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Cablevision finally agrees

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Powell's Plight

Politics trumps policy

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BROADCASTING & CABLE

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MEDIA OWNERSHIP

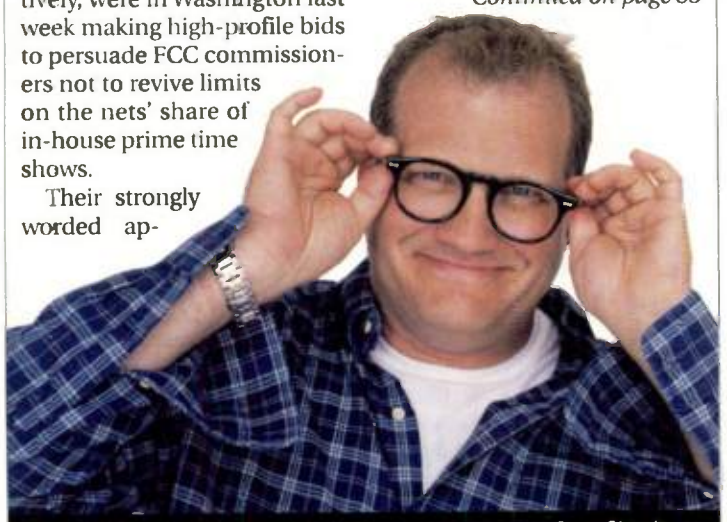
Disney, Viacom Taking No Chances on Fin-Syn

BY BILL MCCONNELL

You can't be too careful. At least, not if you're broadcast network chiefs Leslie Moonves and Alex Wallau. The heads of CBS and ABC, respectively, were in Washington last week making high-profile bids to persuade FCC commissioners not to revive limits on the nets' share of in-house prime time shows.

Their strongly worded appeals to regulators were strangely incongruous given network staffers' behind-the-scenes comments insisting that there is no chance the FCC will bring back even a watered-down version of financial-interest and syndication rules struck down by feder-

Continued on page 33



ABC doesn't have financial interest in all its programs. *The Drew Carey Show* is one of several prime time series that are created by producers not controlled by Disney.

Lazarus To Revive Series

New TBS entertainment chief plans to bring originals back to TNT

BY ALLISON ROMANO

In the new Turner Broadcasting System order, entertainment chief Mark Lazarus and Turner programming whiz Garth Ancier will develop original series to keep TNT on top of the cable ratings heap.

"It's been fairly dormant," said Ancier of series production. "Phil wants to enhance the scripted side with series like USA Network and FX [have]." Phil is Phil Kent, who spent his first days as TBS CEO last week streamlining top management and installing TBS veteran Lazarus as head of TNT, TBS, Turner Movie Classics and Turner South.

"We're going to look at what to acquire and what to create," said Lazarus.

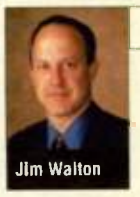
TNT hasn't had an original series on its air since *Witchblade* ended its two-season run last year. Instead, the network has gone with original movies, off-network series like *Law*

Continued on page 38

Turner Restructured

PHIL KENT
Chairman and CEO,
Turner Broadcasting System Inc.

KENT'S REPORTS
JIM WALTON (News)
MARK LAZARUS (Entertainment)
ANDY HELLER (Affiliate sales)
GARTH ANCIER (Programming)
TO BE NAMED (Kids programming)



Jim Walton

Andy Heller

WALTON'S REPORTS
LARRY GOODMAN (Ad sales)
EASON JORDAN (Newsgathering)
TEYA RYAN (CNN/U.S.)
ROLANDO SANTOS (CNN Headline News)
CHRIS CRAMER (CNN International)

Mark Lazarus

Garth Ancier

LAZARUS'S REPORTS
DAVID LEVY (Ad sales, Turner Sports)
STEVE KOONIN (TNT)
TOM KARSCH (Turner Classic Movies)
DENNIS QUINN (TBS Superstation)
DAVID RUDOLPH (Turner South)

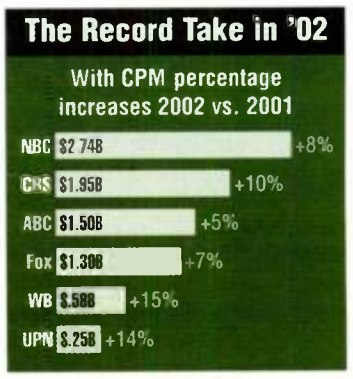
Also reporting to Kent: Andy Bird (International); and Legal, HR, Communications, Finance, Strategy, Technology and Operations. Reporting to the yet-unnamed kids programming chief will be Jim Samples (Cartoon Network, Boomerang) and Kim McQuilken (Cartoon Network ad sales)

How High Is Upfront? At Least $8.3B, Most Say

BY STEVE MCCLELLAN

Is a $9 billion broadcast-network prime time upfront market possible? Sellers are floating that number. It would be an 8% increase in dollar volume over last year and a whopping 32% over 2001—which sellers call "the bad year": That's when the dotcom boom went bust, and a recession followed.

Buyers paint a different picture. While few buyers are talking about price rollbacks this year, they're not guessing how much prices may rise. But they strongly doubt that the market will reach the $9 billion level, given questions about the underlying strength of the economy, the possibility of war and the fact that the networks aren't expected to sell as much inventory upfront as they did a year ago, when they sold 85% before the season began.



Discovery Communications President, Network Sales, Joe Abruzzese notes that, last year, agencies "did a pretty good job of hiding the money" until it was time to commit.

A very uncertain upfront was on the minds of attendees at last week's Association of National Ad-

Continued on page 35

Cablevision Finally Says YES

Yankees net gets carriage, but usually on special tier

By Ken Kerschbaumer

It took the help of two former Time Warner executives, but Cablevision and the Yankees Entertainment and Sports Network (YES) finally reached a carriage agreement last week.

After a year without the Yankees channel on Cablevision systems, the MSO's 3 million customers will be able to see the 120 games that YES will offer in this, its second year. But in a complicated calculation, most would-be YES customers will pay for the privilege. Nonetheless, sources say YES and Cablevision believe the deal will expand YES's distribution by 1 million homes.

The short pact (one year, beginning March 31) gives YES and Cablevision time to negotiate a longer-term deal.

Terms of the deal were not fully disclosed, but here are broad outlines:

- In many Cablevision systems, MSG (which Cablevision owns) and Fox Sports NY channels are offered separately for $4.95. In those systems, YES will be added to the package.
- In some systems, such as the one serving the Bronx where the Yankees play, MSG and Fox Sports are offered on the basic service. That will change, and a new tier with MSG, Fox and YES will be offered, also for $4.95. Cablevision is expected to lower the basic rate to reflect pulling MSG and Fox off.
- In some systems, Fox and MSG are part of a premium-tier package with other channels. YES would be added to that premium tier.
- Otherwise, a Cablevision subscriber will be able to buy YES by itself, for $1.95 a month.

PHOTO: DIANE BONDAREFF

YES Network's Leo Hindery (l) and Cablevision's Jim Dolan agreed after a year of trying.

Cablevision insisted from nearly the start that it didn't want to fully absorb the $2 a month charge YES wanted cable operators to pay, although Cablevision readily offered to sell YES as a premium channel. At the same time, other cable systems in the New York area did add it to their basic tier.

The source of the bickering was the Yankees' taking back rights to their games, which had aired on MSG, after the 2001 season.

Now those other systems—principally, Time Warner Cable and Comcast—may try to renegotiate with YES. According to *The New York Times* but not confirmed by Cablevision, if those spats arise, Cablevision will pay YES for any losses if those other cable operators move YES to a premium channel. "We're still trying to learn more about terms of the deal," said a spokesman for Time Warner Cable.

New York City Mayor Michael Bloomberg pushed for the negotiations and announced the deal alongside YES Network Chairman Leo Hindery and Cablevision President and CEO Jim Dolan. Former Time Warner Cable executive Richard Aurelio and former AOL Time Warner CEO Gerald Levin mediated the dispute.

"[Sports] is an extremely complicated business, and there was plenty of emotion throughout the year," Dolan said. "Without all these folks, we wouldn't have been able to get through it."

During the past season, YES took out hostile ads against Cablevision; DirecTV (which carries YES) offered deprived fans a deal to drop Cablevision altogether (apparently, about 100,000 Yankee fans took the bait).

The source of the bickering was the Yankees' taking back rights to their games, which had aired on MSG, after the 2001 season, severely deflating MSG's value to Cablevision. To some extent, for Cablevision, the YES squabble was payback time, but other MSOs cheered Cablevision for fighting for lower sports-channel fees. Some of them argued last May at the national cable convention that 20% of their customers watch sports channels paid for by the 80% who don't. ■

Additional reporting by P.J. Bednarski and John M. Higgins

BREAKING...

The Sports Must Go On

New York–CBS Sports and ESPN are said to be close to a deal that, in the event of war with Iraq, would shift the bulk of coverage of the NCAA men's basketball tournament to the cable network. The games would still be CBS productions with CBS advertising, but the shift would happen only if war coverage preempted CBS's own airwaves. "It looks likely that we will work out a deal with ESPN," a CBS Sports spokesperson said Friday. ESPN would have to work out technical difficulties and programming conflicts, though. The sports net is pursuing conversations, a spokesman said, "for the sole purpose of serving sports fans in what could be difficult and unique circumstances."

Cronkite Awards

Los Angeles–The University of Southern California's Annenberg School of Journalism will today unveil winners of its Walter Cronkite Award for Excellence in Television Political Journalism awards. The awards, given for coverage of the 2002 election, will go to Hearst-Argyle Television; NBC News' *Meet the Press*; WFAA-TV Dallas; KING-TV Seattle; Wisconsin Public Television; KMTV Omaha, Neb.; Nebraska ETV Network; News 8 Austin (Texas); Jay Warren at WSLS-TV Roanoke, Va.; Randy Shandobil at KTVU-TV Oakland, Calif.; and WCPO-TV Cincinnati. Awards will be handed out at a ceremony April 8 in Las Vegas when the National Association of Broadcasters and Radio-Television News Directors Association gather for their annual conventions.

Fox, TW Settle Sports-Carriage Flap

New York–Fox Sports Net and Time Warner Cable settled carriage disputes over Fox Sports Net North, Minnesota, and Sunshine Network, Florida, both of which went dark on New Year's Day when distribution deals lapsed. Fox Sports and Time Warner reached long-term deals for both, although terms were not disclosed.

BROADCASTING & CABLE March 17, 2003 Volume 133 | Number 11

CONTENTS

Gandolfini Wants a *Sopranos* Offer He Can't Refuse

By Allison Romano

With all the hits Tony Soprano has ordered on HBO's mob drama *The Sopranos*, it never seemed plausible Tony might get whacked himself. But that could be what ends the reign of the television mob boss after all. With actor James Gandolfini, who plays Soprano, and HBO squabbling over Gandolfini's pay, the show's future is in jeopardy. If not sleeping with the fishes, *The Sopranos* is at least on hiatus.

cable

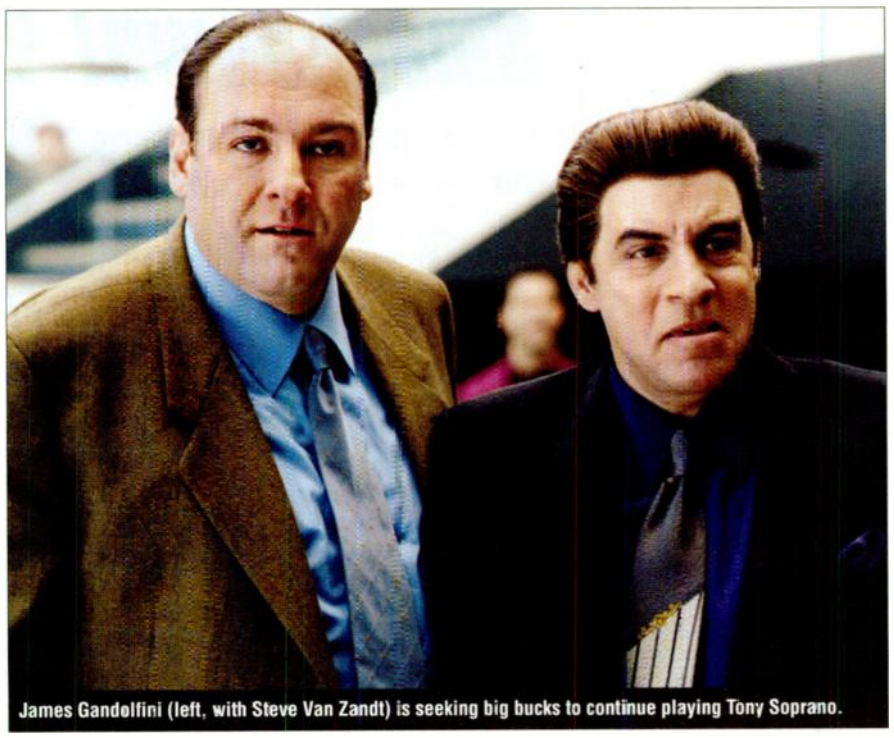
Last week, HBO notified *The Sopranos* cast and crew of about 300 that production would not begin as planned March 24. Gandolfini, who currently makes between $300,000 and $400,000 per episode, is seeking a hefty pay raise. He initiated the legal sparring two weeks ago by filing suit against HBO in California, claiming the network had violated his contract.

HBO fired back with a $100 million countersuit, alleging that it will "suffer substantial monetary loss" if production on the series' fifth season has to be scrapped. HBO could lose subscribers who pay up only to see the acclaimed drama.

HBO Chairman Chris Albrecht said recently, "To have [Gandolfini] now act in a manner so disruptive to the show and the lives of the people involved is shocking and disappointing."

HBO has offered to up Gandolfini's salary—nearly double, according to some sources—even though the actor has two years remaining on his contract. He reportedly wants more like $1 million per episode, on par with what the cast of *Friends* gets per episode.

The Sopranos is a different type of production than the broadcast model. Instead of 22 or 24 episodes, HBO makes just 13. But the episodes are nearly a full hour, compared with just under 43 minutes on network dramas.


James Gandolfini (left, with Steve Van Zandt) is seeking big bucks to continue playing Tony Soprano.

"We offered [Gandolfini] a very substantial increase over what he is currently earning," Albrecht said, "without any contractual obligation and without receiving anything in return."

Gandolfini's suit alleges HBO failed to notify him, as required by his contract, that it had reached a deal with series creator David Chase for a fifth season. He also asserts that his HBO deal will exceed California's seven-year personal-service requirements.

But HBO claims New York law, not California statutes, should govern because the show, the companies involved and Gandolfini are all New York-based.

Even before the lawsuits, the hit series has had erratic moments. Last fall's fourth season debuted after a 16 month hiatus. (HBO has always maintained that *Sopranos* was ready for air last summer but was held until the fall so *Sex & The City* could headline the summer slate.)

But HBO has never given a premiere date, or even month, for season five. Now it's unlikely the show could return before 2004 even if the Gandolfini dispute is resolved quickly. *The Sopranos* generally takes 13 months between premieres for production.

The possibility of a sixth season—even provided Gandolfini comes back to work—is even more uncertain. HBO made a "generous offer" to Chase, but he hasn't decided whether he'll keep working on the show. The actors—even Gandolfini—are signed for six seasons. ■

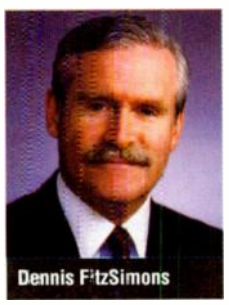
BROADCASTER OF THE YEAR

B&C To Honor Tribune's FitzSimons

Broadcasting & Cable has named Dennis FitzSimons its Broadcaster of the Year for 2003. The award will be presented to the president and CEO of the Tribune Co. on April 15 during the Television Bureau of Advertising's Annual Marketing Conference at the Javits Center in New York.

This is the second year for the award, which goes to the individual who best exemplifies what it is to be a broadcaster: someone who combines business acumen with a strong commitment to news and community service.

Last year, the recipient was Dennis Swanson, then general manager of WNBC(TV) New York. He has now embarked on a new chapter in his career, working to rejuvenate the Viacom station group.


Dennis FitzSimons

Although FitzSimons has had responsibility for the newspaper-publishing and broadcasting businesses since January 2000, he came up through the Tribune ranks on the broadcasting side.

After stints in advertising buying and selling, he joined WVIT-TV Hartford, Conn., as director of sales and marketing. He made the move to Tribune in 1982 as sales director of flagship station WGN-TV Chicago. He went to New Orleans in 1984 to run WGNO-TV but returned to Chicago a year later for a series of posts that led to his taking command of all Tribune TV stations in 1992. He added radio when he was named president of Tribune Broadcasting Co. in 1994.

His responsibilities expanded to the company's other media when he became executive vice president of Tribune Co. in 2000. He was named president and COO in July 2001, president and CEO in January 2003.

Throughout his career, the 52-year-old New York native has been deeply involved in industry and community affairs. Most recently, he was named chairman of the Media Security and Reliability Council of the FCC. ■

WEEK OF MARCH 7-13

B&C INDICES

THE B&C 10

WEEK	YTD
2.7%	-8.6%

BROADCAST TV GROUPS

WEEK	YTD
2.6%	-4.4%

CABLE TV MSO'S

WEEK	YTD
2.2%	7.7%

RADIO

WEEK	YTD
2.7%	-10.5%

	CLOSE	WEEK	YTD
Dow Jones	7821.75	1.9%	-6.2
Nasdaq	1340.78	2.9%	0.4%

The B&C 10

	CLOSE	WEEK	YTD
AOL Time Warner	$10.85	-2.3%	-17.2%
Clear Channel	$35.01	3.4%	-6.1%
Comcast Corp.	$27.19	2.8%	20.4%
Cox Comm.	$29.60	2.1%	4.2%
Disney	$16.20	3.4%	-0.7%
EchoStar	$29.42	1.3%	32.2%
Fox Ent.	$26.30	3.1%	1.4%
Hearst-Argyle	$20.75	1.6%	-13.9%
Tribune	$44.20	3.3%	-2.8%
Viacom	$36.10	1.3%	-18.4%

GOOD WEEK

Crown Media	$2.75	**22.2%**	21.7%
Spanish Bcstg.	$6.27	**18.1%**	-12.9%
Playboy Ent.	$8.26	**10.4%**	-9.7%
Paxson	$2.52	**9.6%**	22.3%
Playboy	$8.83	**9.6%**	-12.8%

BAD WEEK

TiVo	$5.04	**-19.9%**	-3.3%
Salem Comm.	$15.30	**-15.0%**	-33.5%
Beasley Bcstg.	$9.13	**-8.6%**	-23.6%
Gemstar	$3.19	**-8.1%**	-1.8%
Pegasus	$14.34	**-7.4%**	9.9%

TIVO'S WOES

-20%

Though popular with consumers, TiVo can't get a break. A weak earnings report hurt the company's stock two weeks ago; last week, it was news that AOL is developing a PVR likely to win backing from networks and studios. TiVo's stock dropped 20%, erasing its gain since January.

Source: CNET Investor (investor.cnet.com). This information is based on sources believed to be reliable, and while extensive efforts are made to assure its accuracy, no guarantees can be made. CNET Investor assumes no liability for any inaccuracies. For information regarding CNET Investor's customized financial research services, please call 415-344-2836.

FAST TRACK

Around the Nation

DAVID STERNBERG, chief of Fox Sports World and Fox Sports en Español, is adding Fox Sports' upcoming action sports networks and emerging networks to his watch. Sternberg is now senior VP of emerging networks and GM of the still-unnamed action sports channel, slated to launch this summer. ...

Sources said **AOL TIME WARNER** and **VIACOM** have agreed to talk about a sale of jointly owned **COMEDY CENTRAL** (either to Viacom or a third party). At this point, it's very early in the process and "definitely not a slam dunk," according to one source familiar with the situation. Neither company would comment. AOL is still assessing value and has not yet come up with a price, sources said. Some analysts value Comedy Central at about $1.6 billion; others put it north of $2 billion. ...

ART TORRES ended his two-year tenure as president of the **WALTER KAITZ FOUNDATION**, the organization that promotes diversity in the cable industry. **SPENCER KAITZ**, president and general counsel of the California Cable and Telecommunications Association, will helm the foundation. He won't take a salary as president. To help reduce costs, the organization is moving into CCTA's Oakland offices.

Smart Television

Fox's *America's Most Wanted* with John Walsh (above) was key in the capture of Elizabeth Smart's alleged Salt Lake City abductors. Two couples who called in tips had seen *AMW*'s airing of the sketches of drifter Brian David Mitchell. Walsh featured one couple, Anita and Alvin Dickerson, on his NBC Enterprises syndicated talk show last week in a special live episode. Walsh's show also featured Elizabeth's father, Ed Smart, who used the platform to call on the House of Representatives, to pass a nationwide AMBER Alert bill "today."

No Advertiser for No-Ad Show

THE WB has delayed the premiere of its live, commercial-free variety show, ***Live From Tomorrow***, while the show's producers line up some more sponsors (whose products would deftly be placed or mentioned in the show) The show is primarily sponsored by **PEPSI**. The network still plans to go ahead with the show, but not this June as had been planned. The WB says it is still on track with its $1 billion-giveaway show (the $1 billion payoff is possible but not probable), also sponsored by Pepsi and planned as a two-hour special in September. That show also needs to find more sponsorships.

War News

PBS has slated two specials on the looming war with Iraq for tonight. First up is a two-hour ***Frontline*** special, "The Long Road to War," followed by an hour ***Bill Moyers Special Edition: What's Next for Iraq***. The latter program includes a tough examination of the media's war coverage so far. ...

CNN on March 7 canceled ***Talkback Live*** to clear the decks for an extended version of live reports from Iraq. ...

The **RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION** has joined other groups to push for reforms of the 2002 Homeland Security Act. The groups have asked the Senate to modify the act so that "broad categories of information, particularly information that relates to the public's health and safety" would not be "shielded unnecessarily from public view. ...

ABCNEWS.COM has launched a 24-hour online service that features exclusive live feeds and anchored coverage of world and domestic events. The service is available to ABC News On Demand subscribers (who pay $4.95 to access content like ***World News Tonight*** and ***Nightline*** via broadband connections) or RealOne SuperPass subscribers (who pay $9.95 for a number of streaming video and audio services).

ABC Leads Daytime Emmy Nods

ABC had the most daytime Emmy nominations (59) of any network when the nominees were announced last week, followed by **CBS** (52), **PBS** (47, with 39 of them for kids shows) and **NBC** (16). **THE WB** received one nod, and its kids segment, **KIDS' WB!**, garnered five. Syndicated programming scored 43 nominations, led by **BUENA VISTA**'s ***Live With Regis and Kelly*** and **KING WORLD**'s ***Martha Stewart Living*** with six apiece.

UPN Renews *Smackdown!*

Net will pay for rights rather than selling time to WWE

BY PAIGE ALBINIAK

In a more traditional network-programmer arrangement than their previous deal, UPN will pay World Wresting Entertainment a license fee to air its biggest hit show, *WWE Smackdown!*, and also to sell the advertising within the Thursday-night beefy brawl.

Since 1999, WWE has paid UPN $16 million a year to air *Smackdown!* and sold most of the ads itself, leaving two minutes an episode to UPN.

programming

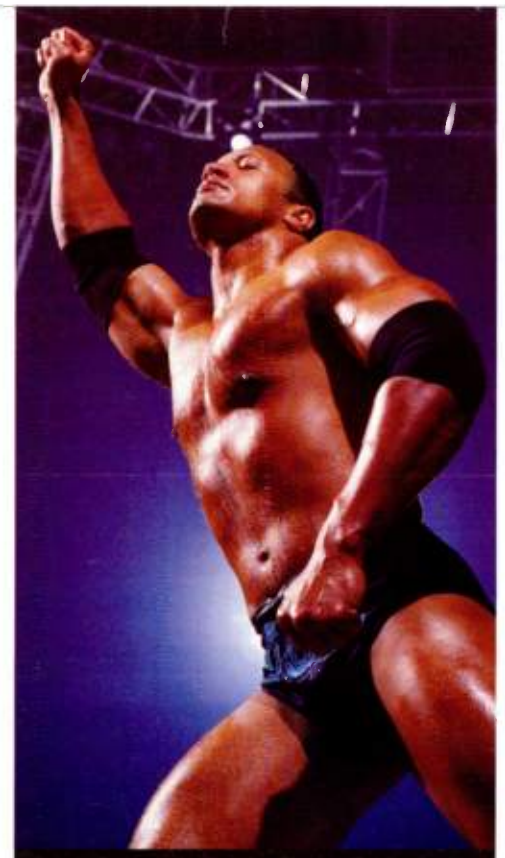
Under the deal negotiated last week, UPN will pay WWE nearly $500,000 a week or close to $26 million a year, according to reports. UPN also will sell all the commercials itself. UPN's corporate parent, Viacom, owns a 3½% stake in WWE, and WWE shows also air on Viacom-owned cable networks TNN and MTV.

Both UPN President of Entertainment Dawn Ostroff and WWE CEO Linda McMahon called the deal a win-win.

"Everyone was looking at what made sense to everyone. We sell UPN as a business, and WWE produces shows as a business, so this made a lot of sense," Ostroff said.

"We certainly expect that this deal is going to be more profitable for us," said McMahon, eyeing the somewhat reversed fortunes of her company. "The license fee will exceed the advertising revenues."

Like all of UPN this year, *Smackdown* has faced declining ratings. The show is down 16% in adults 18-34, 18% in persons 12-34, 13% in men 18-34 and 20% in male teens. But it remains a big draw for young males, a demo advertisers love and find difficult to reach.



The Rock helps *WWE Smackdown!* put UPN first in men 18-34 and male teens on Thursday nights.

Smackdown places UPN third on Thursday nights, behind NBC and CBS, in persons 18-34 and first in men 18-34 and male teens.

Smackdown is easily the most-watched show on UPN, attracting an average of 5.6 million viewers per episode season-to-date, followed by *Enterprise* with 4.8 million and *One on One* with 4.7 million.

After reigning over the media world in the '90s, WWE has taken a beating over the past two years. Last month, it closed its Times Square media complex, The World, whose poor performance contributed heavily to a $26.7 million third-quarter loss. It lost a long-running court battle with the World Wildlife Federation in May 2002, forcing it to change its name to World Wrestling Entertainment, or WWE. And, in 2001, it took a $27.7 million loss on the XFL, a co-venture with NBC. ■

Actress Thigpen Dead at 54

BY P. LLANOR ALLEYNE

Lynne Thigpen, who played computer expert Ella Farmer on CBS drama *The District*, passed away suddenly late last Wednesday in Los Angeles. She was 54.

Production on *The District* has been suspended.

Thigpen, who garnered a Tony Award, two Obie Awards and a Los Angeles Critics Award for her stage performances, brought her talents to television on such series as *Law & Order*, *L.A. Law* and *Thirtysomething*. But younger viewers may best remember her as the Chief on PBS's colorful tween programs *Where in the World Is Carmen Sandiego?* and *Where in Time Is Carmen Sandiego?*

Thigpen's most substantial television role, however, was as the tough but sensitive computer whiz on *The District*, where she played opposite Craig T. Nelson's police chief.

Lynne Thigpen starred on CBS's *The District*.

"We are all in shock and in mourning," said John Wirth, executive producer of *The District*. "The beauty, compassion and talent that you saw on the screen was not just superb acting. It was the very essence of this wonderful woman. We will miss her terribly."

Her other television credits include Hallmark Hall of Fame presentations *Night Ride Home* and *The Boys Next Door*.

She was also in feature films *The Insider*, *Shaft*, *Lean on Me*, *Tootsie* and the forthcoming *Anger Management*, with Jack Nicholson and Adam Sandler.

Thigpen was born in Joliet, Ill., on Dec. 22, 1948. She lived in New York. ■

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STATION BREAK

BY DAN TRIGOBOFF

Hoosier Next Owner?

TERRE HAUTE, IND.–WBAK-TV is being courted by at least three companies, one of them already a station owner in the market. General Manager John Newcome said there are three offers on the table for the long-troubled station, one from Nexstar, which already owns WTWO(TV) in DMA 146. Nexstar officials had no comment, and the other interested companies were not named.

Nexstar is already involved in several agreements combining stations in a single market, ranging from duopolies to the shared-service agreements pioneered by the company. Despite FCC-required "voice" tests, the Bahakel station could qualify as a duopoly partner as a "failing" station based on audience share and financial condition, although out-of-market buyers may be favored by the agency. Nexstar has long been believed to be interested in the station, but past word inside the market that a deal had been done proved premature at least.

Salute to a News Guy

TV news icon Ted Kavanau (second from left), founding news director of New York's Channel 5 *10 O'Clock News*—when the station (now WNYW-TV) was WNEW(TV) and owned by Metromedia—was honored last week by the Friars Club in New York. Helping celebrate are (l-r) former WNEW-TV producer and now CBS News President Andrew Heyward; Reese Schonfeld, who hired Kavanau during CNN's early days; and former *10 O'Clock News* executive producer Victor Neufeld, now senior executive producer for *20/20*.

Doerr Goes Home

CLEVELAND–Steve Doerr, veteran newsman and a former station general manager and senior vice president for news with NBC, has returned to local news—and to his hometown—as news director for Raycom's duopoly of CBS Cleveland affiliate WOIO(TV) and WUAB(TV), a UPN affiliate. Doerr replaces Leesa Dillon, who left the stations in January.

Doerr was senior vice president of news, programming and creative development when he left NBC a year ago after a falling-out with management. Previously, he'd been general manager at KXAS-TV Dallas, WCAU(TV) Philadelphia and WRC-TV Washington.

"It's a great station, and [General Manager] Bill Applegate is a legend and a great guy," said an enthusiastic Doerr. "My first night here, we won at 11." Typically, though, WOIO's action news finishes third against stiff competition from Scripps Howard's WEWS(TV) and WKYC-TV at 11 p.m., and WUAB's 10 p.m. news is a distant second to Fox-owned WJW(TV), which often has the best numbers in late-night news.

New NDs for Twin Cities

MINNEAPOLIS–Two stations here have new news directors, one of them a former Minneapolis news director. Ted Canova, who had been news director at Viacom's WCCO-TV here until January 2002 replaces Dana Benson, who left in January. Canova joined the station as assistant news director in October.

Chris Berg, who has been news director at Hubbard's KOB-TV Albuquerque, N.M., will move to the Twin Cities to become news director at KSTP-TV. KOB-TV showed significant ratings growth in the six years Berg spent at the station as assistant news director and news director. He replaces Scott Libin, who took a fellowship with the University of Minnesota's School of Journalism and Mass Communication.

Hubbard downsized its Minneapolis news operation in 1999 and again early this year in and ended its hour 9 p.m. newscast on duopoly station KSTC-TV in January.

There She Is...Allison Kotowski

MYRTLE BEACH, S.C.–Weathercaster Allison Kotowski of WRDW-TV North Augusta, S.C., was named Miss Myrtle Beach and will compete in the Miss South Carolina pageant this summer. Her platform will be the National Safe Kids Coalition. Kotowski says she was drawn to the cause by a childhood car crash that might have killed her but for the safety seat she was in.

Kotowski said that, in college, she was contacted by *Playboy* magazine about representing The Girls of the University of South Carolina, but she refused. "I want to be Miss America," she said, recalling the experience of Vanessa Williams, the Miss America whose crown was taken away after nude photos from her past were uncovered and published.

WRDW-TV's Kotowski is Miss Myrtle Beach.

Wanna Go to Promax? Try Barter

Chabin's novel approach aims to raise attendance

BY PAIGE ALBINIAK

Promax/BDA is trying a new tactic to get station promotion managers to its conference in Los Angeles this June: It's getting someone else to pay for their trip.

Under an arrangement between Promax and Active International, a corporate trading company, stations can have Active pay their employees' way to Promax this summer. That includes registration, airfare, rental cars, hotels, restaurants and membership fees. In return, the stations will give Active a chunk of airtime to sell to advertisers—essentially, using bartered time, although Active doesn't like to use that word.

Promax/BDA CEO Jim Chabin says Active International will pay station attendees' way in exchange for ad time.

In this case, if a TV station wanted to send five executives to the conference at a cost of $10,000, Active would give Promax a check for that amount, says Jim Chabin, CEO of Promax/BDA. The TV station would then give Active about $35,000 worth of airtime to sell to advertisers. Active would share any profits on those sales with the station.

"Adding Promax/BDA to our roster of participating companies provides the opportunity for the association's membership to receive a valuable professional and educational experience while also helping them to attract additional revenue and build greater awareness for their individual stations," says Alan Brown, executive vice president of worldwide media for Active.

Under Chabin, who returned to Promax last fall after a stint at the Academy of Television Arts and Sciences, the association is working hard to find fresh approaches to attract executives to its conference. This trading opportunity with Active is one way; Chabin also is giving free admission to station general managers and presidents of cable networks. Otherwise, the cost of admission for Promax/BDA is $695 a head.

Also giving a boost to the conference are NBC's plans to hold an affiliate meeting on June 5 at the annual marketing show. NBC promotion executives John Miller and Vince Manze, co-presidents of The NBC Agency, and Scot Chastain, vice president of affiliate advertising and promotion services, are taking promotion managers from NBC affiliates and holding NBC Day at Promax.

Promax hopes other networks will follow suit, making Promax a must-attend conference this summer. ■

Clear Channel Sued in Rock Nightclub Fire

BY DAN TRIGOBOFF

The family of one of the victims of the tragic nightclub fire in West Warwick, R.I., has filed a damage suit not only against club owners Michael and Jeffrey Derderian—the latter a WPRI-TV Providence reporter—but also Clear Channel Communications, which, the suit said, marketed and sponsored the Great White show the night of the fire.

management

The suit is brought on behalf of 6-year-old Zoe Jean Kingsley, daughter of 27-year-old Lisa Kelly, of Swansea, Mass., who was one of the 97 people killed after pyrotechnics sparked the deadly fire. Also named as defendants were Anheuser-Busch and McLaughlin & Moran, Rhode Island's largest beer distributor, according to local reports.

It is not unusual for plaintiffs to cast a wide net when looking to assign liability for harm done to them; but it's also not unusual for courts to trim the list of defendants at various stages of legal proceedings.

In a statement, Clear Channel said that lawyers for Kelly's family was apparently interested in finding deep pockets to sue.

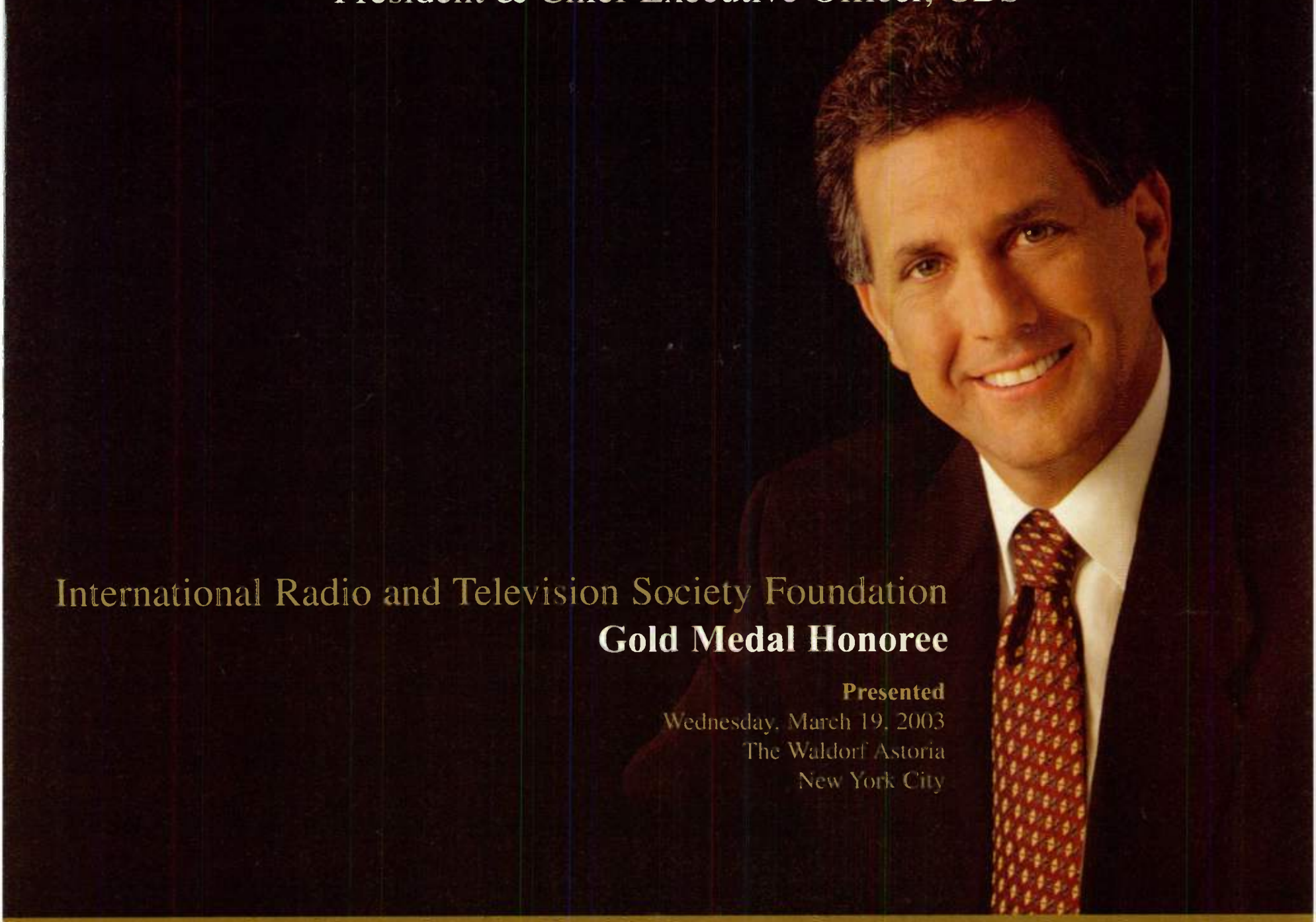
Clear Channel said it bore no responsibility for the fire that claimed nearly 100 lives.

Clear Channel has said its efforts on behalf of the concert were minimal and that it bore no responsibility for the fire that also took the lives of WHJY-FM DJ Michael "The Doctor" Gonsalves, who emceed the event, and the 20-year-old son of WHJY-FM talk-show host David Kane, who was at the concert.

Lisa Dollinger, senior vice president for marketing and communications for the multimedia giant, said, "Clear Channel was neither the producer, the sponsor, nor the promoter of this event. Clear Channel did not hire the band, Clear Channel did not sell tickets to the event, Clear Channel did not build the building in which the event was held, Clear Channel did not fire off pyrotechnics, and Clear Channel was not involved in looking at the contract for the event. Clear Channel was merely paid by the club owners to run advertising for the event." ■

CONGRATULATIONS
LESLIE MOONVES

President & Chief Executive Officer, CBS



International Radio and Television Society Foundation

Gold Medal Honoree

Presented

Wednesday, March 19, 2003

The Waldorf Astoria

New York City

BROADCASTING&CABLE

PROGRAMMING

NBC Cheers for Arena Football

Attendance is up 25%, and viewing is on track

By Allison Romano


In its first six weeks, the Arena Football League on NBC averaged a 1.5 Nielsen rating.

March certainly is madness for television sports. While ABC touts its pro basketball, golf heats up, and CBS waits greedily for college basketball's "March Madness" tournament to start, NBC is pleased with its own modest winter sports entry, the Arena Football League. Six weeks into the indoor football league's 22-week season, NBC is praising the new partnership.

"The plan was that this would grow slowly," says NBC Sports President Ken Schanzer. "There were doubters before the season, and people are coming back and saying it made sense."

Arena football makes sense for NBC because it's low-risk. While Arena Football's Nielsen marks—an average 1.5 rating so far—don't measure up to initial ratings for the failed XFL football league, the AFL isn't nearly the same roller coaster—financially or in ratings. NBC coughed up $30 million to $40 million to get the XFL running in 2001. After stellar early ratings, the XFL slipped to around a 2.0 by its end.

The Arena League, in contrast, is a proven commodity. The league is 17 years old and has a built-in small but loyal fan base. This season, to NBC's pleasure, attendance is up 25%. And NBC had predicted the games would rate between a 1.0 and 2.0, so viewing is on track.

Signs of the league's growing acceptance, Schanzer says, are written in the papers. *USA Today*, he notes, now prints a roundup of weekend games, and weekly Arena League rankings are printed in *The New York Times*' sports section. "We're still waiting to see if ESPN will do highlights on *SportsCenter*."

The financial commitment to the AFL is very palatable. NBC doesn't pay for broadcast rights and shares revenue with the league. Under the two-year deal, NBC recoups a $10 million investment in production and promotion. The next $3 million in revenue goes to the AFL. After that, they split the revenue.

"It's an investment," says Schanzer. "This is going to grow, and, as it does, it will become more and more profitable."

In fact, NBC and the league have already regained the initial $13 million investment, according to Neal Pilson, former CBS Sports President and a consultant to the Arena League.

NBC is angling for cheaper but strategic sports properties like the AFL. The broadcaster once had marquee sports pro baseball, the National Football League and the National Basketball League but, in recent years, squawked at paying hundreds of millions of dollars to renew their deals.

Says Schanzer, "Would you like the sports? Sure, but not at these prices."

'This is going to grow, and it will become more and more profitable.'

Ken Schanzer, NBC Sports

The only major sports league left on NBC is NASCAR. The network shares half of the auto racing league's season with Turner Broadcasting's TNT for about $400 million per year.

Both Arena Football and NASCAR, Schanzer says, are growth sports: "If we can expose it to enough people, it will build."

With so many mainstream and fringe sports offerings on television, though, it may be difficult to grow the AFL.

"There is a lot of fractionalization in sports," said Horizon Media's head of research Brad Adgate. "Look at all the start-up sports networks." Cable channels are sprouting for sports from ranging from figure skating to tennis to football.

The Arena League is basking in its NBC exposure. Its previous TV deal was on ESPN, where games bounced around the schedule. NBC committed Sunday-afternoon slots and has upped production quality, particularly improving lighting and sound.

"We are very pleased with the attention and care that NBC has extended to the league," says Pilson. The Arena season runs through June 22 on NBC. ■


Sorpresa's *Mi Familia es un Dibujo* series features a mix of live action and animation.

Latino Kids Net Fills Market Hole

By Allison Romano

A new Spanish-language cable network for kids is hoping to catch the fast-growing—and underserved—segment of the U.S. Hispanic population. ¡Sorpresa!, which translates to "surprise," was slated to debut on a few cable systems last Saturday with Spanish-language live-action and animation shows aimed at Hispanic kids and tweens. The question, though, is whether Hispanic kids will tune in.

"There is very little high-quality programming for U.S. Latinos in their language," said network President Michael Fletcher. "We're bringing Spanish-language, in-culture programming to the market, as opposed to dubbed programming."

Sorpresa debuted with a six-hour block of programming, mostly acquisitions from Latin America and Spain, and will expand the block in coming months. Sorpresa doesn't have plans to make original shows just yet.

The channel is run by Firestone Communications, helmed by Chairman Leonard Firestone. Earlier this year, the company acquired the assets of defunct cable network Hispanic Television Network and, in just two months, relaunched it under the new brand.

HTVN's assets included carriage deals already in place with Time Warner Cable, Cox Communications and the National Cable Television Cooperative, which will offer Sorpresa on digital basic or a Spanish tier. At launch, Sorpresa will reach about 400,000 subscribers.

But the Hispanic kids market may be tricky to navigate. The general market includes the Disney Channel, Cartoon Network and Nickelodeon, plus a half-dozen digital channels. Sorpresa is the first dedicated Spanish-language cable net.

"There is a hole in the market from an outsider perspective," says Danielle Gonzales, direct of investment for Tapestry, Starcom's multicultural buying arm. "But Hispanic kids tend to watch the same programs as general-market kids."

U.S. Hispanics watch significantly more TV than the general U.S. television market, according to an Initiative study. Following that trend, industry executives say, Hispanic kids also spend more time in front of the TV than their general-market peers. ■

SYNDICATION WATCH

RATINGS | Feb. 24–March 2

Nielsen Media Research

Top 25 Shows

Households

RANK/PROGRAM	AA	GAA
1 Wheel of Fortune	10.2	NA
2 Jeopardy	7.9	NA
3 Friends	7.8	9.2
4 Seinfeld	7.7	9.2
5 Everybody Loves Raymond	6.8	7.9
5 Oprah Winfrey Show	6.8	6.9
7 Seinfeld (wknd)	6.7	8.4
8 Entertainment Tonight	6.3	6.5
9 Dr. Phil	5.8	5.9
10 Judge Judy	5.5	8.3
11 Wheel of Fortune (wknd)	5.4	NA
12 Will & Grace	4.3	4.9
13 Live With Regis and Kelly	4.1	NA
14 Judge Joe Brown	3.9	5.2
14 That '70s Show	3.9	4.8
16 King of the Hill	3.8	4.3
17 Maury	3.7	4.0
18 Inside Edition	3.6	3.7
18 List of a Lifetime	3.6	3.7
20 Home Improvement	3.5	4.6
20 Friends (wknd)	3.5	3.5
20 Entertainment Tonight (wknd)	3.5	3.5
23 Who Wants To Be a Millionaire	3.4	NA
24 Divorce Court	3.2	4.4
24 Access Hollywood	3.2	3.2

Top Off-Net Sitcoms

Households

RANK/PROGRAM	AA	GAA
1 Friends	7.8	9.2
2 Seinfeld	7.7	9.2
3 Everybody Loves Raymond	6.8	7.9
4 Seinfeld (wknd)	6.7	8.4
5 Will & Grace	4.3	4.9

According to Nielsen Media Research Syndication Service Ranking Report Feb. 24-March 2, 2003

AA = Average Audience Rating

GAA = Gross Aggregate Average

ONE NIELSEN RATING = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States

NA = not available

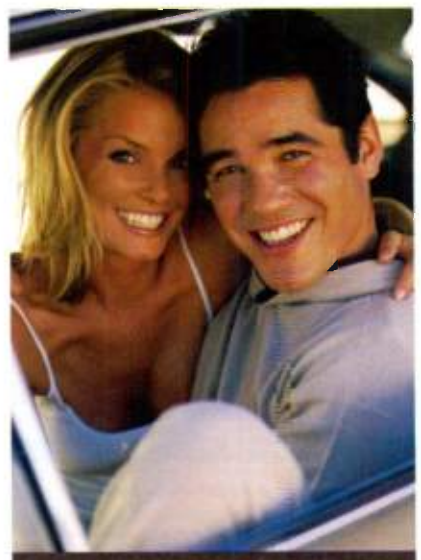
| launch |

Ripley's Syndie in Reverse

By Paige Albiniak

In a reversal of the typical syndication model, Sony Pictures Television's *Ripley's Believe It or Not* will launch off cable into broadcast syndication this fall, with 87% of the country already cleared on some Viacom, Fox, Belo, Hearst and Media General stations, among others.

Sony is offering stations more than 150 episodes off the bat, something that is unprecedented in syndication, says Sony Executive Vice President John Weiser. Studios usually have 100 episodes in hand when they go to sell shows to stations. Sony will have 22 more episodes available after *Ripley's* cable home, TBS Superstation, receives the remaining 11 episodes of the show's full season. To create 150 episodes, Sony is taking the show's existing 75 hours and cutting them in half, with host Dean Cain providing new introductions and conclusions to each episode.



Sony's *Ripley's Believe It or Not*, hosted by Dean Cain, will go from cable to broadcast.

"It's always been a show that's been very interesting for syndication because it's highly compatible with sitcoms," Weiser says. "It's a show that has led out of *Friends*, *Roseanne* and *The Fresh Prince of Bel-Air* and increased the lead-in on every single one of them."

On TBS, *Ripley's* airs at 9 p.m., after the cable channel's non-stop comedy block, which starts at 4:30 p.m. ET. Sony expects that the same formula will work for broadcast stations, many of which air comedy blocks in access.

Ripley's began its life on the air Jan. 12, 2000, when TBS picked up the original show. It then had a brief and concurrent run on The WB, airing on Sundays at 7 p.m. from October 2001 to December 2001. The show has had a longer run on TBS, where it is the No. 1 original show in households and in the key adult male demographics.

Weiser says *Ripley's* commands the most for a 30-second spot: $5,800. That compares with *Friends*' $3,900, according to Ad*view's most recent measurement. The show attracts such advertisers as movie studios, fast-food chains, automotive companies and soft-drink producers. ■

Syndie Insider

Weakest Link, *Other Half* Are Out

NBC Enterprises officially has canceled *Weakest Link* and *The Other Half*, both in their sophomore season. *Weakest Link*, cleared mostly in late-night slots, averaged a 1.8 in households during February sweeps. Stations will get originals through July. *Other Half*, recently moved into midday slots on several NBC O&Os, averaged a 1.0; stations will receive originals through May sweeps, although they will have to air some repeats.

Also not returning next year: Warner Bros.' *Jenny Jones*, Tribune's *Beyond With James Van Praagh* and Twentieth's *The Rob Nelson Show*. Teetering on the edge are Warner Bros.' *Caroline Rhea Show* and Sony's *Shipmates*. Meanwhile, MGM and NBC's weekly action hour *She Spies* has been renewed for a second year.

February Cold Warms Daytime Ratings

Daytime television audiences increased 6% during February's cold weather, boosting many syndicated shows. Most new first-run game and talk strips showed sharp ratings growth last month compared with their September debuts. Buena Vista's *Who Wants To Be a Millionaire*, syndication's top new game show, had the biggest improvement among rookies, jumping 46% to an average 3.5 among households during sweeps. This season's other new game show, Sony's *Pyramid*, was up 18% to a 2.0. The biggest gains among rookie talkers were King World's *Dr. Phil*, up 25% to a 5.5, and NBC Enterprises' *The John Walsh Show*, up 36% to a 1.5. Among established talk shows, only the top three were up over last year: King World's *Oprah*, 16% to a 6.7; Buena Vista's *Live With Regis and Kelly*, 8% to a 4.2; and Universal's *Maury*, 6% to a 3.6.

Heritage Acquires Paramount Shows

The Heritage Networks has picked up the barter sales rights for Paramount Domestic Television's *The Parkers* and *Resurrection Boulevard* for fall. Urban sitcom *The Parkers* is in its fourth season on UPN; Latino drama *Resurrection Boulevard* aired on premium cable channel Showtime. Meanwhile, The Heritage Networks' *Weekend Vibe*, a weekly syndicated magazine series produced in partnership with *Vibe Magazine*, has been growing among African-American audiences, particularly among men 18-34 and 18-49. *Weekend Vibe* airs on stations covering 80% of U.S. homes and 95% of African-American homes.

NIELSEN | March 3-9 | RATINGS

THE PRIME TIME RACE

Top 10 Basic Cable Shows

Mar. 3-9

Total Households (in millions)

PROGRAM	DATE	NET	HHS
1. WWE 10 p	3/3	TNN	4.0
1. Pres Conf Analysis*	3/6	FOXN	4.0
3. Pres Pr Conference	3/6	FOXN	3.7
3. WWE 8 p	3/3	TNN	3.7
5. SAG Awards	3/9	TNT	3.5
6. Spongebob Sq 9:30 a	3/8	NICK	3.4
7. Spongebob Sq 9:30 a	3/9	NICK	3.2
7. O'Reilly Factor	3/6	FOXN	3.2
7. Spongebob Sq 9 a	3/8	NICK	3.2
10. Fairly Odd Parents	3/8	NICK	3.1

Adults 18-49 (in millions)

PROGRAM	DATE	NET	AA
1. WWE 10 p	3/3	TNN	3.3
2. WWE 8 p	3/3	TNN	2.9
3. Best of TLC Week	3/8	TLC	2.6
4. SAG Awards	3/9	TNT	2.4
5. Real World XII	3/4	MTV	2.3
6. Best of TLC Week	3/8	TLC	2.2
7. RW/RR Battle/Sexes	3/3	MTV	2.1
7. Pres Conf Analysis*	3/6	FOXN	2.1
9. The Shield	3/4	F/X	2.0
10. Mv: Familiar Strngr	3/9	LIFE	1.8

SOURCE: Turner Entertainment Research, Nielsen Media Research

Broadcast Networks

Mar. 3-9

Total households (in millions)

	WEEK	STD
1. CBS	7.7	9.0
2. NBC	7.6	8.3
3. FOX	6.4	6.5
4. ABC	5.8	7.1
5. WB	2.5	2.9
6. UPN	2.3	2.5
7. PAX	0.8	0.9

Adults 18-49 (in millions)

	WEEK	STD
1. FOX	5.8	5.4
2. NBC	5.3	5.9
3. CBS	4.4	5.1
4. ABC	4.1	5.2
5. WB	2.0	2.4
6. UPN	1.7	2.0
7. PAX	0.4	0.4

Top 10 Broadcast Shows

Total Households (in millions)

		WEEK
1. CSI	CBS	15.2
2. Survivor: Amazon	CBS	14.4
3. 60 Minutes	CBS	12.4
4. American Idol Tue	FOX	11.8
5. Everybody Loves Raymond	CBS	11.4
6. American Idol Wed	FOX	11.1
6. Friends 8 p	NBC	11.1
8. Law & Order	NBC	10.7
9. CSI: Miami	CBS	10.4
10. Law & Order: Crim Intent	NBC	10.3

Adults 18–49 (in millions)

		WEEK
1. Survivor: Amazon	CBS	12.0
2. CSI	CBS	11.5
3. American Idol Tue	FOX	11.0
3. American Idol Wed	FOX	11.0
5. Friends 8 p	NBC	9.6
6. Fear Factor	NBC	9.0
7. Friends 9:30 p	NBC	8.7
8. 24	FOX	8.0
9. The Simpsons	FOX	7.9
9. Oliver Beene	FOX	7.9

SOURCE: Nielsen Media Research

MONDAY

Week 24

	abc	CBS	NBC	FOX	PAX	upn	WB
	5.1/8	9.3/14	8.0/12	5.5/8	0.7/1	2.1/3	2.9/4
8:00	62. I'm a Celebrity—Get Me Out of Here! 5.1/8	17. King of Queens 8.5/13	14. Fear Factor 8.9/14	57. Married by America* 5.5/8	127. Dirty Rotten Cheater 0.5/1	100. The Parkers 2.0/3	81. 7th Heaven 3.6/5
8:30		19. Yes, Dear 8.1/12				97. One on One 2.1/3	
9:00	49. The Practice 5.8/9	5. Ev Lvs Raymnd 10.7/16			125. Sue Thomas, F.B.Eye 0.6/1	90. Girlfriends 2.3/3	94. Everwood 2.2/3
9:30		12. Still Standing 9.1/14	27. Meet My Folks 7.1/11			97. Half and Half 2.1/3	
10:00	74. Miracles 4.4/7	9. CSI: Miami 9.7/16			116. Diagnosis Murder 1.0/2		
10:30							

TUESDAY

	6 2/10	5.2/8	6.8/11	9 5/15	0 8/1	1 6/2	3 0/5
8:00	27. 8 Simple Rules 7.1/11	35. JAG 6.6/10	52. Let's Make a Deal 5.7/9	4. American Idol 11.0/17	127. Weakest Link 0.5/1	105. Buffy the Vampire Slayer 1.8/3	87. Gilmore Girls 2.8/4
8:30	30. According/Jim 6.8/10						
9:00	44. I'm a Celebrity—Get Me Out of Here! 6.1/9	69. CBS Tuesday Movie Special—Salem Witch Trials, Part 2 4.6/7	19. Frasier 8.1/12	21. 24 8.0/12	122. Just Cause 0.7/1	112. Abby 1.3/2	84. Smallville 3.3/5
9:30			40. A.U.S.A. 6.4/10			109. The Parkers 1.5/2	
10:00	54. The Family 5.6/10		25. Dateline NBC 7.4/13		112. Diagnosis Murder 1.3/2		
10:30							

WEDNESDAY

	6 7/11	7 1/11	7.3/12	8 1/13	0 9/2	2 0/3	1.9/3
8:00	37. My Wife & Kids 6.5/11	34. Star Search 6.7/11	44. Ed 6.1/10	6. American Idol 10.4/17	116. Candid Camera 1.0/2	97. Enterprise 2.1/3	109. Dawson's Creek 1.5/2
8:30	8. George Lopez 5.9/9						
9:00	29. I'm a Celebrity—Get Me Out of Here! 6.9/11	18. 60 Minutes II 8.3/13	49. The West Wing 5.8/9	49. Married by America 5.8/9	122. Doc 0.7/1	102. The Twilight Zone 1.9/3	90. Angel 2.3/4
9:30							
10:00		42. 48 Hours Investigates 6.2/10	8. Law & Order 10.0/17		116. Diagnosis Murder 1.0/2		
10:30							

THURSDAY

	5.1/8	13.7/21	9.0/14	3 5/5	0.8/1	3.3/5	2.0/3
8:00	President's Press Conference Sustaining				122. It's a Miracle 0.7/1	88. WWE Smackdown! 2.6/4	90. Sabrina/Witch 2.3/3
8:30							94. Family Affair 2.2/3
9:00	77. Profiles From the Front Line 3.7/6	2. Survivor: Amazon 13.6/20	6. Friends 11.3/18	82. The Pulse 3.5/5	120. Diagnosis Murder 0.9/1	78. WWE Smackdown! 3.8/6	106. Jamie Kennedy 1.7/3
9:30			11. Friends 9.4/15				102. Jamie Kennedy 1.9/3
10:00	47. Primetime 6.0/10	1. CSI 14.2/23	30. Good Mng Miami 6.8/11				
10:30							

FRIDAY

	6.1/11	5.2/9	6.3/11	3 2/6	0.6/1	1.7/3	2.4/4
8:00	37. America's Funniest Home Videos 6.5/12	30. Star Search 6.8/12	57. Mister Sterling 5.5/10	86. Fastlane 3.0/5	130. Friday Night Flix—Family Tree 0.4/1	106. UPN's Movie Friday—Three Strikes 1.7/3	100. What I Like About 2.0/4
8:30							102. Sabrina/Witch 1.9/3
9:00	54. America's Funniest Home Videos 5.6/10	63. Hack 5.0/9	109. Dateline NBC 1.5/3	82. John Doe 3.5/6			84. Reba 3.3/6
9:30			57. Dateline NBC 5.5/9				89. Grounded for Life 2.5/4
10:00	42. 20/20 6.2/11	78. 48 Hours Investigates 3.8/7	13. Law & Order: Special Victims Unit 9.0/16		115. Diagnosis Murder 1.1/2		
10:30							

SATURDAY

	3.7/7	4 7/9	6 3/12	4.7/9	0 4/1		
8:00	80. ABC Saturday Night at the Movies—Con Air 3.7/7	69. Touched by an Angel 4.6/9	63. Law & Order 5.0/9	68. Cops 4.7/9	131. Diagnosis Murder 0.3/1		
8:30				61. Cops 5.3/10			
9:00		63. The District 5.0/9	41. Law & Order: Criminal Intent 6.3/11	74. AMW: America Fights Back 4.4/8	127. PAX Saturday Night Movie—Terror Peak 0.5/1		
9:30							
10:00		76. The Agency 4.3/8	24. Law & Order: Special Victims Unit 7.6/14				
10:30							

Tan Tint indicates winner of time slot

SUNDAY

	5.2/8	7.3/12	6.7/11	6 2/10	0.9/1		2.1/3
7:00	66. Wonderful World of Disney—Tarzan 4.8/8	3. 60 Minutes 11.6/20	72. Dateline NBC 4.5/8	66. The Simpsons 4.8/8	125. Candid Camera 0.6/1		106. Gilmore Girls 1.7/3
7:30				57. King of the Hill 5.5/9			
8:00		14. Big Fat Grk Life 8.9/14	52. American Dreams 5.7/9	23. The Simpsons 7.8/12	112. Doc 1.3/2		90. Charmed 2.3/4
8:30		22. Becker 7.9/12		26. Oliver Beene* 7.2/11			
9:00	72. Alias 4.5/7	69. CBS Sunday Movie—Return to the Batcave 4.6/8	9. Law & Order: Criminal Intent 9.7/15	44. Malcolm/Middle 6.1/9	116. Sue Thomas, F.B.Eye 1.0/2		94. Charmed 2.2/3
9:30				54. Malcolm/Middle 5.6/9			
10:00	37. Dragnet 6.5/11		30. Boomtown 6.8/12		121. Just Cause 0.8/1		
10:30							

Averages

Week	5.4/9	7.2/12	7.1/12	6.0/10	0.8/1	2.1/3	2.4/4
S-T-D	6.6/11	8.5/14	7.8/13	6.1/10	0.9/1	2.3/4	2.7/4

KEY: Each box in grid shows rank, program, total-household rating/share | Blue bar shows total-household rating/share for the day | Top 10 shows of the week are numbered in red | TV universe estimated at 106.7 million households; one ratings point is equal to 1,067,000 TV homes | Tan tint is winner of time slot | (NR)=Not Ranked; rating/share estimated | *Premiere | Programs less than 15 minutes in length not shown | S-T-D = Season to date | SOURCES: Nielsen Media Research, CBS Research | Compiled By Kenneth Ray

Sohmer Is Gone From ABC Promo

By Paige Albiniak

Steve Sohmer, ABC's executive vice president of marketing, advertising and promotion, abruptly and quietly resigned two weeks ago.

Considered by some to be a TV marketing and promotions guru, he had been at the network only since September. He signed a short-term contract at the beginning of the TV season and moved to ABC from a similar position at Pax TV. The network gave no reason for his departure, but he left five months before his contract was due to expire.


Steve Sohmer joined ABC last September.

He launched ABC's fall lineup, including break-out hit *8 Simple Rules for Dating My Teenage Daughter*, starring John Ritter, and sitcoms *Life With Bonnie*, *Less Than Perfect* and *George Lopez*. ABC had a surprise second-place finish in the November sweeps but dropped to fourth in February after Fox came on strong with reality shows *Joe Millionaire* and *American Idol*. ABC also has dedicated much of its schedule to reality programming, which could be frustrating to an old-school TV promoter like Sohmer.

Sohmer joined Pax TV in 1998 and helped launch the network and create its brand.

He gained a good measure of his fame in the 1980s, when he launched *The Cosby Show*, *Cheers*, *Family Ties*, *Miami Vice* and *The A-Team* and helped put NBC in first place from third. He did the same thing for CBS with such shows as *Dallas*, *The Dukes of Hazzard*, *Magnum PI* and *Knots Landing*. He also launched *The Ricki Lake Show* for Columbia Pictures Television, now Sony, and was president of Columbia Pictures, releasing feature films *La Bamba*, *White Nights* and *Stand by Me*. ■

MARKET | Little Rock | FOCUS

AT A GLANCE

The Market

DMA rank	56
Population	1,360,000
TV homes	524,000
Income per capita	$15,085
Revenue rank	60
TV revenue	$75,600,000

Commercial TV Stations

RANK*CH.		AFFIL.	OWNER
1	KATV(TV)	7 ABC	Allbritton
2	KTHV(TV)	11 CBS	Gannett
3	KARK-TV	4 NBC	Nexstar
4	KLRT(TV)	16 Fox	Clear Channel
5	KASN(TV)	38 UPN	Clear Channel
6	KWBF(TV)	42 WB	Equity
7	KYPX(TV)	49 PAX	Equity

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

Cable/DBS

Cable subscribers (HH)	309,160
Cable penetration	59%
ADS subscribers**	135,715
ADS penetration	26%
DBS carriage of local TV?	No

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

What's No. 1

Syndicated Show	RATING/SHARE***
Wheel of Fortune (KATV)	17.3/31
Network Show	
CSI (KTHV)	23.3/34
Evening Newscast	
KATV	15.4/28
Late Newscast	
KATV	13.5/27

***November 2002, total households

SOURCES: Nielsen Media Research, BIA Research

Catching Up, Creatively

Coming off a huge political year in 2002 (an estimated $8 million to $9 million), some stations in the Little Rock, Ark., market say they will be hard pressed to show growth this year. Best-case scenario: 2% to 3%. But the stars would really have to fall into alignment to make that happen.

The '02 political dollars will be hard to make up, but stations are trying hard. KATV(TV) has gotten into the event-creating business, according to President/General Manager Dale Nicholson. Later this month, for example, it is sponsoring a community fair called The Women's Show, where product vendors are sold booth space at the fair and/or ad time on the station. With so many viewing choices, it's important that stations try new things to create awareness, says Nicholson. "Events have a sizzle that go beyond just selling spots and dots."

Like most markets, the Little Rock TV ad economy is heavily dependent on auto advertising. Indeed, Nicholson says total spending by the auto sector may account for as much as 55% to 60% of the market's TV revenue.

Nicholson has been in the Little Rock market for 40 years. "I have seen it all," he says, noting that the market's rate of growth peaked in 1994. "We're now looking at 2% to 3% growth" on an ongoing basis.

KLRT(TV) Vice President/General Manager Chuck Spohn reports that local business is "pretty stable," while national spot "has pulled back a bit." He believes that war concerns could be behind the softness. "Hints of war are going to ripple heavier through a national brand like Tide. But, locally, people still have day-to-day needs, and they are still buying furniture and autos." And fast food, a category that seems to be holding its own in the market.

Cable ad sales are growing significantly. Estimates are that Comcast takes a $6 million to $8 million annual bite out of the Little Rock TV market.—*Steve McClellan*

WHAT THEY DO

19% of the labor force in the greater Little Rock area is employed in governmental or educational jobs.

314th Airlift Wing at Little Rock Air Force Base is the only C-130 training base in the country.

$16B was spent by Little Rock consumers on retail goods in 2001.

SOURCES: BIA Research; Nielsen Media Research; Little Rock Chamber of Commerce

CNN Tackles Fox News Head-On

But impending war brings special uncertainty to cable news upfronts

BY ALLISON ROMANO

At a recent CNN ad-sales pitch, an on-screen logo proclaimed CNN as "News. Not Noise." It was a swat at rival Fox News Channel's talk-radio style, not a new on-air slogan. Still, it was an uncharacteristically aggressive message for CNN, once the king of cable news in viewers and ad dollars.

This year, not only is there a fierce battle between CNN and Fox News, but, with the upfront selling season approaching, the cable news category is saddled with a special uncertainty: the possibility of war, which would play havoc with ad schedules.

Sales executives are plotting both war contingency plans and their upfront strategy. The hope is that the two won't meet and that war, if it comes, will end before the upfront unfolds (usually May to July for cable networks).

If there is a war, Fox, CNN and MSNBC expect to suspend ads for at least several days. Some clients—notably, travel and tourism advertisers—will likely sit out, and some other commercials may not feel tonally acceptable.

"The war is the wild card," said one media buying executive. "Once it begins, the best-case scenario is that it lasts a week and everyone can get back to selling ads."

The worst case: Uneasy advertisers keep commercials off for weeks and possibly even revamp their upfront plans.

Count on this: Fox News should do big business. For the first time, Fox marches into the upfront as the top-rated cable news outlet, having bested CNN in ratings for 14 consecutive months.

Fox's prime time schedule—led by bombastic Bill O'Reilly—drives the appeal, but Fox also is weakening CNN's lock on breaking and hard news. During the coverage of the Columbia shuttle disaster, Fox News nearly matched CNN's ratings And attracted 5.6 million viewers for President Bush's early-March news conference, more than double CNN's take.

Last year, in a similarly sluggish economy, Fox raised costs per thousand (CPMs) 15%, according to Morgan Stanley analyst Richard Bilotti. CNBC and CNN/Headline News cut pricing 5%; MSNBC's rates were flat. (Some industry executives put the average cable news CPM around $10.)

Fox News Channel, with such programs as *Hannity & Colmes* (top) and *Fox & Friends* (bottom), is duking it out with CNN for dominance in cable news.

Both CNN and Fox expect to raise rates this upfront.

Fox News Senior Vice President of Ad Sales Paul Rittenberg ventures that Fox News should come close to erasing the CPM gap with CNN: "It would defy belief if this is the first market where money doesn't follow the ratings." In 2002, Fox News says, it took in $200 million in ad revenue. Depending on the war, Rittenberg expects as much as $300 million this year.

Because of its seniority, CNN is expected to generate higher upfront sales than Fox News.

CNN, meanwhile, will try to sell advertisers on its interpretation of ratings.

"What's embedded in a CNN rating point is more valuable than others' [ratings]," said CNN President of Ad Sales Larry Goodman. He contends that CNN's viewers are largely upscale, well-educated and male, and the most desirable. (But Fox News viewers have a higher median income, according to freshest Nielsen data.)

In part as the oldest, CNN does enjoy advantages. Its CPMs have grown steadily over 20 years, and it has also had time to cultivate relationships with advertisers. Sold with Headline News, it's still expected to generate higher sales than Fox in the upfront. In 2002, CNN and Headline News grabbed $350 million to $450 million.

Buyers want both Fox and CNN. "Our clients still look at them as two types of services," said Tom DeCabia, of media buying firm PHD.

CNN and Fox share 44 advertisers, according to Goodman. Both experienced robust ratings growth since 2000: Fox's prime time ratings are up 265%; CNN's, 43%, according to Nielsen data.

Then there's barely breathing MSNBC, which Morgan Stanley estimates took in about $180 million in ad revenue last year. It's marred by sluggish ratings and a prime time schedule in disarray.

James Hoffman, senior vice president of sales for NBC News and MSNBC, says prime time plans will be set by the upfront. He contends that MSNBC enjoys some advantages in packaging about 15% of its sales with NBC News.

Despite steep declines in ratings, corporate cousin CNBC is "still a must-buy for upscale viewers," said a veteran buyer. CNBC grabbed the most ad revenue last year for cable news—$440 million—according to Morgan Stanley. ■

EBB & FLOW

March Auto Ads Decline

Automotive advertising, the biggest local TV ad category, is beginning to reflect the dramatic drop in auto sales. That has contributed to a flat first quarter for broadcast-TV spot sales.

"We're starting to see car cancellations in March," says Pete Stassi, SVP/local broadcast director, PHD (Jeep/Chrysler/Dodge/-Mercedes). The 6.7% drop in auto sales in February was even steeper than January's 2% decline.

Maribeth Papuga, SVP/director of broadcast, MediaVest (Kraft/ P&G), sees a tightening in spot sales by the end of the quarter, largely a result of NCAA March Madness. As for auto buys, she insists, "from what we're seeing, they're still spending."

Financial analysts, such as S.G. Cowan Securities, project 13.3% overall auto-industry growth this year. Says Stassi: "We're hoping for a better April."

The Television Bureau of Advertising recently released 2002 revenue figures showing local broadcast spot up 14%, with fourth-quarter gains in 22 of the top 25 major categories. Only travel, computers and soft drink/snacks were down.

TVB President Chris Rohrs insists that those gains will continue, despite a looming war. "Anxious consumers want to watch TV. That's not a bad situation for TV [advertisers]."

But Blair TV President/CEO Leo MacCourtney says war-related issues made for a flat first quarter. "Broadcast spot was very strong on pacing, then slowed down dramatically in February. We thought we'd have a stronger March, and we didn't." Still, he adds, pacing for April, May and June, looks "stronger" then last year.—*Jean Bergantini Grillo*

1Q Spot FLAT

NEXT WEEK:

Syndication

Kevin James and his *King of Queens* family will adorn some 20 million Hungry-Man frozen dinners.

TV Dinners on *King of Queens* Syndie Menu

BY STEVE MCCLELLAN

Even if television does put 10 pounds on your appearance, amiable *King of Queens* star Kevin James is a big man, and there's a good chance that, when you're strolling the aisles of your favorite grocery this summer, you'll see his mug smiling at you near the frozen-food case.

He'll be advertising Hungry-Man frozen dinners.

It's all part of a nationwide promotion and sweepstakes linking the Pinnacle Foods TV dinner to the launch of Sony Pictures Television's *King of Queens* in off-network syndication next September. The show is now cleared in 90% of the country, and Sony recently added WNYW(TV) New York, WCIU(TV) Chicago and KRIV(TV) Houston to the station roster.

And let's face it, could there be better match between a TV show and a consumer product? As Kevin James's character, parcel deliveryman Doug Hefferman, would say, "I know what I like, and I like a lot of it."

James, his ever feisty TV wife, Leah Remini, and Leah's TV dad, Jerry Stiller, will adorn the packages of some 20 million Hungry-Man frozen dinners. That's the man-sized TV dinner that guarantees a whole pound of food in each package. (Of course, if you're really hungry, you'll want to go for Hungry-Man XXL, the frozen dinner that packs a full pound and a half into a single serving.)

Either way, it's going to be hard to miss those specially marked TV dinners this summer. Kobin Enterprises, the marketing agency that worked on the project, estimates the promotion will generate 300 million impressions. And the partners estimate the media value of the campaign at about $7.5 million.

Robert Oswaks, executive vice president, marketing, Sony, said he and his marketing team began searching last year for potential marketing partners for the show's syndication launch. With seven broadcast networks, hundreds of cable networks and a slew of new syndication programs all clamoring for attention at the start of the new season, "there's a lot of noise out there, and we recognize that we need to rise above the noise."

That's hard to do, says Oswaks, with the usual print vehicles and on-air promotion time although those still remain part of the mix. "But we really wanted to get out there in a non-traditional way."

| promotions |

Last fall, Oswaks and his team compiled a list of potential marketing partners for the show. It didn't take long to figure out that Hungry-Man was the ideal fit. "Then it just became a matter of deciding how to make this work, because we realized we were perfect for each other." (Oddly, though an advertiser on CBS, Hungry-Man does not advertise on the series.)

'This brand has an ability to reach our audience, and our show really resonates with that brand.'

ROBERT OSWAKS, Sony Pictures Television

The companies created the "King-Sized Adventure Sweepstakes," in which the grand-prize winner gets a trip to Hollywood to see an episode of the show produced, meet the cast and receive a coupon or two for Hungry-Man dinners.

"This brand has an ability to reach our audience, and our show really resonates with that brand," said Oswaks. Sony's *King of Queens* Web site will promote the sweepstakes, and so will newspaper inserts.

It won't come as a big surprise if Hungry-Man becomes an advertiser on the off-network show, although Oswaks stresses that the sweepstakes is a stand-alone promotion not linked to advertising.

"This is about tune-in and awareness," he says. "At this point, it's premature to talk about advertising," but it's a safe bet Hungry-Man will be high on the list of prospects when the Sony ad-sales team begins its upfront activities.

Pinnacle executives couldn't be reached for comment, but Nielsen Media Research's Monitor-Plus ad-tracking service pegged ad spending for the Hungry-Man brand at $24.5 million in 2002. ■

HOT SPOTS

Accounts

AOL TIME WARNER has tapped **OMNICOM GROUP'S BBDO WORLDWIDE**, New York, to handle its AOL Broadband account. BBDO has been working on the account on a project basis, with commercials created for the Super Bowl and the upcoming Academy Awards special, both on **ABC**, as well as for **FOX**'s coverage of the Daytona 500 last month. A BBDO spokesman declined to estimate the billings on the account, but sources put it at $50 million-plus. Meanwhile, BBDO and independent **WIEDEN & KENNEDY**, Portland, Ore., are still in contention for other AOL business. The overall AOL account is estimated near $150 million.

Personal-computer marketer **GATEWAY** has assigned its creative account to **LEO BURNETT USA**, Chicago. Burnett beat out **GSD&M**, Austin, Texas, to land the estimated $150 million-plus business. The previous agency was **OMNICOM GROUP'S ARNELL GROUP**, New York. **INTERPUBLIC GROUP OF COS.' INITIATIVE MEDIA NORTH AMERICA**, Los Angeles, continues to handle media.

Agencies

The ad agency formerly known as **D'ARCY DETROIT** has been renamed **CHEMISTRI. PUBLICIS GROUPE**, which last fall announced the phasing out of **D'ARCY MASIUS BENTON & BOWLES**, said the shop will handle **GENERAL MOTORS** business. Chemistri—actually based in Detroit suburb Troy, Mich.—will work with Publicis's **LEO BURNETT WORLDWIDE**, Chicago, and **GM PLANWORKS**, the latter in media planning.

Sponsorships

JOHNSON & JOHNSON is sponsoring "The Remarkable Women Awards," with the winners to be announced early this spring on **ABC** daytime talk show ***The View***. Nomination forms for the essay contest, which ends April 30, are available online at www.abc.com or at local retailers. J&J promoted the contest in a freestanding ad insert in Sunday newspapers on March 9; the insert included cents-off coupons for such brands as Monistat, Healthy Woman, Viactiv and Stayfree.

GENERAL MOTORS' SATURN ION has renewed its commitment as the lead sponsor of **GAME SHOW NETWORK**'s ***Cram***, effective in June. *Cram* bowed two months ago as a quiz show that puts its contestants through an endurance test. GSN said the Sunday-night series will add special celebrity episodes.

An **AT&T WIRELESS** booklet ad for its mLife service, inserted into newspapers March 9, called attention to its sponsorship of **FOX**'s ***American Idol*** series. The copy in the 16-page booklet, titled "mMode," notes that viewer voting for the series can now be done via the provider's text messaging. A photo of the *Idol* judges inside the publication also benefits another sponsor, **COCA-COLA**: three large red Coke cups are clearly visible on the judges' desk.

Ad Spending Climbed 4.2% in 2002

CMR/TNS MEDIA INTELLIGENCE announced last week that total ad spending rose 4.2% to $117.3 billion last year, with cable alone up 2.9% and network TV up 7.4%. According to CMR (formerly Competitive Media Reporting), cable ad volume alone neared $10.5 billion, while the broadcast networks amassed just over $20 billion.

Last year's growth was "a result of a strong second half reflecting the vibrant network upfront, the elections and holiday spending," said CMR/TNS president **STEVEN FREDERICKS**.

The strongest gain last year was recorded by Spanish-language TV networks, up 20.4% to more than $1.9 billion, according to CMR.

The top five ad spenders in 2002 were **GENERAL MOTORS, PROCTER & GAMBLE, AOL TIME WARNER, FORD MOTOR** and **DAIMLERCHRYSLER AG**; the last was the only top-five marketer to reduce spending last year, by 1.4%.

Campaigns

KFC is unveiling broadcast-network spots featuring spokesman **JASON ALEXANDER** interacting with personalities from two recent reality hits. **TRISTA REHN** from **ABC**'s ***The Bachelorette*** and **EVAN MARRIOTT** from **FOX**'s ***Joe Millionaire*** make their ad debuts in spots for KFC's new Honey BBQ Boneless Wings. KFC is running 30- and 15-second versions through April 27 on such shows as **NBC**'s ***Friends***, **CBS**'s ***CSI: Crime Scene Investigation*** and Fox's ***American Idol***. **BBDO WORLDWIDE**, New York, is the agency.

Chicago-based **SEARS, ROEBUCK & CO.** has begun a broadcast-network campaign featuring women's spring fashions. The spot focuses on its private-label brands Apostrophe, Covington and Canyon River Blues. Unlike previous campaigns, this one doesn't feature the tagline, "Sears. Where Else?" **WPP GROUP'S Y&R ADVERTISING**, Chicago, is the agency.

WASHINGTON

CPB Plays Budget *Survivor*

Coonrod says noncoms are necessary alternative to reality

BY BILL MCCONNELL

The reality-TV craze comes at a fortuitous time for public television. As war worries and a bad economy force the federal government to press for domestic-spending cuts anywhere they can be found, public broadcasters are trying to fend off attacks on their government largesse by pointing to the increasingly questionable quality of today's commercial-broadcast programming.

Making that pitch to lawmakers who control his purse strings, Corporation for Public Broadcasting CEO Robert Coonrod last week formally kicked off noncommercial broadcasters' most critical legislative year in a decade. "Our mission is to serve the public, not the market," he told a House appropriations subcommittee. "The market brings us *Survivor* and *American Idol*, *The Bachelor* and *The Bachelorette*, to say nothing of three separate Michael Jackson documentaries in a single week. Public broadcasters are in a different business."

The appeal to higher tastes worked on Idaho Republican Mike Simpson, who said National Public Radio's analytical news programs and PBS documentaries "make me think."

That's exactly the reaction Coonrod was looking for.

If public broadcasting is seen as the necessary counterweight to commercial stations' reality mania, lawmakers may be more willing to preserve preferential budgeting that gives federal commitments to CPB two years in advance. The Bush Administration wants to scrap the arrangement and replace it with the year-to-year budgeting applied to most other federal programs.

Ohio Republican Ralph Regula, who chairs the House subcommittee that approves the corporation's budget, questioned why CPB should receive advanced funding when critical agencies such as the National Institutes of Health don't get that advantage. Coonrod said the arrangement is necessary to insulate programming independence from political pressure and to guarantee funds that can be leveraged into greater private donations.

Previous Bush White House attempts to eliminate advanced funding have failed. "If past is prologue," as one Capitol Hill staffer put it, the latest attempt, which would affect funds for fiscal 2005 and 2006, will fall by the wayside, too.

Besides defending advanced budgeting, CPB priorities include securing funds for converting TV and radio stations to digital and securing new funds for distance-learning programs and a next generation satellite interconnection system for delivering programming to stations.

Sesame Street is among the programs that public broadcasters consider an antidote to commercial fare.

Those issues and more will also go before the House Energy and Commerce Committee, which plans a reauthorization bill to renew CPB's charter. One top issue will be funneling money though CPB to stations. "We would like to look at the possibility of giving more revenue directly to stations," said Ken Johnson, spokesman for committee Chairman Billy Tauzin (R-La.).

'The market brings us *The Bachelor* and *The Bachelorette*, [and] three Michael Jackson documentaries in a single week.'

ROBERT COONROD, Corporation for Public Broadcasting

Complaints about public broadcasters' increasing commercialization also will be examined. Federal judges last week heard testimony on whether public-TV stations may carry advertising on a portion of their digital spectrum.

To glean information for the bill, Tauzin and other lawmakers have asked the General Accounting Office to examine CPB's operations.

For now, Coonrod's priority is the budget. Last week, he urged Regula to add to the $380 million CPB has already secured for fiscal 2004 another $80 million for digital-facility construction and a $20 million first installment in a $177 million replacement of public broadcasting's satellite interconnection system. He also is seeking $390 million in guaranteed funds for fiscal 2005 and $410 million for 2006.

CPB also endorsed addition of $70 million in National Telecommunications and Information Administration grants for DTV construction and $41 million in distance-learning funds to be administered by the Department of Education. ■

CAPITAL WATCH

Sachs, Fritts Pitch Digital

Consumer-electronics retailers and manufacturers need to do a better job of explaining digital-TV and HD-equipment needs, according to NCTA President Robert Sachs. Cable installers, for example, have found that half the households requesting HD service do not have an HDTV set, he told the March conference of the Advanced Television Systems Committee in Washington last week. Consumers often confuse large-screen and flat-screen TVs with HDTVs, he said. "A much better job of consumer education about DTV products needs to be done at the point of retail sale." But manufacturers weren't off the hook, either. He said they should better label sets' capabilities.

NAB President Eddie Fritts, In his speech to the ATSC group, took a swing at cable operators for carrying less than 10% of the nearly 800 DTV channels now offered by broadcast stations. "Only 75 DTV broadcast stations are being carried on cable, and 55 of those are on Time Warner systems. We look forward to rapid growth in those numbers," he said.

NAB is calling on the FCC to require dual cable carriage of broadcasters' analog and digital signals during the transition. NAB also wants carriage of any free multicast digital channels that stations offer.

Sachs dismissed Fritts's call for expanded digital cable carriage rights: "The give and take of private negotiations is always preferable to the government making decisions for us."

Cellasene Settles FTC Suit

Rexall Sundown, which pitched its Cellasene cellulite treatment in a widely distributed video news release (VNR) as well as in TV, radio, print and Internet ads, has agreed to pay "up to $12 million" to settle a longstanding Federal Trade Commission complaint against its marketing practices. The "up to" in that figure represents the settlement of various class-action suits against the company. The VNR, which FTC says prompted stories "throughout the country," talked up the product's "impressive" clinical trials. FTC countered in a July 2000 suit that claims that Rexall had clinical evidence of Cellasene's efficacy were false. "Hundreds of thousands of consumers were misled by the claims for this product," said Howard Beales, director of the FTC's Bureau of Consumer Protection.

The FTC late last year pledged to crack down on the marketing of weight-loss products, and Beales issued another warning: "This case should alert advertisers to the fact that their chances of getting away with making unsubstantiated claims are slim to none." The settlement is not an admission of guilt by Rexall.

Plug-and-Play Santa

NCTA President Robert Sachs predicts that so-called "plug-and-play" DTV sets will be in stores for the Christmas shopping season. The consumer-friendly sets have been eagerly awaited because they do not require the extra cost of a set-top converter for consumers to get HD over cable. Sachs said the sets are already being manufactured. Confident of government approval, several companies have signed private agreements with the cable industry even though neither the FCC nor Congress has not yet weighed in on the "plug-and-play" specs. Sachs made those comments last week at a Consumer Electronics Association HDTV conference in Washington.

NCTA'S TURNER TAPPED FOR HOMELAND POST

Department of Homeland Security Secretary Tom Ridge has recruited NCTA Senior VP, Government Relations, Pam Turner as his assistant secretary for legislative affairs. That leaves both NCTA and NAB searching for top lobbyists; NAB Executive VP Jim May left last month to head the Air Transport Association of America. NCTA is becoming a regular farm club for assistant secretaries. Victoria Clarke, assistant secretary of defense, public affairs, was an executive with NCTA in the mid 1990s.

BUSINESS

CHANGING HANDS

TVs

WSFX-TV Wilmington, NC
PRICE: $14 million
BUYER: Southeastern Media Holdings LLC (Michael E. Reed, president/CEO)
SELLER: Robinson O. Everett
FACILITIES: Ch.26, 2,190 kW, ant. 1,640 ft
AFFILIATION: Fox

Combos

KLBJ-FM and KLBJ-AM Austin, KGSR-FM Bastrop, KROX-FM Buda and KXMG-FM Cedar Park (Austin), all Texas
PRICE: $105 million
BUYER: Emmis Communications (Jeff Smulyan, chairman/ CEO); No. 10 station group owns 22 other stations, including KEYI-FM Austin
SELLER: LBJS Broadcasting LP (Ian Turpin, president)
FACILITIES: KLBJ-FM: 93.7 MHz, 97 kW, ant. 1,050 ft.; KLBJ-AM: 590 kHz, 5 kW day/1 kW night; KGSR-FM: 107.1 MHz, 39 kW, ant. 499 ft.; KROX-FM: 101.5 MHz;, 13 kW, ant. 843 ft.; KXMG-FM: 93.3 MHz, 100 kW, ant. 1,926 ft.
FORMAT: KLBJ-FM: Rock; KLBJ-AM: News/Talk; KGSR-FM: AAA; KROX-FM: Alternative; KXMG-FM: CHR/Rhymc
BROKER: Elliot B. Evers of Media Venture Partners
COMMENT: LBJS is selling its interest in five of its stations in the Austin market to Emmis and Sinclair, which will own 50.1% and 49.9%, respectively. Sinclair will contribute KEYI-FM. The agreement also gives Emmis an option to buy Sinclair's share in five years

WBGA-FM Darien (Brunswick), WCJM-FM West Point, WWSN-FM Waycross and WGIG(AM) Brunswick, WHFX-FM St. Simons Island (Brunswick), WMOG(AM) Brunswick, WPLV(AM) West Point, WYNR-FM Waycross (Brunswick), all Ga.; WDAR-FM Darlington, WDSC(AM) Dillon, WPFM(AM) Darlington and WEGX-FM Dillon (Florence), WGTR-FM Bucksport (Myrtle Beach), WJMX-FM Cheraw and WJMX(AM) Florence, WSQN-FM Scranton (Florence), WWSK-FM Briarcliff Acres and WWXM-FM Garden City (Myrtle Beach), WGSS-FM Kingstree (Florence), all S.C.; WKKR-FM Auburn, WMXA-FM Opelika, WZMG(AM) Pepperell, WTLM(AM) Opelika, all Ala.; WMXZ-FM De Funiak Springs (Ft. Walton Beach), WWAV-FM Santa Rosa Beach (Ft. Walton Beach), all Fla.; WDZD-FM Ocean Isle Beach (Wilmington), N.C.
PRICE: $82 million
BUYER: Qantum Communications Inc. (Frank Osborn, partner); owns three other stations, none in this market
SELLER: Root Communications Group LP (Daniel C. Savadove, CEO)
FACILITIES: WBGA-FM: 107.7 MHz, 50 kW, ant. 482 ft.; WCJM-FM: 100.9 MHz, 6 kW, ant. 328 ft.; WWSN-FM: 103.3 MHz, 100 kW, ant. 994 ft.; WGIG: 1440 kHz, 5 kW day/1 kW night; WHFX-FM: 92.7 MHz, 6 kW, ant. 328 ft.; WMOG: 1490 kHz, 600 W, WPLV: 1310 kHz, 1 kW day/31 W night; WYNR-FM: 102.5 MHz, 97 kW, ant. 994 ft.; WDAR-FM: 105.5 MHz, 17 kW, ant. 400 ft.; WDSC: 800 kHz, 1 kW day/380 W night; WPFM: 1400 kHz, 1 kW; WEGX-FM: 92.9 MHz, 100 kW, ant. 1,801 ft.; WGTR-FM: 107.9 MHz, 20 kW, ant. 784 ft.; WJMX-FM: 103.3 MHz, 50 kW, ant. 492 ft.; WJMX: 970 kHz, 10 kW day/3 kW night; WSQN-FM: 102.9 MHz, 3 kW, ant. 466 ft.; WWSK-FM: 107.1 MHz, 50 kW, ant. 492 ft.; WWXM-FM: 97.7 MHz, 100 kW, ant. 719 ft.; WGSS-FM: 94.1 MHz. 6 kW, ant. 328 ft.; WKKR-FM: 97.7 MHz, 3 kW, ant. 453 ft.; WMXA-FM: 96.7 MHz, 4 kW, ant. 430 ft.; WZMG: 910 kHz, 650 W day/56 W night; WTLM: 1520 kHz, 1 kW day; WMXZ-FM: 103.1 MHz, 50 kW, ant. 482 ft.; WWAV-FM: 102.1 MHz, 50 kW, ant. 374 ft.; WDZD-FM: 93.5 MHz, 6 kW, ant. 328 ft.
FORMAT: WBGA-FM: Oldies; WCJM-FM: Country; WWSN-FM: AC; WGIG(AM): News/Talk/Sports; WHFX-FM: Classic Rock; WMOG(AM): Nostalgia; WPLV(AM): Gospel; WYNR-FM: Country; WDAR-FM: Soft AC; WDSC(AM): Gospel; WPFM(AM): Gospel; WEGX-FM: Country; WGTR-FM: Country; WJMX-FM: CHR; WJMX: News/Talk/Sports; WSQN-FM: Oldies; WWSK-FM: Classic Rock; WWXM-FM: Mix AC; WGSS-FM: Gospel; WKKR-FM: Country; WMXA-FM: AC; WZMG: Gospel; WTLM: Nostalgia; WMXZ-FM: Hot AC; WWAV-FM: Classic Rock; WDZD-FM: Soft AC
BROKER: Peter Handy of Star Media Group Inc.

FMs

KNGT-FM Jackson, Calif.
PRICE: $24 million
BUYER: Hispanic Broadcasting Corp. (McHenry Tichenor Jr., president/CEO); owns six other stations, none in this market
SELLER: First Broadcasting Co. LP (Gary M. Lawrence, president/vice chairman)
FACILITIES: 94.3 MHz, 510 W, ant. 1,089 ft.
FORMAT: AC

WSOX-FM Red Lion (York), Pa.
PRICE: $23 million
BUYER: Susquehanna Radio Corp. (Dave Kennedy, president/COO); owns 32 other stations, including WSBA-AM and WARM-FM York
SELLER: Brill Media Co. (Alan R. Brill, president)
FACILITIES: 96.1 MHz, 50 kW, ant. 499 ft.
FORMAT: Oldies
BROKER: Kalil and Co. Inc.
COMMENT: Susquehanna Radio is buying WSOX-FM from Brill Media's Lancaster-York Broadcasting after Lancaster-York exercised its LMA/option to purchase the station from Pioneer Broadcasting

Station Deals Year-to-Date*

	2003		2002	
	NUMBER	VALUE (MILLION)	NUMBER	VALUE (MILLION)
TELEVISION	5	$112,500	22	$792.581
RADIO	123	$344,297	94	$328.827

SOURCE: BIA Financial Networks *Through Feb. 28

INFORMATION PROVIDED BY:
BIA Financial Networks' Media Access Pro
Chantilly, Va., www.bia.com

For a report by CNN's Frank Buckley, a camera attached to a pilot's helmet provided a first-hand view as the F-14 landed on the USS Constellation. The report aired March 10.

News Ops Marshal Digital Gear for War

Advances enable live coverage from the front

By Ken Kerschbaumer

U.S. troops stationed in Kuwait and throughout the Persian Gulf aren't the only ones getting antsy. TV journalists, too, have been rehearsing their role in the conflict, making sure that getting stories shot, edited and transmitted back to the U.S. will require minimal thinking in case working conditions become dangerous.

There is little doubt that coverage of a war with Iraq promises to bring the most dramatic wartime pictures ever into living rooms around the world. Lipstick cameras and small handheld cameras will be a major part of the broadcast journalist's arsenal, giving any coverage the potential of real-life drama that could make *Fear Factor* look like *Romper Room*. And the enabler is digital.

"Where we had one channel of analog video on a lease 12 years ago, we could now put 12 to 15 channels of video in digital mode," says Dick Tauber, CNN vice president, satellites and circuits. "We're not doing that, but we're able to get a lot more stuff in a lot less space."

The last time Iraq was invaded by the U.S., cutting-edge technology was a 70-pound Inmarsat phone, and SNG flyaways required 40 cases of gear weighing more than a ton. Those days are long gone.

"To think that you could make a phone call from anywhere in the world on a 70-pound piece of equipment seemed incredible [in 1991]," says Frank Governale, CBS News vice president of operations. "Today, the phone weighs 15 pounds and fits in an attaché case."

In fact, the entire package—including cameras, laptop computer with editing software, videophone, Inmarsat phone, transmission gear, and chemical suits and gas masks—weighs in at less than 50 pounds.

'We're exploiting consumer technology as much as we can.'

Frank Governale, CBS News

"We're obviously exploiting consumer technology as much as we can because it's integrated into smaller devices," adds Governale.

CBS correspondents will have Sony Betacam SX camcorders, Sony PD-150 cameras and consumer-grade handycams for capturing video. Light intensifiers will be used on the SX and PD-150 units.

"Many of our photographers still have a preference for the larger-style SX camera because it's easier to keep steady," says Governale.

Correspondents will also have a laptop PC outfitted with three editing applications: Avid Xpress DV, Adobe Premiere, and Microsoft XP's MovieMaker 2 built-in video-editing application. Each has a different use and appeal.

"If someone is doing a finished piece with a lot of cuts, audio voiceovers and fades, they'll use the Avid Xpress DV," explains Governale. Adobe Premiere is onboard for Europeans who have grown accustomed to that package.

The Windows XP program will be used for triage applications—that's video triage, not Army-style triage. "It allows the reporter to put shots together and feed it back to New York for final editing," says Governale. "In the heat of a war, it's a good way to ready video."

Inmarsat M4 data-grade phones will be an important part of nearly every network's arsenal. The phone allows correspondents to send five-minute story packages out of Iraq at about 64 kb/s. Typical transmissions could take upwards of two hours.

"Those slow times aren't new," says Tauber. "What it gives is a very good-quality, reconverted story package back at CNN headquarters."

CNN will use the 7E Communications Talking Head videophone, which can be hooked up to two Inmarsat phones. That provides an ISDN feed capable of moving live video from one point to another.

"It's an interesting system that we're going to use for live applications," Tauber explains. "We'll plug in a digital camera, whether professional-quality or consumer-quality, and, as long as the camera is digital, it will send back a live transmission."

CBS will rely heavily on Continental Microwave's SNG uplink with 1.4-, 1.2- and 1.0-meter dishes as well as Norsat NewsLink portable satellite terminals and Inmarsat M4 phones. The M4 phones will be used to transmit FTP files to New York or London; the uplinks will send MPEG-2 video back to CBS headquarters.

Live transmissions promise to be one of the more interesting aspects of the coverage. The networks' goal is to do as much live coverage as possible, but just how much the military will allow remains to be seen. Governale says that one concern the military will have is that radiation from the live transmission could give away a position.

The military has also said it will help with transmissions if problems arise with equipment. One network has already taken advantage of the offer, but Tauber says he's going to have to wait and see just what type of help the military will give.

"I've heard that the military would do some transmission stuff if we ask them," he says, "but we were making some inquiries a few weeks back and couldn't find anyone who knew what we were talking about."

Governale also says there are concerns that the military could jam Inmarsat systems. As a precaution, CBS correspondents will also be able to use Iridium LEO (low-earth-orbit) phones, which are more difficult for the military to jam. ■

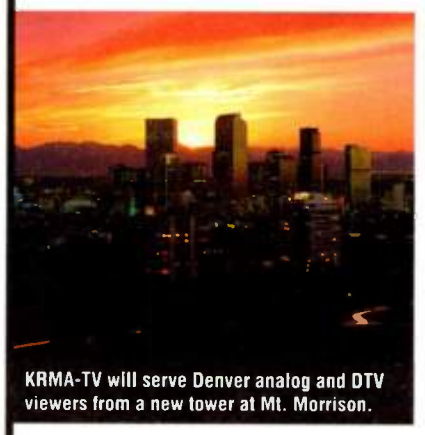
Denver Tower Is Approved

By Ken Kerschbaumer

KRMA-TV Denver was given the official go-ahead by Jefferson County to begin construction on Mt. Morrison of a tower that will be home to the public TV station's analog and digital transmissions as well as to two public FM radio stations and three TV-station tenants.

"We're already moving on to design, funding and construction," says KRMA-TV President/General Manager James Morgese. He led the effort on behalf of the station and KUVO-FM and KVOD-FM, two Denver public radio stations that will be equity partners with KRMA in the $1 million tower.

Reflecting on lessons learned in getting the tower approved, Morgese says it's important for broadcasters to listen to any opposition and pay attention to concerns. "If you don't, you'll run into problems."

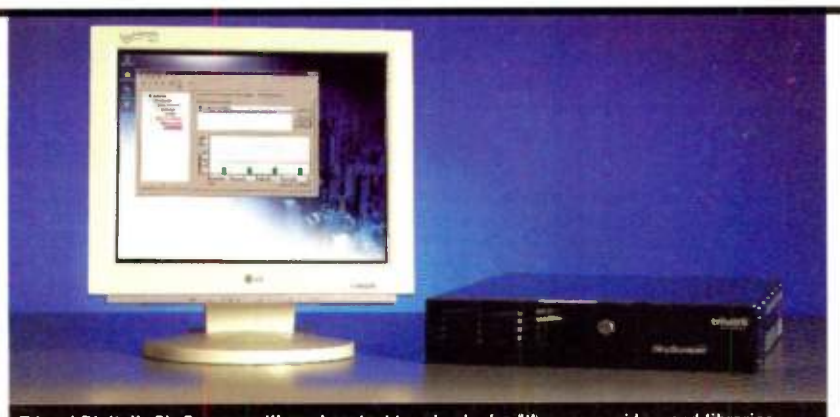

KRMA-TV will serve Denver analog and DTV viewers from a new tower at Mt. Morrison.

Up next for Morgese is dealing with Quiet Zone issues and working on getting a PTFP grant from Congress to provide partial funding. The first window for requesting that grant opens next month.

After a PTFP grant is approved, it's onto grants from local corporations. Morgese hopes to have funding complete by October so orders can be placed for equipment and construction. His goal is completion by January, but, he adds, that's a very aggressive timetable.

The Quiet Zone issue has to be settled by the Department of Commerce and the FCC. The new tower is four miles farther than the old one from where the government conducts confidential tests. Within the Quiet Zone, RF emissions are limited.

"We just need to get someone to move on the decision so we can get moving," Morgese says. ■



Triveni Digital's SkyScraper will send content to schools, health-care providers and libraries.

Datacasting, Texas Style

BY KEN KERSCHBAUMER

The Texas Public Broadcasters Educational Network (TPBEN) is undertaking a datacasting project that leaves previous efforts in the dust in terms of size and scope.

TPBEN will use Triveni Digital's SkyScraper datacasting system to test broadband data delivery to the service base of the state Telecommunications Infrastructure Funding Board (TIFB). Content will be sent to grammar schools, universities, non-profit health-care providers and public libraries.

"The purpose is to provide an alternate broadband delivery channel or, in some cases, an enhanced delivery channel for IP-based content," says Wayne Pecena, the project's technical director. "Monetary savings would come from providing an alternative to traditional terrestrial-based network connectivity."

Initial deployments in the next few months are KAMU-TV College Station, KUHT(TV) Houston, and KERA-TV Dallas. Future deployments include KWBU-TV Waco, KMBH(TV) Harlingen, KLRN(TV) San Antonio, KEDT(TV) Corpus Christi, KLRU-TV Austin, KCOS(TV) El Paso, KACV-TV Amarillo, KNCT(TV) Kileen, KTXT-TV Lubbock and KOCV-TV Odessa.

digital TV

The SkyScraper system includes three main components. A DataFab manages data-content selection and scheduling, and a DataHub allocates bandwidth to content providers and inserts the scheduled data into the broadcast stream. A DataReceiver extracts data from the stream for the end user and acknowledges receipt. New features to be unveiled at NAB include receiver targeting, encryption and support for multistation networks.

A terrestrial intranet will provide QoS-enabled multicast connectivity between the stations, Pecena says. Cisco hardware (router, content engine and switch) will be installed at each to provide IP connectivity. A Triveni Data Hub will interface the intranet to the station's ATSC encoder platform to insert the IP content into its ATSC transmission stream; a Triveni basic datacast receiver will provide monitoring and QC verification.

The focus will be on delivering services to schools, libraries and health-care providers, but "we'll conduct trials with individuals using a personal USB-based receiver in the home to determine the potential viability of such a delivery method," says Pecena. "I believe the trial will include a CPA continuing-ed class and a for-credit class from Texas A&M." ■

Cutting Edge

AP: All War, All the Time

Associated Press Television News (APTN) is promising a wealth of reports from the Middle East with the launch of APTN Direct, a 24-hour live service of war-related video. The service launched last week and offers video reports from Iraq, Kuwait, Qatar, Turkey, Israel, Britain and the U.S. The initial plan calls for it to be available for the next three months.

The offering from APTN is unprecedented in that it is basically a 24-hour feed devoted to one story. Says APTN Director of Content Nigel Baker, "In a wired world, immediacy is the element of reporting now demanded by all major broadcasters."

Planning for the network began a year ago, with the first step involving getting a satellite uplink truck into Baghdad last October. The commitment has grown since then and now includes 120 staffers with 40 cameras deployed throughout the Middle East. It has also assigned 13 satellite earth stations to the region including five which are truck-mounted.

ROAD TO NAB

NEWSROOM OPERATIONS

Thompson Grass Valley's Newsedit SC still offers real-time effects but lowers the price for news editing.

New Gear Targets Smaller Markets

Prices drop for digital newsrooms, editing equipment

BY KEN KERSCHBAUMER

Manufacturers of digital newsroom are about to make the migration into DMAs smaller than the top 25 in a big way with newsroom and editing systems that offer the return on investment demanded by smaller stations.

"We are already seeing efforts by the major suppliers to put nonlinear editing and central-storage solutions into a configuration that works in markets smaller than the top 20," says ParkerVision Vice President of Business Development Matt Danilowicz. "It seems highly likely that more vendors will be tempted to follow the approach of the Associated Press, which prices its offerings based on market size rather than simply based on material costs."

Whether other manufacturers adopt that pricing strategy remains to be seen, but today's reality is that prices are falling. In addition, the timing is just about right as groups and stations begin to move beyond the DTV transmission transition and look to the digital-newsroom transition.

"Most of the small-market stations are still doing machine-to-machine editing, and they're waiting to get into NLEs," says Pinnacle CTO Al Kovalick. "But NLEs have been too complex and have too many features journalists don't need."

Pinnacle's Vortex LN is an example of a simplified system, bundling two Vortex SuiteEdit stations with 80 hours of RAID storage, media-management tools, and a play-to-air shotbox. Cost is around $130,000 for a complete system.

"It has cuts only and some simple effects," says Al Kovalick. "It's not as sophisticated as our other nonlinear editing systems like Liquid Blue or Liquid Chrome, but journalists don't need that level of complexity."

MORE NEWS, HIGH-END LOOK

ParkerVision's CR2000 is another product designed for stations in DMA 75 to125. Newscasts continue to be a major programming differentiator, but the challenge for stations is to find a way to produce more newscasts while maintaining a higher-end look.

Intended to meet that need is the latest system entry in the PVTV product line. The CR2000 master-control automation system has 24 SDI direct video inputs; six key inputs; five key layers; 32 analog or AES/EBU digital audio inputs; and 16 device control ports for VTRs, video servers, character generators, still stores, robotic camera systems and other gear.

"It provides a dual mix-effects system with back-to-back two-key-layer capability and 24 video inputs," says ParkerVision Director of Product Development Alex Holtz. "It also meets their price-point objectives."

The conversion to digital isn't expected to be a fast process among smaller-market stations. Pinnacle Systems Senior Vice President Bob Wilson notes that, when such stations move into digital newsroom technology, it's often slowly. "There are no compromises for the long term in taking the slow approach, but the station won't get the efficiency advantages until they completely automate the newsroom and go tapeless all the way through the plant. And we feel pretty strongly that journalists can put together their own stories—not only the words but the pictures and sound."

Many of the digital-newsroom advances rely heavily on improvements in newsroom systems like Avid's iNews and AP's ENPS. Both of these continue to spread their reach throughout the newsroom and even beyond with new features to be unveiled at the NAB convention. Though declining to give details, Avid Broadcast Director Dave Schleifer says the products are intended to meet the com-

COMING UP

3.24.03: System Operations
3.31.03: IT Infrastructure

JVC's Hard Choice

Disk recorder gives new functionality to camcorder

If three makes a trend, then disk-based recording officially becomes a trend at NAB when JVC introduces a hard-disk recorder for its GY-DV5000 camcorder.

The DR-DV5000 hard-disk recorder uses standard 2.5-inch compact hard disks to record material. JVC says an 80-GB hard drive can store more than six hours of material and uses off-the-shelf 2.5-inch hard disks that can be purchased at stores like CompUSA.

The system features "direct-to-edit," which, according to Communications Manager Dave Walton, allows


JVC's DR-DV5000 hard-disk recorder offers a direct link to nonlinear editing systems.

material to be recorded in the native file format used by a number of editors, including Avid OMF-DV, QuickTime-DV, RawDV, AVI Type 1-DV, AVI Type-2 DV, AVI Type 2C-DV and Matrox AVI-DV.

Says National Product Manager Juan Martinez, "This really eliminates the barrier between tape-based acquisition and nonlinear editing because the edit system recognizes it as a local hard drive."

Clips are created on the hard drive by starting and stopping recording. If connected to the drive, an NLE system can recognize each clip and store the clips into separate folders.

"You can have different types of scenes marked and assigned a different type, like A, B, C, etc.," Martinez explains. "Those different types are then stored together, and, when you import them into the editing systems, they're already organized."

The hard drive attaches to the back of the camera, plugged into the same communication bus as the camera's system control. Buttons on the unit allow manual operation, and an infrared remote can also be used. Recording is done at 25 Mb/s to the hard drive, but the camera also can record to tape.

"The material recorded on the tape becomes archive material," notes Walton.—*K.K.*

it's a family affair

Welcome to generationQ – Quantel's new family of scalable news and live production systems.

Advanced frame-aware server systems combine with low-cost editing workstations to bring affordable solutions to everyone, from the smallest station through to the largest international broadcaster. Built on open standards and with the bandwidth to handle any application, generationQ has the connectivity and reliability for total close-to-air confidence.

generationQ > the future for news and live production

QView

Browsing and shot selection software for the desktop. Easy to use visual interface gives rapid network access to server media.

QCut

Fully-featured desktop or laptop editor – the workhorse of broadcast production.

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Quantel's unique Frame Magic™ server technology now available in a scalable system. Combines broadcast and browse media and offers unique frame-based management.

QEdit Pro

The complete editing and effects workstation with multi-layer compositing, titling and a next generation Paintbox*. A true powerhouse for broadcast production.

Quantel

www.quantel.com

module supports bi-directional transmission of HD/SDI video and data signals from remote point-of-view cameras.

The rack-mountable module is designed for use in sports and entertainment venues, sends return video/genlock/tri-level sync back to the camera, and handles tally/closure signals and two full duplex control data signals.

MRC's Mantis flyaway system will include a dual-band antenna.

Microwave Radio

MRC will offer the Vislink Advent Mantis flyaway system and the Advent NewSwift system. Mantis is designed for applications where a satellite earth station needs to be deployed for transmission and, comprising a dual-band antenna (for both C and Ku needs) and mount, can be carried in two IATA-compliant flight cases. The NewSwift (operating in C, X, Ku, DBS, Ka and extended bands) mount system allows for two upconverters, two HPAs and associated variable-power combiner/switcher assemblies.

Arizona Engineered Products

Arizona Engineered Products' SureShot, a product designed to make it easier for microwave truck operators to position antennas, will be introduced at NAB. The unit displays both aiming and distance information and can store up to 60 receive location coordinates and bounce setups.

SureShot uses a GPS accurate time source and automatically unparks and parks the antenna. It's one rack unit high and also features a pan/tilt sensor and a GPS antenna. Positioning accuracy is within one degree on level ground and three degrees when the vehicle is skewed up to 15 degrees.

DNF Controls

DNF will display its new DAMT-O sports controller at NAB. The unit is designed to generate slow-motion instant replays as well as build and manage highlight playlists. DAMT-0 also allows for simultaneous recording and playback, so it can be used to record interviews and game action even after cutting away to spots. It also has a T-Bar that provides maximum speed control of playback.

Simplifying Graphics Production

Goal is to give artists more time to use their creative skills

By Ken Kerschbaumer

Manufacturers of graphics systems continue to make products designed to enable artists to spend more time creating and less time replicating.

"What we're seeing is a desire among station groups to make it easier for stations without skilled graphics people to take advantage of the skilled people at other stations," says Bill Hendler, Chyron vice president of market development.

Chyron's CAMIO is an example of the type of product that allows stations to make the most of skilled personnel. Named for Chyron's Asset Management and Interoperability Architecture, CAMIO is a platform based on the company's Lyric/Duet products. The key feature is that it allows for "hub-and-spoke" implementations that are MOS-compliant, Web-enabled and open-standards-based. It can be used by broadcasters to create tickers, stills, clips and even animations.

"The group can set up a simple implementation of CAMIO servers that allow users to search and find graphics assets on any other CAMIO server," explains Hendler. "And it uses straight standards-based Web technology so this will bolt right into a group's IT system, whatever the policies are."

One example: Giving operators an editing and preview interface in the ActiveX window on an AP ENPS workstation. Browsers linked directly to the Chyron system present thumbnail displays of various assets, including bitmap graphics and pages, all fully data-based and searchable. Template data can then be edited, previewed and scheduled in the MOS rundown.

Components include the Service Broker (the central gateway that allows the various CAMIO components to speak to each other); the Lyric Universal Control Interface (LUCI); a Web-based ActiveX client interface; an asset-management interface, distributor and manager; and a MOS protocol adapter.

"The user finds the asset and drags it onto their server, where they can use it as if it was native to their system," says Hendler.

A new face in graphics is For-A and its partner Brainstorm. The company comes to NAB after signing a marketing agreement under which Vertigo Xmedia's Producer Xmedia broadcast graphics automation suite will control For-A's Brainstorm 3-D real-time broadcast graphics and virtual studio system.

"We bring to the table the various hardware glue," says Gary Attanasio, For-A national sales manager, graphics. "In addition, we're providing the marketing leadership because we have 30 years of experience in the industry."

Template-based system from new player For-A features an intuitive user interface.

For-A owns a portion of Brainstorm, a Spain-based company known for its real-time 3-D graphics and animation. Attanasio says it has the vast majority of virtual set deployments in Europe and Asia.

Attanasio says the new system features an intuitive user interface that makes it easier to create graphics quickly, in part because it's template based.

"Template-based graphics give branding consistency across a station or stations," he says. "Once you've established that, you don't need an artist to put the graphics together. All you need is a journalist or the producer."

With broadcasters looking to have more-compelling graphics that incorporate 3-D and more animation, their needs require more than just a character generator. Attanasio believes the new system from For-A meets those demands.

"In addition to sexy eye candy and the ability to have template-based graphics, the system can take in data and turn that into pretty pictures," he says. "News producers can just drag and drop a rectangle across the screen for graphics, plug in the proverbial airhose providing data, and it can constantly update the values and the graphics. That's a level of interactivity that broadcast graphics previously didn't have."

For-A's partner in graphics, Vertigo XMedia, will launch its own new product at NAB: Generation X, the latest release in the Producer Xmedia graphics automation suite. The Producer Xmedia graphics automation suite is anchored by the Xmedia Server, a MOS-compliant server that enables integration with newsroom systems and automation systems. The server can scale from a few users to several hundred users.

One enhancement is a new server-based architecture that allows users to collaborate in a distributed environment, addressing the needs of smaller workgroups as well as larger ones.

"Instead of just trying to streamline existing approaches, we took a hard look at what every different user really needs to make the overall production workflow more efficient," says David Wilkins, president and CEO of Vertigo Xmedia. "Our platform can now be considered a complete graphics-automation solution." ■

Telestream Play-Back Plays Spy

MAPreview designed to monitor competing newscasts

Telestream is introducing a product designed to help a station keep closer taps on competing newscasts. MAPreview uses the Windows Media 9 format, a PC server and a media-management–service directory to help broadcasters record, organize and review multiple video feeds. It can also be used to repurpose content for the Web.

"There are a lot of high-end newsroom systems that let the user get in and work with raw content," says Vice President, Marketing and Business Development, David Heppe. "But no one has focused on really just playing back what went on-air and comparing that to other stations."

Heppe adds that stations currently use VHS or TiVo to record competing newscasts, neither of which offer indexing of information, searching on timecodes or word searches. MAPreview does.

The system uses a PC video capture card and a Microsoft Outlook-style calendar for scheduling and recording programs onto the server. Bit rate, frame rate and frame size can be adjusted, and metadata can be added. Once the newscasts are recorded, the station can synchronously play back a competing newscast via the jog/shuttle knob to compare news coverage. The system can also be used for ad-run verification, allowing the user to trim and e-mail clips to sponsors and advertisers.

Telestream's MAPreview can also be used to help distribute news content to the Web.

"The user can click on any program recorded in the past," says Heppe, "and bring up a video player with keyframes and the related metadata."—*K.K.*

Leitch Puts a Browser in the Newsroom

By Ken Kerschbaumer

At NAB, Leitch will continue to make its play for a larger share of the newsroom, rolling out a number of products designed to complete its circle of news-related products.

"Along with the newsroom-automation and computer-system companies, we're looking to provide a complete newsroom system, from ingest to browse and from browse to editing, and finally to rundown," says Eddy Jenkins, Leitch director, product marketing.

With journalists in the digital newsroom increasingly an active part in the editing process, the company believes that BrowseCutter will improve the comfort level of reporters who need to learn the ins and outs of nonlinear editing.

"First, it extends the existing high-res integrated editing environment," says Andy Warman, newsroom strategy product manager. "But it also ties in with the newsroom system itself so that, when you run the browse editor, you can actually work within the newsroom system."

'The number-one thing is to get rid of the need to carry a tape from one edit bay to another.'

Kyle Cowan, Leitch

With all the media on one system, the user can complete simple editing and take out sound bytes without having to go to an edit suite.

"Most NLEs can be a little tricky for some to get used to, but we think this is very intuitive," says Warman. "That makes training a lot shorter than for systems with similar functions."

There is a tradeoff, though: BrowseCutter offers cuts-only capability, but the belief is that, for most journalists, cuts-only is enough.

The company's VRNewsNet is enhanced with an ingest application. According to Warman, it offers scheduled recording with VTR control as well as router control and proc amp control using the Leitch DPS 575 digital processing synchronizer.

Kyle Cowan, Leitch newsroom editing product manager, says 60%-80% of newsrooms are still operating with an alarm clock on top of a stack of four VCRs for ingest of news material.

"This is about automating the process of ingesting feed and making it directly available to everyone immediately," he says. "The number-one thing is to get rid of the need to carry a tape from one edit bay to another. That material is needed by everyone at one time, and putting it in a centralized storage area extends it to everyone. All the other applications fall into play after that."

Improvements to the NewsFlash editing system include an interface for Windows XP and a more standardized tool set. Cowan says the tool set allows content to be edited three seconds after the ingesting process begins, helping get breaking news on the air more quickly.

"They can edit out material that they don't want to air," he points out.

Other new features include Firewire connectivity for ingest of content from small camcorders as well as keyboard shortcuts that enable the editor to personalize the system more easily. ■

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APRIL 1, 2003

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PEOPLE

THE FIFTH ESTATER

A Source of Angst for the Cable Industry

Misener lobbies for rules on broadband Internet access

The Internet was little more than a dream of military computer specialists when Amazon.com lobbyist Paul Misener decided to combine his electrical engineering and computer-science training with a career in public policy, but, for the self-described "nerd/techie" who grew up in a Washington suburb, parlaying his love of technology into a career in the local industry was a natural.

Today, Misener, along with officials from Microsoft and Disney, is creating anxiety for the cable industry by campaigning for "anti-discrimination" rules that would bar cable systems from giving preferential treatment to affiliated Internet content. To fight for the rules, the companies formed the Coalition of Broadband Users and Innovators, which also counts eBay Inc. and advocacy group Media Access Project as members.

Individually, Amazon.com has also suggested rules that would bar owners of high-speed networks from restricting consumer access to any Internet content unless the networks are open to three or more unaffiliated Internet service providers (ISPs).

Although the FCC has refused to impose restrictions on cable's broadband services, the agency soon will replace tentative rules issued in early 2001 with a permanent regime. Concern that the FCC will change course is strong enough that the National Cable & Telecommunications Association has maintained a public counterattack on the proposal.

Misener says it's wrong to view anti-discrimination rules as an attack on cable broadband service, which provides a critical high-speed pipe of potential customers for Amazon. "We want cable to succeed. This is our lifeblood."

Instead, he maintains, anti-discrimination rules will foster the growth of online commerce by making sure giant MSOs don't block or slow customer access to online sites they don't own or have business arrangements with.

After graduating from Princeton in 1985, Misener joined the National Telecommunications and Information Administration as an international specialist. At 25, he was the agency's youngest-ever U.S. delegate to the World Administrative Radio Conference, where spectrum-allocation agreements are worked out. The responsibility of negotiating deals on six continents was a heady experience for someone so green, but Misener says youth and inexperience kept him from being overwhelmed.

"I was too stupid to be nervous," he quips.

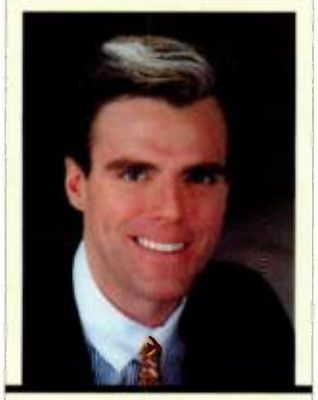
After four years at NTIA, Misener started law school at George Mason University and also worked as a law clerk at Wiley, Rein & Fielding, one of Washington's biggest telecommunications law firms. The firm hired him as an associate after graduation. Six years later, he joined chip giant Intel to head telecom and computer-technology policy lobbying and was a founder of the Internet Access Coalition, which fought successfully to bar local telephone companies from charging Internet access fees. "The Internet would not have taken off as it did if consumers had been burdened with watching the clock when they went online."

In late 1997, Misener went to work for Harold-Furchtgott-Roth, a House Commerce Committee economist who had just been picked to be an FCC commissioner. For Misener, the chance to broaden his scope by branching into telephone, cable and media issues was a great opportunity. He left after two years, though, when offered a partnership by his former law firm.

Less than a year later, Amazon hired him as vice president of global public polity. The seemingly grandiose title is backed up by Misener's intercontinental responsibilities. "It really is a global company, and we have to be aware of what's going on in other countries."—*Bill McConnell*

Paul E. Misener

Vice President, Global Public Policy, Amazon.com



B. Feb. 19, 1963, Alexandria, Va.

EDUCATION

BS, Princeton University, 1985; JD, George Mason University, 1993

EMPLOYMENT

Contract engineer, Dept. of Defense, 1985-86; international specialist, National Telecommunications and Information Administration, 1986-90; law clerk/associate, Wiley, Rein & Fielding, 1990-96; manager, telecom and computer-technology policy, Intel Corp., 1996-97; senior legal advisor, FCC Commissioner Harold Furchtgott-Roth, 1997-99; partner, Wiley, Rein & Fielding; current position since 2000

PERSONAL

M. Karen, July 22, 1989; child: Jay (15 months)

FATES & FORTUNES

Broadcast TV

CARLOS FERNANDEZ, consultant/VP, Frank N. Magid Associates, Cedar Rapids, Iowa, joins KXAN-TV/KNVA(TV) Austin, Texas, as GM.

DAN JACKSON, general sales manager, KCBD-TV Lubbock, Texas, promoted to GM.

At television sales company MMT Sales, New York: **MARTA SALAZAR-PERREN**, manager, promoted to VP/director, sales; **JOE CAPOBIANCO**, account executive, promoted to manager; **ADAM OCHS**, Internet sales specialist, AutoTrader, Dallas, joins as account executive.

Cable TV

At Comcast Cable, Chicago: **MARC LESAGE**, VP/general sales manager, Fox Sports Chicago, joins as director, sales; **JIM MCDONOUGH**, account executive/local sales manager, WBBM-TV Chicago, joins as regional sales manager.

Programming

JONATHAN BIRKHAHN, general counsel, Wire One Technologies Inc., Hillside, N.J., rejoins King World Productions, New York, as senior VP, business affairs.

MARC ZAND, senior VP, business affairs and development, Playboy TV International, Los Angeles, joins ABC Family Channel, Burbank, Calif., as senior VP, business affairs.

DAVID STERNBERG, GM, Fox Sports World, Los Angeles, named senior VP, Fox Cable Network Group's Emerging Networks, and GM, for a yet-to-be-named Fox action sports network, Los Angeles.

At Oxygen Media, New York: **BRIGITTE MCCRAY**, VP, programming and scheduling, promoted to senior VP; Jennifer Cotter, VP, development, promoted to senior VP.

KAREN TOBIN, national director, marketing, Westwood One/Metro Networks, Los Angeles, joins Fox Broadcasting Co., Los Angeles, as VP, national promotion.

At Disney Channel, Burbank, Calif.: **SCOTT GARNER**, executive director, scheduling and planning, promoted to VP; Chris Lacroix, director, marketing, promoted to VP.

LINDA GALLO, VP, Midwest sales, Bravo Networks, Chicago, joins AMC and WE: Women's Entertainment, Chicago, in the same capacity.

MELODY HAZEN, senior marketing manager, Hallmark Channel, Los Angeles, promoted to director, marketing.

MARY ELLEN DIPRISCO, executive director, original programming, SoapNet, Burbank, Calif., promoted to VP.

JONATHAN BIRKHAHN
King World Productions

MARC ZAND
ABC Family Channel

At Scripps Networks: **SANDI RESENDI** ad sales manager, western region, Los Angeles, promoted to director, affiliate ad sales; **VANESSA WEST**, ad sales manager, eastern region, New York, promoted to director, affiliate ad sales.

JOHN FARATZIS, producer, *Sarah Hughes: A Life in Balance*, Orlando, Fla., named executive producer, *Slamball*, TNN, Burbank, Calif.

JACQUE GONZALES, former promotion manager, Universal Records, New York, named program host, QVC, West Chester, Pa.

NICOLA CHANG, syndication consultant, Canwest Global Communications, Manitoba, Ontario, joins Transit Television Network, Orlando, Fla., as national sales executive.

Journalism

CASEY CLARK, executive producer, KYW-TV Philadelphia, promoted to assistant news director.

SASHA JOHNSON, DC line producer, *Inside Politics*, CNN, Washington, promoted to senior producer.

JULIE BANDERAS, reporter, WNYW(TV) New York, promoted to weekend evening anchor.

DAN SHADWELL, weekend anchor, KFMB(TV) San Diego, promoted to weekday morning and noon anchor.

JASON HILL, general assignment editor, WDIV-TV Detroit, joins KVUE-TV as weekday morning and noon anchor.

PROMAX & BDA, *Broadcasting & Cable* and *Multichannel News* proudly announce the

FIRST ANNUAL

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Brand Builders will be profiled in a Special Report published in both Broadcasting & Cable and Multichannel News during the annual PROMAX&BDA conference, June 4-6 in Los Angeles. Award-winners will also be formally recognized at the conference itself.

If you know someone who deserves recognition for their role as a television Brand Builder, please fill out the nomination form below and tell us why they should be considered in this editorial supplement. Criteria for nomination includes:

- **Industry Leadership**
- **Brand Development**
- **Mentoring Skills**

A panel of industry judges from all areas of the broadcast and cable industry will select from the nominations received. PROMAX&BDA will also honor three key executives in the Television Station, Broadcast Network and Cable Industry categories with a special leadership award, presented at PROMAX&BDA.

Plan now to nominate a candidate in the television industry you feel has been integral to the positioning and growth of the companies they currently or previously worked for or the television industry itself.

Publishing Date: 6/2/2003

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PROMAX & BDA/BROADCASTING & CABLE/MULTICHANNEL NEWS BRAND BUILDER NOMINATION FORM

Name of Nominee: _____

Company: _____

Title: _____

I hereby nominate _____ as a Brand Builder, based on the following:

(Attach written reasons why nominee is to be considered for an award)

Your Name:_____

Company: _____ Date: ____/____/____

Entry forms must be postmarked by April 11, 2003 for inclusion in judging.

Send all entries to: PROMAX&BDA, C/O Brand Builders 2029 Century Park East, Suite. 555, Los Angeles, CA 90067

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LOCAL SALES MANAGER: JOB # 3903

WSYX-TV, ABC affiliate in Columbus, Ohio has an opening for a Local Sales Manager. Seeking individual who will meet & exceed revenue goals by motivating & challenging local sales staff & build relationships with local clients & agencies. Responsible for account & inventory management, sales incentives, recruitment, training, development & evaluation of local account executives & sales assistants. Must have strong management capabilities. Three years sales management experience & college degree preferred. Qualified applicants should send resume & cover letter to WSYX/WTTE-TV, 1261 Dublin Road, Columbus, Ohio 43215, Attn: Human Resources. Please state referral source & job number on resume. No phone calls please. Women & minorities are encouraged to apply. Pre-employment drug testing. EOE M/F/D

LOCAL SALES MANAGER

KUVN 23, the Univision station in Dallas, is looking for a Local Sales Manager who is dedicated to being a top-flight leader of sales people in a very competitive market environment. Strong verbal and written communications skills. Bilingual (English/ Spanish) preferred, but not required. Candidate must have at least 5 years experience of electronic media sales, preferably in a Spanish language market environment. If you are interested in joining the #1 Spanish TV station in Dallas, Send Resume to: Buff Parham, General Sales Manager, KUVN 23, 2323 Bryan St., Suite 1900, Dallas, TX 75201. EOE

Research Careers

RESEARCH DIRECTOR

This fast paced position requires a minimum one year research experience at a TV station or rep firm. Provide support for Sales, News and Programming. Requirements include evaluating Nielsen rating trends and creating sales presentations. Will use Leigh Stowell Research, Marketron, Nielsen Galaxy Navigator, and CMR. Send resume and salary history to: (NO PHONE CALLS, PLEASE) NBC 6 - WCNC - TV, Human Resources Department, Re: 03-08, 1001 Wood Ridge Center Drive, Charlotte, NC 28217; Fax: 704-357-4984; Email: HR@nbc6.com EOE / M / F / V / H

News Careers

BROADCAST SPECIALIST

The University of Florida is recruiting for a Broadcast Specialist for Public Television Station WUFT-TV (Channel 5). Functioning as the Assignment/Convergence Editor, this position is responsible for the assignment desk and planning local daily news stories, supervising student reporters and photographers, and maintaining daily coordination with other UF College of Journalism and Communications news entities. Minimum Qualifications: high school diploma and 5 years experience. College degree in journalism or related field plus two years' experience in a radio or TV newsroom including on-line experience is preferred. Computer skills, including the ability to maintain news web pages, are essential. The ability to work well in a training environment is preferred. Expected starting salary is $28,000. Please apply at the Central Employment Center, 4th Floor Stadium, Gainesville, FL 32611, referencing LP#958960, or visit our website at www.hr.ufl.edu for application instructions. Deadline date is March 31, 2003. If an accommodation is needed because of a disability to apply for this position, please call (352) 392-4621 or The Florida Relay System at 1-800-955-8771 (TDD). AA/EA/EEO.

STATION MANAGER

KBVU-TV, a FOX/UPN/Univ affiliate serving the Eureka, California market, seeks a leader to direct the affairs of the station. Must have strong managerial and organizational skills, and an established history of delivering results in the broadcast industry. Send resume to Sainte Partners, Job#5000-BCM, Post Office Box 4159, Modesto, CA 95352; Fax (209) 525-8916 or email to gtobia@thevision.net EOE.

NEWS DIRECTOR

Midwest station looking for energetic, experienced and creative veteran to take a solid team to number one. Must be able to work in a team atmosphere and be able to think out of the box. Send resume to: Mr. Greg Graber, WIFR, P.O. Box 123, Rockford, Illinois 61105. EOE.

News Careers

NEWS MEDIA MANAGER

WABC Eyewitness News has an immediate opening for a News Media Manager. Responsibilities include: managing media ingest, output and traffic flow for multiple newscasts including digital playback, supervising news editors, news editing, and managing digital servers and archives. The successful candidate will have a minimum of 3 years television news editing experience, and multiple years experience working in a TV newsroom exercising editorial judgement. Must be proficient in non-linear editing techniques, computer literate, comfortable working with Microsoft Office and Windows NT, as well as experience with one or more newsroom systems such as AP ENPS. This individual must be highly organized and used to working under tight deadlines while working on multiple, overlapping projects. The news Media Manager will work closely with News Producers and Management to ensure the timely and accurate production of newscasts, special reports and special segments. Prior supervisory experience preferred. Please send resume to: Ted Holtzclaw, News Operations Manager, WABC-TV, 7 Lincoln Square 4th Fl., New York, NY 10023. No calls please. We are an Equal Opportunity Employer.

Finance Careers

ACCOUNTING MANAGER

ABC7, the number one station in Los Angeles, is seeking an Accounting Manager who will be responsible for the day-to-day accounting functions, financial reporting, and special projects. This position will also be extensively involved in the preparation of the operating plan, forecasts, and capital budget. College degree in accounting or finance with a minimum of 3 years' accounting experience is required. Knowledge of SAP is a plus. Please send resume to: ABC7 Los Angeles, Attn: Human Resources, Dept. AM/BC, 500 Circle Seven Drive, Glendale, CA 91201. Please indicate Dept. AM/BC when submitting via email to: KABC-TV.RESUMES@ABC.COM Equal Opportunity Employer

ASSOCIATE STOCK ANALYST

Legg Mason, investment bank in Baltimore. Responsibilities: building financial models, writing reports to advise investors on investment decisions, and interviewing broadcasting management teams/suppliers/customers. Stock coverage would include TV broadcasting/radio broadcasting/diversified media companies. Bachelor's Degree in business/accounting/finance (MBA/CFA/CPA a plus) and 3-7 years broadcasting industry experience as a financial analyst are required. Must possess good writing skills, knowledge of spreadsheets, excellent communication skills, and desire to work hard in a challenging environment. Exceptional opportunity to learn equity investment business. Salary negotiable. Email resume to Sean Butson, spbutson@leggmason.com.

Finance Careers

CONTROLLER

As a result of an internal promotion, WCCO 4, the CBS O&O in Minneapolis/St. Paul has an immediate opening for a Controller who will be responsible for all financial, accounting, strategic business planning and other operational functions as well as supervision of the business office team. This management position reports directly to the Vice President and General Manager and works closely with station department managers as well as corporate managers. Candidates must have thorough knowledge of accounting theory and internal accounting controls. Requirements include: degree in finance, plus 5 years of media experience in roles of increasing responsibility in finance and accounting management. CPA preferred. Must have strong analytical, computer and interpersonal skills, as well as excellent oral and written communication skills. Please send resume (no telephone calls please) to: Rene LaSpina, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403. E-mail: rjlaspina@cbs.com Fax: 612-330-2627. EOE

Technical Careers

Cintel, Inc. seeks the following positions for Valencia, CA. **Field Service Engineer:** Candidate will install, service and design precision optical and audio equipment which converts and transmits acquired data over high speed LVS networks using SDI protocol operating in a UNIX environment. Will insure that optical focal elements will be calibrated to within 1 per 2000 pixels and be properly registered on CCD and APD collection devices for proper data sychronization, encryption and transmission. Will insure that audio data is properly captured, encoded, filtered and transmitted over these networks without distortion. **Senior Support Engineer:** Candidate will supervise and direct service technicians using CCD, flying spot, analogue and high speed digital processing, digital transmission using LVDS, hippi or fibre protocols and data control management to install, test, repair, maintain and calibrate a range of professional film scanning devices which use either flying spot or CCD technology. These systems will be controlled by either Da-Vinci or Pandora programmable devices and be capable of Hi Definition images with up to 4k data resolution, scanning full frame instantaneously and incorporating digital still store, internal vector based color correction, format conversion and audio processing. Please fax resumes to Dave Saville at (845) 371-6896.

TV CHIEF ENGINEER

Trinity Broadcasting Network station in New York City area. Experience in maintenance and repair of UHF transmitters, studio systems and personnel supervision and training. SBE certification a plus. Send resume to Ben Miller, P. O. Box C-11949, Santa Ana, CA 92711. E-mail: bmiller@tbn.org Fax: (714) 730-0661 EOE

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Technical Careers

ENGINEER/BROADCAST

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ALLIED FIELDS

Public Notice

REVISED SCHEDULE

The following is a revised schedule for the meetings of the Public Broadcasting Service Board of Directors and its committees on March 19-20, 2003 at the PBS Offices, 1320 Braddock Place, Alexandria, Virginia. Agendas remain as previously published. **Programming Policy Committee**, 11:15 a.m., March 19; **Business Committee**, in executive session, 11:15 a.m., March 19; **Finance, Budget and Audit Committee**, in executive session, 1:30 p.m., March 19; **Board of Directors**, 9:00 a.m., March 20; **Education Committee**, 12:00 noon, March 20; **Nominating Committee**, in executive session, 2:15 p.m., March 20; **Membership Committee**, 3:30 p.m., March 20. The meetings of the Programming Policy, Education, and Membership Committees and the Board of Directors are open to the public; however, some portions of these meetings may be held in executive session.

ALLIED FIELDS

Media Careers

MEDIA RELATIONS MANAGER/VIDEO SPECIALIST
UNIVERSITY COMMUNICATIONS, BALL STATE UNIVERSITY, MUNCIE, INDIANA.

Full-time, professional position available immediately. Responsibilities: develops targeted strategies to support Ball State University's primary institutional objectives through positive earned media reaching multiple audiences, including the general public, prospective students, donors, alumni, university administrators, and legislators; shoots and edits video for university constituents, news organizations, the Ball State University Halftime Report, and the News Center and other university Web sites; serves as a member of communications teams providing media relations strategies and services to university departments, programs, people, and services in both positive and negative media situations. Minimum qualifications: bachelor's degree; at least two years of professional experience in a news operation; demonstrated ability to produce professional-quality video, including both video photography and editing functions; excellent interpersonal, time-management, writing, and editing skills. Preferred qualifications: bachelor's degree in telecommunications, journalism, public relations, communications, English, or related field; three to five years of professional experience in a daily news operation; demonstrated mastery of high-quality, professional-level media relations strategy development; experience with Sony DSR 500 DVCAM and Final Cut Pro editing software and keyboard. Digital Video acquisition and post-production equipment in University Communications: Sony DSR 500 DVCAM; Sony and Lectrosonics wireless microphones; O'Conner Tripod; Lowell Tota-light lighting kit; Apple's Final Cut Pro editing software; Discreet Cleaner encoding software; Apple G4 dual processor tower with 2-17 inch monitors and 2 hard drives; Macally Final Cut Pro keyboard; Contour Shuttle Pro controller; Sony D-A, A-D converter; and Adobe PhotoShop 7. Send letter of application, resume, names and contact information for three references, and at least three written and three videotape work samples to: Glenn Augustine, Associate Director, University Communications, Ball State University, Muncie, IN 47306. Review of applications will begin immediately and will continue until the position is filled. (www.bsu.edu) Ball State University is an equal opportunity, affirmative action employer and is strongly and actively committed to diversity within its community.

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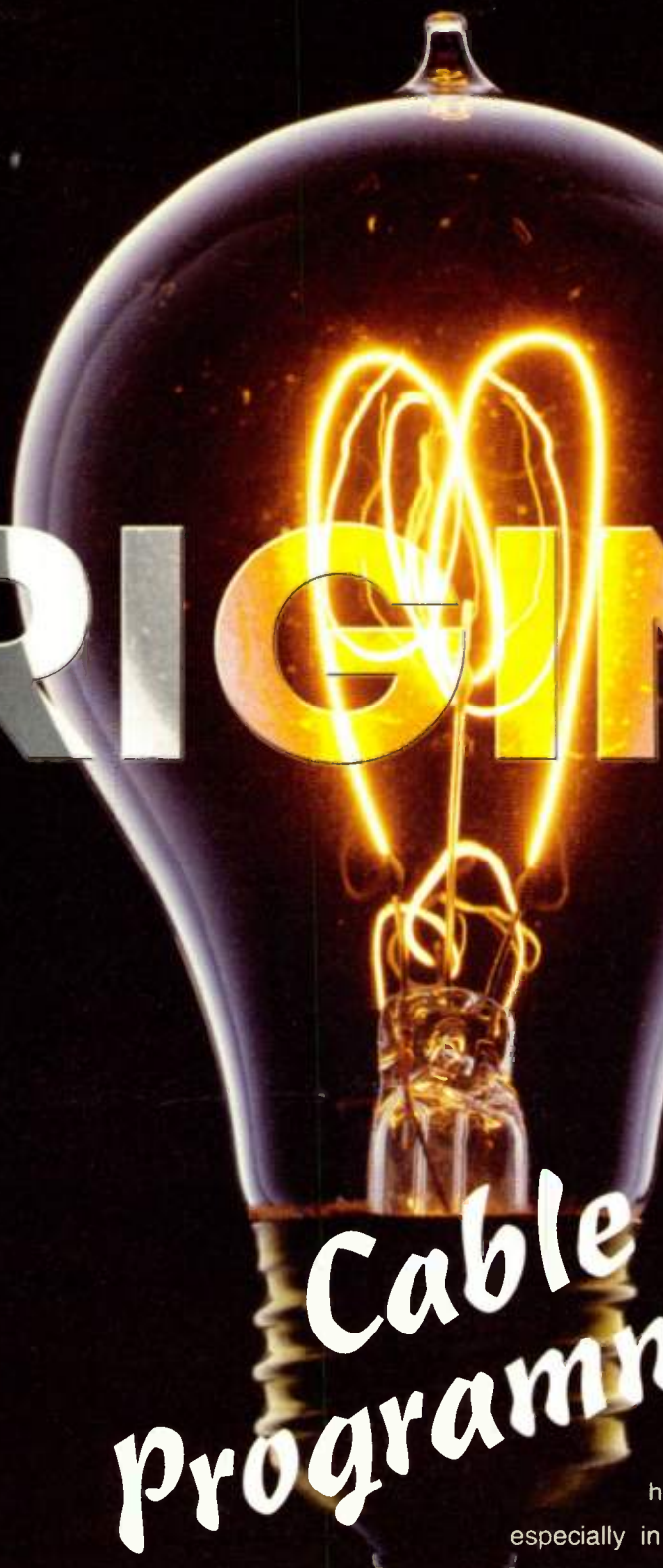
ORIGINAL



Cable Programming

Originality has its payoffs, especially in the world of cable programming. With new brands and multiple genres to choose from, cable networks are spending big bucks creating new shows and reaping the profits for their ingenuity. In our upcoming Original Cable Programming Special Report, Broadcasting & Cable explores the new programs being produced - from movies to sit-coms to dramas and reality programming. Our in-depth report will provide information on a host of cable's upcoming original shows to keep you in the loop of what's going on the air.

ISSUE DATE	*SPACE CLOSE*	*MATERIALS CLOSE*
April 28, 2003	**Friday, April 18**	**Tuesday, April 22**

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Networks Want 35% TV-Station Cap Lifted

Continued from page 1
al judges in 1993.

The network chiefs are fighting a streamlined and less strict version of fin-syn urged by a coalition of studios, artist guilds and ad agencies that would require the major broadcast networks to set aside 25% of their prime time lineup for shows created by outside producers. The coalition has petitioned the FCC to impose the carve-out as part of sweeping changes to ownership rules.

FCC Chairman Michael Powell discounted chances for the proposal two weeks ago, telling reporters the FCC would need orders from Congress. The networks insist that resurrecting restrictions on their ability to own the programs they air would violate court orders and be bad business. "There is no legal, or competitive, basis for re-imposing the financial-interest and syndication rules," Wallau said on March 12, following meetings with Powell and the other FCC commissioners. Moonves made the rounds to FCC offices separately that day.

Why such high-profile fetes for an idea that has no legs?

"I don't want to wake up one day and find this bad idea had gotten traction because we ignored it," said Preston Padden, ABC executive vice president of worldwide government relations.

Moonves was sending the FCC mixed signals about his concerns in meetings with commissioners and agency staff. Though focusing on the threat of programming restrictions with some offices, he indicated to others that his real worry was an apparent stalemate over a proposal to lift the 35% cap on one company's TV-household reach.

Lifting the cap is the top priority of CBS, Fox and NBC. Prospects for a higher cap were thrown into doubt when the Media Bureau announced that it will give no formal recommendation on which way to go and instead will let the five commissioners sort it out. A higher cap is opposed by the National Association of Broadcasters and top station groups that own network affiliates.

Supporters of the programming carve-out say network bravado is whistling in the dark. Powell did not rule out their idea and promised to keep an open mind.

To make their case, coalition members Jon Mandel, chairman of ad firm MediaCom, and officials from independent studio Carsey-Werner-Mandabach are scheduled to visit the FCC April 3. They argue that networks have forced producers to give up ownership stakes in shows because fewer spots are open to outside programs. According to their data, share of prime time shows owned or produced by four top broadcast nets has climbed from 32% to 76% since 1992.

While conceding the plan is a long shot, they believe that enough commissioners are worried about networks' power to dictate prime time choices that a three-vote majority could arise once horse-trading over the media-ownership changes begins later this spring.

So far, the nets appear to be winning. Several commissioners question whether there is authority to create a new rule in a proceeding devised to change or eliminate existing media-ownership rules. They also worry whether a rule tossed out with a harsh critique by judges can be revived.

Finally, although supporters of limits have demonstrated that opportunities for independent producers have diminished since 1993, they have not yet convinced FCC officials that American viewers have suffered reduced programming choices. ■

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All-Industry Ceremony & Keynote Address

State of the Industry Address
Eddie O. Fritts
President & CEO
National Association of Broadcasters

Keynote Address
Barry Diller
Chairman and CEO
USA Interactive & Vivendi Universal Entertainment

NAB Distinguished Service Award Recipient
Cokie Roberts
Political Analyst
ABC News

NAB Opening Celebration

Bill Cosby
Comedian

Technology Luncheon

Keynote
George Gilder
Chairman
The Gilder Group

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NAB MultiMedia World

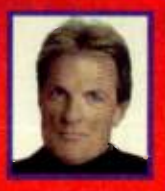
Keynote
Mike Volpi
Senior Vice President
Routing Technology Group
Cisco Systems

Television All-Industry Luncheon

NAB Spirit of Broadcasting Award Recipient
Don Hewitt
Creator & Executive Producer of CBS's "60 Minutes"

NAB Broadcasting Hall of Fame Recipient
Disney Anthology Television Series
Michael Eisner
Chairman & CEO
Walt Disney Company

NAB Radio Luncheon



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Super Sessions

Ready for Primetime: Interactive Television Transforms Advertising and the Broadcast Business Model

Keynote
Jeff Shell
Chief Executive Officer
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War Could Play Big Role in Upfront Market

Continued from page 1

vertisers conference in New York.

Fox President of Advertising Sales Jon Nesvig expects both pricing and volume to be up. He points to last year's record upfront, historic low cancellations and strong scatter market. "I think there is more of a consensus than usual that we will have a least a reasonable market this year." Indeed, many buyers, he says, have braced clients for a rate increase.

But MPG Senior Vice President, National Broadcast, Bob Riordan isn't one of them. He believes that total spending in this year's market will be "flat to down" compared with last year. His reasoning: Last year saw an infusion of some $1.5 billion or so in new upfront money vs. the year before. "I just don't see categories that would step up spending that much" for a similar gain in 2003.

MediaVest President of U.S. Broadcast Mel Berning concurs. And he says that declines in consumer confidence, auto sales and new-housing starts, as well as the potential impact of war on the economy, have advertisers concerned as they ponder ad budgets for the coming year. "You start to see cracks in consumer spending, and that's what's been driving the ad marketplace. So I think these preconceived notions about how fast and how strong the upfront market is going to be must be reconsidered."

As for pricing, Riordan and others say it is too early to predict, "especially in light of the economy we're in and the possibility of hostilities breaking out in the [Persian] Gulf."

Make no mistake: A war with Iraq could wreak havoc on this year's spending. Carat North America CEO David Verklin says his agency expects an advertising blackout for the first six days of the war and lots of ad preemptions for up to seven weeks following that. "It could happen right in the middle of the market." An open question is whether those ad dollars would get spent later or simply pocketed as profits by advertisers.

Of course, a flat market wouldn't be terrible. In fact, it would tie the record at a little over $8.3 billion, basically in line with 2000 spending levels.

But don't tell that to the sellers, who say year-long momentum should translate to an even better market in the coming year.

Like Nesvig, most sellers believe both pricing and total dollars will be up this year. Viacom President and COO Mel Karmazin told analysts recently that, with scatter so strong, "that bodes well for an even stronger '03-'04 upfront" than last year's. He's on the record predicting a 12%-15% gain in pricing, with more dollars in the market as well.

Buyers disagree, and even some sellers say Karmazin's prediction is high. "Will it be up? Yes, but I don't think anybody thinks it will be that high," said one sales executive for a broadcast network.

But the fact is, TV is "still the medium of choice and the anchor of most companies' marketing plans," said Bob Liodice, president and CEO of the Association of National Advertisers, at the organization's annual TV Advertising Forum in New York last week.

Indeed, a recent survey of 100 senior ad executives by Morgan Anderson, a New York-based consulting group, found that 63% of those polled plan to spend more money on network TV this year than last year.

Carat's Verklin told ANA attendees last week that current economic conditions have forced a "retreat to television. Times are tough, and clients worry about moving product tomorrow. Television is best at that." ■

EDITORIALS

BROADCASTING & CABLE COMMITTED TO THE FIRST AMENDMENT

The Long Arm of the Media

We were struck by the parade of law-enforcement officials publicly patting themselves on the back last week for the safe return of Elizabeth Smart, particularly since, as with the capture of the Washington, D.C., sniper suspects, it seemed to have as much or more to do with a combination of media and citizen power.

According to reports, Smart was discovered after her family and the news media began publishing sketches of drifter Brian David Mitchell. A couple who had seen the sketches on local TV and Fox's *America's Most Wanted* identified Mitchell, confronted him, called police and basically said: Come get him. You will recall that, in the sniper case, the police had actually tried to keep the media from learning of the license number that led to the capture, which occurred only after the information was leaked and broadcast. Citizens spotted the car and effectively said to police: Come get them.

Then there was the tragic Polly Klaas incident a decade ago. ABC's Sam Donaldson, who interviewed law-enforcement officers in that abduction/murder case, reminded his radio audience last week that police had actually stopped the suspect (later convicted of Klaas's killing) while the child may still have been alive. They let him go because he had no outstanding warrants and because the officers did not know a child had been kidnapped. Why? Police told Donaldson at the time that they did want the media to hear about it.

A lot, said Donaldson, has changed since then, although we would argue not enough in terms of giving the media more information. One thing that needs to happen, and fast, is passage of the bill funding a federal AMBER Alert system. The program immediately alerts the news media in the case of a missing-child report. NAB and child advocates have been pushing for the legislation, which passed the Senate but got stuck in the House. With Elizabeth Smart's father begging for passage last week and suggesting that there would be blood on the hands of those who put legislative maneuvering before the lives of children, the bill appeared to be speeding toward passage. We hope so. To borrow an observation from one of Donaldson's callers last week, if legislators can move swiftly to change the name of the french fries in the congressional cafeteria, they ought to be able to get off their derrieres (pardon us, "freedom fannies") to save some lives.

Safety First

We join with RTNDA, SPJ and others in calling for changes to the Homeland Security Act, specifically knocking out the FOIA restrictions and whistleblower penalties that are overprotective of government secrecy in the name of national—in this case, homeland—security. We're all for having the government watch out for our safety, but, speaking as both citizen and journalist, we would feel a lot more secure knowing that the press was free to uncover information that itself might be of benefit to the nation's health and safety.

AIRTIME

GUEST COMMENTARY

FCC Review: Déjà Vu All Over Again

A funny thing happened on the way to the FCC's review of its media-ownership rules: The proceeding morphed into a debate over so-called trash TV and the "family-viewing hour."

Not that there is anything particularly unusual about the bureaucratic impulse to make pronouncements about programming. Scratch just about every other FCC commissioner and you'll find a TV critic dying to get out. One of the traditional perks of federal service is the ability to castigate the state of television in general and to lambaste particular shows when the mood arises, even though the government's power to regulate television programming directly is rather limited.

Commissioners like to refer to their position as the "bully pulpit," although not in the spirit in which Teddy Roosevelt meant it when he coined the expression. T.R. described the presidency as a "bully pulpit" in that it was a "splendid" platform from which to persuade the populace. But, when FCC commissioners speak of the "bully pulpit," they intend the more modern and literal meanings of both words: that they view their office as a license to threaten broadcast networks with further regulation and to moralize about programming.

The FCC's study of media ownership has become a potential vehicle for reforming programming content.

ROBERT CORN-REVERE
Davis Wright Tremaine

While this tendency is nothing new, it is interesting that the FCC's study of media ownership has become a potential vehicle for reforming programming content. Some commissioners are urging the industry to devote the first hour of prime time to "programs that parents and children can enjoy together." They also have challenged cable operators and satellite services to create a "family-friendly" programming tier.

The claim is that media concentration has spawned a "race to the bottom" and that TV viewers need the government's assistance to find acceptable programming. In this regard, the problem is not media concentration; it is *too much* choice and how to channel it in the right direction. While no one is yet proposing rules to require such channeling, demands that media companies consider such measures "voluntarily" during a high-stakes rulemaking proceeding leave little to the imagination.

In the mid 1970s, broadcasters adopted a "family-viewing policy" as a result of "suggestions" from Congress and the FCC. The FCC's proposal was adopted by the networks and enforced through the National Association of Broadcasters' Code, but a U.S. District Court invalidated the policy as a violation of the First Amendment.

The Court of Appeals reversed the lower court's decision on the theory that the challenge to the family-viewing policy should have been presented first to the FCC, not to the court. But it agreed that the use of informal techniques by the FCC to control television programming "presents serious issues" involving due process, the First Amendment and the Communications Act.

If the FCC's current review of ownership rules is exploited as an opportunity to extract programming concessions, the agency may get an answer to the question the courts left open. And this time, the courts are likely to be far less lenient.

Corn-Revere is a partner at the Washington office of Davis Wright Tremaine. He served as chief counsel to former FCC Chairman James H. Quello.

TWO CENTS

"Unscripted shows are the networks' realization that they don't need to gamble on talent or new ideas to create ratings-rich sensations, that it's a lot harder to find and pay writers and actors than it is to grab cheap labor from among the thousands of beautiful people living near Sunset Boulevard longing for their shot at fame on shows such as *The Bachelor*, *The Bachelorette*, *Are You Hot?* and *Joe Millionaire*."

MATTHEW GILBERT, *The Boston Globe*

"[Jennifer] Garner has impersonated a torch singer in Paris, a cocktail waitress in Las Vegas and a New York punk princess. Each time she appears on screen in another alias, it seems the thrills and suspense of the script screeches to a halt for a brief 'oh-my-goodness' fashion moment.

"For her first wardrobe fitting last season, the show's fashion designer, Laura Goldsmith, had Garner meet her at a store in L.A. called Syren. Syren specializes in rubber."

VICKI VASILOPOULOS, *New York Post*, on *Alias*'s sexy image.

"At this point in the reality cycle, viewers are wise to the inevitable real-life breakups after the televised happy endings. The only true happy ending so far is an appropriately commercial one: Evan and Trista are shilling for KFC."

JOANNE OSTROW, *Denver Post*

"How I feel about his political and sociological opinions doesn't matter. How I found his live television show does. Liberal, conservative—no matter your paradigm, I think we can agree on one thing: Dullsville is dullsville."

MELANIE MCFARLAND, *Seattle Post-Intelligencer*, on MSNBC's *The Savage Nation* March 8 debut.

"If there need be safe, non-threatening fare, let it be *My Big Fat Greek Life*, to be followed by *My Big Fat Greek Kids*, *My Big Fat Greek Mid-Life Crisis* and *My Big Fat Greek Heart Attack*."

NEAL JUSTIN, the Minneapolis-St. Paul *Star Tribune*, on CBS's *My Big Fat Greek Life*.

"Watching Clinton in this new capacity raises the question of whether it is a seemly thing for an immediate past president to do—after, of course, you get past the question of what exactly would be considered unseemly for Clinton at this point."

STEVE JOHNSON, *Chicago Tribune*, on *60 Minutes*' "Clinton vs. Dole" segment.

"[James] Gandolfini's agents believe they're holding a gun to HBO's head to get them to pay this massive salary increase, but it's really a water pistol—and doesn't even have any water in it."

HBO lawyer **BERT FIELDS**, on HBO's fight with *Sopranos* star James Gandolfini.

WE LIKE LETTERS

If you have comments on anything that appears on these pages and would like to share them with other readers, send them to Harry A. Jessell, editor in chief, (e-mail: hjessell@reedbusiness.com or fax: 646-746-7028 or mail to: BROADCASTING & CABLE, 360 Park Avenue South, New York, NY 10010).

HARRY A. JESSELL
EDITOR IN CHIEF

Courts May Nix FCC Fix

Either Powell miscalculated, or his opponents have

FCC Chairman Michael Powell had a plan. A cadre of bright FCC lawyers and economists would study the media marketplace and then scientifically calculate relaxed media-ownership rules that would ensure that new ideas would flourish and the American Republic would thrive for years to come. Based on the indisputable logic of the staff findings, the new rules would withstand any court challenge.

It was a good plan. If the FCC existed in a galaxy far, far away that was free of human avarice, pettiness and power grabbing—that is, politics—it might have worked. As it is, here we sit on St. Patrick's Day, and the FCC ownership proceeding is headed for a good old-fashioned political fix on the eighth floor of the Portals. If it weren't, Disney's Preston Padden and Alex Wallau and Viacom's Leslie Moonves would not have been running around Washington last week putting the squeeze on some of the fixers.

This is not necessarily a bad thing. I've always seen the FCC's job as a kind of referee, weighing into the fray of warring industry sectors when necessary and ultimately leading them to a resolution.

The reality check came two weeks ago when FCC Media Bureau Chief Ken Feree acknowledged that the staff would make no recommendation to the five commissioners on the key 35% TV station cap. In other words, the staff would simply send to the eighth floor all the stuff it collected and leave it to the commissioners and their staffs to sort it out.

Oh, the agency staff is not done. After the commissioners cook up the new cap, they will send it back to the lawyers and economists for some reverse engineering. The staff will pick apart the cap and then start attaching words and numbers in a valiant attempt to justify them to the public and the courts. It's a tricky business and seldom works (see fin-syn, 1993).

For the scientific method to have had any chance, the five FCC commissioners would have to be philosophical clones. This is hardly the case.

The law requires two of the five commissioners to be of a party not in the White House. In years past, a Republican administration would find Democrats in name only. For whatever reason, the Bush Administration allowed unfriendly congressional Democrats to pick two of the five commissioners, Michael Copps and Ken Adelstein.

Copps, in particular, has been a real drag on Powell's effort to deregulate the media. He has been playing politics on the ownership proceeding from the start, rallying so-called public-interest advocates and doing whatever he can to slow the proceeding. He's not against loosening the caps, mind you; he just doesn't want to rush to judgment. Yeah, right. Fact is, he would impose a one-person, one-station rule if it could dictate the result.

Republican Kevin Martin, a vote Powell should be able to count on, is also complicating the picture by showing an independent streak. In a high-profile telephone proceeding, Martin sided with Adelstein and Copps and put Powell on the short end of a 3-2 vote. Now, Martin may simply be a courageous man who acts without any thought about his future in Washington, but rest assured he did not embarrass Powell without political cover, probably from the White House, where he used to work.

So what's going to happen next?

The lobbying at the FCC and on Capitol Hill will become increasingly intense. If Powell sticks to his June deadline for action, the commissioners and their personal staffs will begin working out a new set of ownership rules sometime in May. To relax one rule—newspaper/broadcast crossownership, say—Powell may have to agree to keep another in place—the 35% station cap, say. That fin-syn II rule also could creep into the dealmaking as a hedge against broadcast-network power.

So, in the end, the FCC stitches together a Frankenstein monster, gives it life during a meeting this spring and releases it upon an unsuspecting public. But, like a mob of villagers upset by what run-amok monsters might do to property values, three judges of the U.S. Court of Appeals in Washington will strike the monster dead and give the FCC no chance to revive it. Suddenly, the business is free of ownership restrictions.

Hey, maybe Powell does have a workable plan, just not the one we thought. ■

The five FCC commissioners may stitch together a Frankenstein monster of ownership rules.

The FCC ownership proceeding is headed for a good old-fashioned political fix on the eighth floor of the Portals.

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New Turner Order Creates Three Divisions

Continued from page 1

& Order and blockbuster theatricals. That has all worked well—TNT is currently the No. 1-rated cable network—but original series are prized for their branding and buzz.

Lazarus's emergence as the top network executive was the most significant change in Kent's new TBS structure. He had been president of Turner Sports and oversees Turner Entertainment Sales.

SIEGEL GONE

In the new post, Lazarus is essentially taking on some of the duties of Brad Siegel, president of Turner Entertainment Networks, who is leaving the company. Siegel decided to leave after Kent got the top TBS post in mid February. "I want to compete against someone, go at it in ratings," Siegel said. "I like to be on the lines, not manage the people that manage the people."

Siegel said he plans to take time off before pursuing new opportunities, most likely in television.

Kent and Siegel are old friends who started at Turner within weeks of each other 10 years ago. Kent said he understands Siegel's decision. "I did it; I get it," he said, referring to his own Turner hiatus.

Kent left Turner in September 2001 after CNN chief Walter Isaacson was tapped to be chairman of CNN News Group, a job Kent had wanted. He agreed to return after Kellner let it be known that he wanted to return to the West Coast. Kellner continues to run The WB broadcast network, which like TBS is owned by AOL Time Warner.

THREE-PRONGED TBS

Kent reorganized TBS into three divisions: entertainment, news and kids. Previously, ad sales reported to Kellner, and network heads were charged only with programming and marketing. Each division, Kent said, "will have a single leader responsible for the revenue side of business and the cost side, including the marketing and programming."

Entertainment chief Lazarus has had a good run at Turner. In last spring's upfront market—his first as Turner's ad sales chief—he resisted cutting spot prices when other general entertainment nets, namely USA Network and Lifetime, slashed rates up to 10%, according to analyst estimates.

Last year, he led Turner's efforts to renew National Basketball Association rights. Turner's new $2.2 billion package (shared with ABC and ESPN, which are paying $2.4 billion) is sweetened with new extras like the All-Star Game, more playoff games and exclusive Thursday-night telecasts.

Now Lazarus's purview expands even wider. Turner Entertainment's "programming decisions, sports decisions, ad sales decisions will be vetted collaboratively," he said. "In the past, we made those decisions in a vacuum."

David Levy, co-president of TBS International, is returning stateside to be president of entertainment sales and Turner sports, Lazarus's former charges.

Levy has been with the company since 1986. He helped build Turner Sports' ad sales unit before transitioning to international sales. After climbing Turner's international sales ranks, he became co-president of TBS International in 2000, a job he shared with Andrew Bird, now the sole president.

BUSIEST TIME OF YEAR

After spending about 30 weeks a year crisscrossing the globe for TBS International, Levy will now split time between Atlanta and New York, where his family lives. He says he is energized by his arrival at a busy time of year for ad sales and sports. "With the upfronts coming up, that should take up the majority of my time," he said. "Plus, we'll have the NBA playoffs and baseball season starting."

Jim Walton is the news chief as president of the CNN News Group, a post he acquired in January after Isaacson called it quits. CNN's domestic ad sales chief, Larry Goodman, will add international ad sales to his watch and report to Walton.

Kent has not yet appointed an executive to run the kids division, which includes Cartoon Network, Boomerang and Kids WB. It is possible that Jim Samples, general manager of Cartoon Network, could get the nod. He once worked for Kent in the international division.

Turner's affiliate sales operation, headed by President Andrew Heller, remains unchanged.

Kent has a history of trying to simplify Turner operations. When he was chief of Turner Broadcasting's international operations in the late '90s, Kent set out to regionalize CNN international and Turner's entertainment offerings and put ad sales under respective entertainment services. As president and COO of CNN, he was tasked with shoring up the news net's operational expenses; part of that meant shaving 400 jobs.

The latest reorganization "will create three independent businesses supported by very strong people," said Kent. It's like running a family business: "You pick the right people and create an operating system that matches their strengths." ■

Even without original series, TNT has managed to rise to the top of the cable ratings chart with off-network shows and original movies like *Door to Door*, which stars William H. Macy and Kyra Sedgwick.

Ancier's Leaving Atlanta, though Not Turner

When the executive dust settles at Turner Broadcasting, programming whiz Garth Ancier will—basically—keep doing his job.

Despite Phil Kent's arrival as Turner's new CEO and his subsequent reorganization of Turner's ranks, Ancier says he's staying put even though he's part of the old guard.

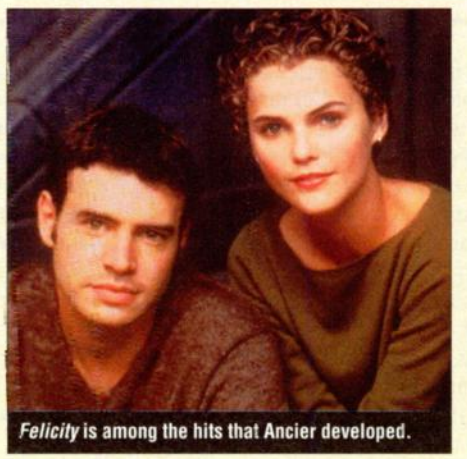
Ancier followed Jamie Kellner, his old WB boss and former TBS chairman, to Turner in 2000. After Kellner bowed out of Turner last month, speculation swirled that Ancier would be leaving Atlanta as well.

close-up

Well, he is, literally. But not figuratively.

"The issue was not Jamie or Phil," Ancier said last week. "The issue was, for someone who had spent a lot of their life in New York or Los Angeles, I was not having good time in Atlanta. Phil understands that."

So Ancier is staying on as executive vice president of programming for Turner, but he will spend most of his days in Los Angeles. From there, he'll continue to work on programming for CNN, Turner entertainment nets and The WB, his job largely unchanged.



Felicity is among the hits that Ancier developed.

"Garth will continue to work closely with me, Mark [Lazarus] and the GMs of the networks," Kent said, "and I feel very good about that."

Ancier has served largely as a consultant for the various networks. For example, he advises CNN on promotions and helped finesse talent like Paula Zahn and Connie Chung. At The WB, he's currently casting pilots. Even though The WB is now under the Warner Bros. division of AOL Time Warner—and Jamie Kellner's sole charge—Ancier will be able to continue his work there.

He says he'll get more involved in original-series development for Turner. Kent is advocating developing scripted shows that would help differentiate TNT, akin to USA Network's success with *Monk* and FX's with *The Shield*. Ancier will also continue to advise TNT and TBS on off-net acquisitions and original movies.

Holding on to the boyish, highly regarded programmer is a coup for Turner and Kent. Ancier had successful runs programming Fox and The WB, where he developed such hits as *Buffy the Vampire Slayer*, *Felicity* and *Dawson's Creek*. Although an 18-month stint at NBC didn't go as well, he is still considered a whiz. He also started up syndicated talk show *Ricki Lake*.

He has had a lower profile at Turner, where he still has a multi-year contract. With Turner Entertainment President Brad Siegel departing, though, Ancier's expertise may now be particularly in demand. (Ancier says their jobs did not overlap much before.)—*Allison Romano*

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