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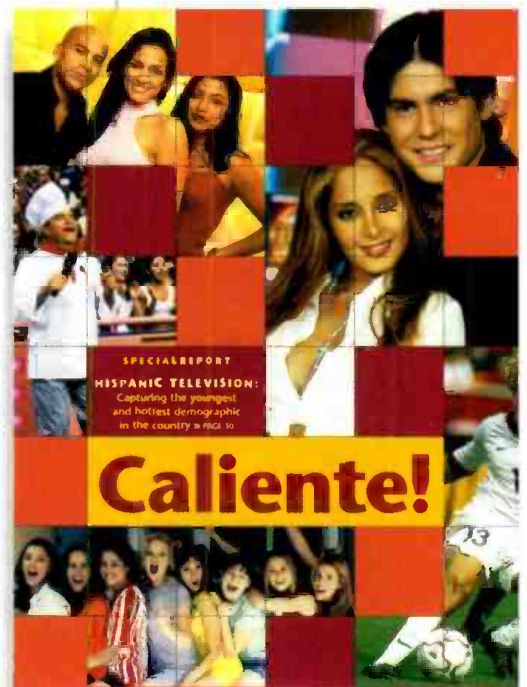
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PROGRAMMING

Cable push for *Push*?

Disney folks are furiously looking for a cable outlet to repurpose ABC series *Push, Nevada* (below) but not for the usual reasons. The *Twin Peaks*-esque game show/drama is heavily serial, so, if a viewer misses one episode, it could be hard to follow. "They want the extra



exposure so people can catch up if they miss an episode," says one cable net chief who has been pitched. The twice-weekly repurposing of Fox's 24 on sibling FX is widely credited with saving that show. Buena Vista TV was still shopping *Push* last week. "Is this even going to be on the air long enough to get a deal?" asked another cable boss, noting that the show faded in its regular Thursday time slot after a strong debut last Tuesday.—J.M.H.

BC EYE

Behind the scenes, before the fact

CABLE

Oxygen's new killer



Xena will soon be sharing Oxygen with another female fighter. The cable net has acquired rights to Warner Bros. Domestic Cable Distribution's spy drama, *La Femme Nikita*, a hot property for USA Network in the late 1990s. The series debuts on Oxygen Sept. 30, which will run it Monday-Thursday at 5 p.m. ET and daily at 1 a.m. Oxygen is said to be paying about \$150,000 per episode for rights to the four-season library.—A.R.



NETWORKS

Sassa sticks, for now

Scott Sassa says it will be "awhile—months rather than weeks" before he and top NBC brass have figured out what, if any, his new role with the company will be. The former NBC West Coast president continues to collect a paycheck from NBC in the interim. "We're still working on a couple of ideas," Sassa said last week. He has at least two places to kick around those ideas since he still has offices at NBC in Burbank and New York. NBC eliminated Sassa's job in May, consolidating those duties into the post of NBC Entertainment President Jeff Zucker, essentially restoring an earlier organizational structure.—S.M.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations

- KVDA-DT** San Antonio, Texas (TEL)
- KYMA-DT** Yuma, Ariz. (NBC)
- KAME-DT** Reno, Nev. (UPN)
- KFDA-DT** Amarillo, Texas (CBS)
- KFME-DT** Fargo, N.D. (PBS)
- KHOG-DT** Fayetteville, Ark. (ABC)
- KUVI-DT** Bakersfield, Calif. (UPN)
- KTTV-DT** Sioux City, Iowa (NBC)
- WCMH-DT** Columbus, Ohio (NBC)
- WWWB-DT** Rock Hill, S.C. (WB)
- WJZY-DT** Belmont, N.C. (UPN)
- WOWT-DT** Omaha, Neb. (NBC)
- WXMI-DT** Grand Rapids, Mich. (Fox)
- WTVG-DT** Toledo, Ohio (NBC)

Total DTV stations

491

TALKING PEACOCK

NBC Station Group President Jay Ireland and representatives of the American Federation of Television and Radio Artists



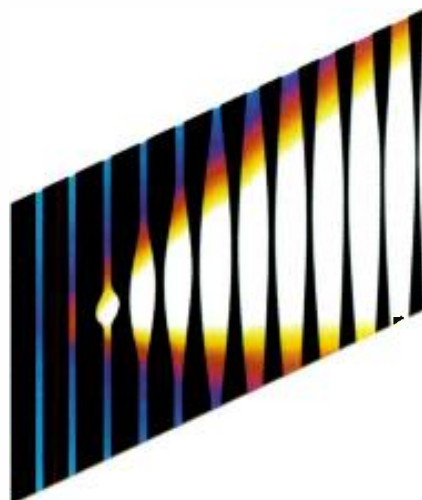
have met—separately—with representatives of Congress's Hispanic Caucus to discuss concerns over perceived two-tier compensation, benefits and working conditions if and when NBC's union shops merge with Telemundo non-union

shops in L.A. and Chicago. AFTRA, which wants to represent Telemundo employees there, says separate packages will not be "palatable" for those working side by side. NBC says employees are free to choose union representation, although it says packages given Telemundo employees improved instantly upon GE's takeover—but stress that Telemundo and NBC stations are separate businesses with significantly different revenue streams.—D.T.

Flag flap

Broadcasters found lots to dislike in draft DTV legislation floated by House Energy and Commerce Committee leaders last week. They oppose a provision exempting news programs from the "broadcast flag" copy-protection method. That could allow shows like *60 Minutes* and *Entertainment Tonight* to be streamed at will over the Internet. Whose bright idea was that? A staffer for committee Chairman Billy Tauzin said Rep. Ed Markey did it; an aide for the Massachusetts Democrat denied it. A Hill source pointed to Phillips Electronics. Why? Phillips, which wasn't commenting, is a leader in the consumer electronics industry's fight to "balance" broadcasters' copy-protection demands, which equipment makers say would violate home-recording rights.—B.M.

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DTV draft puts teeth in 2006

But date could change in final bill; Tauzin leans toward multiple-channel carriage

By Bill McConnell

TV stations face the unsettling prospect of turning off their analog signals by the end of 2006 under draft legislation floated by key lawmakers last week. But the news wasn't all bad for broadcasters. Insiders say that date could change in the final bill, and the bill's prime mover told BROADCASTING & CABLE that cable should find room for more than a broadcaster's primary channel.

The 2006 deadline date isn't likely to hold, Capitol Hill insiders conceded. Instead, Congress is sending a clear message: An unqualified date for returning analog broadcast spectrum to the government is gaining traction inside the Beltway.

"If people think the date is not real, nobody's going to achieve it," House Energy & Commerce Committee Chairman Billy Tauzin (R-La.) told B&C last week. "It's like saying we're going to give you an exam at the end of the semester, or maybe next year. Nobody's going to study."

Sure to spark broadcaster lobbying is that draft legislation aimed at speeding the digital-TV transition would erase a current law allowing stations to keep their analog spectrum past 2006 if fewer than 85% of



House Commerce Committee Chairman Billy Tauzin: "There are deep concerns among members of Congress that, if consumers have to buy special boxes to convert sets to digital and all they get is same old signal, then what good is the transition? There's no extra value."

homes in their market can receive a DTV signal.

Though the draft also punted, for now, on whether broadcasters should be able to demand cable carriage of multiple channels, Tauzin suggested cable must do more than offer a single channel no different from the single analog picture viewers get now. "There are deep concerns among members of Congress that, if consumers

have to buy special boxes to convert sets to digital and all they get is same old signal, then what good is the transition? There's no extra value."

Under last week's draft, measures spelling out cable's multicasting obligations will be added later. Tauzin said all options are still on the table: forcing cable to carry every portion of the signal broadcasters offer free over the air, only a portion of multicasts, or only one traditional signal.

"The problem with multicasting is a question of legality," he said. "Must-carry of a single channel is very narrowly supported in jurisprudence because of First Amendment concerns. Expanding it to multicasts is going to be difficult."

The legislation unveiled last week is intended to be the base for a Wednesday hearing on digital TV by the Commerce Committee Telecommunications Subcommittee and is expected to differ substantially from final legislation Tauzin and the committee's ranking Democrat, John Dingell, hope to introduce in October. With time running out before Congress adjourns next month for election campaigning, no legislation is expected to be enacted before next year.

DTV bill at a glance

Draft legislation unveiled by House Energy and Commerce Committee would:

- Require broadcasters to return their analog spectrum by Dec. 31, 2006, regardless of whether 85% of homes can receive a digital signal.
- Require affiliates to pass through a network's entire digital signal without degradation.
- Require all TV sets sold or manufactured in the U.S. after Jan. 1, 2006, to recognize a "broadcast flag" that would prevent unauthorized duplicating and distribution over the Internet. Manufacture of sets with analog outputs would be prohibited after July 1, 2005. News and public-affairs programming would be exempt from flagging (see page 4).
- Require cable operators by July 1, 2005, to transmit signals compatible with "plug-and-play" sets without need for set-top converter.
- Eliminate FCC rules prohibiting cable systems from offering set-top converter boxes containing integrated security devices.
- Uphold timetable that would phase in DTV tuners in all sets 13 inches and larger.
- Require labels that inform consumers when any set is not capable of displaying digital content or when copy-protected content cannot be displayed on all devices.

"The whole idea was to lay down a challenge," Tauzin said. "We're saying: 'Here's what we may do. If you've got a better idea, you better come up with it quick.'"

One thing seems certain: Broadcasters' hopes for dual cable carriage of both analog and digital signals during the DTV transition are all but dashed. The draft would forbid the FCC from mandating dual must-carry, and lawmakers aren't likely to change their minds on that issue. "Nothing's dead," said Tauzin, "but it's been fairly well decided that dual must-carry would be an onerous obligation on cable companies."

The House initiative complements FCC Chairman Michael Powell's effort to speed the transition, but Tauzin said Congress and the FCC are on separate tracks. "We've not asked them to coordinate with us. We want them to move on their own but at a faster clip."

Reaction to the draft was sharply divided along industry lines. Some broadcast officials voiced opposition. "The staff draft is a

considerable disappointment because of the 85%-penetration and cable-carriage provisions," said David Donovan, president of DTV trade group Association for Maximum Service Television. "They're saying to Americans that, essentially, all television sets in use today won't work past 2006."

The National Association of Broadcasters

communications Industry Association.

TV-set manufacturers, facing new FCC obligations to phase in digital tuners in nearly all sets, are glad to see other industries facing threat of more requirements. They praised a provision to require cable systems to incorporate technology allowing "plug-and-play" sets to work with cable

They're saying to Americans that, essentially, all television sets in use today won't work past 2006.'

—David Donovan, Association for Maximum Service Television

is withholding comment on the plan until the subcommittee hearing Wednesday.

Wireless-industry officials eager for the government to auction analog spectrum for new uses praised the plan for eliminating a "loophole" for broadcast "squatters" to keep analog spectrum well after 2006. "This is the linchpin of the bill," said Travis Larson, spokesman for the Cellular Tele-

without set-top converter boxes.

With the critical broadcast-carriage issue pending, cable's main trade group took a middle ground. "We look forward to working with the committee on ways to resolve the many complex issues involved in the DTV transition," read the statement of the National Cable & Telecommunications Association. ■

Big Easy losing NATPE

Vegas is permanent home as of '04; rival SNTA confab looms

By Paige Albinak

NATPE will permanently move to a Las Vegas hotel after the 2003 show in New Orleans on Jan. 20-23, organizers said last week, an indicator of how much consolidation has changed the syndication landscape in just a few years.

Also last week, the Syndicated Network Television Association, funded by major studios, confirmed plans to hold a winter show in New York for advertisers and buyers, which could further cut into NATPE's roster of exhibitors and attendees. The SNTA show is set for the New York Sheraton Feb. 26.

Although this year's NATPE conference saw major syndicators defect from the floor, next year all major companies plan to take part in what NATPE is calling the "Hollywood Plaza" and the "Buyer's Lounge,"

said NATPE President and CEO Bruce Johansen last week. The new concept will provide syndicators with kiosks where they can meet buyers and other executives, and the kiosks will be significantly less expensive than the large booths that used to be on the NATPE floor. Johansen says companies still will have hotel suites for private meetings, but they also can use the Buyer's Lounge to do deals.

TV stations seem to be coming back to NATPE, with Fox planning to host an affiliate event in New Orleans that will coincide with NATPE.

"With regard to cost considerations and convenience, we really do prefer Las Vegas," Johansen said. "Getting to New Orleans is very difficult for people coming internationally," and, more and more, NATPE's

core attendees are international visitors.

The new conference format, which starts in 2004, will take place in one of Las Vegas's hotels and still will have an exhibition space, but it will be less elaborate.

Meanwhile, after months of deliberations, the Syndicated Network Television Association will go ahead with a new conference in New York. SNTA president Gene DeWitt confirmed the date for the show.

"It was really a decision that was driven by our customers," said DeWitt. He said the discussion on a separate conference started this year after what he characterized as a light turnout at NATPE among advertisers and media buyers.

They were NATPE no-shows, according to feedback from the advertiser community, "because it wasn't in New York and because it was too early in the year," DeWitt said. "If you're selling something and your customers tell you they're not going to come to your sales pitch unless you hold it in a different place and a different time, you better listen to them." ■

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Self-helper grabs spotlight

Dr. Phil debut beats expectations, gives several stations a ratings boost

By Paige Albiniaik

Dr. Phil, the much-anticipated daytime talker met, and beat, all expectations in its opening week, kicking off Monday with a 5.2 rating/14 share and boasting No. 1 rankings in 35 of the top metered markets. Tuesday's follow-up held steady with a 5.0/14, keeping the all-important share number even with the day before.

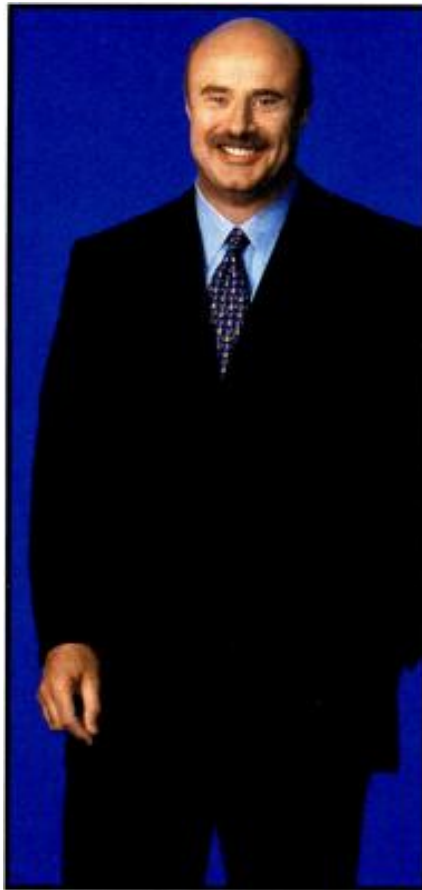
"That's very good when you consider how high the number was for day one," says one analyst. "The fact that it didn't sink significantly has to be looked at as a big plus. The day-two numbers would seem to indicate that day one for *Dr. Phil* was not a fluke."

And Wednesday's number, the latest available at press time, made self-help guru show *Dr. Phil* look like a bona fide hit with the biggest rating so far, a 5.3/15.

It made stations happy, too. In San Francisco, NBC-affiliate-turned-independent KRON-TV, *Dr. Phil*, at 8 p.m., beat the networks in prime time Wednesday and, as a lead-in, boosted the 9 p.m. news' ratings 31%. "It has dramatically overachieved against some excellent programming," said General Manager Dino Dinovitz.

Brooke Sectorsky, general manager at Gannett's Cleveland NBC affiliate, WKYC-TV, called *Dr. Phil*'s performance "phenomenal." The station, which had been badly trailing competing 6 p.m. newscasts, tied for second and made it a far more competitive news race. The newscast went from 5.0/10 in July to 7.0/15-8.8/19 last week.

At Post-Newsweek's KPRC-TV Houston, General Manager Steve Wasserman called the show "a shot in the arm for us." The station's 4 p.m. news trails *Oprah* and a newscast on KTRK-TV but quickly became a contender in the slot—even beating both *Oprah* and KTRK-TV one day last week.



Dr. Phil clobbered its fellow rookies last week, logging a 5.2/14 on opening day and boosting its lead through the next two.

With Harpo Productions creating the show, Paramount Domestic Television producing and King World distributing, *Dr.*

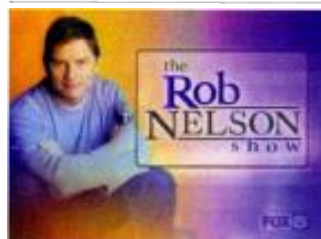
for Paramount Domestic Television is already looking ahead. "We're doing everything we can to secure a fabulous November, February and May sweeps."

With appearances on *The Oprah Winfrey Show* every Tuesday for four years and four best-selling books, Dr. Phil McGraw is a known quantity. "Dr. Phil is a brand," Meidel says. "He works because he is the concept and he is the content."

Dr. Phil's splashy arrival overshadowed the debuts of four other syndie shows: two more talkers and two game shows. Sony's *Pyramid* and Buena Vista's *Who Wants to Be a Millionaire?* had solid debuts, with *Pyramid* holding a little more steadily.

Pyramid, hosted by Donny Osmond, debuted with a 2.1/5 and followed up with a 2.1/6 and a 1.9/5. *Millionaire*, hosted by *The View*'s Meredith Vieira, logged a 3.1/7, at which BVT executives were ecstatic. On Tuesday and Wednesday, though, the show dropped to a 2.8/6 each day. On Wednesday, that was a 22% decrease from its lead-in. Lloyd Komaser, senior vice president of Buena Vista Television, attributes the decline to the enormous boost *Dr. Phil* gave the lead-in in top markets, such as New York, Philadelphia, Boston and Dallas. "Overall, I think *Millionaire*'s doing very well."

The two other talkers had much more trouble with their starts. Twentieth's *The*



ROOKIES' FIRST THREE DAYS

<i>Dr. Phil</i>	(Paramount)	5.2/14	5.0/14	5.3/15
<i>Millionaire</i>	(BuenaVista)	3.1/7	2.8/6	2.8/6
<i>Pyramid</i>	(Sony)	2.1/5	2.1/6	1.9/5
<i>The Rob Nelson Show</i>	(Twentieth)	1.0/4	0.8/3	0.9/3
<i>Beyond W/ Van Praagh</i>	(Tribune)	0.8/3	0.8/3	0.9/3

Source: Nielsen local metered markets

Phil had a lot of cooks stirring the pot.

"To get together with three major companies and agree on anything is a very difficult process," says Roger King, CEO of CBS Enterprises and King World Productions Inc.

Greg Meidel, president of programming

Rob Nelson Show launched with a 1.0/4 and followed up with a 0.8/3 and a 0.9/3, while Tribune's *Beyond With James Van Praagh* stepped out with a 0.8/3 and basically stayed there. ■

—Additional reporting by Dan Trigoboff

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Tony kills!

Sopranos fourth-season premiere kneecaps broadcast and cable offerings

By Allison Romano

Like fine Italian wine, *The Sopranos* only gets better each year. HBO's smash mob drama grabbed a blistering 23.3 Nielsen rating among HBO subscribers for its Sept. 15 premiere. It's the pay net's highest rating ever for an original program.

The Sopranos beat out nearly every broadcast and cable offering that night. Translated to the U.S. TV universe, the show garnered a 7.4 rating and 7.9 million viewers. Only CBS's *60 Minutes*, with a 7.9 rating and 10.6 million viewers, attracted a larger crowd, according to Nielsen Media Research.

HBO defines its universe as the 38 million HBO and Cinemax customers; Nielsen puts the mark at 34 million.

Now in its fourth season, *The Sopranos* has steadily built a following over its run. The first-ever *Sopranos* episode bowed to a 7.7 Nielsen rating in 1999. Season three



kicked off with a stellar 20.4 rating.

The *Sopranos* helped out HBO's other original offerings that night. *Curb Your Enthusiasm* recorded a respectable 11.0 rating, and *Mind of the Married Man*, back for a somewhat surprising second season,

earned a 6.9 rating.

There is probably only one season left for *The Sopranos* to top these debut marks. Series creator David Chase has said season five will be his last. The cast says, Chase walks, they will, too. ■

N.J. keeps up tower push

Bayonne, Jersey City want to be home to NYC's new stick

By Ken Kerschbaumer

Jersey City and Bayonne lead the race to become home of New York City's new transmission tower, and the final decision could be influenced by whether or not the Metropolitan Television Alliance (MTVA) wants to deal with the issues an observation deck would create.

Nicholas A. Chiaravalloti, executive director of the Bayonne Redevelopment Authority, said the tower would be located at the eastern tip of the peninsula at Bayonne Harbor, a 430-acre former military terminal being renovated for mixed use. The

tip juts out 2.5 miles into New York Harbor.

"We're interested because it fits within our development criteria, which is to generate revenues, create jobs and improve the quality of life," says Chiaravalloti. "But we're still early on, and we haven't changed the zoning on the site."

Jersey City has made it clear that it is interested only in a tower with an observation platform. Chiaravalloti says that, while a platform would make the tower more attractive as a tourist attraction, it's not the only option for Bayonne.

"There are other mechanisms that can

be used to make it a tourist attraction," he says. "And it's my understanding that the MTVA does not want an observation deck due to security concerns."

Chiaravalloti says Bayonne wants to see the entire plan for the harbor, what amenities are needed to make it a tourist attraction and the look of the overall design.

But Jersey City wants its observation tower.

"One of the reasons we thought it was a great idea for Jersey City is that it can attract tourists, which usually means having an observation tower, something that brings people to the site," says Dan Frohwirth, director of real estate and marketing, Jersey City Economic Development Corp. "I can sort of understand the MTVA's position, but it makes the tower a pretty sterile thing. I don't know how that's going to play out." ■

Eddy Hartenstein brought the dish to television. As chairman and CEO of DirecTV, a unit of General Motors' Hughes Electronics Corp., Hartenstein began offering in 1994 satellite-to-home television to subscribers equipped with tiny dish antennas. In doing so, he also gave cable its first taste of direct competition.

Hartenstein was president of DirecTV at the company's inception in 1990, assembling the management team and overseeing the development of the business infrastructure that led to the launch. He has presided over DirecTV's growth and tangled not only with cable, but also with another satellite TV provider, EchoStar. Despite the rivals, Hartenstein can today report he has more than 10.7 million customers.

"I was fortunate enough to be at the right place at the right time to be able to get some very bright people and create some partnerships, both with content providers and consumer electronics manufacturers, to make DirecTV happen," Hartenstein says. "The people at DirecTV are what I'm proudest of."

Hartenstein studied engineering and physics, but during the course of his career moved from engineering to management. Prior to joining DirecTV in 1990, Hartenstein held several senior-level positions at Hughes Communications Inc., which in 1997 became PanAmSat Corp., and Equatorial Communications Services Co., now a division of GTE.

General Motors, after a year of public negotiations with News Corp.'s Rupert Murdoch to buy its DirecTV subsidiary, cut a \$26 billion deal last year with DBS rival EchoStar Communications Corp. to buy Hughes. That transaction is awaiting federal approval.

Regardless of what comes of the merger, Hartenstein believes he has made his mark. "Had we not come along and done what we've done, I don't think there's any question that multichannel television would not be as far along today as it is."

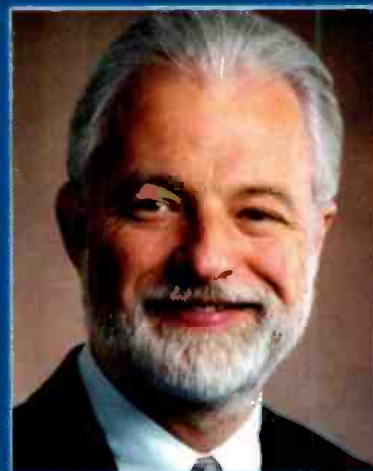
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Lew Wasserman
Oprah Winfrey

ABC's *Simple* good news

John Ritter comedy, called central to ABC's revival, starts strong on Tuesdays

By Paige Albiniaak and Steve McClellan

Maybe there's some heft behind the hype over ABC's *8 Simple Rules for Dating My Teenage Daughter*, the show ABC Entertainment President Susan Lyne has called the network's best hope for a hit this year.

The show, which stars John Ritter, premiered at 8 p.m. ET/PT last Tuesday and won households, total viewers, and adults 18-49 and 25-54. It was second among adults 18-34, behind the season premiere of Fox's *That '70s Show*. And perhaps most important, *8 Simple Rules* gave ABC its best performance from a regularly scheduled program among adults 18-49 and 25-54 since Nov. 14, 2000, when smash hit *Who Wants to Be a Millionaire* bowed.

The follow-up to *8 Simple Rules*, the new *Life With Bonnie*, turned in solid numbers as well, first in households and adults 18-49 and 25-54 and second among adults 18-34, behind the season premiere of Fox's *Grounded For Life*. And at 9 p.m., quirky new drama *Push, Nevada*, from producers Ben Affleck and Sean Bailey, also won its time period for households, total viewers and adults 25-54.

At 10 p.m., ABC had less success. *Regis and Kelly Live in Primetime* tied for second in households but was third or fourth in the key adult demos.

For the night, ABC was first in households, total viewers and adults 25-54 and second among adults 18-49 and 18-34.

"Everyone at ABC is absolutely delighted with last night's performances," Lyne said in a statement. "A lot of hard work went into this, and our strategy of premiering early for advanced audience sampling worked."

Yeah, but at least some of ABC's Tues-



The Sept. 17 debut of ABC's *8 Simple Rules for Dating My Teenage Daughter*, with Martin Spanjers (l) and John Ritter, won households, total viewers, and adults 18-49 and 25-54.

day success story happened because its new stuff was airing against other networks' reruns. It might have been a better indicator (and a sadder story) in two weeks, when its Tuesday lineup goes up against new episodes of CBS's *JAG* and *The Guardian* and NBC's *In-Laws*, *Just Shoot Me*, *Frazier* and *Hidden Hills*.

The success of ABC, as has been widely speculated, might determine the future of Disney boss Michael Eisner. Coupled with a 10% decline in theme-park attendance and a 22% drop in prime time ratings last season, the Disney mouse is in a deep hole.

Meanwhile, last Tuesday's season premieres of the two Fox comedies also had strong demo performances. In addition to winning adults 18-34, both placed second among adults 18-49 and adults 25-54. A Fox outtakes special from 9 to 10 p.m. ET won adults 18-34 and was a close second among adults 18-49.

On Wednesday night, Fox got strong performances out of the season premiere of the sitcom *Bernie Mac* at 8 p.m. ET/PT, the series premiere of comedy *Cedric the Enter-*

tainer Presents at 8:30 p.m., and the series premiere of *Fastlane* at 9 p.m.

According to Nielsen fast affiliate ratings, both comedies were first in total viewers and across the key adult demographics (18-49, 25-54 and 18-34). *Bernie* was tops in households as well, while *Cedric* tied for second with CBS. A third Fox premiere, the crime action hour *Fastlane*, also turned in a solid performance, coming in first with adults 18-34 and 18-49, second with adults 25-54 and third in households.

"We had two goals in putting the schedule together," says Preston Beckman, Fox's executive vice president of strategic program planning. "First, we felt it was a night that should flow from start to finish, and second, given the competition, we thought we would be okay if we could attract significant numbers of men. The early signs, at least for the first week, are that we seem to have accomplished both those things."

Now that it has aired its premieres, Fox has to put its Wednesday-night shows on hold while it waits out the interruption from Major League Baseball playoffs. ■

Two grilled chairmen, to go

AOL Time Warner's Case, Disney's Eisner fight for their corporate lives

By John M. Higgins

The swagger has been beaten out of the storied heads of two of the largest media conglomerates, as Steve Case and Michael Eisner shift from merely reviving their slumping companies—AOL Time Warner and Walt Disney Co., respectively—to actually keeping their jobs. Both executives are shuffling fast to shore up what had been unquestioned support from key board members who, say industry execs, are mulling a little regime change of their own.

An AOL spokesman said Case “is the company’s chairman and he will remain so.” The central topic at a board meeting last week, the spokesman said, was operations at the AOL Internet division. But no doubt, Case is the No. 1 topic at the company.



CEO Michael Eisner may take the fall for Disney’s many operating problems at ABC, the theme parks and part of its cable division.

Eisner may take the fall simply for Disney’s many operating problems at ABC, theme parks and part of its cable division.

But Case’s situation is different. Sure, he is taking heat for the slump in ad sales, weak subscriber growth and investigations into the odd games the old AOL played in accounting for online advertising deals.

But insiders said his real problem is concern by executives and board members from the old Time Warner that Case will second-guess too many decisions that CEO Richard Parsons and his lieutenants are making. “The new management team wants free rein to do what they think needs to be done,” said one industry executive familiar with the dispute.

Eisner has taken to wooing investors and analysts by admitting errors. The biggest mea culpa, according to Wall Street execs who met with Eisner, was conceding that he badly overpaid for Fox Family Channel, which cost him \$5.3 billion in cash (at a time when everyone else was doing deals with their inflated stock prices). “He admitted that three times,” said one analyst.

Eisner also said ABC radio stations are not central to Disney’s operations but stopped short of saying he would sell them. ABC is in no rush to buy TV stations, he added, calling local duopolies “overrated.” ■

Sold, for \$88 million!

Auction ends, spectrum goes for new services. Or whatever

By Bill McConnell

Capitol Broadcasting’s Jim Goodmon is full of ideas for digital television, but when it comes to the 12 licenses for cutting-edge services he bought last week, suggestions are welcome.

“I was hoping you’d tell me,” he quipped when asked about plans for \$1 million worth of spectrum rights Capitol acquired at FCC auction. In total, the auction garnered \$88.7 million for the federal treasury after accounting for small-business tax credits.

Goodmon, Capitol’s chief executive, rattled off options for using the spectrum, including a high-definition movie channel or datacasts to Palm devices.

“We’re limited only by imagination,” he

said—and, he admits, a viable business plan.

The biggest winner was Aloha Partners, with \$43.3 million pledged for 77 licenses. Continental Cablevision founder Amos Hostetter is an Aloha investor. Microsoft founder Paul Allen’s Vulcan Spectrum won 24 licenses in the Pacific Northwest for \$15.1 million.

The government is reclaiming the spectrum, at ch. 52-59, as part of its effort to convert broadcasters to digital transmissions, and offering their old analog channels for new uses. The auction winners are not entitled to the frequencies until incumbent broadcasters have completed the switch to DTV—2006 at the earliest. The spectrum can be used earlier if winners strike buyout

deals with broadcasters. A variety of new uses envisioned for the frequencies include mobile Internet, but TV also is permitted.

Other than Capitol, which inaugurated the first regular DTV service on WRAL-TV Raleigh-Durham, N.C., the only broadcaster to play a major role in spectrum buying last week was LIN Television, another aggressive DTV station group. LIN chief executive Gary Chapman is chairman of DTV trade group, Association for Maximum Service Television.

LIN and partner Banks Broadcasting won 20 licenses for \$4.62 million, covering the Providence, R.I.; Hartford and New Haven, Conn.; Austin, Texas; and Wichita, Kan., markets. LIN lobbyist Greg Schmidt said the new licenses provide insurance for stations in those markets, all of which have either analog or digital allotments on chs. 52-59 and may have faced pressure to vacate their frequencies early if others had acquired the licenses. ■

THE WEEK THAT WAS

CONUS CALLS IT QUITS

Citing the dominance of broadcast networks—and their news services—as owners of TV stations in major markets and the expansion of **CNN Newsource**, employees of **CONUS Communications** were told Friday that CONUS will be closing most of its operations, including its news service.

CONUS will continue the archive service it has built in its 18 years and will still sell transponder time.

President Terry O'Reilly's priority now is to find jobs for 160 employees. He lauds CONUS for spawning a new business and credited partner Stanley Hubbard for pioneering satellite newsgathering.

HELL IN NEW YORK

Cable insiders gather in New York City this week for an annual autumn flurry of industry events dubbed "hell-week" (yet they all come). A year ago, Sept. 11 forced cancellation, stranding out-of-towners in New York City.

The highlight of the week this year will be the **Walter Kaitz Foundation** dinner on Sept. 25 (business attire for this year's event) honoring **Comcast** President **Brian Roberts**. Also, the **National Association of Minorities in Communications** conference Sept. 24-25 features NCTA President and CEO **Robert Sachs** and FCC **Media Bureau** Chief **Ken Ferree**.

Also on tap are the **Kagan-Broadband Summit** (Sept. 25) and CTAM's Blue Ribbon breakfast that morning. At

**WPIX'S BILINGUAL PUSH**

WPIX(TV) New York is tripling the amount of its bilingual programming with the addition of four hours of programming in Spanish and English. The shows include 10 half-hours' worth of off-net strips (Spanish-language versions were supplied by the various distributors) and **The WB's** new series *Greetings From Tucson*.

lunchtime, **Women in Cable & Telecommunications** has its annual luncheon. And, for an escapist touch, **Cable Positive** will host a late-night gathering at hip Manhattan eatery **Noche** on Sept. 25.

YOUR FOUR YEARS OF FAME FROM FX

FX is on a hunt for a few good men and women to run for president—really (or as real as television reality gets). The network has greenlighted *American Candidate*, which will seek out undiscovered political talent with presidential aspirations. The series, created by documentarian **R.J. Cutler** and *Austin Powers* director **Jay Roach**, will follow 100 potential candidates, selected from a pool of applicants, vying to be leader of the free world.

FX is just providing a platform, said a spokesman, likening the opportunity to that of **Minnesota Gov. Jesse Ventura**. Others, however, compare it to *American Idol*, where a singing star was "discovered." **FX's** debut is in January 2004, just in time for the winner to make a run for president, if he or she desires. Dumber things have happened.

FULLY PROGRAMMABLE

Columbia TriStar Domestic Television has changed its name to **Sony Pictures Television** to get on the brandwagon of parent **Sony Corp.** Similarly, the international unit becomes **Sony Pictures Television International** ...

Discovery Network's Science Channel is adding two series and a host of specials. **William Shatner** will narrate astronomy series *Cosmic Odyssey*. Then, *The Critical Eye*, hosted by *The X-Files'* **William B. Davis**, will provide scientific explanations for well-known myths. Both series will debut late this year or early next year. Upcoming specials include *Return to the Hubble*, the story of seven astronauts' 1999 rendezvous with the Hubble telescope. ...

ABC has delayed the debut of *Dinotopia* and instead picked up eight more episodes of detective drama *Monk*, which scored last summer for both originating network **USA** on Friday nights and **ABC** in re-airings on Tuesday. ...

Cable music channel *MuchMusic USA* is looking to ride the *American Idol* wave, too. On Thursday, the *Rainbow*

Media-owned network will telecast air the *New Voice of 2002* competition, a search for a female singer/songwriter, sponsored by **Pantene** shampoo. The winner, judged by young female celebs, will be awarded a demo recording deal with **Atlantic records** and musical equipment. ...

MTV Networks acquired the assets of the **College Television Network** cable channel for \$15 million. **MTV** will program **CTN**, which reaches 8.2 million college students, with music videos, some **MTV** shows, news and sports.

AND FINALLY...

DTV and **HDTV** over-the-air broadcasts took another step toward interactivity with the **Advanced Television Systems Committee's** approval of the **DTV Application Software Environment (DASE)** standard, a great advance toward the goal of allowing broadcasters to transmit interactive material. Receivers and set-top boxes that are **DASE**-capable still need to be designed and manufactured, but **Samsung** and **LG Electronics** demonstrated prototypes during the **World Cup** in Korea. TV receivers need to be **DASE**-compatible, too. ...

Former **ABC Television**, **ABC Sports** and **ESPN** chief **Steve Bornstein** is joining the **National Football League** as a TV consultant.

He will advise **NFL Commissioner Paul Tagliabue** and the league's broadcast committee on media issues and TV deals.

Programming

Life's good, *Six Feet Under*

HBO drama gives exec producers Greenblatt, Janollari freedom (and Emmys)

By Paige Albiniak

Robert Greenblatt and David Janollari are Hollywood anomalies. Successful independent producers and part of the force behind HBO's critically acclaimed *Six Feet Under*, they may be either the last of a dying breed or the genesis of a new one rising from the ashes of consolidation.

While the two say they have been busy since the day five years ago they left their

thing to say and then let them do their work.

"The way to save television is to find writers with vision, support that vision, get it on the air and then protect it," Greenblatt said last week as the studio approached its fifth anniversary.

Giving writers their space is a formula that has worked for shows like *Six Feet Under*, created by Academy Award-winning writer Alan Ball, also its producer/director.

Melrose Place, *King of the Hill* and *Beverly Hills 90210*. He has also had a hand in developing HBO's *The Sopranos* and The WB's *Dawson's Creek*.

As head of creative development for Warner Bros., Janollari played a key role in developing such hits as *Friends* ("a money-printing machine," he says) and *The Drew Carey Show*. Greenblatt and Janollari have five shows on the air. Besides *Six Feet*



David Janollari (above, l) and Robert Greenblatt think network execs should take a page from their book: Find writers who have something to say and let them do their work. A scene (l) from their hit *Six Feet Under*.

respective studios—Fox and Warner Bros.—it's HBO's *Six Feet Under* that put them in the limelight. The show about a family-owned funeral home was nominated for 23 Emmy Awards given out last night (and had already won five creative awards in Emmy ceremonies held last week).

With networks and the studios that develop for them now often falling under one roof, critics say creativity in the programming business has been noticeably stifled. Greenblatt and Janollari think more network executives should take a page from their book: Find writers who have some-

"That's what HBO does," Greenblatt says. "It finds writers they believe in and then supports them almost unconditionally. They get out of the way and let the writers put their vision on the air, rather than micro-managing it and giving notes and doing focus groups and having 10 people from New York weigh in and give more notes. ... We really try to keep the process out of the way rather than having it subvert the show."

Greenblatt and Janollari go back a way. At Fox, Greenblatt was instrumental in developing such network-defining shows as *The X-Files*, *Ally McBeal*, *Party of Five*,

Under, the duo also is executive-producing PBS's *American Family*, UPN's *One on One* and Sci Fi Network's *The Chronicle*. Its *Hugheleys* launches in syndication this year.

Their recent success, they admit, is built on years of experience working deep inside the business and then bolting from the corporate structure. And maybe that's the trick.

"We wanted to create a writer's haven," Janollari says, "a boutique of sorts, where it was really about trying to put great shows on in a great atmosphere."

Five years and 23 Emmy nominations later, it looks like they may have done it. ■

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

SEPT. 9-15 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
51	10.7/18	8.3/13	4.0/6	3.9/6	0.7/1	2.3/4	2.1/3
MONDAY	8:00 42. Drew Carey 4.9/9 8:30 50. Whose Line Is It 4.6/8 9:00 1. Monday Night Football—Pittsburgh Steelers vs. New England Patriots 12.8/23 10:00 10:30	26. King of Queens 6.0/10 18. Yes, Dear 6.6/11 4. Ev Lvs Raymnd 9.4/14 6. Becker 8.0/12 3. CSI 9.7/16	53. Fear Factor 4.4/7 62. Third Watch 3.8/6 66. Crossing Jordan 3.7/6	59. Street Magicians Finally Revealed 4.0/7 62. Magic's Biggest Secrets Revealed 3.8/6	110. Promised Land 0.5/1 105. Diagnosis Murder 0.8/1	83. The Parkers 2.1/4 76. One on One 2.5/4 77. Girlfriends 2.4/4 77. Girlfriends 2.4/4	86. 7th Heaven 2.0/3 81. 7th Heaven 2.2/3
TUESDAY	8:00 58. According/Jim 4.1/7 8:30 45. According/Jim 4.8/8 9:00 28. ABC Special Presentation: Report From Ground Zero 5.9/10 9:30 10:00 10:30	26. JAG 6.0/10 34. The Guardian 5.5/9 37. Judging Amy 5.2/9	62. Just Shoot Me 3.8/7 54. Frasier 4.3/7 16. Frasier 7.0/11 9. Dateline NBC 7.8/13	49. That '70s Show 4.7/8 55. Grounded/Life 4.2/7 42. TV's Funniest Game Shows 4.9/8	105. Weakest Link 0.8/1 103. Doc 0.9/2 93. Diagnosis Murder 1.5/3	88. Buffy the Vampire Slayer 1.7/3 93. Buffy the Vampire Slayer 1.5/2	83. Gilmore Girls 2.1/4 83. Smallville 2.1/3
WEDNESDAY	8:00 10. ABC News Special 7.5/13 8:30 9:00 Presidential Address/News Analysis 9:30 10:00 40. ABC News Special 5.0/9 10:30	18. 60 Minutes II 6.6/12 6. 9/11 8.0/13	18. Dateline NBC 6.6/11 24. Concert for America 6.3/11	(NR) Fox News Sustaining Programming	105. Doc 0.8/1 88. Diagnosis Murder 1.7/3	100. Enterprise 1.0/2	73. WB Family Presentation—My Dog Skip 3.0/5
THURSDAY	8:00 37. ABC Big Picture Show—Liar, Liar 5.2/9 8:30 9:00 9:30 10:00 14. Primetime Thursday 7.2/13 10:30	17. Big Brother 3 6.9/11 4. CSI 9.4/16	10. Friends 7.5/13 28. Scrubs 5.9/10 18. Will & Grace 6.6/11 23. Will & Grace 6.4/10 42. ER 4.9/9	75. Fox Movie Special—Lost and Found 2.6/4	108. It's a Miracle 0.7/1 91. Diagnosis Murder 1.6/3	66. WWE Smackdown! 3.7/6	74. Family Affair* 2.9/5 88. Jamie Kennedy 1.7/3 99. Off Centre 1.1/2
FRIDAY	8:00 59. America's Funniest Home Videos 4.0/8 8:30 9:00 55. America's Funniest Home Videos 4.2/8 9:30 10:00 28. 20/20 5.9/11 10:30	51. 48 Hours 4.5/9 70. I Love Lucy's 50th Anniversary 3.3/6	69. Providence 3.5/7 36. Dateline NBC 5.4/10 22. Law & Order: Special Victims Unit 6.5/12	59. Fox Movie Special—Deuce Bigalow: Male Gigolo 4.0/8	97. Friday Night Flix—Tornado Warning 1.3/2 103. Diagnosis Murder 0.9/2	87. UPN's Movie Friday—The Fifth Element 1.9/4	81. Family Affair 2.2/4 79. Reba 2.3/4 79. Reba 2.3/4
SATURDAY	8:00 51. ABC College Football—Nebraska vs. Penn State/Texas vs. North Carolina 4.5/9 8:30 9:00 9:30 10:00 10:30	45. Big Brother 3 4.8/9 45. The District 4.9/8 32. The Agency 5.6/11	68. Forensic Files 3.6/7 72. Dog Eat Dog 3.2/6 70. Meet My Folks 3.3/6	55. Cops 4.2/8 45. Cops 4.8/9 31. AMW: America Fights Back 5.7/11	100. America's Favorite Movies—Rio Bravo 1.0/2		
SUNDAY	7:00 62. All New Bloopers 3.8/7 7:30 8:00 8:30 9:00 34. ABC Big Picture Show—Notting Hill 5.5/9 9:30 10:00 10:30	8. 60 Minutes 7.9/13 39. Becker 5.1/8 40. CBS Sunday Movie—Message in a Bottle 5.0/8	25. Dateline NBC 6.1/11 15. Forensic Files 7.1/11 10. Law & Order: Criminal Intent 7.5/11 10. Law & Order: Special Victims Unit 7.5/13	32. Fox Movie Special—The Lost World: Jurassic Park 5.6/9	108. Candid Camera 0.7/1 96. Doc 1.4/2 97. Just Cause 1.3/2		93. Gilmore Girls 1.5/3 91. Charmed 1.6/3 100. Angel 1.0/2
Week	6.0/10	6.6/11	5.5/10	4.4/8	1.1/2	2.1/4	2.1/4
5-10	5.6/10	7.4/13	7.8/13	5.1/9	0.9/1	2.4/4	2.2/4

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 106.7 MILLION HOUSEHOLDS;
 ONE RATINGS POINT IS EQUAL TO 1,067,000 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

StationBreak

BY DAN TRIGOBOFF

WHAS-TV BREAKS SEX/POLITICAL SCANDAL

WHAS-TV Louisville, Ky., broke the story of a scandal when it reported last week that Tina Connor, an acknowledged long-time supporter of Kentucky Governor Paul Patton and a gubernatorial appointee to some state commissions, was expected to file a civil-rights lawsuit contending that the nursing home she owns came under harsh state scrutiny—causing significant financial difficulty—after she broke off a sexual relationship with Patton.

The station's initial report included a denial from Patton. Mark Hebert's story got big play throughout the state, including newspapers and competing stations.

News Director Scott Diener said he would have liked more time to work the story, although the station did spend several weeks on it, but it would have lost its exclusive once Connor filed her lawsuit. "We don't know her claim to be true," he said, "and we haven't reported that it's true. But it's an incredible story, and I'm glad it broke on our air."

KRBC-TV REPORTER SERVO IS MURDERED

The death of a 22-year-old Abilene, Texas, reporter is being investigated as a homicide. Police have been spare with details but have revealed that Jennifer Servo of KRBC-TV suffered trauma to the head.

Her body was discovered



Curtain up!

WNBC(TV) New York helped kick off the new theater season last week, airing musical dance numbers from Broadway productions *Hairspray*, *Cabaret*, *The Lion King*, *The Producers* (above), *Oklahoma!*, *Urinetown*, *Thoroughly Modern Millie*, *Into the Woods*, *42nd Street*, *Hollywood Arms*, *Chicago* and *Aida*. Taped the previous Sunday, the station aired the hour program at 7 p.m. Sept. 17.

Wednesday by a manager and maintenance man at her apartment complex, who had been alerted by station staff that she had not returned more than a dozen messages on her cell phone. News Director Toby Dagenhart said friends at the station noted that her car had not been moved for a few days and that her shades, usually raised a bit so that her cat could look out, were completely down.

Servo would have had her 23rd birthday today.

The station canceled its 5 p.m. newscast and devoted its 6 p.m. program to Servo's death, including several moments when a photo of the young woman filled the screen. On its 10 p.m. newscast, "we did no sports or fluff pieces," Dagenhart said.

Coincidentally, the only

other homicide in the area took place in June—on the other side of a wall shared by Servo's apartment. The confessed killer in that case, in fact, turned himself in at KRBC-TV. The cases have not been linked, though. "He came to our back door to confess," Dagenhart said.

Servo began studying journalism while in the Army Reserves, where she became a sergeant and earned numerous commendations.

She continued her studies at the University of Montana in Missoula and earlier this year won a regional Edward R. Murrow award for radio reporting. In Montana, she worked for both Montana PBS and Montana Public Radio, for CBS affiliate KPAX-TV Missoula's morning show, and as a week-

end reporter at KECI-TV Missoula.

CHANGE FOR BUCH

Shawn Oswald, general sales manager of Emmis-owned WFTX-TV Fort Myers, Fla., has replaced Al Buch as VP and general manager of co-owned KSNW-TV Wichita, Kan. Buch, a veteran general manager and longtime newsman before that, has left the company.

BIG APPLE ADDITION

The raiding continues in New York City. Last week, WNBC(TV)—whose corporate ranks, along with those of a few other broadcast groups, have been diminished by the departure of General Manager Dennis Swanson and a few top protégés—hired veteran WABC-TV executive producer Barbara Johnson as news director. She will report to Dan Forman, who recently left as news director at WABC-TV to become station manager and senior vice president for news at WNBC, where he had previously worked.

NAME CHANGE

Today, Clear Channel's KMOL-TV San Antonio officially switches on-air to its original call letters, WOAI-TV, sharing calls with its co-owned AM radio station.

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

Focus Lincoln-Hastings

THE MARKET

DMA rank	102
Population	684,000
TV homes	269,000
Income per capita	\$17,653
TV revenue rank	134
TV revenue	\$21,200,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	KOLN(TV)	10 CBS	Gray
2	KHGI-TV	13 ABC	Pappas
3	KLKN(TV)	8 ABC	Citadel
4	KHAS-TV	5 NBC	Greater NE
5	KTVG(TV)	17 Fox	Mitts

*May 2002, total households, 6 a.m.-2 a.m., Sun.-Sat.

CABLE/DBS

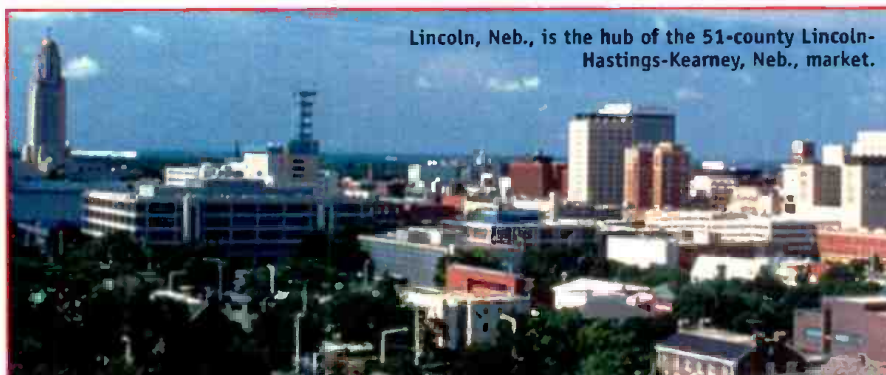
Cable subscribers (HH)	185,610
Cable penetration	66%
ADS subscribers (HH)**	NA
ADS penetration	NA
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
Wheel of Fortune (KOLN)	12/28
Network show	
CSI (KOLN)	16/27
Evening newscast	
KOLN	11/27
Late newscast	
KOLN	16/30

***May 2002, total households
Sources: Nielsen Media Research, BIA Research



Lincoln, Neb., is the hub of the 51-county Lincoln-Hastings-Kearney, Neb., market.

A sprawling, confusing market

The Lincoln-Hastings-Kearney, Neb.—throw in Grand Island, too—market is a large one, and no single TV signal has yet run its entire 200-mile length. Even the combined signals of Gray Television's market leader and CBS-affiliated KOLN(TV) and satellite KGIN(TV)—around whose signals Nielsen drew the market, local executives say—can't quite reach all of it.

"This is a very confusing market," says Steve Morris, GM of Pappas Telecasting's ABC affiliate KHGI-TV and of Mitts Telecasting's LMA'd Fox affils KSNB-TV and KTVG(TV). "For the first couple of months I was here, I needed a teleprompter to keep things straight."

Per local execs, the 51-county market breaks down into two main areas: Lincoln, and the Tri-Cities of Hastings, Kearney and Grand Island. Morris says that, since stations generally can't reach the whole market, they order special reports from Nielsen showing that they have greater strength in their coverage areas than in the market overall. Add the problem of signals bleeding into some coverages from other markets, like Omaha.

Though per capita income is relatively high at \$17,653, the overall state economy has been suffering from a drought afflicting its agricultural community. State capital Lincoln has healthy insurance and financial businesses; both areas have thriving University of Nebraska campuses. Advertising is typical: automotive, fast food, etc.

While local execs expect an improved future, the market remains an under-performer. The No. 102 DMA, it drops more than 30 places when ranked according to revenue. Overall, the market took in \$21.2 million last year, according to BIA estimates—down a moderate 9% from its record \$23.3 million in 2000. Citing its considerable population growth in the past decade, Morris says, "Ultimately, I see this as a \$40 million market."

—Dan Trigoboff

shipmates docks in dayton!

shipmates makes big waves on WHIO in Dayton!

SHIPMATES

3 days, 2 nights, 1 date. no escape!

2.1 household rating!
#1 in the time period!
+24% over year ago!



Washington Watch

BY JOHN EGGERTON

CLEARANCE CLAIM

Comcast and AT&T Broadband said last week that they expect their merger to close in the fourth quarter, given the expiration of the Justice Department's Hart-Scott-Rodino waiting period for consummating mergers under antitrust review.

Although the antitrust waiting period has expired, DOJ officials noted that their review continues and they are trying to reach a decision as quickly as possible. Although Justice may not block the deal, it can still order divestitures and impose other conditions on the company. Justice also pointed out that the deal cannot close until it is approved by the FCC. Public-advocacy groups said the companies' announcement affirms their worry that DOJ will approve the deal with no conditions.

TENTATIVE FIX IN FAIRFAX COUNTY

Looks like Cox Cable of Fairfax County, Va., will keep its franchise. Last July, the county threatened to revoke it if the MSO didn't produce a plan by this week detailing how it was going to complete its fiber upgrade by May 2003, a year after its initial deadline. Cox countered that the delay was, in part, the government's fault for refusing to let it put above-ground pedestals on public land.

It will ultimately be up to the board of supervisors, but, according to a source, the



Levin tops list

Andy Levin will have his hands full if he takes one of the more high-profile lobbying jobs in the media industry. Sources say Levin, now telecom aide to Rep. John Dingell, ranking Democrat on the House Energy and Commerce Committee, is the lead candidate to run the new D.C. office of Clear Channel Worldwide. The largest radio owner in the U.S. has been represented by law firm Wiley, Rein & Fielding but is adding in-house lobbying to fend off a slew of regulatory and legislative challenges. Levin did not return a phone call seeking comment.

county and Cox have struck a deal that will be presented to the board today, which is expected to approve it. The plan gives Cox a little more time to complete the upgrade and wire the county's schools; the source said Cox told the county it could not meet the May 2003 deadline. The new deadline will likely be sometime between May 2003 and the end of the year. Cox has agreed to bury most pedestals on public rights-of-way and put most above-ground equipment on private

land. Cox declined comment.

The board had voted to fine Cox \$2,000 a day starting at the original deadline and holding the money in escrow to be returned only if the May 2003 deadline is met. Instead, Cox will likely get all the money back if a third deadline is met.

BOGUS BULGE BATTLERS

A Federal Trade Commission study of weight-loss ads concludes that "false or misleading claims" are widespread and on the rise. In a preface to the study, released last week, the Surgeon General urges broadcasters, among others, to "adopt reasonable screening measures to assure that the weight-loss ads they carry are based on science and not on wishful thinking."

The study is a staff report and does not necessarily represent the views of the commission, although Surgeon General Richard Carmona clearly sees it as the media's and advertisers' responsibility to be more vigilant against false and deceptive weight loss ads.

BELO'S MCCARTHY TO WILEY, REIN & FIELDING

Retiring Belo Corp. Senior Executive Vice President/General Counsel Michael McCarthy will become a partner at D.C. communications law firm Wiley, Rein & Fielding on Oct. 1. He has been a director and executive-committee member of the National Association of Broadcasters and chairman of

the NAB's digital television transition task force. Currently, he is on the board of the Association for Maximum Service Television.

FCC EYES UNIVISION CHANNEL SWITCH

The FCC is expediting review of Univision's request to substitute an allotment at ch. 52 Blanco, Texas, for ch. 17. The FCC is proposing to allow the switch even though ch. 17 does not offer sufficient spacing from land mobile frequencies in the market to guarantee standard interference protections. Consequently, Univision must accept interference from current and future land mobile base stations and agree not to cause interference to land mobile users. The Mexican government must also agree to the allotment. Comments are due Nov. 12, replies Nov. 27. Because ch. 52 was auctioned after the digital allocation, the Blanco station did not receive a paired allotment for digital operation. Separately, Univision has taken the FCC to court to obtain the ch. 17 allotment.

CLARIFICATION

The Black Broadcasters' Alliance, National Association of Black Owned Broadcasters, and Black Entertainment & Telecom Association hosted separate conferences the week of Sept. 9, not joint events as stated on page 28 of last week's issue.

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Changing Hands

TVs

KOLO-TV Reno; K03DN Ely; K49CK Stead; K50AO Crystal Bay; K12IX Austin, all Nev.

Price: \$41.5 million

Buyer: Gray Television Inc. (J. Mack Robinson, president/CEO)

Seller: Smith Broadcasting Group Inc. (Robert N. Smith, president)

Facilities: KOLO-TV: Ch.8, 166 kW, ant. 2,930 ft.; K03DN: Ch.3, 0.69 W; K49CK: Ch.49, 1.13 kW; K50AO: Ch.50, 280 W; K12IX: Ch.12, 15 W

Affiliation: KOLO-TV: ABC; K03DN: ABC; K49CK: ABC; K50AO: ABC; K12IX: ABC

WPXB-TV Merrimack, N.H.

Price: \$26 million

Buyer: NBC/GE (Jack Ireland, president, TV Stations); No. 4 station group owns 24 stations, none in this market

Seller: Paxson Communications Corp. (Jeff Sagansky, president/CEO)

Facilities: Ch.60, 5,000 kW, ant. 1,011 ft.

Affiliation: Pax

KBKI-TV Walla Walla, K14JH Yakima, both Wash.

Price: \$3 million

Buyer: Pappas Telecasting Co. (Harry J. Pappas, president/CEO); No. 15 station group owns 21 stations, none in this market

Seller: Broadcasting Licenses Ltd., (Brian W. Brady, president/CEO)

Facilities: KBKI-TV: Ch.9, 316 kW, ant. 1,431 ft.; K14JH: Ch.27, 0.50 kW, ant. 732 ft.

Affiliation: KBKI-TV: Ind; K14JH: Ind

Total broadcast stations

As of June 30, 2002

AM stations	4,811
FM commercial	6,147
FM educational	2,303
Total	13,261

UHF commercial TV	752
VHF commercial TV	579
UHF educational TV	254
VHF educational TV	127
Total	1,712

Class A UHF stations	451
Class A VHF stations	103
Total	554

FM translators and boosters	3,770
UHF translators	2,647
VHF translators	2,094
Total	8,511

UHF low-power TV	1,597
VHF low-power TV	523
Total	2,120

Total broadcast stations **26,158**

Source: FCC

FMs

WZBR-FM Kinston, WRHT-FM Morehead City, WNBR-FM Oriental and WCBZ-FM Williamston (Greenville-New Bern-Jacksonville), all N.C.

Price: \$6.5 million

Buyer: Archway Broadcasting Group LLC (Al Vicente, president/CEO); no other broadcast interests

Seller: Eastern Carolina Broadcast (Gene Gray, co-owner/president)

Facilities: WZBR-FM: 97.7 MHz, 3kW,

ant. 249 ft.; WRHT-FM: 96.3 MHz, 100 kW, ant. 492 ft.; WNBR-FM: 94.1 MHz, 11kW, ant. 486 ft.; WCBZ-FM: 103.7 MHz, 100 kW, ant. 981 ft.

Format: WZBR-FM: Country; WRHT-FM: CHR; WNBR-FM: Country; WCBZ-FM: CHR

Broker: Tom Snowden of Snowden Associates and Zoph Potts of Snowden Associates

WCNL-FM Chillicothe (Peoria), Ill.

Price: Swap; AAA Entertainment is paying \$4 million plus trading WCNL-FM Chillicothe for WXCL-FM Pekin, Ill.

Buyer: Kelly Communications (Bob Kelly, president); also owns WOAM(AM) Peoria.

Seller: AAA Entertainment (John Maguire, president/CEO)

Facilities: 94.3 MHz, 6kW, ant. 299 ft.

Format: AC

Broker: Bob Maccini of Media Services Group

WXCL-FM Pekin (Peoria), Ill.

Price: Swap (see above)

Buyer: AAA Entertainment (John Maguire, president/CEO); owns 18 other stations, including WDQX-FM, WJPL-FM, WWCT-FM and WZPW-FM Peoria.

Seller: Kelly Communications (Bob Kelly, president)

Facilities: 104.9 MHz., 3kW, ant. 328 ft.

Format: Country

Broker: Bob Maccini of Media Services Group

WKCD-FM Pawcatuck (New London), Conn.

SOLD!

Station: **KOLO-TV**, Reno, Nevada

Price: **\$41,500,000**

Buyer: **Gray Television, Inc.**

Seller: **Smith Television Group, Inc.**, Robert N. Smith, CEO

Brian Cobb represented the Seller.

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Subject to F.C.C. approval.

Price: \$3.75 million

Buyer: John Fuller; owns two other stations, including WBMW-FM New London

Seller: AAA Entertainment (John Maguire, president/CEO)

Facilities: 107.7 MHz, 2 kW, ant. 400 ft.

Format: Hot AC

Broker: Bob Maccini of Media Services Group

KSLK-FM Visalia (Visalia-Tulare-Hanford), Calif.

Price: \$1.2 million

Buyer: Nelson F. Gomez; owns five other stations, none in this market

Seller: New Visalia Broadcasting Inc. (Bob Eurich, president)

Facilities: 96.1 MHz, 5kW, ant. 361 ft.

Format: Smooth Jazz

WBYA-FM Islesboro (Bangor), Maine

Price: \$1.15 million

Buyer: Mariner Broadcasting Limited Partnership (Louis Vitali, president/treasurer); owns five other stations, none in this market

Seller: Gopher Hill Communications Inc. (Charles Hutchins, president/director)

Facilities: 105.5 MHz, 20 kW, ant. 305 ft.

Format: Big Band

KAVJ-FM Sutherlin, Ore.

Price: \$650,000

Buyer: Brooke Communications Inc. (Patrick Markham, president); owns three other stations, none in this market

Seller: Valentine Coastal Communications Inc. (Bernie Foster, owner)

Facilities: 101.1 MHz, 4kW, ant. 860 ft.

Format: Oldies

WHGN-FM Crystal River, Fla.

Price: \$500,000

Buyer: Moody Bible Institute of Chicago Inc. (Robert Neff, VP Broadcasting); owns 32 other stations, none in this market

Seller: Seven Rivers Broadcast Ministries

Facilities: 91.9 MHz, 41 kW, ant. 482 ft.

Format: Religion

KMXQ-FM Socorro, N.M.

Price: \$450,000

Buyer: Lakeshore Media LLC (Chris Devine, member); owns four other stations, none in this market

Seller: Roadrunner Radio LLC (Rick Martin, member)

Facilities: 92.9 MHz, 6kW, ant. -177 ft.

Format: Country

AMs

WEVD(AM) New York

Price: \$78 million

Buyer: ABC Radio Inc. (John Hare, president, ABC Radio); No. 4 group owns 65 other stations, including WABC(AM), WQEW(AM) and WPLJ-FM New York.

Seller: Forward Broadcasting Inc. (Tom Bird, general manager)

Facilities: 1050 kHz, 50kW

Format: Sports

Broker: Media Venture Partners

KJON(AM) Carrollton (Dallas-Ft. Worth), Texas

Price: \$4.2 million

Buyer: Family Worship Center Church Inc. (Jimmy Swaggart, member); owns 14 other stations, none in this market

Seller: Monroe-Stephens Broadcasting Inc. (Stanton Nelson, president/

director)

Facilities: 850 kHz, 5 kW

Format: Country/Blue Grass

Broker: Wally Tucker, MGMT Services Inc., and Bob Connelly, The Connelly Co. Inc.

WJML(AM) and WWKK(AM) Petoskey (Traverse City-Petoskey), Mich.

Price: \$900,000

Buyer: Basic Licensing Inc. (David C. Gorman, president); owns one other station, not in this market

Seller: Stone Communications Inc. (Richard Stone, president)

Facilities: WJML(AM): 1110 kHz, 10 kW; WWKK(AM): 750 kHz, 1 kW

day/330 W night

Format: WJML(AM): News/Talk;

WWKK(AM): Sports/Talk

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Technology

IBC tempered by recession

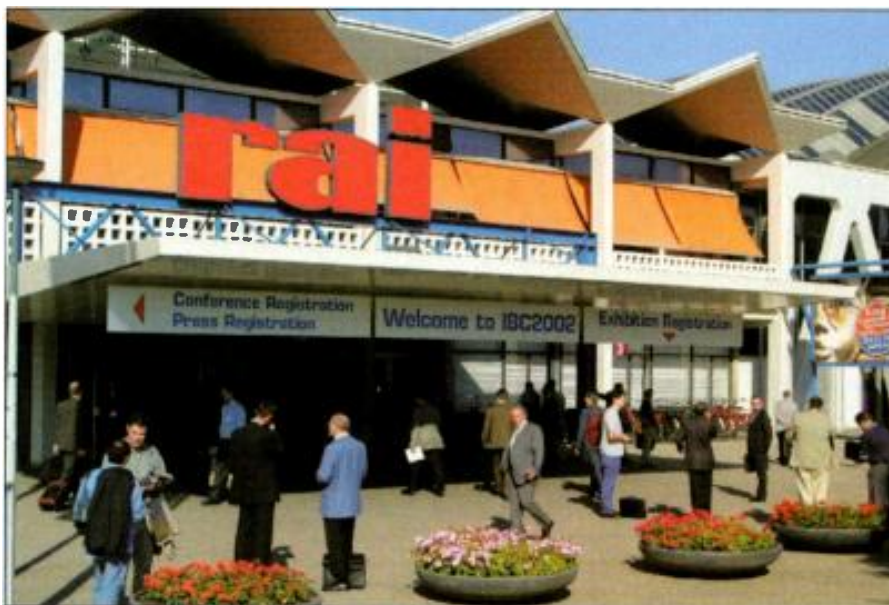
Exhibitors at Amsterdam show find attendance is okay, business is not

By Ken Kerschbaumer

One year ago, the International Broadcasting Convention in Amsterdam felt the ripple effect of the events of 9/11, with more than 5,000 attendees and exhibitor personnel unable to attend the show. Some exhibits consisted of nothing but orphaned and unpacked crates full of booth gear and equipment.

This year's show marked a return to normalcy—or at least as normal as a convention can be in the midst of a global recession. The sense among exhibitors was that attendance was off slightly (official numbers clocked in at an optimistic 40,400) and buying was off substantially for most manufacturers.

On the surface, most exhibitors were pleased with the show, but there were fairly consistent grumblings from U.S.-based exhibitors wondering whether the cost of participating in IBC is worth it. Costs associated with unions and portage make IBC an expensive proposition—for some, even more expensive than NAB. The biggest notable absence was Avid, which said it would undertake a road show instead.



The RAI exhibition center attracted 40,400 attendees this year, up from last year's IBC show, which suffered a 9/11 setback.

As usual for a trade show in a tough economy, IBC tended to attract fewer tire-kickers, but that didn't mean checkbooks were at the ready.

"People are faced with hard decisions to either buy new equipment or lay off staff," says Ciprico Senior Product Manager Gerry Johnson. "They really want to get in a situation where equipment lowers management costs but doesn't result in letting people go."

Grass Valley Group President and CEO

Tim Thorsteinson notes that the economy has become more uncertain in the past 90 days, which is reflected in conservative capital spending. "Stations are conserving cash, and, where possible, they're pushing capital spending into the 2003 budget," he says. "But, as we get more clarity on the overall economy, stations will loosen up their purse strings. They have to because they have an aging capital base and there's a cost in labor and maintenance."

IBC marked the official trade-show



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You can get an entire end-to-end, cost-effective, engineered solution for y solution, **Flexicoder**. In the middle of the Harris engineered chain is **Wat** DTV transmitter, **Ranger**. End up with several antenna options including most experienced team, you have no need to worry about interface issues engineered solutions – Harris.

debut of the Thomson Multimedia booth incorporating the Grass Valley brand. Grass Valley Group previously found difficulty getting traction in the European market, so being part of Paris-based Thomson's booth no doubt gives the Grass Valley brand easier footing than at previous IBCs.

Thorsteinson and the rest of the company are comfortable with the new situation for Grass Valley. For one thing, it makes marketing to the European market much easier. And, says Thorsteinson, "I no longer have to wake up on Monday wondering if we'll make payroll on Thursday."

Some manufacturers see opportunity in the current times: namely, those that have cash on hand and can afford to move ahead with research and development (Grass Valley is still in that camp). With many R&D cycles slowed, companies that remain aggressive believe that, when the downturn becomes an upturn, they will be well-positioned for fast growth.

Continued development is important for other reasons as well. Pinnacle Systems President and CEO J. Kim Fennell sees a shift to IT-based products, which means new issues facing manufacturers. Chief among such issues is the ability to provide IT-style support services, such as constant field support.

Any changes to a facility today, he adds, are driven by one need: business benefits. "We see a lot of growth as broadcasters retool, and there is a lot of organic growth in that area for us," Fennell says. "There aren't that many companies that will step up and provide end-to-end systems."

Says Ciprico's Johnson, "Sales may be



Although the exhibition hall was crowded, the amount of business done was overall a disappointment for many manufacturers.

fiat, but we want to be one of the winners when we come out the other side and revenue ramps up."

Some manufacturers spoke of R&D rollbacks or, at least, moving away from certain product areas. The most notable of those companies, Panasonic, is retreating from development of nonlinear-editing sys-

tems and video servers. It will continue to make NewsByte systems and video servers for those that request them, but future developments, the company says, will come from third parties.

That may be a trend for nearly all manufacturers. Panasonic's efforts in nonlinear editing and video servers were born in the halcyon days of the very late '90s, when the drive to be truly "end-to-end" became a cliché goal. Fiscal responsibility has refocused those energies.

"We want to concentrate on the electrical/mechanical products like cameras and VTRs and work with partners in the IT industry to cover this middle area of production," explains Panasonic Broadcast Europe Managing Director Ted Taylor. "We didn't see it was worth putting a lot of investment into making more servers or nonlinear products when that sector is already very well provided for by IT-based software."

Panasonic has about 10 partners already, including Quantel, Apple and Avid. "We want to be able to play in the part of the market where we can make competing products," Taylor explains.

There were some hotbeds of activity. IP delivery equipment and deals were found in every hall, and, although Cisco Systems didn't have a booth, it did have a presence in booths throughout the RAI center.

Tandberg Television and Cisco have begun work on IP-based video-delivery systems in Italy and Norway. Tandberg's carrier-class iTTV broadband delivery platform will be used in conjunction with Cisco's Metro Ethernet broadband access network.

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"We're trying to position ourselves as a system installer and one-stop shop for IP video for network operators that don't want to think too hard about it," says Tandberg Director of Strategic Development Tim Shèppard.

Tandberg has had a fairly strong year, having shipped more than 100 HD encoders in the U.S. It was one of the exceptions, however.

One area of production that did see some life is HD. Panasonic's Varicam garnered strong interest as European production houses look to bring film quality to video frame rates. "Interest in HD is still at

Taylor believes that HD transmission will eventually arrive.

"I don't think Europe is going to be able to ignore HD transmission forever," he says. "China has agreed to go to HD. Can you believe a situation where you have most of the world broadcasting in HD and Europe says it will stay in SD? That's rubbish."

One market that has taken its lumps in Europe has been pay TV, and that was evident at the show.

"Europe has traditionally been the place that has led in interactive, and it has been the biggest market for us," says Liberate Technologies CEO Mitchell Kertzman.

garbage-type programs. The audiences were switching off in droves, and they weren't willing to pay for it. With advertising revenue down 27% in some markets, it all imploded."

Taylor sees consolidation and mergers taking place to get quality programming back on the air. He also wonders whether state broadcasters, largely unaffected by the economic climate, will dominate again.

They do seem to be the ones still spending. The biggest sale announced at the show: The BBC will install a 142-desk Qedit newsroom system, 20 edit systems and 13 sQ servers as part of its Jupiter news project.

There was also a major development in digital rights management (DRM). Macrovision, which has made its reputation on encoding consumer videotapes and DVDs, introduced MacroSafe.

"We talked with the studios about what they wanted and made sure that they won't have to change their workflow and infrastructures," says Macrovision Director, Digital Technologies, Kirby J. Kish. "If they do things right, it will be as easy as playing back a DVD."

Many of the DRM solutions in the marketplace involve either blocking the player from working or complex keys that send missing content to complete the program stream. Macrovision's DRM system doesn't block the entire MPEG stream; it blocks only the audio and video content. It uses XRML, a language created specifically for licenses, Kish says, adding that it facilitates writing rules defining how long or how many times content can be accessed.

Kish says discussions are under way with the major Hollywood studios, which are already familiar with Macrovision because of the home-video relationship.

The cost of the system depends on the business model of the service provider. The licensing model is similar to the analog licensing model: If it's for a VOD service, Macrovision would get a small percentage of the transaction; if it's subscription, Macrovision would get a small cut of the subscription fee. ■



Thomson Multimedia's exhibit was one of the star attractions at IBC, with the former Grass Valley Group making its debut in the booth of its Europe-based parent company.

the bottom of the curve," says Taylor, "but it is on the way up."

Among the interesting developments on exhibit was one in the Mitchell Camera Co. booth: a digital video magazine manufactured by Ikegami that can fit into an Arri 16mm camera (work on a 35mm version is under way). It doesn't contain tape or a hard disk but instead sends SDI or RGB output to an external hard disk or VTR.

HD production in Europe is popular, but the same can't be said for HD transmission. Widescreen is expected to make inroads over the next few years, and DTV transmission is definitely on the uptick. But

"Right now, the European pay-TV industry, particularly cable, is in serious financial difficulty. So things are slower here than they are in the U.S. right now."

Taylor concurs that pay TV in Europe is falling apart at the seams. "Vivendi Universal is selling off assets to deal with debts of 19 billion euros, and cable operator NTL has about 15 billion euros of debt. You can write a book on how badly wrong all the entrepreneurs got it."

The problem, as he sees it, is over-expansion when there was not enough money to pay for the content. "Program-quality crashed and was filled with

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HISPANIC TELEVISION

BY ALLISON ROMANO

A television advertiser could hardly ask for more. Hispanics, says a new report from Initiative Media, account for almost 10% of the television households in this country, and that grows by one percentage point a year. And they watch—not just in prime time but across all dayparts.

It's no surprise, then, that broadcast giant NBC purchased Spanish-language network Telemundo. The networks perceive the same demographic trend the census takers do.

Hispanic television is exploding on broadcast and cable television.

On the pages that follow, **BROADCASTING & CABLE** takes a look at various aspects of the business: the new competitors, the Spanish-language newscasts gaining in influence, the English-language shows aimed at Hispanics.

Below, staff writer Allison Romano looks at Hispanic television's biggest lure now: its growing and youthful viewership.



Telemundo is looking to emulate *American Idol*'s success with upcoming *Protagonistas de la Musica*.

Youth-oriented Hispanic networks become a niche for programmers

A Language that media Understand

What is the language of America?

Arguments about bilingual education are old hat by now, and, while English is the nation's official language, Spanish customs and the Spanish language have naturally seeped into the culture.

Young Hispanic viewers straddle two television worlds—Spanish-language television and English-language channels—and Hispanic networks are plotting ways to keep those precious young eyeballs on their air. Increasingly, the two largest—Univision and Telemundo—and their offspring networks aggressively program to younger viewers.

While the older Hispanic demographic is loyal to its TV choices, 'young viewers go back and forth between Hispanic and general-market networks.'

—Monica Gadsby, Starcom

The inspiration is quite logical: The Hispanic marketplace skews very young. Among U.S. Hispanics, the median age is about 29, according to 2000 Census figures. That puts more than half the population squarely in the young 18-34 demo. In contrast, the median age of U.S. television viewers is 37.

"In the U.S., there's no one-size-fits-all network in Spanish," said Eric Sherman, head of MTV Networks digital services, which includes Spanish-language channels MTV Español, in about 4.5 million homes, and VHUno, which serves about 1.5 million. "There isn't enough programming out there for the youth market."

MTV Español caters to a very specific niche: fans of Mexican music. The network sticks to Latin music, refusing to air Spanish versions of English songs. Bilingual artists like Shakira and Ricky Martin, though, are a big draw on MTV Español and other Spanish-language services.

Young viewers are a lucrative target, with about \$140 billion in buying power, according to Telemundo, and those census figures have advertisers salivating. One in six U.S. teens are Hispanic; within the next five years, 25% of the U.S. will be Hispanics under 25 years old.

Packaged goods and household products have been the mainstay of Hispanic advertising for years. Now younger viewers are inspiring ads for movies, electronics, technology and financial services.

There are new marketing opportunities for product tie-ins. Telemundo is working product placement into all of its new reality shows.

The *novela* reigns as the most-watched Hispanic format by all age groups, including younger viewers. Telemundo is producing its first teen *novela*, *Los Teens*, centered on the lives of U.S. Hispanic teenagers, slated to debut later this year and featuring product placement. The first *novelas* in Univision's prime time block, 7 p.m. ET, are typically teen-oriented like upcoming teen love drama *Vías del Amor*.

Hispanic broadcasters are beginning to sprinkle in new, youthful formats. Telemundo's first experiment with American-style reality came last spring with *Protagonistas de Novela*, a search for a new *novela* star. It was scheduled like a *novela*, airing every night for 8 weeks.

"To put a reality show in the prime time *novela* block and show it every night was to say to viewers, 'OK, let's change your thinking a little bit,'" said Telemundo Director of Program Development Mimi Belt.

Over the course of its run, *Protagonistas de Novela* doubled its viewership among 18- to 34-year-olds, and the series' finale earned a season-high 5.4 rating in the demo.

NBC-owned Telemundo will offer three more reality shows this season.

relaunched the older-skewing Gems cable network (often called Lifetime Television for Hispanic housewives) as an MTV-style network Mun2 (pronounced "mun dos").

Mun2 casts a different cultural net, targeting third- and fourth-generation bilingual Hispanics. The Telemundo flagship focuses on first- and second-generation Hispanics.

Unlike Spanish-only Telemundo and Univision, Mun2 embraces "Spanglish," a mix of Spanish and English, according to Mun2



Telemundo's Mun2 channel speaks to young viewers with interactive talk show ChaL.

Animation also is spilling over to Hispanic television. Univision is transforming comic strip *Baldo* into a series for this season.

New formats are risky, though, because there's no telling what finicky Hispanic teens will accept or reject, says Monica Gadsby, managing director for media buyer Starcom MediaVest's multicultural division, Tapestry.

While the older Hispanic demographic is loyal to its TV choices, Gadsby said, "young viewers go back and forth between Hispanic and general-market networks."

As more Hispanics are born in the U.S. or schooled in English, their media choices have expanded. Fox, NBC, MTV and BET are popular English-language destinations, industry executives say.

Young Hispanics finally got their own dedicated service last fall, when Telemundo

Programming VP Yolanda Foster. "By the time we reach them," she explains, "they are more acculturated."

Mun2 offers pop-culture-driven shows on music, entertainment and cooking, most with the requisite sexy hosts.

Although there's no classic repurposing of Telemundo shows, Mun2 is trying to create complementary shows. An example will be a companion show to Telemundo's upcoming *Protagonistas de la Musica*. Outtakes and behind-the-scenes footage "will be edgier, something that would make a 50-year-old Latina woman faint," Foster said.

With a mix of U.S. co-productions and acquired product, Mun2 fills a robust 17 hours per day. Mun2's audience is still small, though: The network reaches only about 3 million homes. Still, "they are offering a new option in programming space," observed Ini-

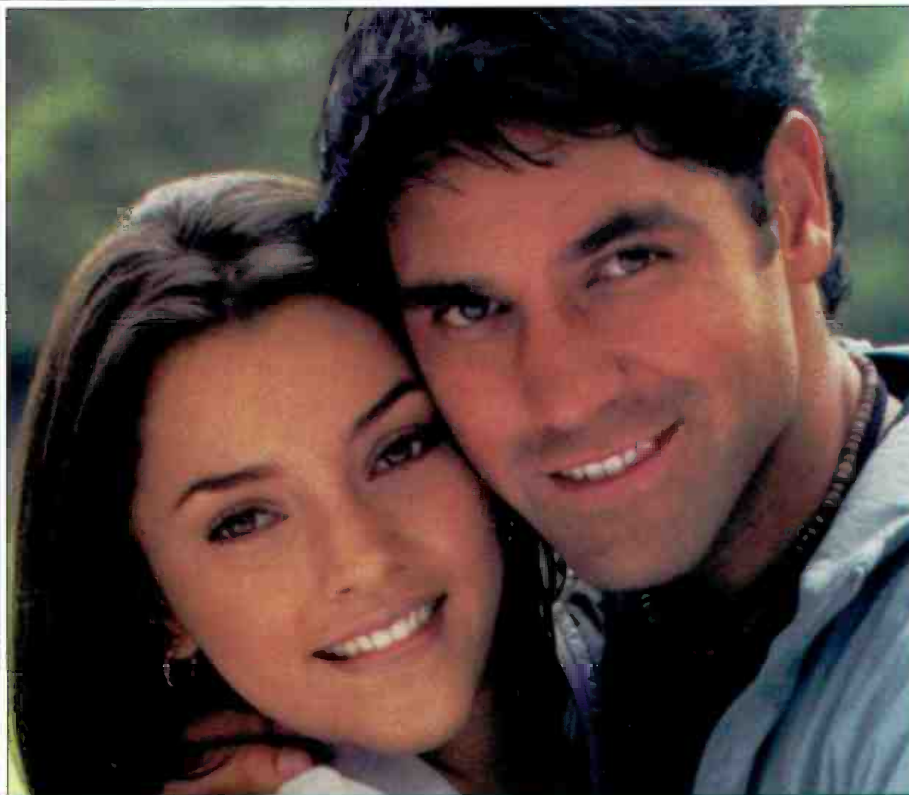
HISPANIC TELEVISION

tiative Media's head of audience research Stacey Lynn Koerner.

By virtue of market share—Univision attracts about 70% of the general Hispanic audience—the network attracts the most young eyeballs. More Hispanic teens and 18- to 34-year-olds watch Univision than watch the seven English-language broadcast nets combined. Univision's new broadcast network Telefutera, which launched in January, skews younger and more male, thanks to its mix of sports and dubbed Hollywood theatricals.

Sports programming is the second-most-watched genre, and Telemundo recently inked a three-year TV deal with the National Basketball Association. Both Telemundo and Mun2 plan to create wraparound programming to complement it. Univision heaps on boxing to attract young men.

But Hispanic marketers expect the reality genre to take a strong hold with young and old Hispanic viewers. "What makes a good reality show work is drama," explains Starcom's Gadsby. "Reality is a giant *novela*." ■



Among new shows on Univision's upcoming slate is teenage love story *El Juego de la Vida*.

An *Urban* cross-over

English-language show targets U.S.-born Hispanics

By Steve McClellan

If your English-language station is losing share to the increasing number of Spanish-language programming alternatives, Robert Rose has a solution: a show he's syndicating called *Urban Latino*.

The English-language show is targeted to the younger U.S.-born Hispanic TV audience. Rose and others say that, for the most part, that audience speaks English primarily and Spanish as a second language.

The weekly magazine show examines the diverse elements of U.S. Hispanic culture and is designed for cross-over appeal to Hispanics and non-Hispanics alike.

According to Rose, president of Artist and Idea Management, which distributes the show, *Urban Latino* will debut Oct. 7 in more than 70% of the U.S. Hispanic-household universe. Groups clearing the show

include ABC, CBS/UPN, Hearst-Argyle Television, Post-Newsweek, Clear Channel, Tribune, Cox and Emmis.

Rose says that, of the 36 million Hispanics living in the U.S., 21 million were born in the U.S., and most of them are under age 35.

Here's the core of Rose's pitch: "Advertisers can't just buy Spanish-language TV and say they're reaching the entire Latino market. If your target is younger-skewing and you do that, you're missing 25% of the market."

Probably the program's best scheduling spot is at KABC-TV Los Angeles, which plans to air it Saturday at 5:30 p.m.

In Miami, where 52% of the population is Hispanic, it will air on Viacom's duopoly stations WFOR-TV, a CBS station (where it's stuck at 2:35 a.m. on Saturdays) and UPN station WBFS-TV, a younger-skewing station where it will get a much better 10:30 p.m. slot on Saturdays.



Urban Latino will debut Oct. 7 in more than 70% of the U.S. Hispanic-household universe.

The show's younger-skewing appeal makes it well suited for a UPN affiliate, Rose said.

The show is being offered to stations for barter. He is circumspect on progress to date. "There's a lot of interest and a few commitments."

The show is a venture of Rainbow Media Holdings Inc.'s MetroTV cable channel in New York, *Urban Latino* magazine, Rose's company and Latino Media Ventures. PMG Media, New York, will sell ad time in the show.

In New York, the show will air on MetroTV, serving 4.4 million subscribers, or roughly half the New York market. ■

[Turn to page 39]



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BY ALLISON ROMANO

HISPANIC TELEVISION

Univision: King of the hill

Top Spanish-language network is also nation's fifth-biggest broadcast net

In the Hispanic-television market, Univision is king of the hill. Unlike the general market, where two or three or even four networks can compete, in this country's 9.7 million Hispanic television homes, Univision commands about 70% of viewership.

Univision, the largest Spanish-language broadcaster and fifth-largest U.S. broadcast network, schedules a dizzying array of program genres. The sheer variety helps attract and maintain the bulk of Hispanics viewing Spanish-language TV. Univision's household

torical *novelas* like *Roots*. Others are dramatic like *Dallas* or [young-skewing] like *Beverly Hills 90210*, and some are like *Sesame Street*."

On Univision, talk and variety shows account for 15% and news programs 14% of the schedule. Sports, children's shows, game shows, variety and movies are sprinkled in, claiming about 5% of airtime.

Much of the schedule is fueled by acquisitions from Latin America. The licensed fare is sometimes knocked as a cheap way to program Univision, but observers say the

Univision's hit parade

In the 2001-02 TV season, Univision boasted the top 20 prime time shows among Hispanic viewers on both Spanish- and English-language broadcast networks

Rank	Univision show	Rating*
1	Amigas y Rivaless (Tues)	28.0
2	Amigas y Rivaless (Mon)	27.9
3	Amigas y Rivaless (Wed)	27.3
4	Amigas y Rivaless (Thur)	27.0
5	Por Un Beso (Wed)	26.4
6	Por Un Beso (Thur)	26.2
7	Amigas y Rivaless (Fri)	25.9
8	Por Un Beso (Tue)	25.7
9	Por Un Beso (Fri)	25.4
10	Por Un Beso (Mon)	25.3
11	Derecho de Nacer (Mon)	24.6
12	Derecho de Nacer (Tues)	24.5
13	Derecho de Nacer (Wed)	24.1
14	Salome (Wed)	23.7
15	Derecho de Nacer (Fri)	23.6
16	Salome (Tue)	23.5
17	Salome (Thur)	23.4
18	Salome (Mon)	23.3
19	Derecho de Nacer (Thur)	23.1
20	Salome (Fri)	22.7

*Hispanic audience

Source: Initiative Media analysis of Nielsen Media Research data



Famously outrageous Don Francisco hosts Univision's long-running *Sábado Gigante*.

ratings outperform its closest competitor, Telemundo, 3 to 1, according to Nielsen Media Research.

"When you have such an enormous lead," said Roy Rothstein, research chief for media buyer Zenith Media, "it's hard to imagine anyone being able to overcome that."

Even so, with NBC as Telemundo's new owner, that dominance is being challenged.

Univision dedicates the largest portion of its schedule, notably in prime time, to *novelas*, the most popular programming genre. In the second quarter of 2002, *novelas* accounted for 29% of its programming.

The allure of *novelas*, Univision President and COO Ray Rodriguez explains, is that there is something for every Hispanic. "There are different genres. There are his-

quality of imported programming has improved in recent years.

"It gets a negative reputation as second-class programming, but people have bad memories of what it looked like 10 years ago," said Monica Gadsby, manager director for Tapestry, the multicultural unit of Starcom MediaVest.

In recent years, Univision has stepped up its original production. Network execs say that 50% of the schedule is produced in-house, including its first U.S.-produced *novela* *Te Amore in Silencio*, slated to air this season. New comedy *Playa Tropical* is also being produced for a first run on Univision.

The originals are risky because, unlike acquired shows, they are untested. "We aren't buying it already done," Rodriguez

pointed out.

Univision doesn't have a preference for originals, he adds. "We don't care where the hit comes from."

Last season, Univision boasted the top 20 shows for Hispanic viewers across all broadcast services. The highest-rated non-Spanish program is UPN's *WWE Smackdown!*, ranking 44th, according to Initiative Media analysis of Nielsen data.

While Telemundo experiments with new programming genres, Univision's strategy seems to be to keep with what is proven. "There's no spin, no promises of sexy new partners," Rodriguez said earlier this year, comparing Univision with Telemundo and its new corporate parent, NBC.

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HISPANIC TELEVISION

dominance, Univision last January invested about \$1.5 billion to launch a sister broadcast network, Telefutura. The new net, which airs on 25 Univision-owned stations, is an alternative to its parent's programming and, of course, Telemundo's.

Lynn Koerner, head of research for media buyer Initiative Media.

Univision doesn't see it that way. Telemundo does. "They are taking almost all of their ratings from their parent company," asserts Telemundo Director of Program Develop-

channel and three lifestyle channels.

This season, Univision will offer a slate of fresh *novelas* and new shows to maintain its viewership. New dramas include teenage love story *El Juego de la Vida*, family-oriented *El Manantial*, billed as a modern *Romeo and Juliet*, and adult drama *Entre el Amor y el Odio*.

Lighter fare dominates weekends, highlighted by its long-running *Sábado Gigante* with its outrageous host Don Francisco. This season, the network will add the two-hour game show *Quien Dijo Miedo*.

In 1992, when Nielsen Media Research began rating Hispanic viewing, only seven of the top 25 shows viewed by Hispanics were on Spanish-language services (Univision claimed six, Telemundo one). Back then, "the Spanish-language programming wasn't very good," Rodriguez concedes.

A decade later, Univision claimed 23 out of the top 25, with only the Super Bowl and Game 7 of the World Series slipping in. ■



Quien Dijo Miedo, a game show hosted by Fernando Arau (l), is one of the shows Univision hopes will keep its ratings three times bigger than Telemundo's.

Telefutura's audience is steadily building and currently collects about 6% of Hispanic viewing shares. Where the viewers are coming from, though, is a hotly discussed topic in the Hispanic-TV industry.

"Univision has to be careful with how they program Telefutura. They don't want to compete with themselves," said Stacey

ment Mimi Bell. "It hasn't changed our demos or our share."

Univision is also a player in the cable industry. Its Galavision network is popular with adults 18 to 49 years old, particularly women. There are also plans to launch five digital networks by the end of the year: a Hispanic movie service, a classic movie

Telemundo turns up the heat

It trails Univision, but its new NBC ownership could quickly change that

By John M. Higgins

Local ratings in the summertime are pretty much an afterthought, since TV viewership is down and reruns rule TV schedules. In Los Angeles, though, there was a bit of a surprise among the Spanish-language stations this summer. Telemundo's KVEA-TV, long a laggard in the market, suddenly saw viewership of its 6 p.m. newscasts surge nearly 50%. The Nielsen score for its 11 p.m. news more than tripled.

At the same time, the dominant Spanish-language station, Univision's KMEX-TV, saw its newscasts dip 20%-30%.

The big difference: NBC. The No. 1 broadcaster acquired Telemundo and its local stations in April for \$2.7 billion. After a few years in the hands of Sony and Liberty Media, the long-floundering Spanish-language net is in the hands of a serious, well-heeled broadcaster that could bolster both local and national programming.

There were a couple of similar, smaller shifts in other heavily Hispanic markets, including New York and Miami. Just blips in a giant television sea: Overall, Telemundo's viewership is a fraction of Univision's.

But some industry executives are starting to consider how NBC's entry could shake up the Hispanic-TV game.

"It's the local story that no one's paying attention to," says one media analyst, who is restricted from speaking about Univision publicly. "News is the gateway to prime time, and Univision for the first time faces a formidable rival."

Univision expresses confidence in its longtime strength. "We're certainly going to be aggressive in the way that we compete against Telemundo," says President and COO Ray Rodriguez. "It makes everyone better. We do have some advantages."

The biggest one, he noted, is long-term supply agreements with the largest Latin American TV networks and producers. Add

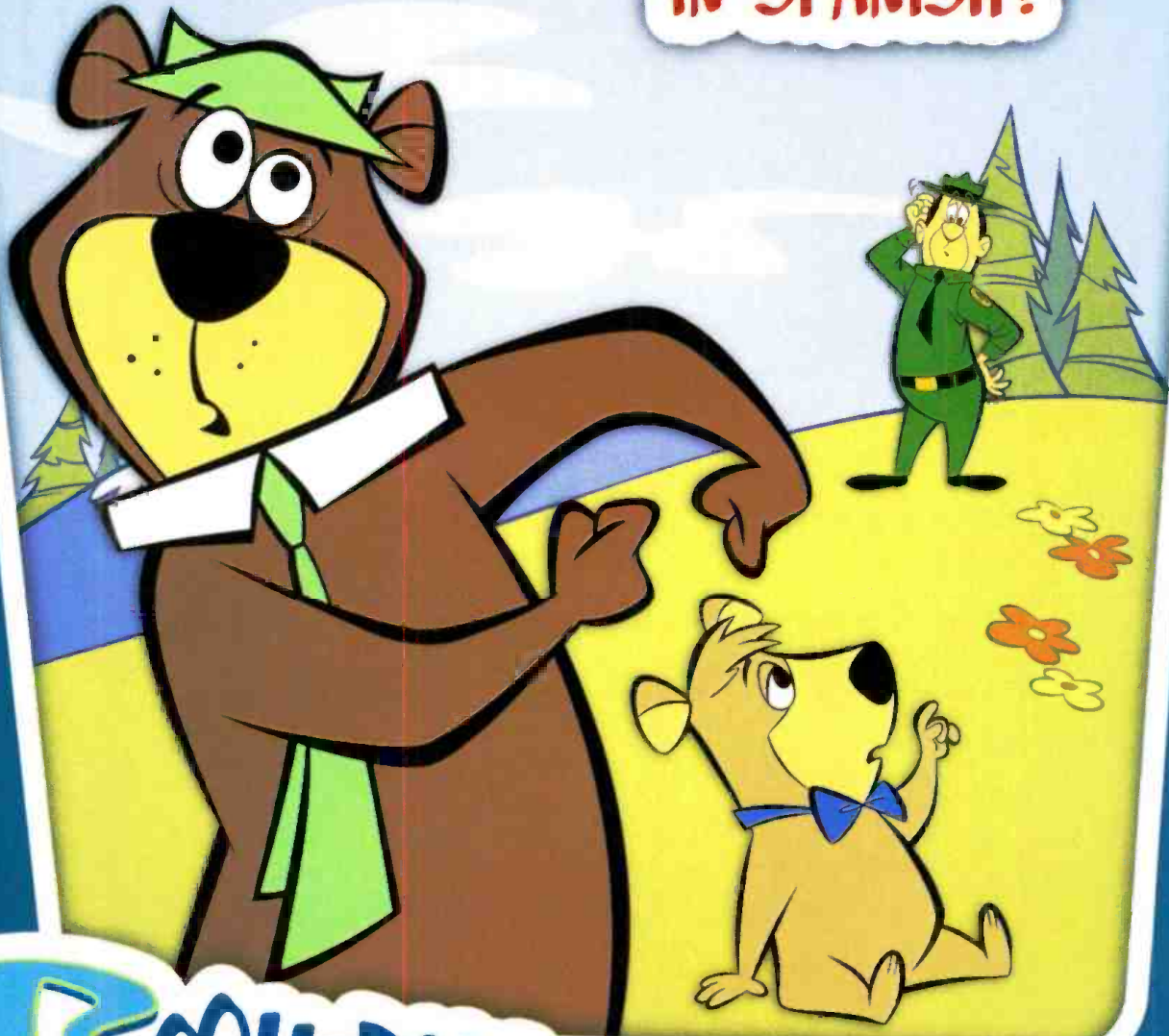
that to Univision's historical strength among Hispanics and a much stronger base of O&Os and affiliates, and NBC faces quite a challenge.

Univision has other problems. The company has warned that its third-quarter results will fall short of expectations. Astonishing ratings for the fringe-hour World Cup soccer broadcasts didn't yield as much ad revenue as the company had hoped.

Startup costs of its Telefutura are higher than expected. Estimated upfront buys of Hispanic TV grew sharply last spring to \$750 million, but two analysts say Telemundo got most. (Goldman Sachs' Niraj Gupta disagrees, saying that Univision secured \$50 million more than the \$475 million that others have estimated.)

Univision is reacting defensively, not always a good sign, say analysts. Example: Its deal to buy Hispanic Broadcasting Corp. (at 40 times cash flow) was a response to NBC's talks with the radio group. ■

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News gains ground

In major cities, newscasts beat Anglo newscasts. But not in revenue. Or pay

On Sept. 2, two newscasts— from two network affiliates, in two languages and going out to two distinct audiences—emanated from one state-of-the-art broadcast facility in Miramar, Fla.

"For me, this was a dream come true," said a still emotional Don Browne, who spent years as a newsmen in Latin America, is mar-

may be, the side-by-side broadcasts do not symbolize a coming of age for Spanish-language local newscasts in the U.S. As Browne and many others will tell you in either language, that happened a long time ago.

For years, Univision or Telemundo affiliates have been winning news-ratings races in households or key demos—even placing first

ing Spanish-language stations in major markets—where revenue can be in nine figures—sales typically lag English-language stations with similar or even lower viewership.

In the No. 1 Hispanic market, Los Angeles, for example, Univision's KMEX-TV logged just under \$133 million in revenue in 2001, with an 11% local commercial share (LCS) according to BIA Financial estimates. (LCS is a station's share of viewers, adjusted for cable, noncommercial and out-of-market stations). With a similar LCS, KCBS-TV had revenues of \$149 million, and KTTV(TV) had revenue of \$183.7 million. Both KABC-TV and KNBC-TV topped \$240 million in revenue, with shares in the higher teens. Telemundo station KVEA(TV) took in \$34 million, with 4%.

In New York City, the No. 1 DMA overall and No. 2 Hispanic market, Univision's WXTV(TV) took in \$47.4 million on a 6% LCS, Telemundo's WNJU(TV) \$10.5 million on a 4% LCS, according to BIA estimates for 2001. In contrast, Fox-owned UPN affiliate WWOR-TV had more than triple WXTV's revenues, \$149.3 million, on only 1½ the LCS, 10%; WNYW(TV) took in \$225 million with an 11% LCS. WNBC(TV) had revenues of \$320.0 million on a 19% LCS. WABC-TV \$292.7 million on 20%, WPIX(TV) \$205.0 million on 14%, and WCBS-TV \$196.7 million on 14%.

In Miami, the No. 3 Hispanic market, Univision's WLTV won the competitive 6 p.m. time slot last May; WSCV, which has been gaining ground in recent months, is runner-up at 11 p.m. to English-language WTVJ, followed by WLTV. WLTV and WSCV are, respectively, No. 1 and 2 sign-on to sign-off. BIA Financial reports that, in 2001, WLTV had revenues of \$58 million, WSCV \$33 million. Again, three English-language stations with overall lower viewership had higher revenues with a lower LCS than Univision's.

"I've been in this business a long time,"



WXTV(TV) New York news team: (seated, l-r) anchors Rafael Pineda and Denisse Oller and (standing, l-r) sportscaster Jose Roig and weatherman Sol Sostre. Pineda, who joined WXTV as an anchorman in 1968, is Gotham's most senior local news anchor.

ried to a woman from Cuba and now runs NBC's dual-language Miami duopoly, WTVJ(TV) and new Telemundo sister station WSCV(TV). Browne said the Spanish-language newscast was as uplifting an experience as he has had in his 35-year-plus career.

"When we both signed on at 6 p.m. Sept. 2," he says, "we were euphoric. When the shows went off the air, people were hugging. There's been nothing like it before."

Historic and unprecedented though they

and second—in markets as large as New York, Chicago, Miami and Los Angeles and in smaller markets with large Hispanic populations, such as Fresno and Bakersfield, Calif., and Laredo and El Paso, Texas.

Miami's Spanish and English newscasts from NBC may foreshadow a coming economic parity for Spanish-language television stations and their news departments.

Right now, though, ratings don't always translate into revenue. Even at top-perform-

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said Walter Ulloa, chairman of Entravision, which owns 15 news-producing Univision affiliates, 11 rated No. 1 or 2 in their midsize to small—but always heavily Hispanic—markets. He estimates the overall revenue gap at about 40%.

“I’ve seen this business evolve,” he said, “and there’s definitely been a lot of misinformation about our market. It’s made it a tough sell. A lot of things have been ... distorted. Our audiences tend to be young families, with more consumption per household.

“But there’s more research available,” he added. “Nielsen is doing a better job of measuring than even five years ago.”

Nonetheless, he said, a significant part of Entravision’s presentation to investors deals with the revenue gap between English- and Spanish-language stations.

“Revenues aren’t on par with ratings delivery,” noted a Los Angeles Spanish-language-station executive. “It’s been hard to

get advertisers to spend in proportion to viewership.”

The gap isn’t just in revenue. Staffs are smaller at the Spanish-language stations, and—as agents, Hispanic community groups and the American Federation of Television and Radio Artist point out—so are salaries. Union and community groups in Los Angeles have noted recently the gap within the same company—NBC—when it comes to compensation for reporters working in different languages.

Univision’s KFTV(TV) Fresno, Calif., was the site of a 43-day hunger strike two years ago, and workers walked off the job a few months later at KMEX-TV—both over compensation issues. Smaller staffs and salaries are driven by lower revenues, Tele-mundo and Univision executives say.

Even AFTRA acknowledges that the revenue streams are different, but, when those revenue streams merge and are even

enhanced by economies of scale, the differences should begin to disappear.

Besides staff sizes and salaries, differences between English- and Spanish-language efforts are seen in story selection and approach.

Newsroom differences can run even deeper, says a veteran who finds the Spanish-language newsroom a more personal, more emotional place.

“The culture within the newsroom is very different,” says KVEA News Director Al Corral, who has also run news at English-language stations, including KPIX-TV San Francisco. English-language newsrooms tend to be more rushed, he observes. “Deadlines are deadlines, but, when people chat here, they take more time to get to know you, ask about the family ... If someone sneezes, there’ll be about 20 ‘God bless you.’ I’ve been [in English-speaking newsrooms] where someone could have a heart attack and no one would notice.” ■

Betting on a booming market

Allentown, Pa., English-language station plans Spanish-language newscast

By Dan Trigoboff

Independent WFMZ-TV Allentown, Pa., thinks Spanish-language news is viable enough to run—even though it’s an English-language station.

Barry Fisher, general manager of the Maranatha Broadcasting-owned station, notes that the area on which his station’s news focuses—it’s licensed in Allentown but is in the Philadelphia DMA—has seen its Hispanic population more than double since the 1990 Census. “One school district is more than 50% Hispanic,” he says. Without a full-blown Spanish-language local newscast in the Philadelphia market, “it doesn’t take a rocket scientist to figure this is something we need to address.”

Although the No. 4 DMA overall, Philadelphia drops to No. 17 as a Hispanic market. WFMZ-TV pulls in only 1 and 2 ratings in the market overall, Fisher says, but ratings for its English-language newscasts are several times that in the northern tier of the Philly area,

according to Nielsen Media Research.

Beginning in first quarter 2003, News Director Brad Rinehart, who already oversees 47 English-language newscasts a week, plans to put the Spanish-language program after his 10 p.m. hour-long English-language news block.



A challenge, Fisher notes, besides finding bilingual talent, is that there are four distinct Spanish dialects used broadly in the area. Rinehart and Fisher have been meeting with local Hispanic representatives in an effort to approach the broadcast with language most

commonly used.

So far, Fisher says, the response from both the local Hispanic and the advertising community has been positive. Community leaders are hoping for a newscast that shows the community’s diversity and doesn’t focus on crime, Rinehart says.

The area on which WFMZ-TV Allentown, Pa., focuses has seen its Hispanic population more than double since 1990.

WFMZ-TV is not the first English-language station to offer news in Spanish. KGNS-TV Laredo, Texas, that market’s dominant English-language station, ended its Spanish newscast earlier this year amid low ratings and labor trouble. ■

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Network in the making

Azteca America was to launch nationwide in 2001, has grown to nine affils

Two years ago, Pappas Telecasting and TV Azteca, the Mexican broadcaster and programmer, created a joint venture to bring a third Spanish-language broadcasting network to the U.S. Called the Azteca America Network, it was to have begun broadcasting in the first or second quarter of 2001. It didn't happen.

In the first quarter of 2002, though, a third Spanish-language network did go on the air in the U.S.: Univision-owned Telefutera.

Meanwhile, Azteca America is still a network in the making, and perhaps a case

study in how the best-laid plans can go awry.

Indeed, the network is no longer a joint venture. Initially, Pappas Telecasting was the majority owner, and Harry Pappas was chairman of the network. TV Azteca was to be the programming supplier with a 20% ownership stake. Azteca America is now owned 100% by TV Azteca, and Pappas no longer has an ownership interest.

But four Pappas stations are affiliates of the network: KAZA-TV Los Angeles, KTNC-TV San Francisco, KAZH-TV Houston and KUVR-TV Reno, Nev.

"We decided that we'd each do what we do best," says Luis Echarte, president and

The good news is that the company is making progress expanding the affiliate base.

Just today, as a matter of fact, the company is announcing the addition of five affiliates, which will bring the network's coverage to 35% of the nation's Hispanic households. The new affiliates are KQDF-TV Albuquerque; KDAF-TV Austin, Texas; KSMI-TV Wichita, Kan.; KYAV-TV Palm Springs, Calif.; and KSBT-TV Santa Barbara, Calif.

"The big struggle is distribution," Echarte says. "The programming isn't that big a gamble, because most of the production cost is absorbed in Mexico," where



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'We'd like to be at 20% to 25% share of market in five years time. We think that is a reasonable projection and very achievable.'

—Luis Echarte, Azteca America

CEO of Azteca America.

To help Pappas get going, TV Azteca has taken up to a 25% ownership interest in Pappas's Azteca-affiliated stations, the maximum foreign investment in stations allowable under current law.

Echarte says that building the network's distribution base has been its toughest challenge. Under the original plan, Pappas was to buy and build more stations; the recession took care of that dream.

So Azteca America remains a regional program service beaming to stations in the Southwest, California and Florida. But Echarte remains optimistic that he can grow the distribution to 60% of the U.S. Hispanic household universe by the end of 2003 and begin selling network ads by the end of that year.

Azteca operates two networks and controls about 40% of the market.

The core programming is *novelas* and sports. But other formats work well, too. In fact, Azteca produced a hit earlier this year with an *American Idol*-type show called *La Academia*.

Echarte says TV Azteca has the patience to build Azteca America into a viable network. "We'd like to be at 20% to 25% share of market in five years time," he says. "We think that is a reasonable projection and very achievable."

Analysts remain cautiously optimistic about the new venture. SalomonSmith-Barney analyst Pablo Burbridge wrote last week that Azteca's ability to sign new affiliates, "without capital investments," is a positive sign. ■

Lifestyle programming

Scripps plans Spanish-language cable net in its 'how-to' model

At the NCTA convention in May,

Allan Singer, senior vice president, programming, for AT&T Broadband, told attendees that one of cable's biggest needs was programming geared to the growing Latino audience. What he didn't know was that E.W. Scripps Co. was already on the case.

Headed by Kristen Jordan, vice president, international, for the Scripps Networks, a development team is creating a Spanish-language cable network for the U.S. market. No launch date has been set, Jordan said, but the development process is well under way. "Know that, as a company," she declared, "we are very committed to this idea."

Scripps, of course, has had a lot success creating "how-to" networks HGTV, The Food Network, DIY (Do it Yourself) and most recently Fine Living.

In many ways, the new Spanish-language service will embrace the model of the other Scripps Networks, said Jordan. "The concept is to develop a network that will provide useful lifestyle information to enrich the lives of Latino viewers in the U.S." Focus-group research, she added, has shown there is a "very large need" for such programming.

The company hasn't started marketing the service to cable operators yet, but executives there believe that there is clearly demand. The key will be to penetrate the top 10 markets, where, Jordan says, 50% of the U.S. Hispanic market resides; 75% resides within the top 20 markets.

The sales staff has polled advertisers, and they like the idea. "They're clamoring for it," says Jordan. "The response from advertisers has been very positive. Of course, they are as aware as we are of the growing buying power of the Latino market. It's already enormous and will be growing in the future. There is not an advertiser in the country that hasn't woken up to that reality."

Jordan stressed that the new Latino net-

work won't be just re-dubbed and repurposed programming from the existing Scripps Networks. In fact, she said, that won't be the case at all. The programming will be original, and much of it will be produced by outside companies with the expertise in the language and the Hispanic cul-

ture. "It is more important that these shows be produced from a Latino perspective," she said, "and that is our plan."



'The response from advertisers has been very positive. Of course, they are as aware as we are of the growing buying power of the Latino market.'

—Kristen Jordan, Scripps Networks

ture. "It is more important that these shows be produced from a Latino perspective," she said, "and that is our plan."

Indeed, while many categories of programming seen in the company's English-language channels will be adapted to the Spanish-language channel, there will also be new genres of programming that the focus groups have revealed are of particular interest to Hispanics. Jordan wouldn't elaborate, but it's clear

that it's a niche Scripps can call its own. Existing Hispanic networks focus on entertainment, sports and news. "I don't see any overlap," said Jordan, with the possible exception of an isolated lifestyle segment.

"We were the first to claim lifestyle programming as our own. There really is no other dedicated source that serves the Latino community, and, at the same time, there's an enormous need for that kind of programming." ■

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People

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

Broadcast TV

At Granite Broadcasting, Atlanta: COO **Bob Selwyn** steps down but will remain senior operating adviser to the board of directors; **John Deushane**, regional VP, named COO.

At Nexstar Broadcasting Group: **Duane Lammers**, VP, sales and marketing, Summit, Pa., named executive VP/COO; **Timothy Busch**, VP/GM, WROC-TV Rochester, N.Y., named senior VP and regional manager.

Steve Ramsey, VP, news operations, Tribune Broadcasting, Chicago, named VP/GM, WSMV-TV Nashville, Tenn.

Marie Fuhrken, controller, KUTV(TV) Salt Lake City, named VP, finance and administration, KDFW(TV)/KDFI(TV) Dallas.

At WPLG(TV) Miami: **Larry Most**, national sales manager, named local sales manager; **Pete Tierney**, national sales manager, WSYX(TV) Columbus, Ohio, joins in the same capacity.

At KSCC(TV) Wichita, Kan.: **Todd Murphy**, local sales representative, promoted to

national sales manager; **Susan Harlow**, account executive, KSNW(TV) Wichita, joins in the same capacity; **Brad Umscheid**, area sales manager, Imagistic International, Wichita, joins as account executive.

Kate Brumback, account executive, WTVZ(TV) Norfolk, Va., named marketing and research director.

Jason Naft, account executive, Harrington, Righter & Parsons, New York, joins WBZL(TV) Miami in the same capacity.

Cable TV

Stephen Rabbitt, area VP, Comcast Cable, Bucks County, Pa., named area VP, Eastern division, Philadelphia.

Jim Rice, VP, commercial and residential telecommunications services, Charter Communications, Madison, Wis., named corporate VP, Charter Business Networks.

Programming

Del Mayberry, executive VP/CFO, Fox Broadcasting, Los Angeles, named to Fox Networks Group in the same capacity.

At Sony Domestic Television: **Steve Maddox**, senior VP, Southeast region, Atlanta, adds Dallas sales office to his responsibilities; **Jeff Wolf**, senior VP, syndication and business development, New York, adds Chicago office; **Nina Louie**, director, operations, promoted to VP, distribution operations.

Mindy L. Tucker, corporate VP, strategic planning, Loew's Cineplex Entertainment, New York, joins Crown Media, New York, as VP, corporate development.

James D. Sharp, senior VP, creative affairs and production, Broadway Video, New York, joins Comedy Central, Los Angeles, as VP, development and original programming.

Carole Tomko, VP, development, Animal Planet, Bethesda, Md., named VP, development and production.

Sandi Padnos, president, Padnos Ink, Los Angeles, joins Fine Living, Los Angeles, as VP, communications.

At Fox Sports Net, Atlanta: **Jon Cohen**, account executive, named local sales manager; **Lynne Naus**,

national sales coordinator, promoted to advertising sales account executive.

Hawley Chester III, VP, Canadian sales and marketing, Turner Networks, Atlanta, named director, Canadian sales and marketing, Speed Channel, Atlanta.

Madeline S. McEnaney, co-producer/director, development, Terra Associates, New York, named head, sales and licensing, Faith & Values Media, New York.

Wendy Vinson, director, affiliate relations, Mid-Atlantic region, The Inspiration Networks, Charlotte, N.C., named VP, affiliate marketing.

Journalism

Barbara Johnson, executive producer, 5 p.m. and 6 p.m. newscasts, WABC-TV New York, joins WNBC(TV) New York, as new director.

Tracy Brogden Miller, executive news director, KTVB(TV) Boise, Idaho, joins Northwest Cable News, Seattle, in the same capacity.

Robin Whitmeyer, assistant news director, WSOC-TV Charlotte, N.C., named news director, WSOC-TV's



John Deushane



Susan Harlow



Del Mayberry



James D. Sharp

People

Channel 9 Eyewitness News and WAXN-TV's *Action News at 10 P.M.*

Rudy Murrieta, executive producer, news, WINK-TV Fort Myers, Fla., joins KTNV(TV) Las Vegas, as assistant news director.

At CNN: **Eric Ludgood**, executive and supervising producer, CNN International, Atlanta, promoted to VP; **Kevin Sites**, freelance correspondent/producer, NBC and MSNBC, Afghanistan, joins as correspondent, Los Angeles bureau.

Tim Santhouse, senior producer, Associate Press Television News, Jakarta, Indonesia, named senior producer, Russia, and CIS, Moscow bureau.

Jay Dow, reporter, NY1, New York, joins WCBS-TV New York, in the same capacity.

Curtis Jackson, reporter/weekend anchor, WFXT(TV) Boston, named White House correspondent, *Nightly News*, BET, Washington.

Karen Brady, reporter/

fill-in anchor, WKRN-TV Nashville, Tenn., named weekday anchor, KTHV(TV) Little Rock, Ark.

Tom Haynes, anchor/reporter, WDIV(TV) Detroit, joins WSVN(TV) Miami in the same capacity.

Maureen Umeh, reporter/weekend anchor, WSPA-TV Spartanburg, S.C., joins WTTG(TV) Washington, as freelance reporter/fill-in anchor.

Ryan Andrews, weekday morning co-anchor, WIVB-TV Buffalo, New York, joins WOIO(TV) Cleveland as weekday/noon co-anchor.

Cari Champion, reporter, Orange County Newschannel, Santa Ana, Calif., joins WPTV(TV) West Palm Beach in the same capacity.

Radio

Judy Bowen, local sales manager, KCBQ(AM)/KPRZ(AM) San Diego, named GM.

Media

Mickey Levitan, human resources consultant, Emmis

Communications, Indianapolis, named senior VP, human resources.

Advertising/Marketing/PR

Michael O'Dea, director, sales, Eagle Television Sales, New York, named VP, COO.

Rafael Eli, VP, client services, Schramm Sports & Entertainment, New York, promoted to COO/senior VP.

Thomas Hallgren, freelance creative director, New York, joins Nostrum Advertising, Long Beach, Calif., as creative director.

Dean Waters, senior account executive, Adlink, Los Angeles, promoted to national sales manager.

Beth Netscher, director, media services, Godfrey Advertising, Lancaster, Pa., joins Kelly Michener Inc., Lancaster, as media planner/buyer.

Technology

Brian J. Kelly, executive producer/GM, Henniger Productions, Arlington, Va., adds VP, Henniger Media Services.

At Vidiom, Lafayette,

Colo.: **Mark Malinak**, VP, sales, joins as director, sales; **Jeff Bonin**, director, strategic development, joins as program manager; **Rob Beaver**, VP, research and development, joins as director, engineering. All are joining from Snap2 Corp., Des Moines, Iowa.

Taryn Weiss, area marketing coordinator, Adelpia Communications, Carlsbad, Calif., joins Buzztime Entertainment, Carlsbad, as national marketing coordinator.

Internet

Pascal Racheneur, senior manager, international products, Weather.com, Atlanta, appointed director, international product development.

Allied Fields

Keith Lowry, freelance art director/ animator, Match Frame, Austin, Texas, joins as art director.

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

A passion for local TV

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If you mention Notre Dame to Chris Rohrs, you'll get an earful. You see, he's one of those alumni who believes that the function of all other schools is to field football teams that lose dramatically to the Irish. And, of course, if you happen to have spent four years in South Bend, you're in solid with the man.

But Notre Dame is not Rohrs's only passion. Another big one is local TV broadcasting. For more than two decades, he sold time for and managed TV stations. Now, as president of the Television Bureau of Advertising, he spends his considerable energy trying to convince advertisers swamped with media options that their money is best-spent on TV stations.

Particularly in tough times like these, says the 53-year-old Rohrs, preaching from the TVB gospel, advertisers are looking for flexibility, affordability, effectiveness and accountability. "Spot delivers all of them."

The first thing Rohrs learned about television is that it beats

washing dishes. As a Notre Dame student in need of money, he soon tired of washing dishes at the University Club and so was happy to find a job at the university-owned TV station, WNDU-TV. By the time he was a senior, he was working 40 hours a week as a cameraman.

The selling didn't come until he returned to his native New York after graduation in 1971 and took a job in the media department of an ad agency. There, he says, he was exposed to selling and its potential. "You could do well at a young age."

In one sense or another, Rohrs has been selling broadcast time ever since—first as a station rep and then at stations

owned by Post-Newsweek Stations. For nine years, he ran WFSB-TV Hartford, Conn., before moving up to a corporate post in 1998.

In 1999, Rohrs was approached by the headhunter who had been hired to find a new president for TVB, a successor to the retiring Ave Butensky. Rohrs began sounding out members of TVB's executive committee. "As I talked to them, I found I was writing down tons of ideas about what I could do in the TVB job. It just hit me that the job would be a really good fit. It's strategic. It's competitive."

It has been a good fit. Impressed by his performance, the board just extended Rohrs contract another three years



Christopher Joseph Rohrs
President, Television Bureau of Advertising

B. May 5, 1949, New York City; BA, economics, University of Notre Dame, 1971; account executive, Blair Radio, 1972-75; national sales manager, WTEN-TV Albany, N.Y., 1975-77; account executive and later director of research, TeleRep, 1977-80; various positions, including VP, marketing, and station manager, WDIV-TV Detroit, 1980-89; vice president and general manager, WFSB-TV Hartford, Conn., 1989-98; VP, sales and marketing, Post-Newsweek Stations, Hartford, 1998-99; current position since Jan. 1, 2000; m. Kathy Fitzharris, June 3, 1978; children: Anne (19), Christopher (16) and Mary Grace (13)

through the end of 2005. Rohrs will not discuss the terms, other than to say it includes a raise. According to TVB's IRS filing

for 2000, the latest available, Rohrs earned \$450,000 that year.

The key to understanding spot is understanding "geo-targeting," says Rohrs. Because advertisers can buy spot on a market-by-market basis, he notes, they can target their money in markets where it will do the most good. Before advertisers think about demography—age and gender—he says, they should think about geography.

Geo-targeting is a natural for car manufacturers and presidential candidates. But, Rohrs points out, it also makes sense in some businesses where it is not so readily apparent. Pharmaceuticals, for instance. Did you know that New Englanders are far more prone to bad backs than folks on the West Coast? Rohrs does, and he'll give you the numbers to back it up.

Rohrs is also working hard to make buying spot TV easier (it now involves too much paperwork) and to prove that local broadcast is a better value than that other geo-targeting TV medium, local cable.

To relax, Rohrs retreats to his second home in the Adirondacks or the golf course. He particularly enjoys golfing with his son, Chris, who plays on his high school team. And he is more apt than most fathers to visit his daughter, Anne, a college sophomore, at school. What school? Well, let's just say it's definitely not the University of Michigan. —Harry A. Jessell

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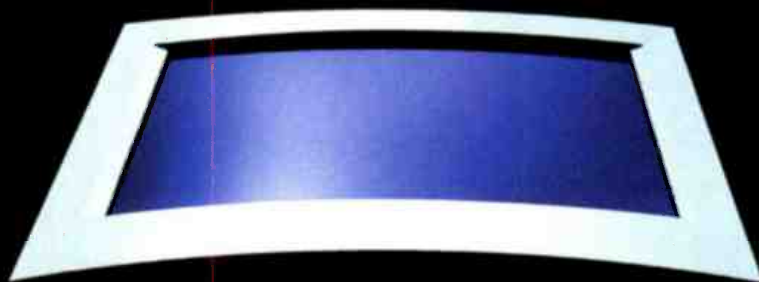
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COVER SENSATION

Editor: I was very disappointed in the way your Sept. 2 issue ("Is this man killing local radio?" page 18) portrayed Clear Channel. The front-page headline, with word *killing* in extra-large, bright-red letters was a cheap shot and an insult to all the fine employees of Clear Channel. It is a precisely this kind of provocative exaggeration that provided ammunition to media critics who complain about the media distorting the news.

As to the question of whether Clear Channel is "killing local radio," we are very proud of our extensive track record of learning what radio audiences want on a local level and then delivering it to them through our stations. Perhaps that is why so many of our stations are No. 1 and No. 2 in the ratings in their local markets.

We are equally proud of the countless ways our stations support vital local community and charitable programs, continuing the Clear Channel tradition of giving back to the communities of the cities and towns our stations serve.

Your sensationalist headlines might help sell magazines, but they only serve to hurt your credibility. Bill McConnell's article was, in fact, a fair and honest record of my answers to his questions. It's a shame that you trivialized the article by your sensational cover treatment.

*Mark Mays, president/COO,
Clear Channel Worldwide, San Antonio*

'DISGUSTING' BIRDS

Editor: Each week I look forward to receiving and reading your fine publication. However, the issue of Sept. 2, has me deeply troubled. Bill McConnell had some interesting observations in the story "Is sex at St. Pat's indecent?" (page 17) However, the disturbing fact is that you felt it necessary to publish a very disgusting photo of Opie and Anthony in which Opie was flipping us off. It's attitudes like this that continues to give radio a bad name and image. If he did that on a street corner, somebody would likely get out of their car and beat the pulp out of him.

I can't image why management would allow such a hideous on-air endeavor in the first place, and, if management didn't know about it in advance, they weren't doing their job.

When are people going to take responsibility for their acts of less than desirable action and quit whining about their First Amendment rights to try to justify this type of on-air smut? If radio doesn't police itself to better serve the public, it could be that someone else will need to.

Whatever happened to the good old days of radio when localism and talent drove the listeners?

*Darrell Solberg, president,
DDS Marketing, Sioux Falls, S.D.*

MMTC CONCERNS

Editor: We're compelled to express our concerns with the article about the Minority Media and Telecommunications Council in the Sept. 9 issue ("The Greening of the MMTC," page 26). The article was balanced, but it was profoundly and objectively inaccurate, and it glossed over the civil-rights context, which would have made our media-ownership strategy understandable to those unfamiliar with the subject matter.

Let's start with what was factually wrong:

- The article asserts that we have "lobbied Congress." Not true. We are a not-for-profit, 501(c) (3) organization, so we don't do lobbying.
- You state that we operate a "for-profit brokering business." That's absolutely not true, since all of the income from our brokerage is spent on efforts to promote minority ownership and equal employment opportunity.
- You assert that MMTC earned "more than \$2 million brokering deals from" Clear Channel and Infinity. The actual figure was \$1.3 million spread over six years of hard work.
- The article states that, after the Clear Channel/AMFM merger, our executive director's "compensation also rose" some 255% between 1998 and 2000, "according to IRS filings." We would never tie any employee's compensation to brokerage income. The 1998 salary figure (\$41,125) you quoted was for just over five months of employment, while the 2000 figure you compared it to was for 12 months of employment. The merit salary increase was 17%, not 255%. Further, it was awarded nine months before the Clear Channel/AMFM merger was announced.

The premise of the article was that, since MMTC has "challenged mergers," it might be inappropriate for us to help merging companies give minorities a chance to buy spinoff properties. The truth is that MMTC has never challenged a merger. MMTC feels that, with very rare exceptions, the FCC should establish merger policy prospectively in general rulemakings, not case by case. The 50 national organizations that we represent before the FCC have been fully supportive of our brokerage. Minority ownership is endangered, and every creative means must be used to fight for it.

*Henry M. Rivera, chairman;
Erwin Krasnow, vice chair;
Lawrence Roberts, secretary;
and Dr. Everett C. Parker, treasurer,
Minority Media and
Telecommunications Council*

Editor's note: The article does not depict MMTC's brokering business as inappropriate. It describes the brokering business as an attempt to make the best of regulators' willingness to permit greater concentration. Ironically, mergers by two companies criticized for decreasing opportunities for minority owners have, in fact, benefited the council's finances. Whether this is good, bad, or simply pragmatic is left for the reader to decide.

As to the errors:

- Nonprofits are not prohibited from lobbying but are barred from dedicating more than 20% of expenditures to lobbying.
- We should have said "revenue-generating" not "for-profit." The revenue figure should have been "more than \$1 million," not "more than \$2 million."
- The article does not state that performance of the brokerage business determines MMTC Executive Director David Honig's salary. But it remains the case that Honig received no salary in 1997 and has since 1998, when the brokerage business was started, received a salary that has subsequently been increased.

We should have drawn a clearer distinction between Honig's work for MMTC, where he has not been trying to block mergers, and his past efforts to block mergers as a representative for various minority organizations.

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We would like for the director to assume duties in August. Applications received by Nov. 1, 2002, will receive full consideration. Send letter of interest, curriculum vitae, three letters of reference, and graduate transcripts to Professor Susan Fleck, Pulliam School of Journalism, Franklin College, 501 E. Monroe Street, Franklin, IN 46131. Franklin College, an AA/EOE employer, is committed to diversity and equality in education and employment.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Out of left field

The House Energy & Commerce Committee's draft of new DTV legislation was meant to serve as a baseline for discussion at the Telecommunications Subcommittee's Sept. 25 hearings on speeding the transition to digital TV. That transition needs all the help it can get, but with friends like these, who needs enemies?

We were alarmed by the draft bill's suggestion that the 85% penetration requirement for the 2006 giveback of analog signals be scrapped. That means that, at midnight, Dec. 31, 2006, viewers of over-the-air signals who don't have a DTV set or set-top converter might as well drop their analog TVs off a tower in Times Square. We know Congress wants the spectrum back to sell to the highest bidder and fatten the federal coffers, and powerful wireless companies are itching to get their hands on it. But broadcasters didn't really get a green light until 2000, when the FCC decided not to consider changing the DTV transmission standard to COFDM. Energy & Commerce Chairman Billy Tauzin suggests that the need for a deadline that has more teeth, not the particular date, is the thrust of the provision. We hope so. Without the set-penetration caveat, though, a new date needs to be realistic enough that the audience is not penalized for the pace of change.

The new colors of TV

Color television may have been around for a half century, but it has taken almost that long for TV to really see the rich reds, browns and yellows of the people who make up the country.

As this week's special report on Hispanic TV makes clear, the Latino community is now being seen and heard in numbers too big to ignore. The evidence is all around. NBC ponied up \$2.7 billion for Telemundo. Scripps is planning to add a Spanish-language network to its successful how-to offerings. Spanish-language stations are competitive with and, in some cases, outperforming Anglo rivals. Just last week, WPIX(TV) New York tripled its bilingual programming. No surprise there, since almost 20% of its market is Hispanic.

The one color prominently underrepresented is green. The success of Hispanic media has yet to translate fully into ad dollars. In New York, for example, Univision's WXTV(TV) has a 6% share of viewership, according to BIA estimates. WWOR-TV has a 10% share but more than triple WXTV's revenue. "It's been hard to get advertisers to spend in proportion to viewership," lamented one Hispanic broadcaster last week, pegging the revenue gap between Hispanic and Anglo stations at 40%. But that is changing as advertisers sharpen their perceptions of their Hispanic viewers. Scripps's Kristen Jordan said of the ad community's response to the proposed network: "They are as aware as we are of the growing buying power of the Latino market. It's already enormous and will be growing in the future." If our special report is any indication, that future is now.

Broadcasting & Cable (ISSN 1068-6827) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined and for one week in April, when it is published semi-weekly, by Reed Business Information, 360 Park Avenue South, New York, NY 10010. Broadcasting & Cable copyright 2002 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02458-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$159, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Reed Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

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