

BROADCASTING CABLE

OCTOBER 1, 2001

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SPECIAL REPORT

HISPANIC TELEVISION

The U.S. Spanish-speaking population continues to grow and so do the opportunities for TV networks that serve it

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MICHAEL'S RETURNING

And the timing couldn't be better for the NBA; it's begun talks with the networks on new rights deals

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CHARTER SHAKE-UP

Kent walks out on Savoy and Allen; they turn to Nathanson and Vogel

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NEW HOPE FOR DTV

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A little good news

Broadcasters' new season off to a fast start » PAGE 5

NBC's *Crossing Jordan*



UPN's *Enterprise*



CBS' *Everybody Loves Raymond*



*****3-DIGIT 591
BC075184 AUG02 REGB 186
JOHN C JOHNSON
KTVO-TV
265 WATERTON WAY
BILLINGS, MT 59102-7755

6

5

8.4/19

22.8M viewers

Spanish-Language Entertainment



UNIVISION
Communications inc.

Most Watched Spanish-Language Broadcast Network In America
Best Broadcast Network In Any Language



Boxing, Soccer (The Official Broadcaster of
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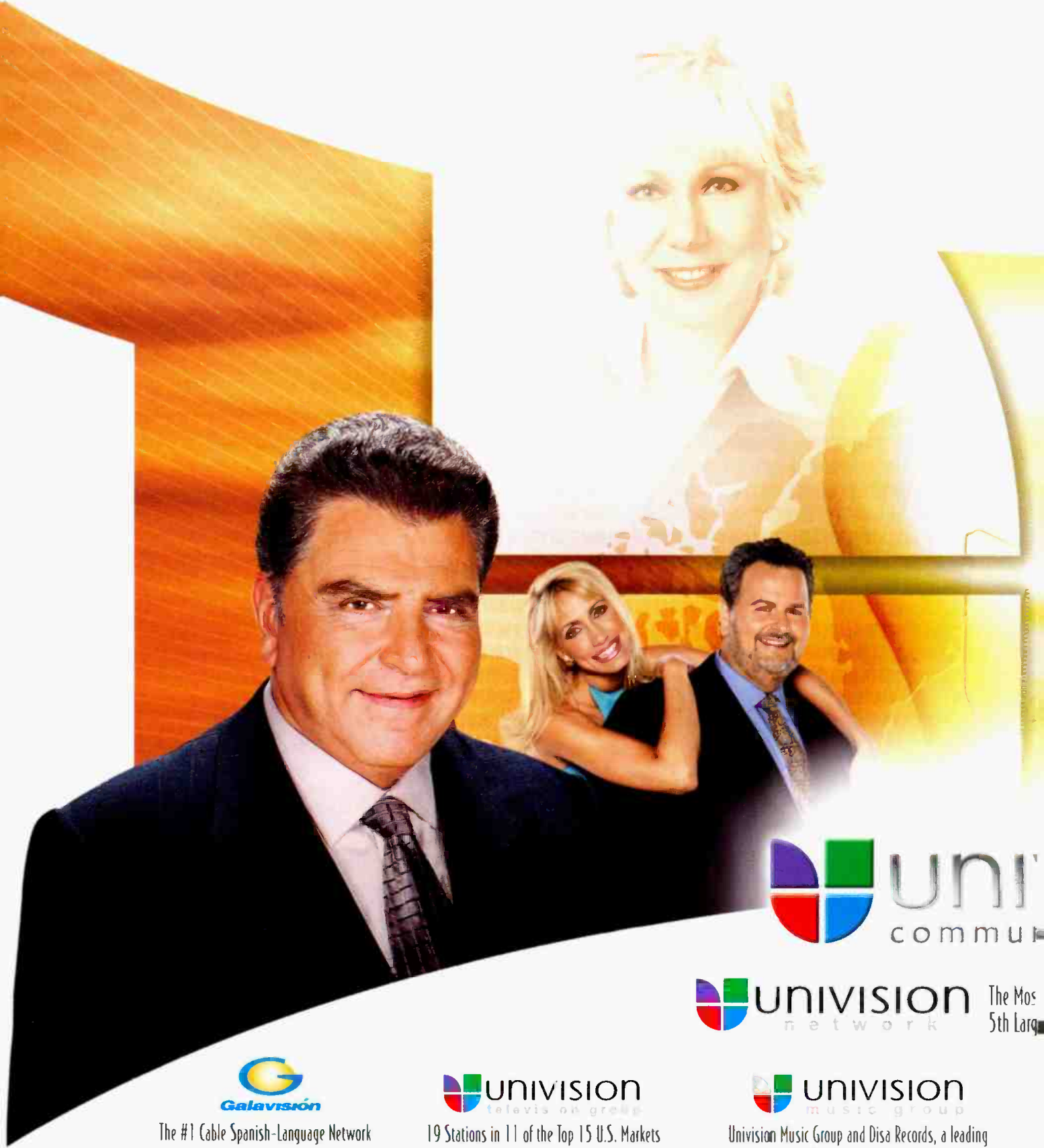


New National Spanish-Language
Broadcast Network Coming 2002



The #1 Internet Portal for the U.S. Hispanic Market

We are Everything in Spanish



The Most
5th Largest



The #1 Cable Spanish-Language Network



19 Stations in 11 of the Top 15 U.S. Markets

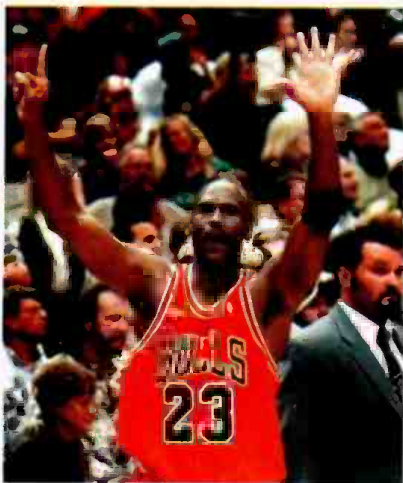


Univision Music Group and Disa Records, a leading Spanish-Language Music Label and Publishing Company

**To 35 Million
United States
Consumers**

**We Are
Home™**

Top of the Week October 1, 2001



When Jordan returns to the NBA and TV, it will be as a Washington Wizard.

Business

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NATPE Bruce Johansen calls convention defectors "parasites."

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AMERICA STAYS AT HOME

The broadcast networks started their fall seasons last week and early returns show a surprisingly strong start. » 5



Lo que es el amor will air on Azteca America

SPECIAL REPORT

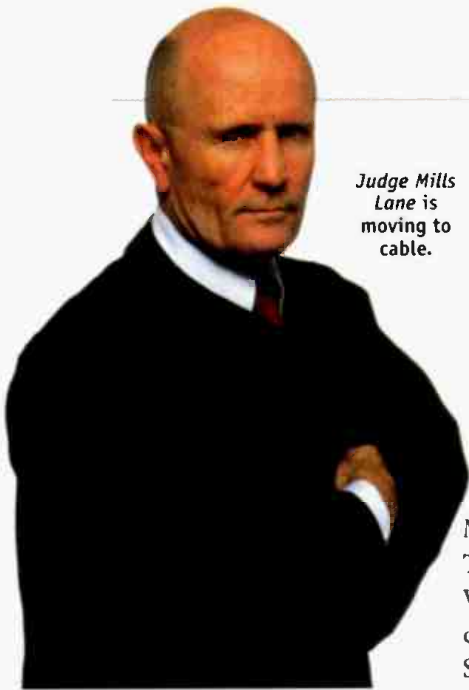
HISPANIC TELEVISION

Broadcasters for the Spanish-speaking market showed growth in 2001. But they'll soon find new competition for ad dollars. » 22

Cable networks and MSOs are now paying attention to previously under-served viewers. » 32

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Judge Mills Lane is moving to cable.

BC EYE

SYNDICATION

Synergy, take II

MTV's *Unplugged* is apparently music to Paramount Domestic Television's ears. The syndicator, which like MTV is owned by Viacom, is looking to bring the concert series into weekend syndication in fall 2002. *Unplugged*, which has featured such artists as Sting, Nirvana and Elton John, is "especially attractive" in the current economic climate because the cost of repurposing is low. Studios USA's *Crossing Over with John Edward* already has a similar arrangement—much of the material airs first on Sci Fi before its syndication run. At this point, it's unclear which *Unplugged* sessions would be part of the syndication deal. MTV is rolling out new episodes on MTV2 shortly. Insiders say Paramount is just waiting for MTV to sign off, with the two still trying to work out what percentage of ad time each would get in the show.

CABLE PROGRAMMING

Saved by synergy

It was synergy to the rescue for two canceled syndicated series. Word is TNN has picked up off-syndication episodes of *Judge Mills Lane* and *Real TV*, shows produced by co-owned Paramount Domestic Television. TNN viewers will also get 65 episodes of *Judge Mills Lane* that never aired last season in syndication. Paramount Domestic chief Joel Berman says it is possible that production could start again on either of the shows if they perform well on TNN.

REGULATION

Access review

The FCC plans to launch a review of the cable industry's program-access rules at the commission's Oct. 11 meeting. The rules, which expire in October 2002, require cable operators that own programming networks to also sell that programming to competitors like satellite TV. The cable industry wants the rules to sunset, but rivals—cable overbuilders and satellite providers—argue the rules are necessary to ensure competition. The commissioners will ask only for public input on the rules and won't indicate any preference on whether they should stay or go. The FCC also is planning to decide whether public TV stations may use part of the DTV spectrum for commercial purposes.



CONVENTIONS

Western wanes

There's less and less show at the Western Show. Turner Broadcasting System is the latest exhibitor to cancel plans to exhibit at the annual convention in Anaheim, Calif., next month. Although the cable network group, which includes TNT, TBS, CNN, Turner Classic Movies and Cartoon Network, let a deadline pass last month for getting some deposits back, Turner folks have now decided to keep their exhibition booths in storage.

All the major industry trade shows are seeing exhibitor defections. Western has also seen pull-outs by the likes of MTV Networks, USA Network, A&E, Lifetime, Comedy Central, Scripps Networks and Oxygen.

Unconventional ground rules

Washington news bureau chiefs and Pentagon officials met as a group Friday to discuss the media rules of engagement as the press begins covering "Operation Enduring Freedom." Assistant Secretary of Defense for Public Affairs Torie Clarke said Friday's pow-wow at the Pentagon was mostly for "fact-finding" and said the Defense Department is just beginning to work out the process. "We need to figure out together how to

give reporters the access and means they need to do their job, while protecting the security and safety of our men and women in uniform," said Clarke, a former spokeswoman for the National Cable and Telecommunications Association. Clarke said Pentagon press officials last week also met with pool reporters to discuss the issue. The meetings will continue as this "very unconventional war" progresses, Clarke said.

TOP OF THE WEEK

NBC's *Friends*



15.2/42

31M viewers

Fox's *Undeclared*



5.1/13

9M viewers

CBS' *The Education of Max Bickford*



4.4/11

16.5M viewers

America stays at home

TV viewership ticks upwards in Week One, as most shows, old and new, post strong numbers

By Joe Schlosser

It was only one week, but in one small way, it was a good one. Amid unsettled times, the broadcast networks rolled out their new and returning series last week and got the 2001-2002 season off to a surprisingly impressive start.

Veteran sitcoms like *Friends*, *Everybody Loves Raymond* and *Frasier* returned with strong and even record-breaking premieres. Such dramas as *Law & Order*, *The Practice*, *ER* and *JAG* popped in the ratings and newsmagazines *60 Minutes II*, *20/20* and *Dateline NBC* drew bigger numbers than normal. Newcomers like *Inside Schwartz*, *The Education of Max Bickford*, *Crossing Jordan* and *Enterprise* played to large audiences.

Overall—broadcasting and cable—more people were watching TV last week than were watching during the same weeks of 1999 and 2000.

A few new series struggled, including NBC's *Emeril*, and

reality shows appear to have lost some of their luster (see sidebar, page 6), but overall network executives and advertisers were pleased and optimistic.

"This is clearly terrific news for network television. People want to watch our prime time shows," says NBC Entertainment President Jeff Zucker. "People are looking for a diversion, they want to laugh, they want

to get lost in their favorite programs and clearly what's going on is people need their old friends both literally and figuratively."

Says Fox's Preston Beckman: "There is a reason why we have premiere weeks. Viewers know that come mid-September the networks start bringing back their favorite shows and introducing new ones. They just know it. It's like in the DNA of this culture."

But not every network executive was overly excited after the first week.

"Let's remember it's still early and we have only had a few shows premiere," says ABC Entertainment's co-Chair Lloyd Braun. "I think it's certainly encouraging that viewers have been coming back, but the situation is obviously fluid. World events are still very, very fragile and I for one am still holding my breath."

Network executives say they expect at least some prime time pre-emptions over the next several months because of the U.S. war on terrorism. Nonetheless,

DEBUT DERBY

New show	Network	Total Viewers	18-49*
<i>Inside Schwartz</i>	NBC	22.0 million	11.1/29
<i>Education of Max Bickford</i>	CBS	16.5 million	4.4/11
<i>Crossing Jordan</i>	NBC	15.7 million	6.1/15
<i>The Guardian</i>	CBS	15.5 million	4.2/10
<i>The Ellen Show</i>	CBS	13.8 million	5.8/13
<i>Philly</i>	ABC	13.6 million	5.3/14
<i>Enterprise</i>	UPN	12.5 million	6.3/16
<i>The Agency</i>	CBS	12.2 million	8.0/13
<i>Undeclared</i>	FOX	9.0 million	5.1/13
<i>Emeril</i>	NBC	8.7 million	3.5/10
<i>Love Cruise</i> (1st episode)	FOX	6.4 million	3.6/8

*Rating/share, adults, 18-49 years old Source: Nielsen Media Research



Too much reality?

American viewers appear to have had enough reality TV over the past several weeks.

As new and returning scripted series got off to fast starts, non-scripted or so-called reality shows took a nose-dive in the national ratings during the first week of the season.

"The reality programs are having a tough go of it," says NBC Entertainment President Jeff Zucker. "There might have been this problem no matter what had happened because of the glut of reality programs. We always knew that could be a problem going in and the current situation in this country has certainly exacerbated that problem."

At NBC and CBS, there were high expectations for *Lost* and *The Amazing Race*, respectively, prior to the terrorist attacks. Both debuted with respectable ratings on Sept. 5, but returned in the post-World Trade Center era with diminished numbers. *Lost* debuted with 9.4 million viewers and a 4.1 rating/12 share in the adults, 18-49 demographic. But, last Wednesday, it averaged only 6.1 million viewers and a 2.6/7 in 18-49. As for *The Amazing Race*, its premiere averaged 11.8 million viewers and a 5.0/13, but slowed to 8.6 million viewers and a 3.6/9 on Wednesday.

Fox's two-hour reality special *Who Wants to Be a Princess?* failed to draw much of an audience, averaging 6.6 million viewers and a 2.8/7 in 18-49. Fox's *Love Cruise* also started slowly, debuting on Sept. 25 with 6.4 million viewers and a 3.6/8 in adults 18-49. However, the next night, it improved to 7.4 million viewers, 4.0/10.

According to an Initiative Media survey conducted after Sept. 11, 56.6% of Americans are "less interested" in watching reality programs." That could be a bad sign for the third installment of *Survivor* on CBS (debuts Oct. 11.) and Fox's second attempt at *Temptation Island* (Nov. 7).

Says Initiative's Tim Spengler: "In normal times, people look at entertainment to take them to the edge and I think we are sort of at the edge in real life. Reality shows might not be the right thing right now."—J.S.

they are determined to move forward with their entertainment schedules as planned.

Houses Using Television (HUT) levels were up during each of the first three nights of the season from the previous two seasons. On Monday, HUT levels were at 66.7%, Tuesday at 64.8% and Wednesday they were at 63.5%. Against the same week last year when NBC carried the Summer Olympics, the first three nights (Monday through Wednesday) were up an average of 2%, while they were up 4% on average from the first week of the season in 1999.

The positive signs at the networks couldn't have come at a better time, as the six biggest are coming off an upfront ad-selling season that produced \$1 billion less in ad revenue and the loss of millions more because of non-stop news coverage in the wake of the attacks.

"I think the networks will have to be happy with these numbers," says Tom DeCabilia, executive vice president at media buyer Advanswers PHD. "These shows have to perform for them and get off the ground. They are getting the sampling they need. It's been a promising first week."

An Initiative Media survey conducted in the wake of the attacks found that 35% of Americans are more likely to stay at home and watch TV now. The same survey found that 25% of Americans are less likely to go out to see a movie or live entertainment.

But will it mean more money for the networks?

"Short-term, I don't think it will have an effect on how much new money will come to the networks because everyone pretty much had a plan and they are either carrying it out or not as a result of what has happened," says Initiative Media's Tim Spengler.

"The fact that the ratings are a little higher or a little lower is not in the short-term, going to jump-start the ad economy, particularly as it pertains to national TV. If the

networks continue to hold ratings or grow ratings over time, more money will be planned for the networks."

During the first week, veteran dramas and comedies stole much of the limelight from the newcomers. NBC's *Friends* opened the year with a whopping 31 million viewers and 15.2/42 in 18-49, while CBS comedy *Everybody Loves Raymond* opened its sixth season with its most-watched and highest-rated episode ever, averaging 22.8 million viewers and an 8.4 rating/19 share in 18-49, according to Nielsen Media Research. (*Raymond* also scored big in syndication. See page 19.)

The Practice's two-hour season premiere averaged 17.8 million viewers and a 6.8/15 in 18-49. *Law & Order* came back with 20.7 million viewers and a 7.5/20 in 18-49, *Frasier* drew 19.6 million viewers and an 8.4/20 in 18-49. *ER* followed with 26.6 million with a 14.3/35 in 18-49.

The newsmagazines have been up as well. CBS's *60 Minutes II* started the season with 13.1

million viewers, *20/20* averaged 11.2 million viewers and *Dateline NBC's* Tuesday episode averaged 12.6 million viewers and a time period best 5.6/14 in 18-49.

As for the new shows, NBC's new Thursday night comedy *Inside Schwartz*, which occupies the plum slot after *Friends*, attracted the largest audience of all newcomers, 22 million viewers with 11.1/29 in 18-49, but the viewership count was down 9 million from *Friends*.

CBS's drama *The Education of Max Bickford*, which follows *60 Minutes*, averaged 16.5 million viewers and a 4.4/11 in 18-49. NBC's *Crossing Jordan* (15.7 million and 6.1/15 in 18-49), CBS's *The Guardian* (15.5 million and 4.2/10 in 18-49) and ABC's *Philly* (13.6 million and 5.3/14 in 18-49) all posted strong numbers. UPN's new Star Trek series *Enterprise* brought the network its second-highest ratings ever, averaging 12.5 million viewers and a 6.3/16 in 18-

'People are looking for a diversion, they want to laugh, they want to get lost in their favorite programs.'

—Jeff Zucker, NBC

SYNDIE TOONS

"DICK & DAN: THE FINAL CHAPTER"

DANNO - FILL ME IN - WHAT'S WITH "FRIENDS"?

THE SECOND RUN IN THE FIRST CYCLE IS ALMOST DONE... AND THE SECOND CYCLE IS ABOUT 60% SOLD AND CLIMBING.

THERE'S SOMETHING I WANT TO TALK TO YOU ABOUT.

HOLD THAT THOUGHT... WHERE DO WE STAND ON FIRST-RUN IN '02?

WE'RE ALMOST THERE ON "MATCHMAKER MANSION," "CAROLINE RHEA" AND "MORAL COURT."

THAT'S GOOD. I WANT TO SEE THE MARKET BY MARKET ANALYSIS OF THE 8 FIRST-RUN SERIES IN '01 AND PROJECTIONS FOR '02.

I NEED TO MENTION SOMETHING.

WHAT'S UP?

I'M NOT GOING TO CARRY THIS *@!*** BAG OF YOURS ANYMORE!

I WONDER HOW HEAVY THE BAG IS?

TWO WEEKS LATER...

DAN SAYS WHEN YOU GET USED TO IT, IT'S A LOT OF FUN.

IT'S A GREAT COUNTRY!

49. "In this day and age, networks don't have a lot of time to test new shows, they aren't as patient as they once were," says Initiative Media's Spengler. "You really need to get some traction in the first two or three episodes or you are going to be in trouble."

Fox's new comedy *Undeclared* drew only 9 million viewers, but scored a strong 5.1/13 in adults 18-49 in its debut. CBS's *The Ellen Show* got a special Monday night launch (its regular slot is on Friday) and averaged 13.8 million viewers and a 5.8/13 in adults 18-49. NBC's *Emeril* was the least watched new show at the major networks, averaging 8.7 million viewers and a 3.5/10.

"Obviously I would have liked it to have started with a little bigger number," says NBC's Zucker. "But if it's where it ends up, we will be thrilled. We just have to make sure that happens." ■

In cable, the good news is news

The cable news networks are still enjoying Nielsen riches from their coverage of the terrorist attacks, but CNN's big lead over Fox News Channel has narrowed.

For months the networks had run neck-and-neck in viewership. But during the terrorist attacks and the first two weeks following them, CNN bolted to the forefront. For the week ended Sept. 23, CNN posted a 2.8 cable household rating in prime time versus Fox's 2.1. That's a 33% lead. CNN's 1.8 total-day rating beat Fox's 1.3 by 38%.

But as the story has moved away from breaking news, Fox's specialty, commentary and chat,



Fox is closing ratings gap between itself and CNN.

has narrowed CNN's lead 12-18% in prime and 20-30% for the total day. Still, even the narrower lead is a big improvement for CNN, which was actually falling behind the upstart Fox over the summer when the Condit story held sway.

MSNBC, which has been a ratings afterthought for years, has drawn bigger audiences and on several total days actually beaten Fox. Fox is still beating MSNBC badly in prime time.

—John M. Higgins

Valentine: Do-it-yourselfer

UPN chief to take on programming duties while continuing legal battle with bosses

By Joe Schlosser

Just when it appeared that the situation at UPN couldn't get any stranger, it did. UPN President and CEO Dean Valentine, who last month filed a \$22 million lawsuit against his own network over contract incentives, is expected not only to remain on the job, but also fill the top programming post.

Sources say Valentine, who had been interviewing potential new entertainment presidents for the last several months, will not replace former programming chief Tom Nunan, who departed in July. He will simply take on the responsibilities himself.

Valentine, the former head of Walt Disney TV and Walt Disney TV Animation, who oversaw the development of such hits as *Ellen* and *Home Improvement*, is well qualified to handle programming.

Industry insiders say Valentine was having a tough time luring quality candidates



Valentine poses with Sarah Michelle Gellar, star of *Buffy the Vampire Slayer*. It makes its UPN debut this Tuesday.

to the network that has suffered through ownership squabbles and that has been the focus of intense speculation about which executives will stay and which will go.

Valentine has one year left on his contract and is due \$2.25 million in salary this year alone. In his lawsuit, he claims UPN owes him as much as \$22 million in performance bonuses.

Viacom and Paramount executives who oversee UPN are not commenting on Valentine or the rumors of a shakeup at the network. Valentine isn't talking either, but he was confronted last week in Los Angeles while on a panel of network executives.

Politically Incorrect's Bill Maher, who served as the panel's moderator, bluntly said to Valentine, "So Dean, you are suing the network and yet you are still working there." After the laughter died down, Valentine responded, "Obviously it's an odd situation, but it's a contractual dispute and as weird as Hollywood is, the weirdest part of it is, it's had no effect on how the network operates and no effect on our relationship." ■

Oh say, can you see Bill Maher?

Late night show host, news executives criticized for seeming unpatriotic

By Steve McClellan and Dan Trigoboff

Three weeks after the terrorist strike in New York and Washington evidence was mounting that the war on terrorism has spawned a separate battle stateside between those demanding to say their piece, no matter how unpopular, and those rebuking them. Indeed, after last week, maybe PC now stands for patriotically correct.

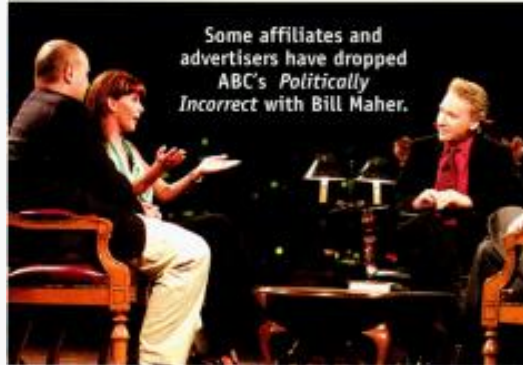
There were debates in TV newsrooms across the country as to how appropriate it was for on-air people to display signs of patriotism. One public station—KOMU-TV Columbia, Mo., received threats from Republican legislators that funds would be withdrawn after its decision keeping ribbons, pins and flags off the on-air staff.

And there was further fallout for ABC's popular late night show *Politically Incorrect* whose host Bill Maher made a comment after the attack that some said implied the U.S. military was cowardly compared to the terrorists. (See page 20)

General Motors, the show's biggest advertiser confirmed its displeasure. "We took our ads off," said GM spokeswoman Peg Holmes. "With the current situation it really didn't mesh with our corporate beliefs so we pulled our ads," indefinitely.

According to Competitive Media Reporting, the New York ad tracker, GM was the show's biggest advertiser in 2000, spending \$6.3 million out of a total \$46.6 million for the year. Two weeks ago, Sears and FedEx confirmed pulling ads off the show, and Friday, drug maker Schering-Plough, the show's third biggest advertiser, pulled out too.

Maher and his show also took heat from affiliates and the White House last week. White House spokesman Ari Fleischer said Maher's comments were "a terrible thing to say. ... This is not a time for remarks like that, there never is."



ABC confirmed that 17 affiliates had yanked the show off the air, including Allbritton-owned WJLA-TV Washington. By Friday, Sept. 21, Nielsen figures showed the program's U.S. coverage had dropped to 91% from 98% earlier in the week.

There were reports that Disney was considering canceling the show. ABC did not return several calls.

One story also had the White House expressing dismay that NBC aired an interview with former President Bill Clinton. The story, by Salon.com, the online magazine, reported that White House communications staffers were angry that NBC put a "spot-

light" on Clinton and that that was not helpful to President Bush's efforts to rally the nation against terrorism. However, both NBC and the White House strongly denied any contact. Nevertheless, Salon stood by its story. ■

AT&T: Call waiting

After resistance, AT&T seems ready to sell off parts, cable

By John M. Higgins

After opposing Comcast President Brian Roberts' bid for its cable systems, AT&T has cleared a path that would give him what he wants, by looking to sell off the telco's remaining parts.

Industry executives said that AT&T has contacted other Baby Bells to test their interest in AT&T's long-distance and business-services operations. Most interested: BellSouth. AT&T's move was first reported by Business Week.

AT&T's cable systems would be separated and sold to the highest bidder.

Industry executives and analysts said that the move is a sign that AT&T Chairman Mike Armstrong has finally acceded to Comcast's argument that AT&T shareholders are better off merging the cable systems into the MSO in a stock swap

than let AT&T keep them. "This is a big change," said one media company CEO.

Comcast has the only bid on the table; AT&T hopes Cox Communications and AOL Time Warner will jump in.

The proposals were made at AT&T's board meeting last week, giving NFL nicknames to possible players: "Eagles" for Philadelphia-based Comcast, "Falcons" to Atlanta-based Cox, and "Seahawks" to suburban Seattle-based Microsoft. A scheme involving Atlanta-based BellSouth was, for some reason, labeled "Brazil."

The telco moved to open formal negotiations with Comcast by asking the MSO to sign a confidentiality agreement with more relaxed terms than the one Comcast refused before. AT&T dropped a clause that would have prohibited Comcast from discussing a joint bid with other firms. ■

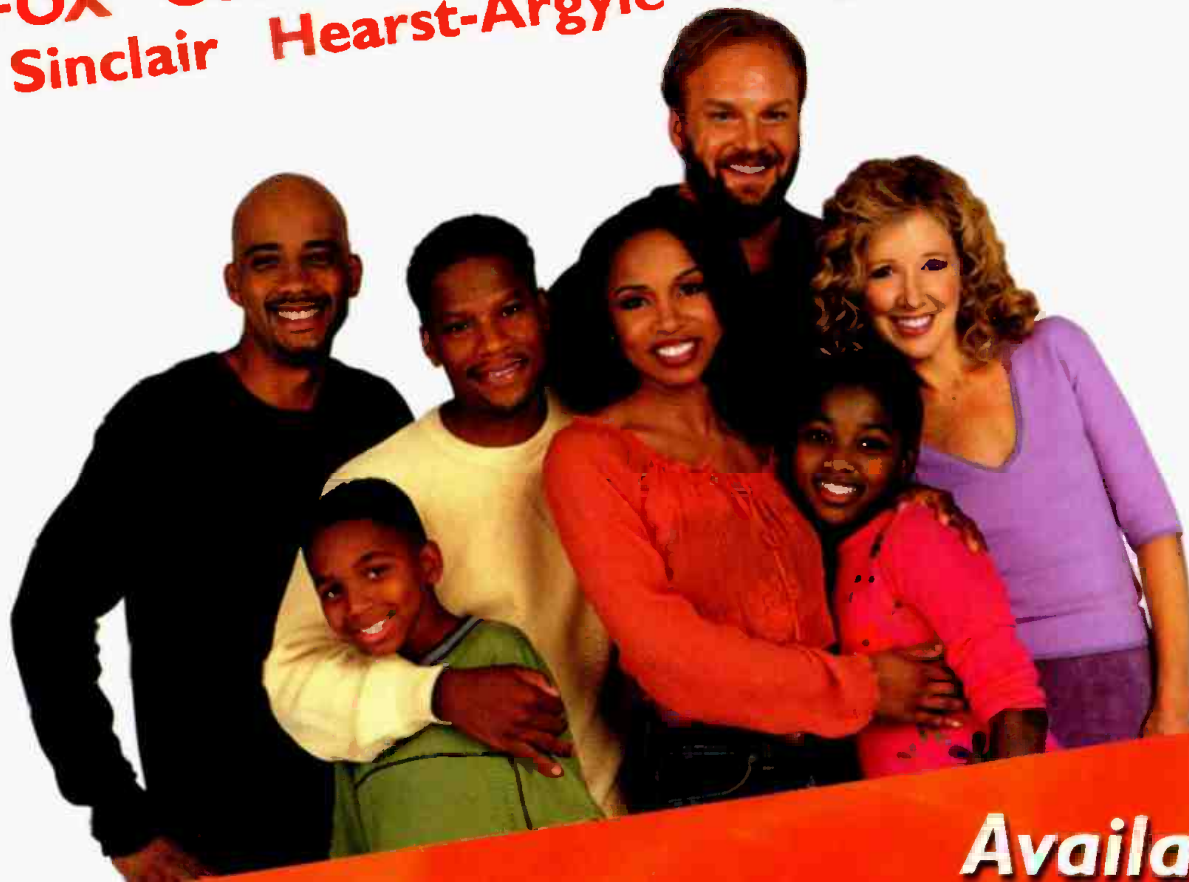
65% S

**Including
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OLD!

10 of the Top 10 Markets
Stations Representing These Groups
FOX Gocom Tribune Granite
Sinclair Hearst-Argyle Weigel Viacom Stations



The Hughleys

Available
Fall 2002



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NBA's got game plan

Michael's back just as league gets ready for new TV pacts

By Richard Tedesco

The National Basketball Association faces a fresh season with the return of an aging superstar and a fluid TV strategy likely to produce a pact with fewer regular season games on broadcast TV—and possibly one with a new cable partner.

The much-hyped return of Michael Jordan, who made his official announcement last week, is seen by some as a tonic for the league's woeful regular-season ratings record. But even NBA executives aren't assuming Jordan is a slam-dunk ratings dynamo. For starters, he's still on a non-contending team. And he'll probably play for just two years, assuming His Airness still has it and doesn't lose it.

But Jordan's return comes conveniently as contract talks in the current exclusive negotiating window with incumbent carriers NBC and Turner Broadcasting get ready to open after being delayed by the terrorist attacks. But really, that roughly month-long window won't mean much, with the NBA in no hurry to make a deal.

With or without Jordan, the NBA remains one of the big-three pro sports properties in a marketplace where quality programming remains a valuable commodity. But apparently the league is also becoming a big believer in scarcity.

The NBA's real ratings remedy will be to reduce the number of regular-season games on NBC, which will likely retain its rights, sources say. Observers endorse that approach, arguing that fewer games on broadcast increases the relative value of games to viewers, who have tuned out in droves, dropping last season's NBC average regular-season rating to a 2.9.

"It wouldn't surprise me if NBC made that suggestion," says independent sports-media analyst Neal Pilson. "By reducing the number of games, you cut back on your lower-rated games."

It also plays into the depressed economic backdrop, acceding to a more modest—or flat—licensing fee for fewer games. The NBA expects a modest rise, but nothing like the 140% increase that produced the current four-year pact with NBC at \$1.7 billion a year and the Turner networks at \$900 million a year, which ends after this season. Revenue-sharing formulas could be adjusted to a lower threshold in the league's favor.

The league may also consider the addition of another cable partner that might carry a weekly game, or start its own channel on analog cable using its video archives.

Observers see three logical suitors to produce that channel: Turner parent AOL Time Warner, Viacom or Disney's ESPN, which also could become the sole cable partner. An ESPN spokesman says the cable sports net would be interested in making an NBA deal "if it makes good business sense."

Observers agree. "I think they do have



The Chicago Bulls won six NBA crowns when Michael Jordan played there, and television audiences were much bigger, too.

to go to another cable partner," says Jon Mandel, co-managing director of MediaCom. "They'll have to bring in more partners to get the money they need."

But Mandel dismisses a basketball channel as an "albatross" that would also dilute the NBA's TV presence. He quips: "They already have an archival channel. Isn't Michael Jordan coming back?"

Mandel sees the NBA's flagging ratings as a primary issue in the upcoming talks. Jordan's return is simply "reminding everybody of how bad it's been." ■

XM's downer upper

Satellite radio launches, with a astral asterisk

by Paige Albinak

XM Satellite Radio finally got off the ground last Tuesday, only to have its stock come crashing to earth two days later.

The company said last Thursday that the power arrays of its two satellites, "Rock" and "Roll," manufactured by Boeing Satellite Systems Intl., are degrading faster than expected. That may require XM to replace the satellites mid-to-late decade rather than the 12-to-15 years they are supposed to last. (XM's competitor, Sirius Satellite Radio, which debuts later, has

satellites built by Loral Space & Communications, so it isn't affected.)

"XM anticipates the solar-array situation will have no material impact on its quality of service, conduct of business or cost of operation," the company said in a statement last week. XM also has notified its insurance carriers that it might be making a claim in coming years.

The news put a damper on XM's launch events last week, which already had been delayed once in light of the Sept. 11 terrorist attacks on New York and Washington. XM's stock has been in a steady decline all

year, hitting a high of \$44 last October. After the news about the satellites broke last Thursday, XM's stock closed at \$4.30, its lowest level ever. At press time Friday, the stock was climbing back to previous levels, which had been hovering around \$10 in the past month.

XM launched with a more subdued

Washington event than the galas it had planned. The company instead gave \$10,000 to the New York Firefighters' 9-11 Disaster Relief Fund and \$10,000 to the American Red Cross effort at the Pentagon, said XM President and CEO Hugh Panero.

XM now is beaming 100 channels of

music, news, talk and sports to 400 subscribers in Dallas and San Diego, and plans to make service available to the entire South by the end of October. That's an acceleration of XM's previous plans, which were to add only the Southwest next month. XM will have the rest of the country online by the end of November, Panero says. ■

Still gung ho on NATPE 2002

International contingent holds firm in face of flight jitters, terror threat, syndie defections

By Susanne Ault

NATPE chief Bruce Johansen says the January show is a firm go, but adds that if the world gets too crazy, holding the convention in cyberspace, rather than Las Vegas, is a possibility.

While downplaying the idea that will happen, he says if international attendees and exhibitors start to bail out, NATPE 2002 might not be viable. So far, he notes, the international crowd is holding firm.

Last week Johansen also disclosed he'd talked with representatives from the Radio-Television News Directors Association about organizing a mini-convention at NATPE, but the news organization later decided against it. RTNDA's convention, which was to have begun Sept. 12, the day after the terrorist attacks, was canceled.

Barbara Cochran, RTNDA's president, explained that news directors need the time during NATPE to prepare for February sweeps. Additionally, she said RTNDA is still trying to "resolve financial matters" internally.

NATPE's international component has, in recent years, made up for declines in syndicators and stations. "We've not gotten the sense that people are skittish about

coming to our conference in January," stresses Johansen, adding that he's talked to attendees in Latin America, Asia and Europe. "No international exhibitor has pulled out since the attacks."

But he says if there's a fearful attitude in January, NATPE is "certainly not going to endanger our members' lives," and suggests the possibility of an "electronic conference," or some sort of online networking instead.

However, even if travel and terrorism worries were out of the picture, there's still the nagging problem of syndicators fleeing the show.

And Johansen is not pulling any punches about the half-dozen syndicators that will leave the convention floor and go solo at the Venetian. Paramount Domestic Television is the most recent defection.

"They're siphoning off the efforts we're doing," he says. "They say they support NATPE, but they absolutely do not. They're nothing more than parasites. I feel very strongly about this."

In part to dissuade convention-goers from going to the Venetian, NATPE will have all of its seminars at the convention center, not the Hilton next door. "Don't you wonder why?" Johansen asked, facetiously. He answered himself: "We don't

want to give people any reason to leave the hall."

But Johansen also adds that after this year's show, NATPE will be re-evaluating everything—including, apparently, the idea of holding NATPE in a series of hotel suites itself, as was done in its infancy. "Everything is up for grabs," he notes, including the time of the year the show takes place.

First there's the 2002 show. The organization isn't offering the discounts it normally does to spur participation because NATPE is "already looking at an enormous loss coming out of this conference," Johansen explains. While declining to give specifics, he says NATPE also lost money at the 2001 show.

At this point, he hasn't done anything to get syndicators to change their minds. "I'm not crying here, but that's the reality. We can't cut costs more."

Regardless of the syndicators' mass exodus, "it's not going to disrupt the show," he promises. Most will be participating at NATPE in some way, with some executives set to headline panel discussions, for instance. And Columbia TriStar, Tribune Entertainment, Fremantle Media, MGM, NBC Enterprises, Hallmark, New Line Television, MTV Networks, CNN, Discovery, Lion's Gate Entertainment, Bloomberg, Sun Microsystems and Twentieth Television are all committed to be on the floor. ■



'We've not gotten the sense that people are skittish about coming to our conference in January,' says Bruce Johansen

THE WEEK THAT WAS

THE DOWNER CHANNEL

AOL Time Warner sliced its financial forecast last week, saying that the fallout from the terrorist attacks would cost the company \$1 billion-\$2 billion. Rather than increasing 2001 revenues 12-15% to \$40 billion, AOL's looking at 5-7% growth to \$38 billion-\$38.7 billion. Cash flow will only grow 20% to \$9.9 billion instead of the 29% or \$11 billion AOL had been promising. The company acknowledged that numbers had been turning downward even before the Sept. 11 attacks. ...

Senate Commerce Committee Chairman **Fritz Hollings** (D-S.C.) postponed an Oct. 3 hearing on copyrighting digital content until later in the month. Since the terrorist attacks, the committee has been swamped with work on aviation and other related issues. ...

C-SPAN said it will postpone the second half of its *American Writers* series until the spring, because of the attacks. "C-SPAN needs to dedicate our complete editorial attention to providing long-form coverage of the national response to this serious situation," a network spokeswoman said. ...

Financiers last week painted a grim picture of chances for broadcasters seeking funding, especially for television stations. "It's very challenging out there right now, former FCC Chairman **William Kennard** told members of the **National**

Association of Black Owned Broadcasters in Washington. "We've been hit with consolidation in radio and TV and a weak economy, which got even weaker after the Sept. 11 attacks." Kennard is now a managing director for the Carlyle Group investment firm.

CHUTES AND LADDERS

Hallmark Channel chief **Margaret Loesch** will not renew her contract as president and chief executive officer of **Crown Media U.S.** and will be departing the company next month. Loesch said she wanted to spend more time with her family.

She took charge of what was then the **Odyssey Channel** in 1998 after Hallmark Cards' Crown Media took control and moved to convert it from a religious and entertainment network into more of a straight entertainment channel, rebranding it **Hallmark Channel** in August. She will be replaced by **Lana E. Corbi**,

currently COO of Crown Media Holdings and formerly president of network distribution for **Fox Broadcasting**. ...

Robb Dalton has been named president of programming and production at **Twentieth Television**. The move reunites Dalton with his former colleague, Twentieth Television President **Bob Cook**. ...

Latinos are playing only eight recurring roles on prime time broadcast television this season, according to a report issued by the **National Hispanic Foundation for the Arts and Children Now**. That's 2% of total prime time and down from 14 roles last season. ...

After selling **Fox Family** to **ABC** for \$5.3 billion, Fox may launch a digital net for repurposed programming, tentatively called **Fox Classic** (or perhaps the reverse) and show old programs from **Twentieth Century Fox** like **M*A*S*H**. But a Fox spokesman said that

there were no concrete plans for a new net. ...

Insiders say top CBS station executives are lobbying hard for the folks at **Buena Vista** to let **Regis Philbin** do double duty as host of the syndicated as well as the network version of *Who Wants to be a Millionaire?* The syndicated strip is cleared on several CBS O&O's for 2002. At press time, Buena Vista had no comment.

BACK TO OUR REALITY

Terrorist attacks continue to be big competition for a lot of entertainment-related syndicated programming. By contrast, some day-and-date syndicated newsmagazines have gotten a boost from the appetite for up-to-the-minute news. For example, category leader *Entertainment Tonight* scored a 6.0 rating/11 share and *Inside Edition* recorded a strong 3.9/9 in the Nielsen weighted-metered markets for the period ending Sept. 21 (the week following the attacks). For *ET*, that was an 11% boost from its performance this time last year. And *Inside Edition* was up 15%. ...

CORRECTION

Bruce Casino is vice president of cable and ancillary sales at **Studios USA Domestic Television Distribution**.

His name was missing in a listing of executives in the **Syndication on cable** special report in the Sept. 24 issue.



M*A*S*H reruns featuring the Korean War medical team may find a new home if Fox creates a new Fox Classic digital network.

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Nathanson goes back to work

Ex-Falcon Cable CEO to step up at Charter after Kent breaks with Allen and Savoy

By John M. Higgins

Charter Communications, the nation's fourth largest cable company, didn't have to search far to fill the void created by exiting CEO Jerry Kent. It is tapping a member of its own board of directors: cable veteran Marc Nathanson.

Nathanson has been the nearly invisible vice chairman of Charter since selling Falcon Communications to Charter for \$3.6 billion in 1999. While active as a member of the board, insiders say Nathanson played no active role in management. Nathanson traveled infrequently from his Los Angeles base to Charter's St. Louis headquarters.

That will change. Nathanson will join Charter chairman and controlling shareholder Paul Allen in a sort of "office of the chairman" role. The executive expected to replace Kent as president is Liberty Media Corp. senior vice president Carl Vogel. He is to report in part to Nathanson. It's not clear if Vogel will get the title of CEO.

Charter now needs a steady hand. The company's stock dropped about 40% to \$12 because investors fear that Kent's replacement won't deliver the same strong cash-flow growth.

Also, Kent's exit is gouging a deep emotional rift among Charter's seasoned managers, and Microsoft co-founder Allen is eager to keep them from following Kent out the door. All last week his financial lieutenant Bill Savoy was busy offering "stay bonuses" of up to few hundred thousand dollars to some Charter executives.

Kent announced his departure last Monday to three dozen or so senior officers and staffers at Charter's headquarters. With his contract up in 90 days, Kent had until Monday to say whether he planned to



Nathanson has sat on Charter's board since 1999, but had not been actively involved in management.

negotiate a new deal. Even though some executives had been informed over the weekend, the room was hushed.

"Nobody ever thought Jerry would leave his company," said one executive in the meeting.

"This is not easy. It's gut wrenching," Kent said. "It's like leaving a kid."

Industry executives attributed much of the problem to a personality clash between Kent on one side and Allen and Savoy on the other. In Kent's view, Charter with its consistently strong operating results was a success in Microsoft co-founder Allen's multibillion dollar portfolio of otherwise failed or troubled companies. Those include Value America, Beyond.com, Reel.com, Pop.com, Mercata and Priceline.com. Kent didn't think he was getting enough credit, and some say, he didn't defer enough to Allen.

"They wanted a certain level of respect, and Jerry wasn't willing to give it," said one industry executive.

Allen owns a near majority of Charter's equity, a clear majority of the shareholder

votes and is chairman.

Insiders say they clashed mostly over how Allen wanted to use publicly traded Charter to work with other companies in which he had invested, such as carrying women's network Oxygen or having Charter's Los Angeles-area systems cooperate with overbuilder RCN.

"Paul would make promises to other companies without telling us," said one Charter executive. "They'd come to us and say, 'Where's our carriage?'"

The whole reason Allen pumped almost \$4 billion into Charter was to realize his vision of a "Wired World" with cable as the backbone. But he became frustrated at integrating products into Charter, and at least partially blamed Kent.

"Jerry totally got his back up and bluntly said, 'I have to protect the interests of my shareholders,'" said one industry executive.

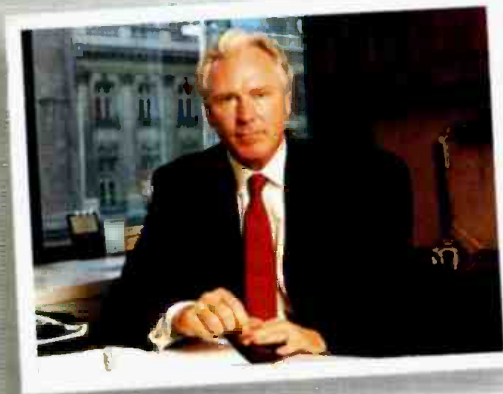
But Kent did cut plenty of deals for such Allen-backed operations as TechTV, and the now nearly bankrupt high-speed Internet provider High Speed Access and interactive portal Digeo. But such related-party deals caused friction.

Although it was never disclosed to shareholders, Kent has a "put" on a pool of around four million Charter shares held by Charter Investments, the company Allen bought from Kent and his partners to get Charter's systems.

Sources said Kent may sell his interest in those shares at around \$21 per share, as much as \$84 million, or nearly double the current trading price. (Of course, the price is now low because Kent quit.)

Charter co-founders Howard Wood, a Charter director, and Barry Babcock own a piece of Charter Investment and have a put as well. ■

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MEMBER NASD, SIPC

Saying there was a potential issue of national security, the government refused to allow TV and radio news helicopters to resume operations.



FAA keeps TV news choppers grounded

RTNDA criticizes restrictions on helicopters as FAA clears crop dusters, balloons

By Dan Trigoboff

TV and radio news choppers remained grounded last week, classified by the Federal Aviation Administration as a potential risk to national security.

By the end of last week, the FAA had eased some of the restrictions that at first grounded all air traffic immediately following the crashing of hijacked planes into the World Trade Center in New York, the Pentagon and in a field in rural Pennsylvania.

But while the government authorized operations in the airspace largely in and around metro areas for balloons, photographers, gliders, skydivers and even crop dusters, it determined that "restrictions continue to apply to ... news reporting [and] traffic watch ..."

The FAA said the issue was one of national security. News executives suggested it was probably the difficulty of maintaining tower

contact with a helicopter improvising its flight over a major metropolitan area, its course undefined by a flight plan.

Some thought the FAA might ease restrictions shortly over less-congested areas, but the agency said it had no timetable for easing the restrictions on news choppers.

In a letter to the FAA, Radio-Television News Directors Association President Barbara Cochran called the restrictions "constitutionally suspect," and in violation of a First Amendment right of access to information. "Our members are puzzled," she said, "by the fact that this is a nationwide ban, rather than one that is geographically limited to sensitive areas. They don't understand why 'news-reporting operations' are prohibited while balloons and skydiving aircraft are allowed in the nation's skies.

"The ban on news aircraft," Cochran continued, "takes away one of the most important newsgathering tools stations use to serve the public. In large cities such as Phoenix and Los Angeles, helicopters are a necessity in covering the entire community quickly and efficiently."

News directors in those cities confirmed the difficulties.

Los Angeles newscasts, famous across the country for showing drivers fleeing at high speed, haven't run one since the ban. The ban "has affected us terribly," said KTLA(TV) Los Angeles news director Jeff Wald. "It's not just about car chases. Those are pretty trivial and we've curtailed our coverage of car chases. Our morning news is mostly about traffic, and in L.A., the sheer volume of traffic is tremendous at all hours of the day. We still receive tips on traffic, and [the California Department of Transportation] has cameras on the freeways, but they're not always where we need them to be.

"If the FAA is concerned about our people," he said, "I wish they'd tell us. If they're concerned about our people, it

seems to me it would be easy to check out our pilots and our reporters." Moreover, Wald said, "we're anticipating a major rainy season, which brings flooding. We need the aerial coverage."

And in Phoenix, KTVK(TV) Phoenix news director Phil Alvidrez, said the inability

to fly created a tremendous additional load given the large geographic size of his market. "We understand this is a sensitive time," he said. "But keeping the flow of information is part of what makes this country what it is. News operations ought not to be treated as less than operators of hot-air balloons or light aircraft." ■

The ban on news aircraft takes away one of the most important newsgathering tools stations use to serve the public.

—Barbara Cochran, RTNDA

S Y N D I C A T I O N

Everybody loves laughing

Tragic events seen making escapist entertainment the genre whose time is now

By Susanne Ault

The fallout from the terrorist attacks will continue to cast a long shadow over the nation's psyche, but that could make moments of respite in escapist entertainment, particularly humor, even more important than before there was so much from which to escape.

For example, King World's *Everybody Loves Raymond* got off to a strong start last week in its syndication debut. Its two-day average score last Monday and Tuesday, a 3.4/6 in the averaged Nielsen metered markets, was strong enough to approach the numbers of several high-profile off-net vets.

"I think the whole genre of the sitcom is in a good position coming out of all this," said King World's research head, Moira Coffey. "As opposed to some of these reality programs that are too competitive, too dramatic, I think people will be looking for lighter fare right now. I know I certainly am."

And looking down the road a bit, Twentieth Television is in a position to serve

the need for escapism. Last week it locked up UPN sitcom *The Hughleys* in 65% of the country. Talking about the deal, the studio's chief Bob Cook said that "there's no question" people want humor right now. He noted that comedies from his Fox film colleagues are hot at video stores.

Cook also pointed to the performance of off-net comedies *King of Hill* (2.6/5) in its first week) and *Just Shoot Me* (1.9/3). Both holding on to almost all of their lead-in audience.

Although *Raymond* is off 3% from its lead-in average (3.5/6) and off 11% from the year-ago time-period average (3.8/7), that's still impressive given breaking news pre-emptions and continuing signal disruptions in New York, the nation's No. 1 market. Also, the show lost some buzz when the cast canceled its New York promo.

In addition to launching at a time when people seem ready to be distracted, the show also came at a time when off-net sitcoms have been in a bit of a slump. *Friends* was the last break-out comedy, and that was in 1998. Though solid performers, highly touted *Spin City*, *Drew Carey* and



Everybody loves being in the right place at the right time and *Raymond* scored big.

3rd Rock haven't been worldbeaters.

Beyond being in the right place at the right time, *Raymond* seems to have brought some of its network fan base along (its season debut on CBS drew 22.8 million viewers last week, its most ever). The syndicated *Raymond* is still behind *Friends* (4.5/8 after two days) and *Seinfeld* (4.0/7), which along with *Frasier* have been the top off-net sitcoms. ■

Following the #1 Rated *Divorce Court* (1999) and the #1 Rated *Power Of Attorney* (2000)
Comes the

New #1 Strip...

TEXAS JUSTICE

THE NEW COURT LEADER

20th TELEVISION

Source: NIS, Rating Highway, 8/28/00-9/2/00 & 9/4/00-9/25/01, over 1st run strip, ON RAA Dte: NIS, WMAP Overights, 9/17-21/01. New strip—all first-run shows premiering before 9/21/01 ON Rtg

StationBreak

BY DAN TRIGOFF

MUTING MAHER

Sinclair Broadcasting last week pulled *Politically Incorrect* from the schedules of its ABC affiliates—it has seven, including top-25-market KDNL-TV St. Louis—to protest remarks by host Bill Maher regarding the terrorist attacks against New York and Washington.

Sinclair Vice President Mark Hyman said executives were unaware of Maher's remarks until they received viewer complaints. Maher had addressed the issue of terrorist cowardice, commenting that, "We have been the cowards lobbing cruise missiles from 2,000 miles away. That's cowardly. Staying in the airplane when it hits the building, say what you want about it, it's not cowardly."

Later Maher said his remarks were directed at politicians, not servicemen and women, and apologized to people "who took it wrong." Maher subsequently acknowledged that the remarks were ill-timed and could be seen as insensitive. ABC stood by Maher, saying it believed a forum was needed for the

expression of diverse opinions.

Sinclair's Hyman said: "Our freedom of speech entitles us to air what we want."

UN-MUTING MAHER

Meanwhile, by late last week, Allbritton had restored *Politically Incorrect* to its late night slot on WJLA-TV Washington and Citadel Broadcasting was planning to restore it as well. Both had pulled it after Maher's WTC comments (see above). Citadel President Ray Cole said he'd discussed his station's pulling the show with Maher by phone, and found the comedian sincerely apologetic. Cole said Citadel executives were waiting to receive a taped message from Maher in which he acknowledges his hiatus from Citadel's stations, and offers a note of conciliation. If the message passes muster, Citadel planned to put *Politically Incorrect* back on the air.

'SUPERFLUOUS' GM

Bill Peterson, general manager at WRAL-TV for just over two years, was let go last week

after, according to a memo he sent his employees, his job was seen as superfluous. The station determined that it was management-heavy in the current light-advertising market and, Peterson said, his own job appeared to be redundant with Senior Vice President of broadcasting Tom Allen's.

Although Peterson told staff the timing wasn't great and that it was not a happy moment for him, station sources said he appeared relatively upbeat and that his manner was reassuring to the station's staff. Still, a staffer noted, in a time when people are concerned about their own jobs being eliminated, it's less than reassuring to see that even the boss is vulnerable.

TIMES FOR SYNERGY

Synergy is at work around the clock in Los Angeles. Tribune-owned KTLA-TV is putting a camera in the newsroom of the co-owned *Los Angeles Times*. The move follows similar efforts by other Tribune-owned stations and newspapers. In Chicago, WGN-TV has a cam-

era in the *Tribune* newsroom and WPIX(TV) New York has one in newly acquired *Newsday's* headquarters. The KTLA-TV camera will officially start rolling Oct. 31.

KTLA-TV News Director Jeff Wald says the station has been conducting interviews with *Los Angeles Times* reporters and editors since Tribune acquired the newspaper over a year ago. "It's a relationship that has been blossoming over the past year and a half or so and it's about to blossom even more," Wald says.

FIRST W. VA. STOP: CLARKSBURG

The \$20 million purchase of Clarksburg's WBOY-TV by West Virginia Media Holdings from Hearst-Argyle could be the beginning of a statewide group, the new owners of the 44-year-old station say. The top-rated NBC affiliate, sold by Hearst as it purchased WMUR-TV Manchester, N.H. (Boston), reaches nearly 200,000 households in the north-central West Virginia area.

The new company's owner, Bray Cary, said the purchase was "the company's first step in establishing a West Virginian-owned-and-managed media network in the state." Gary Bowden, with the station since 1973, continues as general manager.

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



Live

Pat Collins
College Park, MD

NEWS 4

D.C. area takes yet another hit

In Washington, where news crews were already stretched thin by continuing coverage of the Pentagon bombing and its aftermath, the area was rocked by a particularly forceful tornado, which left two sisters dead at the University of Maryland. Photo courtesy of WRC-TV.

Focus Cincinnati

THE MARKET

DMA rank	32
Population	2,186,000
TV homes	829,000
Income per capita	\$18,263
TV revenue rank	30
TV revenue	\$174,800,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WKRC-TV 12	CBS	Clear Channel
2	WCPO-TV 9	ABC	Scripps
	WLWT 5	NBC	Hearst-Argyle
4	WXIX-TV 19	Fox	Raycom
5	WSTR-TV 64	WB	Sinclair Brst.

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

Cable Subscribers 522,270

CABLE/DBS

Penetration	63%
ADS Subscribers**	124,350
ADS Penetration	15%
DBS carriage of local TV	Yes

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (WCPO-TV)	10/20
Network show	
<i>Survivor II</i> (WKRC-TV)	33/47
6 p.m. newscast	
WKRC-TV	9/19
10 p.m. newscast	
WKRC-TV	13/25

***May 2001, total households

Sources: Nielsen Media Research, BIA Research



Population levels are steady, so TV viewership should remain healthy.

Beating downers with uplifting fare

Like most markets, Cincinnati has been hurt by the advertising downturn—a problem that has been compounded by the terrorist attacks in New York and Washington.

Several blue chip companies headquartered here, including Procter & Gamble and Federated Department Stores, are not generating their usual profits. And now, because of the nation's widespread fear of flying, Cincinnati's Delta Airlines hub has quieted considerably.

"It's been a difficult economic year. This didn't make it any easier," says Rabun Matthews, GM at NBC affiliate WLWT(TV), also noting that the station has spent a lot of money following the story.

His station might benefit from aggressive recruitment of local advertisers, but "we've all been so tied up in this thing that it's hard to think of anything else," he explains.

One positive thing that came out of the tragedy was the \$800,000 WLWT was able to raise for the Red Cross relief efforts.

Also, notes WKRC-TV GM Chris Sehring, all of Cincinnati's TV stations and radio outlets have pledged to air more uplifting programming "to promote the healing process." Specific shows haven't been selected yet, "but the good thing is that the community is trying to respond."

Cincinnati should be able to bounce back from financial hardships. For one thing, Cincinnati's population levels are steady, which indicates TV viewership will likely remain healthy. "It's always been considered one of the best cities to raise a family," says Sehring.

Sehring's CBS affiliate, the No. 1 station in the market, does have a lot going for it. Cincinnati skews to the conservative side, so CBS programs "overindex here dramatically." Even the not-so-conservative CBS show *do well*. Cincinnati was the No. 1 market for *Survivor II*. In addition, WKRC-TV has a lot of promotional muscle, doing much of the news programming for the eight sister Clear Channel radio stations in Cincinnati. —Suzanne Ault



A King-Sized #1!

In Its Season Premiere, THE KING OF QUEENS is #1 in Households, and Achieves Its Highest Young Adult Rating Ever!

Rank	Show	Network	HH Rtg.
#1	The King of Queens	CBS	10.1
#2	Weakest Link	NBC	7.5
#3	Millionaire	ABC	6.3
#4	7th Heaven	WB	5.0
#5	Who Wants To Be A Princess	FOX	3.4
#6	The Hughleys	UPN	2.4

Source: NTI, Galaxy Explorer, 9/24/01, 8-8:30pm; Young Adult=A18-34
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The Leader in Young Adult Programming®
cttd.com

HISPANIC TELEVISION



Despierta America is Univision's morning program, one of the driving forces behind the network's 6% gains (nearly \$632 million) in revenues for the first half of 2001.

BY STEVE MCCLELLAN

This year's economic downturn has hurt the TV business across the board from the biggest TV networks to TV stations and cable system operators. And a number of companies in those sectors have downgraded their projected financial performance in recent weeks.

But for Spanish-language TV, the downturn has been a little less damaging, although it has turned what executives had hoped would be a stellar year into something less than that.

Still the numbers show double-digit revenue growth for Hispanic TV. According to Competitive Media Reporting, Telemundo and Univision, the two networks that account for most of the ad dollars in the sector, generated a combined 12% revenue gain for the first half of 2001 reaching almost \$885 million.

The CMR data show that Telemundo had the bigger gains, both on a percentage basis and in total dollars (but from a much smaller base), with a 30% gain to \$252.6 million. Univision posted a 6% gain to almost \$632 million, which in the current ad environment is still seen as respectable.

Analysts remain bullish about the outlook for Spanish-language media. "The long-term prospects are as promising as they have ever been," says Lee Westerfield, broadcasting analyst, UBS Warburg. "The underlying issue is population growth (up 58% between

Spanish-language TV weathers stormy economic conditions so far

WHAT DOWNTURN?

Tempranito is set for Azteca America, the new network from TV Azteca and Pappas Telecasting that will launch in 2002.

1990 and 2000) and consumer-spending growth and a very well defined consumer group." The short-term tremors in the economy this year and next, says Westerfield, are "quite separate from the long-term underlying demography advantage."

The current environment is tough on everyone in the TV business, but less so on Spanish-language broadcasters, Westerfield says. "Hispanic is faring better than the broader market but isn't growing as rapidly as in the recent past."

For this year's upfront, Telemundo sold between \$200 million and \$225 million in advertising, a gain of between 15% and 20%, says Telemundo Communications Group President and CEO Jim McNamara. McNamara says he's cautiously optimistic that his network can sustain double-digit growth levels for the foreseeable future, despite the shaky economy.

"I believe that the fundamentals of our market are such that we can continue to



Changing face of America

With seven states now claiming a Hispanic population in excess of 1 million there's no doubt that the multi-cultural promise of America is being fulfilled.

State	Hispanic population	% of total population
California	10.9m	32.4
Texas	6.6m	32.0
New York	2.8m	15.1
Florida	2.6m	16.8
Illinois	1.5m	12.3
Arizona	1.2m	25.3
New Jersey	1.1m	13.3
New Mexico	765,386	42.1
Colorado	735,601	17.1
Washington	441,509	7.5

Source: U.S. Bureau of Census

grow our audiences in small chunks," he says. "And I believe that the audience is going to be recognized by the advertisers. So I do believe that we will be able to keep it growing." (See more on McNamara in *The Fifth Eater*, page 47.)

Univision has not yet reported its upfront results. To date, the guidance from the company to Wall Street is that this year's upfront will surpass the \$501 million it sold last year. The company says it will release upfront specifics during its next conference call with analysts later this month. Last week, according to sources familiar with the situation, Univision will report a single-digit percentage gain in upfront sales. Both Telemundo and Univision were said to be wrapping up some sales last week.

Whatever the short-term financial

results may be, Univision remains bullish about the long-term prospects for the sector—so much so that it is proceeding with plans to launch *Telefuturo*, a second full-time broadcast network starting Jan. 14, 2002. That's the day after the Home Shopping Network carriage agreements expire for the USA Stations that Univision bought earlier this year for \$1.3 billion.

Why a second network? Mario Rodriguez, president, entertainment, Univision Networks, says that last year's census numbers "were a real eye-opener. The numbers for the Hispanic population were much greater than anybody ever expected. We knew there'd be growth but not to the degree that the census showed. We felt that a country with more than 35 million Hispanic consumers definitely could be served

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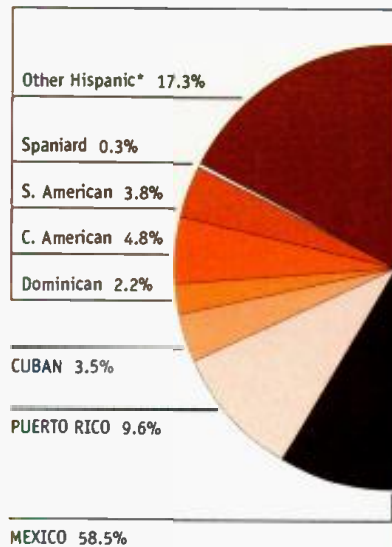
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Distribution of Hispanic population, 2000

TOTAL OTHER HISPANIC 28.4%



*Hispanic respondents who did not give a detailed origin answer in the 2000 census
Source: U.S. Census Bureau

by more than two broadcast networks.”

Those population gains translate to huge increases in the Hispanic-household-universe estimates for many Nielsen TV markets. Over the past year, Hispanic TV homes in the Dallas-Fort Worth market grew a whopping 49% (114,810 households) and pushed the market up two positions in Nielsen's Hispanic TV market rankings to No. 6.

Houston also climbed two spots, to No. 4, adding almost 79,000 Hispanic TV homes for an 8% increase. In Phoenix, the Hispanic universe grew 30% and in Denver it grew 33%. In Atlanta, the Hispanic universe more than doubled with the addition of almost 59,000 homes.

Univision's new network will be distributed to at least 80% of the U.S. Hispanic-TV universe at launch, says Rodriguez. The new network is being scheduled to counter-program co-owned Univision and Telemundo, both of which air wall-to-wall

novelas during prime time.

Univision has revealed exclusively to BROADCASTING & CABLE the premiere lineup of Telefutera programs (with the understanding that some fine-tuning will probably occur between now and launch).

Prime time is movie time on Telefutera. The daypart will consist almost entirely of first-run double-feature movies scheduled for 7 p.m. and 9 p.m.

each night. The one exception: Friday nights at 9 p.m., when boxing will air.

Those movies will come from a host of sources both here and abroad, including most of the top studios in the U.S. So far Telefutera has rights deals with MGM, Warner Bros., Paramount, Columbia and Universal, as well as several top film producers in Mexico, Latin America and Spain.

Rodriguez says the prime time strategy targets men, in contrast to Univision and Telemundo that both air female-skewing novelas.

But novelas do have a part in the schedule during the daytime block when they'll air alongside talk shows. Between 9 a.m. and 6 p.m. women at home are the primary target. He likens the strategy to what Fox did 15 years ago when it launched, and went after younger males that the network believed were being underserved by the three major networks.

Univision believes the new network will expand the total viewing pie for Spanish-language TV in the U.S. and not just take away from other existing Hispanic TV outlets. In addition, Univision's Andrew Hobson told

analysts in August that the company believes 50% of the viewing will come from English-language TV sources. Another 25% will come from Telemundo, and the rest will probably come from Univision.

“We feel strongly that a lot of Hispanics may be watching English-language programming simply because they are not too excited about the current Hispanic offerings,” Rodriguez says.

Besides boxing, Telefutera will have a couple of key sports franchises, including a Saturday afternoon soccer schedule and a nightly sports news and information show. And next year most of the World Cup games will be repeated on Telefutera after airing live on Univision. And the new network will air eight live World Cup matches.

And what does Telemundo think of this second channel? “It's on our radar screen,” says McNamara. “I don't think they're going to get it correct right out of the box—not for any reason other than you seldom get it 100% right, right out of the box. What they've shown me over the years is that they study what's going on, they know how to make moves and they'll probably keep working it.”

For now, McNamara says Telemundo doesn't plan to counter with its own second broadcast network. Instead the company is creating duopolies in select markets. “We believe the big opportunity is in local,” he explains. “So we bought a second station in Los Angeles and we're already picking away at [Univision] in Los Angeles. And we have a second station here in Miami, which we haven't really developed from the programming standpoint yet. But our plan is to go local here in Miami.”

Laura en America is one of Telemundo's top rated programs and the host. Laura Bozzo, is the network's own Oprah.



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BY LEE HALL

The Making of Today's TLC

Programming, Marketing Help Lift TLC Toward the Top

The Learning Channel of today bears little resemblance to its 1991 predecessor. Then a mish-mash of educational lectures, public domain programs and how-to shows distributed to barely 15 million households, TLC has matured into a high quality, fully distributed programming powerhouse that appeals to men, women and children alike.

In early 1991, The Learning Channel languished under financially strapped ownership. The channel had been born in 1980 as part of the Appalachian Community Service Network (ACSN), designed to deliver educational programming and teacher training via cable to dis-

vantaged areas. One of the owners, Infotechnology Inc., lay on the verge of bankruptcy. The other, ACSN, was a non-profit organization with little money to invest in building a television service.

"Given the resources they had, they were really doing the best that they could," recalled John Ford, who was handed the task of revamping TLC's programming after Discovery purchased the

channel in February, 1991.

Discovery Channel founder John Hendricks could hardly restrain his delight at pairing TLC with his blossoming Discovery Channel.

"It's an exciting concept," Hendricks said in announcing the acquisition. "Two networks working in tandem to fulfill television's mission to educate and enlighten

Continued on page 6

TRAUMA: LIFE IN THE ER remains TLC's most popular series (right) Historian James Burke hosts the popular program *CONNECTIONS*



Jana Bennett

Executive Vice President/General Manager, TLC

Jana Bennett joined TLC in 1999 after two decades as an award-winning journalist and producer with the British Broadcasting Corporation. An American native, Bennett began her broadcasting career in 1979 as a BBC news journalist, moving into television production two years later.

Steadily promoted within the BBC, she was appointed Director of Programmes in May 1999, and given oversight of the BBC's 4,500-person production staff.

Bennett holds a Bachelors degree in Philosophy from St. Anne's College, Oxford University, and a Master of Science in Economics and Political Science from the London School of Economics.

In 2000, Her Majesty Queen Elizabeth II bestowed upon Bennett the esteemed Order of the British Empire for her contributions to scientific education.

Since joining TLC, Bennett has supercharged both programming and marketing efforts, and solidified the channel's foothold in the fields of medical reality and the area she calls "techno-competition."

B&C: *What is TLC all about in your mind?*

JB: TLC is a broadly based non-fiction channel that cannot be defined by one genre. That can make it difficult to say in a few words what it is about. What we say is that TLC is "life unscripted." We are trying to convey the fact that you don't know what's going to happen next, and that what you see is not always totally expected. We live our lives in an unscripted way, and the programs we try to create reflect that experience.

B&C: *The channel skews very strongly female during the day, and somewhat male at night. How are you able to satisfy the divergent interests of your viewers?*

JB: When I came in we had a really separate set of dayparts that really didn't speak to each other. If you look at daytime now, with shows like "Baby Story," "Wedding Story," and primetime with "Trauma" and "Junkyard Wars," what they have in common is spontaneity and a reality about them. We are letting the action unfold before your eyes. We have also linked the dayparts with our fringe program, "Trading Spaces," a show that has a lot of serendipity about it. It is much more unscripted than any other how-to program. We have a greater consistency now across dayparts.

B&C: *You have enjoyed some success with this thing you call "techno-competition." Why do these shows work for you?*

JB: It is a very original way of combining our viewers' interests in things like technology, basic science and engineering with the human experience. It's really showing people who are passionate, sometimes obsessive, who like working in teams and under pressure with somewhat crazy goals.



B&C: *You are wrapping up production now on TLC's first dramatic documentary. The term "drama" is not one normally attached to non-fiction programming.*

JB: It's called "Trapped at Sea: The 'Kursk' Mystery," the story of the Russian submarine that sank in August 2000. We are going for real story telling, but using dramatization where the documentary camera cannot be. It's not a 'based on' story, but rather the telling of a powerful, true story about the international rescue attempt, about those people above the water who were caught in the necessity of obeying orders, and about the families of those trapped in the submarine. It is a very important story to tell.

B&C: *What makes TLC click with viewers?*

JB: They describe it to us as being a channel that feels relevant to them. It speaks to them in an informal voice, but has the added value of information. It doesn't take itself too seriously, yet it is entertaining. You can never underestimate the power of entertainment.

B&C: *Her Majesty Queen Elizabeth II recently honored you. That must have been quite an event for you.*

JB: It was truly an honor. I received an 'OBE,' Order of the British Empire. It is the British way of recognizing contributions in a certain field, because of my strong commitment and long track record in developing science, medicine and technology programming during my previous stint as head of the science department at the BBC. We probably trebled the science output in the UK in my time.

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from your friends at





A robot competes on TLC'S *ROBOTICA* (above). A family featured on *A BABY STORY* (right).



Continued from page 6

will be highly valued resources to millions of people."

Moreover, the acquisition of TLC provided the catalyst to propel Discovery Communications into a global media powerhouse. Discovery Channel, introduced in 1985, was already building a reputation as a quality provider of non-fiction programming, but Hendricks and his then chief legal advisor, Judith McHale foresaw even bigger things.

"We were looking to grow the company," said McHale, now chief operating officer at Discovery Communications, Inc. "Besides, there was always the possibility that someone else might acquire TLC, and might have programmed it in a way that was not complementary to Discovery."

One weekend in August we banged out a plan as to what the new Learning Channel ought to look like

JOHN FORD,
former TLC General Manager

Discovery's owners. Cox Communications, Tele-Communications Inc., and Newhouse Broadcasting Corp. concurred, and by April 1991, the \$25 million deal had closed, and TLC had become part of the Discovery family.

It was clear that TLC's programming needed a makeover, and there was little time to waste.

A Makeover Story

"One weekend in August we banged out a plan as to what the new Learning Channel ought to look like," Ford said. His time frame was short. Hendricks wanted the relaunch to take place on October 1.

Ford concedes the October lineup "was not the best schedule TLC ever had." As the newly promoted Senior Vice President of Programming he quickly acquired a biography-type series called "Equinox," and the home repair program "Renovation Zone." TLC's first original production, "TeacherTV," appeared a few weeks later.

Ford later launched anthology series like "Science Frontiers," and "Ancient Journals," the syndicated "Connections," which had previously run on PBS stations, and another original called "Archaeology," featuring actor John Rhys Davis. Davis hosted the show for several years, and the series won TLC's first CableACE Award in 1992 for Best Documentary Series.

To establish itself as a destination for families, TLC launched a bold initiative aimed at pre-school children. A six-hour morning program block, "Ready, Set Learn!," was conceived as a supplement to the limited educational programming available for kids on the Public Broadcasting System. Since shortened to three hours,

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and their families of last month's tragic events. God Bless!

TLC Series and Specials of Note



"Hyperspace," a souped-up special hosted by actor Sam Neill employs some stunning graphics effects to explore life on earth and whether humans are destined to live on other planets. The three-part co-production of TLC and the BBC premieres Oct. 7.



(Top) Actor Sam Neill hosts TLC's *HYPERSPACE*, *TRAPPED AT SEA: THE KURSK MYSTERY* is TLC's first factual dramatic production.

"Inventions We Love to Hate," a one-hour visit with some of the gadgets and machines that sounded great in concept, but have left a legacy of discontent. Among them: car alarms, leaf blowers, boom boxes, even e-mail. Scientists and cultural experts explain why inventiveness sometimes goes horribly wrong and new machines can create more problems than they solve. The special is scheduled to appear in the 4th Quarter 2001.

"Trapped at Sea: The 'Kursk' Mystery," TLC's first factual drama, recounts the story of the most mysterious sea disaster of the last half-century. The special, scheduled for 1st Quarter 2002, explores the events surrounding the tragic loss of Russia's high-end nuclear submarine.

"Trading Spaces," TLC's popular fringe hit, gets primetime exposure starting October 6 when it is added to the Saturday night schedule. Says TLC Executive VP Jana Bennett: "It was getting primetime ratings in fringe, so why not run it in primetime?"

"Sex In Our Century," presents a social history of the sexual revolution from a scientific standpoint. A creation of ABC News Productions, the four-part special will appear December 9 and 10, 2001.

"Trauma: Life in the ER," TLC's top rated series and the foundation of its medical reality primetime lineup, recently began its sixth season.

"Junkyard Wars," a British import, premiered on TLC in January 2000. The mechanically minded competition pits two teams against one another to build machines in 10 hours from parts salvaged from a junkyard. "Junkyard Wars" and "Robotica" form the basis of TLC's "technocompetition" franchise.

"Ready, Set, Learn!" remains on the TLC schedule, and remains commercial free.

The move proved to have the added benefit of helping establish TLC's daytime dominance among women.

"Women 18-to-34 is the age group with pre-schoolers, so we draw a lot of young mothers in the early morning who remain for our daytime programming," said Jana

**When you have
great programming,
and you deliver
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JUDITH MCHALE,
COO, Discovery Communications

Bennett, TLC executive vice president and general manager.

Ford and his colleagues devoted an enormous amount of effort to audience research to develop programs for the new TLC. The channel's biggest programming hit, however, was very much an accident. After dabbling with medical shows, it was a one-hour special in 1996 that gave Ford the idea to greenlight the series that was to become "Trauma: Life in the ER," still the network's top rated series.

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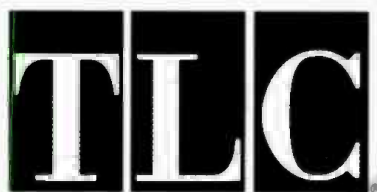


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A documentary on killer viruses led to a brainstorming session on other medical related possibilities. Ford settled on the idea of a series that dealt with life and death in a

hospital emergency room.

"Trauma: Life in the ER" was born. "We thought, gee, we like medical shows, and we liked the work the producers had done on 'Killer Virus.' We knew it would be a suc-

cessful series, and lo and behold it was," Ford said.

When Ford moved on to lead Discovery Health Media in 1999, he yielded stewardship of TLC to Jana Bennett, a veteran BBC journalist and producer who had partnered with Discovery and TLC on a number of programming projects.

Bennett has tweaked and toned TLC's programming, solidified the channel's daytime lineup, and developed its "Life Unscripted" marketing campaign.

"We are trying to convey the fact that you don't know what's going to happen next, that what you see is not always totally expected," Bennett said. "We live our lives in an unscripted way, and the programming tries to recreate that experience."

TLC's daytime programming block, including "A Wedding Story," "A Baby Story," "A Dating Story," and "A Makeover Story" ranks number one among its target demographic, Women 18-34.

Bennett came up with the idea for TLC's fringe hit "Trading Spaces." The popular program gets its own primetime slot on Saturdays this fall.

Nights on TLC center on the areas of medical reality, and a phenomenon Bennett calls "techno-competition," with shows like "Junkyard Wars," and "Robotica."

"It's a very original way of combining our viewers' interests in things like technology, basic science and engineering with the



September 2001

Jana Bennet
TLC
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Gary Lico
President and CEO

Dear Jana:

Happy 10th Birthday!

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To you, Roger, Mary Ellen, Richard, Kristen, Kathy, Sandra, David, Peter, Nancy, Jennifer, Alexandra, Heather and all on the TLC team... thanks for the pleasure of your company, the support of our programming and the excitement of watching you grow exponentially.

Again, Happy Birthday and best wishes for continued success!

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human experience," Bennett said. "It's really showing people who are passionate and sometimes obsessive, who like working in teams and under pressure with somewhat crazy goals."

Bennett sees more dramatic production in TLC's future. The channel's first factual drama, the \$6 million "Trapped and Sea: The 'Kursk' Mystery" is tentatively scheduled for early March, 2002. Although dramatic in nature, the two-hour special is based solely on factual records, fulfilling TLC's non-fiction directive.

TLC hopes to capitalize on the popularity of its "techno" pro-



JUNKYARD WARS helped TLC blaze the trail to the genre of "techno-competition"

Congratulations



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TIMELINE: A D E

2001	JANUARY - TLC premieres American version of JUNKYARD WARS – garnering average household rating 1.9	APRIL - Premiere of ROBOTICA, TLC's second techno-competition series	
2000	JANUARY - TRAUMA ends 4th season with a 2.04 household rating	TLC pioneers new techno-competition genre with series premiere of JUNKYARD WARS.	MARCH - TLC introduces new "Life Unscripted" vision for original programming at Upfront.
1999	MARCH - TLC and ABC News collaborate on production of 20/20 segments using TLC's documentary footage and storylines from upcoming specials.	JUNE - TLC captures record number of viewers for live broadcast of royal wedding of Edward Windsor and Sophie Rhys-Jones. Earns #1 spot for time period.	JULY - Jana Bennett named General Manager of TLC AUGUST - TLC passes 70 million subscriber mark
1998	JULY - TLC distribution surpasses 65 million subscribers	SEPTEMBER - TLC launches A BABY STORY daytime series. It becomes basic cable's highest rated weekday series among Women 18-34	
1997	MARCH - TLC premieres first annual ALIEN INVASION WEEK	DECEMBER - TLC sets a 4th quarter record with 0.77 primetime household average rating	
1996	FEBRUARY - Series premiere of TRAUMA: LIFE IN THE E.R.	SEPTEMBER - A WEDDING STORY premieres	OCTOBER 1 - TLC celebrates five year anniversary with five new series and surpassing the 50 million subscriber mark.
1995	JANUARY - DESMOND MORRIS' THE HUMAN ANIMAL mini-series premieres	AUGUST - TLC's KILLER VIRUS program tackles timely topic of Ebola virus outbreak	
1994	MARCH - THE LIFE AND TIMES OF JESUS receives network's highest prime-time rating ever - a 1.2.	APRIL - James Burke's CONNECTIONS series returns to television after a 16-year hiatus. The series becomes one of the network's top five ratings grabbers. The series garners a .6 prime time average for April, a 100% increase over the previous year	
1993	JANUARY - THE OPERATION series premieres, marking the birth of medical reality programming genre.	JANUARY - TLC introduces its award winning GREAT BOOKS series narrated by Donald Sutherland, explaining how classic works of literature are significant to modern times.	
1992	TLC launches ARCHAEOLOGY, hosted by actor John Rhys Davies.	TLC launches READY, SET, LEARN!, a commercial-free, weekday-morning programming block for preschoolers.	
1991	MAY - Discovery acquires The Learning Channel from Infotechnology and Appalachian Community Service Network	OCTOBER 1 - DCI relaunches TLC with a revamped programming line-up. Sample programs include Dr. Edell's Medical Journal (daytime), Gardening from the Ground Up, Martin Yan's Oriental Kitchen, Renovation Zone, Teacher TV	

CAKE OF TLC

AUGUST/SEPTEMBER - Premiere of the The Human Face with John Cleese, becomes TLC's top-rated special ever

OCTOBER 1 - TLC celebrates the 10th anniversary of its relaunch under Discovery Communications. Distribution exceeds 81 million.

JUNE - TLC's Jana Bennett is awarded Order of the British Empire - O.B.E. -Conferred by the Queen for Services to Science Broadcasting.

SEPTEMBER - Premiere of TRADING SPACES

SEPTEMBER- A DATING STORY premieres helping daytime block take #1 spot on basic cable for Women 18-34

DECEMBER - TLC breaks 1.0 household rating in primetime, ranks sixth among all basic cable nets in Adults 25-54

OCTOBER - Over 2.7 million viewers watch TLC's VIETNAM: THE SOLDIER'S STORY. The series is among the top five primetime specials in both households and demographics

DECEMBER - TLC surpasses 60 million subscriber mark

DECEMBER - Debut of SURVIVAL IN THE SKY, a four-part mini-series investigating airline disasters, garners TLC's second and third highest-ever ratings, Mini-series remains in TLC's top five rated primetime specials.

DECEMBER - TLC ends the year as the fastest growing cable network, reaching 43 million subscribers

DECEMBER - TLC passes 30 million subscribers

DECEMBER - TLC's average household rating grows to 0.4; distribution reaches 27 million

DECEMBER - TLC distribution reaches 18 million

TLC finishes the year with an average primetime rating of 0.1

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TLC's fringe hit TRADING SPACES will get some primetime exposure this fall

grams by releasing a line of TLC branded toys, games and other items in coming months.

Strong programming, coupled with support from the mighty Discovery marketing machine and an aggressive affiliate sales team has pushed TLC's cable and satellite distribution to more than 81 million (by contrast, TBS Superstation boasts 85.8 million).

Recent independent studies rank TLC #2 in terms of perceived quality by consumers, behind only sister network Discovery Channel.

Operators like quality

The Learning Channel, like its sibling Discovery Channel, is frequently cited as a purveyor of "quality" programming, an

attribute that cable operators appreciate.

"Its programming is some of the best on cable," said Allan Singer, vice president of programming at AT&T Broadband. "It's a great brand, great programming, and Discovery has traditionally been an excellent partner to the cable operator."

TLC has received its share of professional accolades as well. Since 1999 TLC productions have been nominated for or have received numerous awards. "On the Ropes" received an Oscar nomination, and a Jury Prize at the Sundance Film Festival. "Intimate Universe: The Human Body" won a Peabody Award, and the TLC series "Great Books," "Trauma: Life in the E.R." and "Breaking News" won accolades in the New York Festivals. Other programs have received numerous Emmy and CableACE awards over the years.

Despite growing cable competition, Judith McHale expresses no surprise at TLC's success.

"We have a reputation for delivering on our promises for both our affiliates and our customers," she said. "When you have great programming, and you deliver on your promises, you can be successful."

This special report was developed and produced by Deadline Media Services Ltd/Atlanta. Phone 770-879-7369. email: info@deadlinemedia.net



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BROADCASTING CABLE



Maria Arita is a cohost on *Hispanics Today*.

More Hispanics Today

As if double-digital revenue gains aren't enough proof that the Hispanic market is for real, *Hispanics Today*, which ran as a monthly series on WNBC(TV) New York and the NBC station group for the last two years, recently upped its frequency to once a week. The half-hour program, produced by TWI, a division of IMG, showcases Hispanic issues and leaders in a broad cross section of industries, from entertainment to politics.

New hosts Maria Arita and Manuel Teodoro will help bring the program to more than 83% of the Hispanic TV households in the U.S. as it has cleared 27 of the top 30 markets. That includes 10 of the 13 NBC owned-and-operated stations. And top national advertisers have already signed on for the program, including The Coca-Cola Company, AOL Time Warner and Verizon Communications.—K.K.

Just like we've done in Los Angeles."

Meanwhile Azteca America, the proposed new Spanish-language network from Mexico's TV Azteca and Pappas Telecasting is still alive but significantly delayed from where the partners had originally thought they'd be by now, admits Harry Pappas, chairman of the network and founder of Pappas Telecasting.

Last year, Pappas had hoped the new

network would be up and running with about 60% coverage of the Hispanic universe by last June. But major delays in getting the venture's Los Angeles station up and running (largely due to tower issues) caused some lenders to have second thoughts, Pappas explains. The end result was that financing needed to close deals for stations in other markets—notably Dallas, Phoenix and El Paso—dried up. While Pappas was trying to negotiate an extension in Dallas (for KXTX-TV) Telemundo swooped in and bought the station out from under him. The Phoenix and El Paso deals also fell through.

"In essence, all of this has pretty much cost us a year," says Pappas. Now, Azteca America hopes to have distribution in place covering 45% of Hispanic TV homes by second-quarter 2002, growing to 65% by the third quarter of next year, assuming deals get done in New York and Chicago.

"We are delayed, but we're nonetheless going to be getting to our ultimate objectives," Pappas says. Interest in the Hispanic marketplace has only grown since he and Azteca announced their venture about a year ago, he contends.

Not only has Univision decided to go with a second network, but lots of big media companies—AOL Time Warner, Viacom and General Electric among them—have inquired about buying Telemundo. Hispanic Broadcasting Corp. has even made an approach, offering to merge with Telemundo. Sources close to the situation say would-be buyers have to "officially convey" their

interest within the next month.

To help ease the financing burden, Pappas says he's gone back to TV Azteca and convinced them to put up part of the money to buy more stations. Under the original venture agreement TV Azteca was primarily the program supplier and that part of the arrangement and the general terms pursuant to that deal remain in place, says Pappas. Details are still being worked out on how much money TV Azteca would contribute to buy stations.

"Are some of these things going to take a little longer to achieve than we had originally envisioned? Yes. Are they ultimately going to be achieved? Also yes." ■

Top 25 Hispanic Markets

Ranked by Hispanic households

Below are Nielsen Hispanic population projections for the 2001-2002 television season. Nielsen relies on some but not all U.S. Census data, and combines that data with its own estimates. (Ranking last year in parenthesis.)

New Rank	Hispanic DMA	% chg. households	% of vs. '01	HH*
1 (1)	Los Angeles	1,573,400	3	30
2 (2)	New York	1,142,420	8	16
3 (3)	Miami	555,780	10	36
4 (6)	Houston	415,440	23	23
5 (5)	Chicago	413,570	22	12
6 (8)	Dallas-Fort Worth	348,750	49	16
7 (4)	San Francisco	347,980	0	14
8 (7)	San Antonio	309,800	-4	44
9 (10)	Phoenix	271,650	30	18
10 (9)	Harlingen, TX	220,080	5	81
11 (12)	Albuquerque, NM	206,530	9	34
12 (16)	Denver	196,500	33	14
13 (13)	Fresno, CA	193,680	8	37
14 (11)	San Diego	191,820	-1	20
15 (14)	Sacramento, CA	191,280	8	16
16 (15)	El Paso, TX	187,680	6	69
17 (17)	Philadelphia	138,950	17	5
18 (18)	Washington, DC	133,450	22	6
19 (19)	Tampa Bay, FL	123,860	18	8
20 (24)	Orlando, FL	118,280	42	10
21 (30)	Atlanta	112,350	109	6
22 (21)	Austin, TX	112,190	12	20
23 (23)	Boston	106,670	10	5
24 (25)	Las Vegas	105,290	27	18
25 (22)	Tucson, AZ	95,100	-2	24

*% of Hispanic households in market

Source: 2001 Nielsen Media Research

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HISPANIC TELEVISION

CHECKING
THE CENSUS

Cable recognizes growing clout of Spanish-speaking viewers



Discovery en Español is looking to increase the number of Spanish-language documentaries seen on television by bringing those created for other Latin American networks to the U.S.

BY ALLISON ROMANO

On one channel, there's a Spanish version of *Sex and the City*. On another channel *MTV Unplugged* features singer Shakira and—of course—there's still a steamy Mexican novela or two out there.

No matter the offerings, the menu of Spanish-language cable programming is expanding and Hispanic viewers have a growing number of options. As the His-

panic population in the U.S. continues its growth spurt, cable networks and MSOs are hustling to offer more viewing options.

The 2000 census identified Hispanics as the fastest-growing American minority. Hispanics represent 12.5% of the U.S. population, and one of every six people under 18 is Hispanic. Hispanic media execs say the census figures just prove what they've known all along: Hispanics are a powerful group of consumers.

Cable penetration is much lower among Hispanic households than total American

homes. Among Hispanic homes, 63% percent subscribe to cable or satellite, compared with 81% penetration in the overall market. Out of 10.2 million total Hispanic TV homes, only 6.4 million receive cable or satellite service, according to Nielsen Media Research.

That's due partly to language barriers, partly to the cost of cable. Census Bureau data show that the income of Hispanic households is about \$28,300, roughly 38% below the \$38,900 national average.

Cable and DBS operators are addressing half the equation by adding an array of Spanish-language channels to their lineups, though primarily in tiered packages requiring an additional fee. Spanish-language nets are trying to feed distributors appetites by moving beyond stock-in-trade TV novela and talk shows into broader programming genres.

Telemundo Cable is hoping to capture the "MTV generation" of Hispanic youth by relaunching its Gems net as Mun2 (it's referred to as "Mundos") on Oct. 10. When Telemundo purchased Gems last May the company inherited a female-skewing net heavily programmed with novelas and talk shows. Mundos will target a trendier demo with music programming and youthful drama series.

Telemundo Cable President Manuel Abud says there's a tremendous need for Spanish-language programming aimed at Hispanics in their mid-20s.

"Telemundo and Univision are working on the traditional audiences," Abud adds. "We think we have a good chance of succeeding with attracting the younger audience."

Mundos will reach 2.8 million subs, mostly former Gems viewers, when it relaunches.

Galavision, which is owned by Univision, has seen its distribution spike in the last few years, growing to 28 million homes, 4.3 mil-

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lion of which are Hispanic households. While most of the growth has been on cable, satellite subs have jumped from .7% to 10% of Galavision's distribution.

Galavision has seen its audience get younger over the last few years, drawing more 12- to 34-year-old viewers. The channel has changed its programming to reflect its youthful glow, and the schedule now features a daily morning block for kids, afternoon novelas and how-to shows and bicultural programming aimed at youth.

Established English-language networks are also hatching Hispanic alternatives. Most draw off the resources of related domestic and international networks and offer a mix of dubbed and original Span-

ish-language programming.

"We're willing to invest a significant amount of money to get a stake in the U.S. Spanish-speaking market," says John Ford, head of Discovery's content group who oversees Discovery en Español. Ford declines to elaborate on the startup costs.

Programming execs did say costs are lower than an English-language network because they draw off library programming or make low-cost acquisitions from Mexican and other Latin

American producers. But other digital cable nets that repurpose the mother ship's programming cost \$3 million to \$10 million a year to operate.

For example, Discovery en Español

draws its programming from its international sister Discovery Latin America and from domestic library programming dubbed into Spanish. Ford says his network fills a void in Spanish-language programming. "They don't have many alternatives to news and entertainment in Spanish," he adds. "There's a real shortage of documentaries in Spanish."

Ford's explanation of Discovery's motives is a common refrain. Execs from several nets say they want to provide programming Hispanic viewers can't get from traditional Spanish-language services. CNN en Español tailors domestic and international news for its Spanish-speaking audience. "We're not a translation service," says the network's President Rolando Santos. "We report the news, gather it, write it and present it from a Latin American or Hispanic American point of view. The CNN en Español network reaches about 1 million U.S. cable subscribers.

Other English-based networks are also offering complementary Spanish-language channels. Fox Sports World en Español and ESPN Deportes offer coverage of Hispanic and American sports while MTV S and VHUno offer Spanish-language music programming and videos. MTV S also has long-form programming, like *MTV Unplugged* and dubs some of its popular animated series such as *Beavis and Butthead* and *Daria*. MTV S reaches 3 million subscribers and VHUno is in 1 million Hispanic homes. And HBO Latino offers original hits like *Sex and the City* and *Sopranos* dubbed in Spanish, along with Spanish and English-language feature films.

Unlike other full-service networks, ESPN Deportes is only available on Sunday nights through cable access channels and airs Major League Baseball, pro football and boxing. The broadcasts are a separate feed from ESPN's English coverage and feature Spanish-speaking crews and graphics.

Most major cable and satellite systems offer these Spanish-language channels bundles in packages. The cable packages, mostly on digital tiers, are less expensive than satellite, typically less than \$15,

**Telemundo Cable
President Manuel
Abud says there's a
tremendous need for
Spanish-language
programming aimed
at Hispanics in their
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although satellite service offers more channels. DirecTV Para Todos and Dish Network's Dish Latino charge \$19.99 for more than 20 Spanish-language channels.

Some MSOs, such as Adelphia and AT&T, used to offer limited Hispanic programming à la carte, but the new expanded packages have made cable a viable alternative to satellite. And the subscription rates reflect that. Cable has higher penetration in Hispanic households, with about 5.4 million customers, while DBS counts nearly 800,000 subscribers, according to Nielsen numbers for the 2001-2002 television season.

Most of the Spanish packages are only offered on digital cable in major markets like New York, Houston and Los Angeles. Digital carriage means customers face increased costs for equipment and service, and economic constraints may prevent Hispanic viewers from upgrading to more expensive digital service. But operators say there simply isn't enough space on analog systems to add any more Spanish-language nets.

"The only way that most operators can represent all the diversity in this market is on digital," says Sandy Perron, Adelphia's regional director of sales and marketing for Southern California, including Los Angeles. "There is a demand for analog space that I just can't afford to give up."

On Perron's Adelphia system, must-carry networks occupy 31 of the 78 available analog spaces. She says the limited

space forces Adelphia to make tough carriage decisions. Which cable nets offer the most value? Which appeal to the widest audience? She says mainstays like ESPN and Lifetime win out. In contrast, digital's capacity allows Adelphia to fit 12 channels in the space it now takes to carry just one.

While some Spanish-language nets remain limited to digital carriage, others are fighting to keep analog carriage. Galavision General Manager Lucia Ballas-Traynor says her net is adamantly opposed to moving to a digital tier.

"Digital penetration in the general market is low, so you can imagine how low it is in the Hispanic market," she notes. Galavision's cable carriage is about 97% on analog and she says analog service is critical for keeping Galavision in front of the largest possible Hispanic audience.

Despite cable's current subscriber lead, there's heavy competition between cable operators and satellite providers. Each side claims its advantages, with MSOs touting localized strategies and the value of low pricing while DBS operators push more channels and offer nationwide service, filling in gaps in regional cable service. Cable operators have aggressively rolled out Spanish packages in the last year, but they were late in the game. Now, MSOs are scrambling to make up for any ground they've lost to the satellite providers.

For example, Cox Cable offers a digi-

tally tiered Spanish package in 19 markets, including San Diego, Orange County, Calif., and Phoenix. Cox's Manager of Video Services Nancy Heffernan says a localized strategy gives her system an advantage over satellite.

"The fact that we're local and we can get very involved in local communities, with Cable in the Classroom, having our executives get involved in Hispanic Chambers of Commerce, all of that makes us a stronger player," she says.

"I don't see cable as being a formidable competitor," says Yolanda Macias, vice president of DirecTV Para Todos. "In the last year cable has woken up to realize they are losing market share."

DirecTV offers two packages that combine English and Spanish-language channels, while EchoStar's Dish Latino offers both a Spanish-only and a Spanish-and-English-channel package. Both systems launched their Spanish-language services in October 1999.

"The number of channels for the dollar amount is much better with satellite," Macias says.

The growing Hispanic market has created demand for new service, but also has challenged operators' marketing plans.

"MSOs need to realize ... putting out Spanish programming is not where the initiative stops," explains Vicki Wember, AT&T Broadband video product manager. "You need to have Spanish reps, Spanish-language materials like welcome kits and customer-care information." AT&T currently offers Spanish packages in eight markets and plans to add two more by the end of the year.

Media buyers say the census results demonstrate to their clients how important the Hispanic population has become, even in a soft ad market where they are looking to trim dollars.

"It's possible there will be a shift in priorities moving forward," says Monica Gadsby, Starcomm's director of Hispanic media. "Companies may think twice before they make ethnic advertising the first thing they cut." ■

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HISPANIC TELEVISION

ONE OF A KIND

Gregory Nava brings first Latino family drama to English-speaking broadcast TV

BY JOE SCHLOSSER

Starting next week producer/director Gregory Nava will get back to producing his new drama *American Family*. It's been 18 months since Nava first produced the pilot for the drama, which is set around a Mexican-American family living in East Los Angeles. PBS executives saw the pilot that was originally commissioned by CBS and opted to order 12 episodes of the series. For Nava, *American Family* is his first foray into series television, after directing a number of films, including *Mi Familia* and *Selena*.

Are you tired of being described as the producer/creator of the first Latino series on broadcast TV?

I'm not tired of it. I think it's marvelous that it's happened and I'm very proud to have been a part of making it happen. I do look forward to the day when having a show from a Latino producer or writer is not unique.

Are we far from that day?

It's hard to say. It depends on the success that we have and other shows that are happening.

How did the idea for *American Family* come about and how is it working in television rather than film?

The idea came up because people have always told me that the kind of human



American Family stars Edward James Olmos and Raquel Welch

drama that I've done in movies needs to be brought to TV. I had always wanted to do a TV program because I thought it would be an exciting thing to do. So I received some wonderful offers about a year and a half ago and I decided that I was going to try it.

How do you feel about efforts by the NAACP, National Hispanic Media Coalition and other organizations pressing the networks to raise the levels of diversity in front of and behind the cameras?

I think it's a very, very good thing. You need to do two things. You need to do good work, which is what I try to do, and you also need to have groups that put pressure on people. Otherwise, there will never be change. If all you do is put pressure, then nothing is going to happen. So I think you need to both work to produce fine work and you also need to put pressure on these companies to make sure shows that reflect America are produced.

What does it say about Hollywood that there still are no Asian-American, Hispanic-American shows on the major networks?

I think it shows that there is a gap between what is happening in society and the [networks'] convictions [towards minority programming]. They've been slow to react to the changes of the country but they will eventually have to react to them.

Cable networks and PBS have been out in front on diversity. Why are the broadcast networks still in need of prodding?

Because of the nature of what PBS and cable networks are they can react more quickly than the major networks can react. And advertising and the Nielsens have to change so they reflect the new audience. There are 35 million Latinos in this country and the networks and advertisers are going to want to reach these people. A show like ours, hopefully, will help accelerate this process.

How has it been for you as a Hispanic American in Hollywood?

It's hard for anybody to have a career in entertainment, so I never like to complain about anything. Is it harder? I think it is, but by the same token I've also been very fortunate to have worked with a lot of wonderful people. This is my So I try to focus on what I'm doing, because if you start looking around and start dwelling on these other things, it just pulls you down. ■



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Broadcaster vs. broadcaster

Satellite seen as having uphill battle to overturn 'all or nothing' must-carry in court

By Paige Albinia

Satellite TV companies are going to have a hard time convincing the court to overturn a law that requires them to carry all local TV stations in all markets where they deliver any local station. That's according to some observers who watched them attempt to do just that in oral arguments last week before the Fourth Circuit Court of Appeals.

"We believe that the DBS drive to overturn the statute faces a high bar," wrote Legg Mason analysts Michael Balhoff and Blair Levin, the latter one-time chief of staff to former FCC Chairman Reed Hundt. "The satellite lawyers jumped pretty high on Tuesday, but probably not high enough, in our opinion."

Satellite lawyer Charles Cooper, of Cooper & Kirk, argued the statute is unconstitutional because it requires satellite TV companies to carry certain content and is also an unlawful taking of property. He argues that requiring them to carry all local stations in big cities, such as Los Angeles and New York, means they cannot offer any local TV services to smaller markets, such as, say, Richmond, where the circuit court is located.

Broadcast attorney Donald Verrelli, of Washington law firm Jenner & Block, argued that because Congress gave satellite companies the option not to carry any local TV stations, the license to carry them is voluntary. In other words, broadcasters argue, satellite companies are under no obligation to carry broadcasters, but if they "voluntarily" do so, they are obligated to carry all TV stations in that market. The voluntary nature of the license undermines satellite carriers' constitutional arguments, broadcasters say.

But "the government cannot burden a benefit with an unconstitutional requirement," says Andy Wright, acting president of the Satellite Broadcasting and Communications Association.

Because the law requires satellite carriers

to carry all stations in all local markets they serve by Jan. 1, 2002, those carriers have asked the court to rule before that time.

The case was argued before judges Paul Neimeyer, H. Emory Widener Jr., and M. Blaine Michael, with Widener presiding. ■

FCC's sizeable shift

Crossownership rules and percentage caps seem headed for big changes

By Bill McConnell

Under pressure, the FCC appears to have scrapped its traditional mantra that the best way to promote a diversity of voices is to impose strict limits on a media company's size and reach or erect barriers between rival industries.

Instead, because of federal judges and the threat of lawsuits, the FCC appears to be moving toward the approach used by the Justice Department and the Federal Trade Commission, which review mergers on a case-by-case basis, applying formulas for measuring market power to determine whether a merger passes muster.

In proposals released two weeks ago, the FCC offered a glimpse of where it may go with cable-ownership limits and restrictions on same-market newspaper/broadcast crossownership.

The leading proposal on cable ownership is to replace the 30% limit on one company's share of pay-TV subscribers with what the FCC calls a "safe harbor." This would allow most deals to go through unimpeded, unless government

economists determine that the merged company would have sufficient power to determine the prices of programming networks and competing video distributors.

The FCC has asked for comment on various market-power measurements that could be used. One under consideration is the Herfindahl-Hirschman Index, the most commonly used antitrust model, which estimates how changes in market share affect overall concentration in an industry. Other possible measurements would take into account companies' ability to influence prices and programming costs or whether they are earning what economists would consider "excessive" profits.

The cable industry, which rejoiced after a federal appeals court struck down the 30% cap in March, has generally supported a switch to some type of antitrust model, although no specific approach has been recommended. Public advocacy groups, on the other hand, say a strict ownership cap should be retained and that existing law requires one. With enough data from the cable industry, the FCC can address the court's objections to the current rule by providing a better justification for the 30% cap.

When it comes to newspaper

In proposals released two weeks ago, the FCC offered a glimpse of where it may go with cable ownership limits and restrictions on same-market newspaper/broadcast crossownership.

crossownership, the FCC, which is reviewing it on its own dime, may eliminate the restriction entirely.

The rule, first imposed in 1975, grandfathered existing broadcast/newspaper combos, and roughly 40 remain today. Broadcasters and newspaper companies argue there has been no evidence of harm in these markets and the rule should be rescinded, especially in a world where the number of radio stations, weekly newspapers and Internet voices have proliferated.

Public advocates disagree. "The power and influence of over-the-air TV and daily newspapers is so great that other voices aren't comparable," says Andrew Schwartzman, president of Media Access Project. "I don't care how many weekly newspapers or radio stations there are, you decide who to vote for city council based on what you see on TV and read in the daily paper."

The best Schwartzman can hope for, probably, is preservation of a limited form of the ban.

For instance, the FCC may allow crossownership in markets with a certain threshold of separately owned media voices. Another approach may be to prevent the top-two broadcasters in a market from affiliating with a local major daily newspaper. The

FCC is even considering a ban on cooperation between the editorial staffs of co-owned papers and stations.

The most difficult part of the FCC's job may be to collect the market data—such as advertising rates, revenue and market share—necessary to craft a rule that withstands a future court challenge. Public advocates complain that media companies are under no obligation to provide information largely considered trade secrets.

FCC Chairman Michael Powell insists the commission won't abandon its obligation to prevent a handful of companies from getting such a lock on major media that they can dictate what types of entertainment and news and political coverage that most American receive.

But his effort to craft a new regulatory approach could be cut short if the agency is forced to decide on a major merger deal before new rules are in place. AT&T Broadband is already up for sale and any new merger request could pre-empt the FCC efforts to revise cable ownership limits first.

"The FCC will find it very difficult to review mergers case by case before new rules are in place," says former FCC Commissioner Susan Ness, a Democrat who voted for the FCC's 30% cable limit. ■

IN BRIEF

STATE: NO 'NO FLY ZONE'

The U.S. State Dept. last week denied a UK newspaper report that Secretary of State Colin Powell asked his children, including FCC Chairman Michael Powell, to avoid air travel. "The Secretary has given no such advice to his family or any others," said a State Department spokesman, referring to a report in the *London Daily Mirror*. "He believes that the airways are safe and has encouraged family members to fly as appropriate to their travel plans."

Nevertheless, Powell's daughter Linda pulled out of *Jitney* at the National Theatre in London because of concerns over security, the BBC reported, and decided to stay in the U.S.

NCTA OK WITH TAPPING

Cable subscribers would be subject to the same wiretapping rules that govern phone customers under the Justice Department's proposed antiterrorism legislation.

That means the government could obtain records of cable subscribers' phone and high-speed data activities without their knowledge.

According to the bill, cable operators wouldn't be allowed to inform their subscribers that the government had accessed their information for 90 days.

The cable industry already has signed off on the plan according to an NCTA spokesman. The Electronics Communications Protection Act of 1986 put rules in place that gave the government access to phone-customer records, but the 1984 Cable Act required that when the government wants a cable-customer's video records, the customer must be informed so he or she can challenge the request in court.



FCC Chairman Michael Powell says the FCC will insure that a handful of companies don't have a lock on the industry.

A two-in-one fix for digital TV

Zenith, NxtWave now working together to improve 8-VSB reception, restart stalled service

By Michael Grotticelli

Giving new hope to the beleaguered digital TV service, Zenith Electronics Corp. and NxtWave Communications Inc. said last week that they have been working together for the past five months to develop and license technology to improve DTV reception.

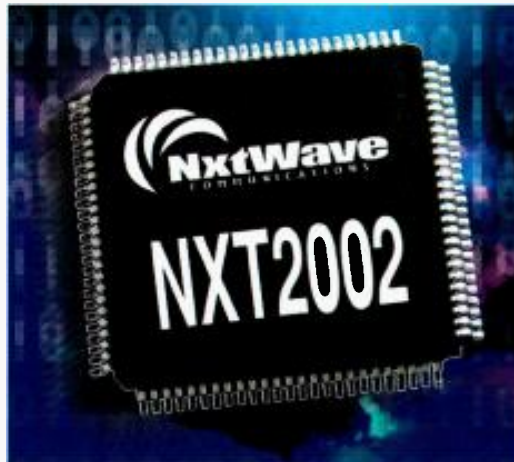
More than 200 stations are on the air with DTV signals, using the FCC's 8-VSB transmission standard. But the service has been handicapped by poor reception, particularly indoors and in areas prone to multichannel interference. Only 150,000 DTV receivers have been sold.

The alliance is attacking the 8-VSB problem by combining Zenith's E-VSB transmission technology with NxtWave's new error-correction decoding chip for receivers. The E-VSB system piggybacks a second data stream designed for reception in weak signal areas on to the 8-VSB signal.

In January, the Advanced Television Systems Committee asked for proposals for improving the 8-VSB system. NxtWave, which wants to sell DTV receiver chips, and Zenith, the developer of the original 8-VSB system, were two of 10 companies that responded.

After reviewing all of the proposals, NxtWave President Matt Miller recognized the similarities between the NxtWave and Zenith plans and approached Zenith about a joint effort. Zenith agreed and the two have been working together since March.

"Working with NxtWave enabled us to look at the reception problems from a new perspective and I think that together we have come up with a system that's better than the two separate proposals and solves all of the issues," Zenith Senior Vice



NxtWave's Miller said the system "improves multipath reception for the normal signal, and [includes] a second stream that can be received at much lower power levels. You've got to build a receiver that can receive a much weaker signal."

President Richard Lewis said.

The NxtWave-Zenith system is "backwards compatible," Miller said. Existing digital receivers will be able to receive the new signals. New receivers with the enhanced technology will be able to decode both a standard 8-VSB signal as well as the enhanced signal, with improved multipath performance of both.

"We've been able to come up with a system that improves multipath reception for the normal signal, and a second stream that can be received at much lower power levels," Miller said. "To be successful, you've got to build a receiver that can receive a much weaker signal."

The Specialist Group on RF Transmission within the ATSC (also known as T3/S9) is currently reviewing

the various 8-VSB improvement proposals and is trying to put together a system that draws from several of them.

"We always encourage our participants to work together," said Mark Richer, executive director of the ATSC. "Sometimes technologies are eliminated, and sometimes they are merged. It's not often that a single technology gets incorporated as a standard in its entirety."

Richer said that compatibility with existing receivers was a critical requirement that all of the proposals had to meet in order to be considered.

Other companies that submitted proposals include ADC Telecommunications, Broadcom, Conexant Infotainment Systems, Merrill Weiss Group, Patel-Limberg-McDonald, Oren Semiconductor, Philips and Sarnoff Corporation.

According to Richer, the Association of Maximum Service Television and the FCC will begin testing prototype equipment based on the proposals by the end of the year. Those tests will continue into the spring, he said.

Once results are in, the T3/S9 committee will make its recommendation to the entire ATSC next summer. The final specification should have no problem getting approval from the FCC, Richer said, since it will reflect an industry consensus.

Broadcasters will not be required to use the enhanced 8-VSB system. "The important issue for us is that the focus is on backward-compatible strategies," Richer said. "What the enhancement ultimately does is

give broadcasters flexibility. Whether they choose to use the new spec is up to them.”

That flexibility includes the ability to use the second data stream to carry an additional channel of programming, ancillary data or foreign-language audio, said Zenith's Lewis.

The NxtWave-Zenith agreement also simplifies the licensing process, said Lewis, as Zenith will serve as



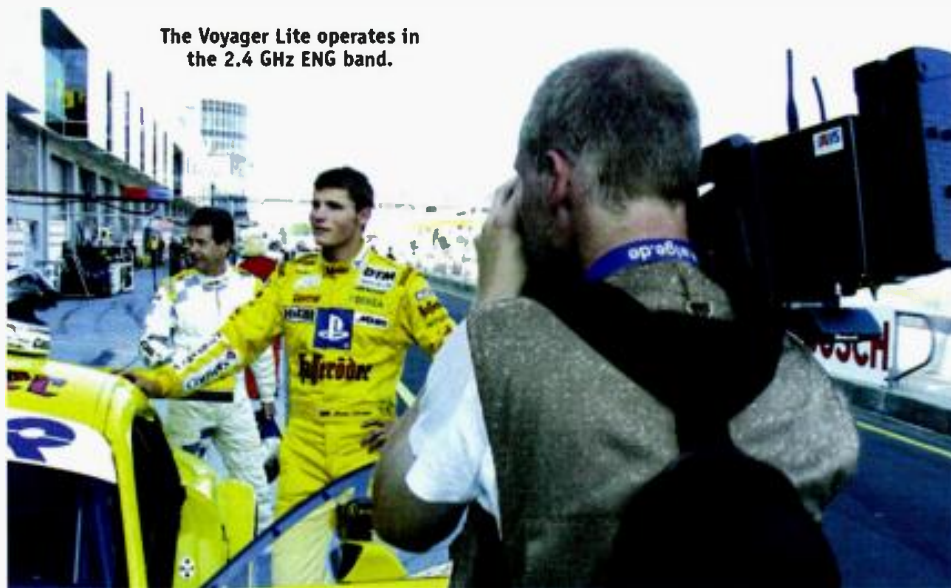
ATSC's Richer: "We always encourage our participants to work together."

a one-stop shop for consumer electronics manufacturers that want to include the technology in their next-generation integrated digital televisions and separate set-top receivers.

Although he would not get specific, Lewis said that a future ATSC system license that includes the new enhancement technology will cost the same as

the current license. ■

The Voyager Lite operates in the 2.4 GHz ENG band.



Tandberg's TV-pack

ENG transmitter goes on back of camera operators; unit weighs just 4.5 pounds

By Michael Grotticelli

For those camera operators who hate to be tied down, Norway-based Tandberg Television (with offices in Orlando, Fla.) has introduced the Voyager Lite backpack for news, sports and other wireless video applications.

Weighing about 4.5 pounds, Voyager Lite does not need a line-of-sight for transmission, according to the company.

The unit uses Tandberg's proprietary

COFDM D-ENG technology, which, the company claims, delivers microwave signals free from ghosting and other multipath interference.

Voyager Lite can be used with a variety of bit rates and includes a MPEG-2 video encoder and an integrated COFDM modulator/upconverter. It outputs a 2.4 GHz RF signal back to an ENG van or the station.

Selling at \$45,000 and available immediately, the product is the first resulting from Tandberg's acquisition of Audio-Video-Systeme GmbH in July, combining scaled down versions of Tandberg's COFDM D-ENG technology with AVS' expertise in RF microwave. ■

THALES SPRINGS INTO ACTION

On Sept. 11, Southwick, Mass.-based Thales Broadcast & Multimedia (formerly Thomcast Communications) mobilized to help broadcasters knocked off the air in New York City.

At a transmission site in Alpine, N.J. (just north of the city) Thales engineers installed a 30 kW IOX analog tube transmitter for Telemundo's WNJU-TV. Another analog solid-state transmitter, on its way to Oregon, was rerouted and driven to Alpine for the PBS station WNET(TV).

A third IOX analog tube system, stored in a nearby company office, was quickly put on the air in East Orange, N.J., for Paxson's WPXN-TV. The station plans to move to Alpine later this year.

Sean Brushett, vice president of marketing for Thales Multimedia, said that his team also helped get Fox's WNYW-TV back on the air from the Empire State Building. They sent station engineers an analog exciter to use with their Thales digital transmitter already located there.

VIRAGE EXPANDS SOFTWARE LINE

Looking to help media companies manage and distribute their assets via cable TV and the Internet, Virage Inc., San Mateo, Calif., has introduced the latest additions to its SmartEncode family of products: VideoLogger 5.0, Software Developer Kit 5.0 and ControlCenter 2.0.

When used together, the company says, the software automates such labor-intensive processes as video encoding, indexing and delivery and permits sophisticated control over digital files.

CNN changes spots to digital

Network deploys tapeless system that delivers, tracks, stores and airs ads

By Michael Grotticelli

In its continuing effort to reduce cost and streamline operations, CNN has implemented ADTrax, a new in-house ad-trafficking and distribution system.

The system, developed by CNN VP Andy Drooker over the course of more than two years, is eliminates the costs of overnight delivery and duplication of tape. It also enables CNN's domestic and international sales and on-air operations departments to send and track spots as digital files, showing when they were sent and to whom. And it records exactly when and where spots air.

Going forward, any commercial aired on any of CNN's networks—CNN, CNNi, CNNfn, CNN/SI and Headline News—will flow through ADTrax.

It was the "significant" costs (nearly \$500,000 per year) involved in handling, standards-conversion and make-goods for errant commercials aired on CNN's overseas channels that first drew Drooker's attention.

"My main role here is to find products and technologies that can ease the work flow and cut costs," he said. "We were losing money with the existing system. It was time for a change."

To create ADTrax, Drooker cobbled together existing software and hardware with the Internet and satellite-service providers.

A key component was ClipMail Pro from Telstream, of Nevada City, Calif. It uses a fax-like terminal and the Internet to transmit MPEG video files in a store-and-forward model. With the system, users may send and retrieve video files just like e-mail.

The first ClipMail Pro terminals were deployed over a year ago in CNN's Atlanta headquarters and Hong Kong bureau. The results were better than

expected, Drooker said.

"From three to four days to get the spot here via a delivery service, it took less than four hours," he noted. "And that's getting the spot in the system and on the air."

CNN later installed Telestream terminals in Argentina, Brazil and London. Paris will be added in November.

Drooker next turned to asset-management software from Media360. It allows the ad department to easily store and manage the digitized spots. And, finally, he arranged to move all of CNN domestic spot delivery via satellite.

"What we're looking at is the elimination of physical media coming into CNN, not sometime in the future, but today," Drooker said, adding that most ad agencies have embraced the system because it

helps them track ads better and save money as well. The agencies used to spend about \$125 per spot to make and send a digital videotape to CNN, he explained. With ADTrax, the cost drops to about \$25.

Drooker turned to Net Screen Technologies, Sunnyvale, Calif., for security. It acts as a firewall between the Telestream terminal and the Internet. Only authorized employees can access the files.

Drooker said CNN has maintained the video and audio quality of the spots. The satellite companies offer quality control as part of their service. And with ADTrax, a bad file can quickly be replaced.

If all goes well, he said, other networks in the AOL Time Warner family may adopt ADTrax. ■

'My main role here is to find products and technologies that can ease the work flow and cut costs.'

—CNN's Andy Drooker

SeaChange in Tulsa

KOKI-TV installs MediaCluster for play-to-air of programs

By Michael Grotticelli

Clear Channel's KOKI-TV, the Fox affiliate in Tulsa, Okla., is using a Broadcast MediaCluster digital media server from SeaChange International Inc. to store, repurpose and broadcast programming and commercials, in tandem with Sundance Digital automation software.

Chief Engineer Brian Egan said that the one input/three output MediaCluster is feeding commercials and programs to a second station that Clear Channel manages in

the market, KTFO-TV, a UPN affiliate.

The Sundance software maintains the traffic logs and controls the pay-to-air by the server.

If needed, Egan said, his MediaCluster can be expanded to 20 inputs and 64 outputs by adding storage modules and I/O encoder cards.

Other Clear Channel stations that have gone online with a Broadcast MediaCluster: WPTY-TV Memphis, Tenn. (ABC), WFTC-TV Minneapolis (Fox), and WXXA-TV Albany, N.Y. (Fox). ■

Changing Hands

TVs

WBOY-TV Clarksburg, W. Va.

Price: \$20 million

Buyer: Cary Communications, (President Albert B. Cary Jr.)

Seller: Hearst-Argyle TV Inc. (David J. Barrett, president/CEO).

Facilities: Ch. 12; 263 kW; ant. 860 feet

Affiliation: NBC

WLIW(TV) Garden City, N.Y.

Price: No money involved.

Buyer: Educational Broadcasting Corporation (William Baker, president/CEO)

Seller: Long Island ETV Council Inc. (Donald J. Stewart, chairman)

Facilities: Ch. 21; 3,136 kW; ant. 400 feet

Affiliation: PBS

Combos

KBTU-FM Carmel, KHIP-FM Felton, KPIG-FM Freedom, KMBY-FM Gonzales and KCDU-FM Hollister (Monterey-Salinas-Santa Cruz), Calif.

Price: \$10.25 million

Buyer: Mapleton Communications (Michael Menerey, president), which owns 13 other stations. This deal represents its entry into the market. Mapleton will also enter into an agreement to operate another station in the market, KBOQ-FM.

Seller: New Wave Broadcasting (Charlie Cohn, president).

Facilities: KBTU-FM: 101.7 MHz, 2 kW, ant. 529 feet; KHIP-FM: 93.7 MHz, 28 watts, ant. 1,230 feet; KPIG-FM: 107.5 MHz, 5 kW, ant. 338 feet; KMBY-FM: 104.3 MHz, 3 kW, ant. 509 feet; KCDU-FM: 93.5 MHz, 110 watts, ant. 2,297 feet

Format: KBTU-FM: Christian; KHIP-FM: Alternative; KPIG-FM: Americana; KMBY-FM: New Rock; KCDU-FM: Hot AC

Broker: Elliot B. Evers of Media Venture Partners and Frank Higney of Kalil & Co. Inc.

WSKW(AM)-WHQO-FM Skowhegan, Maine

Price: \$1.8 million

Buyer: Clear Channel Communications, which also owns 1,205 other stations, including WFAU-AM, WABK-FM, WCME-FM, WIGY-FM, WKCG-FM and WTOS-FM Augusta-Waterville, Maine

Seller: Mountain Wireless (Alan Anderson, president)

Facilities: WSKW: 1160 kHz, 10 kW day, 730 watts night; WHQO-FM: 107.9 MHz; 6kW, ant. 676 feet

Format: WSKW: Sports; WHQO-FM:

Christian

AMs

WHLO(AM) Akron, Ohio

Price: \$4.5 million

Buyer: Clear Channel Communications (Randy Michaels, chairman/CEO Radio). It owns 1,206 other stations, including WTOU(AM)-WKDD-FM Akron.

Seller: Salem Communications Corp. (Edward G. Atsinger, president/CEO).

Facilities: 640 kHz; 5kW day, 500 watts night

Format: Religious

WCCM(AM) Lawrence, Mass.

Price: \$1.5 million

Buyer: Roman Catholic Archbishop of Boston, which owns no other stations.

Seller: Costa Communications Corp. (Patrick Costa, president).

Facilities: 800 kHz; 1kW

Format: News/talk

Broker: Michael J. Bergner, Bergner & Co.

KHND(AM) Harvey, N.D.

Price: \$182,891

Buyer: Walters Broadcasting Inc. (Jeff Walters, president) owns no other stations.

Seller: Two Guys Broadcasting (Dick Knaup, president)

Facilities: 1470 kHz; 1kW day, 161 watts night

Format: Country

WTZX(AM) Sparta, Tenn.

Price: \$85,000

Buyer: Clear Channel Communications (Randy Michaels, chairman/CEO of radio). It owns 1,206 other stations. This represents its entry into market.

Seller: Commonwealth Broadcasting Corp. (Steve Newberry, president)

Facilities: 860 kHz; 1 kW day, 10 watts night

Format: Oldies

MIDWEST COMMUNICATIONS

has acquired

KDAL-AM/FM, KTCO-FM KRBR-FM, KXTP-AM, WDSM-AM

Duluth, Minnesota

from

SHOCKLEY COMMUNICATIONS ACQUISITIONS, LLC

for

\$7,500,000

The undersigned acted as exclusive broker
in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

People

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

Broadcast TV

Bill Snider, retired VP/GM, WTVO(TV) Rockford, Ill., joins WBUI(TV) Decatur, Ill., as VP/GM.

J.D. Huey, general sales manager, WIAT(TV) Birmingham, Ala., promoted to VP/GM.

Promotions at WDWB(TV) Detroit: **David Bangura**, local sales manager, promoted to national sales manager; **Denny Zinchook**, account manager, promoted to local sales manager.

Charles Gordon, general sales manager, WBRC(TV) Birmingham, Ala., joins WXIX-TV Newport, Ky., in the same capacity.

Cable TV

Appointments at Cox Communications: **Gary E. Cassard**, VP/GM, Gainesville, Fla., system, named VP, systems operations, Louisiana region; **Jay Rolls**, VP, network engineering, Excite@Home, Atlanta, joins as VP, data engineering, Atlanta.

Appointments at Insight

Communications: **Jim Hires**, GM, Western suburban region, AT&T Broadband, Elmhurst, Ill., joins as VP/GM, Columbus, Ohio; **Don Layher**, regional director, AT&T Broadband, Salt Lake City, joins as director, marketing, Illinois region.

David Shane, director, public relations and programming, CN8, The Comcast Network, Philadelphia, promoted to VP, public relations, Eastern division, Comcast Cable, Philadelphia.

Programming

Ricardo Rodriguez, senior VP, programming and productions, Discovery Networks, International, Silver Spring, Md., promoted to executive VP, international content.

Fred Burrows, VP, CNN Newsource Sales, St. Louis, promoted to senior VP.

Kristin Peace, VP, Game Show Network, Los Angeles, named VP, development, domestic television division, Paramount Television

Group, Los Angeles.

Ann Blakely, VP, marketing and distribution, WomensNewsLink.com, Washington, joins The National Geographic Channel, Washington, as VP, business development.

Dan Lynch, VP, business development, MyFamily.com, New York, joins A&E Network, New York, as director, merchandising and direct response, consumer products division.

Elizabeth Ascencio, manager, affiliate sales, Eastern region, NBC Cable Networks, Fort Lee, N.J., promoted to director, affiliate sales, Southeast region.

Deborah Branch, lawyer, private practice, New York, joins In Demand, New York, as senior director, business affairs, and senior counsel.

Radio

Appointments at Clear Channel Radio: **Jake Karger**, executive VP, Boston market, named regional VP, Boston trading area; **Manuel Rodriguez**, regional execu-

tive VP, New York, named regional VP, New York trading area; **Linda Byrd**, market manager, Orlando, Fla., named regional VP, Southeast division; **Rick Green**, director, Florida radio networks, promoted to VP, Southeast region state networks; **Lee Larsen**, VP/market manager, AM stations, Denver, promoted to VP/market manager, Denver cluster.

Mark McDonald, manager, news team and programming, WNYC-FM New York, joins WAMU(FM) Washington as program director.

Jose Villanfane, senior account executive, Katz Hispanic Media, Coral Gables, Fla., appointed national sales manager, WNMA(AM) Miami Springs, Fla.

Neal Conan, acting host, *Talk of the Nation*, NPR, Washington, named host.

Bill Mazer, host, *Mazer in the Morning*, WEVD(AM) New York, named host, *Amazing Mazer*, WVOX(AM) New Rochelle,



David Shane



Ricardo Rodriguez



Kristin Peace



Dan Lynch

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

N.Y./WRTN(FM) New York

Journalism

Dan Schillinger, news director, KWCH-TV Hutchinson, Kan., joins KCEN-TV Temple, Texas, in the same capacity.

Mika Brzezinski, anchor/reporter, MSNBC, New York, joins CBS News, New York, as correspondent.

Dan Harden, reporter/anchor, KVOA(TV) Tucson, Ariz., joins WGHP(TV) High Point, N.C., in the same capacity.

Cameron Harper, main anchor, KTVK(TV) Phoenix, joins KNXV-TV Phoenix, as news anchor.

Jonathan Freed, network correspondent, CBS News, Los Angeles/Washington, named senior anchor/news editor, Global Television Network, Montreal, Canada.

Doug Bell, weekend anchor, KPHO-TV Phoenix, joins WNCN(TV) Goldsboro, N.C., as weekday evening anchor.

Brian Bolter, reporter/fill-in anchor, WTTG(TV) Washington, promoted to weekend anchor.

Leah Anderson, sports anchor, KEVN-TV Rapid City, S.D., joins WLOS(TV) Asheville, N.C., as sports reporter.

Jenni Lee, weekend news anchor, KBTX-TV Bryan, Texas, joins KTBC(TV) Austin, Texas, in the same capacity.

Associations/Law Firms

Appointments to the Hollywood Radio & Television Society, Los Angeles: **Rick Rosen**, founding partner/agent, Endeavor, Los Angeles, named president; **Kevin Reilly**, president, entertainment, FX Networks, Los Angeles, named VP.

Appointments to the board of directors, Broadcast Financial Management Association, Des Plaines, Ill.: **Edward Diechman**, senior VP/controller, Media General, Richmond, Va., named co-chair, human resource & education committee; **Mark Fratrick**, VP, BIA Financial Network, Chantilly, Va., named co-chair, new media committee; **Ronald Gertz**, president/founder, Music Reports Inc., Burbank, Calif., named chairman, information technology committee; **Leslie Hartmann**, VP, finance/corporate controller, Radio One Inc., Lanham, Md., named co-chair, radio committee; **Peter Housman**, president/CEO, Housman Advisors, Coral Gables, Fla., named co-chair, cable committee; **Anthony Vasconcellos**, senior VP/CFO, Regent Communications, Covington, Ky., named chairman, accounting standards committee.

—P. Llanor Alleyne
Palleyne@cabners.com
212-337-7141

Obituaries

Thomas J. Pappalardo, vice president of sales services and administration at Twentieth Television, Fox's syndication arm, died of a heart attack Sept. 10 in his home in West Orange, N.J. He was 37. After first moving to California, he became a personal assistant to comedian Alan Thicke but Pappalardo joined distributor Pacific Syndication in 1989 and joined Twentieth Television in 1994; he was last promoted in 2000. He is survived by his partner, William Gentile; his parents, Mary and Joe Pappalardo, a brother and sister and their families, aunts and uncles. —Beatrice Williams-Rude

Solomon Sagall, who considered himself a "televisionary," died in Manhattan on Sept. 6 at 101. He was an innovator and early advocate of pay TV. His company, Teleglobe Pay-TV Systems, had concepts that aided cable, but cable overtook him because it had the programming. He licensed his pay-per-view technology to cable companies.

Sagall was born in Russia, emigrated to Berlin in the wake of the Russian Revolution, then went to London. He began his career as a journalist, but in 1929, upon reading about a Hungarian engineer's invention for transmitting video images through the air, Sagall changed his direction. His first company, Scopphony, was used to broadcast sporting events to 4-foot-high television screens in London. His goal was for television to make "every home a theater" with "television universities" and "news for breakfast."

Later Sagall moved to New York and became a leading proponent of pay-TV. He thought that charging a fee would lift the quality of broadcast fare because, as he told BROADCASTING magazine "Advertiser-financed television and mediocrity are as inseparable as Siamese twins." Similarly, in 1967 he told a House Subcommittee that bad television fare produced "a negative, paralyzing impact, particularly on the minds of the impressionable younger generation."

In 1984 Sagall was elected a fellow of the Royal Television Society of London.

He is survived by a son, Joel, of New York; two nephews, Sabby Sagall of London; and Myron Sagall of Silver Spring, Md. —B.W-R

Michael Libretti, 37, executive vice president of operations and CFO of Nassau Broadcasting, died of cancer Sept. 16 at his home in Madison, N.J. Libretti joined Nassau, which owns 16 radio station in New Jersey and Pennsylvania, in 1996 as senior vice president, operations. Before that he was with AT&T Capital Corp. Libretti is survived by his wife, Anne, and two children. —John Eggerton

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

To the network born

McNamara's route to Telemundo is itself the stuff of novelas

Fresh out of college back in the mid-1970s, Telemundo President and CEO Jim McNamara allowed himself to dream about becoming a professional golfer. But one meeting and a round with Arnold Palmer reaffirmed some nagging doubts that he wasn't going to be the Tiger Woods of his generation.

After 18 holes, Palmer had one question for McNamara: "Have you thought about a career in sports management?"

The good news was Palmer had an interest in a sports-management company and was willing to help McNamara get a foot inside the door. Maybe it was the chutzpah—it certainly wasn't his putting game—but Palmer took a liking to this then-young kid who called him out the blue to seek his career advice.

McNamara ended up talking to International Management Group. Nothing happened immediately, but McNamara kept in touch as he pursued a master's degree in international business. After that, he joined IMG, initially as an agent representing golfers.

In 1980, IMG moved McNamara to Brazil, a base from which he set up sports tournaments (golf, tennis and soccer) all over Latin America.

That was comfortable. McNamara, who joined Telemundo as president in 1999, is familiar with the Latino market his network aims to serve. He was born and raised in Panama and grew up speaking English and Spanish.

McNamara's father was a financial executive working for the government in what was then known as the Panama Canal Zone. McNamara spent his entire youth there, until departing for Rollins College in Winter Park, Fla.—"golf country" as he calls it.

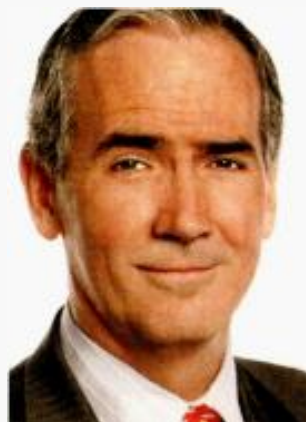
In 1985, McNamara joined

an educational film company called Learning Corporation of America, which was acquired by New World Entertainment later that year.

McNamara stayed a decade, rising from director of international sales to New World CEO in six years. He made his mark at the company on the international side, where he launched U.S. soap operas like *Santa Barbara* and *The Bold and the Beautiful* into worldwide syndication. In many markets, recalls McNamara, those soaps gave Spanish-language novelas a run for the money.

"My mission in life in those days was to annihilate the world of novelas and we were very successful," he recalls.

But McNamara's mission



James Marvin McNamara
President and CEO,
Telemundo Communications
Group

B. March 4, 1954; B.A., Business Administration/political science, Rollins College, 1976; M.A., American Graduate School of International Management, 1978; Sports agent and promoter International Management Group, Cleveland and later Rio de Janeiro, Brazil, 1978-83; account executive, Entertel, Cleveland 1983; vice president, sales, Learning Corp. of America, 1984; senior VP, executive VP president and president, New World International, 1985-91; president, New World Entertainment, 1991-95; president, Universal Television Enterprises, 1996-98; current position since 1999. M. Lana, June 25, 1977; children—Elizabeth, 21; Christine, 19 and James, 7

now is making Telemundo as competitive as possible with Univision, the most-watched

Spanish-language TV network in the U.S. Ironically, Telemundo's prime time program mantra now is "all novelas all the time." That mantra was embraced after the network's previous management strayed from the genre, chasing away viewers in the process.

After New World was sold, Universal and its newly named head of TV, Greg Meidel, came calling. Meidel offered McNamara the job of running Universal's international operation as well as its domestic syndication arm. While there he launched two of syndication's most popular series—*Hercules* and *Xena: Princess Warrior*.

Meidel, now president of programming at Paramount Domestic Television, says "I just admired his global perspective of the television business. He has enormous insight to where the business is going and he's a tremendous strategic thinker."

But Universal's parent company Seagram sold the studio's TV unit to USA Inc., and McNamara was out, until June of 1999, when Sony TV head Jon Feltheimer offered him Telemundo.

By July 5 he was on the job. "It's been a whirlwind ever since," he says.

But his golf game doesn't seem to have suffered. He's no Arnold Palmer but if you're a basic weekend duffer and you play him, you don't want to have bet more than a round at the clubhouse afterward. ■

—Steve McClellan

Meet the backbone of America's cable

THE TOP 100 CABLE SYSTEMS

Check out our upcoming exclusive report on the Top 100 Cable Systems! For the first time, **Broadcasting & Cable** is profiling the top 100 systems who make up America's cable industry, in a **Special Mid-week issue** to be distributed at the **Western Show**.

We'll check out these "Giants behind the Giants", and take a close look at each system's key execs, number of subscribers, and give a detailed overview of each system.

This **Special Mid-Week issue** will reach thousands of industry leaders attending this year's conference, as well as our 35,000 weekly subscribers. Be sure to send a message on how your company is going straight to the top. Call your representative and reserve your space today.

**WESTERN SHOW
MID-WEEK ISSUE:**

ISSUE DATE
November 29, 2001

AD CLOSE
November 7, 2001

MATERIALS DUE
November 8, 2001

BROADCASTING CABLE

Classifieds

Television

NEWSCAREERS

Regional News Director

FOX Cable Networks is currently seeking a Regional News Director to maintain the vision and focus of the News program established by corporate management, along with its presentation style. The successful candidate will be responsible for meeting News Budget and planning for Special Event Coverage within that budget; working with talent and producers on planning, promoting, and executing stories; coaching talent performances consistent with the presentation goals; working with the regional Executive Producer and General Manager to maximize existing resources; and coordinating nationwide News Gathering efforts with National Assignment Desk. Will also effectively manage a staff of 25-30 people, including talent.

The qualified candidate will have a minimum of 10 years experience working in a television Newsroom(s), and complete knowledge of show/element production. Must also be resourceful and creative. Extensive knowledge of local sports interests and newsmakers is critical. Experience in "Sweeps" planning and promotion a plus.

Qualified candidates, please respond by applying online to: <http://fox.recruitingcenter.net/publicjobs> OR you can mail your resume to: Fox Cable Networks, Human Resources Job #KC105621, 10000 Santa Monica Blvd., Los Angeles, CA 90067. No phone calls, please. EOE. M/F/D/V.



GENERAL ASSIGNMENT REPORTER

KFSN-TV, the ABC owned station in Fresno, CA, is looking for a General Assignment Reporter. Qualified candidates will have at least 2-years commercial TV news experience and a bachelor's degree (journalism preferred). Must be able to generate stories and cover a beat. Bilingual skills are a plus. We're looking for a self-starter who can do great live shots. Send resume and tape to: KFSN-TV, 1777 G Street, Dept. BC 01-11, Fresno, CA 93706. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

NEWS PRODUCER/PROGRAMMING COORDINATOR

Produce, write, anchor weekly, city news show. Produce and host public affairs programs. Develop, acquire, schedule, promote, semi-annual non-commercial programming schedules. Must have 2 years experience as news anchor or reporter for quality news program. Editing ability required. Must know television programming and production. Outstanding benefits. Apply by 10-12-01, City of Aurora, Human Resources, 1470 S. Havana St., Aurora, CO 80012. FAX: 303-739-7243. www.auroragov.org

TECHNICAL CAREERS

TELEVISION ENGINEER

AARP is currently seeking a professional to join our TV & Radio studio team in Washington, DC.

The selected candidate will maintain technical equipment; adjust video and audio levels; produce AutoCAD and VidCAD drawings; install audio, video, and control equipment per schematics; manufacture and/or repair audio, video, computer, telephone, and computer cables; and assist radio engineers and other production personnel as needed.

Requires an Associate's degree in Electronics, Television, Satellite Operations, or related discipline; and 2-4 years of experience in technical operations at a television station, network, cable TV facility, or business/educational television facility. Knowledge of radio technology is preferred.

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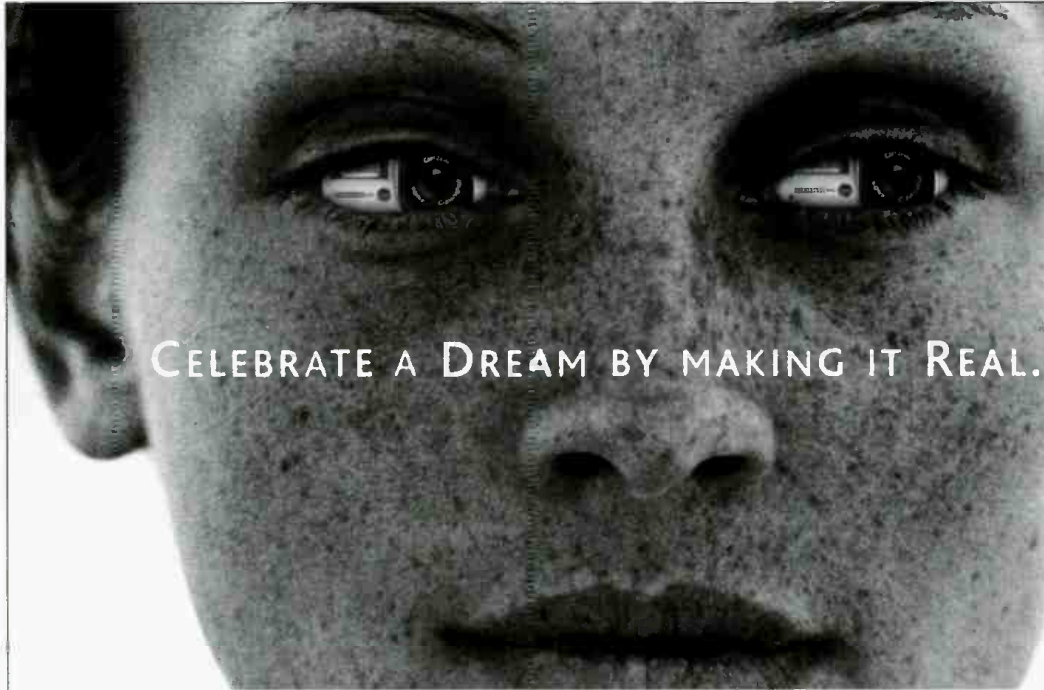
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Editorials

COMMITTED TO THE FIRST AMENDMENT

Trust but verify

The FCC appears to be leaning toward an antitrust model for merger reviews. If such a change in philosophy does nothing more than speed the process it will be welcome. But it could represent much more than that given the wealth of ownership issues on the horizon. The commission, at the direction of the court, is rethinking its rules of engagement on cable and broadcasting.

Rather than the traditional philosophy of erecting barriers to size and synergy and trying to apply a one-size-fits-all approach to regulation, the commission is considering looking at mergers on an *ad hoc* basis and with a presumption of innocence rather than guilt. That doesn't mean that merging companies would receive a "Get-out-of-merger-review-free" card on their way to locking up the marketplace and pocketing the keys to the programming vault. What it means is that the FCC would start taking a page from the merger-review experts, Justice and the FTC, and apply various market-power tests to each merger, including the imposing sounding Herfindahl-Hirschman Index (see story, page 40) to gauge how it would affect overall market concentration.

Whatever model or models the FCC chooses should recognize that media voices have been multiplying like rabbits on Viagra and include the Internet (google.com now searches 1,610,476,000 Web sites), satellite TV, broadcast TV, cable TV and newspapers. There may be reasons to deny media mergers, but a scarcity of outlets of expression is not one of them. The scarcity argument has been rusty and running on empty for decades. Now is as good a time as any to junk it.

Silence isn't golden

OK, enough with the Bill Maher bashing. Clearly our editorial on the subject last week beat around the bush when it should have taken an ax to the root. When we said in last week's editorial that there was a danger that voices of dissent would be pressured into silence in the wake of the terrorist attacks, this is just what we were talking about. The day after Bill Maher said something politically incorrect (hence the title of the show), we heard a very similar observation expressed by academic types on at least two public-affairs programs on a local public radio station with no ensuing hail of criticism. Maher, on the other hand, was yanked from numerous stations, abandoned by some major advertisers, railed at by the White House and forced into damage-control mode. To suggest, as the administration did, that not only is *this* not the time, but that there "never" is a time to criticize government policy or to speak against the tide of public opinion, is a bad message to be sending to this country and the rest of the world. If fear turns us into a nation of censors, we will have handed the terrorists some measure of victory.

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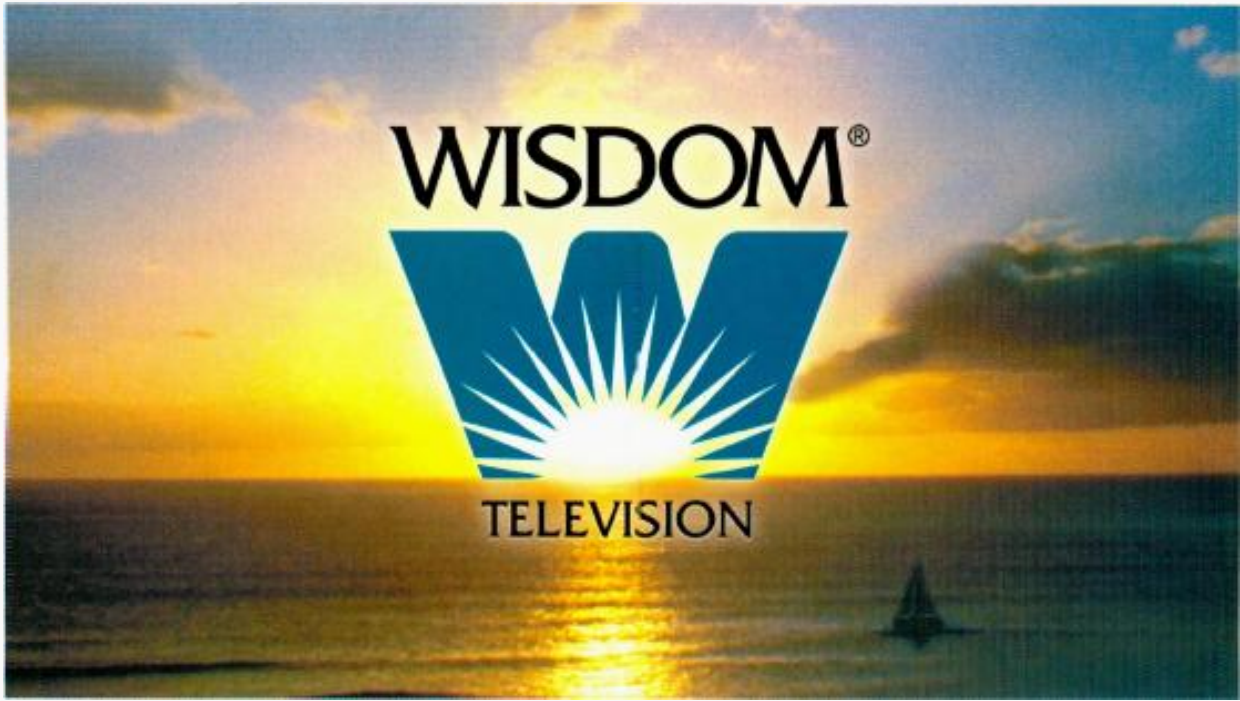
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