped midseason reality series *The Runner* was benched earlier this month because Bloomberg and Braun felt it was "inappropriate" in the wake of the events of Sept. 11.

By taking *Millionaire* from four weekly installments last season down to two, ABC has improved its overall median-viewer average. ABC is the youngest of the Big Three networks thus far this season, with an average viewer age at 44.7 years, down 2.5 years from last year. NBC is at 46.0; CBS, at 51.3.

"After four weeks, I think it's way to early to assess our season," says Bloomberg. ■

X-traordinary Ratings

Ranking of Weekly Hours

RANK PROGRAMS HH A18-49

1 MUTANT X 3.5 2.2

2 ANDROMEDA 3.4 2.0

3 ER-SYN (AT) 2.9 1.8

3 PRACTICE-SYN (AT) 2.9 1.6

5 STARGATE SG-1 (AT) 2.6 1.6

6 WW POLICE VIDEOS-SYN (AT) 2.5 1.7

7 X-FILES-SYN (AT) 2.3 1.5

8 EARTH: FINAL CONFLICT 2.2 1.3

9 THE LOST WORLD 2.1 1.3

10 INVISIBLE MAN 2.0 1.4

10 BUFFY-SLAYER-SYN (AT) 2.0 1.2

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Source: NSS/Galaxy Explorer, 10/8/01 - 10/14/01, GAA% measurement. Does not include umbrellas, sports or weekend versions of strip shows.

Ordinary Things

10/08-10/14/2001

A25-54 M18-49 M25-54 DISTRIBUTOR

2.4 2.4 2.4 Tribune Entertainment

2.3 2.0 2.3 Tribune Entertainment

| | | | |
|------------|------------|------------|------------------------------|
| 2.1 | 1.1 | 1.4 | Warner Bros. |
| 1.9 | 1.1 | 1.5 | Twentieth Television |
| 1.6 | 2.0 | 1.9 | MGM |
| 1.6 | 1.9 | 1.7 | Twentieth Television |
| 1.3 | 1.6 | 1.4 | Twentieth Television |
| 1.4 | 1.3 | 1.5 | Tribune Entertainment |
| 1.3 | 1.2 | 1.2 | New Line |
| 1.5 | 1.6 | 1.6 | Studios USA |
| 1.3 | 1.2 | 1.3 | Twentieth Television |



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Olympics ads lag 1996 pace

NBC affiliates have sold less than half available inventory for February games

By Steve McClellan

For TV stations, even the Olympics are a tough sell in this economy. The cold ad climate has dramatically slowed the pace of ad sales at many local NBC affiliates across the nation for the Salt Lake City games in February.

Some stations have sold less than half their available ad inventory. By comparison, many stations were close to or at sellout four months prior to the Atlanta Olympics in 1996, the last U.S.-based Olympics.

But station executives also report that there have been signs of renewed advertiser interest in the games and that, in some cases, the sales pace has picked up in the past several weeks. Advertisers are making commitments to buy later than ever, they add.

Station managers also remain optimistic that the games will be a big draw for advertisers, especially in light of the terrorist attacks, which appear to have galvanized the nation's sense of patriotism. That in turn has stirred a desire by marketers to pitch messages wrapped in the flag in new ad campaigns.

Part of the problem for stations is that NBC is selling out more slowly than for previous games. The network is in fairly good shape, having sold more than 90% of its Salt Lake inventory. But it took the network longer to get to that point compared with Atlanta, when the network was 90% sold a full year before the start of the games. "Once NBC is done, the local spots will move," says one analyst who follows TV.

"Olympic sales have been slower than desired for the last four to five months," says Jack Sander, president of Belo's TV group. "I think it reflects the economy and advertisers' slower roll-out of 2002 plans and strategy." The Sept. 11 events probably exacerbated the situation, he adds.

Two weeks ago, during a teleconference with Wall Street analysts, Gannett chief

executive Doug McCorkindale said ad sales for the 2002 Winter Olympics are "not being as aggressively booked on the broadcast side as one would have hoped." But he also noted that the pace of bookings in the current environment, which is volatile, can change quickly.

Sander is hopeful that clients will focus more on the Olympics in the latter part of the fourth quarter. "I do think you will see strong advertiser interest in the Olympics as it is the perfect place to use some of the creative that is and has been developed" to capture the country's patriotic fervor, he says. "So I think sales will be fine but late in coming."

A senior executive at another major

group operator says that, after months of lagging, "there's been a renewed interest in Olympic sales in recent weeks, and they are starting to pick up." Some advertisers, the

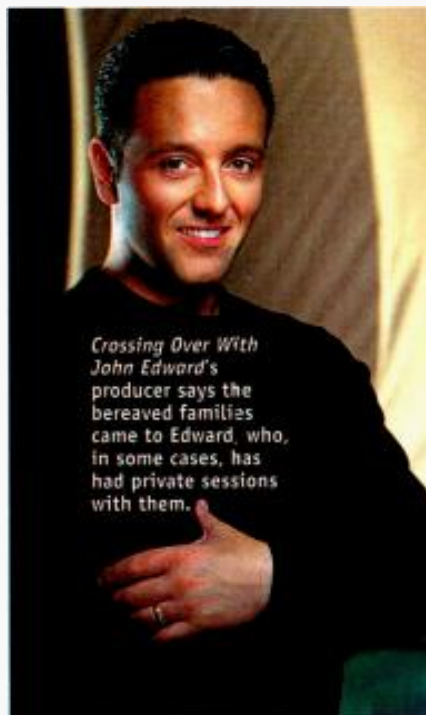
executive said, "who had taken a pass before are coming back in and saying let's talk about this." Certainly, part of that renewed interest has to do with the fact that many advertisers believe they must say something about the Sept. 11 events. "If there is any event appropriate for doing that, this is it," the executive said. "Our people are reminding advertisers that this is going to be an

event that people will embrace in a greater way than we might have thought."

For some stations, Olympics sales are doing fine. Granite's about 85% sold out. ■



Sander: "I do think you will see strong advertiser interest in the Olympics as it is the perfect place" to capture the country's patriotic fervor.



Crossing out Edward's WTC encounters

Studios USA responds to blasts for Crossing Over séances with victims' kin

By Susanne Ault

Maybe Studios USA should have consulted with psychic John Edward before going forward with planning shows in which he was to conduct séances with victims of the World Trade Center tragedy on the syndicator's *Crossing Over With John Edward*.

The day after news broke on BROAD-

CASTING & CABLE's Web site and daily TV Fax that the WTC *Crossing Over* shows were taking shape, Steve Rosenberg, Studio USA's domestic syndication president, was flooded with negative calls. He pulled the plug on the shows last Thursday, even though some of the material, featuring medium John Edward contacting terrorist-attack victims for surviving family members, had already been taped.

"There was a reaction that none of us expected," explained Rosenberg. That included calls from CBS executives—WCBS-TV currently carries the show in New York—and word was, they ultimately decided not to air this one.

Rosenberg remembered one CBS executive's telling him, "Oh, my God, this is going to seem so exploitative!"

At first, Rosenberg reassured him that the ball got rolling on these episodes not because the November sweeps was on the horizon—this was when the shows were tentatively scheduled to air—but because of "how badly these people wanted to see John."

So far, *Crossing Over's* success on cable's

Sony re-creates itself

Taps syndication vet Mosko to head Domestic TV division

By Joe Schlosser

In a move Sony officials describe as "geared to meet the targeted programming needs of the upcoming broadband decade," the media giant officially began dismantling its network-TV division in Hollywood last week and promoted syndication veteran Steve Mosko to oversee the push into the future.

Sony is putting all its TV eggs into newly minted Columbia TriStar Domestic TV's basket, combining network wing Columbia TriStar Television and Columbia TriStar Television Distribution, the division Mosko has been running since July 2000. Mosko, whose new title is president of Columbia TriStar Domestic

doesn't make economic sense anymore for independent suppliers."

Columbia TriStar was one of the last Hollywood TV studios not aligned with a broadcast network or top cable network. Sony's moves are part of a series of cost-cutting efforts by top Hollywood studios in recent weeks; according to word from the Warner Bros. lot last week, that studio is looking to cut costs and eliminate some of its development deals.



"We're looking for a smarter way to do business, to produce programming," says Steve Mosko, head of new Columbia TriStar Domestic TV.

Mosko's new division will take over responsibility for the studio's six current network series and nearly 50 pilot script or talent commitments to the major networks, many of them at CBS, for the upcoming development season. Harris says the division is "taking steps to serve of all parties involved."

emphasis at Sony on the TV side will now be less about network TV and more about first-run programs for cable, syndication and other platforms. Over the past several years, Columbia TriStar Television Distribution has pushed into producing series for cable, including *Ripley's Believe It or Not* for TBS (it also airs on The WB)

g Medicine for Lifetime.
 "We're looking for a smarter way to do to produce programming," says whose new domain also includes t of Sony's interests in soaps *Days ives* and *The Young & the Restless*, as well as game shows *Wheel of Fortune* and *Jeopardy*. ■

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dropped. *The West Wing* and *Survivor* have already incorporated WTC-related themes into their plot lines. ■

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New take on NBC's San Francisco switch

Sources say network is listening to pitches for KRON-TV

By Steve McClellan

For months, TV executives have wondered whether NBC would go through with its groundbreaking affiliation switch in San Francisco. NBC has said yes, it did intend to go through with the switch, from local powerhouse KRON-TV to KNTV(TV) San Jose, Calif.

KNTV owner Granite Broadcasting agreed to pay \$362 million in a precedent-setting reverse-compensation deal.

But last week, as Young aggressively shopped KRON-TV, and possibly the entire station group, NBC sources said the network would listen to pitches from Young to sell its San Francisco outlet.

So far, sources say, one Young proposal

was dismissed out of hand. It was said to have suggested a price greater than the \$823 million the company paid for the station last year. That was wishful thinking, sources say. NBC insists KRON-TV is worth less today than two years ago, when it bid around \$780 million.

Victor Miller, broadcasting analyst for Bear Stearns, says the existing deal is a "lose-lose-lose" proposition for NBC, Granite and Young. That grim analysis may be key to what happens next. By his estimate, deteriorating market conditions make it highly improbable that Granite and KNTV will be able to generate the cash flow to pay the NBC affiliate fee.

NBC would be out the affiliate fee as

well as another \$30 million or \$40 million in lost distribution.

KRON-TV, in becoming an independent, is expected to take a huge cash-flow hit.

Miller says a more sensible alternative would be for NBC to buy KNTV and work out a new affiliate deal with KRON-TV.

Meanwhile, NBC has what one source calls a "SWAT team" at KNTV working to help make the station as strong as possible. "KRON is intriguing, but we think we can make KNTV a very successful station," says a network source.

Young has also pitched selling the entire group to Disney's ABC. No official comment from Young or ABC (or from NBC or Granite, for that matter), but an ABC source says it's doubtful the network will make a formal offer.

NBC sources strongly denied one rumor last week: that they had made a counter-offer to Young's original proposal. "We are not proactively talking with them," says one source at NBC. "They are proactively shopping it." ■

Tribune to sell Fremantle's strips

Though exiting syndie biz, German firm will still produce shows for U.S. TV

By Susanne Ault

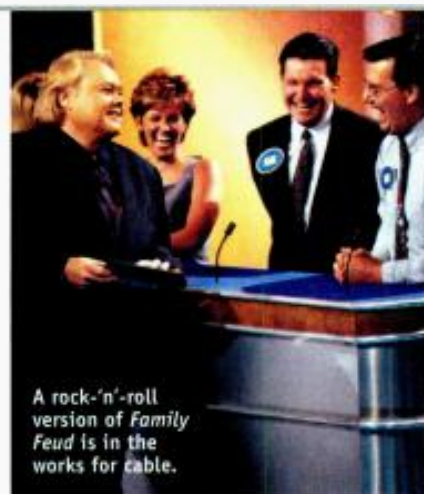
FremantleMedia last week threw in the towel on the domestic distribution business by allowing Tribune Entertainment to sell its first-run strips *Family Feud*, *To Tell the Truth* and *Card Sharks* in what a well-placed source says is a three-year arrangement.

Fremantle is not getting out of the U.S. TV business entirely; it will still produce programs. Already in the works for cable outlets is a rock-'n'-roll edition of *Family Feud* and

teen beauty show *Looks Are Everything*, which is similar in feel to the popular Web site Amihotornot.com. Fremantle is also revamping a classic Goodson game format for the Pax network and readying a project to star Jamie Oliver, headliner of The Food Network's *The Iron Chef*.

"We're absolutely not giving up on the U.S.," says Tony Cohen, chief executive of Fremantle, which laid off 40 to 50 people, including domestic syndication President Joe Scotti. Cohen says senior creative executives, including entertainment president David Lyle, are staying with the company.

Tribune can offer Fremantle a ready distribution outlet for its products in the Tri-



bune-owned station group. And German broadcaster RTL, Fremantle's parent, does not know the ins and outs of barter the way Tribune does, admits Cohen, explaining that RTL prefers the license-fee-driven network and cable business.

Fremantle was one of three majors—Studios USA and Columbia TriStar, the others—not partnered with a station group. ■

THE WEEK THAT WAS

**AT DEADLINE:
FOX-VIACOM SWAP**

Fox Television and Viacom won FCC approval on Friday for their three-market station swap. Under the deal, Viacom's Paramount Station Group will receive **KBHK-TV** San Francisco from Fox and in return will provide Fox **WDCA-TV** Washington and **KTXH-TV** Houston. The deal allows both companies to create TV duopolies in the three markets. Viacom will be forced to sell one San Francisco radio station, however, because the new combo will violate limits on local TV/radio crossownership. No cash was exchanged in the transaction.

FULLY PROGRAMMABLE

For now on, call it **The Speed Channel**. Or at least after Feb. 4, when cable network **Speedvision** changes its name, under new Fox ownership. ... **VH1's** airing of the *Concert for New York City* Oct. 20 set a viewership record for the network, a 3.7 rating, according to Nielsen. ... **NATPE** is laying off six support staffers, probably because of the financial strain caused by the exodus of nine major syndicators from next year's NATPE convention. ...

Full-season orders for new series: **ABC**, to *According to Jim* and *Alias*; **Fox**, to *Undeclared*; **The WB** to all three of its new Friday comedies (*Maybe It's*

Me, Reba and *Raising Dad*) and *Smallville*; **NBC**, to *Law & Order: Criminal Intent* and *Crossing Jordan*.

Univision's WXTV-TV in New York is starting its morning news an hour earlier, forming a 5-7 a.m. block. ... Nearly half of all Americans are interested in buying a TV in the next few years, according to a survey by the NAB. ...

CBS reality series *Survivor* will go to the Marquesas Islands in the South Pacific for its fourth edition. It will be taped in Nuku Hiva, northeast of the Tahitian Islands. *Survivor 4* is set to air in late February.

THE WAR ZONE

The Radio-Television News Directors Association is running on reserves due to the cancellation of its annual conference—which had been scheduled to begin the day after the Sept. 11 terrorist attacks—and a delay in its seven-figure

insurance claim could bring a cash-flow crunch. **RTNDA** President **Barbara Cochran** says she doesn't expect any insurance problems. Although hundreds of preregistrants are expected to ask for refunds by the organization's deadline at the end of the month, about 30 members have already signed over their registration fees. By mail, **RTNDA** elected **Bob Salsberg**, broadcast editor for Associated Press in Boston, as its chairman-elect for 2001-02. ...

ABC News anchor Carole Simpson was suspended for remarks made at an Oct. 16 International Women's Media Foundation in which she revealed facts about the identity of the **ABC producer** whose son apparently contracted anthrax while visiting the network, and spoke about a suspicious letter received by her colleague **Cokie Roberts**, contradicting earlier network statements. Simpson later said she was sorry for the remarks. Simpson is back in November. ...

The FCC has relaxed broadcasters' obligation to have on file all comments submitted by the public. Because of precautions implemented during the anthrax scare, many broadcasters are returning suspicious mail to the Post Office. Under the FCC order, stations for the next 60 days may exclude some comments from their public files. ...

At a conference last week, **AOL President Raymond**

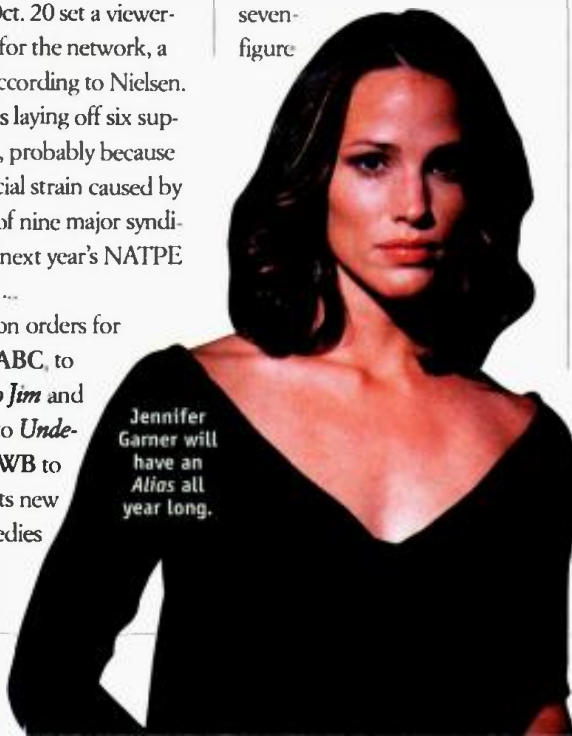
Oglethorpe called the anthrax attacks that have disrupted snail mail "unfortunate" but said they should boost use of the Internet, a development he called "incredibly positive," according to a published report. ...

The Walt Disney Co. completed its takeover of **Fox Family Worldwide** for \$5.2 billion, getting a \$100 million reduction from what Disney originally agreed to pay **News Corp.** and **Saban Entertainment** in July. That already enormous price looked even larger after Sept. 11 crushed the ad market. Industry executives said Disney's **Michael Eisner** was looking for a \$1 billion whack.

IT'S SHOW BIZ

Fisher Communications said last week that it is in default with lenders and reduced the staff at its 12 network affiliates—including more than 20 employees at flagship **KOMO-TV** Seattle. The broadcaster is carrying more than \$200 million in long-term debt and asked lenders to waive the default. It is negotiating new agreements. ...

Three regional cable news networks—**New England Cable News**, **Chicagoland TV** and Washington, D.C.'s **NewsChannel 8** are teaming up to create a combined ad sales force, run by **Cablevision** and **Rainbow Advertising**. Combined the channels reach 5.5 million.



Jennifer Garner will have an *Alias* all year long.

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WE the JURY

HOT CASES

FCC revisits red flag

Policy adds layer of regulatory review on some radio mergers

By Bill McConnell

The FCC is taking a new look at a three-year-old policy that subjects many radio mergers to an extra layer of regulatory scrutiny.

Next month, the commission is expected to propose guidelines for settling deals and will ask for public input on whether the policy should be continued, sources say.

The controversial policy was implemented to stem the radio-consolidation wave unleashed by the 1996 Telecommunications Act. Many media companies complain, however, that the FCC is abusing its power by blocking deals indefinitely.

Under the policy, the agency actively seeks public comment, including petitions to block deals, when a merger would create heavy concentration of local ad revenue. Generally, the FCC solicits comment only when a media merger violates the number of stations one company can own and the parties are asking for a government waiver.

Forcing mergers that are within the ownership limits over an added hurdle is bad enough, say industry attorneys. But worse, they say, is the lack of established guidelines for resolving these “flagged” mergers.

“I have clients with transactions just sitting at the FCC unopposed,” says Richard Bodorff, who represents radio clients for Washington firm Wiley, Rein & Fielding.

The policy was established by former FCC Chairman William Kennard, a Democrat, and was thought headed for extinction under Republican Chairman Michael Powell. But its chances brightened after Democrats took control of the Senate in June and installed Ernest Hollings as Commerce Committee chairman. The South Carolina lawmaker has opposed much of the deregulatory Republican agenda.

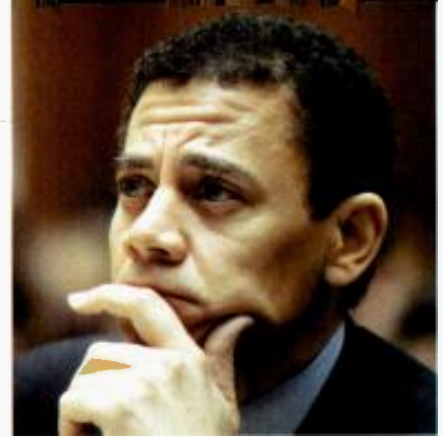
The lack of guidelines for flagged deals created a huge backlog at the FCC. In March, most of the embarrassing logjam was

cleared when the commission approved sales of 62 stations in a single day. The practice continued, however.

Since the policy was established in 1998, more than 200 mergers have been designated for public comment. Deals are flagged when they would result in one company’s controlling 50% of a market’s ad revenue or two companies’ controlling 70%.

Congress has capped the number of stations an owner may control in a market on a sliding scale based on total of local stations. In the largest markets, the cap is eight.

Also facing an uncertain fate is an effort to alter the way the FCC measures radio



Former Chairman Kennard’s policy was expected to expire under Powell.

markets. At the urging of former Commissioners Susan Ness and Gloria Tristani, the FCC began examining whether to replace a complex formula based on number of stations with overlapping signals with Arbitron’s standard market definition. They argued that the method now used often allows station groups to hold more properties in a market than Congress intended.

Several sources outside the commission predicted the rulemaking would be killed. ■

West Point’s many fêtes

Cross-platform Disney deal to salute school’s bicentennial

By Allison Romano

ABC and its cable partners unveiled a \$25 million project last week to air promos and programming specials commemorating the bicentennial of United States Military Academy.

ABC Unlimited, Disney’s integrated sales division, and The West Point Project will collaborate on specials, including a two-hour prime time show, *Young America Celebrates West Point*, for ABC in June.

On the cable side, The History Channel plans two specials, and Lifetime Television will profile West Point women as part of its *Intimate Portraits* series. ESPN Classic will show a two-hour retrospective on the academy’s sports.

The cable nets will pick up the production tab; the West Point Project is responsible for ad sales, according to project executive producer Stanley Moger, of SFM Entertainment. American Airlines has signed on as a sponsor.

With U.S. military operations under way

in Afghanistan, the partnership between a military institution and ABC raises some questions.

“There may be ethical landmines embedded within this arrangement,” said Bob Steele, who serves on the ethics faculty for the Poynter Institute. “Do they want to run the risk of a perception of a partnership with a military institution that would be corrosive of ABC’s journalistic independence?”

The deal includes promo spots to spur recruiting. A series of vignettes, titled *West Point Minutes*, will run on Disney properties. Some will air during news programs; the network may run a disclaimer with those spots.

The programming is objective, said Ivan Kronenfeld, an executive producer with Koerner Kronenfeld Partners, which created the project. “This has nothing to do with a PR puff piece for West Point.”

The West Point Project comprises alumni and private citizens who recruited some high-profile producers to craft the specials. ■

Programming

Series to star in Nov. sweeps

Fewer stunts and specials set as nets try to hook audiences on regular core fare



Among NBC's specials is a Jennifer Lopez concert set for Nov. 20.

By Joe Schlosser

There will be some of the usual sweeps fanfare with big-name concerts, miniseries and movies across all of the networks, but, for the most part, the 2001 November sweeps (Nov. 1-28) will be filled with original episodes of regular series. The networks are hoping to get viewers attached to the comedies and dramas that will be on their schedules beyond just the month of November.

"The November sweeps is always the odd book because you want to do as well as you can but really what you have to do is reinforce shows that are still early on in their lives," says Jeff Bader, ABC Entertainment's executive vice president. "You want to preempt to enhance your schedule where you can, but you don't want to preempt if it's

Dearth of sweeps promos seen tough on syndies

Usually, November sweeps is syndication's proving ground, but things could be quieter this year.

It's true that Sept. 11's tragedy, like last year's Olympics/presidential-election goings-on, have put a lot of pressure on shows because they were heavily preempted or just seemed out of sync with the somber national mood, which was fueled by fast-breaking news. The majority of programs, including high-profile *The Ananda Lewis Show*, *The Other Half* and *Iyanla* are at the 1.0 level on the national Nielsen chart, suggesting that it could be make or break for them this sweeps month.

But post-Sept. 11, there isn't the usual money to pump into November sweeps for promotion.

As far as the normal bells and whistles are concerned, "the stations just don't have the budgets to do this kind of stuff," notes Mary Beth MacAdaragh, vice president of marketing at NBC Enterprises.

Besides cutting back on on-air promotions, stations aren't "doing the blitz on radio stations" like they might under rosier circumstances, says Virginia Hunt, KCAL-TV Los Angeles' programming director. "Discretionary spending is one of the things that fall by the wayside."

One exception is Twentieth Television's cross-promotion giveaway campaign, valued at \$10 million, featuring several of its series. Twentieth chief Bob Cook calls it "smart and innovative," as the studio reaches out to advertisers, among them Honda, which will give away a car as a part of a *World's Wildest Police Videos* series.

Since the Sept. 11 terrorist attacks made the sluggish economy even worse, even a strong performance in November may not save most shows. "You do hear a lot of speculation that, in tough economic times, people aren't going to have a lot of patience with shows," says Marc Shacher, head of pro-

gramming at the Tribune station group, which is a big carrier of *Ananda*. "We'll see what happens."

KCAL's Hunt points out that many of the low-rated rookie dating shows, including *The 5th Wheel* and *Rendez-View*, were straight barter deals. Syndicators, then, are likely in the red on some of these efforts.

Art Moore, programming director at WABC-TV New York, which runs *Iyanla* in late night, thinks that viewers settled back to their pre-Sept. 11 routines in October, for the most part. So, if a show is currently on the rocks, it "would be throwing good money after bad."

—Susanne Ault

September events dominate November local offerings

The date may be November, but local news stories for the sweeps are likely to be dominated by Sept. 11, or at least significantly changed in the wake of it.

The excesses of sweeps past, says KSTP-TV Minneapolis News Director Scott Libin, "have earned some ridicule. But the last couple of months have changed all of us—not completely but permanently."

Stories for the next ratings book "are not going to be 'all war or all terrorism all the time,' but some stories that might have seemed appropriate last May or last February would feel frivolous right now."

"If dieting was important to people before Sept 11," says WJLA-TV Washington News

Director Steve Hammel, "it is less important now."

WJLA-TV will be sending a crew to Israel to speak with Muslims, Christians and Jews, including some who've lived in Washington, about living with terrorism.

KSTP-TV will be running a story on air force personnel from the United Arab Emirates training at a private American facility.

"Soldiers from the Middle East training in the Midwest," Libin summarizes. "That story might have had some novelty value a while ago," he says, "but now is much more relevant."

"The instructions to our stations from me," says CBS Stations' Vice President for News Joel Cheatwood, "are to make

sure it has weight, measures up as an issue and doesn't come across as silly. Entertaining is not our role right now."

Sweeps promotion, he predicts, will favor Sept. 11-related stories over sweeps packages.

Even a serious story might not make the cut.

"We had planned a multipart series on the homeless problem in the Bay Area," says KPIX-TV San Francisco News Director Dan Rosenheim. "We're not going to do that now," although the station will likely revisit the issue later.

The station will be sending a producer and photographer to the Middle East for stories there.

The station will also be look-

ing at how the war has affected Bay Area economics. And, given the current fear of flying, a sweeps series on weekend or weeklong getaways becomes a series on places within driving distance.

There may still be some contests, says Audience Research & Development consultant Jim Willi. "I've recommended to some clients that have done 'watch-and-win' contests in the past that they put it in the commercial break, separate it from the news content.

"The traditional news sweeps series will not be valued by viewers," observes Willi. "Stations are not going to do a story on which nylon stocking holds up the best."

—Dan Trigoboff

going to hurt the longevity of a series."

Says Mitch Mercalf, NBC's senior vice president of program planning and scheduling, "The state of our core schedule is in really, really good shape, and we feel confident that, with our core programming, we will be highly competitive on just about every night of the week."

While network programmers are preaching stability, there are a few stunts, starting with the twice-delayed Emmy Awards telecast, now scheduled on CBS for Nov. 4. The World Series will likely push into November, with a possible Game 7 taking place on Nov. 4. NBC is scheduled to air Part 1 of its ambitious miniseries *Uprising* on Nov. 4.

Fox, busy with baseball through October, will basically be kicking off its new season in November. At the top of the list are new action series *24*, which will bow on Nov. 6, and new comedy *The Bernie Mac Show*, which debuts Nov. 14. Fox's Sunday-night lineup will debut on Nov. 11, and both *Boston Public* and *Ally McBeal* return on Nov. 5.

"We have started certain nights in

November before with staggered rollouts, but this is probably the most premieres in the sweeps we've ever had," says David Nevins, Fox's executive vice president of programming. "We've never really had our season pushed quite this far back, but I think there will be some advantages to it."

Fox's big stunts during sweeps include the broadcast premieres of *Star Wars: Episode 1—Phantom Menace* (Nov. 25), *Lost*

in Space (Nov. 1) and *Big Daddy* (Nov. 23).

Besides *Uprising* (Nov. 4 and 5), NBC specials for November include a Jennifer Lopez concert (Nov. 20) and such box-office films as *Antz* and *A Civil Action* on Nov. 25. NBC is also celebrating the 25th anniversary of *Rocky* on Nov. 17, with Sylvester Stallone hosting.

ABC is starting the month off with a special two-hour concert, *United We Stand* featuring the Backstreet Boys, Mariah Carey and Michael Jackson, on Nov. 1. ABC also has *The Victoria's Secret Fashion Show* on Nov. 15, the network premiere of film *Saving Private Ryan* on Veteran's Day, Nov. 11, and a *Facts of Life* reunion film on Nov. 18. CBS has slated a concert with Michael Jackson (Nov. 13), an *I Love Lucy* 50-year anniversary special (Nov. 11) and the Country Music Awards (Nov. 7).

Both The WB and UPN are concentrating primarily on regular series with a few exceptions: The WB has *Teen People's What's Next* special, profiling up-and-coming stars (Nov. 26), while UPN has *Iron Chef: USA* (Nov. 16), hosted by William Shatner. ■



The Bernie Mac Show, a comedy from Fox, will be introduced on Wednesday, Nov. 14.

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 15-21 Broadcast network prime time ratings according to Nielsen Media Research

| Week | abc | CBS | NBC | FOX | PAX TV | UP/N | WB |
|-------------------------------|--|--|---|---|---|--|---|
| 4 | 9.2/15 | 9.9/15 | 7.6/11 | 7.9/13 | 1.0/1 | 2.7/4 | 4.4/7 |
| MONDAY | 8:00 33. Who Wants to Be a Millionaire? 7.7/12 | 20. King/Queens 9.5/15 20. Yes, Dear 9.5/14 | 46. Third Watch 6.9/10 | (nr) MLB NL Game 5 5.1/11 | 129. Miracle Pets 0.7/1 | 105. The Hughleys 2.4/4 99. One on One 2.9/4 | 61. 7th Heaven 5.7/9 |
| | 9:00 18. NFL Monday Night Football—Washington Redskins vs. Dallas Cowboys 9.9/16 | 5. Ev Lvs Raymnd 13.5/20 9. Becker 11.4/16 | 24. Crossing Jordan 8.9/14 | 25. MLB American League Division Playoffs Game 5—Oakland Athletics vs. New York Yankees 8.4/13 | 124. Touched by an Angel 0.9/1 | 100. The Parkers 2.8/4 101. Girlfriends 2.7/4 | 97. Angel 3.2/5 |
| | 10:00 5.9/9 | 11.1/17 | 7.2/11 | 5.3/8 | 0.9/2 | 2.8/4 | 4.7/7 |
| | 8:00 57. Dharma & Greg 6.2/10 | 8. JAG 11.6/18 | 77. Emeril 4.8/8 | 54. That '70s Show 6.3/10 | 129. Doc 0.7/1 | 93. Buffy the Vampire Slayer 3.5/6 | 86. Gilmore Girls 4.0/6 |
| | 8:30 60. Dharma & Greg 5.9/9 | 15. The Guardian 10.3/15 | 75. Three Sisters 4.9/7 | 68. Undeclared 5.3/8 | 79. Love Cruise 4.7/7 | 122. Mysterious Ways 1.0/2 | 109. Roswell 2.1/3 65. Smallville* 5.4/8 |
| 9:00 69. Spin City 5.2/8 | 9. Judging Amy 11.4/18 | 17. Frasier 10.2/15 | 36. Dateline NBC 7.5/12 | 119. Diagnosis Murder 1.1/2 | | | |
| 9:30 75. Bob Patterson 4.9/7 | | 29. Scrubs 8.2/12 | | | | | |
| 10:00 51. Philly 6.5/11 | | | | | | | |
| 10:30 7.3/12 | 6.0/9 | 11.2/18 | 6.9/11 | 1.1/2 | 4.0/6 | 3.3/5 | |
| TUESDAY | 8:00 31. My Wife & Kids 7.9/13 | 36. 60 Minutes II 7.5/12 | 44. Ed 7.1/11 | 72. NLCS Pregame 5.1/9 | 129. Candid Camera 0.7/1 | 69. Enterprise 5.2/8 | 91. Dawson's Creek 3.5/6 |
| | 8:30 39. According/Jim 7.4/11 | 65. Amazing Race 5.4/8 | 4. West Wing 13.7/21 | 44. MLB National League Championship Series Game 2—Atlanta Braves vs. Arizona Diamondbacks 7.1/12 | 118. Touched by an Angel 1.2/2 | 101. Special Unit 2 2.7/4 | 98. Felicity 3.0/5 |
| | 9:00 39. Drew Carey 7.4/11 | 72. Survivor: Africa 5.1/8 | 6. Law & Order: Criminal Intent 12.9/21 | | 116. Diagnosis Murder 1.4/2 | | |
| | 9:30 54. Whose Line 6.3/10 | | | | | | |
| | 10:00 42. 20/20 7.3/12 | | | | | | |
| 10:30 6.1/9 | 10.6/16 | 13.5/21 | 7.1/11 | 1.0/1 | 3.6/6 | 2.8/4 | |
| WEDNESDAY | 8:00 88. Whose Line Is It 3.7/6 | 9. Survivor: Africa 11.4/18 | 2. Friends 16.0/25 | 81. ALCS Pregame 4.6/8 | 124. It's a Miracle 0.9/1 | 91. WWF Smackdown! 3.6/6 | 112. Popstars 2.0/3 |
| | 8:30 81. Whose Line Is It 4.6/7 | 18. Inside Schwartz 9.9/15 | 18. Inside Schwartz 9.9/15 | 34. MLB American League Division Playoffs Game 2—New York Yankees vs. Seattle Mariners 7.5/12 | 124. Touched by an Angel 0.9/1 | | 88. Charmed 3.7/6 |
| | 9:00 42. Who Wants to Be a Millionaire? 7.3/11 | 3. CSI 14.1/21 | 14. Will & Grace 10.4/15 | | 119. Diagnosis Murder 1.1/2 | | |
| | 9:30 49. Primetime Thursday 6.7/11 | 54. The Agency 6.3/10 | 22. Just Shoot Me 9.2/14 | | | | |
| | 10:00 4.8/9 | 4.9/9 | 8.8/16 | 6.3/12 | 0.9/2 | 1.6/3 | 2.3/4 |
| THURSDAY | 8:00 72. America's Funniest Home Videos 5.1/9 | 88. The Ellen Show 3.7/7 94. Yes, Dear 3.4/6 | 30. Providence 8.1/15 | 86. NLCS Pregame 4.0/8 | 124. Weakest Link 0.9/2 | 114. UPN Movie Friday—Butty Call 1.6/3 | 106. Sabrina/Witch 2.2/4 109. Maybe It's Me 2.1/4 101. Reba 2.7/5 109. Raising Dad 2.1/4 |
| | 8:30 81. Thieves 4.6/8 | 64. That's Life 5.5/10 | 32. Dateline NBC 7.8/14 | 50. MLB National League Championship Series Game 3—Arizona Diamondbacks vs. Atlanta Braves 6.6/12 | 129. Encounters With the Unexplained 0.7/1 | | |
| | 9:00 77. Once and Again 4.8/8 | 61. 48 Hours 5.7/10 | 13. Law & Order: Special Victims Unit 10.5/19 | | 119. Diagnosis Murder 1.1/2 | | |
| | 9:30 | | | | | | |
| | 10:00 4.3/8 | 6.7/12 | 3.4/6 | 5.3/10 | 0.8/2 | | |
| FRIDAY | 8:00 85. ABC Saturday Night Movie—The Birdcage 4.3/8 | 58. Touched by an Angel 6.1/11 63. Citizen Baines 5.6/10 27. The District 8.3/15 | 94. Dateline NBC 3.4/6 94. NBC Saturday Night Movies—The Truman Show 3.4/6 | 84. NLCS Pregame 4.4/9 65. MLB National League Championship Series Game 4—Arizona Diamondbacks vs. Atlanta Braves 5.4/10 | 136. Ponderosa 0.5/1 135. PAX Big Event—Murder Among Friends 0.9/2 | | |
| | 8:30 | | | | | | |
| | 9:00 | | | | | | |
| | 9:30 | | | | | | |
| | 10:00 7.8/12 | 7.6/12 | 6.7/10 | 11.2/18 | 0.8/1 | | 2.2/3 |
| SATURDAY | 7:00 47. ABC Sunday Picture Show—Liar Liar 6.8/11 | 15. 60 Minutes 10.3/17 | 69. Dateline NBC 5.2/9 | (nr) NFL Game 1 9.5/17 36. MLB Pregame 7.5/13 | 129. Candid Camera 0.7/1 | | 104. Ripley's 2.5/4 |
| | 7:30 | 39. The Education of Max Bickford 7.4/11 | 52. Weakest Link 6.4/10 | 7. MLB American League Championship Series Game 4/National League Championship Series Game 5 12.3/19 | 122. Ooc 1.0/2 | | 106. Steve Harvey 2.2/3 106. Men Women Dogs 2.2/3 113. Off Centre 1.9/3 114. Nikki 1.6/2 |
| | 8:00 | | | | | | |
| | 8:30 | | | | | | |
| | 9:00 47. Alias 6.8/10 | 52. CBS Sunday Movie—Jennifer 6.4/10 | 23. Law & Order: Criminal Intent 9.1/13 | | 128. Ponderosa 0.8/1 | | |
| 9:30 12. The Practice 10.8/17 | | 58. UC: Undercover 6.1/10 | | 129. Mysterious Ways 0.7/1 | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| AVERAGE | 6.5/11 | 8.1/13 | 8.3/13 | 7.5/12 | 0.9/1 | 2.9/5 | 3.2/5 |
| 5-T-D | 6.9/11 | 8.2/13 | 8.8/14 | 5.6/9 | 0.9/2 | 3.2/5 | 2.7/4 |

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS;
 ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES
 • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN
 • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE
 • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH

SyndicationWatch

OCT. 8-14 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

| Rank | Program | HH AA | HH GAA |
|------|------------------------------|----------|-----------|
| 1 | Wheel of Fortune | 8.5 | 8.5 |
| 2 | Jeopardy | 7.4 | 7.4 |
| 3 | Friends | 6.6 | 7.9 |
| 4 | Oprah Winfrey | 6.4 | 6.5 |
| 5 | Entertainment Tonight | 6.0 | 6.1 |
| 6 | Seinfeld | 5.5 | 6.0 |
| 7 | Judge Jucy | 5.2 | 7.6 |
| 8 | Everybody Loves Raymond | 4.5 | 4.9 |
| 9 | Entertainment Tonight (wknd) | 4.0 | 4.1 |
| 10 | Wheel of Fortune (wknd) | 3.8 | 3.8 |
| 11 | Live With Regis and Kelly | 3.7 | 3.7 |
| 12 | Seinfeld (wknd) | 3.5 | 3.9 |
| 13 | Mutant X | 3.3 | 3.5 |
| 14 | Andromeda | 3.2 | 3.4 |
| 15 | Judge Joe Brown | 3.0 | 3.7 |
| 15 | Friends (wknd) | 3.0 | 3.1 |
| 15 | Inside Edition | 3.0 | 3.0 |
| 18 | Frasier | 2.9 | 3.0 |
| 18 | Maury | 2.9 | 3.0 |
| 20 | Access Hollywood | 2.8 | 2.8 |
| 21 | The Practice | 2.7 | 2.9 |
| 21 | Extra | 2.7 | 2.7 |
| 21 | King of the Hill | 2.7 | 2.7 |
| 24 | Jerry Springer | 2.6 | 2.8 |
| 24 | Montel Williams | 2.6 | 2.7 |

TOP COURT SHOWS

| Rank | Program | HH AA | HH GAA |
|------|-----------------|----------|-----------|
| 1 | Judge Judy | 5.2 | 7.6 |
| 2 | Judge Joe Brown | 3.0 | 3.7 |
| 3 | Divorce Court | 2.4 | 2.9 |
| 4 | Judge Mathis | 2.1 | 3.5 |
| 5 | People's Court | 1.7 | 1.7 |

According to Nielsen Media Research Syndication Service Ranking Report Oct. 8-14, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,055,000 households, which represents 1% of the 105.5 million TV Households in the United States

NA = Not Available

Putting jurors center stage



Alex Paen, host of *Animal Rescue*, is allowing jurors to assess puppy love.

Trying to sell a new court show in the crowded genre would have to be tough. Trying to sell it as an independent distributor sounds impossible.

Yet Telco Inc., best-known for syndicating weekly half-hours *Animal Rescue* and *State Police*, is looking to clear *We, the Jury*, a cross between *Judge Judy* and *Politically Incorrect*, for a 2002 rollout.

"It's a fresh approach to the current glut of court shows," asserts Telco founder Alex Paen, in explaining that the main focus will be put on jurors,

rather than a judge, and fleshing out verdicts on real cases.

Former *Mad About You* senior writer Bill Grundfest, an executive producer on the show, stresses that the episodes—four of which have already been completed—are funnier than a lot of stuff out there. To give you an idea, he says, one show is titled "Love, Doggy Style," in which a jury weighs whether a woman can collect damages from an owner of a mutt that got her purebred show dog pregnant.

With his network experience, Grundfest, who has also written for CBS's *That's Life*, could likely have placed a show with a larger distributor. But if *We, the Jury*, also executive-produced by Bill Nagy, "had gone to a bigger distributor, we would have lost ownership" and then revenues, he explains.

Paen does admit that "the biggest stumbling block with this is that we're a small company." But by using the same Oregon-based studio where *State Police* is taped, he will be able to offer the show to stations at attractive prices.

"We feel that we can keep our budgets down, while maintaining high quality," he adds.

What also should be enticing to stations is that *We, the Jury* can be ready to go this February as a mid-season replacement. Many top-market stations are already interested in the show, he says, with several saying, "I wish you'd had it in September." —Susanne Ault

Cleveland Rocks!

WJW/F, M-F 9:30am, HH Rtg

2.7
TEXAS JUSTICE
(w/o 10/1)

+48%
3.0
TEXAS JUSTICE
(w/o 10/8)

4.0
TEXAS JUSTICE
(w/o 10/15)

The New Court Leader

Source: NSI, WRAP Overnights, w/o 10/15/01 vs. w/o 10/1/01 % diff., HH Rtg

StationBreak

BY DAN TRIGOBOFF

TESTY JESSE

Jesse Ventura last week asked that Minnesotans boycott the local media which, he says, are out to destroy people. He offered his call to inaction during a 2½-hour guest spot on a local radio station.

"The governor has been less than precise in his definitions," said Scott Libin, news director for KSTP-TV—co-owned with KSTP-AM, where Ventura launched his tirade. "He says local media, but he clearly has a preference for talk radio." Ventura "was in talk radio long before he was in politics," Libin noted, and still has his own weekly show on WCCO-AM, co-owned with CBS's WCCO-TV.

Ventura was angry over the reporting—if not the reporters—and criticism that accompanied his trip to New York earlier in the month. Local reporters were, in fact, excluded from Ventura's visit to Ground Zero, which was filmed by *Good Morning America*, which paid for the governor's trip.

The loquacious former wrestler has had a rocky but usually mutually beneficial relationship with local media. A year ago, he was well-received in Minneapolis by an aggregation of broadcast journalists at the Radio-Television News Directors Association, for which he autographed a sweatshirt for auction "To the Jackals," echoing an earlier skirmish with media. "He plays very effectively to the public's



Local coverage

WFOR-TV Miami's Mike Kirsch has been reporting to the CBS station's viewers via videophone from Afghanistan since early October. More local reporters, including KRQE-TV Albuquerque's Bob Martin and WCBS-TV New York's Lou Young, are also traveling to the region.

responsiveness and willingness to bash the media. It's easy, and we've earned some of it," Libin added.

COMMERCIAL CONTROVERSY

Two Springfield, Ill., TV stations were drawn into a controversy over a commercial for Republican gubernatorial candidate and current Lieutenant Governor Corinne Wood, which showed the fireball at the World Trade Center—an image from which networks and many local stations have pulled back. A second version of the ad was produced with the superimposed words "Sept. 11" instead of the explosive image, which Wood and her campaign staff later decided was potentially exploitative.

The campaign said that the first version was not approved by the candidate. But both versions were sent out, and the original ad ran on WRSP-TV and WICS(TV). Both stations acknowledged that there was a fax directing them not to use the first version.

Newcomb noted that it was unusual to receive an ad that did not have approval from the campaign.

Offering both a mea culpa and make-goods for the candidate, WRSP-TV General Manager John Newcomb said there never would have been a controversy over a mistaken ad for a product, only for politics. Politics in Indiana, from where he recently arrived, was relatively boring, he said. "Over here," he said, "it's fun."

GETTING DOWN TO BUSINESS

Fox-owned KDVR(TV) Denver will be airing stories from the *Denver Business Journal* regarding local business and economics as part of a new partnership. The station will air a segment called *Business Weblines* weeknights during the *Nine O'Clock News*.

WCBS-TV KEEPS NEWSCAST

WCBS-TV New York will keep the Sunday-morning newscast it began following the Sept. 11 attacks for the

foreseeable future. Although the program has rotated time slots as well as anchors, it will be scheduled at 8-9 a.m. The show has consistently outperformed other local news in that slot, as well as the Bob Vila and Martha Stewart lifestyle programming it replaces, said News Director Joel Cheatwood. "It's been so strong, we have to look at making it permanent," he said.

MOVIE HOST DIES

Former Columbus, Ohio, late-night-movie host Jerry Beck died of a heart attack in Millersport, Ohio, last week at 58. He was one of the early hosts of the camp-style movie shows in which the hosts make fun of the films. He was a magician and stuntman before going into local television and later ran a commercial-production company. He is survived by his wife, Bethany, and son, J.R. Beck.

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

FocusColumbus

THE MARKET

| | |
|-------------------|-----------------|
| DMA rank | 34 |
| Population | 2,021,000 |
| TV homes | 810,000 |
| Income per capita | \$18,002 |
| TV revenue rank | 28 |
| TV revenue | \$188.9 million |

COMMERCIAL TV STATIONS

| Rank* | Ch. | Affil. | Owner |
|-------|---------|-----------|----------------|
| 1 | WBNS-TV | 10 CBS | Dispatch |
| 2 | WCMH-TV | 4 NBC | NBC/GE |
| 3 | WSYX-TV | 13 ABC | Sinclair |
| 4 | WTTE-TV | 28 FOX | Glencairn Ltd. |
| 5 | WWHO-TV | 53 WB/UPN | CBS TV |
| 6 | WSFJ-TV | 51 PAX | Christian TV |

*May 2001, total households, 6 a.m.-2 a.m., Sun.-Sat.

CABLE/DBS

| | |
|---------------------------|---------|
| Cable Subscribers (HH) | 550,800 |
| Penetration | 68% |
| ADS Subscribers** | 113,400 |
| ADS Penetration | 14% |
| DBS carriage of local TV? | Yes |

**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

| Syndicated show | Rating/Share*** |
|----------------------------|-----------------|
| <i>Jeopardy!</i> (WBNS-TV) | 11.4/23 |
| Network show | |
| <i>Survivor</i> (WBNS-TV) | 11.2/18 |
| 6 p.m. newscast | |
| WBNS-TV | 10.2/22 |
| 11 p.m. newscast | |
| WCMH-TV | 11.2/21 |

***May 2001, total households
Sources: Nielsen Media Research, BIA Research



New stores, big malls are expected to boost local television advertising in Columbus, Ohio.

Rallying with retail

Slumping retail sales have hammered television stations nationwide since Sept. 11, but the Columbus market this holiday season will test whether consumers will flock to two new giant shopping centers, even if the economy is shaky.

TV executives in Ohio's capital city are hoping for an influx of regional advertisers for the malls: the Polaris Fashion Place, which is now considered the state's largest indoor mall, and the Easton, created by Limited Inc. founder Les Wexner, which aims to be as big as a city.

All this "absolutely represents opportunities" to beef up the local ad market, says Michael Jack, general manager of NBC O&O WCMH-TV. "We're certainly hurting. But we're on the good side of bad news, which is the best way to put it."

The retail boom includes such fresh department-store entries as Nordstrom's, Saks Fifth Avenue, Kaufmanns and Lord & Taylor. That has helped keep Columbus's unemployment rate at 2.8%, Jack says, well below the 4% current national average.

Tom Griesdorn, general manager of CBS affiliate WBNS-TV, agrees that "we too are a victim of the 2001 economy, but I think to a lesser degree. It's unbelievable, the retail growth."

Another plus for Columbus is that local auto dealerships are re-entering the broadcast market to hype their offers of 0% financing on new-car sales, now one of the top ways to lure car buyers in this chilly economic climate.

Columbus Ford and GM dealerships, for instance, "have come back with a vengeance" to sell their cars via TV, Griesdorn reports. "So, quite honestly, there is a quiet rumbling. This will cause a rebound in 2002 that might outpace the nation."

—Susanne Ault

Believe This!

RIPLEY'S is Scoring Big on **Cable and Network Television!**

#1 Program on TBS!

#1 Sunday night program on The WB!



Advertising

Promoting the United States

Ad Council spots also comfort the home front, battle backlash against Arab-Americans

By Paige Albiniak

The Ad Council and the State Department are working together to create a media campaign to promote American goodwill at home and abroad and to help fight the war against terrorism. That campaign could extend as far as buying ad time on the Arab news network, Al Jazeera.

Charlotte Beers, recently confirmed as Undersecretary of State for Public Diplomacy and a former top ad executive, told Congress she will do whatever it takes to get the U.S. message out.

What that message will be is not entirely clear, but the State Department plans to enlist the help of the Ad Council to craft it. Next week, the Ad Council and its newly formed Crisis Response Team plan to announce its strategy. The campaign could include everything from TV and radio spots, advertising on international networks—such as Al Jazeera—to creating Web sites.

Beers, former chairwoman of WPP Group's J. Walter Thompson and CEO of WPP's Ogilvy & Mather, is the first top ad executive to be placed in such a role in government. She was appointed before Sept. 11, but her role has obviously taken on added importance.

"Secretary [of State Colin] Powell has been actively promoting enhanced funding and recruitment for public diplomacy programs," said Philip Reeker, deputy spokesman for the State Department at a press briefing. He added that the appointment of Beers "underscores that we have brought into the administration one of the nation's most effective communicators and execu-

tives, and it is indicative of the importance we place on public diplomacy."

For its part, the Ad Council has extensive experience working with the government to develop powerful branding campaigns for intangible concepts, such as good parenting and crime-fighting. Prior to its developing relationship with the State Department, the Ad Council had long-standing relationships with the White

ready working on what messages it could create to help the country cope with the unfolding horror.

By Sept. 21, the council had PSAs on the air with First Lady Laura Bush counseling parents to talk to their kids, to "tell them they are safe and that they are loved."

The organization came up with the idea when Ad Council President Peggy Conlon was watching Mrs. Bush on the news. "I saw her on camera talking to parents with that message, and it seemed very comforting coming from her," said Conlon, a former publisher of BROADCASTING & CABLE.

After rolling out the Laura Bush ad, the Ad Council kept pushing hard, releasing spots on mental health with Tipper Gore, wife of former Vice President Al Gore, and Alma Powell, wife of Secretary of State Powell. The Council also produced radio ads saying that hate and violence toward innocent Arab-Americans is not the answer to hateful acts.

One of the most widely played ads has been a spot called "I am an American," which the Ad Council created with ad agency

GSD&M—one of the "hottest shops in the country," Conlon noted. That spot features people of different races and cultures who are all American citizens. The ad is simple but powerful, and stations across the country picked it up immediately.

"The amount of public-service time may fluctuate," said Conlon, "but what we focus on is getting a larger share of the available time. The message has to be right, the creative has to be wonderful, and the stations have to love it and want to run it." ■



Created by the Ad Council and ad agency GSD&M, the "I am an American" spot is one of the most widely played PSAs.

House, Justice, the Department of Health and Human Services, and the Army.

Founded as the War Advertising Council two months after the attack on Pearl Harbor in 1941, the group created campaigns that exhorted Americans to buy war bonds and plant victory gardens. In the 50 years since, the council has created many memorable campaigns, including "Friends Don't Let Friends Drive Drunk" and "A Mind Is a Terrible Thing to Waste."

On Sept. 12, the Ad Council was al-

Market share is
on the rise at
Scientific-Atlanta,
and not just in the
sale of set-tops

Designs on
The Future

Cablevision

BROADCASTING CABLE

Multichannel

A Special Supplement to *Cablevision Magazine*,
Broadcasting & Cable, and *Multichannel News*



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Gaining Ground

A robust platform puts Scientific-Atlanta in the spotlight as cable operators move into two-way services

By Kathy Haley

When Comcast Corp. president Brian Roberts told Wall Street analysts early this year that his company would bring video-on-demand to as many as two million subscribers by Christmas, his words sent a ripple through the television industry. It was an aggressive move, designed to keep cable's third largest operator well positioned in the escalating competition with rival satellite services.

It was also risky: VOD systems had been widely tested, but hadn't yet had many rollouts in real-world cable systems.

For Mark Hess, Comcast's vice president of digital television and the man charged with turning Roberts' vision into reality, it was fast-track time. Hess had already singled out a handful of systems to begin implementing VOD. Now he would need to bring that number up to as many as 20, and quickly.

Complicating things even further was a Comcast agreement to use TV Guide Interactive in the VOD-enabled systems. "TV Guide hadn't yet been integrated with any of the VOD vendors," Hess recalls. "It was then that we decided to pick more of our S-A systems [for the VOD rollout]."

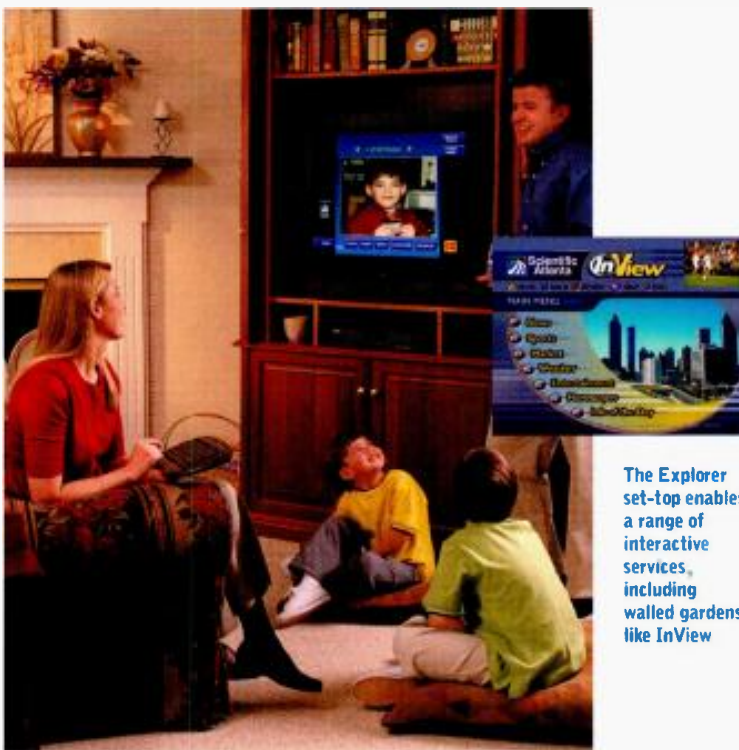
Only about 20 percent of Comcast's systems run on Scientific-Atlanta networks, but of the 20 markets chosen for VOD, ten would end up having been picked for their S-A plant. "They were a little ahead on integration issues," Hess says.

"A little ahead" is exactly the phrase Scientific-Atlanta chairman and CEO Jim McDonald might use to describe how his company has been positioning itself as the cable industry enters the second phase of its transition from analog to digital transmission. While phase one centered around clear pictures and sound plus the ability to add many more channels, phase two hinges on interactivity. It's a more complicated technology, but one at which Scientific-Atlanta has been gearing up to excel for the past eight years.

The perennial number-two to Motorola in digital set-top sales, Scientific-Atlanta has been chipping away at the bigger company's dominance for several years (see chart).

As it celebrates its 50th anniversary, the Lawrenceville, Ga.-based company has also been expanding its presence in other areas. In the past four years, it has become the dominant supplier of cable transmission gear, putting it in an excellent position to capture a big piece of the electronic upgrade cycle that cable systems must undertake in order to expand their data and interactive services (see story, page 6A). Its growing SciCare unit is playing a significant role in helping operators install and implement video-on-demand services, and has begun consulting cable systems on improving productivity and cutting down on churn (see story, page 8A).

This doesn't mean Scientific-Atlanta has been breezing through its 50th year in business. Its stock, a hot pick on Wall Street just nine months ago, has been battered this summer, largely by a serious slowdown in the growth of digital TV sales



The Explorer set-top enables a range of interactive services, including walled gardens like InView

Market Shares Compared

DIGITAL SET-TOPS SHIPPED 1998-JUNE 30, 2001

| | |
|--------------------|-----|
| Motorola | 63% |
| Scientific-Atlanta | 30% |

DIGITAL SET-TOPS SHIPPED JAN-JUNE 30, 2001

| | |
|--------------------|-----|
| Motorola | 58% |
| Scientific-Atlanta | 37% |

SOURCE: Suntrust Robinson Humphrey

by cable operators. George Hunt, senior vice president and communications equipment analyst at Wachovia Securities, has trimmed his forecast of Scientific-Atlanta's set-top sales next year from 4.79 million to 3.9 million and revised revenue estimates from \$2.2 billion to \$2.06 billion.

Most cable operators have pinned their hopes for boost-
Continued on Page 18A

Kathy Haley researched, wrote and edited this special supplement. Bill Knight, group creative director at Cahners Business Information, art directed.

Charting the Future

Interactive TV ultimately means bringing viewers what they want, when they want it

A young man comes in from his weekly 30-mile bike hike and, chugging an Evian, turns to channel 856. There, he finds a list of six programs, all about cycling, that have been stored by his local cable operator over the past few days and are available to subscription video-on-demand customers. He picks a race that had originally aired earlier in the week on ESPN and settles in to watch.

The virtual channel the cyclist has just tuned in doesn't exist yet in any U.S. cable system, but it is a form of time shifting that some leading cable operators would like to deliver to their subscribers in the next few years. It also epitomizes Scientific-Atlanta's approach to developing interactive TV: "We want to give viewers what they want when they want it," explains Perry Tanner, vice president of marketing.

Tanner sees virtual channels as the third stage of interactive TV's rollout in the U.S. Before it will come two other stages: "on-demand sessions" delivering movies and select time-shifted series; and enhanced TV.

Cable operators have begun rolling out video on demand and subscription VOD services while eyeing T-commerce, walled gardens and other interactive TV opportunities. With so many services in development, cable engineers are calculating just how far the current generation of set-tops can go in delivering them.



The answer, Tanner says, is all the way. "Every one of the interactive services cable operators are thinking about can be supported by any one of our digital set-tops, even the basic Explorer 2000," Tanner says.

This is largely because of the way Scientific-Atlanta has designed its subscriber network, says Dave Davies, director of strategic marketing for Scientific-Atlanta's Subscriber Networks Unit. "A lot of people think that the key is in the set-top, that it delivers all the value," he says. "The reality is that the hard part is in the network. Once you get the network in place and figure out how to do a two-way high speed net-

work and get the broadcast file server to work and get the digital network control center working so it can handle all the communications and scalability, then the set-tops are easy."

From the beginning, Scientific-Atlanta's digital set-tops and subscriber network have been designed with interactivity in mind. Davies says. "Each one has its own [Internet Protocol] address, enabling the headend to communicate with it." In addition, each has a broadcast file server that plays a crucial role in enabling the system to move quickly once a subscriber begins to interact.

"Think of it as a spinning carousel
Continued on Page 16A

The Explorer 8000 is Scientific-Atlanta's answer to set-top storage



Bob McIntyre is Scientific-Atlanta's chief technology officer

Integrating Content

THERE'S A LAB AT SCIENTIFIC-ATLANTA WHERE engineers spend their days trying to break software applications. "We push them much farther than a consumer would, trying to figure out where their weaknesses are," explains Jenifer Cistola, who heads up the company's CreativEdge developer program.

Cistola's division works with developers of interactive software, making sure their applications work without glitches on the Scientific-Atlanta set-top platform. Its constant testing of software is also aimed at making sure different interactive applications, when run together on the platform, don't interfere with one another.

So far, CreativEdge has certified a dozen programs, in-

cluding Wink, CommerceTV and WorldGate, plus VOD applications from Diva, SeaChange and Concurrent, to operate on Scientific-Atlanta set-tops, and it is working on certifying others. As of late summer, interactive applications like these were running on Scientific-Atlanta platforms at 64 cable system sites, reaching more than 2.2 million subscribers.

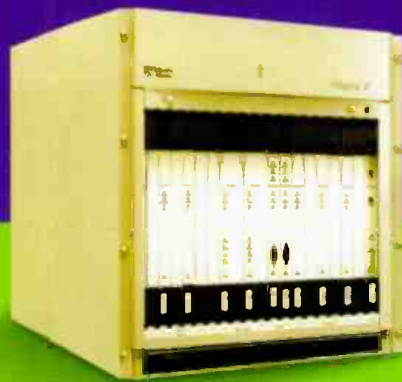
CreativEdge takes its lead from cable operators when deciding which software programs to certify, Cistola says.

It also maintains a strict "firewall" between itself and the rest of Scientific-Atlanta, which itself develops interactive TV applications. Its fees are designed to cover its costs. "We're not a profit center," Cistola says. "We're an enabler of third parties."



CreativEdge's Jenifer Cistola

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Evolving the Network

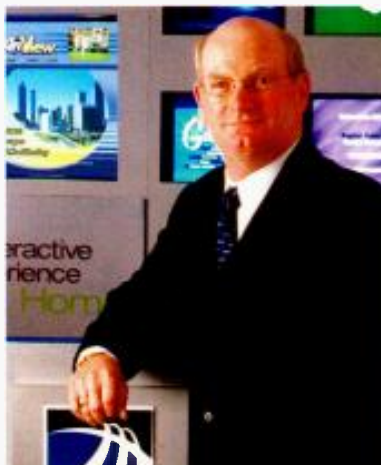
Advanced services put new demands on cable's HFC architecture and will require a new kind of upgrade

Dwight Duke is president of Transmission Network Systems

Cable operators have sunk an estimated \$15 billion in recent years into upgrades of their systems, enabling them to boost channel capacity and offer new services like high speed access. Yet the work isn't done. As operators move to add video on demand, more data customers and eventually telephony, a whole new cycle of upgrades—this one centered around electronics—is just getting underway.

Scientific-Atlanta, already the biggest player by far in the sale of cable transmission equipment in the U.S., could snare a significant percentage of this emerging business. At least, that's the way Dwight Duke sees it.

The president of transmission network systems has spent the last four years overhauling the way Scientific-Atlanta approaches the job of selling transmission gear. "Traditionally, an operator would create an RFP, throw it over the wall and let us equipment vendors fight it out," Duke says. "The problem with that is that, as a vendor I'm not



going to sell you what's best for you. I'm going to sell you what I've got."

Scientific-Atlanta wanted to move to traffic modeling, an approach telephone companies have used for years to determine how many more calls their networks can handle before it's time to add a new switch or make some other change.

"And by the way there's no one answer," Duke says. "It's all a matter of anticipated revenue versus capital cost."

When operators reacted coolly to the idea of sharing intimate details about their networks, Scientific-Atlanta began developing models on its own, presenting as many as three different options to customers.

"I wanted to learn how they thought about architectures and their networks. 'If I get that relationship with you,' I told them, 'I'll know where the holes are in the network quicker than the other suppliers will. And I'll have a better product strategy.'"

The effort paid off. In the past four years, Scientific-Atlanta has boosted its share of the transmission sales market from about 30 percent to between 45 and 50 percent. It was the only transmission supplier in the world that grew during the twelve months that ended on June 30, when the company wrapped up its fiscal year. "Our transmission rev-

Continued on Page 14A

Network Distribution

Encoding Success Worldwide

WHEN THE 2002 WINTER OLYMPIC GAMES BEGIN IN Salt Lake City, hundreds of satellite signals will beam coverage to stations, networks and cable systems around the world. Not only will Scientific-Atlanta equipment be involved in facilitating many of those feeds, a number of company engineers may well be on hand, making sure things go up without a hitch.

Much of the Olympics work will lie in digitally encoding signals, says Sam Lim, vice president and general manager of Scientific-Atlanta's Media Networks division. Lim's unit manufactures encoding and decoding equipment along with "stat-muxing" machines that "stack" digital signals in a broadband signal. Traditionally, networks and stations have managed their own on-location feeds, Lim says, but increasingly, Scientific-Atlanta is being asked to help, freeing up remote production teams to concentrate on the producing the coverage they're sending back.

The company's Special Event Broadcasting Package includes a multi-channel uplink system, back-up redundancy and on-site support services. "Our customers are paying for our experience," Lim explains. "We've done so many remote broadcasts that we'll have seen more

things that could go wrong in a transmission than our customers will have and we'll know more quickly how to diagnose problems."

Scientific-Atlanta PowerVu encoders are in use in 170 countries, and handle more than 2000 video signals, Lim says. The company has about a 20 percent share of the world market for this type of equipment and it is eyeing more. In the U.S., for example, two thirds of the programming sent to cable headends is still transmitted in analog. As satellite contracts come up for renewal, many of those networks will want to switch to digital and Scientific-Atlanta, which has a big share of the Latin American encoding market, will be looking to pick up some of that business.

It will count on two things: a flexible, reliable method of handling the delicate transition, which involves turning off the analog and turning on the digital signal and making sure receive stations all over the U.S. are still tuned in; and a BizMizer stat mux

machine, which is able to avoid the problems that occur when feeds that have been encoded at remote locations must be added into a multiplex.

"We have a strong brand around the world," Lim says. "I'll put our equipment up against the competition's anytime."



The PowerVu Plus Originator can be used in-studio, for remote feeds or for digital satellite news gathering

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TIME WARNER
CABLE



SciCare's network operations center monitors customers' equipment for glitches about to happen

Beyond Technology

A service and installations business expands to help cable operators tune up their networks—and even their operations

Pat Esser never dreamed of hiring an equipment supplier to help him figure out how to reduce churn, cut down on truck rolls and shrink customer service call volume.

He did it anyway, and is happy to report what happened: Truck rolls went down by 3,350 per month at a trio of systems—a 22 percent jump in productivity. The average number of installations/disconnects/service calls accomplished per day by technicians went up, another productivity gain. Customer service calls got a minute or so longer in some cases, but because they were more effective at trouble shooting technical glitches, they helped cut down on truck rolls, call-backs and disconnects.

SciCare, the Scientific-Atlanta service and consulting unit that helped achieve those goals, may get to pursue the same productivity gains at other Cox Cable Communications systems, says Esser, the MSO's executive vice president of oper-

ations. "They were able to help us drive up sales and drive down transaction costs."

SciCare's work at Cox was part of a company-wide campaign Esser is heading to cut down on inefficiencies that have built up as systems raced to introduce new services like high speed data and digital video. It is just the kind of assignment that SciCare's staff, with its experience at completing hundreds of digital launches, software installations and other tasks, is cut out to do, says division president Larry Bradner.

Their recommendations for Cox included the fact that CSRs can cut down significantly on truck rolls if they are trained to diagnose simple problems, like non-responding boxes, by getting callers to walk over to their boxes and push a couple of buttons. Another suggestion: terminals in trucks can schedule technicians in "real time," increasing the number of appointments they can do in a day.

Only about five percent of SciCare's time goes into consulting cable systems about their operations, Bradner says, although he aims to expand that part of the business, in more ways than one: The company is negotiating its first contract to consult an MSO on high speed data operations.

Most of SciCare's effort goes to more technical concerns, such as helping operators install VOD and other new services. Here, much of the work lies in helping operators keep up with the demands of their increasingly complicated plant. "As we've moved into the digital realm and fiber kept going deeper and high speed data and telephony showed up on the networks, the intelligence of the networks started to change," Bradner says. "The amount of software deployed started exploding."

Cable engineers who once designed, installed and maintained their systems themselves now need help implementing and maintaining complicated networks full of interlocking software systems that simply can't go down without incurring the instant wrath of thousands of subscribers. "People will tolerate their PCs crashing once in a while, but not their TV sets," Bradner says. "The pace of change has completely outstripped operators' ability to keep up."

To help operators maintain their networks, SciCare operates a 24 x 7 customer help line. A remote monitoring system alerts SciCare engineers when a customer's plant is about to develop a problem, allowing them to call the customer and help solve the problem before it begins to affect subscribers. Much of SciCare's work today lies in helping operators integrate VOD, says Sherita Ceasar, vice president and general manager of Subscriber Network Systems. Often, it acts as the conductor in this process, working with the operator and applications developer on planning, installation, integration and then launch of the application, rolling it out first to employees then friendlies and then subscribers.

"The value we bring is our systematic approach," Ceasar says. "It's a very structured process, with clear deliverables."



SciCare president Larry Bradner



Sherita Ceasar is vice president and general manager of Subscriber Network Services

Software Centric

OF THE 1200 ENGINEERS WHO WORK AT SCIENTIFIC-ATLANTA, ABOUT 70 percent work in software—a big change from a decade ago. The change came about as cable systems added software to manage bandwidth and applications.

"You're talking billions of lines of code" in a large cable system today, says SciCare president Larry Bradner.

The increase has meant many more "software events" heading from Scientific-Atlanta headquarters to cable system clients. Events range from sending out a patch to sending a complete upgrade or changeout of a system.

"Back in the old RF and hardware world, if we had a software event once every two or three years it was a big deal," Bradner says. "Today we'll do several thousand software events every year."

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ADVANCE/NEWHOUSE
Communications

The Competitive Challenge

Cable operators have some simple choices ahead, says Scientific-Atlanta CEO Jim McDonald



Scientific-Atlanta chairman, president and CEO Jim McDonald

Jim McDonald isn't shy about what he thinks cable operators must do to stay competitive: If they are running equipment that can't deliver the services they envision over the next five years, they should switch to a platform that can. A 21-year veteran of IBM who joined Scientific-Atlanta in 1993, McDonald is chairman, president and

CEO of the company. He is credited with focusing Scientific-Atlanta exclusively on cable industry systems and also for broadening the company's focus to include software as well as hardware. In the following interview, he shares his thoughts about where the cable industry and its technology are headed in the coming decade.

Cable operators' rollouts of digital set-tops have slowed quite a bit this year. Why?

The manufacturing/capital goods recession started to spill over to the consumer in June-July. Obviously the events of Sept. 11 put significantly more pressure on the consumer.

So the slowdown isn't an indication that cable needs a new reason for people to subscribe to digital?

The systems that rolled digital out four years ago didn't hit a wall at 18-19 percent penetration. They're now up at 35-40 percent penetration. This is an

economic recession. People don't realize that an economic recession really applies to the inventory. So the problem isn't that you can't get more installations. It's that you get more cancellations.

Has AT&T's decision to rely on lower end digital set-tops convinced other cable operators to hold off on deploying more advanced set-tops?

Different customers believe in different services. What a cable operator needs to look at are the services he wants to deliver to his customers over the next five years, because the equipment you install today probably has a

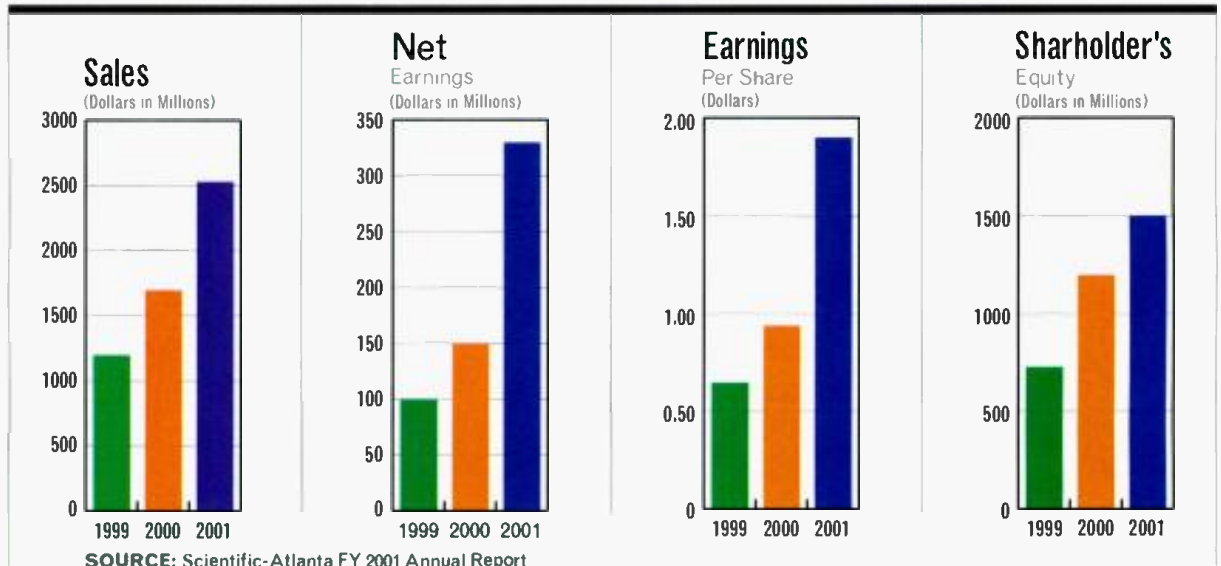
five year life. The first important service is time shifting. There are a lot of indications that this could be the single biggest thing since the invention of the TV. If you think about it, almost everything you watch on TV is stored somewhere. There is no reason I can't let you watch any of that anytime you want.

All the cable operator needs is a giant server right?

It's not as giant as you think, and the cost of technology is falling like a rock. In 1996, it cost about \$260 to buy a bil-

Continued on Page 12A

S-A SNAPSHOT



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contributions to
interactive television



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COMPETITIVE CHALLENGE

Continued from Page 10

lion bits of storage. Today it's 80 cents.

After time shifting, the next application is to put on some communications functions. People like chat sessions and fantasy football groups. There are also information related functions like walled gardens and Internet access, and entertainment functions like games and photography. There will be some commerce related applications. If you believe most of these will happen in the next five years, why wouldn't you deploy a product today that could do all of these?

Cost?

Products cost the same because the network does all the work. It's not about thick clients or thin clients or expensive or inexpensive set-tops. It's really about services the cable operator intends to offer over the next five years. If the product can't do that today then you have a strategic mismatch between what you are trying to do and what you are buying. A lot of people are in conflict because they are buying products that won't.

Because they have embedded plant .

Sometimes people make short term decisions that say I'm a victim of all my previous decisions. At some point sooner or later, you have to decide when to break out of that mold. The biggest challenge for our customers is to deploy the right architectures. If you deploy the wrong ones you have to start over again.

But technology changes so fast that solutions could come along...

The technology changes fast, but the basic architectures don't, so you lock in with an architecture over a five- or ten-year period. Then you buy products that fit into that architecture on a more frequent basis.

How soon will Scientific-Atlanta have to switch to an IP transmission standard?

Every one of our set-tops has an IP address and can recognize an IP message today. The critical issue is: Will somebody send video over IP to the TV? There are over 20 million MPEG boxes out there. Who's going to switch those out?

So you don't feel pressure to switch?

I don't think TV will go to IP. It's practical-

The Future of Communication

98% of U.S. teens have used a computer

32% of 16- and 17-year-olds spend at least five hours a week on the Internet

55% of kids aged 9 to 17 rate the Internet above the telephone for communicating

SOURCE: USA Today and Roper Starch, quoted in Scientific-Atlanta's 2001 annual report

ly not possible. People will say we'll send video streams to PCs. But will you watch TV on IP streams? I don't think so for a long time.

Will the industry have to switch to a universal standard?

The real issue there is: Can the consumer be the system's integrator? Or will he have to depend on someone with a lot of technical knowledge to be the integrator? We're the integrator for our customers. We've got probably 1500 to 2000 people working on this stuff. Can a cable operator go out and buy products from all these people, plug them in and make all of these interactive applications work?

Why not?

Because a lot of people would like to put applications on the system. Where will he test them? This also involves a lot of integration of video servers, Internet gateways, applications servers, interfacing with the billing system, downloading operating systems. It involves remote diagnostics, network management monitoring.

I can go out and hire all these skills, develop all this technology and I can be supported across the whole industry. If the operator does it individually, he's going to incur an enormous expense.

But some would say if you had a universal standard then lots of different vendors could create systems for the industry

The telephone world has common standards because AT&T designed, built and installed it. The cable network wasn't built that way. And we have a system that doesn't have storage on it, which means the application has to move across the system. This means you have to define more than the interfaces. It's not that cable systems aren't open. It's just that they have to be operated integrated.

Will you develop a retail set-top in order to

Congratulations...Scientific-Atlanta

on your achievement of 50 years in business. As a cornerstone in the foundation of the industry, you have helped mold, shape and develop this industry into one, which will lead telecommunications through some of its most intriguing and challenging times ahead. We thank you for this.

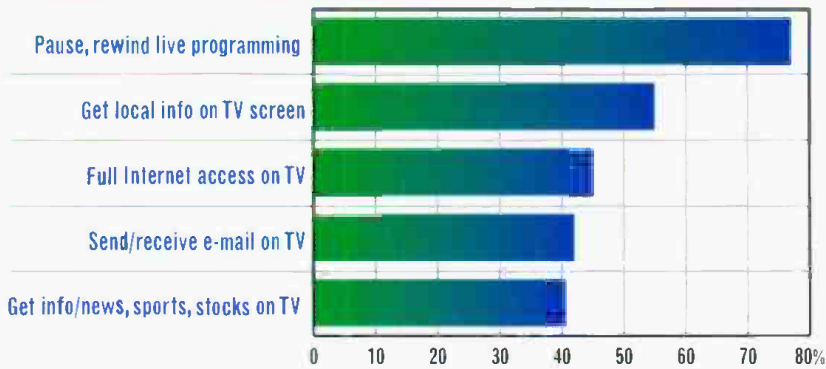


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Consumer Interest in New Interactive TV Features



SOURCE: CTAM

gain a share of that market if it develops?

Retail isn't a big issue one way or another. The problem is customer acquisition costs. DirecTV pays \$560 to acquire every customer. The cable guy probably pays \$50. If you go retail he may have to pay \$560. So there isn't an economic model for retail.

If you are in the satellite business you have no local presence. So other than retail, you have no way to reach the customer. Also, the satellite guy doesn't know who the potential customer is. The cable guy has the address of

every one of them. He's built the network. So why would he go retail and pay the expense if he doesn't need to? The answer is: Somebody has to fix the subscriber acquisition costs or the business model will never work.

How do you do that?

You don't. The reason that Michael Dell won the computer wars is that he went direct. You can go retail with the service. They could sell VOD and AOL on set-tops and never sell the box. In Europe, they put the boxes in the

windows of the store but when you come in you sign a contract and BSkyB does everything direct.

What are the most important technology challenges facing cable operators over the next few years?

There are four residential networks: cable, satellite, telephone and cellular. Two voice and two video networks. It's all about competition among these four networks for consumer dollars. The critical thing for the cable operators down the road is to realize that this is all about how you get the value from your competitors. These aren't infinite growth markets.

You mean taking market share away?

Sure. In the last five years, satellite has grown to 15 million users. You obviously can't let them have 15 million more in the next five, so you know you have to compete with this other video network much more efficiently. In the data space, obviously the phone guys are pushing DSL. You have to effectively compete in the data space.

The biggest challenge for cable operators is to realize that the markets aren't growing intrinsically as fast as you would like to grow, so much of this will be about competitive positioning.

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Pushing Ahead on Interactive

PowerTV mail, surfing and chat applications get a workout in Canada

INTERACTIVE TV PIONEER LE GROUPE Videotron blazed yet another trail last month when it launched a suite of interactive services including e-mail, web-browsing and chat over the TV set. For the folks at PowerTV, the deployment amounts to show and tell: All three of the new applications are versions created by PowerTV, running on the PowerTV operating system on Scientific-Atlanta Explorer set-tops.

So far, results from the rollout are impressive: Since it began promoting the new service with an offer of 30 new channels free for two months, Videotron has been signing up 400 to 500 new digital households a day, a company spokesman says.

It's exactly the kind of exposure PowerTV president Steve Necessary has been looking for. He's convinced cable operators like Videotron will find new revenue streams, along with a more loyal subscriber base, in applications like the ones Videotron is offering.

Such real-time, two-way services also help differentiate cable from satellite, Necessary says, and that's what has pushed PowerTV's penetration from one million set-tops in 1999 to nine million today. The company's most important competitor, Europe's OpenTV, has been de-

ployed on 16 million set-tops, but 15 million of them are in homes subscribing to satellite, which isn't capable of the same level of two-way service.

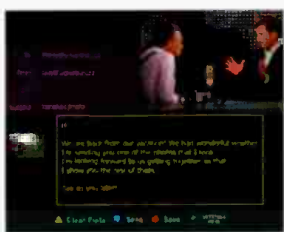
In addition to its operating system and interactive applications, PowerTV offers a tool set that enables operators to link the set-top software to back-office systems like billing.

So far, PowerTV has been deployed on all 7.2 million Scientific-Atlanta set-tops that have been shipped. It also runs on more than 1 million Pioneer set-tops and will roll out next year on set-tops from Pace and Panasonic.

Necessary looks forward to a year from now, when he believes installations like Videotron's will have demonstrated their ability to win loyal users and generate revenue.

"There are capabilities that the PowerTV operating system and the Scientific-Atlanta network have that will yield superior solutions for consumers," he says. "That means that those who have chosen this platform will be doing demonstrably better economically and with regard to churn reduction than their competitors.

That can only mean good things, Necessary says, for PowerTV.



Le Groupe Videotron's illico uses interactive applications from PowerTV

EVOLVING THE NETWORK

Continued from Page 6

venues were bigger than those of our next four largest competitors combined," Duke says.

Sales began slipping on a month-to-month basis during the Spring, and Duke suspects they'll be down next year overall, thanks to three things: the economic recession, the near disappearance of overbuilders from the market and the fact that cable's electronic upgrade cycle is just beginning. "There's a lot of talk about VOD and SVOD, but the industry hasn't really begun to invest in it in a big way yet," Duke says.

The electronic upgrade cycle centers largely around getting systems ready to deliver new services, with on-demand at the top of the list, Duke says. Cable's basic RF network is designed to broadcast channels to the home. "Once you add a client server for on-demand, you have signals coming back from subscribers, and each one has to be nailed up in a circuit back to the server." This requires targeted bandwidth to the home.

As on-demand traffic builds, an operator must add more transport capacity to handle all the streams going back and forth. That means taking fiber deeper into the system and splitting nodes so that each handles fewer households.

Electronic upgrades won't require nearly the capital outlay that the recent round of RF upgrades did, Duke says, but Scientific-Atlanta's dominance in transmission sales could allow it to capture as much as 50 percent of the new business. Also helping to draw in the business will be all that traffic modeling the company has been doing, and the changes it has wrought in Scientific-Atlanta's approach to the transmission business.

"We used to be driven by product-based solutions," explains Mark Adams, vice president of network systems and applications engineering worldwide sales. "Today, we look at network reliability, capacity and flexibility. It means that our solutions are architecture-based. It's a very big difference in our approach."

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PEREGRINE
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CHARTING THE FUTURE

Continued from Page 4

loaded with different applications, ranging from e-mail and a web browser to VOD, home shopping and enhanced TV," he continues. "When a user tunes to the HBO On Demand channel, the set-top goes to the network, waits for the HBO application to come around on the carousel and then downloads the application to the set-top.

If the viewer also signals that he wants to check e-mail or do a little e-commerce, the set-top downloads those applications as well. Because several applications can reside in the

set-top at once, the user can switch back and forth among them without waiting for a download between using each one.

"Eventually, the set-top's memory will fill up, and it will drop an application that isn't being used to make room for a new one," Davies says. Key to the system's speed is the fact that applications are unbundled from the set-top's operating system, so that each time a new app is called up, it can zip more quickly from the server into the box.

Interactive applications like VOD, chat, games and e-commerce are critical to cable's effort to overcome competition from satel-

lite providers. Scientific-Atlanta executives believe. Even so, the company's biggest challenge, according to Tanner, is to keep its new product development from getting too far ahead of consumer demand.

To prevent this, S-A has boosted spending on consumer research in recent years, conducting focus groups and surveys on a regular basis. "We used to just talk to the MSOs," Tanner says. "Now we talk to consumers and we share what we learn with the MSOs."

One message consumers have been sending is the desire to time shift their TV, a demand Tanner believes cable will meet by providing storage in the headend (where VOD programs will reside), at the node (where addressable ads will sit) and in the set-top (where viewers can store shows not likely to be offered on-demand by operators).

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The Kodak Channel allows viewers to download, store and e-mail photos using their cable set-tops

Scientific-Atlanta's answer to set-top storage is the Explorer 8000, a box with two tuners, enabling viewers to watch one channel while recording another. A home media server, the 8000 also connects to other devices in the home, including PCs, which can be networked together wirelessly, and other Explorer set-tops, which can be driven by the 8000 to deliver more advanced services.

In the end, many households will have more than one digital set-top, Tanner says. An 8000 could be parked in the family room where most of the on-demand events and recording will take place. Upstairs in a teenager's room, a 2100 could provide access to interactive games and a second phone line.

"We don't look at income or demographics when we design a set-top line," Tanner says. "We look at what consumers will be doing in different rooms."



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Expanding Cable's Horizons

SCIENTIFIC-ATLANTA WAS FOUNDED in 1951 by six engineers from Georgia Tech University. They wanted to manufacture and market a new antenna they'd designed, recalls Sidney Topol, who headed the company between 1971 and 1990.

By the time Topol joined Scientific-Atlanta, it had diversified greatly, manufactur-



Scientific-Atlanta's headquarters in suburban Atlanta is designed to promote brainstorming among the 1200 engineers who work there

ing many different kinds of equipment, including antenna monitors and military gear. With a background in radar and microwave communications, Topol recognized that emerging satellite technology would enable cable operators to transmit programming across the entire U.S.

Scientific-Atlanta manufactured cable's first satellite receive dish, becoming a major industry supplier and triggering a 10 year period of growth that would see revenues expand from \$16 million in 1970 to \$600 million in 1990. At the urging of cable operators, Scientific-Atlanta also entered the set-top

converter business during this period.

In the early 1990s, cable engineers realized they could use digital transmission to dramatically boost channel capacity. Knowing that Scientific-Atlanta would have to develop a way to transmit signals digitally, the company's top engineer, Dr. Alan Ecker, assembled the best minds in the company and assigned them the task.

The group, working in an area of company headquarters that became known as "The Swamp," labored for months, gradually expanding to 100 people, many of them software engineers. Bob McIntyre, who headed the effort, marked its progress from week to week by moving a string, weighted with a huge bottle of aspirin, across a flow chart.

Finally, The Swamp produced its first product, which would be used to transmit cable's first digital signals, from Showtime to its satellite master antenna customers.

"All the things we talk about today—digital transmission, interactive services—originated in The Swamp," recalls McIntyre, Scientific-Atlanta's, senior vice president and chief technical officer.

In 1993, Scientific-Atlanta helped Time Warner Cable create the Full Service Network interactive TV trial, an experience that convinced both companies that services like video on demand and e-commerce would win big with consumers.

Scientific-Atlanta no longer has a Swamp, but instead has close to half a dozen research and development teams devoted to different parts of the cable TV technology world. "Our objective," McIntyre says, "is to come up with new products every six to nine months."

GAINING GROUND

Continued from Page 3

ing sales, and beating back advances from satellite, on interactive services, and here-in lies a silver lining, Hunt believes, for Scientific-Atlanta. The company's Explorer platform, designed from the outset to handle two-way traffic, packs more memory, even in its basic 2000 set-top (16 megabytes compared to four for Motorola's DCT 2000). Also, S-A's subscriber network, which communicates with the set-tops, carries a more robust return path.

The combination makes the Scientific-Atlanta plant more nimble at delivering a bundle of interactive services, says a senior engineering executive at one of the top MSOs. "I might be able to do VOD on the Motorola platform," he says, "but can I do VOD, e-mail and e-commerce together on that platform? And if I can do it for 10,000 customers, can I scale it up to 100,000?"

Some operators, including Insight Communications, which is already running VOD, Commerce TV and a Local Source walled garden on Motorola plant in Lexington, Ky., maintain it can be done, albeit with a two-second delay when the set-top switches between applications.

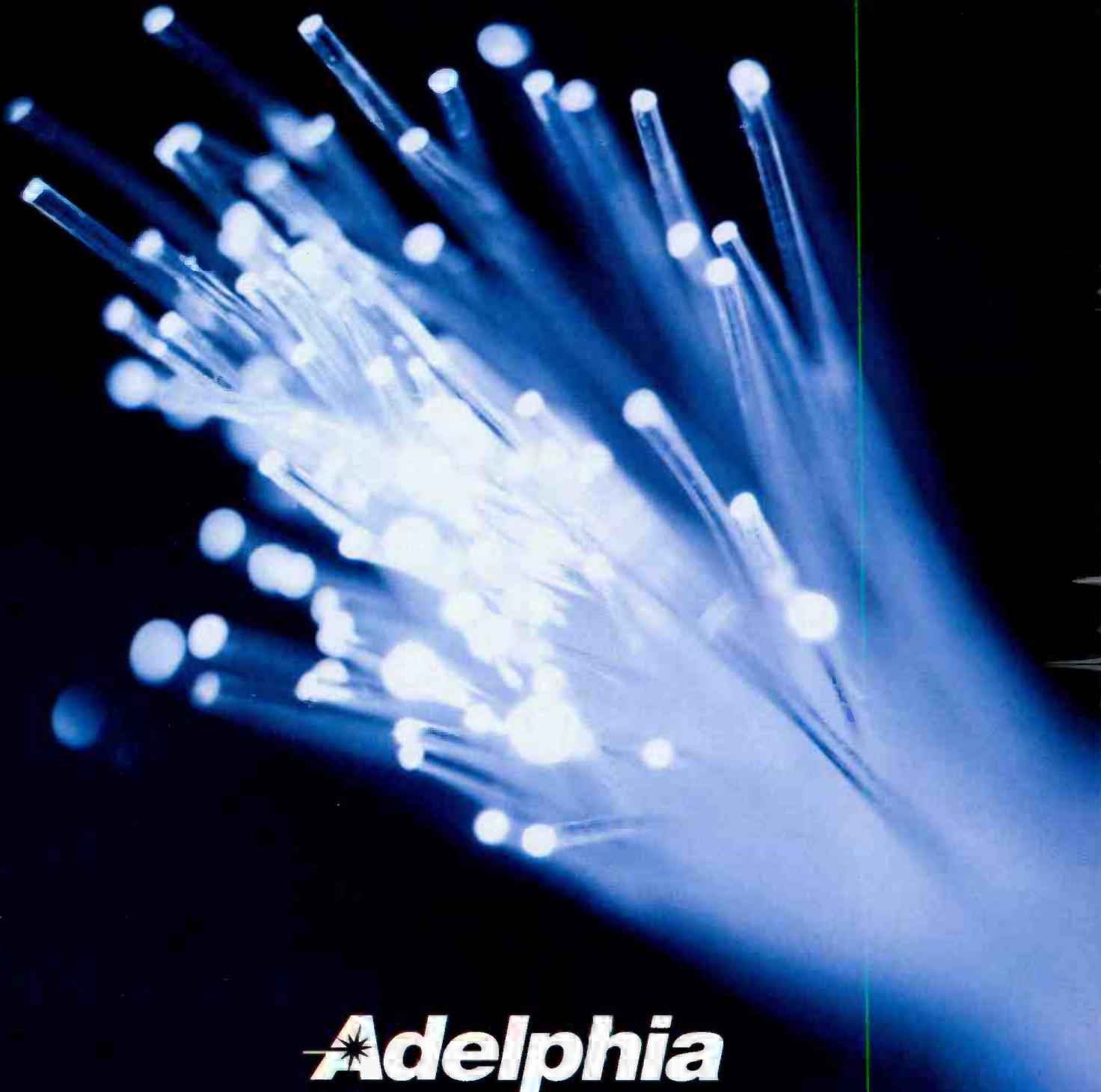
Clearly, however, it's early in the game for interactive TV's rollout, and Scientific-Atlanta executives are betting their system will keep adding market share as operators gain experience with the new technology.

So does Wachovia's Hunt, who maintains that Scientific-Atlanta "has the best management team, has invested the most in research and has come out with the most product lines," in the cable technology industry. "It's the best technology company," he says, "in the cable television space."

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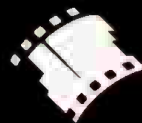


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Stations to get DTV reprieve

FCC leans toward giving stations E-Z-waiver form and more time to match footprint

By Bill McConnell

Station engineers scrambling to meet digital TV deadlines will get to breathe a little easier, thanks to steps the FCC is expected to take next month.

The commission is reportedly preparing to grant broadcasters' requests for a simple waiver process that allows stations seeking reprieves from their May 2002 DTV build-out deadline. Also in the works are plans to delay TV stations' deadlines for replicating their current analog footprint with a digital signal and for transmitting DTV signals at their maximum allowable range.

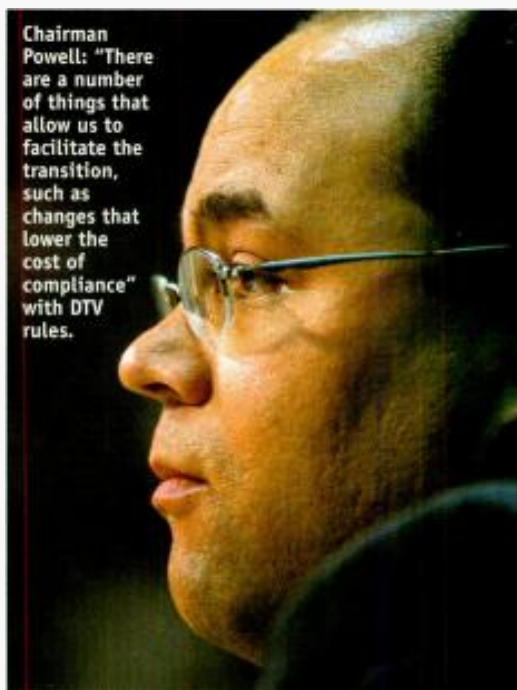
If approved at the FCC's Nov. 8 meeting, the changes would be the first major steps taken on the DTV roll-out since Chairman Michael Powell set up a DTV task force on Oct. 11.

"There are a number of things ... that allow us to facilitate the transition, such as changes that lower the cost of compliance" with DTV rules, Powell told reporters last week.

Powell did not address the pending changes specifically but said the new task force will make a priority of issues that must be tackled quickly or can be done with little controversy: "Let's get through the more imminent, doable and fundamental things first."

Presumably, by clearing the decks of such requests, the FCC can focus on controversial matters, such as DTV/cable interoperability, disputes over set-top box standards, and cable carriage requirements for broadcasters' digital channels.

Next month's actions are expected to



include the approval of a streamlined waiver-request form that will allow broadcasters to choose from a checklist of obstacles. Big Four network affiliates in top-30 markets have been required to offer DTV since November 1999, but independents, affiliates of smaller networks and smaller-market stations will be able to use the new waiver form if they face financial hardship, zoning disputes or equipment-delivery snags, as well as other obstacles.

The National Association of Broadcasters, the Association for Maximum Service Television and the Association of Local Television Stations all have argued that the FCC will be overwhelmed with a flurry of waiver requests unless it streamlines the applications process.

The FCC also is expected to delay DTV stations' obligation to replicate their analog footprint by Dec. 31, 2004. There's no sense

in making stations buy the more expensive antennas and transmitters necessary to duplicate their entire coverage area when so few homes are outfitted to receive DTV right now, the trade groups have argued.

The paucity of DTV viewers also prompted them to seek a delay in the deadline for "maximizing" DTV transmissions. Under FCC rules designed to help low-power TV stations, the FCC said full-power stations must beam digital signals to all parts of their legally permitted coverage area by May 2002 or forever cede any uncovered territory to LPTV outlets currently broadcasting there. The delay is particularly important to the many UHF stations that haven't maximized their analog signals, said NAB attorney Jack Goodman.

The trade groups want the replication and maximization deadlines to be the same and would prefer that no hard date be set. They would prefer simply an FCC decision to re-examine the deadlines when the DTV transition is further along.

Industry sources did not know whether a specific date has been recommended.

Although the requested changes face little formal opposition, some DTV equipment suppliers are questioning whether broadcasters' complaints are an excuse for footdragging.

"Many are being disingenuous to the commission and the public as a whole," said Arnold Chase, executive vice president of Communications Site Management. Some stations, he said, have turned down his offer of DTV transmission space, even as they were complaining to regulators about a lack of tower sites.

FCC officials, however, say they have not heard similar complaints from other tower companies. ■

Sony retires analog camcorder

Manufacturer decides to stop making Betacam SP camcorders but will continue offering VTRs and tape

By Michael Grotticelli

In a sign of the times, an industry workhorse is being put out to pasture. Sony Electronics Broadcast & Professional Co. has discontinued manufacturing its Betacam SP analog camcorder.

Declining sales and the cost-competitiveness of digital equipment have put an end to the camcorder, a key member of what has been Sony's most successful portable videotape recording format ever, with more than 450,000 units sold worldwide in 20 years.

Sony executives say the company will continue to make several models of Betacam SP VTRs. There is still "significant demand" for the VTRs, which are used for production, playback and editing, says Alec Shapiro, vice president of marketing for the Sony division. "We sell up to 1,500 units of some models a year."

In addition, Shapiro says, Sony's 1/2-inch digital product families include VTRs that will play back the analog Betacam SP tapes.

Authorized service and repair of analog camcorders will continue for several years.

The first Betacam cameras based on a 1/2-inch format, the single-tube BVW-1 and three-tube BVW-3, were introduced by Sony in 1981. It soon replaced bulky 3/4-inch U-Matic equipment (which replaced 16mm film) for shooting broadcast news and sports.

Today, the remaining analog camcorders in Sony's inventory are the one-piece BVW-D600 and BVW-D600WS. The three-CCD cameras are still available, but only as long as supplies last.

In the end, the format went the way of other analog products in an increasingly digital world, according to Rob Willox, national marketing manager for acquisition systems at Sony.



The BVW-D600 Betacam SP is still available, but only while supplies last.

While sales for analog camcorders have dwindled to a few hundred per year, Willox said, Sony's digital products, especially DVCAM and HDCAM, have experienced steady growth. In fact, 230,000 units of DVCAM have been sold worldwide since its introduction in 1996.

That's largely due to size and cost. The

\$16,000 DSR-500WSL DVCAM camcorder, weighing about 12 pounds, offers more features and a sharper picture than the larger \$50,000 analog camcorders they have replaced, according to Willox. Digital cameras and VTRs are less expensive to manufacture and service as well, he said.

For media companies like Time Warner Cable and Gannett Broadcasting, which have chosen DVCAM for their news operations, purchasing the lightweight, low-cost digital gear has meant better on-air image quality and more camera crews on the street.

TWC will use DVCAM at six cable news channels it is launching and Gannett is in the process of outfitting all of its 26 TV stations with it.

"It's important to have the best image quality we can get coming into the facility at the most affordable price. It gives us that," said TWC's Harlan Neugeboren. ■

NYC tower troubles

Town halts work on TV stations' temporary broadcast site

By Michael Grotticelli

Work on the broadcast tower in Alpine, N.J., to accommodate five New York City TV stations that have temporarily relocated there after being knocked off the World Trade Center was stopped Oct. 19 by town officials due to the absence of proper construction permits.

Within days of the WTC's collapse, the Alpine Tower Co., which owns the broadcast tower, began installing additional antennas and other gear for the displaced stations—WABC-TV, WNBC(TV), non-commercial WNET(TV), Telemundo's WNJU-TV and Tribune's WPIX(TV).

But, in ordering the stoppage, borough officials said such work requires the proper

approval, which the company failed to get.

Last Monday (Oct. 22), a lawyer for Alpine Tower went before the Board of Adjustment in Alpine seeking a variance that would permit the company to continue work. He also outlined a plan to make the 400-foot-high tower 500 feet, which would improve signal coverage.

Borough officials also voiced concerns about the higher levels of radiation that have been detected since the additional stations arrived last month. No decisions were made. The next session is set for Nov. 5.

The displaced broadcasters have commissioned a study to determine if they can move to permanent facilities on the Empire State Building. ■

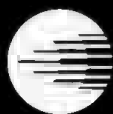
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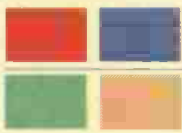
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the Next Wave

The concept of the next wave was simple in theory, difficult in execution.

When we saw an early copy of American Women in Radio and Television's book *Making Waves: The 50 Greatest Women in Radio and Television*, we wondered who might be in a sequel published 10 or 15 years from now. So we set out to identify highly regarded women in mid-manage-

BEHIND WINFREY AND LAYBOURNE ARE OTHER WOMEN MEDIA EXECS POISED FOR GREATNESS

ment and mid-career who have promising futures. To make the job easier, we created 11 categories, representing the major areas that this magazine covers—from syndication to radio to cable operations.

In our search, we spoke with

industry executives, members of trade organizations, and government officials.

We chose these 11 women, but many others rightly belong on any list of up-and-coming women. Some areas, particularly cable and broadcast

programming, are filled with with qualified candidates.

But this is the first of what will become an annual special report. So this year's runners-up may have their moment next year.

It is also our intention to expand the list in years ahead to include TV and radio news talent, public broadcasting and entrepreneurs. —The Editors

FOX NEWS CHANNEL FOX NEWS CHANNEL FOX NEWS CHANNEL FOX NEWS CHANNEL FOX NEWS CHANNEL

CABLE NEWS

Someone to rely on back home

Sharri Berg

Now that she's responsible for Fox News Channel field operations, Sharri Berg laughs about the days when she struggled to book a single satellite feed. Berg was fresh out of college in her first production job, and her boss was out sick. The feed she thought she booked never went through.

Today, at 35, Berg is Fox News Channel's vice president of news operations, overseeing the net's newsroom and in-house and field operations.

Berg majored in broadcast journalism at American University in Washington, D.C. After a brief stint in sports broadcasting, she moved to New York and took a sales job at WNYW(TV) until a production-assistant job at the new Fox newsmagazine, *The Reporters*, opened up.

"I found my niche in being the person back home for all the people in the field: reporters, producers, crews and engineers," Berg says. "I was the person they relied on."

Berg has been with Fox News since April 1996, when she was named manager of satellite operations.

"The first day we launched, I did everything from booking and coordinating 30 international



live shots to showing everyone where to get IDs and where the restrooms were located," she says.

Berg spent four years in the early 1990s with World Television News, a broadcast service owned by ITN and United Press International. While there, she ran the New York bureau and coordinated coverage of major news events for the network, including the Gulf War and the 1994 World Cup.

—Allison Romano

Title: Fox News Channel's vice president of news operations

Born: Jan. 31, 1966

Birthplace: Queens, NY

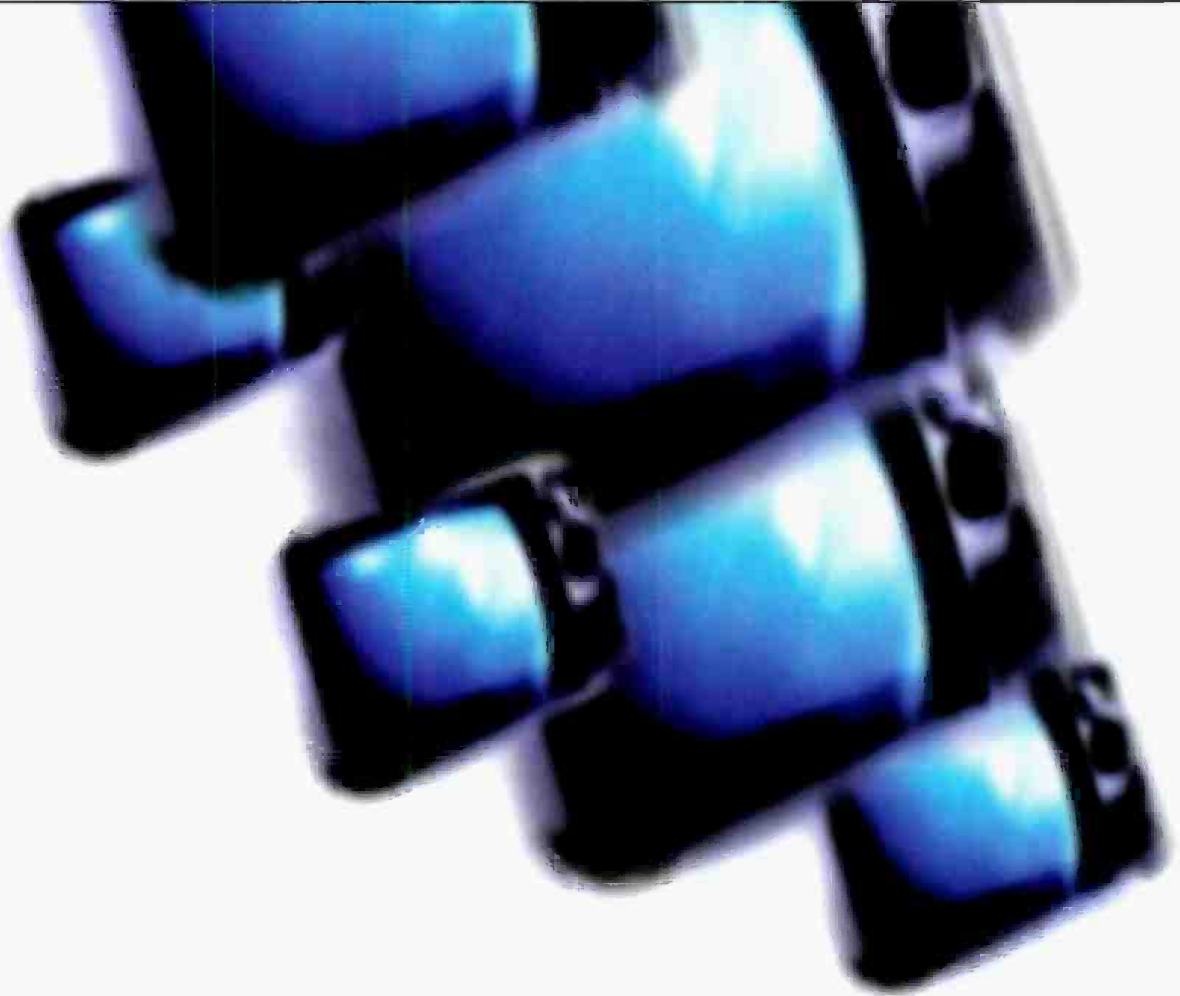
Graduated: American University, Washington, D.C., B.A., broadcast journalism, 1987

Career builder: After being hired in April 1996 as Fox News Channel manager of satellite operations, Berg helped get the Fox News Channel up and running in six months.



Applauds Diane Robina

and the next wave of women in television.



CABLEVISION CABLEVISION CABLEVISION CABLEVISION CABLEVISION CABLEVISION CABLEVISION

CABLE OPERATIONS

Cablevision's digital doer

Can Cablevision win a race it waited four years to enter? That's an issue Pat Falese must now address.

As senior vice president for marketing, Falese is charged with persuading Cablevision customers to buy advanced digital cable services faster and more deeply than other cable operators have done. Although other operators started peddling fat packages of digital channels in 1997, the only digital subs Cablevision has had were on systems the company bought from the likes of AT&T.

That's because Cablevision was prepping a more ambitious launch, planning to get digital converters in the homes of half of its basic subscribers in the next few years even if they don't pay for additional services. Further, Cablevision is employing a "smarter," more expensive converter that other operators are abandoning. The plan is that, once the box is in the house, Falese can persuade subscribers to buy additions, such as special video-on-demand services the company is developing.

Such challenges have kept Falese at Cablevision her entire career. She started humbly in 1979 at the company's Long Island system. Her move into marketing in 1993 put her in charge of selling Ca-



blevision's ambitious Optimum TV tiers and ultimately the rollout of the Optimum Online Internet service. The online product called for Falese to get subscribers to install the equipment themselves, a major task that delivered big cost savings and high penetration.

Falese sees opportunities in Cablevision's development of new products. "It's the best professional experience I could imagine." —John M. Higgins

Pat Falese

Title: Senior vice president for marketing
Born: Feb. 10, 1959
Birthplace: New York City
Graduated: Hofstra University, Hempstead, N.Y., B.S., communications and political science, 1979
Career builder: Falese became system manager for the northern Chicago system and, more important, part of the team securing new franchises. That led to other system-management gigs and a bump up to a vice president in charge of 160 rural systems in 1991.

DISNEY DISNEY DISNEY DISNEY DISNEY DISNEY DISNEY DISNEY DISNEY DISNEY DISNEY

WASHINGTON

At play in D.C.'s magic kingdom

The term "supermom" seems so 1980s, but Disney lobbyist Susan Fox is proof that not all women gave up on the notion.

Fox, 35, is the mother of 18-month-old twin boys, Jack and Sam. That would be job enough for many, but Fox also lobbies the FCC for Disney, reporting to well-known workaholic Preston Padden, Disney's senior vice president of government affairs.

"She is a great lawyer, a highly competent engineer and a spectacular human being," says Padden, who wooed Fox away from the FCC after George W. Bush became president and nominated Republican Michael Powell to be chairman.

Fox was a star in Washington's firmament even before going to Disney, serving as a senior legal adviser to former FCC Chairman William Kennard and then as deputy bureau chief in the Mass Media Bureau. She joined the agency as an attorney in the litigation division in 1995 after answering a want ad while she was working at the Washington firm Hogan & Hartson as a patent attorney.

At Disney, Fox is in charge of keeping track of



all issues before the FCC, particularly all things related to digital television. She says the difference between working for a government agency and a private corporation is that now she has a bundle of different issues to track, with less indication as to when one of them is going to need attention. At the FCC, she says, everything was on a schedule, and it was simpler to know when an issue was going to become hot. —Paige Albinak

Susan Fox

Title: Disney lobbyist
Born: July 2, 1966
Birthplace: Ellwood City, Pa.
Graduated: Lafayette College, Easton, Pa., B.S., engineering, 1988; University of Virginia Law School, Charlottesville, 1991
Career builder: Fox was a senior legal adviser to former FCC Chairman William Kennard; prior to joining the FCC, she worked with the Washington firm of Hogan & Hartson as a patent attorney.

NINA TASSLER WENDI GOLDSTEIN

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"Viagra Falls"

A woman sues her employer because the company's insurance doesn't cover birth control pills, but does cover Viagra.

"Boola Boola, Moola Moola"

A college football team wants the college to pay them since the school makes so much money off their labor.

"The Kisser"

Parents sue the school board that suspended their six-year-old son for kissing the six-year-old girls.

"The Accidental Sperm Donor"

A man sues his pregnant girlfriend for tricking him into having unprotected sex with her.

"The Intern"

A married, corporate V.P. sues his young female intern for harassing him sexually.



First Run Daily Half-Hour

CREATORS AND EXECUTIVE PRODUCERS

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is a three time EMMY nominee for writing-producing NBC's "Mad About You."

ALEX PAEN is an EMMY award winning journalist who produces and hosts "Animal Rescue."

BILL NAGY, formerly Vice President of Productions for ABC News, is now President of Chambers Production Corp.

Co-produced by:

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COLD JUSTICE

NAB closes in on DTV carriage plan

But the cable industry would likely oppose it on grounds of cost and channel capacity

By Paige Albiniak

The National Association of Broadcasters would stop pushing for dual cable carriage of broadcasters' analog and digital signals during the digital transition, if the government mandates that cable operators carry all broadcasters' digital services to all their subscribers, sources say.

That's one part of a proposal the NAB board of directors is expected to consider

during a conference call this week. NAB officials declined to comment.

The new plan would put the burden on the cable operators to ensure that all subscribers receive a broadcaster's digital signal, regardless of what the signal contains. It could contain a mix of several HDTV and standard-definition TV services. In practice, it would mean cable would be responsible either for outfitting every cable home with a digital set-top box or for carrying digital services on analog tiers.

Cable operators are sure to oppose the NAB plan. Outfitting every home with a digital set-top is expensive; carrying digital services on analog tiers absorbs too much

cable capacity.

Besides ensuring that cable operators pass through broadcasters' entire digital signal, the NAB also wants the government to require that all cable set-top boxes be equipped to receive digital TV signals and that all DTV sets are cable-compatible. Right now, most consumers cannot buy a digital TV set, take it home, plug it into a cable set-top box, and receive local digital TV signals over cable.

Finally, the NAB wants all new TV sets to be equipped with DTV tuners. Although it has asked Congress to write a law that would require set manufacturers to include a DTV tuner in every new set, the association also is willing to work with manufacturers to craft a solution.

In return, NAB would back away from its request for dual cable carriage during the transition and would consider a hard deadline for the return of analog spectrum, perhaps 2009. ■

Schleyer: Rent-a-boss?

Some think AT&T's new CEO is leverage against Comcast bid

By John M. Higgins

Temp or perm? That's the big question surrounding AT&T's replacement of cable chief Dan Somers with former Continental Cablevision President Bill Schleyer.

AT&T Chairman Mike Armstrong insists that the move is to install strong, long-term management at AT&T Broadband to complete the revival of the division. But industry and Wall Street executives widely see it as a move to bolster Armstrong's so far futile quest to increase his leverage against Comcast Corp.'s hostile bid for the unit.

Somers "retired" last week to make room for Schleyer, who had been highly regarded as president of Continental Cablevision. He was also briefly president of MediaOne Group after US West bought Continental in 1996 and has more recently

teamed with other Continental executives to invest their take from the sale.

Schleyer is bringing two other ex-Continental executives with him. Ron Cooper will be COO; Dave Fellows will be chief technology officer.

The move seeks to counter the most persuasive argument of Comcast President Brian Roberts: that he can run AT&T's systems a lot better than AT&T management can. Roberts has sought to convince AT&T shareholders that, if the company accepts his \$58 billion offer of Comcast stock plus assumed debt, he could increase the performance of the systems and AT&T shareholders would reap the upside through their Comcast shares.

And with AT&T Broadband's cash flow per subscriber half of what Comcast and others generate, investors have found



The new AT&T Broadband team (l-r): Chief Technology Officer Dave Fellows, CEO Bill Schleyer and COO Ron Cooper.

Roberts' pitch pretty persuasive. AT&T has rejected Comcast's bid as too low, but Roberts has refused to raise it.

Some Wall Street and industry executives believe Armstrong is signaling that he's ready to keep the cable systems for the long haul, but that's not the consensus. "They're bounty hunters," said Lehman Bros. analyst Lara Warner of the new management. "I think they're in there temporarily, to basically sweeten the face of the cable division." ■



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Into the newsroom frying pan

Angie Kucharski

At 22, Angie Kucharski was a TV reporter in a rural Midwest market when she found herself on the other side of the camera. "I went into reporting because I wanted to be a storyteller," she recalls. "My lifelong career plan went out the window. I realized that, in management, you get to shape several stories throughout the day."

After moving to producing and assigning, Kucharski became a news director at KAAL-TV Austin/Rochester, Minn.—before she was 24. And in early 1999, at 33, she took over the newsroom at KCNC-TV Denver, CBS's O&O station, only weeks before that market gained the national spotlight with the Columbine High School shooting. In addition to generating a positive buzz inside the CBS group, she has emerged as a leader within the TV-news industry's trade group, the RTNDA.

"What I learned from my staff during the Columbine story was incredible," she says. "When you're new, you want to be able to show that you can lead the group." But without much experience in that newsroom, she felt "that, by necessity you have to be there for people but also hang back and let your people do their jobs. I was fortunate to see



the people, the resources we have here early on."

"What stands out about Angie is her energy, her passion, her commitment," says Marv Rockford, a former news director and the man who hired Kucharski for the Denver job.

Whatever she does in the future, Kucharski says, "I want to be in a position where I can continue to have fun. I'm excited about doing news each day."
—Dan Trigoboff

Title: news director, KCNC-TV Denver

Born: June 26, 1965

Birthplace: Chicago

Graduated: Northwestern University, Evanston, Ill., B.A., M.S., journalism, 1987

Career builder: Soon after joining KCNC-TV Denver, Kucharski found herself and her staff thrown into coverage of the Columbine shootings. She has shared her insights into crisis coverage in many forums, including a session with her peers at the 1999 RTNDA conference.

Sold on learning by doing

Val Maki

For 17 years, Val Maki has been with Emmis Communications, working at numerous stations in multiple capacities, but one thing remains constant: her desire to always do more than what's required.

"It's always good to make it so that the company owes you instead of you owing the company," she advises.

Maki is currently senior VP/market manager for KPWR-FM and KZLA-FM, two Emmis stations in Los Angeles. Maki's career began in the early '80s when she began working at KRSP-AM/FM Salt Lake City before she had graduated from college. "I started out in the office doing everything and anything, and, for the first nine months, I would do whatever I could do," she recalls. "But I very soon went into sales. And then you start making more money than MBAs so going back means it has to be the right school at the right time."

Maki put off school and didn't graduate from DePaul University until 1998 with a B.A. concentrating on management. Her career is proof that experience counts more than formal education.

In 1984, she joined Emmis, where she worked



as a co-op vendor director for WLOL-FM Minneapolis. At the time, Emmis was in an acquisition mode, and Maki soon found herself in a corporate gig sharing business-development strategies among the stations.

"Emmis has given me some great open doors that I've taken, and I've learned a lot," she says. "There are companies like Emmis that promote totally on merit."
—Ken Kerschbaumer

Title: Senior VP/market manager for KPWR-FM and KZLA-FM Los Angeles

Born: May 3, 1962

Birthplace: Thief River Falls, MN

Graduated: DePaul University, Chicago, B.A., concentration in management, 1998

Career builder: Until she finally decided to complete her degree in 1998, Kucharski let experience lead the way. It didn't take long for Emmis to notice her strengths as she got involved in business-development strategies.

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TELEVISION STATIONS

Always the news junkie

TV's Mr. Rogers gave Vicki Regan an early lesson in management. "If it is mentionable," the now retired children's television icon told Regan 20 years ago when she was a young production assistant, "it is manageable."

Of course, Regan's intention to join the ranks of television management predated even Mr. Rogers. As a child, says Regan, "whenever a station said it was experiencing technical difficulties, I wanted to know what those difficulties were." A news junkie, she added journalism to her speech and theater studies at Duquesne University and interned at KDKA-TV Pittsburgh.

There were many who helped guide Regan to her position as general manager of Hearst-Argyle's WPBF(TV) West Palm Beach, Fla. Past mentors include John Conomikes, who would become Hearst-Argyle president and CEO, and Judy Girard, later president of the Food Network.

Her association with top-level mentors goes back to when Fred Young, now Hearst's news head, spoke to Regan's journalism class at Duquesne. Young was news director at WTAE, the station that provided Regan with much of her



professional development. Young knew early on "that she would be one of the bright people in television."

This is Regan's third job as a GM at a Hearst station, and the ABC affiliate competes with more established network affiliates. Hearst CEO Tony Vinciguerra says she's an enthusiastic, energetic and focused manager with a terrific background in production and programming. —Dan Trigoboff

Vicki Regan

Title: General manager, WPBF(TV) West Palm Beach, Fla.

Born: March 12, 1959

Birthplace: Red Bank, NJ

Graduated: Duquesne University, Pittsburgh, B.A., 1981

Career builder: Left Hearst-Argyle briefly after years at WTAE-TV Pittsburgh to begin her career as a general manager, but Hearst execs kept their word to bring her back. The career that started in *Mister Rogers' Neighborhood* will likely move to Hearst's larger markets.

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CABLE PROGRAMMING

Building on the right foundation

According to Diane Robina, TNN: The National Network's general manager, work is all about play. She believes playing sports will help young women become better businesswomen in the future.

"Sports give you a great focus and sense of team work," says Robina, 41, an avid sports fan who played softball when she was younger. "You have to excel yourself, but people are depending on you, and what you do dramatically impacts the whole."

Balancing these notions has helped Robina rise through the ranks in her 14 years at Viacom Inc.'s MTV Networks.

Last September, she was tapped to remake The Nashville Network into a mainstream general entertainment network. She revels in the challenge of branding a network. "I love taking all the puzzle pieces and putting them together," she says. "I've always built things at MTV, I helped build Nick, TV Land and Nick UK."

Robina, who now oversees TNN's programming marketing and daily operations, credits two accomplished female TV execs for helping to shape her career. Former Nickelodeon exec Geraldine Laybourne, who is now Oxygen's



chairwoman, showed her how to balance family and career. "No matter what meeting she was in, who she was with, if one of her kids called, she would pick up the phone," says Robina, who has two daughters, ages 12 and 9.

Robina also credits ABC Cable President Anne Sweeney for teaching her how to operate in the business world. "I learned how to be professional and be a negotiator." —Allison Romano

Diane Robina

Title: TNN: The National Network's general manager

Born: July 18, 1960

Birthplace: Englewood, N.J.

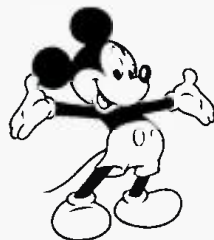
Graduated: University of Delaware, Newark, Del., B.A., history and communications, 1982

Career builder: During 14 years with Viacom, Robina has helped build networks like Nickelodeon, TV Land (where she spent three years as associate general manager and senior vice president of programming) and Nick UK.

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BROADCAST PROGRAMMING

CBS's queen of drama

After working in the theater in New York City and as a talent agent in Hollywood, Nina Tassler realized that what she really wanted to do was to work for a TV studio.

And Tassler, now senior vice president of drama-series development at CBS, didn't want to work for just any TV studio. She wanted to work for Les Moonves at Lorimar Television (now a part of Warner Bros.).

"I just begged and did everything I could to get an interview with Leslie. I knew that was going to be the biggest audition of my life," she says. "I ended up having a great meeting with him, and he hired me way back in 1990, and I've been with him almost ever since."

Moonves, now CBS president and CEO, assigned Tassler to be director of movies and miniseries at Lorimar. She later moved into the drama department there and eventually ran the whole division, developing such series as *Lois & Clark: The New Adventures of Superman* and *Sisters*. She also had a hand in NBC's *ER*.

In 1997, two years after leaving Lorimar to take the top spot at CBS, Moonves brought Tassler over



to be vice president of drama development at CBS Productions. A year later, she was running the CBS drama division. This season, she added five new dramas at the network, including *The Education of Max Bickford* and *The Guardian*.

"It's been a great couple of years, and I think we have been very, very lucky," Tassler says of CBS's successful run of new dramas.

—Joe Schlosser

Nina Tassler

Title: Senior vice president of drama-series development at CBS
Born: June 19, 1957
Birthplace: New York City
Graduated: Boston University, Boston, B.A., fine arts, 1979
Career builder: After working with Les Moonves at Lorimar, Tassler made the jump to CBS with him to head the network's drama development. *Judging Amy* and one of this year's critical hits, *The Education of Max Bickford*, are just a couple of the projects in which she has had a hand.

PARAMOUNT PARAMOUNT PARAMOUNT PARAMOUNT PARAMOUNT PARAMOUNT PARAMOUNT

SYNDICATION

A flood of opportunities

Most people are thrilled to get one lucky break in their lifetimes. Terry Wood, vice president of programming at Paramount Domestic Television, got two.

Wood's first break came when she was a camera operator in the WSMV-TV Nashville, Tenn., studio. The news director told her to go live covering a flash flood when the reporter couldn't make it through the water in time for the newscast.

"First, I got sick in the waste basket," recalls Wood. "But they came back to me three times in that hour, and I thought this is what I want to do."

Today, she's immersed in readying the fall 2002 launch of *Dr. Phil*. "I've been given incredible opportunities," she says. "And I just want to keep finding them."

Wood left WSMV-TV for WCBS-TV New York, where she was instrumental in its first ever noon newscast. Then she jumped to the CBS network, where she went on the road to produce stories on the Gulf War and Bosnia while working at *CBS Evening News* and *60 Minutes*.

Later, in 1998, when she joined Paramount's production team, Wood kept up her ambitious



ways. She and her boss, Paramount Domestic Television Programming President Greg Meidel, are now looking at using the *Entertainment Tonight* video library for *ET* spin-offs that would be directed to kids and teens.

Wood has a knack for accomplishing big things, probably because she "sets the bar pretty high. But I am confident that I can achieve it. I guess that I am a bit of a maverick." —Susanne Ault

Terry Wood

Title: Paramount Domestic Television vice president of programming
Born: March 21, 1959
Birthplace: Nashville, Tenn.
Education: University of Tennessee, Knoxville, Tenn.
Career builder: Within seven months of joining Paramount, Wood saw an opportunity to get revenue out of the *ET* footage library. With more than 20 years of video on hand, she helped launch *Entertainment Tonight Weekend*, a biographical-format program that has racked up hefty ratings gains since its launch.

Changing Hands

TVs

KKWB-TV El Paso, Texas

Price: \$20.8 million

Buyer: Entravision Holdings (Walter Ulloa, chairman/CEO); owns KINT-TV and four radio stations in the market; Univision assigned its right to purchase KKWB-TV to Entravision

Seller: White Knight Broadcasting (Sheldon H. Galloway, chairman/CEO)

Facilities: Ch. 65; 5,000 kW, ant. 1,726 ft.

Affiliation: UPN/The WB

KTVC-TV Roseburg, Ore.

Price: \$800,000

Buyer: Equity Broadcasting Corp. (Tom Shannon, vice president of television)

Seller: Johanna Broadcasting (Ronald Lee, president)

Facilities: Ch.36; 43 kW, ant. 693 ft.

Affiliation: Ind.

Combos

KVNA-AM and KVNA-FM Flagstaff, Ariz.

Price: \$3.88 million

Buyer: Seeger, Guest and Fort (Edward E. Seeger, president); owns three other stations, none in this market

Seller: W. Grant Hafley

Facilities: KVNA-AM: 600 kHz, 1 kW day, 48 W night; KVNA-FM: 97.5 MHz, 43 kW, ant. 1,508 ft.

Format: KVNA-AM: news, talk, sport; KVNA-FM: AC

WABY-AM Albany and WKLI-FM, Ravenna, N.Y.

Price: \$2.5 million

Buyer: Galaxy Communications

Seller: Dot Broadcasting (subsidiary of TeleMedia Co. of Eastern New York)

Facilities: WABY: 1400 MHz, 1 kW unlimited, WKLI: 94.5 MHz, 328 ft.

Format: WABY: news; WKLI: Soft adult contemporary

Broker: Frank Boyle

WCBH-FM Casey, Ill. (Terre Haute, Ind.), WCRA-AM and WCRA-FM Effingham, Ill.

Price: \$2.3 million

Buyer: Cromwell Group Inc. (Bayard H. Walters, president); owns 15 other stations, none in this market

Seller: Discovery Group LLC (Steve Samet, owner)

Facilities: WCBH-FM: 104.3 MHz, 11 kW, ant. 495 ft.; WCRA-AM: 1090

kHz, 1 kW; WCRA-FM: 95.7 MHz, 50 kW, ant. 479 ft.

Format: WCBH-FM: lite AC; WCRA-AM: news, talk, sport; WCRA-FM: country

FMs

WCPT-FM, WKBE-FM, Warrensburg, N.Y.

Price: \$4.5 million

Buyer: Pamal Broadcasting

Seller: TeleMedia Co. of Eastern New York

Facilities: WCPT: 100.9 MHz, 6 kW, ant. 299 ft.; WKBE: 100.3 MHz, 1.5 kW, ant. 110 ft.

Format: Hot adult contemporary

Broker: Frank Boyle

WULF-FM Hardinsburg, Ky.

Price: \$1.15 million

Buyer: Skytower Communications Inc. (Billy A. Evans, president); owns one other station, not in this market

Seller: Key Broadcasting Inc. (Dennis Cupp, president)

Facilities: 94.3 MHz; 40 kW, ant. 525 ft.

Format: News, talk

Broker: Ed Hensen, Henson Media

KPMX-FM Sterling, Colo.

Price: \$695,000

Buyer: JMS Broadcasting LLC (Kevin M. Shaffer, president/general manager); owns two other stations, none in this market

Seller: Adams Entertainment Group (Phillip Adams, CEO)

Facilities: 105.7 MHz; 12 kW, ant. 479 ft.

Format: AC

AMs

WQIZ-AM St. George (Charleston), S.C.

Price: \$150,000

Buyer: Faith Cathedral Fellowship Inc. (R.G. Stair, president); no other broadcast interests

Seller: Charles A. Barton

Facilities: 810 kHz; 5 kW

Format: Gospel

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People

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

Broadcast TV

Bill Peterson, VP/GM, WRAL-TV Raleigh, N.C., joins WPTV(TV) West Palm Beach, Fla., in the same capacity.

Roger Workman, executive director, development, School of Engineering, University of Southern California, joins KCET(TV) Los Angeles, as executive VP, institutional advancement.

Cable

Appointments at Time Warner Cable, Dayton, Ohio: **Kim Cannon**, VP, marketing and public affairs, Portland, Maine, named VP, marketing, Western Ohio Division; **Rick Beiswenger**, VP, marketing, customer service and training, Syracuse, N.Y., named VP, customer service and field operations, Western Division.

Programming

Ken Schapiro, COO, Artisan Entertainment, Los Angeles, named president and appointed to Artisan's board of directors.

Steve Domier, VP, on-air promotion, creative and media services, The WB Television Network, Burbank, Calif., promoted to senior VP, marketing.

Reed Manville, senior VP, international channels, Paramount Pictures Television Group, Hollywood, Calif., promoted to executive VP.

Appointments at Warner

Bros.: **Jack Wakshlag**, senior VP, research, Burbank, Calif., promoted to executive VP; **Jen O'Dea**, director, ad sales research, Fox Family Channel, New York, joins VP, advertising sales research, New York.

Ben Zurier, senior VP, programming services, Sterling Digital, New York, joins VH1, New York, as senior VP, programming strategy.

Jeff Goldberg, director, programming, MSNBC, Secaucus, N.J., appointed VP, program planning, TNN: The National Network, New York.

Bari Carrelli, producer/creative executive, Porchlight Entertainment, Los Angeles, joins Hearst Entertainment Productions, Los Angeles, as VP, movies and miniseries.

Kevin Brown, VP, sales, King World, New York, named VP, Eastern advertising sales, Fox News Channel, New York.

Appointments at Varsity Entertainment, New York:

Matt Morchower, special assistant to Alex Wallau, ABC Television Network, New York, named CEO;

Dave Kaufman, manager, operations, human resources and training, Xando Cosi, New York, named COO.

Michael Horowicz, executive consultant, *Moral Court*, Los Angeles, joins VH1, Los Angeles, as co-executive pro-

Obituary

Al Ham, 76, died in Spring Hill, Fla., on Oct. 6. He created and syndicated *The Music of Your Life* radio format, which kept a uniquely American art form, the popular song, before the public. *The Music of Your Life*, heard on more than 150 stations nationwide, has a nostalgic bent featuring singers such as Tony Bennett and Frank Sinatra. Ham, whose wife, big-band singer Mary Mayo, predeceased him, was a producer of the Mitch Miller Sing Along TV series. He won several Clios for TV commercials.

—Beatrice Williams-Rude

ducer, *Jump the Shark*.

Radio

Scott Hogle, general sales manager, Clear Channel Hawaii station cluster, promoted to director, sales.

Journalism

Bruce Kirk, news director, KYMA(TV) Yuma, Ariz., joins WSET-TV Lynchburg, Va., in the same capacity.

Michael McManus, correspondent, Washington, CNN Newsroom, Atlanta, named co-anchor.

Andy Hoffman, producer, CNBC, Secaucus, N.J., promoted to senior producer.

Lis Wiehl, legal reporter/analyst, KIRO-TV Seattle, adds to her duties legal analyst, Fox News Channel, Seattle.

Susan O'Rourke, morning anchor, KMTV(TV) Omaha, Neb., joins KPTM(TV) Omaha, as prime time anchor.

Terry Anzur, co-anchor, KTLA(TV), Los Angeles, joins WPEC(TV) West Palm

Beach, Fla., as weekday anchor/reporter.

Teresa Rodriguez, morning anchor, KTRK-TV Houston, joins KEYE-TV Austin, as evening anchor.

Shomari Stone, reporter, WINK-TV Fort Myers, Fla., joins WFOR-TV Miami, in the same capacity.

Shelley Harr, Monterey Newsroom reporter, KSBW(TV) Salinas, Calif., named morning co-anchor at the station.

Advertising

Appointments at Continental Television Sales: **John Thorne**, VP/sales manager, Los Angeles, promoted to VP/director of sales, west station group; **Beth Wagner**, VP/sales manager, Chicago, promoted to VP/director of sales; **Paul Claeys**, manager, Seattle, promoted to VP/sales manager.

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

The siren song of sales

Music major Gerberding puts acting skills in the service of advertising

The first time she made a sale for radio advertising, recalls Joan Gerberding, “as I walked out the door, I instantly computed my 15%. I knew I had found my career.” The veteran Nassau Broadcasting Partners executive, currently head of Nassau Media Ventures, came to radio after some college and a few years as a copywriter, photographer and public relations person in corporate and nonprofit ad departments and agencies.

“Radio sales seemed a natural next step,” she says. As a copywriter, “I had been selling myself and my ideas for a long time. Sales is creative. When I was in college, I was a music major, an actor for a while. Sales kind of combined everything. You have to be a good actor, a good listener.

“I probably have a little bit more nerve than most. I’m not afraid to take chances, to push the envelope.”

Nassau Chairman Lou Mercantanti called Gerberding’s contributions “immeasurable. She’s never been given a job she couldn’t

do well,” he said. “She can grab an idea and run with it. She understands how every facet of the business—engineering, promotion—can be affected by a sales decision.”

Mercantanti also praised Gerberding’s skills for managing people. “Joan instituted a mentoring program when such terms were not used in our business.”

In keeping with her interest in mentoring and networking, Gerberding is national president of the American Women in Radio and Television and plans to raise the group’s profile.

“The organization has done some remarkable things helping women to achieve positions of power in radio and television through education, training, leadership seminars, network-

ing, job bank. But we need to continually evolve. A lot of the things we do—outreach, workshops—I think we can do better than ever. Our organization needs to get out there a little bit more. We need more press, more visibility.”

Gerberding’s most recent project, as head of Nassau Media Ventures, is a contract with the New York metropolitan area’s Port Authority to provide informational—as well as advertising—content for PATHVision, seen by 275,000 New Jersey commuters via 275 video monitors currently in 13 train stations.

“Commuters stand on that platform an average of eight to 10 minutes,” she notes. “We need to draw their attention by



Joan Elizabeth Gerberding
President, Nassau Media Partners and Executive Vice President, Nassau Broadcasting Partners L.P.

B. July 29, 1949, Rockville Center, N.Y.; West Chester State College, West Chester, Pa.; 1967-69; assistant account exec, Wilson, Haight & Welch, 1970-71; copywriter, photographer, Hartford Insurance Co., 1972-73; assistant director of P.R., American Heart Assn., 1973-74; account exec, general sales mgr., VP, WCOD-FM, Hyannis, Mass., 1975-80; sales development mgr., general sales mgr., VP, Nassau Broadcasting—WHWH-AM, WPST-FM, Princeton, N.J., VP/GM, EVP/COO, Nassau Broadcasting Partners, 1990-97; president, Jersey Radio Network, national sales division of Nassau Broadcasting Partners, 1997-2000; current position since March 2001. Single

providing a content rotation that’s compelling. Well, that’s what you do with a radio station

every day.” ABCNEWS.com was recently brought in as the exclusive general-news provider for PATHVision.

The new project “has probably been a little frustrating for Joan, who is used to running at warp speed,” says Mercantanti. “She had to slow her engines a little. But we’ve spent a great deal of our resources on this project to create what the Port Authority wanted with PATHVision, and there are other commuting systems that will want a creative, compelling informational system.

“Think of the potential for a cable system with only one channel: an opportunity to hit 300,000 people a day. It’s in its infancy now, but we can develop this in several transit systems, and we will be able to offer package deals for national advertisers. It’s a new medium, and we needed a proven person to run it, someone with Joan’s ability and commitment.”

In developing new ventures, Gerberding has had to transition from the radio work she had done so many years. “Our division is small, but we’ve built a team of the best of the best in the company.” And, she says, the company’s visibility in radio gives Nassau Media Ventures a level of credibility a new company couldn’t match.

“The credibility we have in radio got us in the door, and our presentation got us the deal. But this is a new business, and we have to write the book as we’re doing it.”

—Dan Trigoboff

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WKJG-TV (Fort Wayne) has an opportunity for a creative, people-oriented, take charge team leader to manage an aggressive up and coming NBC affiliate. If you have hands on experience, a passionate interest in journalism and a winning attitude, then this is the job for you. Experience as a news director, assistant news director or executive producer is required. Submit your resume, salary requirements and news philosophy to: Personnel, NBC33, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E.

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WFAA - TV, the Belo, ABC affiliate in Dallas-Fort Worth, seeks a dynamic journalist with excellent news judgment to lead our three-hour morning news block. Successful candidate will have at least eight years of major market experience as either an Executive Producer or Producer. If you have the knowledge and expertise to craft a compelling product and you want to join a newsroom that still believes story content is more important than story count, rush your curriculum vitae, news philosophy, and last night's newscast to News Director, WFAA-TV, 606 Young Street, Dallas, Texas, 75202.

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BUSINESS MANAGER

Sinclair Broadcast Group, Inc. has an excellent opportunity for an experienced, broadcast Business Manager for a 2 TV station operation in Dayton, Ohio. Position requires strategic thinking and experience in all aspects of accounting including budgeting, fiscal analysis, A/R, A/P, payroll and credit/collections. HR experience preferred. The ideal candidate will possess (at a minimum) a four-year degree in accounting or finance and 3-5 years of financial management experience in a broadcasting operation (preferably TV). Send resume and cover letter to Mark Dillon, 110 Technology Drive, Asheville, NC 28803, EOE and Drug-Free workplace.

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VIDEOGRAPHER

NASCAR Images seeks a Videographer, to cover the nations number one motorsports series. If you have a unique eye for sports, can show it to us and want to be in the middle of the action, then this is the opportunity for you! Extensive travel necessary. Resumes and reels to Director of Operations, NASCAR Images, 4205K Stuart Andrew Blvd. Charlotte, NC 28217. EOE. No phone calls.

ASSISTANT DIRECTOR OF ENGINEERING PALM SPRINGS, CALIFORNIA.

Dominant, news-oriented group affiliates needs engineer with great people skills to manage master control operations and help maintain state of the art studio and RF facilities. Resume and references to Jennifer Sarrazin, Gulf-California Broadcast Company, 42650 Melanie Place, Palm Springs, CA, 92211. E-mail jsarrazin@kesq.com. EOE.

STAFF ENGINEER

Consulting Engineering firm seeks to add an engineer. BSEE required plus ability to obtain PE. Must be computer literate and experienced in Radio/TV RF systems. Significant short-term domestic travel involved. Must be self-starter capable of minor miracles initially with growth expected. Variable schedule with benefits. Reply to D. L. Markley & Assoc., 2104 W. Moss, Peoria, IL 61604 or to dlm@dlmarkley.com

VICE PRESIDENT OF ENGINEERING

WNAB-TV, Nashville's WB 58 seeks an engineer with at least 10 years recent UHF broadcast experience. Position responsible for all technical aspects of station's operations. Individual will design and implement DTV facilities. Will act as department head supervising Assistant Chief and MCO's, and responsible for departmental budget. Salary commensurate with experience, available immediately. Please fax resumes to (615) 650-5843 or email to bhannan@wnab.com.



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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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Miscellaneous

PROPOSAL REQUESTS

LOW POWER FM INTERFERENCE TESTS REQUEST FOR PROPOSAL

In support of the Federal Communications Commission (FCC), The MITRE Corporation (MITRE) plans to award a subcontract to conduct an independent experimental program (study and evaluation) to determine the effects of Low Power FM (LPFM) radio stations operating on third-adjacent channels on existing FM radio stations. A subcontractor is required to carry out the field testing (to include conducting listener surveys and providing an opportunity for public comment) and economic impact analyses for selected radio markets, and to provide the test results to MITRE.

On January 20, 2000 the FCC authorized the licensing of two new classes of Low Power FM (LPFM) radio stations--one operating at a maximum power of 100 watts and one at a maximum power of 10 watts. The FCC imposed separation requirements for LPFM stations with respect to full power stations operating on the same and immediately adjacent two frequencies. The FCC did not, however, impose these separation requirements with respect to full power stations operating on the third adjacent channels.

Section 632 (b) of the FY01 Department of Commerce, Justice and State, the Judiciary and Related Agencies Appropriation Law, hereinafter "the Act" requires that the Commission conduct an experimental program to determine whether LPFM radio stations will result in harmful interference to existing FM radio stations within the third-adjacent channel area.

The Act also states that the "Commission shall select an independent testing entity to conduct field tests in the markets of the stations in the experimental program." The Act further requires that the field tests include "an opportunity for the public to comment on interference" and "independent audience listening tests to determine what is objectionable and harmful interference to the average radio listener."

In addition, the Act requires that such testing be conducted in up to nine FM radio markets, including urban, suburban, and rural. It further stipulates that at least one of the stations shall be selected for the purpose of evaluating whether minimum distance separations for third-adjacent channels are needed for FM translator stations. In addition, the impact of LPFM stations operating on third adjacent channels to FM stations that are using subcarriers to provide reading services for the visually impaired must be evaluated.

MITRE will be releasing a Request for Proposal (RFP) at the beginning of December 2001 in support of this requirement. A single subcontract for this effort is desired, therefore teaming is encouraged to satisfy all RFP requirements.

Potential contractors or contracting teams must demonstrate capability, expertise, and experience to:

- Plan and conduct LPFM field tests (and obtain RF signal measurements) to assess the levels of interference caused by LPFM stations to receivers that are tuned to existing full-power FM stations;
- Design and conduct listener surveys to determine what is considered to be an acceptable amount of interference;
- Develop and implement an approach to facilitate, collect, and synthesize comments from the public;
- Conduct economic analyses to determine the impact of LPFM stations on existing stations.

Contractors or contracting teams must have an understanding of RF signal propagation principles, transmitters, amplifiers, receivers, antennas, and equipment calibration as well as the experience and expertise to develop and execute test plans, collect RF technical and public comment data, conduct listener surveys, analyze economic impacts and social costs or benefits and prepare reports.

To receive a copy of this RFP please contact:

Karen Myers, Manager, Subcontracts
The MITRE Corporation
7515 Colshire Drive, McLean, VA 22102
Email: kamyers@mitre.org
Telephone: 703-883-5972, Fax: 703-883-6233

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ASSISTANT PROFESSOR

A Los Angeles University seeks an Assistant Professor, tenure track, to teach beginning, intermediate and advanced courses in electronic media management: including history, regulations, programming, sales/marketing, operations, research and new media. Promotion will require conducting research and creative activities. Terminal degree (Ph.D.) from an accredited institution. A candidate without a terminal degree, but with significant, high-level professional achievement, may be considered for the position. Terminal degree or equivalent required for promotion and tenure. Teaching at university or college level and evidence of substantial professional experience in media management are required. Ability to work with an ethnically and culturally diverse campus community. Additional responsibilities include service on departmental, college, and university committees and student advisement. \$43,920 to \$51,684 per academic year depending on qualifications. The review of applicants will begin on November 30, 2001, and continue until the position is filled, but no later than March 1, 2002. Send vita to: Dr. Michelle Stanton, Chair of Search and Screen Committee, California State University Northridge, 18111 Nordhoff Street, Northridge, CA 91330-8317. For additional information about CSUN, visit: www.csun.edu. For more information about the Department, and a complete job description, visit: www.CinemaAndTelevision.com. CSUN is an Equal Opportunity/Affirmative Action, Title IX, Section 504 Employer.

WASHINGTON STATE UNIVERSITY ASSISTANT OR ASSOCIATE PROFESSOR

TELEVISION BROADCAST PRODUCTION AND SYMPOSIUM DEVELOPMENT

The Edward R. Murrow School of Communication invites applications for a non-tenure track position with a renewable four-year contract, beginning Aug. 16, 2002. Promotion to a higher rank is possible in this position. To teach television production courses utilizing new technology. Work with the WSU Foundation in securing funding and promoting the prestigious Edward R. Murrow Symposium held each Spring. Past recipients of the Murrow Award have included Walter Cronkite, Bernard Shaw, Al Neuharth, Ted Turner and Sam Donaldson. At least three years of professional broadcast experience at the producer-director level. Working experience with digital equipment. Demonstrated success in sales or development and able to establish additional industry contacts or donors for the School. Send letter of application, vita, three current letters of recommendation and the names, addresses and phone numbers of three additional references before December 31, 2001 to Prof. Glenn Johnson, Edward R. Murrow School of Communication, Washington State University, Pullman, WA 99164-2520. WSU is an equal opportunity/affirmative action educator and employer. Protected group members are encouraged to apply. The full position description and job requirements can be viewed at www.chr.wsu.edu

BROADCAST JOURNALISM PROFESSOR

The Mass Communication Program at Georgia College & State University seeks a Broadcast Journalism professor at the Assistant or Associate Professor rank for an academic year tenure-track appointment. This professor will teach a variety of courses in broadcasting, including broadcast journalism, writing for broadcast media and writing for mass media. Ability to teach broadcast production is highly desirable. Additional responsibilities include advising students and the student-run radio station. Excellent facilities include fully digital video and audio editing labs, as well as a digital television studio. Ph.D. required, professional experience highly desirable.

To apply, send a letter of application, a current curriculum vita, at least three letters of recommendation, and copies of transcripts for all degree-granting institutions (official copies will be required prior to appointment), to Jared Johnson, Search Chair, Department of English, Speech, and Journalism, CBX 044, Georgia College & State University, Milledgeville, GA 31061. Georgia College & State University is Georgia's designated public liberal arts university. An Affirmative Action/Equal Opportunity employer.

[www.tvinsite.com/
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MEDIA THEORY AND CRITICISM

Department of Speech Communication at Eastern Illinois University seeks an individual to teach in the area of media theory and criticism and have the ability to teach production on a regular basis. All candidates must have the ability to teach in the departmental core. Research/creative activities, academic advising, departmental committee assignments, and professionally related service are expected. Rank and salary contingent upon education and experience.

Qualifications: ABD required for appointment Ph.D. preferred. Review of applications will begin January 7, 2002 and continue until the positions are filled.

Send a letter of application, vita, three current letters of reference and transcripts (official copy required for appointment) to:

Media Search Committee, Department of Speech Communication, Eastern Illinois University
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Additional information available at
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Editorials

COMMITTED TO THE FIRST AMENDMENT

Facing reality

The FCC appears poised to help both itself and broadcasters. If our reading of the tea leaves is correct, the commission plans at its Nov. 8 meeting to propose an E-Z-Waiver form for broadcasters who don't make the 2002 deadline for having a DTV signal up and running. For a variety of reasons—technical, logistical, financial—lots of broadcasters, particularly in smaller markets, aren't going to make that deadline. Making the waiver process easier will save the FCC time and paper and greatly decrease the aspirin budget at station engineering departments. With a tanking economy and other strains on time and attention, the move is just aligning the policy with the reality.

The FCC is also planning to loosen the timetable for powering up the digital signal to match broadcasters' analog-coverage area. That's because there are still few digital sets in use and it would waste a lot of energy to require stations to broadcast a signal where there are virtually no sets.

While we are applauding the FCC, we add another ovation for its relaxation last week of rules governing broadcasters' filing public comments. Recognizing the mail-processing problems associated with the anthrax attacks, the commission has given broadcasters a 60-day grace period in which all comments do not have to be filed. It may extend that time period if mail problems persist. In the best of all possible worlds, neither this nor the DTV delay would be necessary. At the moment, unfortunately, this is not the best of all possible worlds.

On second thought

USA Studios was right to rethink, and ultimately scrap, plans to air WTC-themed episodes of *Crossing Over with John Edward*, the show in which the purported psychic purports to communicate with the dead. Like the idea or hate it (put us in the latter column), it might well have been a ratings winner. This is not the first time the studio has been willing to change course. Whatever your opinion of Jerry Springer, then or now, Studios USA cut pugilistic elements of the show that drew a big audience, but much criticism. The ratings went down, and stayed down, as the studio knew they would.

In the case of *Crossing Over*, we'll give the producers the benefit of the doubt that they either 1) actually believe this guy's for real, and thus thought of it as a sort of sweeps public service—according to USA, WTC family members came to the show, not the other way around—or 2) know it to be entertainment, but believe it can have a placebo effect potentially as comforting as the real thing. That would explain USA's profession of surprise that the news of the WTC segments prompted criticism from various quarters, including from some stations carrying the show. Behind door number 3, of course, would be exploiting the tragedy for the sake of sweeps ratings. But we're not going there, and neither is Studios USA.

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