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SPACE

Top of the Week April 23, 2001



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FOREIGN AFFAIRS

Shanghaied

The diplomatic dust-up with China has put FCC Commissioner Susan Ness in a delicate spot. Ness was scheduled to deliver the keynote Wednesday at Shanghai's "Supercom Asia 2001," with travel paid by the U.S. Telecommunications Industry Association and others.

But, following the April 6 designation of new FCC candidates, she decided her time at the commission was too short to justify the trip. State Department and industry officials intervened, however, according to several sources, telling Ness the Chinese could interpret a cancellation as a retaliation for the spy-plane incident. That's not the message U.S. companies want to send as they schmooze for access to the world's second-largest telco market.

But reversing course and making the trip could have put Ness on a diplomatic tightrope because U.S. officials are limiting contacts with Chinese government personnel. By avoiding government ministers at such a high-profile conference, Ness' actions could have been perceived as a snub, sources say.

The solution: Ness most likely will make her speech via videotape or teleconference. Sensitive to suggestions that the China trip would have been a junket, sources say she would have endured a 40-hour flight for two days in Shanghai.

BCEYE

TECHNOLOGY

Bedfellows

Money has prompted key combatants in the heated 8-VSB/COFDM DTV transmission feud to set aside their differences. Sinclair Broadcast executives still swear COFDM is the only modulation standard that will provide reliable reception. But now that the rest of the industry has sided with 8-VSB, Acrodyne Industries, in which Sinclair owns a 32% interest, has chosen Zenith 8-VSB modulators for its transmission products. And Acrodyne and Zenith are in discussions about further collaboration. "Given our 30-plus-year presence in the U.S. market and the reputation of Zenith as the developer of the 8-VSB transmission standard, we're confident that this relationship will enable us to better serve the digital transmitter requirements of our customers," says Nat Ostroff, Sinclair VP, Acrodyne CEO and vocal 8-VSB critic (below).



ROOT, PART II

Thomas L. Root, the former Washington broadcast attorney who made national headlines by surviving a 1989 plane crash off the Bahamas and a mysterious gunshot wound, is in trouble again. Root, who was sentenced to prison in 1992 for a radio-licensing scam that bilked investors out of millions, now faces fraud charges in Ohio. He was disbarred after lying to regulators and misusing investors' funds ostensibly raised to apply for and construct new FM radio stations the FCC made available in 1984. He embarked on his bizarre solo flight as the law closed in. Since getting out of prison, Root has been living in Norwalk, Ohio, working as a paralegal. Now he's accused of filing fraudulent financial documents to collect money from the state's Division of Unclaimed Funds and posing as an officer of Mid-Ohio Beverage, a company due \$18,707 from the state. Last week, a judge ordered him to stand trial on May 24.



REGULATION

Power points

A trio of top legal guns from Verner Liipfert's Communications Practice Group have penned *FCC Lobbying: A Handbook of Insider Tips and Practical Advice*. Offering up advice on everything from developing a strategy to requesting a meeting are Erwin Krasnow, David Siddall and Michael Berg. *FCC Lobbying* includes interviews with past and present commissioners and staffers. It also features a forward from the former occupant of the FCC's center seat, William Kennard. "Even I learned a thing or two from these pages," writes Kennard.

Also on the FCC literary front, former acting FCC Chairman James Quello will be at NAB in Las Vegas this week to sign copies of his new book, *My Wars*, about his life in the World War II and Washington trenches.

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What the FCC hath wrought

Viacom in the saddle and ready to whip UPN programming into shape

By Joe Schlosser

With the FCC's approval in its back pocket, Viacom now appears ready to get UPN's programming woes under control.

Viacom won the go-ahead last week to own two broadcast television networks—CBS and UPN—as the FCC relaxed restrictions on dual-network ownership. It was a historic moment, however one views it; this is the first time in U.S. broadcast his-

tory that two TV networks have had the same owner. Now, a variety of sources say, the media giant is quickly moving to beef up UPN's low-rated programming lineup.

The change in dual-ownership rules also allows any of the Big Four networks (CBS, ABC, NBC and Fox) to acquire The WB, as well—if AOL-Time Warner want to sell.

Viacom didn't own CBS for most the time it had a half-interest in UPN (Chris-Craft owned the other half). So now, for the first time in its history, UPN has a single owner. That may not last. Viacom is currently in negotiations with News Corp. on new co-ownership structure.

The FCC's approval comes just weeks before network executives are scheduled to unveil their fall lineup to advertisers. Because of the expected change in ownership, UPN's programmers have been somewhat at a standstill for the last few months, and executives have only green-lighted two comedies and two drama pilots for the fall season, which UPN will present to advertisers on May 17.

By comparison, The WB has more than a dozen of each in development.

"It appears that Viacom and UPN are starting to get really aggressive and extremely passionate about their programming," says one top studio executive. "It appears they want to be

a formidable destination."

Sources say the network will likely announce within a month that it has reached a deal with co-owned Paramount Network Television for the next *Star Trek* series, *Enterprise*, debuting this fall. The network's long-time anchor series *Star Trek: Voyager* ends its run next month.

Insiders say UPN is also fighting hard and offering top dollar for 20th

Century Fox-produced drama *Buffy The Vampire Slayer*. The cult hit is currently in the final year of its contract at The WB, where network executives have repeatedly stated they will not pay more than \$1.6 million an episode for the series. But insiders now say The WB has quietly upped the ante to \$1.8 million per episode.

Viacom/UPN executives are reportedly willing to pay at least that amount and possibly more.

If The WB were to lose *Buffy*, the show's spin-off *Angel* (20th Century Fox) could also become a free agent and possibly wind up on UPN, as well. The potential additions would join UPN's Thursday-night block of *WWF Smackdown* and Monday night lineup of African-American comedies next season. Viacom and News Corp. executives had no comment.

Viacom issued a statement that applauded the FCC for a deci-

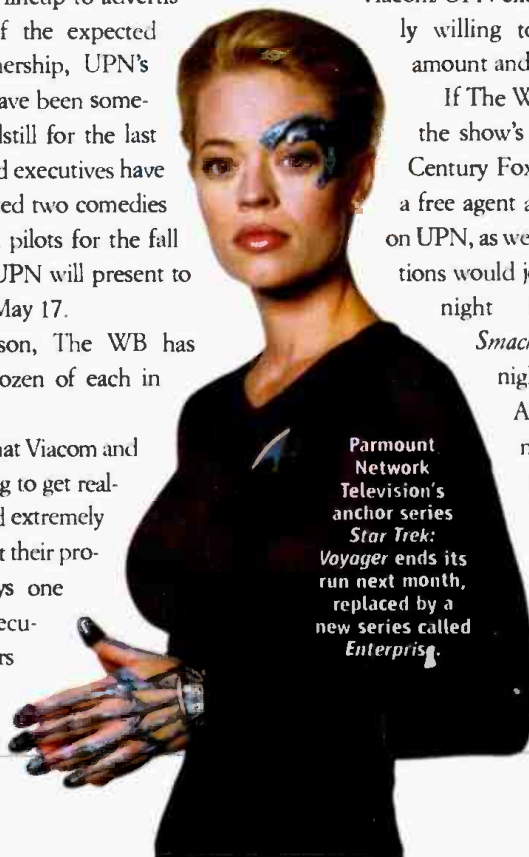
The change in dual-ownership rules also allows any of the Big Four networks (CBS, ABC, NBC and Fox) to acquire The WB, as well.

Where we'll be at NAB

BROADCASTING & CABLE will be all over this week's NAB convention in Las Vegas, with editors including Steve McClellan, Ken Kerschbaumer, Mike Grotticelli and Bill McConnell covering all the major technological and broadcasting news from the convention floor and seminar sessions.

In addition, on Wednesday, B&C publishes a special midweek edition that will be delivered to convention hotel rooms that morning and sent to subscribers. And throughout the week, our Web sites, broadcastingcable.com and TVInsight.com, will be regularly updated with breaking news from NAB by Richard Tedesco.

At NAB, the magazine's headquarters will be at Hilton Hotel's Club Salon. The phone numbers are 702-892-3428 through -3433. Our fax number is 702-892-3427.



Paramount Network Television's anchor series *Star Trek: Voyager* ends its run next month, replaced by a new series called *Enterprise*.

sion that "correctly reflects the highly competitive nature of the broadcast industry ... We hope that the commission will take additional actions in the future to rationalize other areas under its oversight."

One other "area" is the station-ownership cap, which a Federal Appeals Court in Washington will revisit in September. Viacom, News Corp., NBC and Disney are all counting on the court to overturn the 35% station cap and have the FCC bump up the cap, perhaps to 50% or even beyond. Viacom's possible UPN arrangement with Fox depends in part on that rule change because CBS and Fox are currently over the limit.

The FCC's dual-network decision added to changes Congress enacted in 1996 when it eased the long-standing prohibition barring one company from owning more than one network. Since then, ABC, CBS, NBC and Fox have been permitted to launch new networks or buy any net launched in the past five years. Basically, that was only PaxTV.

Congress prohibited the Big Four from acquiring each other, as well as Viacom's UPN or Time Warner's WB, in order to preserve programming diversity created by those startup Weblets. But Viacom, which bought CBS last year, argued that UPN would go out of business if a divestiture were forced because no company would want to absorb its losses.

Without the latest change, Viacom would have been forced to shed UPN by May 4. The rule change was endorsed by FCC Chairman Michael Powell and Commissioners Susan Ness and Harold Furchtgott-Roth.

Commissioner Gloria Tristani, a foe of media consolidation, complained there were other ways to preserve UPN. "Wholesale abandonment of well-settled rules is not the way to save a struggling network," she said. Instead, she said, Viacom should have been forced to seek a permanent waiver to the rule, which would have forced the company to turn over financial documents proving UPN's precarious condition and allowed the FCC to extract conditions from the company.

Relaxation of the rule won support of the

Rainbow Coalition, but a smaller minority group opposed the change. The Black Entertainment & Telecommunications Association noted that Viacom has already cut its commitment to African-American audiences by canceling *City of Angels*, a CBS hospital drama featuring a largely minority cast, and firing talk show host

Tavis Smiley soon after acquiring Black Entertainment Television. "Reduced competition spells reduced quality black programming, as well as reduced opportunities for black producers, directors, writers, actors and other media professionals," said Talib Karim, BETA president. ■

—Bill McConnell contributed to this story

FCC on AT&T/TWE: Help!

Commission asks for public comment on how D.C. court's scrapping of cable cap affects decision to require asset spin-off

By Bill McConnell

FCC commissioners are still trying to decide whether AT&T must sell its interest in Time Warner's cable systems despite a court decision striking down limits on one company's share of pay-TV subscribers.

At the prodding of Consumers Union and other public advocacy groups, the FCC last week asked for public input on how the court ruling affects AT&T's pledge to sell cable investments as a condition of government approval for acquiring MediaOne Group last June. The comments are due May 11; replies, May 25.

The FCC suspended AT&T's May 19 divestiture deadline following a decision by the federal appeals court in Washington on March 2 striking down the 30% limit on one company's share of pay-TV subscribers.

Consumers Union, however, says there's no reason to absolve the company of its divestiture obligations because the order was based on the FCC's authority to act in the public interest and not simply on the cable-ownership limits. "The required divestiture was not undermined or invali-

dated by the decision" of the court, Consumers Union told the FCC.

AT&T officials said the FCC's call for public reaction was "reasonable" and they "look forward to working within the process established by the FCC to consider the significance of the court ruling."

Consumers Union argues that AT&T is specifically obligated to sell its 25% stake in Time Warner's cable unit, known as Time Warner Entertainment.

That's because the FCC in December rejected AT&T's "failsafe" plan for complying with the government's ownership cap. Although AT&T said it preferred to get under the cap by selling cable programmers that sell TV shows to Time Warner, it would do so only if the IRS shielded the sale of programmer

Liberty Media from a big capital gains hit. The FCC, led at the time by Democratic Chairman William Kennard, insisted AT&T give a definitive answer and ordered AT&T to carry out the company's second choice, which was to shed its stake in TWE.

If the FCC eventually requires AT&T to make some divestiture, will the agency stick to its guns on the TWE designation? New

Consumers Union says there's no reason to absolve the company of its divestiture obligations because the order was based on the FCC's authority to act in the public interest and not simply on the cable-ownership limits.

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IN BRIEF

STRIKES COULD COST L.A. \$7 BILLION

A study by Los Angeles Mayor Richard Riordan's office revealed that potential strikes by actors and writers would cost the local economy \$6.9 billion and nearly 82,000 jobs over five months.

The news came as the Writers Guild of America resumed negotiations with studio and network reps on a new three-year contract. The WGA's current three-year pact expires May 1. The Screen Actors Guild and American Federation of Television and Radio Artists have until June 30.

HILL PUSHES DEREG

A day before the FCC relaxed restrictions on dual ownership rules, leaders of the House Commerce Committee made it clear they want other ownership limits to come down quickly. Committee Chairman Billy Tauzin (R-La.) and Telecommunications Subcommittee chief Fred Upton (R-Mich.) told FCC Chairman Michael Powell, in an April 18 letter, to begin a review of additional broadcast-ownership limits.

The rules are outmoded, they said, because the TV business has grown beyond the three-network world that existed when most industry restrictions originated. The rules "may have the effect of thwarting the growth and competitiveness of free, over-the-air broadcasters, especially vis-à-vis pay television services."

The lawmakers suggested Powell launch an independent rulemaking or accelerate the start of the next FCC biennial review of broadcast ownership rules. He has pledged to review the crossownership rule later this spring but has been expected to wait until court challenges to it and to the broadcast-reach cap are resolved.

FCC Chairman Michael Powell hasn't said, but the company has cleared the first hurdle: The IRS two weeks ago said the Liberty spin-off would be tax-free.

Although the FCC gave AT&T three divestiture options, the other being a sale of any combination of cable systems totaling 9.7 million subscribers, Consumers Union says a forced sale of TWE should be a no-brainer. In addition to the FCC's standing order to sell the Time Warner unit, the group argues that the industry landscape has changed dramatically since the AT&T/MediaOne deal was approved last June. For starters, the merger of America Online and Time Warner has reduced competition in the media business.

Furthermore, AT&T's new plan to split its long-distance phone business from the cable and broadband operation virtually eliminates the major purported public benefit of the Media-

One merger: that greater efficiencies between phone and cable/broadband operations will speed the rollout of local phone service.

Despite Powell's repeatedly expressed misgivings about media-ownership limits, public advocates say they are optimistic that AT&T's divestiture order will be enforced.

"Powell, while he believes ownership policies should be changed, also believes commission decisions are binding," says Cheryl Leanza, deputy director of Media Access Project.

The consumer advocates, who also are fighting News Corp.'s request to expand its New York City waiver from the same-market newspaper/broadcast crossownership ban to include a second TV station, are making their stand as the courts and Republican policymakers are pressuring the FCC to relax a broad array of media ownership restrictions (see In Brief, at left). ■

DirecTV pinched

Pares subscriber-growth projection for this year

By John M. Higgins

Cable has historically been recession-proof, but, as DBS companies face their first bad economy, they may not be as charmed. DirecTV sliced its projection for subscriber growth, saying that it now expects to add 1.5 million to 1.7 million subscribers this year.

That's 15% to 25% fewer additions than the leading DBS service had projected just three months ago.

DirecTV faces increasingly successful counterattacks from cable operators, which have now widely deployed high-capacity dig-

ital cable packages that blunt DirecTV and EchoStar Communications' chief advantage.

But Hughes executives primarily blame the slowing economy. DirecTV added 340,000 customers in the first quarter, bringing the total to 9.8 million. Hughes Senior Vice President Eddy Hartenstein says DirecTV should hit 11 million customers by year-end.

The slowdown comes as Hughes parent company General Motors is trying to figure out whether to sell or spin off the satellite unit.

DirecTV faces counterattacks from cable operators, which have now widely deployed high-capacity digital cable packages.

News Corp. Chairman Rupert Murdoch is renewing efforts to merge Hughes into his SkyGlobal international DBS operation, but GM executives are pondering whether they should sell in a down market or engineer some sort of spin-off that would give GM a few billion in cash for its 30% Hughes stake or unload a pile of debt on the spun-off company, which would be at least as good.

"It's not a good time to be showing weak numbers," said one securities analyst who would like to see the operation get sold to Murdoch. ■



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IN BRIEF

NEW HEAD OF PETRY

As part of a new multi-year financing agreement from Sandler Capital, Arnold Sheffer has replaced Tom Burchill as chairman of Petry Media Corp., which owns Petry Television, Blair Television and a separate unit that represents Fox-owned TV stations. Sheffer is also managing director of Sandler Capital and had been serving as both a Petry director and its interim chief financial officer. TV Group President Tim McAuliff is promoted to president and CEO of at PMC, with responsibility for all operating divisions. Bill Shaw (Petry/Fox), Val Napolitano (Petry) and Leo MacCourtney (Blair) continue as presidents of their respective sales divisions. Tom Burchill assumes the role of executive chairman.

AUDITORS WARN OF CLASSIC COLLAPSE

Classic Communications is on the cusp of a financial disaster, with the rural MSO's auditors warning that it may not be able "continue as going concern." Such warnings are harsh and often precede a company's lunge toward bankruptcy court. After a delay, Classic filed its annual 10-K with the SEC, showing that it is close to violating its bank-loan covenants and is seeking a waiver from lenders. That's usually not life-threatening. However, Classic not only needs the waiver but wants lenders to come up with \$148 million in new loans. Controlling shareholder Brera Partners is willing to put up \$35 million, though as a loan rather than an equity injection that would more likely calm anxious lenders. Among Classic's problems: marginal growth in revenues and cash flow and a capital structure that calls for much stronger increases.

Thirsty for power

ATSC calls for increased digital signal strength

By Michael Grotticelli

After a year of meetings, an Advanced Television Systems Committee RF task force has decided that the "main limiting factor" to reception is adequate field strength at a given location, not the modulation standard.

In plainer language, that means a station's digital signal must be strong enough to be received, whether that signal is being transmitted indoors, to a cell phone or via pager or wristwatch.

That may not sound like rocket science, but significantly, the task force report stressed, for the typical home viewer to receive adequate indoor reception with 8-VSB, TV stations must boost the power of single transmitters or build on channel repeaters to get a signal to consumers in hard-to-reach fringes of their coverage areas.

In its final report, entitled "Performance Assessment of the ATSC Transmission System, Equipment and Future Directions," the task force last week also concluded that newer generation 8-VSB receivers appear to meet the goals of outdoor reception by fixed receivers, in accordance with FCC DTV planning factors.

This data on third-generation 8-VSB receiver chips echoes a separate report issued last week by the FCC's Office of Engineering & Technology. (B&C, April 16, page 12).

The need for stronger signals could raise issues about whether a station's FCC-allotted power level is adequate to serve its market, but Mark S. Richer, ATSC executive director, disagrees.

"The point is not whether the FCC has allocated enough power in a given market for a given station, but whether you are getting

that signal strength into various areas from a single point of transmission," he explains. "For example, if you are operating in an urban environment and the signal is being shielded, you may need an on-channel repeater to boost the signal.

"The question is whether you can build a transmission facility to deal with that," says Richer. "A lot of the problems with reception of DTV have been blamed on the modulation standard, but it really has nothing to do with that. It has to do with signal strength. That's also true for any kind of pedestrian or mobile application.

To solve this, the ATSC is suggesting that stations may have to create a cellular-style network of numerous transmitters, an expensive solution.

"Broadcasters are going to have to look at the cost of the build-out to do that," Richer warns.

For conventional TV reception with rabbit ear and other indoor antennas, a handful of repeaters in

a station's market would be sufficient.

Skeptics of the report point not only to the cost but to the availability of multiple frequencies that an on-channel system using 8-VSB would require. Bon Abercrombie, senior executive vice president of planning and development for Pappas Telecasting (and a proponent of COFDM modulation), says that, to his knowledge, you can not transmit on a single frequency with on-channel repeaters.

"I've not had a chance to read the entire report, but, from what I'm hearing, it says what we've known for months that 8-VSB only works as a fixed service with an outdoor antenna. That's the bottom line. We still think that COFDM is by far the better choice." ■

—Bill McConnell contributed to this story.



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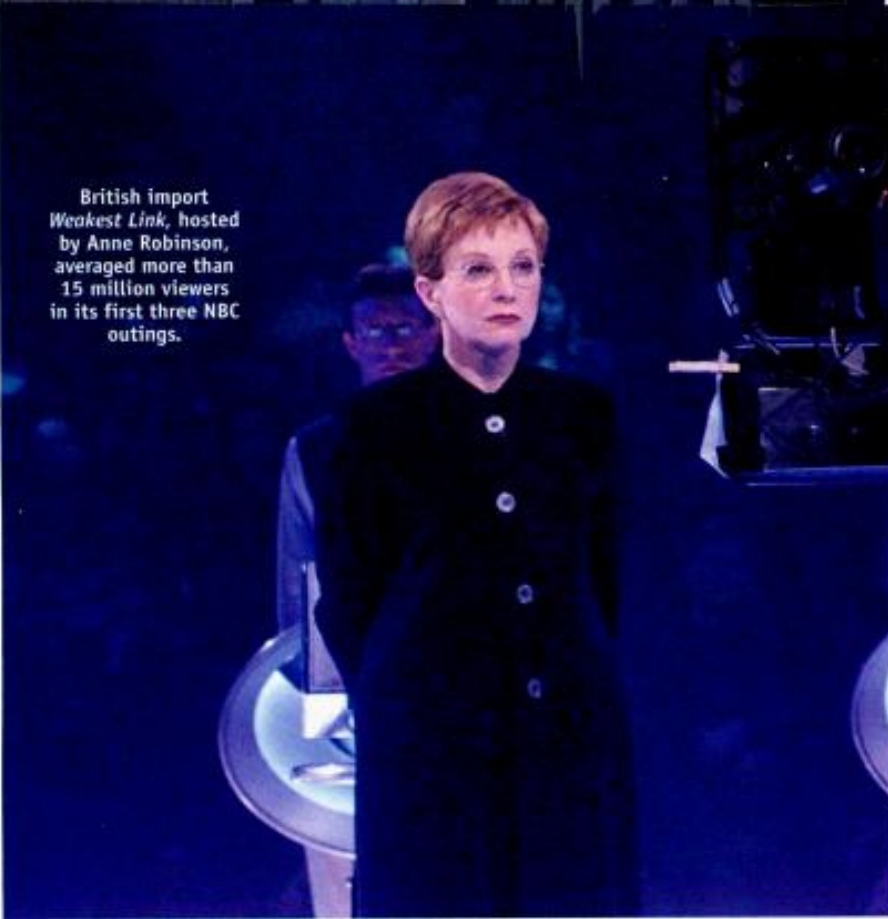
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British import *Weakest Link*, hosted by Anne Robinson, averaged more than 15 million viewers in its first three NBC outings.



Weakest Link no ratings weakling

Successful network debut spurs plans for syndication spot

By Joe Schlosser

Quiz show *Weakest Link* did so well in its prime time debut that NBC's new syndication division was scrambling late last week to finalize plans for a potential daytime/access version.

The British import, which averaged more than 15 million viewers in its first three outings on NBC, seems headed for a simultaneous U.S. syndication run. Sources say NBC Enterprises & Syndication is preparing to launch *Weakest Link* in either daytime or access periods next January. The syndicated version will likely be sold as two half-hour editions, instead of the one-hour show now on NBC. And former *Survivor* contestant Richard Hatch probably won't be the host.

NBC Enterprises & Syndication, which is also producing *Weakest Link* for the net-

work, will probably start conversations with station groups in the upcoming weeks for the syndication version.

Earlier this year, NBC Enterprises taped separate *Weakest Link* pilots for the network in London, one with the show's British host, Anne Robinson, and one with Hatch. Network executives decided to keep the popular British personality for the prime time version, and Hatch had been expected to be chosen for the syndicated version. Sources now say NBC executives are looking to go in a different direction, possibly for a female host in Robinson's vein. Ellen DeGeneres was originally approached and may be in the running once again.

NBC Enterprises will have to hurry to get the five-day-a-week syndicated version cleared across the country by January. On

its side, though, the company has a new first-run syndication alliance with the NBC O&Os and Gannett and Hearst-Argyle stations. The alliance, which totals a 60% national clearance, will debut this fall with the launch of daytime strip *The Other Half*. NBC Enterprises is expected to utilize the alliance with *Weakest Link* and the same production facilities used for the prime time version. Sources also say NBC wants the game to air only in lucrative access and early-fringe time periods, believing it could be the next *Wheel of Fortune* or *Jeopardy*.

As for *Weakest Link*'s network debut, the quiz show saw its ratings rise consistently, with 52 million viewers tuning in Monday, April 16, through Wednesday, April 18. It averaged a 6.7 rating/17 share in adults 18-49 and well over 15 million viewers per episode. The show scored its best numbers on April 18, averaging a 7.8/21 in adults 18-49 and 17.5 million viewers. "We are thrilled but, at the same time, cautiously optimistic," says NBC Entertainment President Jeff Zucker. "We wanted to get into circulation, and we got into circulation."

NBC aired *Weakest Link* in three time periods in its launch: 8-9 p.m. ET/PT on Monday, 9:30-10:30 p.m. Tuesday and 10-11 p.m. Wednesday. Starting this week, the show airs only once a week, on Mondays at 8 p.m. "It definitely opened our eyes to some things," says Zucker. "Right now, we are committed to Monday at 8 p.m., but I would say our options are open."

Last week also saw the debut of UPN's long-awaited reality series *Chains of Love*. The series, originally developed at NBC last year, didn't fare as well as *Weakest Link* in its debut on April 17, averaging 3 million viewers and a 1.5 rating/4 share in adults 18-49.

"I wasn't disappointed with the numbers," says UPN President Dean Valentine. "Realistically, the one thing that we have learned at UPN, in time periods where we have no presence, we are really starting from a base of zero. On the positive side of it, we attracted a different and more upscale audience than we have ever been able to attract at our network." ■

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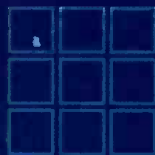


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IN BRIEF

**MCREYNOLDS EXITS
DISCOVERY NETWORKS**

Discovery Networks' management restructuring has shaken out another executive. Discovery Senior Vice President Lynn McReynolds will leave next month. Her lines of reporting had been changed: Instead of working directly with Discovery President Jonathan Rodgers, a McKinsey-crafted reorganization plan had McReynolds reporting up through the company's marketing department. "They wanted to go a different direction," she said.

**FOX RACES FOR
SPEEDVISION**

Fox Sports moved closer to rolling up the portion of Speedvision and sister network Outdoor Life it doesn't already own. Fox wants to buy out the racing network's other partners: AT&T, Cox and the estate of Bill Daniels. They are willing to sell, but Fox is still negotiating a way to avoid paying cash and to come to terms with Comcast, which has not pulled a trigger to sell. Fox wants to avoid paying cash and instead use Fox Entertainment stock or offer its interest in Outdoor Life as partial payment.

**WEATHER CHANNEL
JOINS THE NAVY**

The Weather Channel and the U.S. Navy are teaming up to offer high-tech forecasts. Under a collaboration announced last week, Weather Channel gets access to data from the Navy's meteorology and oceanography supercomputer and its coastal prediction system. The Navy, in turn, will get feedback on its prediction models and use Weather Channel graphics to present forecasts to the fleet.

Fitting: A 'great' fit

Raydyne ComStream rescues Tiernan Communications

By Michael Grotticelli

Although many people in the industry were aware of the financial problems at Tiernan Communications, no one knew how bad things were until Raydyne ComStream CEO Bob Fitting got a phone call on April 2.

Tiernan had effectively run out of venture-capital money and had been trying to close a deal to be acquired by an Israeli company for months, but it never happened. Disheartened, company executives were preparing to inform employees that Tiernan would shut its doors on Friday the 13th, when a staff member made the call to Fitting.

Raydyne ComStream is a manufacturer and marketer of satellite Internet-infrastructure transmission equipment, such as broadband modems, multicasting receivers, converters and modulators and other ancillary products for digital TV, data and telephone service.

Raydyne ComStream's products easily connect to Tiernan encoder equipment. In fact, many customers have been pairing the two technologies for several years.

"We currently share a lot of the same customers," says Fitting. "This is really a synergistic fit."

So a deal for Raydyne to purchase the assets and product lines of Tiernan for \$3.9 million was quickly worked out.

With nearly \$16 million dollars in the bank before the Tiernan deal, Fitting says he is always looking for new deals—his company acquired a system integrator called Armer Communications for \$3 million in cash and stock in December—and this deal was just too good to pass up.

"We did this whole deal in less than 10 days," Fitting points out.

Tiernan, he continues, had "an appetite

bigger than their pocketbook, and they essentially ran out of money. I got the phone call, and I was very interested. I saw a great fit for us."

Fitting asked for Tiernan financial materials on Friday, April 6. On Monday the 9th, Raydyne made its first visit to Tiernan's manufacturing facilities in San Diego. The deal to acquire Tiernan's assets was closed on Thursday, April 12.

The only overlap expected is in the area of satellite modems, in which case, Fitting says, Tiernan's product line will be discontinued. "The purchase of the Tiernan assets, including product lines, will provide Raydyne ComStream with additional products to support our continued growth in the digital-video and Internet-over-satellite marketplace," he points out.

Under terms of the agreement, Raydyne ComStream inherits the Tiernan assets and its name, which will remain on all existing products. But Raydyne has established an offshoot company called Tiernan Raydyne ComStream to operate the new venture.

All Tiernan products will be marketed through the Raydyne ComStream worldwide sales organization.

No new management team has yet been appointed, but Steve Bonica, Tiernan's president, will not be with the new company. Some other layoffs are expected, but the deal is too new for further specifics to have been addressed.

Raydyne ComStream maintains manufacturing facilities in Phoenix, San Diego and Boca Raton, Fla., as well as overseas. Both Raydyne ComStream and Tiernan will exhibit their products at NAB, although Tiernan will exhibit in a smaller booth than originally planned. ■

Many customers
have been pairing
the two companies'
technologies
for several years.

FINANCIAL WRAP-UP

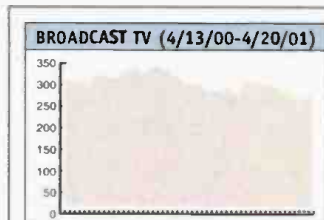
Week of April 16-20

WINNERS

	4/20	% change
Liberty Satellite	\$3.75	49.40
TiVo Inc.	\$5.38	30.90
Motorola Inc.	\$15.99	20.59
Radio One Inc.	\$20.52	20.21
Cumulus Media	\$6.98	17.91

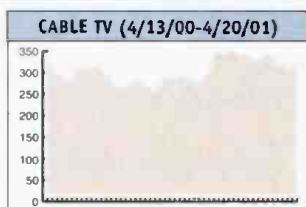
LOSERS

	4/20	% change
Classic Comm.	\$3.75	(44.44)
Liberty Digital	\$4.53	(16.11)
Big City Radio	\$2.34	(13.33)
Adelphia Comm.	\$33.99	(8.16)
Sprint Corp.	\$21.50	(6.48)



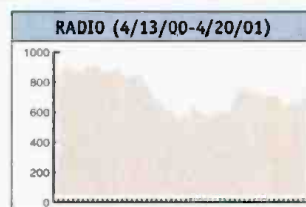
Week ending 4/20/01

Close	273.76	
High	275.05	
Low	259.94	



Week ending 4/20/01

Close	299.18	
High	301.94	
Low	294.31	



Week ending 4/20/01

Close	698.42	
High	698.42	
Low	634.61	

DOW JONES

Week ending 4/20/01

Close	10600.20	
High	10693.70	
Low	10158.60	

NASDAQ

Week ending 4/20/01

Close	2162.15	
High	2182.14	
Low	1909.57	

S&P 500

Week ending 4/20/01

Close	1242.60	
High	1242.60	
Low	1179.68	

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Restricted viewing

Public access denied in closed-circuit airing of execution

By Dan Trigoboff

A few hundred people—no more—will watch from a prison in Oklahoma City as Timothy McVeigh is strapped to a gurney in another prison in another city and put to death by the government.

Federal officials last week selected an Oklahoma City prison facility as the site of the closed-circuit broadcast from which the families and survivors of McVeigh's bombing in that city six years ago last week will be allowed to watch him die. McVeigh's execution is scheduled for May 16 at 8 a.m. in Terre Haute, Ind.

The government's two-front approach—pioneered when it offered a closed-circuit feed from McVeigh's Denver trial to Oklahoma City—is reflected by television networks, which seem to recognize that the drama of one man's death reverberates at least as much in the place where he left 168 people dead.

"Of course, it's a two-front story," says Thom Bird, senior producer for news specials at Fox News Channel. "Obviously, on the 16th, the news is in Terre Haute. But following that, and before that, the story is in Oklahoma with the victims."

ABC News believes it's making a statement about the importance of the victims by sending Charles Gibson, who will be the network's ranking anchor in the field that day, to Oklahoma City. But like other networks, ABC will also have crews reporting from the execution site.

The execution will not be open to the general public, nor will there be any sound or video record of McVeigh's death. The Justice Department says that that no video cameras, tape recorders or cell phones will be allowed, to "ensure that the closed-cir-

cuit viewing is not recorded or otherwise made public." Potential remote spectators will have until May 1 to reserve a seat.

The government's continued policy to deny public access to the execution via TV news has brought no protest from networks, with the exception of online software porn vendor Entertainment Network Inc., which has sued to offer paying customers the opportunity to see McVeigh die via a Webcast.

Networks and network executives have uniformly rejected the notion of televising McVeigh's execution, even if the government were to allow it.

But networks have voiced opposition to policies announced earlier this month by Attorney General John Ashcroft to limit access—particularly by television and radio—to McVeigh prior to his execution. Ashcroft said that reporters would not be allowed extended interviews with McVeigh and that interviews could neither be videotaped nor recorded.

The attorney general said he wants to "restrict a mass murderer's access to a public podium. As attorney general, I don't want anyone to be able to purchase access to the podium of America with the blood of 168 innocent

victims." McVeigh himself has asked that his death be televised.

The Radio-Television News Directors Association immediately protested the mini-gag rule as government censorship and a violation of free speech and free press.

Individual broadcasters agreed. "The solution to unpopular speech is more speech, not less speech," one network executive said.

However, several networks contacted last



The networks have complained about not being allowed extended or recorded interviews with Timothy McVeigh.

week said that, while they disagree with the policy, they will respect Ashcroft's decision. But some networks appeared to be hoping for a policy adjustment, and CBS would not comment on the possibility it might take legal action for greater access to McVeigh.

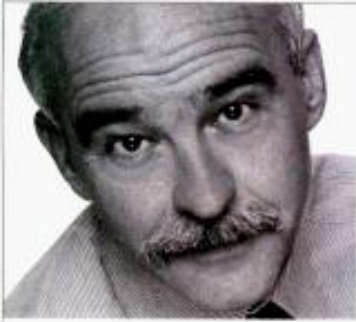
The Net-porn entrepreneur trying to stream the execution said last week that the firm will appeal a federal-court decision denying access to the death chamber and said he is prepared to ask the U.S. Supreme Court for the right to make the execution public.

A federal judge in Indianapolis Thursday rejected a lawsuit from Entertainment Network—best known for its Voyeur-dorm.com and an online special chat with O.J. Simpson—seeking to either bring its own wireless camera to Webcast the execution or use the closed-circuit feed the Justice Department will be providing in Oklahoma City.

In his decision denying ENI's First Amendment right to access, Judge John D. Tinder said that any notion that the prison site of McVeigh's execution is public is doubtful and added that the public is represented by proxy at the execution.

"Whatever First Amendment protection exists for viewing executions," the judge said, "it is not violated by the [Bureau of Prisons'] explicit regulation against recording or broadcasting them to the public." In its argument against access, the government noted that no state in the nation makes executions public today. ■

Networks have uniformly rejected the idea of televising McVeigh's death, even if the government were to allow it.



EDITOR

P.J. Bednarski

She means well

But maybe Anne Robinson is her own Weakest Link

Being that it was that kind of week, I had lots of opportunities to hear someone other than Anne Robinson say, "You are the weakest link. Goodbye." As yet no one has, though it was predicted that by this week at the latest, there would be T-shirts and embroidered throw pillows repeating the jaunty kiss-off.

Maybe on dates? I don't think so. The trouble with the phrase is that in this country, unlike England, people have guns.

(On the other hand, a perfectly timed, "Is that your final answer?" might get you somewhere.)

Despite the early hit status of this NBC game show imported from Britain, *Weakest Link* seems to be something less than the Mania of the Moment. Maybe it's because Robinson is so unlikable. The *New York Post* called her "Host from Hell" in 80-point type on its front page last week. In the bizarre world in which we live, that is what publicists would say is the kind of press money just can't buy.

Last week when Regis Philbin was trying to give away a million

dollars, a contestant missed a pretty tough question involving, of all things, shrubbery. Ol' Reege seemed crestfallen that instead of keeping \$16,000 this loser would walk away with just a grand; indeed Regis had counseled the guy to stop when he was ahead.

On the other hand, Robinson last week asked one contestant who had missed a few answers, "Is there no *beginning* to your knowledge?" To a would-be thespian who missed an Oscar-related question, Robinson chortled, "Oh, Tansy! The actress who doesn't know what the Academy Awards are!"

And at least twice, at the part of the show where contestants vote each other off, she

exclaimed, "We'll soon find out who should be *watching* television, not be *on* it" a nice slap at the millions of semi-literates tuned in.

You're killing me Anne. ("TV's new 'Queen of Mean' is just as nasty off screen," the *Post* confided.) Honest, her viciousness is quite clever, but a sweet truth about television is that it doesn't long tolerate stars who are mean, or they don't succeed. Ralph Kramden and Archie Bunker were louts, but they always got their comeuppance.

Television is nice. Tom Patchett and Jay Tarses (father to ABC's once-famous programmer Jamie) were spectacular television writers in their day, and created *Buffalo Bill*,

an NBC sitcom starring Dabney Coleman as an extremely ornery talk show host. In 1983, it probably was the second funniest sitcom on television (*Cheers* started at the same time) while it lasted, which wasn't too long, because America hated the guy. Tarses in fact, created a string of shows that failed for the same reason, though most of them were, literally, wickedly funny.

There are other examples. David Letterman, at his dark-

Tim Brooks, the veteran head of research for Lifetime, is watching *Weakest Link* with some fascination because at one point in his career he researched game shows for the very same NBC.

"You get a very strong feeling from testing that people want a host who wants them to win," he told me, "or at least isn't rooting for them to lose. ... If she is perceived as being simply nasty—if people start asking, could she do better if

The *New York Post* called her 'Host from Hell' in 80-point type on its front page last week.

est moments, gets his darkest ratings. And remember *Action*, the Fox sitcom just a couple years ago starring Jay Mohr as a venal studio executive? Brilliant, the critics said. Remember how long it lasted?

So *Weakest Link* could be a short-lived phenomenon.

So far, Robinson hasn't withered—but hey, it's only been three days—and already NBC Enterprises is looking for a way to turn the show into a daily strip for syndication. That's an odd casting call, since the syndicators have to find someone mean (like Robinson) but not *as* mean (so America can stand it day after day, I presume). Who's Don Rickles, but nicer?

she were a contestant?—it could be a car wreck. It won't wear well if people think she is overtly putting contestants down."

Possibly, though you know NBC did gobs of research itself and that, if the network is smart, has already calculated the moment the audience will turn on her.

Still, it might be poetic justice that the television personality who invented the phrase will have it used against her in every newspaper headline in the nation the day her show is banished. ■

Bednarski may be reached at pbednarski@cabners.com or at 212-337-6965

IN BRIEF

AIKMAN SIGNS WITH FOX SPORTS TEAM

It's official: Troy Aikman is joining Fox Sports. The former Dallas Cowboys quarterback, his former NFL teammate Daryl "Moose" Johnston and veteran play-by-play announcer Dick Stockton will be Fox's number-two NFL broadcast team next season.

Both Aikman and Johnston, who also just signed with Fox Sports, will handle analysis chores. Aikman has worked on Fox Sports Net telecasts of NFL Europe League games in the past two seasons, and Johnston served as an NFL analyst for CBS Sports last season.

CBS WINS DELAYED APRIL 9-15 WEEK

A *Survivor*-strong CBS topped the networks in both total viewers and adults 18-49, for the week of April 9-15, according to Nielsen Media Research, which worked out the kinks in its computer system.

CBS logged 12.4 million viewers for the period, followed by ABC at 9.8 million, which was boosted by strong outings by new entry *My Wife and Kids*, and NBC (8.1 million), still backed by a strong Thursday lineup.

Too bad NBC's *The Weakest Link* couldn't be counted for the ratings week: The network landed in fourth place in adults 18-49 (3.2), behind leader CBS (4.1), Fox (3.5) and ABC (3.3).

Fox, which came in first in adults 18-34 (3.8 rating/13 share) for the 19th time this season, could crow about the continued muscle of *Boot Camp*, which was the highest-rated program on Tuesday night in adults 18-49 and adults 18-34.

Music far and wide

New MTV show is also distributed by satellite, Internet

By Joe Schlosser

MTV is getting *Unplugged* in a whole new way. Tonight, the cable network launches *Music in High Places*, a one-hour program that offers some of today's top music acts in locations once reserved for *National Geographic*: Alanis Morissette at Arizona's Canyon de Chelly, Collective Soul walking through a casbah in Morocco, Boyz II Men singing on the border between North and South Korea, Shawn Colvin frolicking in the water off Tahiti—to name a few.

Moreover, in addition to combining nature and acoustic performances, *Music in High Places* appears on an odd trio of distribution platforms.

Before airing on MTV, it appeared on DirecTV and will be on MSN. The latter is recutting and airing unseen concert footage on the Web, as well as adding educational attachments that further explore each locale.

"There has never been this kind of compatibility between satellite, a cable network and the Internet before," says *Music in High Places'* creator and executive producer Parvene Michaels.

The first episodes debuted on DirecTV last October, getting weekend play on the satellite distributor's Free View Events Series—a continuous 24-hour rotation of exclusive concerts and events available only to DirecTV customers. DirecTV airs a new episode each month, and MTV can air it six months later.

"When [the producers] first came to us, they were just looking to get some sort of distribution. I think, partly in terms of the success they have had with us and in getting top artists to come aboard, they were able to go ahead and land a cable network, as well," says



Alanis Morissette sings at Canyon de Chelly in Arizona in one episode of MTV's *Music in High Places*.

Michael Thornton, DirecTV's senior vice president of programming acquisitions.

Says Paul DeBenedittis, MTV senior vice president of program planning and scheduling, "This is the first time we have ever done anything like this. DirecTV has been a great partner. At the end of the day, it's all about music, and we will present it in a different way and promote it in a different way than they will."

MTV airs four segments this week at midnight ET/PT in a special kick-off promotion. This season's remaining eight episodes will probably air in similar time periods, according to DeBenedittis.

In addition to performing in exotic locations, the artists will become tour guides, showing viewers through ancient burial grounds, temples and dungeons. Michaels, who came up with the concept 10 years ago, says the producers want to be as unintrusive as possible. "When we take artists to an area, we introduce them to a guide who gives them information, and the artists ask all of the questions. And usually their questions are very intuitive."

To back the expensive series, the producers brought on three main sponsors: RCA, MSN and Radio Shack. The program also gives part of its proceeds to the Grammy Foundation, which aids arts and music efforts in schools.

DirecTV and MTV say they are looking forward to a second season, and the producers are locking up performers and locations. "We can't tell you right now who will be on board next season," says Michaels, "but a lot of artists are showing interest after seeing the initial episodes." ■

Window of opportunity

Studios turn to cable to support struggling action shows

By Susanne Ault

You could argue it's time to take the word "action" out of the phrase "action genre."

Besides just general year-to-year rating slip-page for several of the shows, high-profile series *Baywatch* and *Xena* are leaving after this season, and Pearson's NATPE-hyped projects, *Lean Angle* and *Colosseum*, never made it onto the air.

However, several distributors, Tribune Entertainment, Studios USA Domestic Television and Lions Gate/Mercury Entertainment among them, see vitality in their respective action efforts.

Increasingly, though, studios are forced to creatively finance their first-run dramas, nabbing extra distribution windows on cable networks. This can add \$250,000 to \$500,000 in per-episode license fees for these hours.

Apparently, *Tracker*, set to launch on many Chris-Craft stations this fall, is in advanced talks with a couple of cable networks. And in present syndication/cable

examples, Studios USA's *Invisible Man* also airs on Sci-Fi, MGM's *Stargate SG-1* also runs on Showtime, and Promark's fall 2001 freshman *The Adventures of Jules Verne* was previously on Sci-Fi.

The extra money can certainly help many of these series' 2.0-level national Nielsen averages, which is the kind of number that arguably can't churn out enough domestic barter-advertising revenue to support the shows' typical \$1 million-plus per-episode production price tag.

But is it really worth it to distributors to put a hand in the cable pot?

"The con in all this is that you're in essence pre-selling the back-end, says Ira Bernstein, chief of Mercury Entertainment, which makes *Tracker*. "If you find you have a big hit on your hands, but you've sold it already to something

like USA, it's unlikely that Turner, Lifetime or any of those guys will pay anything for it."

Selling the repeat episodes of action hours is key because, just like network series, this is how studios really start seeing a profit. Moreover, this is where the action-hour genre can have a leg up on other syndicated arenas, like talk and game, where a second selling cycle has never been established.

However, Steve Rosenberg, Studios USA's domestic syndication chief, "thinks it's just the opposite" of what Bernstein believes, because, with a cable window, "you're actually driving more audience to your show and the most successful shows in the back-end have been those that have had their largest audience in their first cycle."

Currently, *Invisible Man* doesn't have a New York station clearance, but Rosenberg thinks its dual play on Sci-Fi will soon correct that situation, "since we're now selling a show that's already been established."

Tribune's syndication CEO, Dick Askin, sees possibilities in MGM's model for *Stargate*, keeping its show valuable to both broadcast stations and Showtime by separating the episodes between the outlets. *Stargate's* fifth season starts in June on cable. Its fourth season in syndication revs up in September.

"Everyone is trying to figure out a way to mitigate as much risk as they can. How much money can you pull with a 2.0 rating?" asks Bernstein. "Maybe that's \$200,000 in round numbers. Then you say, that's a little skimpy, but I'd breathe easier if I had a cable window."

And stations don't seem to mind that their rights to such shows aren't completely exclusive because, "if stations are looking at continuing to have high-quality, first-run production offered on a barter-only basis, they are going to have to resign themselves to it," says Katz TV's Bill Carroll. "I think it's going to become more commonplace if it isn't already." ■

'Everyone is trying to figure out a way to mitigate as much risk as they can.'

—Ira Bernstein,
Mercury Entertainment chief

IN BRIEF

TNN GETS MAD TV

TNN has picked up the off-net cable rights to Warner Bros.-distributed sketch comedy *Mad TV*. Currently in its sixth season on Fox, *Mad TV* includes a mix of satirical skits on movies, TV, music and politics.

This month, Fox ordered two more seasons of the series, which has featured such guests as Jennifer Love Hewitt, Carmen Electra and Susan Sarandon.

No financial terms were disclosed, but sources say the network shelled out \$1.5 million an episode for off-net cable rights to *CSI: Crime Scene Investigations*.

TV LAND ACQUIRES LOVE BOAT, LUCY

TV Land, which turns five this month, passed the 60 million-subscriber mark, with 60.2 million cable and satellite subscribers.

To satisfy this beefed-up viewership, the network unveiled new programming acquisitions, including *The Love Boat*, premiering in June, and *I Love Lucy*, launching Oct. 15, the same date the series debuted on CBS 50 years ago.

Also, *Taxi* will roll into TV Land in November, and *The Rockford Files* will unspool in January 2002. An Aug. 1 installment of its biography series *Inside TV Land* will profile *Get Smart*. In the future, *Inside TV* will take a look at how show ideas get pitched and the presence of African-Americans in television.

To promote its upcoming lineup and fifth anniversary, TV Land created a rap video to begin airing in May, starring *The Odd Couple's* Tony Randall and *The A-Team's* Mr. T.

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

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

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
28	6.3/10	9.6/16	6.1/10	5.1/8	1.0/2	1.8/3	2.6/4
8:00		15. King of Queens 9.4/16	47. Dateline NBC 6.0/10	60. Boston Public 5.2/9	124. Miracle Pets 0.8/1	101. Moesha 1.7/3	83. 7th Heaven 3.0/5
8:30	40. ABC Monday Night Movie—Picture Perfect 6.1/9	17. Yes, Dear 9.3/15				91. The Hughleys 2.0/3	
9:00		4. Ev Lvs Raymd 12.5/19	44. Law & Order 6.1/9	64. Ally McBeal 5.0/8	120. Touched by an Angel 1.0/2	93. The Parkers 1.9/3	89. Gilmore Girls 2.2/3
9:30		6. Becker 10.8/17				96. Girlfriends 1.8/3	
10:00	53. Gideon's Crossing 5.8/9	27. Family Law 7.9/13	44. Third Watch 6.1/10				
10:30					115. Diagnosis Murder 1.2/2		
	10.4/17	9.0/15	6.1/10	6.7/10	1.2/2	2.0/3	1.6/3
8:00	3. Who Wants to Be a Millionaire? 13.6/22	20. JAG 8.5/14	62. Fighting Fitzger 5.1/9	57. That '70s Show 5.5/9	124. Mysterious Ways 0.8/1	91. UPN's Movie Tuesday—Interview With the Vampire 2.0/3	96. Buffy the Vampire Slayer 1.8/3
8:30			67. DAG 4.6/7	49. Titus 5.9/9			
9:00	20. Dharma & Greg 8.5/13	20. 60 Minutes II 8.5/13	34. Frasier 7.3/11	31. Boot Camp 7.6/12	107. Doc 1.4/2		105. Angel 1.5/2
9:30	31. What Abt Joan 7.6/12		42. Three Sisters 6.2/10				
10:00	12. NYPD Blue 9.5/16	10. Judging Amy 10.1/17	37. Dateline NBC 6.7/11			111. Diagnosis Murder 1.3/2	
10:30							
	7.0/12	5.5/9	8.8/15	4.1/8	0.9/2	2.6/4	2.2/4
8:00	36. My Wife & Kids 6.9/12	57. Becker 5.5/10	49. Ed 5.9/10	69. 7th Annual Blockbuster Awards 4.5/8	136. Twice in a Lifetime 0.5/1	89. Special Unit 2* 2.2/4	86. Dawson's Creek 2.5/4
8:30	23. My Wife & Kids 8.3/14	65. Some of/Friends 4.8/8					
9:00	27. Drew Carey 7.9/13		12. The West Wing 9.5/15		120. Touched by an Angel 1.0/2	83. Star Trek: Voyager 3.0/5	93. Jack & Jill 1.9/3
9:30	37. The Job 6.7/11	54. CBS Wednesday Movie—Jesus, Part 2 5.7/9	6. Law & Order 10.8/19				
10:00	44. Dnce and Again 6.1/11				111. Diagnosis Murder 1.3/2		
10:30							
	7.3/12	14.4/24	7.5/13	2.8/5	0.9/1	3.7/6	2.0/3
8:00	81. Whose Line Is It 3.4/6	1. Survivor II 16.2/28	26. Friends 8.0/14	85. Fox Thursday Night Movie—High School High 2.8/5	128. It's a Miracle 0.7/1	77. WWF Smackdown! 3.7/6	101. Gilmore Girls 1.7/3
8:30	75. Whose Line 3.9/7		35. Will & Grace 7.2/12		128. Touched by an Angel 0.7/1		87. Charmed 2.3/4
9:00	8. Who Wants to Be a Millionaire? 10.5/17	2. CSI 14.8/24	33. ER 7.4/12				
9:30					115. Diagnosis Murder 1.2/2		
10:00	29. Primetime 7.8/13	5. CSI 12.3/21					
10:30							
	7.2/14	5.3/10	6.2/12	4.2/8	0.7/1	1.1/2	1.7/3
8:00	78. Making/Band 3.5/7	59. Diagnosis Murder 5.4/11	65. Providence 4.8/10	70. World's Wildest Police Videos 4.4/9	134. Encounters With the Unexplained 0.6/1	120. The Parkers 1.0/2	93. Sabrina/Witch 1.9/4
8:30	78. Making/Band 3.5/7					115. The Hughleys 1.2/2	96. Sabrina/Witch 1.8/4
9:00	15. Who Wants to Be a Millionaire? 9.4/17	70. The Fugitive 4.4/8	47. Dateline NBC 6.0/11	75. The Lone Gunmen 3.9/7	128. Touched by an Angel 0.7/1	118. Gary & Mike 1.1/2	105. Popular 1.5/3
9:30						120. Gary & Mike 1.0/2	
10:00	18. 20/20 8.8/16	42. Nash Bridges 6.2/11	29. Law & Order: Special Victims Unit 7.8/14		124. Diagnosis Murder 0.8/1		
10:30							
	2.3/5	6.6/13	1.8/4	5.3/10	0.7/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00		49. Walker, Texas Ranger 5.9/12	96. XFL Football Playoffs—San Francisco Demons vs. Orlando Rage 1.8/4	73. Cops 4.1/9	134. Miracle Pets 0.6/1		
8:30				60. Cops 5.2/10			
9:00	87. ABC Saturday Night Movie—William Shakespeare's Romeo and Juliet 2.3/5	54. Kate Brasher 5.7/11		49. AMW: America Fights Back 5.9/11	124. Touched by an Angel 0.8/2		
9:30							
10:00		25. The District 8.2/16			128. Mysterious Ways 0.7/1		
10:30							
	6.6/12	8.5/15	4.3/8	5.2/9	1.3/2	0.7/1	1.5/3
7:00		11. 60 Minutes 9.6/19	(nr) NBA Basketball Game 2 4.0/10	78. Futurama 3.5/8	128. Candid Camera 0.7/2		111. Jamie Foxx 1.3/3
7:30	82. The Miracle Maker 3.1/6			72. King of the Hill 4.4/8	118. Candid Camera 1.1/2		111. The PJs 1.3/3
8:00		19. Touched by an Angel 8.7/15	67. Dateline NBC 4.6/8	37. The Simpsons 6.7/12		128. UPN XFL Football Playoffs—Chicago Enforcers vs. Los Angeles Xtreme 0.7/1	96. Steve Harvey 1.8/3
8:30				41. Malcolm/Middle 6.3/11	107. Doc 1.4/2		101. The Oblongs 1.7/3
9:00	8. Who Wants to Be a Millionaire? 12.6/19	23. CBS Sunday Movie—Deep Impact 8.3/15	74. NBC Sunday Night Movie—Mary, Mother of Jesus 4.0/7	56. The Simpsons 5.6/9			107. Nikki 1.4/2
9:30				62. Malcolm/Middle 5.1/8	107. Diagnosis Murder 1.4/2		104. For Your Love 1.6/2
10:00	12. The Practice 9.5/16						
10:30							
WEEK	6.7/12	8.4/15	5.7/10	4.9/8	1.0/2	1.9/3	1.9/3
S-T-D	8.6/14	8.6/14	7.9/13	6.2/10	0.9/2	2.4/4	2.5/4

SyndicationWatch

The male perspective

New talk show targets women through an all-male ensemble

By Susanne Ault

With NBC's new multi-hosted talk strip, *The Other Half*, you've got an experienced outlook from Dick Clark, a funny vibe from former child star Danny Bonaduce, a professional perspective from plastic surgeon Dr. Jan Adams and a youthful presence with recent find *Saved by the Bell's* Mario Lopez. Doesn't that sound a lot like another ensemble daytime talk show currently on the air?

But "the worst thing that we could try to do is *The View*," insists Ed Wilson, chief of *Other Half* distributor NBC Enterprises, referring to any similarities to some of the hosts on ABC's series, such as wise Barbara Walters, comic Joy Behar, working mom Meredith Vieira and young Lisa Ling.

Even though once under the working title *The Other View*, "we are obviously dif-

ferent. We're men," says Wilson. "These guys are talking about women's issues but through the eyes of men."

Currently taping practice episodes, Clark, Bonaduce, Adams and Lopez chat about such topics as fashion, relationships, rearing children, sex and friendships.

"Think of the things that you talk about with your friends. That's what we are going to be talking about on the show," says *Other Half* executive producer Susan Winston (past executive producer of *Good Morning America*), who "totally" agrees with Wilson that the show won't be just a rehash of *The View*.

Winston, who once thought of herself as a radical feminist, believes viewers are going to want to hear how guys perceive important female topics. "What we don't do well is talk to one another to find out what's going on in each other's lives."

Plus, people should expect surprising conversation from the show, making for some good TV. Winston recalls that during one taping Clark revealed what it was like to discover that his former wife had been cheating on him.

"I mean, how many men do you know who will sit down and admit to their feelings?"



NBC's *The Other Half's* group of hosts seems to resemble a male version of *The View*.

His openness and willingness to discuss emotion, something that men aren't very good at, is exactly what this show is about," she says.

On paper, the show seems solid, but there is the fact that the one syndicated ensemble talk show on the air, *Men Are From Mars, Women Are From Venus*, is struggling to survive. But Wilson points out that *Mars, Venus* changed its format halfway through the season, perhaps confusing some people, whereas *The Other Half* will come out in its intended form from the beginning.

"We believe that, in today's marketplace, you must come on the air as good as possible," he says of the show, which did take a year to cast, Lopez replacing Italian hunk Steve Santagati. "We're not going to hold back for the November sweeps. We're going all out in September, October and November. Because, if you don't find an audience soon, you'll be off the air."

The Other Half is cleared in more than 75% of the U.S. ■

Note to readers

Because of computer problems with Nielsen Media Research, syndication ratings for the week of April 2-8 were delayed past BROADCASTING & CABLE's deadline. We apologize for the omission.

More Than Doubles The Judge Judy / Joe Brown

22

W 18-34

+340%

5

Feb '00 Feb '01

Time Period In Charlotte!

WCCB/FOX, 9-10am

W 18-49

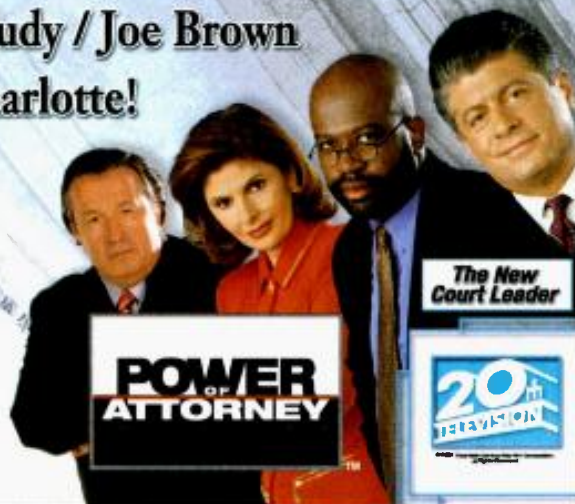
13

+160%

5

Feb '00 Feb '01

Source: NIELSEN, ENAP, Feb 01 vs. Feb 00 % change, Share



StationBreak

BY DAN TRIGOBFF

LONG ARM OF TV

Richard Kohl killed a Gary, Ind., cab driver 40 years ago in a \$14 robbery, walked away from a prison work-release program in 1971 and was captured 30 years later after an Indianapolis TV station brought it to the attention of area authorities.

WRTV(TV) Indianapolis News Director Debbie Bush said the story on Indiana fugitives was a local tie-in to the Texas prison break in January. A local detective then monitored phone calls to Kohl's mother and discovered the escaped killer using an alias. Kohl had apparently become adept at being a fugitive. He tried to grab some money and escape from the federal marshals through a bathroom window. Kohl then got the officers to take him to a local hospital, claiming he was having a heart attack. Eventually, his fingerprints proved his identity.

Reporter Eric Weisfeld's story focused on a few of the 30 known Indiana escapees, including interviews with the victim's families. The family of cab driver Roy Bradshaw—

including a daughter born after Bradshaw's murder—had apparently never been told Kohl had escaped.

STRONG ARM OF TV

WJLA-TV Washington executive sports producer Rich Daniel got to be part of the main event and a subsequent news piece after he helped subdue a belligerent passenger during a flight home from an Amsterdam vacation. During the long Northwest Airlines flight, Daniel had noticed a man, apparently angered over the plane's smoking restrictions, screaming profanity in the face of a female flight attendant.

Daniel said he read later in an FBI report that the man had been drinking vodka before getting on the plane and then supplemented his supply, along with cigarettes, from the plane's duty-free cart.

Daniel asked the flight attendant if everything was under control and was assured it was. But later, the attendant summoned him to help restrain the still-furious passenger. "By then," he said, "he'd spat at one flight attendant and threatened another. But the

attendants stayed calm."

Daniel, at 6 feet 2 inches and weighing 240 pounds, helped hold the man while a flight attendant slipped a pair of handcuffs on him. Then, upgraded to first class, Daniel had nodded off when he was pressed into service again to loosen the cuffs so that they would not cut the struggling passenger. When the plane landed, disembarking was delayed as federal marshals boarded to make an arrest. Daniel was also delayed, as airline officials presented him with two roundtrip passes anywhere the airline flies.

'BREAK A LEG'

WFTC(TV) Minneapolis certainly hopes a troubled dress rehearsal will mean a good show. As the station gets ready for its news debut on April 30, it has had to work out glitches that could have paralyzed a broadcast.

"It could have happened on-air," muses a relieved News Director John Fischer, of two significant technology crashes recently. As a result of its experience, Fischer says, the station will employ such tried and true

alternatives to server-based clips as tape playback. "We'll have three or four different ways of getting material on the air" for the debuting 9 o'clock news, he says.

WFTC's 40-person news department, operating since December, will start with a weeknight newscast, with plans to expand to weekends next year.

MIAMI RICE

Maybe it's that famous moon over Miami, but another couple has met at WFOR-TV and will marry. Last year, viewers watched as anchor Phil Lipoff proposed to Juli Auclair on air. They recently tied the knot. This year, it's anchor Maggie Rodriguez, who joined the station last summer and, at the apparent instigation of General Manager Steve Mauldin, began dating the sales manager. The popular anchor insists she'll keep her own last name when she marries Mike Rodriguez next year.

MISSING IN MISSISSIPPI

WHLT(TV)'s newscasts were honored by the Mississippi Associated Press Broadcasters Association for Best Newscasts of 2000 in a small market. We hope that fits on the headstone. The Hattiesburg station pulled the plug at the end of last month due to low ratings.

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



Home after hiatus
After a year off the Albuquerque air due to a noncompete clause in his contract with his former station, KOAT-TV, Dick Knipping returns in June via KRQE(TV). Knipping has been working at KRQE as managing editor. His co-anchor will be Erika Ruiz, who comes from KDFW(TV) Dallas.

FocusSt. Louis

THE MARKET

DMA rank:	22
Population:	2,966,000
TV homes:	1,121,000
Income per capita:	\$17,476
TV revenue rank:	23
TV revenue:	\$231,400,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1. KSDK	5	NBC	Gannett
2. KMOV	4	CBS	Belo
3. KTVI	2	Fox	Fox
4. KDNL-TV	30	ABC	Sinclair
4. KPLR-TV	11	WB	Acme
5. WPXS	13	Pax	Equity

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

CABLE/DBS

Cable subscribers (HH):	627,760
Cable penetration:	56%
ADS subscribers (HH):	179,360
ADS penetration:	16%
DBS carriage of local TV?	Partial

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

WHAT'S NUMBER ONE

Syndicated show	Rating/Share***
Wheel of Fortune (KSDK)	15/20
Network show	Rating/Share***
ER (KSDK)	31/43
6 p.m. newscast	Rating/Share***
KSDK	14/25

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



The cable market in St. Louis is changing, with Charter set to own most of the market's systems by this summer.

More news is good news

St. Louis has the reputation of being one of the best, if not *the* best, sports markets in the country. It may also have a strong claim to being one of television's top news markets, as well. "I've never seen a market with five, six or seven TV stations with so much local-news programming," says Bruce Kupper, CEO of Kupper Parker Communications. (Kupper's St. Louis-based agency buys "about 158 markets on a local basis.") He says the ABC, CBS, Fox and NBC affiliates air from 25 to more than 30 hours a week of news.

He explains: "Because we're in an agricultural area, a lot of people get up between 5 and 6," so stations air 5-7 a.m. newscasts. "We're an older market," so noon-12:30 newscasts attract "significant senior-citizen numbers," and, "if you're going to be a legitimate news operation, you've got to have a 5 p.m. and a 6 p.m."

Because St. Louis is in the Central time zone, late news runs at 10 p.m. on the Big Three (and at 9 p.m. on Fox and The WB). With the city's passion for sports, the stations run sports-highlight shows on Sunday following the late news. In addition, there is the weekend. "The cartoon business is so crummy," Kupper says, "that everybody's converted out of kids' entertainment into news, where they can sell car dealers and furniture stores and carpet stores. It's less expensive programming, and they can make more margin."

Sales in St. Louis have been down this year, he says. "A tremendous amount of the automobile money has evaporated, and, between that and the political and Olympics" money that's not returning, "I think this is going to be an off year. The spots will get sold; they just won't get sold at the same cost-per-point that the stations are used to. We probably are looking at a 4% to 6% shortfall this year."

—Mark K. Miller (mrkmliller@aol.com)

DETROIT'S #1 OFF-NET STRIP!

New Station: WJBK. New Time Period: 7:30pm. Outstanding Results!

• Outstanding growth vs year ago programming!

3.4
"3rd Rock"
April '00

+71%
5.8
"Seinfeld"
April '01



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TELEVISION
DISTRIBUTION

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Source: NSI, WRAP Overnights, Detroit, HH Rig, M-F, WJBK, 7:30pm, #1 April 01 (04/02/01 - 04/13/01), vs April '00 (04/02/00 - 04/28/00)

CableWatch

APRIL 9-15 Cable programming ratings according to Nielsen Media Research

C A B L E ' S T O P 2 0

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating		HHS (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	69	5.7	4.6	4637	9.5
2	WWF Entertainment	TNN	Mon	09:00P	60	5.1	4.1	4102	7.5
3	m/"Clear and Present Danger"	USA	Mon	08:00P	181	3.0	2.5	2487	4.8
3	Discovery Sunday	DISC	Sun	08:00P	180	3.0	2.4	2446	4.8
3	Rugrats	NICK	Sat	09:30A	30	3.0	2.4	2422	9.6
6	Rugrats	NICK	Sat	09:00A	30	2.8	2.2	2235	9.3
7	Spongebob	NICK	Sat	10:00A	30	2.7	2.2	2211	8.7
7	m/"Breaking Through"	LIF	Sun	07:00P	120	2.7	2.2	2191	4.9
9	Rugrats	NICK	Wed	04:30P	30	2.6	2.1	2149	7.0
9	m/"Lethal Weapon"	TNT	Sat	08:00P	150	2.6	2.1	2102	4.8
11	Spongebob	NICK	Sat	10:30A	30	2.5	2.1	2062	8.4
11	Rocket Power	NICK	Wed	05:00P	30	2.5	2.0	2023	6.2
13	m/"Indiana Jones & the Last Crusade"	USA	Sun	08:33P	151	2.4	2.0	1971	3.8
13	m/"Indiana Jones & the Last Crusade"	USA	Fri	09:03P	152	2.4	2.0	1957	4.3
13	Rugrats	NICK	Wed	07:30P	30	2.4	1.9	1943	4.3
13	Wild Thornberrys	NICK	Tue	08:00P	30	2.4	1.9	1937	3.9
13	Rugrats	NICK	Thu	07:30P	30	2.4	1.9	1929	4.5
13	Jackass	MTV	Sun	10:00P	30	2.4	1.9	1925	3.9
19	Rugrats	NICK	Wed	04:00P	30	2.3	1.9	1867	6.7
19	The Division	LIF	Sun	09:00P	60	2.3	1.9	1865	3.5
19	Rugrats	NICK	Tue	07:30P	30	2.3	1.9	1860	4.1
19	Hey Arnold	NICK	Tue	07:00P	30	2.3	1.8	1836	4.3

Awaiting a verdict

Twentieth Television's Texas Justice set for national launch

By Susanne Ault

The ruling on Twentieth Television's experimental regional rollout of court show *Texas Justice* looks positive. After getting picked up last week by two additional top-20 stations, Fox-owned WTVT-TV Tampa, Fla., and KSAZ-TV Phoenix, the court show is getting closer to a national launch.

"I would say yes," answers the studio's chief Bob Cook, regarding the possible scenario of New York and Los Angeles stations' soon buying the show, hosted by Texan lawyer Larry Joe Doherty. "It's still a little early to tell, but, at least at this point, we are very encouraged."

He points out that, for the most recent ratings period, *Texas Justice*, which initially launched on six Fox O&Os on March 26, averaged a 3.5/11 Nielsen score on the Fox

stations. That is an improvement from the 3.0/10 those stations' time periods were previously delivering. Counting WTVT-TV and KSAZ-TV, *Texas Justice* now runs on nine different outlets, all based in the South and Southwest.

Skeptics say the show is unproven because *Texas Justice* has so far just landed on Twentieth sister outlets, more or less obliged to take it. But Cook says, "We didn't force-feed the show. If they weren't interested in taking it or didn't have the appropriate time period to showcase the program properly, we didn't do it."

Stations that are on board with the show should be happy, because they received it without a license fee and are retaining all the barter advertising.

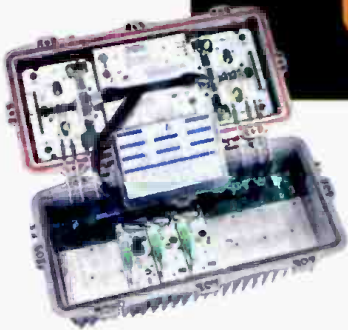
"The profitability factor for them is extraordinary," says Cook, who has ex-



Texas Justice's launch averaged a 3.5/11 on six Fox stations, an improvement over the 3.0/10 time-period average.

plained in the past that Twentieth can offer such benefits because the show is efficiently produced by an already in-place production staff at KRIV-TV Houston. This way, it's unnecessary to shell out high startup fees, which is considered the norm when launching new shows.

But in addition to financial incentives, stations are attracted to the show because Doherty is "a character," explains Cook. "The reason that this is working, when most of these court shows have a lot of similarities, is Larry Joe. It's definitely *Texas Justice*." ■



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DATA OVER SATELLITE



SERVICE & SUPPORT

Excite@Homeless?

The cable Internet service is running out of cash

By John M. Higgins

Backing from giant media companies is giving Excite@Home Corp. no immunity from the Web-wide financial crunch, with the high-speed Internet company gasping for cash.

Excite@Home is down to about three months' worth of money in the checking account, but it does have immediate access to funds that would carry it an additional three months after that. The problems are less severe at the company's capital-intensive high-speed-access business and more at the Excite portal, where ad sales are falling well short of expectations.

But Chairman George Bell is scrambling for cash, looking to cut expenses, lay off workers and sell assets to ease the high pace of the company's losses and set it up for new financing. AT&T Corp. is the controlling shareholder and has agreed to a quick cash injection, but it has no commitment for the kind of money Excite@Home is going to require over the next year or two to expand its high-speed Internet business, the side that surprisingly has the best prospect for stability.

Bell is looking to sell or restructure some assets, such as the Blue Mountain Arts greeting-card site or Matchlogic online ad-targeting firm.

"The point here is to conserve and raise cash to support our core broadband franchise," says Bell, who came from the Excite portal side of the company's operations. As for the media business, "instead of a slightly upward trend in the second half of the year, we see a decline, probably severe."

Excite@Home is no different from Yahoo, NBCi, iVillage or dozens of other Web sites that have discovered that advertisers are skeptical of toying with new outlets for their messages when the economy

turns sour. The difference is that the company sits in the center of cable operators' efforts to sell high-speed data access over their existing cable plant, a critical element of plans to develop new sources of revenue.

Operators can switch to a different data provider in short order, as Cablevision Systems Corp. is about to do after years of fighting with Excite@Home. But Excite@Home also supplies significant sales and customer-service support and, of course, owns cable customers' e-mail addresses.

Excite@Home's financial situation is precarious. The company burned cash at a rate of \$32 million a month during the first quarter, leaving just \$105 million in the bank. That's half the \$201 million the company had at the end of December.

AT&T agreed to a quick sale-leaseback of Excite@Home's national backbone for up to \$85 million, a deal that does not include the company's regional data centers.

The big question is how far AT&T will go. The telco own 24% of Excite@Home's equity and 74% of its shareholder votes. When times were good, AT&T Chairman Mike Armstrong was eager to buy more, cutting a deal for stakes owned by MSOs Cox Communications Inc. and Comcast Corp. at \$48 per share, or \$3 billion. But, by the time Cox and Comcast exercised their options to force AT&T to buy the shares, they had dropped to \$8.64. They now trade at \$4.

"AT&T has gotten pretty embarrassed here," says one Internet analyst. "I wonder whether AT&T cares if this thing sinks or swims, as long as they get the network assets they want." AT&T says that it wouldn't discuss any moves beyond the backbone deal.

Some of the company's biggest moves are turning sour. The big one, of course, was @Home's decision to buy Excite in the



Chairman George Bell: "The point is to conserve and raise cash to support our core broadband franchise." He's looking to sell or restructure some assets, such as Matchlogic.

first place. That \$6.7 billion deal was designed to lessen @Home's heavy reliance on distribution of high-speed data and give the company a quick injection of content.

Unlike the high-speed Internet business, the Excite portal business requires very little capital and generates huge gross margins—when there's revenue, that is. Now, as the @Home side is hitting its targets—cable modem service rose 16% in the first quarter, to 3.2 million—Excite's advertising sales are sliding.

But at least @Home used stock as the currency to buy Excite, so it wasn't incurring any interest costs. The merged companies actually paid cash to buy online-greeting-card site Bluemountainarts.com, the Internet side of a long-established small greeting-card maker.

Even though Bluemountainarts.com had not generated a penny of revenue, Excite@Home agreed to pay \$970 million and put up 40% of that in cash, unheard of at the time in Internet deals. That's \$350 million in cash. By getting cash and hanging on to the print-card business, Blue Mountain's Schutz family may go down as among the smartest dealmakers of the Internet era. Analysts expect Excite to try to sell the greeting-card site. ■



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Changing Hands

TVs

KTTU-TV Tucson, Ariz.

Price: \$18 million cash

Buyer: Belo Corp., Dallas (Robert W. Decherd, chairman/president/17.3% owner); owns/is buying 19 other TVs, including KMSB-TV Tucson

Seller: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 17 TVs and about 1,144 radios. Clear Channel also is buying KTZR(AM) and KXEW(AM) Tucson and KOHT(FM) Marana/Tucson. (see first Combo item, below)

Facilities: Ch. 18, 2,510 kW visual, 251 kW aural, ant. 1,970 ft.

Affiliation: UPN

Combos

KTZR(AM) and KXEW(AM) Tucson, Ariz., and KOHT(FM) Marana/Tucson

Price: \$17 million

Buyer: Clear Channel (see TV item, above)

Seller: Big Broadcast of Arizona

LLC/Royal Broadcasting of Arizona LLC, Tucson (Art Laboe, principal owner); owns KKPW(FM) Kerman/Fresno, Calif.

Facilities: KTZR: 1450 kHz, 1 kW; KXEW: 1600 kHz, 1 kW; KOHT: 98.3 MHz, 6 kW, ant. 184 ft.

Formats: KTZR, KXEW: Spanish; KOHT: CHR

Broker: Kalil & Co. Inc.

KNOC(AM)-KDBH(FM) Natchitoches, La.

Price: \$340,000 (includes two-year noncompete agreement)

Buyer: Baldrige-Dumas Communications Inc., Many, La. (Tedd W. Dumas, vice president/50% owner); owns KZBL(FM) Natchitoches and KWLA(AM)-KWLV(FM) Many, La., and KTHP(FM) Hemphill, Texas; is building FM in South Fort Polk, La.

Seller: Cane River Communications Inc., Natchitoches (Joseph Payne Cunningham Jr., president); no other broadcast interests

Facilities: AM: 1450 kHz, 1 kW; FM: 97.3 MHz, 3 kW, ant. 328 ft.

Station Trades

By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets

THIS WEEK

TV/Radio □ \$0 □ 0

TVs □ \$18,000,000 □ 1

Combos □ \$17,340,000 □ 2

FMs □ \$24,500,000 □ 2

AMs □ \$0 □ 0

Total □ \$59,840,000 □ 5

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1

TVs □ \$388,540,000 □ 14

Combos □ \$2,432,605,820 □ 35

FMs □ \$134,447,900 □ 74

AMs □ \$66,344,811 □ 45

Total □ \$3,221,938,531 □ 169

Formats: Both dark

FMs

KEYI-FM Austin, Texas

Price: \$22.5 million

Buyer: Sinclair Telecable Inc., Plainfield, Ill. (J. David Sinclair, president/14.6% owner; John L. Sinclair, director/36.6% owner); owns/is buying three FMs and two AMs, all in Virginia; owns 25% of three more FMs and one more AM in Virginia; is a limited partner in LBJ's Broadcasting Co. LP, which owns four FMs and one AM in Texas.

Seller: Secret 3 LLC, Cincinnati (Frank E. Wood, president of member Secret Communications II LLC). Secret II has interest in WKKJ(FM) Chillicothe, Ohio

Facilities: 103.5 MHz, 95.5 kW, ant. 1,256 ft.

Format: Oldies

Broker: Star Media Group Inc. (buyer)

WKIB(FM) Anna/Carbondale, Ill./Cape Girardeau, Mo.

Price: \$2 million

Buyer: Withers Broadcasting Co., Cape Girardeau (W. Russell Withers Jr., principal); owns three AMs and six other FMs.

Seller: Union Broadcasting, Anna (Ben Strat emeyer, president); no other broadcast interests

Facilities: 96.5 MHz, 22 kW, ant. 745 ft.

Format: AC

Broker: Patrick Communications

—Compiled by Elizabeth A. Rathbun



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How CBS plays in Vegas

Network and Viacom parent opens audience research center that's fun for tourists

By Steve McClellan

CBS may be reducing its presence at the NAB convention in Las Vegas this year, but parent company Viacom still loves Sin City.

Take a quick cab ride from the convention center over to the strip and you'll see where Viacom and partners Sony and A. C. Nielsen are betting a whole pile of chips on a new research center-cum-tourist attraction at the MGM Grand.

Viacom networks will test most of their new shows there. And CBS and A. C. Nielsen (co-owned but not to be confused with Nielsen Media Research) are creating a new data base to track the entertainment habits, tastes and desires of viewers nationwide.

The thought of Las Vegas conjures lots of images—showgirls, comedians, Wayne Newton.

But for researchers, it's the millions of tourists that pass through the city each year, young and old, rich and poor, male and female who provide the greatest appeal.

Just ask David Poltrack, head of research and planning at CBS who oversaw the development of Viacom's new Las Vegas facility, known formally as the Television City Research Center. He's been conducting most of the testing for CBS pilots and series in Las Vegas for several years now. And Poltrack sees Vegas as a revealing cross-section of America.

"We'll do a test there with 250 people and we'll get 40 states represented," he says. "It's representative of every lifestyle."

CBS started doing Vegas-based program research in the mid-'90s after years of testing on cable systems around the country. But that became increasingly expensive as



The 5,000-square-foot Television City Research Center has two screening and focus group rooms for testing viewers.

rates for the time increased. Previously CBS set up shop at a different hotel every year. Poltrack is sure this will be cheaper.

Now, after a mandate from top execs to make future research costs across the company as efficient as possible, those testing facilities have a permanent home within the 5,000-square-foot Research Center at the MGM Grand. All the company's media subsidiaries will use it.

But it's not just a testing site. Sony joined in and built a permanent exhibition called "The Living Room of the Future," to showcase the latest in Sony's consumer electronic gadgets from HDTV sets to Sony Playstation.

"It's a small project for us, but very exciting," said Ed Grebow, Sony Broadcast president. "We'll be showing products that people will be able to buy in the next six to nine months."

The research center will be managed by Viacom's Paramount Parks unit (with the Robert Brilliant Research Co. of Los Angeles managing the testing facilities).

You can't miss the place, even in Vegas: It's festooned with 50 TV monitors that display Viacom's big brands like CBS, MTV and Nickelodeon. Another screen rotates among the other Viacom brands, like Showtime, BET and TNN.

In addition, a Viacom retail store is on site to sell the latest MTV jackets and CBS hats. (The first Viacom store was shuttered in Chicago in the late '90s.)

The guts of the research facilities include two screening rooms, each fitting 250 viewers, and two focus-group rooms. A. C. Nielsen has agreed to co-develop and manage a new entertainment database that will be created from surveys of test participants who agree to answer follow-up surveys once

they get back home. Those surveys will ask viewers what they think of shows they screened in Vegas after they get to air, and also more general questions about what they think of different program genres, what

they'd like to see on the air and even questions about technology. Like, at what price point would they buy an HDTV set.

"This will be an ongoing, constantly updated database," says Poltrack. "It's the first time we've done anything of this magnitude."

Much of the data collected in Vegas will be proprietary to the Viacom network that commissions it. But Nielsen will be able to use a portion of it in work with other clients and projects. ■

'We'll do a test there with 250 people and we'll get 40 states represented.'

— David Poltrack, CBS

IN BRIEF

ZUCKERMAN WANTS THE NEW YORK POST?

New York *Daily News* publisher Mortimer Zuckerman is offering to buy his paper's local rival if the government orders News Corp. to sell the *New York Post* as a condition of acquiring a second TV station in the Big Apple. Zuckerman said the papers' news operation would stay separate but production and business would be combined.

News Corp. officials scoffed, claiming that Zuckerman's promise was merely a ploy of critics of their company's plan to acquire WWOR-TV New York and nine other Chris-Craft stations. "Mr. Zuckerman has never approached us about buying the *Post* and the *Post* isn't for sale," said a News Corp. spokesman.

Public-advocacy groups had asked Zuckerman if he had interest in buying the *Post*. They argue that News Corp.'s waiver allowing it to own another TV outlet and the *Post* despite the ban on newspaper/TV station crossownership should not be extended to a second station in the market.

LPFM DEBUT

The FCC last week granted construction permits for 25 low-power radio stations. The approvals are the first go-aheads for the new nonprofit service created during the tenure of previous agency chairman William Kennard. Groups receiving permits include the League of United Latin American Citizens, South Bend, Ind.; the Lawyers Second Amendment Society, Porterville, Calif.; the Good News Church, Augusta, Ga., and the SETEC Astronomy Club, San Clemente, Calif.

Triple threat

FCC nominee Kathleen Abernathy has spent over a decade as a regulator, lawyer and lobbyist

By Bill McConnell

Kathleen Abernathy, one of three people slated by President George W. Bush to fill open seats on the FCC, can boast a long list of relevant jobs when she seeks Senate confirmation this spring.

That's unusual for a post frequently presented as a political plum, but Abernathy wasn't among the coterie of campaign workers and political allies designated for rewards typical of a change in administration.

In fact, her designation may be due as much to last-minute GOP self-consciousness over its "rich white guy" image as to either payback from grateful party patrons or her impressive résumé. Well into its search for a new crop of FCC commissioners, Bush's transition team abruptly began looking for women to round out the slate of potential nominees after realizing that its original short list included only men.

Adding a touch of irony to the last-minute effort to include a woman in a roster of key jobs, Abernathy's husband, Charles, is one of America's leading experts in civil-rights law.

Washington players now are looking past the last-minute search and praising the Bush administration for its good sense in picking Abernathy, 44, for the FCC post. Bush plans to nominate former campaign aide and FCC staffer Kevin Martin and Clinton Administration trade official Michael Copps to the other open seats.



Source: Nighthly Business Report

In 1996, Abernathy said of Congress' view of spectrum auctions as a budget bonanza, "You either want to raise money or do some good."

Her breadth of telcom experience is a little unusual for a commissioner and it's unclear whether she wanted the job or was doing the GOP a favor.

Although Abernathy's exposure to broadcast and cable issues is limited, she has spent well over a decade as a telecommunications regulator, lawyer and lobbyist.

Her breadth of telcom experience is a little unusual for a commissioner, and it's unclear whether she wanted the job or was doing the GOP a favor. Two other women considered along with Abernathy would have been more difficult picks for the Republicans. Rebecca Armendariz, an aide on Bush's gubernatorial staff, served with Martin on the White House telcom transition team, and it would have raised eyebrows for both to be named. Janis Obuchowski, former head

of the National Telecommunications and Information Administration, worked with NxtWave Communications and would have faced political opposition due to the bankrupt company's court battle with the FCC over control of auctioned spectrum.

Abernathy, who hasn't been formally nominated by Bush, followed the convention of federal nominees awaiting confirmation and declined to comment.

People who have worked with Abernathy



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IN BRIEF

**LIEBERMAN THREATENS
FTC PURSUIT**

Veteran media watchdog Sen. Joseph Lieberman (D-Conn.) reportedly told studio executives last week that he still plans to introduce legislation requiring the Federal Trade Commission to prosecute any studio that runs "false or deceptive" TV advertisements for R-rated movies. The conversation occurred during a meeting with officials of eight studios and Motion Picture Association of America President Jack Valenti about a "media literacy" project Lieberman is proposing.

On the FTC bill, Valenti said FTC Chairman Robert Pitofsky had told Senate Commerce Committee Chairman John McCain (R-Ariz.) in a letter last November that such a law raises constitutional questions and that, if R-rated movies are advertised as such, there is nothing deceptive about the ad.

**BURNS HAS CANCEROUS
POLYP REMOVED**

Communications Subcommittee Chairman Sen. Conrad Burns (R-Mont.) had surgery to remove a malignant polyp in his colon, a spokesman confirmed last week. His physician says the cancer was detected early and Burns will make a full recovery.

say her experience has given her not only the expertise for the job but a well rounded sense of how to balance a commissioner's public-interest obligations with a duty to ensure that over-regulation does not hamper the telecommunications industry.

Also, given that she has worked for both telephone and wireless companies—generally rival industries—Abernathy isn't expected to favor either sector.

"Her biggest strength is experience," says Lawrence Sarjeant, general counsel for the U.S. Telecom Association. "No one should feel she will come with a particular bias."

Abernathy's regulatory experience comes from a 1991-93 stint as a staff attorney in the General Counsel's office, then as a common-carrier and telecommunications adviser to Commissioner Sherrie Marshall and acting Chairman James Quello.

"She's a very bright, compassionate Republican with a bipartisan approach," says Quello, a Democrat whose deregulatory philosophy made fans of many a Republican.

Before joining the FCC, Abernathy was federal-affairs director for Comsat. Since leaving that agency, she has held similar posts with phone companies Pacific Telesis and US West, the wireless company AirTouch and high-speed-data-technology provider Broadband Office.

She also was partner at Washington firm

Wilkenson, Barker, and Knauer in 1999-2000.

Broadcast and cable lawyers know her best from her 1996-97 tenure as president of the Federal Communications Bar Association.

"She's a terrific choice," says David Donovan, lobbyist for the Association of Local Television Stations. "She's smart and very knowledgeable about the industries involved."

Former law partner Kathryn Zachem says the FCC is lucky to get someone of her caliber. "She's had very high-level jobs compared to many who've joined the commission," says Zachem.

Her focus has been on wireless in the past few years, and some of the biggest issues in that industry

will likely dominate the industry sectors regulated by the FCC during her tenure, Zachem continues. "Kathy has become an expert in broadband deployment, rights of way issues and deregulation," she observes.

Abernathy's views on telcom policy haven't garnered much press, although wireless-trade publications expressed concerns that Congress' desire to use spectrum auctions as a budget bonanza might not be the best way to manage the airwaves. "You either want to raise money or do some social good," she said during a 1996 conference sponsored by the Personal Communications Industry Association. ■

'Her biggest strength is experience. No one should feel she will come with a particular bias.'

—Lawrence Sarjeant,
U.S. Telecom Association

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DBS faces new challenger

So does Northpoint, as MDS America tries to get in on the action

By Paige Albiniak

While satellite TV companies and Northpoint Technology fight over DBS frequencies, a new player may throw a wrench into the works.

MDS America builds systems that use shared DBS spectrum to offer video and high-speed-data services to subscribers in 24 communities in such places as France, Iceland, Kuwait and New Zealand. The system, like Northpoint's, uses terrestrial transmitters to beam signals horizontally.

MDS America was virtually unknown until last month, when it filed its first set of comments at the FCC, saying that, if the FCC is going to allow for spectrum-sharing on DBS' 12.2-12.7 GHz band, it should be open to all customers.

"Market forces are the correct forces to shape this technology," says MDS America President Kirk Kirkpatrick, a Georgia native now residing in Germany. "The U.S. has proved consistently that competition is the way to go."

Northpoint argues that, if the FCC does not give it exclusive access to the spectrum, the U.S. will never experience what Northpoint has to offer because no one else has the technology. MDS America disagrees.

"Northpoint clearly doesn't have any wonderful, unique technology, because we've been doing it for years," says one of the company's attorneys. Kirkpatrick says Northpoint's technology is unproven while MDS America has five years' experience installing and running systems.

Kirkpatrick supports auctioning the spectrum off and says MDS America has plenty of capital to fund a bid. Northpoint opposes auctions, saying other users of that spectrum swath didn't have to acquire it at auction.

But MDS isn't taking on just Northpoint; it's also facing down the DBS providers

fighting tooth and nail to keep Northpoint off the spectrum for fear the service will interfere with established DBS offerings. MDS America's existence undermines that argument.

In five years of operation, Kirkpatrick says, he has had only one interference complaint, and that was when an MDS licensee was deploying a system in Malaysia. On the day the licensee was due to flip the switch, the rival satellite operator said it had 270 reports of interference, but its comments were withdrawn when the licensee revealed it had not received a transmitter from MDS yet and no signal had been turned on.

Kirkpatrick says he never thought to ask the FCC to alter its rules to allow MDS' sys-

tem to operate in the U.S. market. Now that it seems the FCC might allow spectrum sharing, MDS says it's only fair that all competitors with legitimate technology be considered.

Northpoint says MDS showed up too late to get in on the action. "They haven't been part of this proceeding, and whatever technology they are offering may have some merit, but it isn't something on which the current record is based," says Northpoint President Sophia Collier. "Also, the type of C-Band sharing they are describing has been known for a long time, and it hasn't been successful in the past as the base for satellite-spectrum-sharing relationships." ■



MDS America's Kirk Kirkpatrick believes "market forces are the correct forces to shape this technology."

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An Internet-only league

NBA.com's live Webcast of Mavericks-Kings game tests the concept

By Michael Grotticelli

Friday the 13th was lucky for basketball fans and Internet surfers. In the first-ever live Webcast of an NBA game, those with broadband access were able to watch the Dallas Mavericks play the Sacramento Kings at near 30-f/s quality with CD-quality audio for free on NBA.com and REAL.com.

According to RealNetworks, the Webcast generated 120,000 visits from 87 countries, including approximately 30,000 from China alone.

Brenda Spoonemore, vice president of the NBA's Internet Services, reports that real-time visitor feedback was mostly positive. The purpose of the experimental Webcast was "to find out how fans want to receive the content." Since last year, fans have been able to watch video highlights, though not until after a game has ended.

The Web-only event is part of the NBA's plans to Webcast a series of games by its new eight-team developmental league beginning in the fall. ESPN will broadcast several of the minor-league games on-air; the NBA will distribute the remaining contests exclusively over the Web.

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Philadelphia 111 at Indiana 105 OT

Your Highlight Reel
Pick the play(s) you want to see (press ctrl key for multiple selections) or just hit play, and see all the plays.

- Rose, Steal, 1st Qtr, 11:12
- O'Neal, Block, 1st Qtr, 09:09
- Miller, Jumper, 1st Qtr, 08:15
- Miller, Jumper, 1st Qtr, 07:39
- Miller, Layup, 1st Qtr, 05:20

Should this play be a fan favorite? Yes

Rose, Steal, 1st Qtr, 11:12
1 of 1 clips 00:00:21

PLAY CLEAR SELECTIONS

START OVER

Viewers could make up their own highlights reel 10 minutes after the end of each quarter of the April 13 game between the Dallas Mavericks and the Sacramento Kings.

"This will be the first true Internet league," Spoonemore points out. "We're looking for the best ways to distribute the games in a format that fans like. This gives us a six-month lead-time to test games on the Internet and get it right before the new league's debut."

The goal is to learn fans' viewing habits. "From the Mavericks-Kings game, we learned that this is certainly a broadband experience," she says. "If you don't have

broadband connection, it's really a novelty that's not much fun to watch. We had a certain number of fans that were on with a dial-up modem, but their experience wasn't as good as you would need to watch a full game."

People on DSL, in particular, had "an extremely good experience," according to Spoonemore, "and they let us know about it."

For the Webcast, the multi-camera feed

David Harkness, Senior VP, Nielsen Media Research

"SPOT ON HAS BOTH THE ABILITY TO ADVERTISING AND PROVIDE TO THE DEGREE OF ACCOUNTABILITY."

Interactive Media

from the NBA's Broadcast Operations crew was sent through Real Networks encoding software to the Internet. A few extra broadcast cameras were used, mainly set up at low angles. Because of the limited frame size, low angles work better over the Internet, according to Spoonemore. Fans view the games using RealNetworks RealVideo and RealAudio players.

"When we encode video streams or clips for our Web site, we always place an emphasis on cleanliness in the picture, but, if the first images we get are not shot at low angles, we go back and substitute them because that's really the only way you can follow the action [on computer]," she explains.

For the live Mavericks-Kings Webcast, NBA.com also utilized user-controlled 360-degree streaming video from Be Here Corp., Los Angeles. Its Internet NVC technology enabled viewers to pan, tilt and zoom in on the game action at will. Be Here's camera was installed courtside on the scorer's table. Video footage captured through a fisheye lens was processed in real time with Be Here's patented imaging software and streamed immediately to fans across the Internet. Ambient audio was married to the 360-degree views.

In February, Be Here produced navigable streaming-video coverage of selected portions of the NBA's All-Star Weekend.

Another technology allows NBA.com visitors to create personal highlight reels from

plays that occur during a particular game, though not in real time. Approximately 10 minutes after each quarter ends, fans can access video and audio highlights of user-defined players or plays from that quarter. This functionality, introduced during the Mavericks-Kings game as "In Progress Highlights," is provided by Convera, a company created by the combination of Intel's Interactive Media Services division with asset-management-software supplier Excalibur Technologies. Last fall, the NBA signed a 10-year agreement with and took an equity stake in Convera.

There will be no live Webcasts during the NBA playoffs, but several WNBA games might be live on the Web during the summer. Convera's technology will be available to Web viewers during the playoffs.

"One of my roles is to make sure that we don't put things out there that

are not viable products," Spoonemore says. "I don't mind experimenting along with our fans, but we're not going to make it available until we feel it's a reasonably good experience. I don't want to wear out my welcome.

"It's important that you be honest with your fans," she adds. "We realize that the Internet experience is in no way competitive with the experience you get watching broadcast TV. But there is value in what we offer, and we've shown that fans like it as well."

The NBA currently streams audio-only feeds of every home and away game on its Web site. ■

'We're looking for the best ways to distribute the games in a format that fans like.'

—Brenda Spoonemore, NBA's Internet Services

WebWatch TV-NEWS SITES

March 2001
Ranked by unique visitors
Source: Jupiter Media Metrix

Site	Unique visitors (000)	Chg.
1 MSNBC.COM	11,145	up
2 CNN.COM	9,583	down
3 ABC NEWS*	4,413	up
4 CNNFN.COM*	2,244	up
5 FOXNEWS.COM	1,458	down
6 CNBC.COM	1,327	up
7 BLOOMBERG.COM	942	up
8 WEBFN.COM	—	NA
Total WWW	86,102	

CABLE-TV SITES

Site	Unique visitors (000)	Chg.
1 NBCI*	14,281	up
2 WEATHER.COM	11,284	up
3 MSNBC.COM	11,145	up
4 CNN.COM	9,583	down
5 ESPN*	7,902	up
6 CBS.COM SITES*	5,169	up
7 EONLINE.COM	4,768	down
8 ABC*	4,468	up
9 DISCOVERY.COM	3,460	up
10 PBS.ORG	3,101	up
11 MTV.COM	2,956	up
12 CARTOONNETWORK.COM	2,359	up
13 FOODTV.COM	1,723	up
14 FOXNEWS.COM	1,458	down
15 CNBC.COM	1,327	up
Total WWW	86,102	

Unique visitors: The total number of users who visited the reported Web site or online property at least once in the given month. All unique visitors are unduplicated (counted only once).

* Represents an aggregation of commonly owned/branded domain names.

** From February 2001 to March 2001.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from February 2001 to March 2001.

Sample size: More than 60,000 nationwide.

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IN BRIEF

AVID MEDIA BROWSE OUTPUTS TO TV, WEB

At NAB, Avid Technology will show its new Avid Media Browse system that supports Web and TV production for output to both. With a mouse click, the system targets the selected material and creates a Web copy in QuickTime, RealMedia, Microsoft Windows Media or MPEG-1 format. In addition, journalists can use Media Browse to create a new Web version while the video is being prepared for on-air broadcast.

TANDBERG INTRODUCES FOR BROADBAND TV

Tandberg Television will launch its broadband IP architecture, designed to bridge the broadcast and broadband worlds, at NAB. It's based on a content-streaming headend platform that takes in MPEG-2 video and audio feeds, encodes or descrambles them, and then repurposes the content for multistreaming over the broadband IP network. The system can handle transmissions from a digital satellite transponder, digital cable headend, or digital terrestrial transmitter.

PARTNERSHIP FOR RIGHTS MANAGEMENT

Mindport Sentric and PacketVideo Corp. have entered into a partnership to develop digital-rights management for wireless distribution of content. The partnership will enable companies at all points in the content-delivery chain to realize revenue from protected rich media.

It will also allow content owners and wireless operators to protect and monetize multimedia optimized for MPEG-4-compatible wireless delivery using integrated PacketVideo and Sentric technology.

Pay now, hear now

VH1 streams an album to buyers before its release

By Ken Kerschbaumer

VH1 has begun an e-commerce effort that will allow music fans to hear an album before it's on the market. Starting last week, when a visitor to the network's Web site pre-purchases a new album, VH1 will make a stream of it available to the listener via a service called "Hear Music First."

"The album won't be out until May 1," says Fred Graver, senior vice president and general manager, VH1 Interactive Group, "but, the minute the listener pays for the album, they can begin listening to it on their computer."

The offering of a stream of unreleased material is added ammunition in efforts by VH1 and MTV to gain a place in the delivery of music via the Internet. A deal that MTV Networks recently signed with the five major record labels with the help of MTV's partner, RioPort, will make it possible for visitors to purchase single songs and entire albums for prices ranging from 99 cents to \$1.99 for singles and from \$11.98 to \$18.98 for full albums.

The key enabling technology for streaming the albums is Microsoft Windows Media. "We worked very hard with Windows Media and did a beta test with Eric Clapton's new album a few weeks back," Graver says. "Everyone involved was happy with the sound and security."

Because the music is streamed instead of being sent out as a download, many of the issues of illegal copies being distributed via e-mail or Napster don't exist. Once a credit-card purchase is confirmed, the buyer is sent a password that enables access to the stream. Only one user can access the stream with a PC at a given moment, so, although the password can be given to friends and family, if someone is already using it, others can't get access.

"The labels and artists are our partners, so we've been talking about a way to move

toward digital music distribution for a very long time," says Graver.

Graver acknowledges that there is the potential for a user to record the material and distribute it on the Internet, but that process wouldn't be easy. It would involve microphones, tape or DAT decks, and other equipment that the average listener simply isn't going to get involved with.

"There has always been a 14-year-old kid at the end of the block who would make a copy of an album for you, whether it was reel-to-reel, a cassette or burning a CD," he says. "Part of the thing here is to make it a better experience."

Graver says this move isn't seen as a huge revenue generator. He expects that, by year's end, four or five albums a month will be available through the service.

"We get the revenue for the album through our e-commerce, but it really isn't about the revenue for us," he says. "It's about the brand and what VH1 means to our audience, artists and the labels."

"We'll have tens of thousands of songs available this summer," he adds. "The pricing is set at a level that allows the

labels to manage their relationship with their different constituents. And the great thing that RioPort did was work with Microsoft, Universal and Blue Matter so they now have one shopping-cart solution that encompasses the different digital delivery systems."

Hear Music First will still be offered once the album is released. One of the problems in a "want-it-now" society is that purchasing an album online and waiting five or six days for delivery can cause potential customers to head to the record store instead of the Web site. But Hear Music First gives listeners access to the streamed album for seven days as they wait for their copy of it to arrive in the mail. ■



VH1 Interactive Group's Fred Graver says Hear Music First "really isn't about the revenue for us. It's about the brand and what VH1 means to our audience, artists and the labels."

Ta ta, TV portals

They made the mistake of taking on the AOLs and Yahoos

I'll miss that enthusiastic woman on those 30-second NBCi commercials, breathlessly calling the roll of just about every sub-category of content on the site. "One site—with everything you need" went the tag line. "One site—with more than you might ever need" would have been more like it.

Now, of course, NBCi has joined Go.com on the list of decommissioned portal battleships. And other network sites, some of which have certain portal characteristics, have been shedding employees by the hundreds.

Portals—a vision that didn't stand the test of time and wound up trying to fulfill a need that didn't exist. I believe the de-emphasis or demise of several television-related portals is attributable to flaws in execution, types of content offered, over-scaling and unrealistic revenue projections.

"The TV portals have been, almost to a case, ill-conceived, non-visionary, overpriced when being acquired, unremarkable, unclear,

reactionary and badly executed," thunders GartnerGroup analyst Whit Andrews.

Andrew Goodman, editor in chief of the portals-news site Traffick (www.traffick.com), thinks the carnage is largely congenital. In his view, the broadcast portals were created out of an erroneous read of the marketplace—when the original aggregator portals such as Yahoo, AOL and Excite were attracting huge numbers of eyeballs.

Goodman believes that, as creators of their own content and as brands already familiar to consumers and advertisers, broadcasters thought they could offer some of their own news and feature-coverage online, supplement their contributions with acquired "part-

ner" content and emulate the success of the early arrivals.

"AOL moved into a vacuum and established a brand. Its success in doing so does not mean fourth and fifth movers will have equal success. On the contrary, they will be trying to play the same game as AOL but without the benefit of AOL's subscription-based cash flow," Goodman says. "Portal services may be to some extent a commodity," he adds, "but also-rans were lulled into the mentality of 'we can build a copycat.' As it turned out, they generally did not keep up because they really weren't in the portal business in the way Yahoo was."

The broadcast portals were never able to catch up with the trailblazers. Jupiter Research

analyst Patrick Keane likens the current portal situation to "television broadcasting in the 1950s," with three dominant players and little opportunity for startups to find a niche.

Goodman went on to say that core eyeball-count boosting services, such as e-mail, have been well executed by the likes of Yahoo and AOL but were never really well devel-

tors, but that model has never added more than incremental revenue.

As part of the Infoseek acquisition, Disney also picked up Ultraseek, an on-site search tool marketed to corporations. Disney, however, didn't seem to know what to do with Ultraseek and sold it to search-technology supplier Inktomi. As search engines, Go.com and NBCi (which bought Snap) never caught up with newer, faster and more comprehensive rivals, such as Google.

Despite the death of broadcasting-entity general portals.

Jupiter Research analyst Patrick Keane likens the current portal situation to 'television broadcasting in the 1950s,' with three dominant players and little opportunity for startups to find a niche.

oped at NBCi and Go.com.

If you remember, the search function was also going to be a killer app. "This agreement stakes out an even more ambitious role for Disney in this promising medium and provides an ideal partnership for the creation of a new Internet portal service," Walt Disney Co. CEO Michael Eisner said in June 1998 when the company made its initial, \$465 million investment in search engine Infoseek.

There aren't many ways to monetize searches, however. You can sell banner ads that pop up when certain search phrases are entered by site visi-

however, Goodman and other analysts do not see gloom for television Web sites. They see opportunity in a scaled-down model in which site content is directly related to on-air content.

"The broadcast companies can and should do a lot online, though not necessarily as 'portals,'" says Goodman. "They can throw their weight around a bit and show off their deep pockets. There is a lot of cool stuff you can do: run contests, games, etc.—do things that are an adjunct to a popular TV series." ■

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Affordable DTV is a reality

Small-market company gets on the air for less than \$125,000

By Michael Grotticelli

With the FCC's May 2002 deadline for all commercial stations to be on the air with a digital signal looming, many stations have cited the substantial cost involved in upgrading to digital television—and a lack of a clear business model—as the reason for their delay in moving forward. One small-market broadcast company in Kingsport, Tenn., understands the need to make the transition quickly and has done so for less than \$125,000.

The FCC mandates only that a station must be transmitting a standard-definition (480-line) digital signal, not necessarily a high-definition signal. An infrastructure that can transmit upconverted NTSC programming will satisfy the government. In addition, commercial stations can go on now at low power and then increase to their mandated full power by the end of 2004.

"Our company was first in the market with FM stereo, AM stereo, TV stereo and a secondary audio program [SAP], so we're big on new technology," says George DeVault, president of Holston Valley Broadcasting Corp. (HVBC), which is in DMA 93, serving parts of Kentucky,



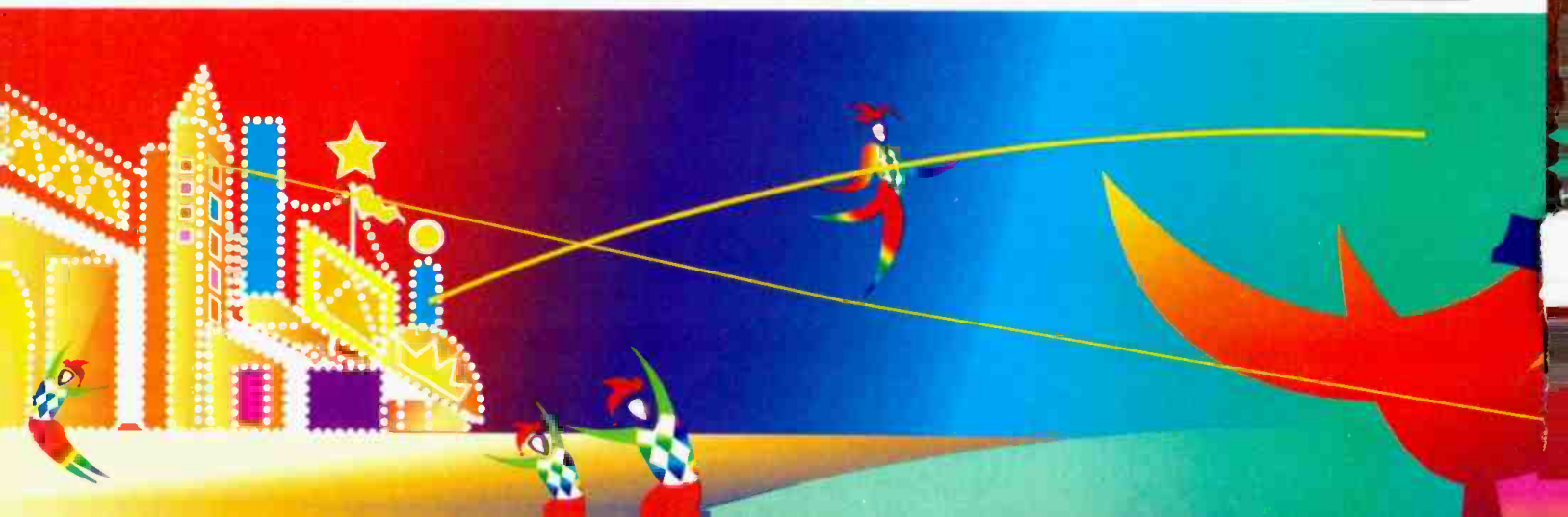
George DeVault considers it imperative for his stations to go digital well before the May 2002 deadline.

Tennessee and Virginia. "However, a wealthier competitor [WCYB-DT Bristol, Va.] was spending over a million dollars to get on the air with its digital TV station ahead of us. We weren't sure what to do and, more important to the bottom line, why?"

Those were DeVault's thoughts last spring as he headed off to the NAB Convention in Las Vegas, knowing very little about digital television. "I resolved to learn as much as possible about terrestrial digital

television and to see just how cheaply we could get an interim version of our WKPT-DT on the air," he recalls. "Amazingly, after visiting many exhibit booths and speaking with a plethora of sales reps and engineers, I came up with a package that I believed would get us on the air with about 5,400 W ERP for only about \$125,000."

The first question DeVault asked himself was what kind of coverage would he have and how would it compare with that of his



competitor, whose interim DTV operation was just getting on the air with 129,000 W.

Returning home from Las Vegas, he bought a digital set-top receiver and started monitoring reception of the signal from WCYB-DT. Since its transmitter would be on the same mountain as WCYB-DT's (and on an adjacent channel), DeVault concluded that, if he approximated the signal strength of the proposed interim version of his own digital station by attenuating the received strength of his competitor's more powerful station, he could count on reception of WKPT-DT once it was constructed.

But why build 18 months ahead of the deadline? The \$125,000 price tag may not be much for a larger DTV station, but it's still a lot for a small company to invest in what many call "an experiment." The answer is related to the DTV build-out. In addition to full-service ABC affiliate WKPT-TV, HVBC owns and operates WAPK-LP, the local UPN affiliate. The station enjoys cable carriage on some 25 systems, some of which are over 50 miles from the WAPK-LP transmitter on that mountain.

The problem, as DeVault explains it, is that full-service station WVLT-DT in Knoxville, Tenn.—about 100 miles away—will be "firing up" its DTV transmitter next year on the same channel as his WAPK-LP, which is going to have to change channels and halve its power to survive and gain Class A status. Absent another means to get WAPK's programming to cable systems, some of those systems would be forced to drop the station's programming. The way to be able to reach these systems was to build WKPT-DT early and "multicast" WAPK-LP's programming as WKPT-DT-2.

"Our need to ensure the continued viability of WAPK didn't just give us an excuse to get WKPT-DT on the air well in advance of the May 1, 2002, deadline," says DeVault. "It made doing so imperative."

Thus, on Aug. 15, HVBC's board voted to build WKPT-DT as soon as possible. A few days later, DeVault had special temporary authority from the FCC to proceed. Only two months after getting the go-ahead and following a total construction time of only two days, WKPT-DT signed on with test signals. By early November, its digital multicast was on the air.

Not only does it currently transmit the programming of WKPT-TV/ABC-19 on WKPT-DT-1 and the programming of WAPK-LP/UPN-30 on WKPT-DT-2, the company is also transmitting the audio from a number of audio services, including some of its radio stations. And, DeVault points out, it has plenty of DTV bandwidth to spare.

Approximately 40,000 cable subscribers and a small number of individual DTV enthusiasts are now receiving WAPK's programming via WKPT-DT-2, and additional cable systems are expected to switch over soon or add WAPK's programming for the first time via WKPT-DT-2.

DeVault believes that he has shown that it is possible to transmit a digital signal and not break your station's bank account. It's also a matter of survival.

HVBC's Equipment List

✓ Barco "Polaris" encoder/multiplexer equipped for two SDTV video streams each with Dolby stereo, two SAP channels and PSIP	\$61,940.00
✓ ADC model DT830A 500-watt DTV transmitter	\$54,175.00
✓ Scala model SL-8 transmitting antenna (including mounting hardware)	\$3,512.00
✓ Andrew 1/2-inch foam-filled transmission line (200 feet) with connectors and hangers	\$2,234.00
Total cost	\$123,861.00

(Not including shipping, use tax, installation by station staff, \$130.00 FCC filing fee or professional fees)

NOTE:

Prices are subject to change.
Maximum effective radiated power is 5,180 watts from a height above average terrain of 2,276 feet.
During interim operations, the encoder/multiplexer is located at the transmitter site and is fed audio and standard-definition video from existing STLs.
Existing lower audio- and video-distribution amplifiers, and transmitter remote-control equipment are used.

"The FCC's policy is 'use it or lose it,'" he says. "If a commercial TV station, which was loaned a second channel for DTV, doesn't have its digital on the air by May 1, 2002, technically, it loses the right to construct a DTV station and, thus, will have to cease telecasting altogether on the date the commission forces it to terminate its analog transmission. If such a commercial broadcaster doesn't have its DTV transmission up to its allocated full-power level by the end of 2004, the station will be limited to whatever lower, interim DTV power level it has on the air at that time."

DeVault hopes to increase his station's power "by a factor of 10" by early next year and then go to full-power by the end of 2004.

Regarding DTV operation, he says, "There's no way to fully appreciate the ins and outs until you get it on the air. We don't feel we're compromising ourselves the system we've put together. It's working quite well." ■

A Question Of Balance

Finding innovative customer solutions sometimes means balancing existing expertise with exciting new ideas. That's why last year Harris acquired the industry's leading broadcast automation company, **Louth Automation**.

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NY1 News blazes new trail

Time Warner Cable creates newsroom for the future

By Ken Kerschbaumer

When Time Warner Cable's senior director for engineering and technology, Harlan Neugeboren, helped steady the technical operations of Time Warner Cable's NY1 News operation in the early 1990s, the news channel made its mark with the use of video journalists who were more than on-screen talent.

Later this year, when NY1 News moves into a new facility in Manhattan's Chelsea Market, the network will be at the technological forefront as it unveils a news operation that Neugeboren says will serve as the model for future Time Warner Cable (TWC) news facilities. With six more expected to hit the air by May of next year, it won't take long for the prototype to be put into action. Additional

news channels will be built in Charlotte, Raleigh, Syracuse and Albany, as well as joint ventures with Belo in San Antonio and Houston. Each is expected to cost approximately \$8 million to get up and running.

"Producers and journalists will be able to browse all the assets from their desktop, whether it be video or graphics," he says. "They can browse them through the briefing tool of the AP news system and through the Omnibus search engine."

A key development is that, from one interface, personnel will be able to edit, create graphics and pop them into scripts. More important, the new system will improve the on-air quality of the product, says Neugeboren. A current problem, he explains, is that much of the programming is an anchor



Harlan Neugeboren: "If a producer or writer sees we've used a shot five times already, they can cut a new shot really quickly."

reading, with the same voice-over and shots used repeatedly. "The reason we wanted to get more functionality and video to the desktop is that, if a producer or writer sees we've used a shot five times already, they can then cut a new shot really quickly."

The backbone of the system comprises components from several suppliers. OmniBus Systems will provide the automation system; the newsroom system will be AP's ENPS; graphics will be handled by VertigoX Media and Pinnacle Systems; and Pinnacle will also provide the networking and server products that will bring it all together.

Another big change is the move from Panasonic DVCPRO gear, which has been a staple at TWC, to Sony's DVCAM DSR-250, which will offer a lighter load for the shoulders of talent.

"The DSR-250 weighs 9 pounds and has all the standard broadcast features, and it's cheap," notes Neugeboren. The DVCAM gear will be used only in new facilities, he adds, noting that Panasonic's DVCPRO is too entrenched in the existing NY1 News plant to make a retrofit practical. Sony will also provide a DVS-7200A switcher, DME-7000 digital effects and HDXS-5800 router.

According to Neugeboren, the new facil-

ESPN scores with ENPS.

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ity design came out of the gradual learning process of building other news operations across the country. But the real driver is that many of the technologies for which TWC was waiting for have finally matured.

"XML and open standards are here, and they work," he explains. "You can integrate them into an existing stable platform. Now it's all about open databases. Everyone has been saying that for years, but now all our assets get published to a sequential database, and we can get at those assets."

One of the key building blocks is the Omnibus automation system. "They are moving in a direction that is more file-transfer based," says Neugeboren. "They also have a workflow module that offers a new way of developing codes very quickly."

But it's the sequential database that



Time Warner Cable sets up a mock-up of the control-room design that will be used in six new 24-hour local cable news networks over the next year.

holds the most promise. It allows the operation to have all the graphics, video, scripts and all the video to be cut in one database. A final strength was the Omnibus desktop control, which allows other applications to be launched from one control system.

The close relationship between Omnibus and AP also helped because AP's EMPS has only one master list tying the different

devices together. "Also, EMPS 3.0 is going to have DHTML," says Neugeboren, "so instead of messages looking like a long string of XML tags, it's going to be a picon or an icon."

Each station will require approximately 100 hours of video-server storage online and double that near-line. Between five and 10 edit workstations and another 10 browse client desktops will be put to use getting the news on the air.

Helping on that front will be

Pinnacle Systems' Vortex network news system, Vortex News Editor, near-line storage system and archive manager.


"We'll have Pinnacle's Vortex News hardware version at certain desktops and a software version also," says Neugeboren. "And with Pinnacle's Mars low-res editor, we'll be able to browse 25-b/s full-bandwidth video at the desktop."

MPEG-4 low-resolution browsing will be done as a background task for assets that go on the near-line server and archive because the server doesn't have the bandwidth. "As soon as the reporter starts the four-times transfer, he or she can open a browse window and look at the video across the LAN. That's going to be a monumental leap forward."

For graphics, TWC has tapped VertigoX Media for its Graphic Builder Active X, Template Builder and Playout Manager. Pinnacle will also provide Deko 2200s, Clip Deko and Dekocasts.




"With Vertigo's template builder, we can build something once, and we don't have to build a duplicate message onto the Deko 2000s, which will be used in the control room," says Neugeboren. "Vertigo can write to the Deko format."

With so much gear coming together, TWC has already begun building a full test model in the Chelsea Market. Neugeboren expects the automation and server hardware and a portion of the video hardware to be up and running by mid-June. "We'll test-program the code and keep it up for about a year so we can keep on testing software releases." ■



Carlson

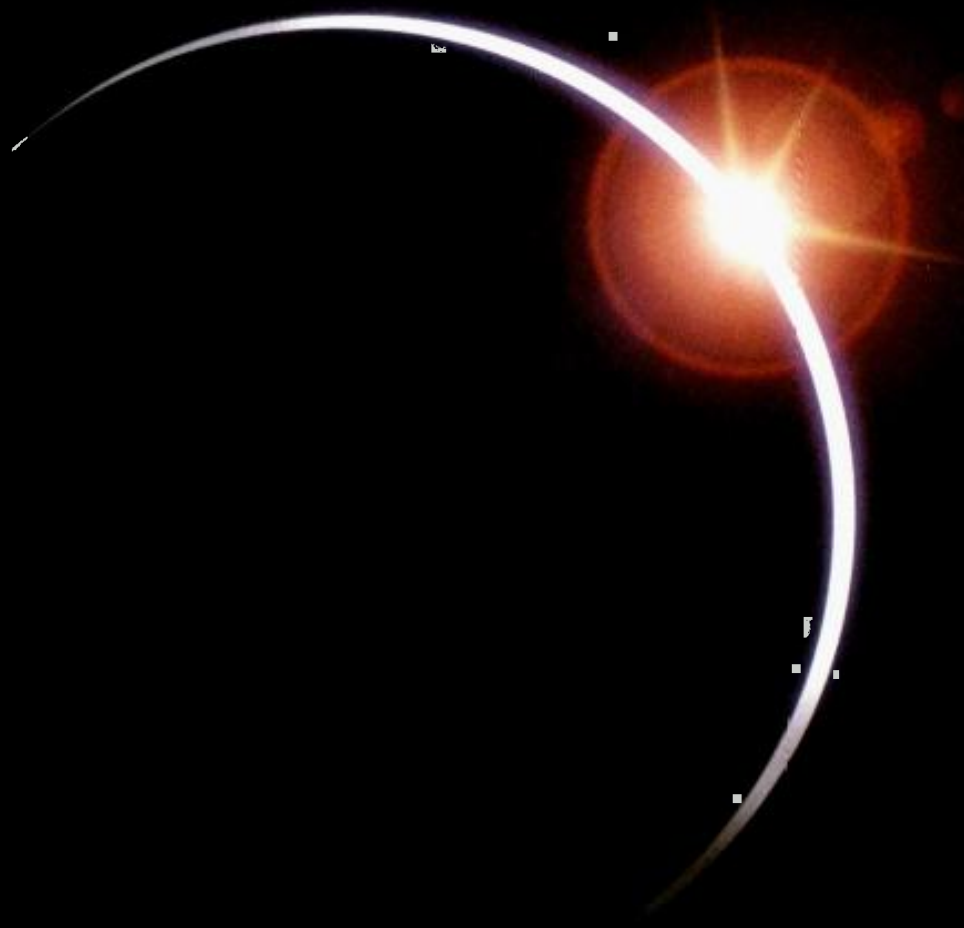
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Live, via videophone

Portable technology gives CNN a scoop on Navy crew's release

By Michael Grotticelli

In today's highly competitive environment, it's not how you get the news but how quickly. That's why, when CNN wanted to bring its viewers the first live pictures of the 24 freed U.S. Navy crew members landing in Guam, it used a videophone connected to an INMARSAT telephone to transmit the audio and video back to Atlanta. Although the pictures were displayed at less than full-frame rate (approximately 15 frames per second), it nonetheless demonstrated a capability to get live content out quickly from a remote location.

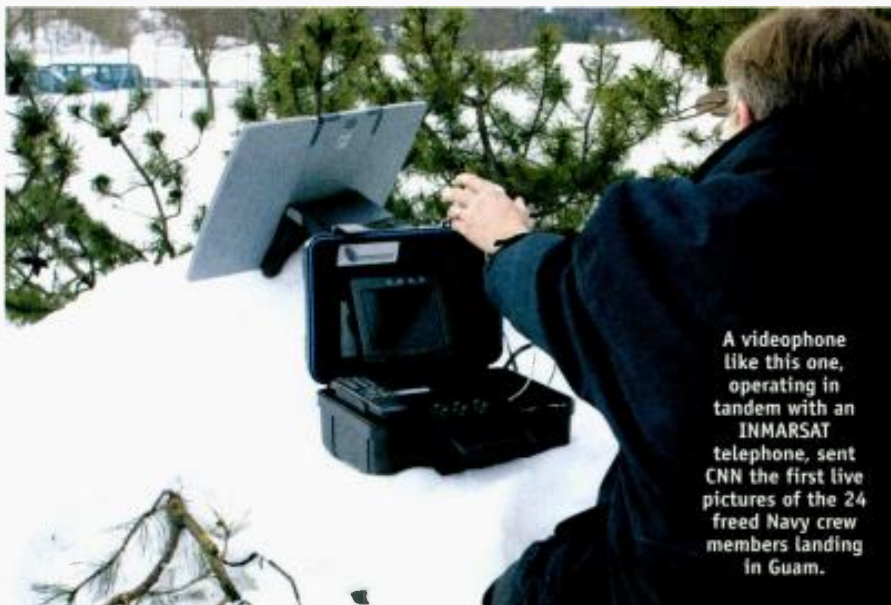
"For the plane landing, we were transmitting from several places where the traditional means of broadcasting were not available to us," explains Parisa Khosravi, senior vice president of international newsgathering at CNN.

Regardless of the technology, she is responsible for bringing worldwide news into CNN's Atlanta headquarters. The network currently maintains 12 videophone systems and plans to outfit all 30 of its international bureaus with such units.

"Our coverage of the China incident was quite extensive from the start, and we were doing these kinds of live transmissions selectively as the story required. You don't want to overuse it. You want to use it only when it makes sense, because the quality is not perfect."

Once she got word that the plane would be landing in Guam, Khosravi had crews fly in from both Tokyo and London with the necessary equipment. The videophone, made by a UK-based 7E Communications Ltd., was initially intended as a backup system.

When the plane arrived, a satellite uplink truck was ready, and transponder time was booked to capture the event, but the truck



A videophone like this one, operating in tandem with an INMARSAT telephone, sent CNN the first live pictures of the 24 freed Navy crew members landing in Guam.

had problems transmitting a microwave signal. So the videophone system, powered by a 12-volt car battery inside a van and operating in tandem with an INMARSAT telephone, brought the first pictures stateside instead. Once a reliable connection was established, the network switched to the satellite transponder, given the increase in quality footage. There were times when Atlanta switched between the two feed sources.

"The videophone system was set up and tested as a backup in case the satellite failed," says Khosravi. "As it was, the truck had never been tested because of security issues at the U.S. base in Guam, where the plane landed. The Air Force base is located at sea level, and we were having problems hitting the microwave dishes located on a hill. The microwave links were intermittently failing, so, when the plane actually landed, we had to use the videophone. Then, when the crew was disembarking from the plane, the satellite system started working, and we immediately went to that."

Throughout that day, she adds, the microwave interference was "quite immense." At times, therefore, the videophone system provided a better picture than

the satellite system, so that was used on-air. "Some of our live shots were moving back and forth between the two systems. There was a lot of interference, and, at times, you could see some [breakup] in the picture."

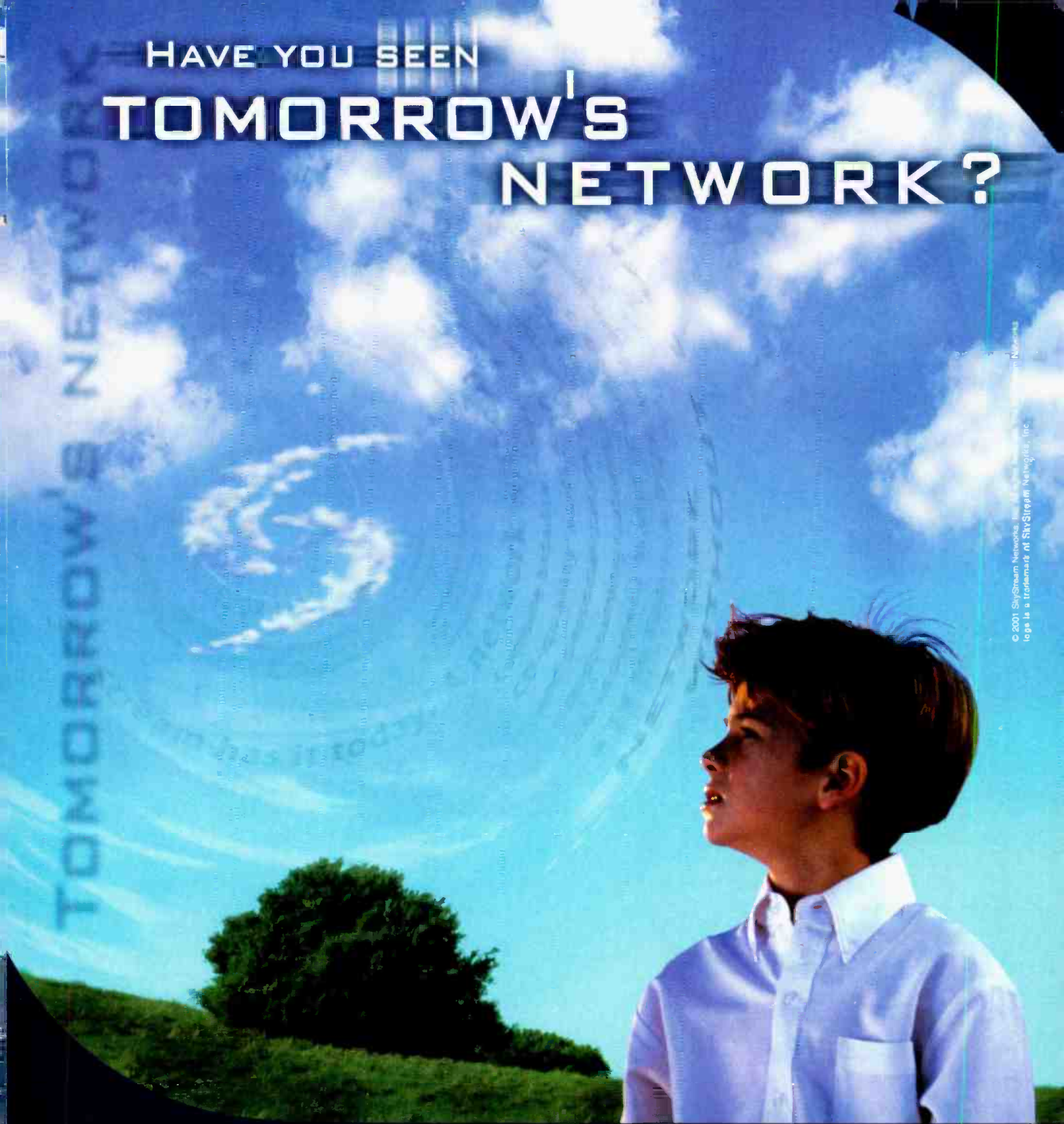
The videophone system flown in from Atlanta was also used in Hainan on the morning the Chinese government announced that it would release the crew. With no uplink facilities, Khosravi decided to use the phone lines to get the news out. "These are events that, editorially, you make a judgment that you have to have it, so we do. Because of this capability, we ended up being exclusive on it."

To get the pictures to the U.S., footage from a Betacam SP camera was fed directly into the videophone system. The videophone is hooked into a satellite phone, which was used to dial into CNN's London bureau for transmission back to Atlanta.

"Having those live pictures, regardless of the quality, is something you have to be able to do in this business," says Khosravi. "We will do whatever it takes to get the story first. The key is to have a backup system, because viewers expect to see the news as it happens. They don't care how we get it to them." ■

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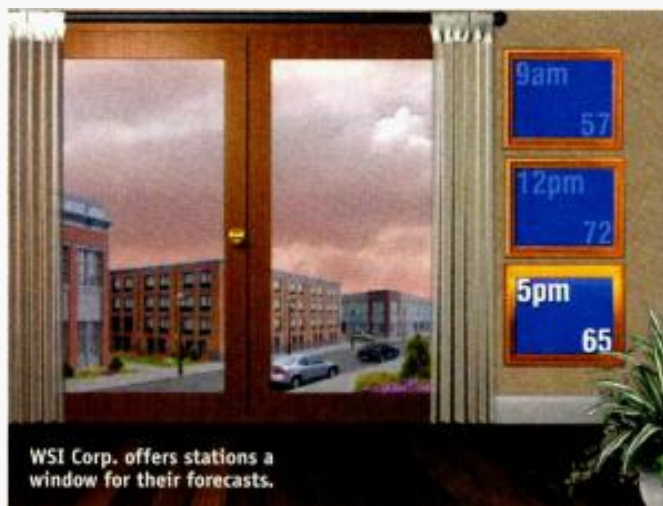


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CuttingEdge

BY MICHAEL GROTTICELLI



WSI Corp. offers stations a window for their forecasts.

WINDOW DRESSING FOR WEATHER

At NAB, WSI Corp., in Billerica, Mass., will unveil a windows motif for its Skycast weather-forecast visualization service. The new motif delivers a library of window images through which broadcasters can present photo-realistic animations of their weather forecasts.

Skycast offers weather-forecast presentation through video mirroring of the weather experience. Similar to time-lapse photography, Skycast takes thousands of metrics from WSI's computer models and maps them to video clips so that viewers see the forecast as clearly as if they looked through their window.

The window frames can be enhanced to complement the broadcasting station's on-air look and feel. Skycast is compatible with WSI's Weather-Producer system, an on-air meteorological workstation and graphics-production platform.

TEKTRONIX ACQUIRES ADHERENT SYSTEMS

Tektronix Inc., Beaverton, Ore., has acquired Adherent Systems Ltd., a technology provider whose MPEG measurement and analysis for digital video provides a good fit for Tektronix's similar MPEG test, measurement and monitoring products.

Adherent's technology and products will be combined with the Tektronix video business to develop offerings that will enable the broadcast industry to deploy MPEG technology for storage and transmission of video over broadband communication networks, including the Internet. Financial terms of the deal were not disclosed.

QVC MAKES A DEAL WITH SONY

In upgrading its live TV broadcast facility in West Chester, Pa., to full digital production, home shopping channel QVC has purchased 20 Sony BVP-950 digital cameras.

The manufacturer's Systems Integration division helped build the QVC facility in 1997.

One of the key benefits of the camera, according to QVC Chief Engineer Dave Muckel, is the camera's control system, which offers the network the ability to match the look of existing cameras and color setups among the new cameras in three separate areas within the QVC studio.

POWER-EFFICIENT CEA TUBES FOR UHF

Litton Industries' Electron Devices Division, a subsidiary of Northrop Grumman Corp., has developed constant-efficiency amplifier (CEA) tubes for UHF television transmitters that, according to the company, can provide stations with substantial cost savings through decreased power consumption.

The new CEAs are inductive-output tubes (IOT) that feature twice the power efficiency of standard IOTs and will be available in new transmitters from leading manufacturers in the fourth quarter, according to Litton.

The patented CEA combines IOT technology with a multiple-stage depressed collector (MSDC). Because of the electron-collection efficiency of the MSDC, power consumption is reduced by about one-half compared with any other electron-tube or solid-state technology. This allows the CEA to operate at a total-power-conversion efficiency of about 60%, compared with 30% for conventional IOTs in

digital 8-VSB service. That represents a savings of roughly \$20,000 per year per tube in power expenses.

ABC NEWS TO SUPPLY CONTENT FOR NGN

ABC News has reached an agreement to provide Next Generation Network (NGN) with daily news headlines and summaries to bring ABC News content to an even wider audience.

NGN screens are targeted to out-of-home consumers and are strategically placed in high-traffic locations, including convenience stores, quick-serve restaurants, pharmacies, office buildings and transit stations. NGN alternates customized content with advertisements and generates more than 50 million impressions weekly, according to the company.

TELESTREAM AND BULLDOG TEAM UP

The Bulldog Group has entered into a technology partnership with Telestream to integrate Telestream's FlipFactory transcoding technology into its digital-asset-management software, Bulldog Two.Seven.

The combined technologies enable customers in the broadcast and Web-publishing industries to easily transcode video files from one format to another within the Bulldog application. This integration saves video producers, publishers and distributors time, money and resources, according to the company.

Field-testing 8-VSB

An encouraging FCC Office of Engineering & Technology (OET) interim report on digital-television-receiver development, released last week, compares measurements of analog NTSC and DTV reception using the ATSC's 8-VSB modulation system.

From last April to September, at 51 sites in and around Washington, field tests were performed by FCC engineer William Inglis, traveling in a van with both a 30-foot mast antenna and two types of indoor antennas (measurements taken out of doors) and several third-generation prototype and production-model receiver chipsets.

David L. Means was chiefly responsible for organizing the field data and is the main author of the report.

The test results show that third-generation receivers are performing a lot better than first-generation units.

Yes, that's what we found. The results were very pronounced under conditions that gave problems to the first-generation receivers at the more typical sites. We deliberately picked sites that we thought would pose difficult reception problems, and these new receivers worked.

The study is at the half-way point, and you plan to test 50 more sites.

Yes. Right now, we're in the process of trying to accommodate more receivers that have become available. We only have six ports on our truck, however, so we're trying to decide which receivers to test. The plan is to swap some of the prototype models for chipsets that have been incorporated into consumer receivers. We're also trying to figure out how to handle the fact that we're changing receivers in midstream.

With the study only half finished, why release this data now?

We thought that we had some important findings, and the data so far indicated some clear trends, so we wanted to get the information out there.

One interesting part of the report was the testing of indoor antennas outdoors. But can reliable data be collected this way?

It was because of the logistics of the whole situation. If we had tested indoors, there would be wall attenuation, but that's difficult to predict and model. Eliminating wall attenuation at least gives you a handle on how much the reception is affected by the relative heights of the antennas and the types of antennas.

The tests compared NTSC and DTV. Is this a valid way to test performance of DTV reception? Why not test 8-VSB against COFDM or, perhaps, just 8-VSB coverage?

Well, at the time the test was undertaken [in April 2000], there was no way to do a good COFDM comparison. We undertook the test with what was possible with the resources at hand. Late in the test period, there was an attempt to get us involved in the NAB/MSTV modulation test effort [comparing 8-VSB and COFDM with NTSC coverage], but, by the time the logistics were lined up, their testing was over. I don't see any reason to test COFDM at this point.

In general, what do your test results prove?

I'm encouraged by what we found. Speaking as a scientist, it's hard to make a quantitative assessment, other than the fact that the new receiver chips are X dB better. It's a clear indication that a lot of the problems that were observed early on were the result of early implementation of first-generation receivers. The main improvement is in the channel equalizers that companies are now building into consumer receivers. ■



David L. Means

Chief, Research Branch, Office of Engineering & Technology, Federal Communications Commission

Career: Current position since 1989. Worked at FCC Field Engineering Bureau, Washington, 1975-1989; started with FCC in 1970 in Field Engineering Bureau, Laurel Monitoring Station.

Education: B.S., electrical engineering, University of Pittsburgh, 1970.

Family: Wife, Patricia

Would Rather Be: Sailing and building guitars

The revenue side of the TV station business is not so hot these days. The ad market is soft, compensation payments from the big networks are dwindling and those co-branded Web sites are still not delivering many dollars.

So what's a TV-station executive to do? Focus on the cost side, of course. And for a growing number of cost-conscious station groups, that means centralcasting—controlling multiple stations in many cities from a single hub station. By consolidating one or more of the operations of geographically scattered stations, the groups expect to eliminate jobs, shave operating costs and, in the long run, reduce equipment costs.

“Centralized broadcasting cuts right to the very basis of the industry,” says Sim Kolliner, a former NBC engineer now developing centralcasting products for Leitch. “It could totally change the face of broadcasting.”

Master control—the place where a station's programming comes together and then is sent to the transmitter—is at the heart of most centralcasting schemes. But groups are also eyeing traffic, creative services, administration and syndicated programming. Even news, or parts of it, could be sucked out of the local stations into a central vortex.

“You have to look at it from a whole system viewpoint,” says John Roe, vice president and chief technology officer at Belo Broadcasting. “Master-control consolidation has been used as a metaphor for this whole activity. But consolidating master control by itself doesn't buy you a lot. I don't think the cost savings are all that significant. But when you take all the other potential savings from centralizing various functions, taking them collectively or some set of them, it does have real possibilities.”

CENTRALCASTING

All for one, and one for all

Illustration: Ivan Lee Sanford / SIS

B Y J O A N V A N T A S S E L

“There is no one formula to follow,” says Steve Jacobs, senior vice president of networked systems businesses at Sony. “There are different economics, labor equations, technology costs and linkages. There is no one right solution and no one right answer.”

“Last year, it was all about the Internet and opportunities for new revenue streams,” he continues. “This year, it's about profits and return on investment.”

NO MORE LOCAL?

Centralization is not without its critics. The unions complain about the loss of jobs and warn of the loss of on-air quality. Others say centralcasting calls into question what localism in broadcasting is all about. Is it

locally originated programming? News and sports? A physical building? Or is it the subtle influence of the shared destiny of a station and the community it serves?

After several years of talking about it, more groups are making the move. Media General and NBC are joining pioneers The Ackerley Group, The New York Times Broadcast Group and USA Broadcasting with rollout of systems. Others, including Belo, Clear Channel, Gannett, Hearst-Argyle, McGraw-Hill, Meredith, Raycom and Sinclair, have projects under serious consideration. Some, like Belo and Tribune, are running small-scale trials.

“I'm spending all my time on plans for centralized broadcast operations,” says Al



STING

From a single location, major groups can manage all their stations

Kovalick, chief technology officer, Broadcast Solutions Division, Pinnacle Systems, a provider of gear for centralcasting systems. "It's very hot and is moving along much faster than anyone could have anticipated. Station groups are saying that they will centralize six, eight or nine stations this year, no matter what."

NBC is centralizing its backroom operations—master control, monitoring and traffic. "The strategy is to leave those things that are critical to local broadcasting alone, such as news and sales. In these areas, feet on the street are critical, so they remain autonomous at the station," says Jay Ireland, president of NBC television stations.

NBC's interest is an unintended conse-

quence of its transition to digital, says Ireland. "Miami opened our eyes to what the possibilities are. Two years ago, we built a state-of-the-art facility there. We saw what could be done when you integrate everything and put all the automation systems together. There were savings and efficiencies. We had more efficient use of labor. Most important, we got a better-looking product on the air, quicker."

NBC plans three hubs for its 13 stations. The Miami hub, WTVJ(TV), will manage three other stations (WVTM-TV Birmingham is already online). The hub at WNBC-TV New York will control six other stations. And KNBC-TV Los Angeles will run KNSD(TV) San Diego, starting this August.

Media General is now unifying the traffic functions of 26 local stations and plans to centralize the master control of the stations next year. "By getting traffic in place first, we have a central database feeding 26 stations in 26 locations. So when we centralize master control, that center [in Tampa Bay, Fla.] will be adjacent to the traffic operating center—same building, same floor, same room, just sectioned off into a technical operation center," says Ardell Hill, senior vice president of Media General's broadcast division.

FEWER JOBS, BUT BIG COSTS

"Our initial calculation for centralizing traffic found that we have an average of 3.4 man positions per station, multiplied by 20," says Hill. "Centralizing traffic will let us do the same work with fewer than half that number.

"When it comes to master control, I'm dealing with five master-control operators running a station 24/7. If I pay \$50,000 a year, multiplied by 20 stations, that is \$5 million in annual salary costs, \$25 million over five years. If I can replace the five operators at each station with two, one to cover morning and afternoon and another for weekends, I've eliminated three positions and saved \$15 million."

But the savings are not as big as they seem, Hill warns. "In medium and smaller markets, salaries are nowhere near \$50,000. ... And the cost for fiber-optic lines from

the centralized operations center quickly becomes significant. My boss is a taskmaster, and I'll be held accountable for those savings. My own informal conversations indicate that some people wish they had not been quite so optimistic about the numbers."

Other operational efficiencies flow from cen-

tralcasting. "To me the great opportunity will be the ability to manage our commercial inventory and adjust rates in a competitive inventory," says Jim Zimmerman, head of Media General's broadcast division. "Today, I look back and see how we did in the quarter, the month, the daypart, the average unit rate per daypart. But it's all in hindsight. By the time I get answers to those questions, I'm halfway through the next month. By the time we can raise red flags, I could be 45 days into the quarter."

Ackerley and The New York Times stations groups have led the way. Ackerley had its first cluster of interconnected stations in upstate New York in place in March 1998. From the hub at WIXT(TV)

'Centralized broadcasting cuts right to the very basis of the industry ... It could totally change the face of broadcasting.'

—Sim Kolliner, Leitch

Syracuse, Ackerley runs traffic, programming, accounting and other technical operations for stations in Binghamton, Utica, Rochester, Watertown and Elmira. Each station continues to handle its own sales and news.

Ackerley is now working on two additional hubs, one at KGET(TV) Bakersfield, Calif., for its stations in central California and one at KCBA(TV) Salinas, Calif., for stations in Oregon and Northern California. When all is said and done, only KVOS-TV Bellingham, Wash., and KTVF(TV) Fairbanks, Alaska, will be on their own and only because connectivity costs are too high.



A centralcasting pioneer, The New York Times station group now runs eight stations out of its hub at WTKR-TV Norfolk, Va. (above and left). Because the hub has plenty of capacity, it is now looking to provide centralcasting service to stations outside the group.

THE SERVICE HUB

"It's a slippery thing to come up with exact savings because we have redeployed some of the money—we save payroll expense in master control and put another reporter in the field. But in New York, the savings are significant, in the vicinity of 25% of the total cost of operations, if you take out programming costs," says Ackerley President Dave Reid.

The New York Times Broadcast Group consolidates its eight stations out of the digital operating center at WTKR-TV Norfolk, Va. The center handles master

control, quality control and monitoring, transmitter monitoring, satellite control and FCC and program logging.

The hub went online at the end of 1998 with the stations gradually coming aboard during 1999. As few as two people operate the eight stations, although more may be needed for live programming, says Frank Chebalo, who was promoted to general manager of WTKR-TV after bringing the hub online. The local stations can take over control when the need arises, such as loss of connectivity or complex programming events, he says.

In June, the group is looking forward to bringing on three Pax TV affiliates, part of a joint sales agreement. "The model is the same as we are accustomed to operating," says Chebalo. "We already have ABC, CBS and NBC stations, and now we will be operating stations from another network that has slightly different policies and procedures."

The New York Times sees itself as a service provider to other stations. Its digital operating center can handle more than 100 TV stations anywhere in the country. Similarly, NBC is could provide such services affiliates. "We want to get this thing working for our 13 stations," says Ireland. "But after this year, there is no reason why we couldn't share and open it up to others."

Connectivity—two-way, high-speed fiber links—seems to be the biggest obstacle to centralcasting. For many stations, the price of connectivity is still prohibitively high. But the price is coming down steadily, says Pinnacle's Al Kovalick. "It's drop-



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Miranda's Kaleido G2 software allows a technician at a centralcasting hub to monitor and control what's happening at multiple stations.

ping 50% per year, so obscenely, they are afraid if they are going to be in business. There is a glut of bandwidth."

Most of Ackerley's problems have involved connectivity. In New York, the company was lucky to find a single low-cost, long-term supplier, Telergy, which has aggressively fibered the upstate New York region. Not so in California. "We must deal with multiple providers, and individual fiber connections don't always mesh perfectly," says Kelly Alford, Ackerley's vice president of engineering. "Incumbent carriers may be the only providers in an area, and they are sometimes unwilling to lease high-capacity bandwidth over a long period of time. Anybody going out to do this needs to have the connectivity nailed down.

UNIONS AREN'T HAPPY

Unions are starting to weigh in on centralized broadcasting. The big issue is jobs. "I don't understand when I stopped becoming a valuable asset and became a necessary evil to keep things running," says one union member who asked not to be identified. "Management thinks it's magic; a file server

can do it without hesitation. We're all hoping the hub system will fail. But I think they'll stick with it and work through all the bugs. They're determined."

Ray Taylor, president of NABET Local 41 in Chicago, thinks centralcasting could lead to disaster. "If there is a power outage in New York, we've had it in Chicago. And that's a big potential downside. They would lose commercials in every hubbed station."

Groups embracing centralcasting will also have to contend with critics who say the groups are pulling back from their FCC obligation to serve the local communi-

ties. "It is a very disturbing trend because it might spell the end to diversity of sources of local news, says Don Heider, assistant professor of journalism, University of Texas. "We first saw newspapers and then radio stations regionalize their operations and then homogenize their product. Now it seems that TV may be headed in the same direction.

'If there is a power outage in New York, we've had it in Chicago.'

—Ray Taylor, NABET

"When 25 stations are owned by one corporate owner in New York, the only sense of local community are people in sales, news, traffic and master control. If we now lose those, they are the last link between human beings and local broadcasting."

Philadelphia IBEW Local 98 representative Frank Goldstein agrees. "I'm confused as to who puts in all the information about the snow storm, when schools are closing in the Columbus area or in Chicago? Who will really be on the ground in the smaller neighborhoods. There are things you only know when you live there."

Programming and news are clearly not beyond the reach of centralcasters. Peter Storer, CEO of Peter Storer Associates, which specializes in software for programming departments, says one person could manage programming for a regional cluster of stations. That executive could "control what they buy, how much they pay, how they split payment among their stations,



“There’s nothing better..”

“DVCPRO50 clearly builds on DVCPRO25, which has been an excellent workhorse format for us. We knew how reliable DVCPRO50 would be. It’s cost-effective and the quality is excellent—there’s nothing better for our needs.”

- Dale Kelly, senior vice president, Pappas Telecasting



When Pappas Telecasting, the nation’s largest private station operator, wanted the best possible format for Azteca America, its new Spanish-language network, the choice was easy: DVCPRO50. Citing both backwards compatibility with 25Mbps DVCPRO and a clear migration path to HD, Pappas chose the award-winning

format for acquisition through production. “Everything we’re currently building is 4:2:2 601-based, so DVCPRO50 fits perfectly with our new network requirements,” said Pappas Sr.V.P. Dale Kelly. DVCPRO50 is the world’s first 4:3/16:9 production format to deliver a complete I-frame, 50Mbps, 4:2:2 studio quality production chain from field acquisition through editing to program transmission. Join forward-looking station groups like Pappas in selecting the interoperability and quality of DVCPRO50. To learn more, call 1-800-528-8601 or visit our web site at www.panasonic.com/broadcast.

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amortization and payment to distributors.”

JUST A FAD?

Although groups vow to keep news local, it is becoming technologically feasible to centralcast the news. As a consultant to a national cable network, Mark Bunzel produced local news from a distant location using a computer-generated virtual studio. “It passed the sniff test,” Bunzel says. “It looked locally originated.”

Centralcasting is no panacea for groups hard-pressed to maintain their financial margins, and it has its limits. “The idea of having one massive central site is a very compelling

academic argument but rarely makes realistic sense,” says Joe French, executive vice president of digital media management for

Encoda. “Broadcast groups have stations strung all over the place. Does it make sense to back-haul a local ad into a local server only to rebroadcast it out again? And when you get to the local scene, where signature—local news, local sports—is everything to you, you want some local effect and control.”

Larry Brody, president and CEO of CEI, thinks centralization will be most successful for small stations. “Stations with complex commercial and PSA schedules, plus a

heavy news load with fast-breaking news, and third-party programming will be difficult to handle remotely.”

Some broadcasters simply remain unconvinced. “The conclusion of our initial study was that there wasn’t synergy with our existing business plans,” says Mike Doback, vice president, engineering, E.W. Scripps.

“Our stations are spread out over a wide geographic area, and there is disparate programming. The stations are tightly managed, and there aren’t enough labor savings to overcome the cost of equipment and transport circuits.”

Tribune is also wary. “We didn’t find anything frightening enough to say, ‘Don’t do it,’ says Pat Mullen, the newly appointed president of Tribune Broadcasting. “But we also didn’t discover anything compelling that said we had to jump into it.” ■

The Scripps ‘stations are tightly managed, and there aren’t enough labor savings to overcome the cost of equipment and transport circuits.’

—Mike Doback, Scripps

The pieces to the puzzle

Vendors are stepping up to provide the hardware, software and system integration that broadcasters need to make centralcasting happen.

It’s a complex business, says Jay Adrick, vice president of studio products and systems for Harris. “There are five pieces of the technology puzzle: automation, facility monitoring and control, connectivity, asset management and the integration of equipment from multiple suppliers.”

Hoping to ease the way, four companies—SignaSys (integration), Pinnacle Systems (servers), Encoda (automation) and Miranda Technologies (monitoring equipment)—to deliver turnkey centralcasting solutions.

And major manufacturers like Sony, Harris and Grass Valley Group have developed interoperable, networkable products or retrofitted existing equipment for use over Ethernet and other planned centralcasting networks.

“We are offering all types of connectivity to let customers move material across [a wide-area network],” says Mike Cronk, vice president of marketing at Grass Valley. “Our leading master-control switcher can be controlled over Ethernet and configured with master-control routing.”

Broadcasters have asked vendors for years for products that “talk to each other” across a variety of suppliers and networks, but vendors have been reluctant to leave their profitable proprietary pastures for the price-squeezing digital commons.

Centralcasting is changing all that. All centralization designs require high levels of connectivity and interoperability. If a manufacturer wants a piece of the centralcasting business, broadcasters say, it will have to learn to play with others. And most vendors now agree. “The death knell has sounded for proprietary systems,” says Steve Jacobs, senior vice president of Sony’s Networked Systems Businesses. —Joan Van Tassel



Grass Valley Group’s Media Area Network is a shared storage system, the “backbone” of the centralcasting solution GVG is to unveil at NAB this week.

aggregation

integration

automation

**A Guide to
Content Management
and Distribution in a
Digital World**

- Content Is King but Connectivity Rules
- Fire Content Around the World or Across the Room
- Central Casting: What Is It?
- Managing Media Assets
- Pathfire Delivers Ads, Promos and News



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Content Is King but Connectivity Rules

Today's broadcast television viewers demand more of their television viewing experience than ever before. They want more information, more program variety, flexible schedules, interactive content and a better overall viewing experience. Broadcast stations can now accommodate their customers' growing demands for these kinds of value-added services thanks to new developments in digital technology.

Technology already enables viewer involvement across multiple mediums, as the television industry experiments with interactive Internet activities alongside traditional programming. For example, reality television now extends to the Internet, where viewers can log on to network websites during broadcasts to share opinions about the program, respond to surveys, answer questions and vote for their favorite contestants. Also, many programs and advertising include URLs where viewers can go for more information.

As demand for these new offerings increases, so will the need to find new ways to deliver, receive and manage content. Broadcast companies will need to repurpose, repackage, redistribute and track their content more efficiently, and they will need more creative options for working with content.

Current analog tapes and traditional ways of getting content to users simply cannot meet these new demands. Not only is taped content costly and clumsy to edit, but it's also subject to quality degradation every time it is handled or duplicated. And when content is on tape, only one person or system at a time can access it, which slows down the process in an environment where timeliness is critical to success.

Connectivity Will Rule

Digital technology offers great improvements to content production, management, distribution and exchange, although incompatibilities between different systems limit its full potential. The full advantages can only be realized when these disparate systems can be connected with each other. An interactive digital community will remove barriers and unleash many creative possibilities.

Pathfire is leading the way in enabling stations to be more creative with all of the content choices at their disposal. Pathfire's robust platform for content access, control and management combines digital store-and-forward technology, patent-pending bandwidth management tools and unique hands-on applications that allow broadcast stations to access, control and manage content.

Pathfire's Digital Media Gateway (DMG) is an on-demand, interactive system for managing and distributing content. Having proven this store-and-forward model through daily distribution of all of NBC's affiliate news feeds over the past year, Pathfire is now deploying its next-generation DMG platform for ABC and other customers.

The platform provides increased levels of management and connectivity to downstream gear for multiple kinds of short-form and long-form content. With Pathfire's DMG, producers can use existing desktop computers to preview clips, select items to include in their packages, review scripts and set up play lists.

Another feature of Pathfire's Digital Media Gateway is access to a wide variety of content. Not only can individual stations

exchange content, they also can receive content from multiple sources. For example, they could have access to weather and sports coverage from national and international sources. They might be able to review video news releases for story ideas or search archives for digital footage and stock photos to illustrate stories or create station and program promotions. Pathfire's



DMG can also give them desktop access to advertising content and syndicated programming where appropriate, for previewing or prep.

Digital media brings many advantages to the television industry as well as to consumers and producers of content. While content is king, it has to be managed and distributed to meet the demands of consumers. The key to successful management and distribution is connectivity. A community created through digital connectivity will make it possible for content providers, broadcast stations, Internet providers and other media outlets to meet the demands of consumers -- and everyone will reap the rewards.

Fire Content Around the World or Across the Room

Through a connected digital community, content providers, networks, groups and stations are reducing repetitive tasks, streamlining processes and realizing economies in distribution.

Until now, distributing media content throughout the broadcast industry has been an increasingly complex series of repetitive linear tasks. Although recent improvements in digital compression and automated

ing array of delivery times and formats.

These complicated tasks are rapidly becoming manageable with the introduction of Pathfire's Digital Media Gateway (DMG). More than just another delivery method, the DMG enables content providers and stations to streamline the way content is distributed, received, reviewed, processed, managed and exchanged. This satellite-based Internet Protocol (IP) multicast

users at both the source and the station side with tools to facilitate the seamless ingestion of content. Whether the content is news, advertising, syndicated programming, movies or a combination of various types of media, Pathfire's DMG automates repetitive processes and frees valuable human resources to focus on other activities.

Pathfire's DMG delivers unprecedented control to users, enabling them to manage, access, control and interact with a broad range of digital content from their computer desktops. The DMG includes management tools that let station groups and content providers determine individual station preferences so that they can target content more precisely and track usage and costs more accurately. Stations, groups and networks can reduce many of the repetitive tasks needed to prepare content for air, freeing up technicians for more important work.

An Advanced Architecture for Moving Video Content

The Pathfire DMG dramatically changes the process of managing content. Previously, stations faced an ever-increasing number of devices and a complicated pattern of satellite feed schedules in order to bring content into the station. Changes in digital distribution have enabled content providers to realize savings, but these changes also left stations with even more boxes to deal with.

Pathfire's DMG eliminates many of these extra boxes, because it can provide a common aggregation point for content from multiple sources. Additionally, the DMG's "peered archive" architecture enables stations to share content among one another, allowing groups to centralize certain production activities without having to make the huge capital



Pathfire's Digital Media Gateway allows broadcasters to quickly and easily access and manage multiple types of content from multiple sources - right from their desktop.

ingest have begun to alleviate some of the problems, it is a full-time task for content providers and content users alike to manage the delivery and preparation of media content. News feeds, features, PSAs, VNRs -- all from various sources -- syndicated content and movies, ads of numerous types, promotional content and graphic elements all must be managed in a bewildering

content management and delivery system uses advanced bandwidth management technology and takes advantage of store-and-forward technology to transmit broadcast-quality video to a growing footprint of DMG servers at broadcast stations in the United States, and around the world.

However, in addition to transporting high-quality digital video for broadcast, the DMG provides

investment normally associated with installing such infrastructures across multiple stations.

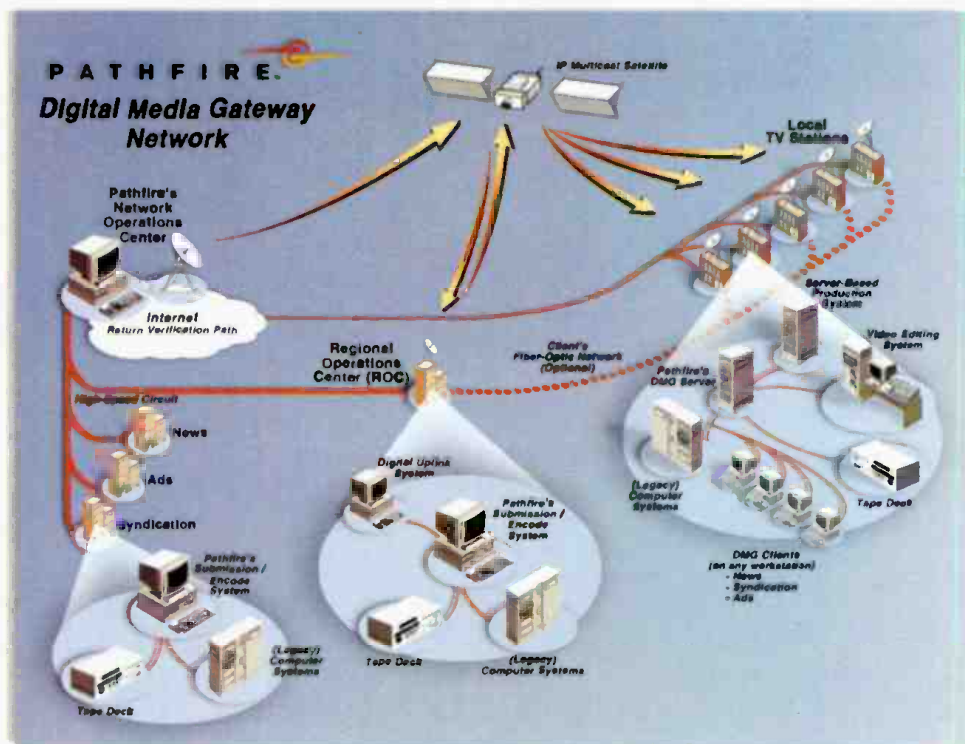
Maximum Flexibility for the Flow of Content

The Pathfire DMG supports central management of video, script or other metadata. Video is encoded in a single pass at both MPEG-2 broadcast-quality and MPEG-1 browse-quality resolutions. The DMG also provides a seamless interface to legacy systems to extract script and other metadata, according to the type of content and the needs at its final destination.

Once the content is ready, transmission is as simple as selecting a distribution group from a menu of available addresses, in a process very similar to sending email. Unlike conventional satellite transmissions, IP multicast enables users to target content to specific destinations. Senders don't have to wait for feed windows, fax advisories and embargoes, establish transmission and the inevitable retransmission coordinates. Once you press the "Submit" button on the DMG interface, your content is on its way to its destination.

Pathfire's DMG guarantees delivery to your selected destination(s), at the speed or priority you designate. Whether you share ads or graphics with a sister station in the next state, or a broadcast facility in another country, the Pathfire network routes your content to the appropriate location automatically. The system will even confirm that the content actually got there. No other transmission system available today gives content providers this level of direct control over their transmissions, whether they use their own bandwidth or Pathfire's.

Unlike linear satellite transmissions, Pathfire's proprietary store-and-forward scheduling technology manages bandwidth automatically in a way that far surpasses any other IP schema available. The content is delivered into the stations automatically, at whatever speed is required, ranging from



slow for timeless content where cost savings are required, to faster than real time for content that absolutely has to get there right now. Technicians no longer need to move dishes, roll tape or queue up anything to take the incoming feeds. The content is simply there, organized and ready. In many cases links to automated systems eliminate the need for the content to be manipulated at all prior to going to air.

No content provider ever has to tie up transponder space with double or triple feeds or refeeds, since the Pathfire network management system monitors data transmission and automatically initiates an instant resend of any data packets that might have been received incorrectly. Pathfire's 24/7 Network Operations Center monitors every server, every router and every data stream, and is able to intervene instantaneously to correct any problems.

Beyond Systematic Management of Content Transmission

Pathfire's Digital Media Gateway serves as a "Gateway" or entry

point for multiple content sources into the station, as well as a tool that stations can use to share content among one another. On the network, group and station side, DMG servers receive content and organize it so that it can be managed, routed or reviewed at the user's convenience.

Users at the network, group or station can use their existing desktop computers to browse through video clips, select items to include in their packages, review scripts and set up play lists. Partnerships between Pathfire and manufacturers of nonlinear editing systems, downstream automation and play-to-air gear enable the seamless transfer of content from the DMG to other systems. Preparation of content for distribution and management can be done in one pass without adding steps or time to the procedure.

Too often, single-use devices force engineering staff to manage and manipulate a large number of different devices for different kinds of content from different
Continued on page 7



Fire Content

Continued from page 5

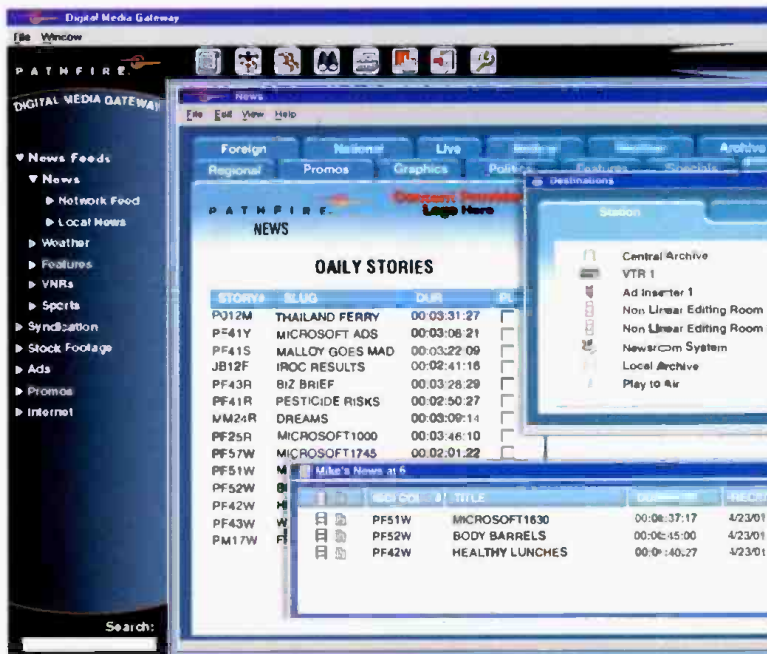
sources. The Pathfire DMG can eliminate this time-consuming and inefficient process, acting as a natural aggregation point and hand-off for multiple downstream uses. Ad content, news, promotional items, syndicated programs, movies and other content as well as production components can all be aggregated through the Pathfire DMG's downstream management tools.

The Goal: Universal Connectivity

The Pathfire DMG does more than transport and aggregate content. It also manages and provides control at the receive end, interfacing with the variety of legacy systems and unique workflow at

each network, group and station.

The Pathfire DMG acts as a building block to enable increasing connectivity between legacy systems without having to replace existing equipment. With the DMG in place, formerly incompatible systems become compatible across a wide area both in terms of video format and metadata. The net result is that the Pathfire DMG delivers the benefits of standardization and a shared platform infrastructure without forcing users to change their environment or the way they work.



Pathfire's Digital Media Gateway allows users to create play lists and send content to downstream gear from their desktops.

PANAMSAT CORPORATION

PanAmSat Teams with Pathfire to Offer Global Content Delivery and Management Services

Building upon the company's experience in the delivery of digital media and Internet services, PanAmSat Corporation has entered into an agreement with Pathfire that makes it possible for content providers, broadcasters, cable operators and service providers to streamline the delivery and management of media content.

Taking advantage of PanAmSat's worldwide satellite infrastructure and Pathfire's Digital Media Gateway technology, the new SPOTpath Global Digital Media Highway will provide a worldwide network that enables virtually any type of content to be delivered to users while offering greater flexibility and higher quality than traditional methods.

How SPOTpath Works

An always-on automatic system enables content providers to submit broadcast video, news, advertisements, syndicated services or other types of media whenever it's ready. Once the dig-

ital media content is accepted by a server at the receive site, content users can take advantage of the SPOTpath Global Digital Media Highway technology to access, preview and program the content at their convenience using their desktop computers.

Program producers can see the full range of content available whenever they choose and can establish relationships

takes to deliver content internationally from days to hours.

Content providers no longer need to be concerned with how to get content to users efficiently, and content users no longer need to stand by to receive scheduled transmissions. With SPOTpath, content providers and users alike can enjoy the benefits of more convenience, cost savings and seamless access to one another.

About PanAmSat

PanAmSat Corporation is a leading provider of global video and data broadcasting services via satellite. The company builds, owns and operates networks that deliver entertainment and information to cable television systems, TV broadcast affiliates, direct-to-home TV operators, Internet service providers, telecommunications companies and corporations. With 20 spacecraft in orbit today, PanAmSat has the world's largest commercial geostationary satellite network.



with the specific content providers in order to dub to tape or establish a play schedule on a play-to-air server. SPOTpath automates both sides of the process, making more and varied content available anytime, anywhere.

The SPOTpath Global Digital Media Highway technology goes beyond providing better access to more content. SPOTpath also reduces operations costs and saves time, reducing the period it



TELESTREAM



Flipping Amazing.

Now, flip anything on or off your broadcast server.

Finally, it's easy.

Repurpose broadcast content for the web -- automatically.

FlipFactory is the quick, powerful and scalable way to transcode media. And now, it seamlessly interfaces with your broadcast server. You can automatically flip from your server into multiple streaming formats, and deliver media to web servers and distribution networks -- or anywhere you want.

- ① Enables direct, all-digital transfer to/from major broadcast servers, including Grass Valley Profile®
- ① Eliminates digital-to-analog conversions
- ① Extends the value of your broadcast server
- ① Runs on your favorite Windows™ server

simply smart.

FlipFactory Pro is part of Telestream's family of Flipware™ solutions: smart, simple media encoding and delivery.

877 257 6245 toll free

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FlipFactory™ Pro

www.telestream.net



Rebroadcasting Content Over the Internet

Broadband has given rise to the idea of taking over-the-air broadcasts online to create new revenue streams. While the concept sounds simple, it is actually quite complicated and numerous issues, legal and otherwise, are sure to have an impact on this potentially lucrative new market.

Rebroadcasting content over the Internet will become a viable business eventually, but several technical and business issues must be addressed first -- including dig-

ital rights management, Internet licensing and distribution windows, broadband penetration, business models, online syndication and advertising solutions. Some companies have already begun to deal with these issues.

Rebroadcasting has already proven successful for radio. Today, more than 1,800 online radio stations produce live webcasts of their over-the-air broadcasts. The radio industry's experience with rebroadcasting offers valuable les-

sons for television broadcasters as they begin considering how to approach this potential new source of revenue. First, the radio industry has come together to create the infrastructure necessary for online radio to be successful. They've also recognized that automated ad insertion, radio search and recommendation services and online radio rating systems are requisite elements for success.

Radio stations have also been
Continued on page 10

LEITCH

Leitch VR Video Servers and Pathfire Digital Media Gateway Combine to Facilitate Digital Content Sharing in Broadcast Facilities

Leitch Technology Corporation (TSE:LTV; NASDAQ:LVID) — a leading provider of high-quality digital video and audio solutions to the broadcasting, telecommunications, cable and Internet industries — has eliminated the need for tape by allowing video content to be downloaded onto Leitch's VR series broadcast servers directly from Pathfire's Digital Media Gateway servers. The interface will allow broadcasters to share digital content within broadcast facilities and allow television stations to receive, manage and send content direct to air without ever having to touch a videotape.

Leitch supports such advanced newsroom automation through partnership with established industry leaders, which permits news operations to pick best-of-breed automation packages that match their needs and budget. Working with other technology companies to expand, enhance and integrate products and services increases the value of both company's solutions and provides added benefits to customers. Pathfire's Digital Media Gateway integrates well with Leitch VR servers, allowing the data to be received, edited and sent quickly and reliably.

The first step is choosing a well-designed shared storage server that will provide the greatest possible boost in

speed and workflow efficiency. Leitch's copied, but not duplicated, (patented) VR Technology™ servers remain the smallest footprint server system with the largest play-out capability on the market. This architecture was pioneered by Leitch and is the only one that guarantees all your operators immediate access to all content, with no copying or file transfers.



Leitch's VR440™ displays 4 to 44 plus channels of video with all the software application values that are included in each server, thereby proving our scalability and value proposition to all customers. With the VR440, at-will access means a tapeless, digital solution without transferring files, copying video or managing multiple storage sites. Leitch's eloquent newsroom integration is complete from news service to our scaleable play-out transmission server systems.

Your next efficiency gain depends on how elegantly your server's browse and editing capabilities support your workflow. Leitch has built its NEWSFlash-II™ online

editors directly into the server, with the result being that all content is always available to every editor, and the finished edits are always instantly available for play to air. Additionally, our networked BrowseCutter™ delivers browsing and editing capability to every desktop. Our Instant Online auto-conforms the cut stories in high resolution for immediate polishing or playout. No alternative can touch your speed at cutting news for air.

Leitch also offers its MOS Rundown Manager™ to provide cost-effective A-B roll of a pair of server channels. Rundowns continue to be created and updated on your ENPS or other MOS-compliant NRCS, while the MOS Rundown Manager gives your operator manual control over cue and play for each of the two controlled server channels. This approach allows stations to continue performing downstream processing-like effects and CGs as they do now. MOS Rundown Manager also provides an attractive, two-step pathway for moving to complete digital newsroom integration. Its modest cost immediately relieves you from the burden of tape cost and VTR maintenance, while streamlining your workflow, improving your on-air look and preserving your news assets in digital.

Rebroadcasting

Continued from page 9

able to overcome the major obstacles to rebroadcasting their feed over the air, such as the Digital Millennium Copyright Act (DMCA), which requires webcasters to pay a compulsory fee for the performance of sound recordings over the Internet.

Opportunities for Television

Television must also overcome issues such as programming rights, actors guilds, studio rights, network rights, sports organizations, advertising rights and the DMCA. Cost issues far surpass those of radio due to the bandwidth


requirements for quality video, which is much more expensive per minute than audio-only content.

Even with these issues, rebroadcasting can be effectively used to:

- Provide new outlets for broadcasters to reach their audiences
- Provide outlets for niche programming
- Create new cross-media promotional opportunities
- Provide 24/7 access to archival media
- Provide access to in-depth media and material related to as-aired stories
- Create online syndication opportunities

Broadcasters need to roll up their sleeves and find solutions for

these business and rights issues. The sooner the industry grapples with these issues, the sooner broadcasters can open these new channels for revenue generation.

Rebroadcasting will take many forms -- from actual live webcasts of over-the-air feeds to simulcast webcasts/over-the-air broadcast coordination to on-demand access to finished and b-roll stories. Media companies must determine what their markets want and create effective and compelling productions to provide it. Content targeted at viewers' preferences will drive those all-important advertising revenues as well and provide a sound foundation for success in the rebroadcasting arena. 

TELESTREAM

Pathfire Digital Media Gateway Takes Advantage of Telestream's Streaming Automation Software Platform to Simplify Digital File Conversion

Broadcasters can now "flip" anything on or off their broadcast servers thanks to new streaming technology from Telestream. FlipFactory™ Pro is the latest product to emerge from Telestream's FlipFactory™ streaming automation software platform introduced late last year.

FlipFactory Pro automates the process of transcoding and delivering streaming media directly from broadcast servers to streaming servers. Digital transfer allows broadcasters to repurpose content for the web without going back to baseband video. Not only does this save a step, but all-digital transfer also ensures optimal picture quality.

Acting as a universal format translator for the broadcast facility, FlipFactory Pro accepts virtually any digital format from virtually any device, and simultaneously flips media into the popular streaming formats plus MPEG-1, MPEG-2, and DV. FlipFactory Pro supports all the leading broadcast servers, including Grass Valley Profile, Sony MAV-70, Pinnacle MediaStream, Leitch VR Series, and SeaChange broadcast media servers.

Telestream's suite of FlipFactory products are used by content owners and service providers alike to automate stream-

ing media production. On its DMG VideoCenter portal, to enable their clients to easily convert digital media from one file format to another or one bit rate to another. TechTV, the on-air and online network, uses FlipFactory to save hours each day repurposing cable programming for the web. International news giant, Bloomberg, uses FlipFactory to stream TV content to



TELESTREAM

their online site. BBC News Online purchased FlipFactory to improve the efficiency of publishing streaming news content. Many of these companies use Telestream's ClipMail Pro MPEG encoding and delivery system to acquire content from tape for efficient network delivery to FlipFactory.

Also new this Spring to the FlipFactory lineup is FlipFactory OnDemand, a new application which simplifies archives and cache networks by flipping media as requested for download or purchase. FlipFactory OnDemand provides access to content without the need to store multiple files and formats and pay huge recurring hosting and storage costs. It creates an

opportunity to generate new revenue streams through subscription-based content access. And, content is accessible for flipping into new formats as they evolve.

FlipFactory Publish, Telestream's initial streaming media automation product, simultaneously transcodes media into multiple streaming formats and bit rates, and then automatically delivers files to destination servers. FlipFactory runs on standard Windows™ servers. It's scalable across one or more load-balanced servers, seamlessly integrates with leading asset management and indexing systems, and supports multiple remote user access.

Telestream is well known by the professional video and broadcast community for its popular ClipMail Pro™ and ClipExpress™ store-and-forward media delivery appliances. These products have become the industry standard for the exchange of high quality video via the Internet and ease of use. The appliances are currently used by broadcasters such as CNN, Time Warner Cable, FOX, NBC, PAX-TV and BBC to encode and deliver news clips, promos and commercial ad spots worldwide using the Internet. Telestream is located in the "video valley" region of Nevada City, CA.



Central Casting: What Is It?

Central casting is a concept that means many things to many people and can be implemented in the broadcast arena in many different ways. Among the multiple satellite and terrestrial distribution models Pathfire supports through the Digital Media Gateway are broadcasts from a single source to multiple outlets; a hybrid version in which broadcasts originate at multiple sources but are controlled and managed from a single point; as well as automation at the level of the individual station. Pathfire's Digital Media Gateway is a starting point for affordable central casting in disparate broadcast environments; its downstream connectivity jump-starts the process by allowing stations to phase in the solution.

Central Casting, Central Control

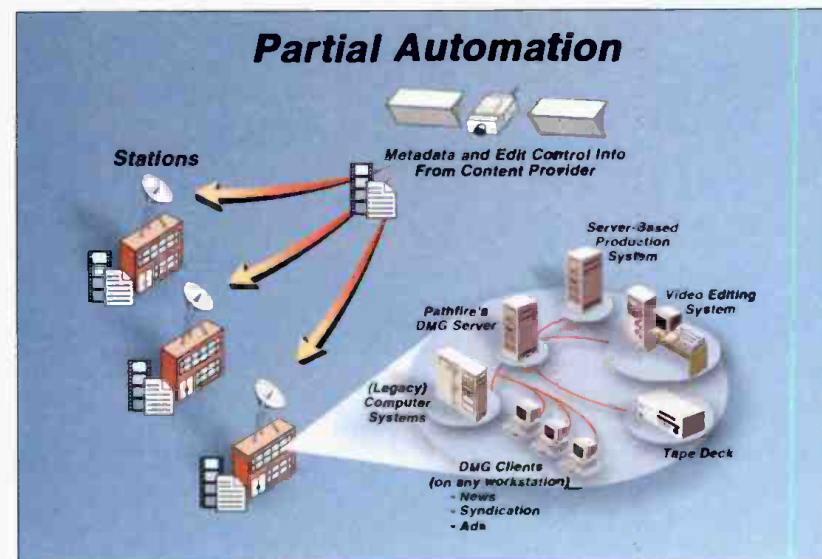
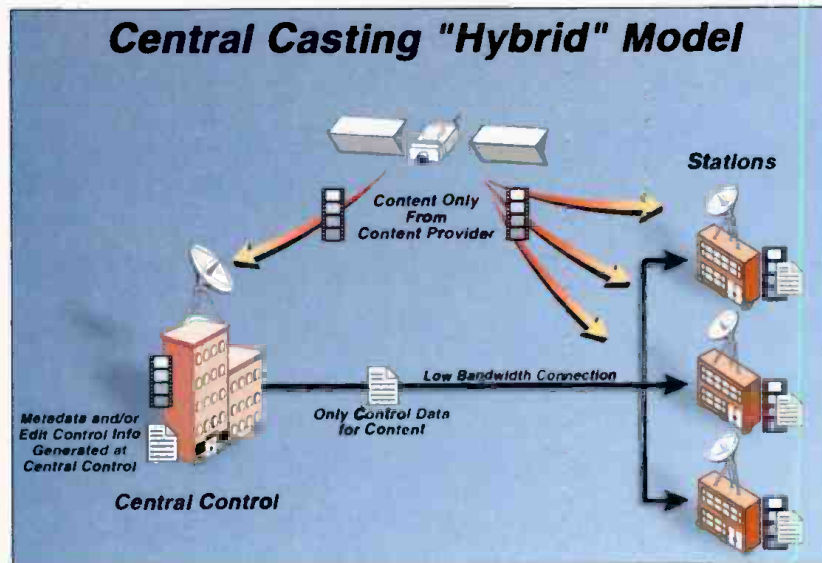
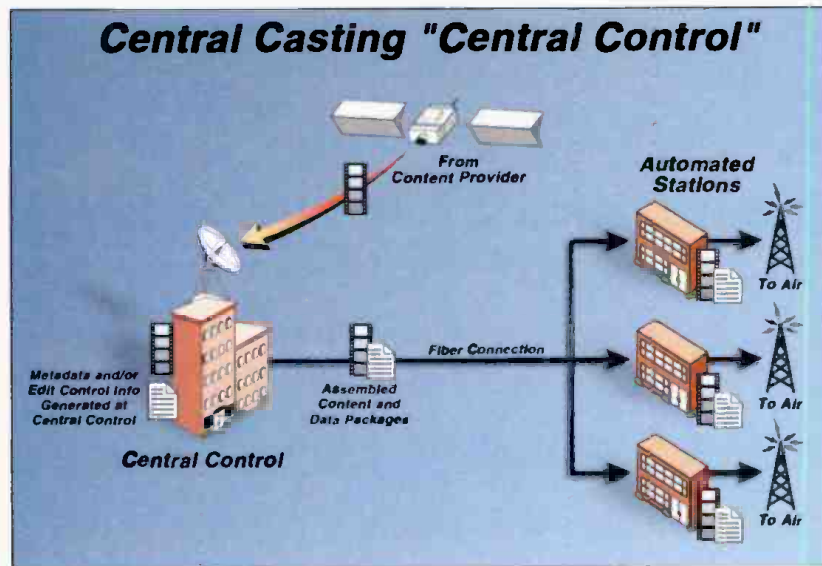
In this model, content is aggregated at a central distribution point and program feeds are streamed directly to air from a central control point. Content and data -- play lists, schedules, instructions, tracking, for example -- can be packaged and distributed to lights out stations automatically.

Hybrid Central Casting

In the hybrid model, a regional operations center (ROC) can assemble and distribute content and data packaging and then deliver it to stations or send just control data to support content that was previously delivered directly to stations. When assembly and distribution is handled at the ROC, the number of people performing trims, timing and content checking and preparing for automation is reduced to one rather than one per station. However, there is still the added expense of the fiber link between the stations. If the approach is to send control data for content that is already at all stations, one person prepares content for automation and sends the control data for execution by proxy at each station. This approach eliminates the need for a second transmission as well as the need for a separate technician to prepare content at each station.

Station Automation Remote Control

Individual stations can benefit from automated receipt of content and integration with downstream gear. When content receipt and integration is automated, fewer people are needed to get content on air, and station resources can be redirected to more meaningful tasks.





Managing Media Assets in the Digital Age

With competition heating up in the market and broadcast companies under pressure due to digital convergence, building an asset management system that addresses the full spectrum of media asset management tasks, while providing secure transaction and distribution capabilities, is key to competing successfully. Equally important is building in the ability to adapt media assets for multiple markets with different distribution and formatting requirements.

Companies that do not include digital asset management capabilities in their total asset management systems risk incurring additional - and unnecessary - costs for search-

ing, duplicating and distributing digital media. What's more, they can miss opportunities to capture new revenue by leveraging existing assets into markets that were not feasible without digital technologies.

Design Considerations

A media asset management platform for the broadcast industry must support the needs of broadcast networks, news agencies, stations, station groups, syndicators, distributors, independent producers, ad agencies, post-production houses, stock footage agencies and dub-and-ship companies. To meet the needs of all of these businesses, today's media asset management platform must be:

- Scalable with the ability to manage huge volumes of media
- Always available
- Able to work within existing infrastructures
- Integrated into information systems
- Able to create efficiencies within the production and distribution workflow
- Accessible from local, remote and customer networks
- Secure, with built-in tracking and reporting capabilities

A media asset management system designed to meet the needs of the new digital world must interface with content producers' production and distribution systems and work with station equipment and systems. The architecture must be built on open, standards-based protocols and technologies.

Archives

All but the smallest media companies usually need both local storage and centralized full-scale digital archives, which should be accessible through the same system. Many media companies today have local and centralized

storage for tape media and an inventory management system that tracks assets in the system. With digital archives, however, it's possible to view the media - and even share it across vast distances -- in minutes, rather than hours or days.

Having centralized digital archives allows you to simplify the local archive without taking the functions away from users at the local level. Often, such functions as satellite store-and-forward distribution, distribution tracking, hierarchical storage management, Internet access and transcoding can be functions of the central archive only, so long as users at local sites can access them.

Moving Media

Another important consideration is how to move media among the locations that need it - particularly when the files are very large. The most common methods used now are linear satellite feed, dub-and-ship or point-to-point over fiber. People are starting to move video over TCP/IP as well. Because most media today isn't live, store-and-forward is a viable way to take advantage of digital technology to move media from one computer to another without human intervention. Store-and-forward over IP can guarantee delivery of media over either terrestrial networks or satellite, a capability that until now was only possible by means of digital tape-based delivery systems.

Media must also be delivered in a format that stations can use right away. Standards-based implementations that integrate with existing and new technologies are essential for a successful transition from analog to digital processes. The better the new media access management integrates into existing station equipment and workflow,

Media Management Made "Techonomical"

Digital media distribution, management and interoperability, once delayed by technical and economic challenges, are now reality. Today, digital media distribution is both technically and economically feasible, and content providers, broadcasters and consumers can benefit from this new way of delivering, receiving and managing content through Pathfire's Digital Media Gateway. Among the technical and economic advantages the Digital Media Gateway delivers:

- Aggregation of all types of content through a common interface that eliminates the need for multiple types of equipment to capture content and simplifies operations
- One box that automatically receives content digitally, freeing hundreds of people standing by to tape scheduled feeds at individual broadcast stations
- Fewer tape decks, less wear and tear on existing tape decks and reduced expenses for tapes and decks
- Digital archives that take less space than tape archives, don't deteriorate, and are faster and easier to browse, search and access
- Interfaces to existing downstream equipment that let stations take advantage of digital media management while preserving their capital investments



the more readily it will be accepted at the station level.

Additional Considerations

Encoding, transcoding and rights and digital rights management are also important factors that need to be addressed in a digital media asset management system.

Getting content into the system involves digital encoding – converting analog video into a digital format, usually with some kind of compression. A digital archive must contain both the media and its associated metadata, which can include rights information, key fields, descriptions, format, creation information, author, distribution instructions, cost, price and more. Wherever the media goes, this metadata needs to go, too.

It's also possible to convert directly from one digital format to another, a process called


transcoding. Transcoding eliminates manual encoding and re-encoding, and can actually occur faster than in realtime. And with a high-quality digital master, the media can be converted directly to a variety of distribution formats; a real boon when new formats become popular.

Rights management and digital rights management approach ownership issues from different perspectives. Rights management concerns itself with who holds the license to content and for how long, while digital rights management is more concerned with protecting digital media and ensuring that rights are honored. One way digital rights are being protected is by encapsulating this information with the media and encrypting the package to protect it. This method lets content owners define usage limits and can

also enable payments and other transactions to occur.

Pathfire's Solution

Pathfire's Digital Media Gateway is a true end-to-end solution for managing digital assets that integrates metadata, encoding, transcoding, distributed archives, Internet access satellite multicast and terrestrial IP delivery and station integration.

Pathfire's DMG provides a full range of media asset management functions for content owners as well as stations and station groups. The Digital Media Gateway provides access to functionality from a single desktop application and interfaces with existing broadcast equipment to provide maximum access and flexibility to meet the needs of all system users. 

GRASS VALLEY GROUP

How Do I Get to the Content?

Today, there is more demand than ever for integrated solutions that drive workflow and capital efficiencies in newsrooms. A news system that gives the journalists, editors and producers on staff access to all the material they want, supports great creative freedom, and the ability to quickly repurpose their material. And that's faster, cheaper and better than the tape-based systems in place today.

A key enabler to these efficiencies is the move to totally digital environments. By replacing analog satellite distribution with digital on-demand and digital distribution methods, facilities are seeking to eliminate direct costs such as satellite bandwidth, tape and recording costs, as well as reduce equipment maintenance and quality assurance steps.

One of the top media management and exchange systems in the world for delivering on these efficiencies is the Pathfire Digital Media Gateway interactive platform and its DMG News news distribution service.

Another key to unlocking the power of

new digital distribution methods is to make the video, audio and metadata available through this platform and service accessible to the tools that news journalists and video editors rely on.

Enter the Grass Valley Group.

The Grass Valley Group offers a solu-



GRASS VALLEY GROUP

tion that addresses the entire news production process. Offering end-to-end support of DV and MPEG-based news production, the Grass Valley Group news solution is built around the Vibrant™ Digital News Production Workgroup, the Profile XP Media Platform – which is the industry's most popular with more broadcast content stored on it than any other, the Grass Valley Media Area Network™ shared-storage system, and the industry's most advanced archive technology, the Profile Network Archive.

Compliant with the Grass Valley Group's XML-based ContentShare soft-

ware platform for information access and interchange, this solution also offers the most far-reaching newsroom computing integration, including that with Pathfire's news-on-demand applications as well as AP/ENPS and iNews systems. And its ability to leverage the Grass Valley Group's WebAble technology suit and Aqua Internet encoder means that putting content online is as easy as putting it on air.

For news professionals, the power of widespread media access and the speed and cost efficiencies of digital can finally be fully tapped with the integration of Pathfire and Grass Valley Group systems. This integration is the best available for news production. With it, journalists, editors and producers on deadline get quicker access to metadata through the familiar interfaces of the applications of their choice. That's thanks to the powerful Profile system API and ContentShare, which enable seamless access to Pathfire metadata and material from any application, such as Vibrant.

Pathfire's DMG

How is the DMG different?

- Supports simultaneous ingestion from multiple content sources over terrestrial and/or satellite bandwidth
- Provides interfaces tailored to functional departments at stations
- Eliminates missed feeds with automatic content ingestion and processing
- Supports browse-quality video on the desktop
- Offers multiple output solutions with optional dub stations
- Provides a complete set of content management tools on a single platform

What does the DMG deliver?

Reduced costs

- Vastly reduce dependency on expensive receive equipment
- Free up personnel with automated feed capture
- Eliminate tape decks for feed capture
- Facilitate the transition to digital content management
- Reduce tape inventory, storage and management
- Speed production flow
- Enable simultaneous desktop content access

Simplified ad and promo management

- Aggregate multiple provider materials via a common platform
- Preview content on the desktop, including tools for timing and preparation of content for air
- Centralize management and distribution
- Interface to leading automation and insertion gear

Shared content among stations

- Groups may use the DMG to effortlessly manage content sharing between their stations with bandwidth efficiencies unavailable by any other method
- Stations can easily link local content to the Internet for multiple applications
- Users can review local content upstream with Internet streaming

Reduced personnel requirements for repetitive tasks

- Reduce the need to manually capture scheduled satellite feeds
- Automate content downloads
- Interface with downstream gear

To learn more about how Pathfire can help you streamline your processes, reduce repetitive tasks and realize economies in distribution, call 770.619.0801, fax your inquiry to 770.619.0802 or visit our website at www.pathfire.com.

Pathfire Delivers Ads, Promos and News Through One Server

More than 200 Stations Already Receive Multiple Types of Content Through Pathfire's System

Pathfire's news-on-demand system revolutionized the way the broadcast industry distributes, accesses and manages news content. Now this same system provides broadcast stations with convenient and easy access to advertising and promotional content. VDI MultiMedia, a leader in servicing the postproduction and broadcast distribution needs of entertainment studios, advertising agencies, corporations and independent producers, delivers advertising and promotional spots in a digital format to Pathfire servers at broadcast stations, where users can now access this content through the same system on which they receive news content.

Already, more than 200 NBC stations are taking advantage of these added capabilities, moving

ads and promos as well as news through the Pathfire system.

Pathfire is currently rolling out its Digital Media Gateway to more than 200 sites nationwide for ABC NewsOne, and numerous station groups are also installing the system.

By extending its service offerings to include digital distribution via the Pathfire Digital Media Gateway, VDI can deliver content to its customers faster than before, with the assurance of superior digital quality and delivery without the need for refeeds. VDI and Pathfire are also working together to extend the content available through the Digital Media Gateway to include such materials as electronic press kits, infomercials and syndicated programs.





There's a
better way to
go digital.

**Talk to Leitch.
The people who invented the shared-storage news server.**

Going digital is the buzz of the industry. Everywhere you hear promises of simultaneous access, content sharing and instant playout. It's true that an all-digital newsroom will help you beat the competition to air, tighten your on-air look, and at the same time lower your costs. But what are the risks?

With Leitch integrated news solutions, there aren't any. We pioneered Fibre Channel shared storage. And while the other guys are moving to adopt this architecture,



we've been refining its integration for years. So when we say "simultaneous instant access to all your news content, by your entire team", we're not kidding. No waiting to cut. No file transfers just before air. Ever. None.

Add our NEWSFlash™ playout-ready non-linear editor and integrated BrowseCutter™ desktop editing to the news server – that is also the most easily scalable for future interconnectivity – and taking your newsroom digital is no longer a leap of faith.

Leitch Integrated News Solutions. The way broadcast news should work.



Fire Content Around the World or Across the Room

Pathfire's Digital Media Gateway is an application platform that connects the community of broadcast stations, syndicators and other content providers and enables the exchange of digital media content. The Digital Media Gateway allows broadcasters to manage, access, control and interact with many different types of digital content from the convenience of their computer desktops.

Aggregate content in a digital format from a variety of sources: news, weather, sports, features, ads, promos, movies, stock footage and syndicated content.

Integrate your station's systems — Pathfire's Digital Media Gateway platform provides end-to-end connectivity with downstream equipment from leading industry providers and automation players.

Automate your station's workflow — content arrives automatically via Pathfire's Digital Media Gateway, reducing the need to schedule or monitor satellite feeds and streamlining preparation of content for air, enabling your employees to focus on other activities.

Visit us at NAB Booth #L655, North Hall.

P A T H F I R E

Enabling Digital Media

Formerly Video Networks Inc.

www.pathfire.com

The Top 25 Television Groups

Sly Fox buys big, gets back on top

But biggest station-group gainers reflect the rapid growth of Spanish-speaking audiences across the U.S.

By Elizabeth A. Rathbun

Pending the lifting of the FCC's ownership cap, the major changes on BROADCASTING & CABLE's compilation of the nation's Top 25 TV Groups reflect the rapid growth of the Spanish-speaking population in the U.S.

The list also reflects the power of the Top 25 groups as whole: They control 44.5% of commercial TV stations in the U.S., up about 7% from last year.

The biggest movers on this year's Top 25 list (based on FCC's counting rules) are all Spanish-language-based groups. Univision Communications made the leap to No. 7 after placing No. 13 on last year's list (published April 10, 2000), while rival Telemundo Group rose to No. 12 from No. 15. Pappas Telecasting, bolstered by plans to create the nation's third Spanish-language network that includes owned stations, jumped to No. 18. And Entravision Communications entered at No. 20.

Univision took a major step with its December 2000 acquisition of the 13 TV stations owned by USA Broadcasting. Univision apparently has plans to get even bigger as it continues to buy more and more of Entravision.

Pappas also has been on a spending spree, to deliver owned stations for its

would-be Spanish-language network, Azteca America.

Meanwhile, Entravision rival Telemundo has made just one deal in the past year, creating a duopoly in Los Angeles. But the company moved up several notches on the Top 25 list as Univision swallowed USA.

In the biggest deal of the past year, News Corp./Fox Television made plans to take over Chris-Craft Industries/United Television, No. 7 on last year's list. That deal finally seems to be headed for federal approval.

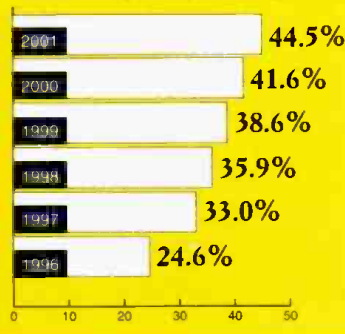
But the divestiture doesn't alter that News Corp. returns to the top after buying Chris-Craft. This year, News Corp. narrowly beat out Viacom reaching 40.7% of U.S. TV households. Viacom's reach is 40.1%.

Viacom remains a vehement challenger to the FCC's cap on how many TV households a broadcaster can reach. The hope of Viacom and other groups is that the 35% limit will disappear. They were bolstered on April 6 when a federal appeals court ruled that Viacom does not have to sell some of its TV stations by May 4. The FCC had ordered the divestitures as part of Viacom's May 2000 acquisition of CBS.

But if and when the 35% cap is abolished, Viacom and Fox both will likely be trounced at the numbers game by NBC, now at No. 5 among the Top 25 TV groups. NBC holds an option to take over Paxson Communications next year. Paxson currently is the nation's third-largest TV group. ■

Industry consolidation

Percent of commercial TV stations controlled by the top 25 TV groups



Rank	Network	(rank last year)
1	Fox	(2)
2	Viacom	(1)
3	Paxson	(3)
4	Tribune	(4)
5	NBC	(5)
6	ABC	(6)
7	Univision	(13)
8	Gannett	(8)
9	Hearst-Argyle	(9)
10	Sinclair	(11)
11	Belo	(12)
12	Telemundo	(15)
13	Young	(14)
14	Cox	(16)
15	E.W. Scripps	(18)
16	Meredith	(17)
17	Raycom	(20)
18	Pappas	(23)
19	Post-Newsweek	(21)
20	Entravision	(new)
21	Shop At Home	(19)
22	Media General	(22)
23	Emmis	(new)
24	Granite	(new)
25	LIN	(24)

Key: **B**=being bought **OP**=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NI**=not a Nielsen-rated market

How to read the Top 25:

This exclusive list ranks the nation's largest TV groups based on percentage of U.S. household (HH) coverage as calculated by the FCC

(shown on list as "HHs/FCC"). The FCC's method discounts HH coverage by UHF stations—ch. 14 and above—by 50%. The ranking also displays total HH coverage without the "UHF discount" (shown on list as "U.S.

HHs"). The DMAs and HH numbers are per Nielsen Media Research as of Jan. 1. Stations owned, operated or otherwise affiliated in the same DMA are not counted toward a group's total.

1. Fox TV Stations

FOX



Thomas Herwitz, president, Fox station operations

(subsidiary of News Corp. Ltd.; includes pending Chris-Craft Industries Inc./United TV Inc. acquisition)

31 stations/48.481% of U.S./40.741%/FCC

1999 S. Bundy Dr., Los Angeles, Calif. 90025

Phone: (310) 584-2000;

Fax: (310) 584-2087

Web site: fox.com

K. Rupert Murdoch, chairman, News Corp.

Mitchell Stern, chairman, Fox TV Stations

Thomas Herwitz, president, station operations

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
WNYW(TV)	New York (Fox; ch. 5)	1	6.787	6.787
WWOR-TV ^B	New York (UPN; ch. 9)			
KTTV(TV)	Los Angeles (Fox; ch. 11)	2	5.24	5.24
KCOP(TV) ^B	Los Angeles (UPN; ch. 13)			
WFLD(TV)	Chicago (Fox; ch. 32)	3	3.175	1.5875
WTXF(TV)	Philadelphia (Fox; ch. 29)	4	2.646	1.323
KBHK-TV ^B	San Francisco (UPN; ch. 44)	5	2.38	1.19
WFX(TV)	Boston (Fox; ch. 25)	6	2.194	1.097
KDFW-TV	Dallas/Fort Worth (Fox; ch. 4)	7	2.025	2.025
KDFI-TV	Dallas/Fort Worth (Ind.; Ch. 27)			
WTTG(TV)	Washington (Fox; ch. 5)	8	2.004	2.004
WJBK-TV	Detroit (Fox; ch. 2)	9	1.834	1.834
WAGA-TV	Atlanta (Fox; ch. 5)	10	1.817	1.817
KRIV-TV	Houston (Fox; ch. 26)	11	1.71	.855
KMSP-TV ^B	Minneapolis/St. Paul (UPN; ch. 9)	13	1.478	1.478
WTVT(TV)	Tampa/St. Pete., Fla. (Fox; ch. 13)	14	1.476	1.476
WJW-TV	Cleveland (Fox; ch. 8)	15	1.456	1.456
KSAZ-TV	Phoenix (Fox; ch. 10)	17	1.411	1.411
KUTP(TV) ^B	Phoenix (UPN; ch. 45)			
KDVR(TV)	Denver (Fox; ch. 31)	18	1.284	.642
WRBW(TV) ^B	Orlando, Fla. (UPN; ch. 65)	21	1.102	.551
KTVI(TV)	St. Louis (Fox; ch. 2)	22	1.097	1.097
KPTV(TV) ^B	Portland, Ore. (UPN; ch. 12)	23	.996	.996
WUTB(TV) ^B	Baltimore (UPN; ch. 24)	24	.989	.4945
WDAF-TV	Kansas City, Mo. (Fox; ch. 4)	30	.818	.818
WITI-TV	Milwaukee (Fox; ch. 6)	33	.81	.81
KSTU(TV)	Salt Lake City (Fox; ch. 13)	36	.717	.717

KMOL-TV ^B	San Antonio (NBC; ch. 4)	37	.679	.679
WBRC-TV	Birmingham/Tuscaloosa, Ala. (Fox; ch. 6)	39	.66	.66
WHBQ-TV	Memphis, Tenn. (Fox; ch. 13)	40	.628	.628
WGHP-TV	Greensboro, N.C. (Fox; ch. 8)	47	.587	.587
KTBC-TV	Austin, Texas (Fox; ch. 7)	58	.481	.481

Other media interests: (Fox only) Fox Television Network; Fox Television Entertainment Group (Fox Entertainment, Fox Television Studios, 20th Century Fox Television, Twentieth Television); cable channels Fox News Channel, Health Network, FX, 34% of Outdoor Life, 33% of Golf Channel; Fox/Liberty (sports) Networks (including Fox Sports Net); 49.5% of Fox Family Worldwide (Fox Family Channel, Fox Kids Network). Online interests include Fox.com. News Corp. is a partner in In Flight Network (airline audio, video and information service)

2. Viacom

VIA



Fred Reynolds, president, CBS TV Stations Division

(includes former CBS and UPN station groups)

38 stations/48.713% of U.S./40.094%/FCC

6121 Sunset Blvd., Los Angeles, Calif. 90028

Phone: (323) 460-3000;

Fax: (323) 460-3133

Web site: cbs.com

Sumner M. Redstone, chairman

Mel Karmazin, president/COO

Leslie Moonves, president, CBS Television

Fred Reynolds, president, CBS TV Stations Division

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
WCBS-TV	New York (CBS; ch. 2)	1	6.787	6.787
KCBS-TV	Los Angeles (CBS; ch. 2)	2	5.24	5.24
WBBM-TV	Chicago (CBS; ch. 2)	3	3.175	3.175
KYW-TV	Philadelphia (CBS; ch. 3)	4	2.646	2.646
WPSG(TV)	Philadelphia (UPN; ch. 57)			
KPIX-TV	San Francisco (CBS; ch. 5)	5	2.38	2.38
WBZ-TV	Boston (CBS; ch. 4)	6	2.194	2.194
WSBK-TV	Boston (UPN; ch. 38)			
KTXA(TV)	Dallas/Fort Worth (UPN; ch. 21)	7	2.025	1.0125
WDCA(TV)	Washington (UPN; ch. 20)	8	2.004	1.002
WWJ-TV	Detroit (CBS; ch. 62)	9	1.834	.917
WKBD(TV)	Detroit (UPN; ch. 50)			
WUPA(TV)	Atlanta (UPN; ch. 69)	10	1.817	.9085

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COVERSTORY

Key: **B**=being bought * =operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

KTXH(TV)	Houston (UPN; ch. 20)	11	1.71	.855
KSTW(TV)	Seattle (UPN; ch. 11)	12	1.572	1.572
WCCO-TV	Minneapolis/St. Paul (CBS; ch. 4)	13	1.478	1.478
KCCO-TV ^S	Alexandria/Minn./St. Paul (CBS; ch. 7)			
KCCW-TV ^S	Walker/Minneapolis/St. Paul (CBS; ch. 12)			
WTOG(TV)	Tampa/St. Pete., Fla. (UPN; ch. 44)	14	1.476	.738
WFOR-TV	Miami/Fort Laud., Fla. (CBS; ch. 4)	16	1.437	1.437
WBFS-TV	Miami/Fort Laud., Fla. (UPN; ch. 33)			
KCNC-TV	Denver (CBS; ch. 4)	18	1.284	1.284
KMAX-TV	Sacramento, Calif. (UPN; ch. 31)	19	1.162	.581
KDKA-TV	Pittsburgh (CBS; ch. 2)	20	1.105	1.105
WNPA(TV)	Pittsburgh (UPN; ch. 19)			
WJZ-TV	Baltimore (CBS; ch. 13)	24	.989	.989
WNDY-TV	Indianapolis (UPN; ch. 23)	26	.954	.477
WWHO(TV)	Columbus, Ohio (WB/UPN; ch. 53)	34	.756	.378
KUTV(TV)	Salt Lake City (CBS, ch. 2)	36	.717	.717
KUSG(TV) ^S	St. George/Salt Lake City (CBS, ch. 12)			
WGNT(TV)	Norfolk, Va. (UPN; ch. 27)	41	.625	.3125
WUPL(TV)	New Orleans (UPN; ch. 54)	42	.623	.3115
WTVX(TV)*	West Palm Beach, Fla. (UPN; ch. 34)	43	.619	.3095
KAUT(TV)	Oklahoma City (UPN; ch. 43)	45	.591	.2955
WLWC(TV)*	Providence, R.I. (WB/UPN; ch. 28)	49	.561	.2805
KEYE-TV	Austin, Texas (CBS; ch. 42)	58	.481	.2405
WFRV-TV	Green Bay, Wis. (CBS; ch. 5)	69	.39	.39
WJMN-TV	Escanaba/Marquette, Mich. (CBS; ch. 3)	177	.081	.081

Other media interests: CBS and UPN TV networks; CBS Enterprises (syndication; formerly Eyemark Entertainment and King World Productions); Paramount Domestic Television; Rysher Entertainment; majority of Infinity Broadcasting Corp. (owns/is buying 181 radio stations); about 25% of Westwood One (radio syndicator); TDI Worldwide Inc. (outdoor advertising); cable channels include TNN, Nashville Network, Home Teams Sports, Country Music Television, MTV Networks (including MTV, VH-1, Nickelodeon, The Box), Showtime Networks, 50% of Comedy Central (co-owned with AOL Time Warner Inc.); Paramount Pictures; Spelling Entertainment Group Inc.; book publisher Simon & Schuster Inc.; about 80% of Blockbuster Inc.; movie theaters with more than 1,000 screens. Online interests include MTVi, CBS.com, CBSMarketWatch.com, iWon.com

3. Paxson

PAX



Dean Goodman, president, Paxson TV Group

(NBC Inc., 32.5% owner w/ option to take control in 2002)

69 stations/67.165% of U.S./34.8365%/FCC

601 Clearwater Park Road
West Palm Beach, Fla. 33401

Phone: (561) 659-4122;

Fax: (561) 659-4754

Web site: paxtv.com

Lowell W. "Bud" Paxson, chairman/owner

Dean Goodman, president, TV group

Station	Market (all Pax TV affiliates unless noted; ch.)	DMA	U.S. HHS	HHS/FCC
WPXN-TV	New York (ch. 31)	1	6.787	3.3935
KPXN(TV)	Los Angeles (ch. 30)	2	5.24	2.62
WCPX-TV	Chicago (ch. 38)	3	3.175	1.5875
WPPX(TV)	Philadelphia (ch. 61)	4	2.646	1.323
KKPX(TV)	San Francisco (ch. 65)	5	2.38	1.19
WPXB(TV)	Merrimack, N.H./Boston (Ind., ch. 60)	6	2.194	1.097
WBPX(TV)	Boston (ch. 68)			
WDPX(TV) ^S	Vineyard Haven, Mass./Boston (ch. 58)			
WPXG(TV) ^S	Concord, N.H./Boston (ch. 21)			
KPXD(TV)	Dallas/Fort Worth (ch. 68)	7	2.025	1.0125
WPXW(TV)	Manassas, Va./Washington (ch. 66)	8	2.004	1.002
WWPX(TV) ^{S,B}	Martinsburg, W.Va./14% of Washington (ch. 60)			
WPXD(TV)	Detroit (ch. 31)	9	1.834	.917
WPXA(TV)	Atlanta (ch. 14)	10	1.817	.9085
KPXB(TV)	Houston (ch. 49)	11	1.71	.855
KWPX(TV)	Seattle (ch. 33)	12	1.572	.786
KPXM(TV)	Minneapolis/St. Paul (ch. 41)	13	1.478	.739
WXPX(TV)	Tampa/St. Petersburg, Fla. (ch. 66)	14	1.476	.738
WVPX(TV)	Cleveland (ch. 23)	15	1.456	.728
WPXM(TV)	Miami/Fort Lauderdale, Fla. (ch. 35)	16	1.437	.7185
KBPX(TV)	Flagstaff/Phoenix (ch. 13)	17	1.411	1.411
KPPX(TV) ^B	Tolleson/Phoenix (ch. 51)			
KPXC-TV	Denver (ch. 59)	18	1.284	.642
KSPX(TV) ^B	Sacramento, Calif. (ch. 29)	19	1.162	.581
WOPX(TV)	Orlando, Fla. (ch. 56)	21	1.102	.551
WPXS(TV)	Mount Vernon, Ill./St. Louis (ch. 13)	22	1.097	1.097
KPXG-TV	Portland, Ore. (ch. 22)	23	.996	.498
WIPX(TV)	Bloomington/Indianapolis, Ind. (ch. 63)	26	.954	.477
WHPX(TV) ^B	New London/Hartford, Conn. (ch. 26)	27	.904	.452
WFPX(TV)	Raleigh/Durham, N.C. (ch. 62)	29	.855	.4275
WRPX(TV) ^B	Rocky Mount/Raleigh/Durham, N.C. (ch. 47)			
KPXE(TV)	Kansas City, Mo. (ch. 50)	30	.818	.409
WNPX(TV)	Nashville, Tenn. (ch. 28)	31	.813	.4065
WPXE(TV) ^B	Milwaukee, Wis. (ch. 55)	33	.81	.405
KUPX-TV	Salt Lake City (ch. 16)	36	.717	.3585
KPXL(TV) ^B	Uvalde/San Antonio, Texas (ch. 26)	37	.679	.3395
WZPX(TV) ^B	Battle Creek/Grand Rapids, Mich. (ch. 43)	38	.668	.334
WPXH(TV)	Birmingham/Tuscaloosa, Ala. (ch. 44)	39	.66	.33
WPXX(TV) ^{TBA}	Memphis, Tenn. (ch. 50)	40	.628	.314
WPXV(TV)	Norfolk, Va. (ch. 49)	41	.625	.3125
WPXL(TV) ^{TBA}	New Orleans (ch. 49)	42	.623	.3115
WPPX(TV)	West Palm Beach, Fla. (ch. 67)	43	.619	.3095
WPXJ(TV)	Buffalo, N.Y. (ch. 51)	44	.605	.3025
KOPX(TV)	Oklahoma City (ch. 62)	45	.591	.2955
WGPX(TV)	Greensboro, N.C. (ch. 16)	47	.587	.2935
WBNA(TV)*	Louisville, Ky. (ch. 21)	48	.575	.2875
WPXQ(TV)	Providence, R.I. (ch. 69)	49	.561	.2805

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COVERSTORY

Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

KAPX-TV	Albuquerque/Santa Fe, N.M. (ch. 14)	50	.558	.229
WQPX(TV)	Wilkes-Barre/Scranton, Pa. (ch. 64)	52	.539	.2695
WBSG-TV ^B	Bruno., Ga./Jackson, Fla. (ABC; ch. 21)	53	.537	.2685
KPXF(TV)	Fresno, Calif. (ch. 61)	54	.508	.254
WYPX(TV)	Albany, N.Y. (ch. 55)	56	.498	.249
KTPX(TV)	Tulsa, Okla. (ch. 44)	59	.48	.24
WLFX-TV	Charleston, W.Va. (ch. 29)	61	.471	.2355
WPKX(TV)	Knoxville, Tenn. (WB/Pax TV; ch. 54)	63	.452	.226
WAOM(TV) ^B	Morehead/Lexington, Ky. (ch. 67)	66	.415	.2075
WPKR(TV)	Roanoke, Va. (ch. 38)	68	.399	.1995
KFPX(TV)	Newton/Des Moines, Iowa (ch. 39)	70	.386	.193
KPXD(TV)	Kaneohe/Honolulu (ch. 66)	72	.375	.1875
KPXJ(TV)	Shreveport, La. (ch. 21)	76	.363	.1815
KGFX(TV)	Spokane, Wash. (ch. 34)	77	.362	.181
WMPX-TV	Waterville/Portland, Maine (ch. 23)	79	.355	.1775
WSPX-TV	Syracuse, N.Y. (ch. 56)	80	.354	.177
KPXR(TV)	Cedar Rapids/Dubuque, Iowa (ch. 48)	89	.301	.1505
WEPX(TV)	Greenville, N.C. (ch. 38)	106	.237	.1185
WPKU-TV	Jacksonville/Greenville, N.C. (ch. 35)			
WKPV(TV)	Ponce, P.R. (ch. 20)	NR		
WJWN-TV	San Sebastian, P.R. (Ind., ch. 38)	NR		
WPKD(TV)	Christiansted, V.I. (ch. 15)	NR		

Other media interests: Pax TV network

WBZ(TV)	Miami/Fort Lauderdale, Fla. (ch. 39)	16	1.437	.7185
KWGN-TV	Denver (ch. 2)	18	1.284	1.284
KTXL(TV)	Sacramento, Calif. (Fox; ch. 40)	19	1.162	.581
KSWB-TV	San Diego (ch. 69)	25	.975	.4875
WXIN(TV)	Indianapolis (Fox; ch. 59)	26	.954	.477
WTIC-TV	Hartford/New Haven, Conn. (Fox; ch. 61)	27	.904	.452
WTVX(TV) [*]	Hartford/New Haven (WB, ch. 20)			
WXMI(TV)	Grand Rapids, Mich. (Fox; ch. 17)	38	.668	.334
WGNO(TV)	New Orleans (ABC; ch. 26)	42	.623	.3115
WNOL(TV)	New Orleans (WB; ch. 38)			
WPMT(TV)	Harrisburg/Lancaster, Pa. (Fox; ch. 43)	46	.591	.2955
WEWB(TV)	Albany, N.Y. (WB; ch. 45)	56	.498	.249

Other media interests: 25% of WB Television Network (majority owned by AOL Time Warner); Tribune Entertainment Co. (first-run programming); cable channels CLTV News (Chicago), 50% of Central Florida News 13 (joint partner with Time Warner), 29% of Food Network; Tribune Media Services and its ZAP2IT electronic program guide; 4 radio stations; 50% of Knight-Ridder/Tribune Information Services; 11 newspapers including New York *Newsday*, *Los Angeles Times*, *Chicago Tribune*, *Hartford* (Conn.) *Courant*; various magazines. Online interests include cubs.com, metromix.com, Go2Orlando.com, BlackVoices.com with partial interests in CareerBuilder.com, Peapod.com, iVillage Inc., Excite@Home. Partner in iBlast (to be national datacasting network)

4. Tribune

TRB



Patrick Mullen, president, Tribune Television

23 stations/38.266% of U.S./30.5225%/FCC

435 N. Michigan Ave., Suite 1800, Chicago, Ill. 60611

Phone: (312) 222-3333;

Fax: (312) 329-0611

Web site: tribune.com

John W. Madigan, chairman, president and CEO, Tribune Co. (parent)

Dennis J. FitzSimons, executive vice president,

Tribune Co./president, Tribune Broadcasting

Patrick J. Mullen, president, Tribune Television

Station	Market (all WB unless noted; ch.)	DMA	U.S. HHS	HHS/FCC
WPIX(TV)	New York (ch. 11)	1	6.787	6.787
KTLA(TV)	Los Angeles (ch. 5)	2	5.24	5.24
WGN-TV	Chicago (ch. 9)	3	3.175	3.175
WPHL-TV	Philadelphia (ch. 17)	4	2.646	1.323
WLVI-TV	Boston (ch. 56)	6	2.194	1.097
KDFW(TV)	Dallas/Fort Worth (ch. 33)	7	2.025	1.0125
WBDC-TV	Washington (ch. 50)	8	2.004	1.002
WATL(TV)	Atlanta (WB; ch. 36)	10	1.817	.9085
KHWB(TV)	Houston (ch. 39)	11	1.71	.855
KCPQ(TV)	Seattle (Fox; ch. 13)	12	1.572	1.572

5. NBC

GE



Jay Ireland, president, NBC Stations Group

(subsidiary of General Electric Co.)

13 stations/28.025% of U.S./26.658%/FCC

30 Rockefeller Plaza, New York, N.Y. 10112

Phone: (212) 664-4444;

Fax: (212) 664-4085

Web site: nbc.com

John F. Welch Jr., chairman and CEO, GE

Jeff Immelt, president and chairman elect, GE

Robert C. Wright, president, NBC

Jay Ireland, president, NBC Stations Group

Station	Market (all NBC affiliates; ch.)	DMA	U.S. HHS	HHS/FCC
WNBC(TV)	New York (ch. 4)	1	6.787	6.787
KNBC(TV)	Los Angeles (ch. 4)	2	5.24	5.24
WMAQ-TV	Chicago (ch. 5)	3	3.175	3.175
WCAU(TV)	Philadelphia (ch. 10)	4	2.646	2.646
KXAS-TV	Dallas/Fort Worth (ch. 5)	7	2.025	2.025
WRC-TV	Washington (ch. 4)	8	2.004	2.004
WTVJ(TV)	Miami/Fort Lauderdale, Fla. (ch. 6)	16	1.437	1.437
KNSD(TV)	San Diego (ch. 39)	25	.975	.4875
WVIT(TV)	Hartford/New Haven, Conn. (ch. 30)	27	.904	.452
WNCN(TV)	Raleigh/Durham, N.C. (ch. 17)	29	.855	.4275
WCMH-TV	Columbus, Ohio (ch. 4)	34	.756	.756

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Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

WVTM-TV Birmingham/Tuscaloosa, Ala. (ch. 13) 39 .66 .66
 WJAR(TV) Providence, R.I. (ch. 10) 49 .561 .561

Other media interests: NBC Television Network; NBC Enterprises; cable channels include CNBC and MSNBC (with Microsoft Inc.), A&E Television Networks (joint venture with ABC Inc. and Hearst-Argyle Television Inc.), CNBC Europe; 32.5% of Paxson Communications Corp. (with option to take control in 2002); 15% of SnapTV (formerly home shopping ValueVision International Network). Online interests include MSNBC.com

6. ABC

DIS



Walter Liss, president, ABC Stations Group

(subsidiary of Walt Disney Co.)

10 stations/24.145% of U.S./23.891%/FCC

77 W. 66th St., New York, N.Y. 10023

Phone: (212) 456-7777;

Fax: (212) 456- 6850

Web site: abc.com

Robert Iger, president/COO, Disney
 Steven Bornstein, president, ABC Broadcast Group

Walter Liss, president, Stations Group (until May 4; replacement not yet named)

Station	Market (all ABC affiliates; ch.)	DMA	U.S. Hhs	Hhs/FCC
WABC-TV	New York (ch. 7)	1	6.787	6.787
KABC-TV	Los Angeles (ch. 7)	2	5.24	5.24
WLS-TV	Chicago (ch. 7)	3	3.175	3.175
WPVI-TV	Philadelphia (ch. 6)	4	2.646	2.646
KGO-TV	San Francisco (ch. 7)	5	2.38	2.38
KTRK-TV	Houston (ch. 13)	11	1.71	1.71
WTVD(TV)	Raleigh/Durham, N.C. (ch. 11)	29	.855	.855
KFSN-TV	Fresno, Calif. (ch. 30)	54	.508	.254
WJRT-TV	Flint/Saginaw, Mich. (ch. 12)	64	.439	.439
WTVG(TV)	Toledo, Ohio (ch. 13)	67	.405	.405

Other media interests: ABC TV Network; 54 radio stations; ABC Radio Networks; ABC Entertainment TV Group (production and prime-time development); Disney/ABC Cable Networks include Disney Channel, Toon Disney, 80% of ESPN, 50% of Lifetime Television (joint partner with Hearst Corp.), 39.5% of E! Entertainment Television, A&E Television Networks (joint venture with NBC and Hearst); Walt Disney Television International. Online interests include ABC Multimedia Group, ABC.com, ABCNews.com, ESPN.com

7. Univision

UVN

(includes USA Broadcasting Inc.)

25 stations/37.93% of U.S./18.695%/FCC

6701 Center Drive West, 7th Floor, Los Angeles, Calif. 90045

Phone: (310) 348-3655; Fax: (310) 348-3659

Web site: univision.net

A. Jerrold Perenchio, chairman

Thomas Arnost, Michael Wortsman, co-presidents, Television Group (photos not available)

Station	Market (affiliate Univision; ch.)	DMA	U.S. Hhs	Hhs/FCC
WXTV(TV)	New York (Univision; ch. 41)	1	6.787	3.3935
WHSE-TV ^B	New York (HSN; ch. 68)			
WHSJ-TV ^{S, B}	Smithtown, N.Y. (HSN; ch. 67)			
KMEH-TV	Los Angeles (Univision; ch. 34)	2	5.24	2.62
KHSC-TV ^B	Los Angeles (HSN; ch. 46)			
WGBO-TV	Chicago (Univision; ch. 66)	3	3.175	1.5875
WEHS-TV ^B	Chicago (HSN; ch. 60)			
WHSP-TV ^B	Philadelphia (HSN; ch. 65)	4	2.646	1.323
KDTV(TV)	San Francisco (Univision; ch. 14)	5	2.38	1.19
WHSB-TV ^B	Boston (HSN; ch. 66)	6	2.194	1.097
KUVN(TV)	Dallas/Fort Worth (Univision; ch. 23)	7	2.025	1.0125
KSTR-TV ^B	Dallas/Fort Worth (Ind.; ch. 49)			
WHOT-TV ^B	Atlanta (Ind.; ch. 34)	10	1.817	.9085
KXLN-TV	Houston (Univision; ch. 45)	11	1.71	.855
KHSH-TV ^B	Houston (HSN; ch. 67)			
WBHS-TV ^B	Tampa/St. Petersburg, Fla. (HSN; ch. 50)	14	1.476	.738
WQHS-TV ^B	Cleveland (HSN; ch. 61)	15	1.456	.728
WLTV(TV)	Miami/Fort Laud., Fla. (Univision; ch. 23)	16	1.437	.7185
WAMI-TV ^B	Miami/Fort Lauderdale, Fla. (Ind.; ch. 69)			
KTVW-TV	Phoenix (Univision; ch. 33)	17	1.411	.7055
KUUS(TV)	Sacramento, Calif. (Univision; ch. 19)	19	1.162	.581
WBFS(TV) ^B	Orlando, Fla. (HSN; ch. 43)	21	1.102	.551
KWEX-TV	San Antonio (Univision; ch. 41)	37	.679	.3395
KFTV(TV)	Fresno, Calif. (Univision; ch. 21)	54	.508	.254
KUVI(TV)	Bakersfield, Calif. (Univision; ch. 45)	130	.181	.0925

Other media interests: (Univision); Spanish-language Univision TV network; cable channel Galavision; 42.1% of TV/radio group Entravision Communications (see #20); 49% of KPST-TV San Francisco; 45% of KTVJ(TV) Denver, WHSL(TV) St. Louis and WTMW(TV) Washington; option to buy 45% of WJVS(TV) Chicago

8. Gannett

GCI



Craig A. Dubow, president, Gannett Broadcasting

22 stations/17.521% of U.S./17.3625%/FCC

1100 Wilson Blvd., Arlington, Va. 22209

Phone: (703) 284-6760;

Fax: (703) 247-3114

Web site: gannett.com

Douglas H. McCorkindale, chairman,

Gannett Co. Inc. (parent)

Cecil L. Walker, chairman, broadcasting (retiring)

Craig A. Dubow, president, broadcasting

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COVERSTORY

Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

Station	Market (affiliate; ch.)	DMA	U.S. Hhs	Hhs/FCC
WUSA-TV	Washington (CBS; ch. 9)	8	2.004	2.004
WXIA-TV	Atlanta (NBC; ch. 11)	10	1.817	1.817
KARE-TV	Minneapolis/St. Paul (NBC; ch. 11)	13	1.478	1.478
WTSP-TV	Tampa/St. Pete., Fla. (CBS; ch. 10)	14	1.476	1.476
WKYC-TV	Cleveland (NBC; ch. 3)	15	1.456	1.456
KPNX-TV	Phoenix (NBC; ch. 12)	17	1.411	1.411
KNAZ-TV ^S	Flagstaff, Ariz. (NBC; ch. 2)			
KMOH-TV ^S	Kingman, Ariz. (WB; ch. 6)			
KUSA-TV	Denver (NBC; ch. 9)	18	1.284	1.284
KXTV-TV	Sacramento, Calif. (ABC; ch. 10)	19	1.162	1.162
KSDK-TV	St. Louis (NBC; ch. 5)	22	1.097	1.097
WZZM-TV	Grand Rapids, Mich. (ABC; ch. 13)	38	.668	.668
WGRZ-TV	Buffalo, N.Y. (NBC; ch. 2)	44	.605	.605
WFMY-TV	Greensboro, N.C. (CBS; ch. 2)	47	.587	.587
WTLV-TV	Jacksonville, Fla. (NBC; ch. 12)	53	.537	.537
WJXX-TV	Jacksonville (ABC; ch. 25)			
KTHV-TV	Little Rock, Ark. (CBS; ch. 11)	57	.481	.481
WBIR-TV	Knoxville, Tenn. (NBC; ch. 10)	63	.452	.452
WCSH-TV	Portland, Maine (NBC; ch. 6)	79	.355	.355
WLTX-TV	Columbia, S.C. (CBS; ch. 19)	85	.317	.1585
WMAZ-TV	Macon, Ga. (CBS; ch. 13)	121	.207	.207
WLBT-TV	Bangor, Maine (NBC; ch. 2)	155	.127	.127

Other media interests: 99 daily U.S. newspapers, including *USA Today*, and 300 non-daily publications. Online interests include usatoday.com. Partner in iBlast (to be national datacasting network)

9. Hearst-Argyle

HTV



David Barrett, president, Hearst-Argyle Television

33 stations/17.495% of U.S./15.898%/FCC

888 7th Ave., New York, N.Y. 10106

Phone: (212) 887-6800;

Fax: (212) 887-6875

Web site: hearstargyle.com

Frank A. Bennack Jr., president, Hearst Corp. (parent/66% owner)

David Barrett, president, Hearst-Argyle Television

Station	Market (affiliate; ch.)	DMA	U.S. Hhs	Hhs/FCC
WCVB-TV	Boston (ABC, ch. 5)	6	2.194	1.097
WMUR-TV ^S	Manchester, N.H./Boston (ABC; ch. 9)			
WMOR-TV ^M	Tampa/St. Pete., Fla. (WB; ch. 32)	14	1.476	.738
KCRA-TV	Sacramento, Calif. (NBC; ch. 3)	19	1.162	1.162
KQCA-TV	Sacramento (WB; ch. 58)			
WTAE-TV	Pittsburgh (ABC; ch. 4)	20	1.105	1.105
WESH-TV	Orlando, Fla. (NBC; ch. 2)	21	1.102	1.102
WBAL-TV	Baltimore (NBC; ch. 11)	24	.989	.989

KMBC-TV	Kansas City, Mo. (ABC; ch. 9)	30	.818	.818
KCWE-TV [*]	Kansas City, Mo. (UPN; ch. 29)			
WLWT-TV	Cincinnati (NBC; ch. 5)	32	.811	.811
WISN-TV	Milwaukee (ABC; ch. 12)	33	.81	.81
WYFF-TV	Greenville, SC/Asheville, NC (NBC; ch. 4)	35	.719	.719
WOSU-TV	New Orleans (NBC; ch. 6)	42	.623	.623
WPBF-TV ^M	West Palm Beach, Fla. (ABC; ch. 25)	43	.619	.3095
KOCO-TV	Oklahoma City (ABC; ch. 5)	45	.591	.591
WGAL-TV	Harrisburg/Lancaster, Pa. (NBC; ch. 8)	46	.591	.591
WXII-TV	Greensboro, N.C. (NBC; ch. 12)	47	.587	.587
WLKY-TV	Louisville, Ky. (CBS; ch. 32)	48	.575	.2875
KOAT-TV	Albuquerque/Santa Fe, N.M. (ABC; ch. 7)	50	.558	.558
KOCT-TV ^S	Carlsbad, N.M. (ABC; ch. 6)			
KOVT-TV ^S	Silver City, N.M. (ABC; ch. 10)			
KCCI-TV	Des Moines, Iowa (CBS; ch. 8)	70	.386	.386
KITV-TV	Honolulu (ABC; ch. 4)	72	.375	.375
KHVO-TV ^S	Hilo, Hawaii (ABC; ch. 13)			
KMAU-TV ^S	Wailuku, Hawaii (ABC; ch. 12)			
KETV-TV	Omaha, Neb. (ABC; ch. 7)	75	.367	.367
WAPT-TV	Jackson, Miss. (ABC; ch. 16)	88	.301	.1505
WPZ-TV	Burlington, Vt./Platts., NY (NBC; ch. 5)	91	.294	.294
WNNE-TV ^S	Hartford, Vt. (NBC; ch. 31)			
KHBS-TV	Fort Smith, Ark. (ABC; ch. 40)	115	.223	.1115
KHOG-TV ^S	Fayetteville, Ark. [ABC; ch. 29]			
KSBW-TV	Monterey/Salinas, Calif. (NBC; ch. 8)	118	.219	.219

^M=management agreement, station owned by Hearst Corp.

Other media interests: Two radio stations; Hearst-Argyle Television Productions (merging into NBC Enterprises). Online interests include ProAct Technologies Corp. (personal-finance/human resources Web site); about 20% of Internet Broadcasting Systems Inc. (site developer). Parent Hearst owns Hearst Entertainment and Syndication; 50% of Lifetime Television (joint partner with ABC Inc.), New England Cable News (with MediaOne); TVA (Brazilian pay-TV company, with ABC), 20% of ESPN, A&E Television Networks (joint venture with NBC and ABC); 12 newspapers; 16 monthly consumer magazines including *Esquire*, *Town & Country*, *Good Housekeeping*, *Harpers' Bazaar*

10. Sinclair

SBGI



Barry Drake, CEO, Sinclair Television

62 stations/24.065% of U.S./14.62%/FCC

10706 Beaver Dam Road, Hunt Valley, Md. 21030

Phone: (410) 568-1500;

Fax: (410) 568-1588

Web site: sbgi.net

David D. Smith, president/24.2% owner
Barry Drake, CEO, Sinclair Television
(through May 31; no replacement yet)

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Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

Station	Market (affiliate; ch.)	DMA	U.S. HHS	HHS/FCC
named)				
KMWB-TV	Minneapolis/St. Paul (WB; ch. 23)	13	1.478	.739
WTTA(TV)	Tampa/St. Petersburg (WB; ch. 38)	14	1.476	.738
KOVR(TV)	Sacramento, Calif. (CBS; ch. 13)	19	1.162	1.162
WPGH-TV	Pittsburgh (Fox; ch. 53)	20	1.105	.5525
WCWB(TV)	Pittsburgh (WB; ch. 22)			
WBFF(TV)	Baltimore (Fox; ch. 45)	24	.989	.4945
WNUV(TV)*	Baltimore (WB; ch. 54)			
WTTV(TV)	Indianapolis (WB; ch. 4)	25	.954	.954
WTTK(TV)	Indianapolis (simulcasts WTTV; ch. 29)			
WLFL(TV)	Raleigh/Durham, N.C. (WB; ch. 22)	29	.855	.4275
WRDC(TV)	Durham/Raleigh (UPN; ch. 28)			
KSMO-TV	Kansas City, Mo. (WB; ch. 62)	30	.818	.409
WZTV(TV)	Nashville, Tenn. (Fox; ch. 17)	31	.813	.4065
WUXP(TV)	Nashville (UPN; ch. 30)			
WSTR-TV	Cincinnati (WB; ch. 64)	32	.811	.4055
WCGV-TV	Milwaukee (UPN/Fox; ch. 24)	33	.81	.405
WVTV(TV)	Milwaukee (WB; ch. 18)			
WSTX(TV)	Columbus, Ohio (ABC; ch. 6)	34	.756	.756
WTTE(TV) ^{TBA,B}	Columbus (Fox; ch. 28)			
WLOS(TV)	Greenville, S.C./Asheville, N.C. (ABC; ch. 13)	35	.719	.719
WBSC-TV ^{TBA,B}	Greenville/Asheville (WB; ch. 40)			
KABB(TV)	San Antonio (Fox; ch. 29)	37	.679	.3395
KRRT(TV)* ^B	San Antonio (WB; ch. 35)			
WPTO(TV)	Birmingham/Tuscaloosa, Ala. (WB; ch. 21)	39	.66	.33
WABM(TV) ^{TBA,B}	Birmingham/Tuscaloosa (Ind.; ch. 68)			
WDBB(TV)*	Birmingham/Tuscaloosa (simulcasts WPTO; ch. 17)			
WTVZ(TV)	Norfolk, Va. (WB; ch. 33)	41	.625	.3125
WUTV(TV)	Buffalo (Fox; ch. 29)	44	.605	.3025
WNYO-TV	Buffalo (WB; ch. 49)			
KOCB(TV)	Oklahoma City (WB; ch. 34)	45	.591	.591
KOKH-TV ^{TBA,B}	Oklahoma City (Fox; ch. 25)			
WXLV-TV	Greensboro, N.C. (ABC; ch. 45)	47	.587	.2935
WUPN-TV	Greensboro (UPN; ch. 48)			
KVWB(TV)	Las Vegas (WB; ch. 21)	51	.547	.2735
KFBT(TV)* ^B	Las Vegas (Ind.; ch. 33)			
WKEF(TV)	Dayton, Ohio (NBC; ch. 22)	55	.504	.252
WRGT-TV ^{TBA,B}	Dayton (Fox; ch. 45)			
WRLH-TV	Richmond, Va. (Fox; ch. 35)	60	.479	.2395
WCHS-TV	Charleston, W.Va. (ABC; ch. 8)	61	.471	.471
WVAH-TV ^{TBA}	Charleston, W.Va. (Fox; ch. 11)			
WEAR-TV	Mobile, Ala./Pensacola, Fla. (ABC; ch. 3)	62	.459	.459
WFGX(TV) ^{TBA}	Pensacola/Mobile (WB; ch. 35)			
WSMH(TV)	Flint/Saginaw, Mich. (Fox; ch. 66)	64	.439	.2195
WDKY-TV	Lexington, Ky. (Fox; ch. 56)	66	.415	.2075
KDSM-TV	Des Moines, Iowa (Fox; ch. 17)	70	.386	.193
KBSI(TV)	Paducah, Ky./Cape Girardeau, Mo. (Fox; ch. 23)	73	.369	.1845
WDKA(TV)*	Paducah/Cape Girardeau (WB; ch. 49)			
WUHF(TV)	Rochester, N.Y. (Fox; ch. 31)	74	.369	.1845

WGME-TV	Portland, Maine (CBS, ch. 13)	79	.355	.355
WSYT(TV)	Syracuse, N.Y. (Fox; ch. 68)	80	.354	.177
WNYS-TV*	Syracuse (WB; ch. 43)			
WICD(TV)	Champaign/Decatur, Ill. (NBC, ch. 15)	83	.338	.169
WICS(TV)	Springfield/Decatur (NBC, ch. 20)			
WMSN-TV	Madison, Wis. (Fox; ch. 47)	84	.322	.161
KGAN(TV)	Cedar Rapids/Dubuque, Iowa (CBS, ch. 2)	89	.301	.301
WEMT(TV)	Tri-Cities, Tenn./Va. (Fox; ch. 39)	93	.289	.1445
WMMP(TV)	Charleston, S.C. (UPN; ch. 36)	103	.247	.1235
WTAT-TV ^{TBA}	Charleston (Fox; ch. 24)			
WGGB-TV	Springfield, Mass. (ABC; ch. 40)	105	.24	.12
KETK-TV	Tyler, Texas (NBC; ch. 56)	108	.233	.1165
WTWC(TV)	Tallahassee, Fla. (NBC; ch. 40)	110	.227	.1135
WYZZ-TV	Peoria, Ill. (Fox; ch. 43)	112	.226	.113

Other media interests: Sinclair Ventures (makes Internet-related investments)

11. Belo

BLC



John J. "Jack" Sander, EVP, media operations, and president, TV Group

19 stations/13.627% of U.S./12.944%/FCC

400 S. Record St., Dallas, Texas 75202

Phone: (214) 977-6606;

Fax: (214) 977-2030

Web site: belo.com

Robert W. Decherd,

chairman/president/owns 17.3% of voting shares

John L. "Jack" Sander, evp/media opera-

tions and president of television group

Station	Market (affiliate; ch.)	DMA	U.S. HHS	HHS/FCC
WFAA-TV	Dallas/Fort Worth (ABC; ch. 8)	7	2.025	2.025
KHOU-TV	Houston (CBS; ch. 11)	11	1.71	1.71
KING-TV	Seattle (NBC; ch. 5)	12	1.572	1.572
KONG-TV*	Seattle (Ind.; ch. 16)			
KTVK(TV)	Phoenix (Ind.; ch. 3)	17	1.411	1.411
KASW(TV)	Phoenix (WB, ch. 61)			
KMOV(TV)	St. Louis (CBS; ch. 4)	22	1.097	1.097
KGW-TV	Portland, Ore. (NBC; ch. 8)	23	.996	.996
WCNC-TV	Charlotte, N.C. (NBC; ch. 36)	28	.885	.4425
KENS-TV	San Antonio (CBS; ch. 5)	37	.679	.679
WVEC-TV	Norfolk, Va. (ABC; ch. 13)	41	.625	.625
WWL-TV	New Orleans (CBS; ch. 4)	42	.623	.623
WHAS-TV	Louisville, Ky. (ABC; ch. 11)	48	.575	.575
KVUE-TV	Austin, Texas (ABC; ch. 24)	58	.481	.2405
KMSB-TV	Tucson, Ariz. (Fox; ch. 11)	71	.384	.384
KTTU-TV* ^B	Tucson (UPN; ch. 18)			
KREM-TV	Spokane, Wash. (CBS; ch. 2)	77	.362	.362
KSKN(TV)	Spokane (UPN/WB; ch. 22)			



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SEA CHANGE
INTERNATIONAL

Changing television for good.

Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

KTVB(TV) Boise, Idaho (NBC; ch. 7) 123 .202 .202
Other media interests: Two AMs; five local or regional cable news channels including Northwest Cable News, Texas Cable News, 50% of cable's Arizona News Channel (joint venture with Cox Communications Inc.); eight daily newspapers including *Dallas Morning News*, *Providence Journal*, *Riverside*, Calif., *Press-Enterprise*. Online interests include *dallasnews.com*, AdOne LLC

12. Telemundo PRIVATE



Rick Blangiardi, president, Telemundo Station Group

(majority owned by Sony Pictures Entertainment and AT&T Corp.'s Liberty Media Corp.)

10 stations/22.692% of U.S./11.346%/FCC

2290 W. 8th Ave., Hialeah, Fla. 33010

Phone: (305) 884-8200;

Fax: (305) 889-7980

James McNamara, president

Rick Blangiardi, president, station group

Station	Market (affiliate; ch.)	DMA	U.S. Hhs	Hhs/FCC
WNJU(TV)	New York (ch. 47)	1	6.787	3.3935
KVEA(TV)	Los Angeles (ch. 52)	2	5.24	2.62
KWHY-TV ^B	Los Angeles (Ind., ch. 22)			
WSNS(TV)	Chicago (ch. 44)	3	3.175	1.5875
KSTS(TV)	San Francisco (ch. 48)	5	2.38	1.19
KTMD(TV)	Galveston/Houston (ch. 48)	11	1.71	.855
WSCV(TV)	Miami/Fort Lauderdale, Fla. (ch. 51)	16	1.437	.7185
KMAS-TV	Steamboat Springs/Denver (ch. 24)	18	1.284	.642
KVDA(TV)	San Antonio (ch. 60)	37	.679	.3395
WKAQ-TV	San Juan, P.R. (ch. 2)	NR		

Other media interests: Spanish-language Telemundo TV network (33% owned by Sony Pictures Entertainment Inc.); cable's Gems TV Spanish-language channel

13. Young YBTVA



Deborah A. McDermott, executive VP, operations, Young Broadcasting

13 stations/11.379% of U.S./11.296%/FCC

599 Lexington Ave., New York, N.Y.

10022

Phone: (212) 754-7070;

Fax: (212) 758-1229

Web site: youngbroadcasting.com

J. Vincent Young, chairman/35.4% owner

Deborah A. McDermott, executive vice president, operations

Station	Market (affiliate; ch.)	DMA	U.S. Hhs	Hhs/FCC
KCAL(TV)	Los Angeles (Ind. ; ch. 9)	2	5.24	5.24
KRON-TV	San Francisco (NBC; to be Ind., ch. 4)	5	2.38	2.38
WKRN-TV	Nashville, Tenn. (ABC; ch. 2)	31	.813	.813
WTEN(TV)	Albany, N.Y. (ABC; ch. 10)	56	.498	.498
WRIC-TV	Richmond, Va. (ABC; ch. 8)	60	.479	.479
WATE-TV	Knoxville, Tenn. (ABC; ch. 6)	63	.452	.452
WBAY-TV	Green Bay, Wis. (ABC; ch. 2)	69	.39	.39
KWQC-TV	Davenport, Iowa (NBC; ch. 6)	90	.297	.297
WLNS-TV	Lansing, Mich. (CBS; ch. 6)	107	.235	.235
KELO-TV	Sioux Falls, S.D. (CBS; ch. 11)	111	.227	.227
KDLO-TV ^S	Florence, S.D. (CBS; ch. 3)			
KLFY-TV	Lafayette, La. (CBS; ch. 10)	124	.202	.202
WTVO(TV)	Rockford, Ill. (NBC; ch. 17)	135	.166	.083

Other media interests: 51% of BayTV cable channel

14. Cox PRIVATE



Andrew S. Fisher, president, Cox TV

15 TVs/10.293% of U.S./10.158%/FCC

1400 Lake Hearn Drive NE, Atlanta, Ga. 30319

Phone: (404) 843-5000;

Fax: (404) 843-5280

Web site: cimedia.com/business/aboutcim/coxglance.html

David Easterly, president, Cox Enterprises Inc. (parent)

Andrew S. Fisher, president, Cox TV





















Station	Market (affiliate; ch.)	DMA	U.S. Hhs	Hhs/FCC
KTVU(TV)	Oakland/San Francisco (Fox; ch. 2)	5	2.38	2.38
KICU-TV	San Jose/San Francisco (Ind.; ch. 36)			
WSB-TV	Atlanta (ABC; ch. 2)	10	1.817	1.817
KIRO-TV	Seattle (CBS; ch. 7)	12	1.572	1.572
WPXI(TV)	Pittsburgh (NBC; ch. 11)	20	1.105	1.105
WFTV(TV)	Orlando, Fla. (ABC; ch. 9)	21	1.102	1.102
WRDQ(TV)	Orlando (Ind., ch. 27)			
WSOC-TV	Charlotte, N.C. (ABC; ch. 9)	28	.885	.885
WAXN(TV)	Kannapolis/Charlotte (Ind.; ch. 64)			
WHIO-TV	Dayton, Ohio (CBS; ch. 7)	55	.504	.504
WJAC-TV	Johnstown, Pa. (NBC; ch. 6)	95	.277	.277
KFOX-TV	El Paso, Texas (Fox; ch. 14)	98	.27	.135
KRXI(TV)	Reno, Nev. (Fox; ch. 11)	109	.228	.228
KAME-TV ^{TBA}	Reno (UPN; ch. 21)			
WTOV-TV	Steubenville, Ohio (NBC/ABC; ch. 9)	140	.153	.153

Other media interests (parent): Three TV rep firms; 83 radio stations via Cox Radio Inc.; 18 cable systems; 24.6% of Discovery Communications Inc., 10.4% of E! Entertainment Television; 10% of Primestar. Online interests include investment in Excite @ Home. Partner in iBlast.

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Deutsche Banc Alex. Brown

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 <p>\$160 million Radio for TV swap with Emmis Communications</p> <p>Financial Advisor March 2001</p>	 <p>\$13.6 billion Merger with Viacom</p> <p>Financial Advisor February 2001</p>	 <p>\$248.7 million 5,750,000 Shares of Lamar Advertising Company Registered Spot Secondary Offering</p> <p>Sole Underwriter January 2001</p>	 <p>\$23 billion Merger with Clear Channel Communications, Inc.</p> <p>Financial Advisor August 2000</p>	 <p>\$1.3 billion Acquisition of 21 radio stations from Clear Channel Communications, Inc.</p> <p>Financial Advisor August 2000</p>
 <p>\$825 million Sale of 46 of its radio stations to Entercom Communications Corp.</p> <p>Financial Advisor August 2000</p>	 <p>\$1.65 billion Senior Notes Offering 770% due 2010 7875% due 2030</p> <p>Senior Co-Manager July 2000</p>	 <p>\$1 billion FRNs of 2002 7875% due 2005</p> <p>Co-Manager June 2000</p>	 <p>€650 million Senior Notes Offering 6.5% due 2005</p> <p>Joint Lead Manager June 2000</p>	 <p>\$800 million Senior Credit Facility</p> <p>Lead Agent June 2000</p>
 <p>\$41 million Private Placement</p> <p>Sole Placement Agent May 2000</p>	 <p>\$200 million 5.50% Convertible Subordinated Notes due 2007</p> <p>Lead Manager March 2000</p>	 <p>\$350 million Follow-on Offering</p> <p>Co-Lead Manager March 2000</p>	 <p>\$500 million \$200 million 10.25% Senior Notes and \$300 million 12.875% Senior Discount Notes due 2010</p> <p>Co-Manager March 2000</p>	 <p>\$436 million Initial Public Offering</p> <p>Co-Manager February 2000</p>
 <p>\$450 million 5.00% Convertible Subordinated Notes due 2010</p> <p>Joint Lead Manager February 2000</p>	 <p>\$424 million Follow-on Offering</p> <p>Lead Manager January 2000</p>	 <p>\$280 million Follow-on Offering</p> <p>Co-Lead Manager January 2000</p>	 <p>\$3.2 billion Senior Secured Credit Facilities</p> <p>Administrative Agent November 1999</p>	 <p>\$1 billion 1.50% Convertible Senior Notes due 2002</p> <p>Joint Book Manager November 1999</p>

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Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

15. E.W. Scripps

SSP



James M. Hart, senior vice president, Scripps

10 stations/10.053% of U.S./8.121%/FCC

312 Walnut St., Suite 2300, Cincinnati, Ohio 45201

Phone: (513) 977-3000;

Fax: (513) 977-3728

Web site: scripps.com

William R. Burleigh, chairman

Ken Lowe, president/CEO/COO

James M. Hart, senior VP, Scripps Howard

Broadcasting

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
WXYZ-TV	Detroit (ABC; ch. 7)	9	1.834	1.834
WFTS-TV	Tampa/St. Pete., Fla. (ABC; ch. 28)	14	1.476	.738
WEWS-TV	Cleveland (ABC; ch. 5)	15	1.456	1.456
KXVX-TV	Phoenix (ABC; ch. 15)	17	1.411	.7055
WMAR-TV	Baltimore (ABC; ch. 2)	24	.989	.989
KSHB-TV	Kansas City, Mo. (NBC; ch. 41)	30	.818	.409
WCPO-TV	Cincinnati (ABC; ch. 9)	32	.811	.811
WPTV-TV	West Palm Beach, Fla. (NBC; ch. 5)	43	.619	.619
KJRH-TV	Tulsa, Okla. (NBC; ch. 2)	59	.48	.48
KMCI-TV	[*] , ^B Topeka, Kan. (Ind.; ch. 38)	138	.159	.0795

Other media interests: Scripps Productions/Cinetel Studios; cable channels Home & Garden TV, Food Network and Do It Yourself plus stake in SportSouth; United Media; Scripps Technology Center; 19 daily newspapers; Scripps Howard News Service. Online interests include 27 local portals, hgtv.com, foodtv.com, diynet.com, comics.com, 12% of AdOne.com, Scripps Ventures (invests in Internet startups). Partner in iBlast (to be national datacasting network)

16. Meredith

MDP



Cary D. Jones, president, Meredith B'casting Group

12 stations/9.711% of U.S./7.3215%/FCC

1716 Locust St., Des Moines, Iowa 50309

Phone: (515) 284-3000;

Fax: (515) 284-2393 or -2700

Web site: meredith.com

William T. Kerr, chairman, Meredith Corp.

(parent)

Cary D. Jones, president, Broadcasting Group

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
WGTX-TV	Atlanta (CBS; ch. 46)	10	1.817	.9085
KPHO-TV	Phoenix (CBS; ch. 5)	17	1.411	1.411
WOFL-TV	Orlando, Fla. (Fox; ch. 35)	21	1.102	.551

KPDX-TV	Portland, Ore. (Fox; ch. 49)	23	.996	.498
WFSB-TV	Hartford/New Haven, Conn. (CBS; ch. 3)	27	.904	.904
KCTV-TV	Kansas City, Mo. (CBS; ch. 5)	30	.818	.818
WSMV-TV	Nashville, Tenn. (NBC; ch. 4)	31	.813	.813
WHNS-TV	Greenville, S.C./Asheville, N.C. (Fox; ch. 21)	35	.719	.3595
KVVU-TV	Las Vegas (Fox; ch. 5)	51	.547	.547
WNEM-TV	Flint/Saginaw, Mich. (CBS; ch. 5)	64	.439	.439
WOGX-TV	Gainesville, Fla. (Fox; ch. 51)	166	.103	.0515
KFXO-TV	Bend, Ore. (Fox; ch. 39)	200	.042	.021

Other media interests: Parent owns more than 20 magazines, including *Better Homes and Gardens* and *Ladies' Home Journal*; publishes Meredith and Ortho book lines. Partner in iBlast (to be national datacasting network)

17. Raycom

PRIVATE



Wayne Daugherty, VP, Raycom Media TV Group

34 stations/10.028% of U.S./7.68%/FCC

RSA Tower, 201 Monroe St., 20th Floor, Montgomery, Ala. 36104

Phone: (334) 206-1400;

Fax: (334) 206-1555

Web site: raycommedia.com

John Hayes, president

Wayne Daugherty, Marty Edelman, Jeff Rosser, vice presidents, TV group

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
WOTO-TV	Cleveland (CBS; ch. 19)	15	1.456	.728
WUAB-TV	Cleveland (UPN; ch. 43)			
WXIX-TV	Cincinnati (Fox; ch. 19)	32	.811	.4055
WMC-TV	Memphis, Tenn. (NBC; ch. 5)	40	.628	.628
WFLX-TV	West Palm Beach, Fla. (Fox; ch. 29)	43	.619	.3095
KASA-TV	Albuquerque/Santa Fe, N.M. (Fox; ch. 2)	50	.558	.558
WTVR-TV	Richmond, Va. (CBS; ch. 6)	60	.479	.479
WTNZ-TV	Knoxville, Tenn. (Fox; ch. 43)	63	.452	.226
WNWO-TV	Toledo, Ohio (NBC; ch. 24)	67	.405	.2025
KOLD-TV	Tucson, Ariz. (CBS; ch. 13)	71	.384	.384
KHNL-TV	Honolulu (NBC; ch. 8)	72	.375	.375
KFVE-TV	Honolulu (UPN/WB; ch. 5)			
KFVS-TV	Paducah, Ky./Cape Girardeau (CBS; ch. 12)	73	.369	.369
KSLA-TV	Shreveport, La. (CBS; ch. 12)	76	.363	.363
WSTM-TV	Syracuse, N.Y. (NBC; ch. 3)	80	.354	.354
WAFF-TV	Huntsville, Ala. (NBC; ch. 48)	82	.344	.172
WACH-TV	Columbia, S.C. (Fox; ch. 57)	85	.317	.1585
KWWL-TV	Cedar Rapids/Dubuque, Iowa (NBC; ch. 7)	89	.301	.301
KXRM-TV ^B	Colorado Springs (Fox; ch. 21)	92	.292	.146
WAFB-TV	Baton Rouge, La. (CBS; ch. 9)	96	.274	.274
WTOG-TV	Savannah, Ga. (CBS; ch. 11)	100	.255	.255
KSFY-TV	Sioux Falls, S.D. (ABC; ch. 13)	111	.227	.227
KABY-TV ^S	Aberdeen, S.D. (ABC; ch. 9)			



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Neuralcast Technology

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COVERSTORY

Key: B=being bought *operated under LMA TBA= operated under time brokerage agreement S=satellite station NR=not a Nielsen-rated market

KPRY-TV ^S	Pierre, S.D. (ABC; ch. 4)			
WPBN-TV	Traverse City/Cadillac, Mich. (NBC; ch. 7)	119	.218	.218
WTOM-TV ^S	Cheboygan, Mich. [NBC; ch. 4]			
WTVM(TV)	Columbus, Ga. (ABC; ch. 9)	128	.183	.183
WECT(TV)	Wilmington, N.C. (NBC; ch. 6)	148	.136	.136
WOAM-TV	Hattiesburg/Laurel, Miss.(NBC; ch. 7)	167	.099	.099
WLUC-TV	Marquette, Mich. (NBC; ch. 6)	177	.081	.081
KTVO(TV)	Ottumwa, Iowa/Kirksville, Mo. (ABC; ch. 3)	199	.048	.048
WLIJ(TV)	San Juan, P.R. (Ind.; ch. 11)	NR		
WSUR-TV ^S	Ponce, P.R. [Ind.; ch. 9]			
WSTE(TV) ^{TBA}	Ponce (Ind.; ch. 7)			

Other media interests: Two radio stations; Raycom Sports (production, marketing, events management)

18. Pappas

PRIVATE



**Howard Shrier, EVP,
Pappas Telecasting**

(includes Azteca America)
**20 TVs/11.261% of U.S.
HHs/7.6475%/FCC**

500 S. Chinoweth Road, Visalia, Calif.
93277

Phone: (559) 733-7800;

Fax: (559) 733-7878

Harry J. Pappas, president/owner

Howard Shrier, executive vice president,
TV group

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
KFWU(TV)	Fort Bragg/San Francisco (Ind.; ch. 8)	5	2.38	2.38
KTNC-TV ^S	Concord/San Francisco (mostly duplicates KFWU, ch. 42)			
KXTX-TV	Dallas/Fort Worth (Ind.; ch. 39)	7	2.025	1.0125
KVVV(TV)	Baytown/Houston (Ind.; ch. 57)	11	1.71	.855
KUSK(TV)	Prescott/Phoenix (ch. 7)	17	1.411	1.411
WASV-TV	Asheville, N.C./Greenville, S.C. (UPN; ch. 62)	35	.719	.3595
WBFX(TV)	Lexington/Greensboro, N.C. (WB; ch. 20)	47	.587	.2935
KMPH(TV)	Visalia/Fresno, Calif. (Fox; ch. 26)	54	.508	.254
KPWB-TV	Ames/Des Moines, Iowa (WB; ch. 23)	70	.386	.193
KPTM(TV)	Omaha, Neb. (Fox; ch. 42)	75	.367	.1835
KXVO(TV)*	Omaha (WB; ch. 15)			
KDBC-TV	El Paso, Texas (CBS; ch. 4)	98	.27	.27
KHGI-TV	Lincoln, Neb. (ABC; ch. 13)	101	.253	.253
KWNB-TV ^S	Hayes Center, Neb. (ABC; ch. 6)			
KTVG(TV)*, ^B	Lincoln, Neb. (Fox/UPN/WB; ch. 11)			
KSNB-TV* ^S	Superior, Neb. (Fox/UPN/WB; ch. 4)			
KREN-TV	Reno, Nev. (WB; ch. 27)	109	.228	.114
WSWS-TV	Opelika, Ala./Columbus, Ga. (UPN; ch. 66)	128	.183	.0915
KPTH(TV)	Sioux City, Iowa (Fox; ch. 44)	144	.147	.0735
KSWT(TV) ^B	Yuma, Ariz./El Centro, Calif. (CBS; ch. 13)	174	.087	.087

Other media interests: Is building KIDN-TV Avalon/Los Angeles, Calif. (to be Azteca America, ch.54); two radio stations

19. Post-Newsweek

WPO



**Alan Frank, president,
Post-Newsweek Stations**

(subsidiary of Washington Post)

**6 stations/7.299% of
U.S./7.299%/FCC**

3 Constitution Plaza, Hartford, Conn.
06103

Phone: (860) 493-6530;

Fax: (860) 493-2490

Web site: washpostco.com

Donald E. Graham, chairman, Washington
Post

Alan Frank, president, Post-Newsweek Stations

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
WDIV(TV)	Detroit (NBC; ch. 4)	9	1.834	1.834
KPRC-TV	Houston (NBC; ch. 2)	11	1.71	1.71
WPLG(TV)	Miami/Fort Lauderdale, Fla. (ABC; ch. 10)	16	1.437	1.437
WKMG-TV	Orlando, Fla. (CBS; ch. 6)	21	1.102	1.102
KSAT-TV	San Antonio (ABC; ch. 12)	37	.679	.679
WJXT(TV)	Jacksonville, Fla. (CBS; ch. 4)	53	.537	.537

Other media interests: Parent owns CableOne Inc. (cable systems); regional sports cable network; *Newsweek* magazine; 24 daily and weekly newspapers, including *Washington Post*; 50% of *International Herald Tribune*. Online interests include newseek.com; 11% of Internet Broadcasting Systems Inc. (site developer). Partner in iBlast (to be national datacasting network)

20. Entravision

EVN



**Philip C. Wilkinson,
president, Entravision**

(42.1% owned by Univision)

**18 stations/16.731% of
U.S./78.45 %/FCC**

11900 Olympic Blvd., Suite 590, Los
Angeles, Calif. 90064

Phone: (310) 820-5355;

Fax: (310) 820-2445

Web site: entravision.com

Walter F. Ulloa, chairman/10.6% owner

Philip C. Wilkinson, president/10.6% owner

Station	Market (affiliate; ch.)	DMA	U.S. HHs	HHs/FCC
KJLA(TV) ^X	Ventura/Los Angeles (ch. 57)	2	5.24	2.62
KHIZ(TV) ^{X,^B}	Barstow/Los Angeles (ch. 64)			
WUNI(TV)	Worcester/Springfield/Boston (ch. 27)	6	2.194	1.097
WJAL(TV) ^B	Hagerstown, Md./Washington (Ind., ch. 68)	8	2.004	1.002
WBSV-TV	Tampa/St. Petersburg, Fla. (ch. 62)	14	1.476	.738
KCEC(TV)	Denver (ch. 50)	18	1.284	.642
WNTD(TV)	Daytona Beach/Orlando, Fla. (ch. 26)	21	1.102	.551
WHCT-TV	Hartford/New Haven, Conn. (ch. 18)	27	.904	.452



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COVER STORY

Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

KLUZ-TV	Albuquerque/Santa Fe, N.M. (ch. 41)	50	.558	.229
KINC(TV)	Las Vegas (ch. 15)	51	.547	.2735
KINT-TV	El Paso, Texas (ch. 26)	98	.27	.135
KNVO(TV)	McAllen, Texas (ch. 48)	102	.251	.1255
KPMR(TV)	Santa Barbara Calif. (ch. 38)	117	.222	.111
KSMS-TV	Monterey/Salinas, Calif. (ch. 67)	118	.219	.1095
KORO(TV)	Corpus Christi, Texas (ch. 28)	129	.182	.091
KUPB(TV)	Midland/Odessa, Texas (ch. 18)	151	.135	.0675
KVYE(TV)	El Centro, Calif./Yuma, Ariz. (ch. 7)	174	.087	.087
KLDD-TV	Laredo, Texas (ch. 27)	189	.056	.028

^X=owned by Ulloa

Note: Ulloa's brother Ronald L. is buying *KVMD(TV)* Twentynine Palms/Los Angeles, Calif., and owns 36% of *KRPA(TV)* Rancho Palos Verdes/Los Angeles, Calif.

Other media interests: Owns/is buying 58 radio stations; Spanish-language radio network; *El Diario/La Pensa* (New York) newspaper; outdoor displays

21. Shop at Home SATH



Everit A. Herter, EVP,
affiliate relations,
Shop at Home

**5 stations/13.672% of
U.S./6.836%/FCC**

5388 Hickory Hollow Parkway, Nashville,
Tenn. 37230

Phone: (615) 263-8000;

Fax: (615) 263-8084

Web site: collectibles.com

Kent E. Lillie, president
Everit A. Herter, executive vice president,
affiliate relations

Station	Market (affiliate; ch.)	DMA	U.S. HMs	HMs/FCC
WSAH(TV) ^S	Bridgeport, Conn./New York (ch. 43)	1	6.787	3.3935
KCNS(TV)	San Francisco (ch. 38)	5	2.38	1.19
WMFP(TV)	Boston (ch. 62)	6	2.194	1.097
WOAC(TV)	Cleveland (ch. 67)	15	1.456	.728
WRAY-TV	Raleigh/Durham, N.C. (ch. 30)	29	.855	.4275

^S=SAH is trying to sell WSAH

Other media interests: Internet shopping

22. Media General MEG/A



James A. Zimmerman,
president, Media General
Broadcast Division

**26 stations/7.81% of
U.S./6.9545%/FCC**

100 N. Tampa St., Suite 3150, Tampa,
Fla. 33602

Phone: (813) 225-4600;

Fax: (813) 225-4601

Web site: media-general.com

J. Stewart Bryan III, chairman, Media
General Inc. (parent)

James A. Zimmerman, president, Broadcast Division

Station	Market (affiliate; ch.)	DMA	U.S. HMs	HMs/FCC
WFLA-TV	Tampa/St. Petersburg, Fla. (NBC; ch. 8)	14	1.476	1.476
WSPA-TV	Greenville, S.C./Asheville, N.C. (CBS; ch. 7)	35	.719	.719
WNEG-TV	Toccoa, Ga./Greenville/Asheville (CBS; ch. 32)			
WASV-TV [*]	Asheville/Greenville (UPN; ch. 62 [owned by Pappas Telecasting Cos., No. 23])			
WIAT(TV)	Birmingham/Tuscaloosa, Ala. (CBS; ch. 42)	39	.66	.33
WJWB(TV)	Jacksonville, Fla. (WB; ch. 17)	53	.537	.2685
WKRG-TV	Mobile, Ala./Pensacola, Fla. (CBS; ch. 5)	62	.459	.459
KWCH-TV	Wichita, Kan. (CBS; ch. 12)	65	.435	.435
KBSD-TV ^S	Ensign, Kan. (rebroadcasts KWCH-TV; ch. 6)			
KBSL-TV ^S	Goodland, Kan. (rebroadcasts KWCH-TV; ch. 10)			
KBSH-TV ^S	Hays, Kan. (rebroadcasts KWCH-TV; ch. 7)			
WTVQ-TV	Lexington, Ky. (ABC; ch. 36)	66	.415	.2075
WSLS-TV	Roanoke, Va. (NBC; ch. 10)	68	.399	.399
WDEF-TV	Chattanooga, Tenn. (CBS; ch. 12)	86	.316	.316
WJTV(TV)	Jackson, Miss. (CBS; ch. 12)	88	.301	.301
WJHL-TV	Tri-Cities, Tenn./Va. (CBS; ch. 11)	93	.289	.289
WSAV-TV	Savannah, Ga. (NBC; ch. 3)	100	.255	.255
WCBD-TV	Charleston, S.C. (NBC; ch. 2)	103	.247	.247
WNCT-TV	Greenville, N.C. (CBS; ch. 9)	106	.237	.237
WJBF(TV)	Augusta, Ga. (ABC; ch. 6)	113	.225	.225
WBTW(TV)	Florence/Myrtle Beach, S.C. (CBS; ch. 13)	114	.225	.225
WRBL(TV)	Columbus, Ga. (CBS; ch. 3)	128	.183	.183
KIMT(TV)	Rochester, MN/Mason City (CBS; ch. 3)	153	.132	.132
WMBB(TV)	Panama City, Fla. (ABC; ch. 13)	158	.121	.121
WHLT(TV)	Hattiesburg/Laurel, Miss. (CBS; ch. 22)	167	.099	.0495
KALB-TV	Alexandria, La. (NBC; ch. 5)	178	.08	.08

Other media interests: Parent owns 25 newspapers including *Tampa* (Fla.) *Tribune*; about 100 other periodicals; 20% of *Denver Post*. Online interests include mgfs.com, stakes in Hoover's Online and AdOne LLC. Partner in iBlast (to be national datacasting network)

23. Emmis EMMS



Jeffrey Smulyan, chairman,
Emmis Broadcasting

**15 stations/6.818% of
U.S./6.015%/FCC**

1 Emmis Plaza, 40 Monument Circle,
Indianapolis, Ind. 46204

Phone: (317) 266-0100

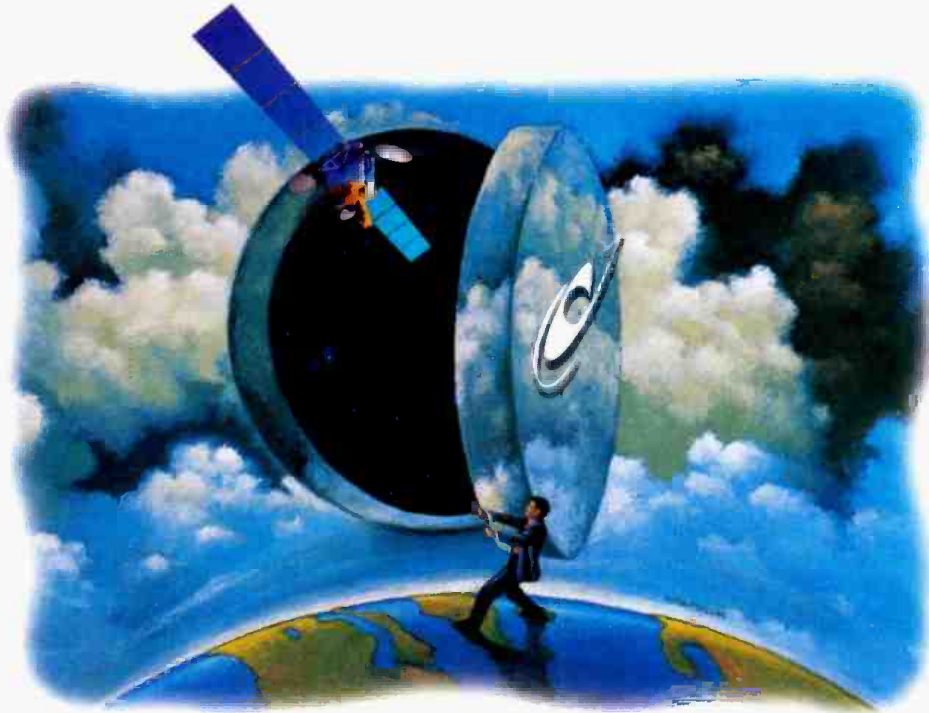
Fax: (317) 684-2900

Web site: emmis.com

Jeffrey H. Smulyan, chairman
Randy Bongarten, president, TV Group

Station	Market (affiliate; ch.)	DMA	U.S. HMs	HMs/FCC
WKCF(TV)	Orlando, Fla. (WB, ch. 18)	21	1.102	.551
KOIN(TV)	Portland, Ore. (CBS, ch. 6)	23	.996	.996
WVUE(TV)	New Orleans (Fox, ch. 8)	42	.623	.623

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COVERSTORY

Key: **B**=being bought *****=operated under LMA **TBA**= operated under time brokerage agreement **S**=satellite station **NR**=not a Nielsen-rated market

KROQ(TV)	Albuquerque/Sante Fe, N.M. (CBS, ch. 13)	50	.558	.558
WSAZ-TV	Huntington/Charleston, W.Va. (NBC, ch. 3)	61	.471	.471
WALA-TV	Mobile, Ala./Pensacola, Fla. (Fox, ch. 10)	62	.459	.459
KSNW(TV)	Wichita, Kan. (NBC, ch. 3)	65	.435	.435
WLUK-TV	Green Bay, Wis. (Fox, ch. 11)	69	.39	.39
KGUN(TV)	Tucson, Ariz. (ABC, ch. 9)	71	.384	.384
KGMB(TV)	Honolulu (CBS, ch. 9)	72	.375	.375
KHON-TV	Honolulu (Fox, ch. 2)			
KMTV(TV)	Omaha, Neb. (CBS, ch. 3)	75	.367	.367
WFTX(TV)	Fort Myers, Fla. (Fox, ch. 36)	81	.345	.1725
KSNT(TV)	Topeka, Kan. (NBC, ch. 27)	138	.159	.0795
WTHI-TV	Terre Haute, Ind. (CBS, ch. 10)	139	.154	.154

Other media interests: 20 FMs, 4 AMs, 6 magazines, Emmis Interactive

24. Granite

GBTVK



**Stuart J. Beck, president,
Granite Broadcasting**

**10 TVs/6.342% of
U.S./4.9345%/FCC**

767 3rd Ave., 34th Floor, New York, N.Y.
10017

Phone: (212) 826-2530;

Fax: (212) 826-2858

Web site: granitetv.com

W. Don Cornwell, chairman

Stuart J. Beck, president

Station	Market (affiliate; ch.)	DMA	U.S. HHS	HHS/FCC
KNTV(TV)	San Jose/San Francisco (Ind., ch. 11)	5	2.38	2.38
KBWB-TV	San Francisco (WB; ch. 20)			
WDWB-TV	Detroit (WB; ch. 20)	9	1.834	.917
WKBW-TV	Buffalo (ABC; ch. y)	44	.605	.605
WNGS(TV) ^B	Springville/Buffalo, N.Y. (Ind., ch. 67)			
KSEE-TV	Fresno, Calif. (NBC; ch. 24)	54	.508	.254
WTVH-TV	Syracuse, N.Y. (CBS; ch. 5)	74	.369	.369
WPTA-TV	Fort Wayne, Ind. (ABC; ch. 21)	104	.247	.1235
WEEK-TV	Peoria, Ill. (NBC; ch. 25)	112	.226	.113
KBJR-TV	Duluth, Minn./Super., Wis. (NBC; ch. 6)	132	.173	.173

No other media interests

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Station	Market (affiliate; ch.)	DMA	U.S. HHS	HHS/FCC
WISH-TV	Indianapolis (CBS; ch. 8)	26	.954	.954
WTNH-TV	New Haven/Hartford, Conn. (ABC; ch. 8)	27	.904	.904
WBNE(TV) [*]	New Haven/Hartford (WB; ch. 59)			
WOOD-TV	Grand Rapids, Mich. (NBC; ch. 8)	38	.668	.668
WOTV(TV) [*]	Battle Creek/Grand Rapids, Mich. (ABC; ch. 41)			
WAVY-TV	Norfolk, Va. (NBC; ch. 10)	41	.625	.625
WVBT(TV) [*]	Virginia Beach/Norfolk (Fox; ch. 43)			
WNAC-TV ^{*,B}	Providence (Fox; ch. 64)	49	.561	.2805
WTVB-TV	Buffalo, N.Y. (CBS; ch. 4)	44	.605	.605
WNEQ-TV ^B	Buffalo (to be Ind.; ch. 23)			
KXAN-TV	Austin, Texas (NBC; ch. 36)	58	.481	.2405
KXAM-TV	Austin (simulcasts KXAN-TV; ch. 14)			
KNVA(TV) [*]	Austin (WB; ch. 54)			
KWCV(TV) ^{*,%}	Wichita, Kan. (WB; ch. 33)	65	.435	.2175
WAND(TV) [*]	Champaign/Decatur, Ill. (ABC; ch. 17)	83	.338	.169
WANE-TV	Fort Wayne, Ind. (CBS; ch. 15)	104	.247	.1235
WWLP(TV)	Springfield, Mass. (NBC; ch. 22)	105	.24	.12
WLFI-TV	Lafayette, Ind. (CBS; ch. 18)	194	.052	.026
WAPA-TV	San Juan, P.R. (Ind.; ch. 4)		NR	
WTIN-TV ^{*,S}	Ponce/San Juan, P.R. (simulcasts WAPA-TV)		NR	
WJXP(TV) ^B	San Juan (ch. 24)			
WNJX-TV ^B	Mayaguez, P.R. (Ind.; ch. 22)		NR	
WKPV(TV) ^B	Ponce (ch. 20)		NR	
WJWN-TV ^B	San Sebastian, P.R. (ch. 38)		NR	

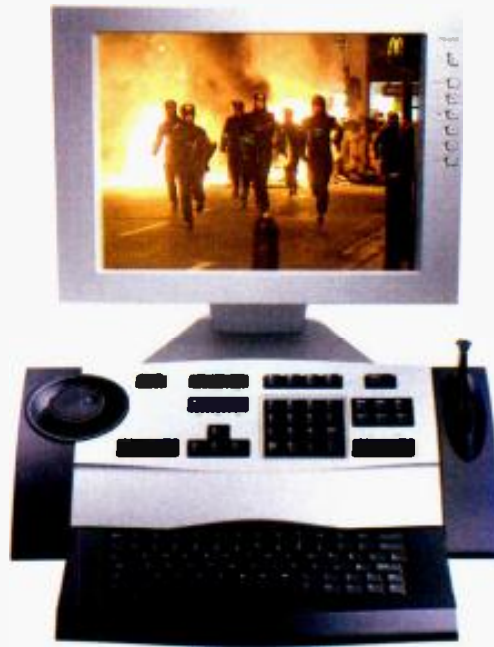
%=LIN and Hicks, Muse, Tate & Furst Inc. back Banks Broadcasting, which holds LMA with kwcv

—Compiled by Elizabeth A. Rathbun

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Managing assets gains importance

Myriad new storage concepts and solutions to be shown

In the past two issues, we've taken a look at some of the streaming and production technologies that will be seen at this year's show. With NAB upon us, it's time to get serious about turning video and audio content into potential profits. In the interest of doing just that, we focus on asset management and automation systems. We also consider some of the trends that are on display for the radio attendee.

By Peter J. Brown

With the growing emphasis on asset management as an extremely important ingredient in the overall digital recipe, broadcasters will discover lots of new storage concepts and solutions at NAB.

For example, at NAB, Ampex Data Systems Corp. will roll out its DST 914 quad-density automated data-archive sys-

tem. The DST 914 library holds 26 TB, or 4,700 hours, of 12 Mbps video in less than 8 square feet. Ampex quad-density DST data cartridges offer uncompressed capacities of 100 GB, 300 GB and 660 GB.

The Ampex booth will also underscore the company's successful integration efforts with leading video server- and asset-management providers in order to deliver total archive solutions for master-control playout, news and program library management.

"Today's playout environment calls for a high-performance tape drive due to the constant movement of tapes in and out of the archive," says John Hennessy, director of video and broadcast marketing at Ampex. "Tape-based storage is not going away. Because DST tape is removable, it constitutes a kind of safe haven."

Besides data-transfer rates at 20 MB/s, roughly 160 Mbps or greater than 13 times faster than real-time for 12 Mbps video, rapid access to programming is achieved on average in the 20-second to 60-second range, depending on the size of the library system.

"Broadcasters need to keep in mind how long it will take to digitize their libraries and that it will not be a one-to-one relation," says Hennessy. "A huge archive with



IBM Global Media & Entertainment believes that a storage area network (SAN) approach is a winning strategy.

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100,000 hours of content will probably take 400,000 hours or more."

He identifies news as the next frontier for Ampex. The treatment of news programming as data files will introduce new operational efficiencies, as well as cost savings, given the size of today's expanding news archives at U.S. television stations.

With respect to interoperability and encoding, questions remain unanswered. For example, will one server which is used to archive content encode and decode the same way as the nonlinear editing system (NLE) or playout server?

"When you make the transition to computer-based news editing, why not just keep the news in the NLE-encoded rate, rather than transferring it to videotape? With a DST archive, you will shrink rooms full of tape into an automated archive with the ability to move content over fibre throughout the facility at multiples of real-time to support other editing applications or playout," says Hennessy.

Asaca/Shibasoku Corp. and Vela's Broadcast/System Products Division are teaming up at NAB to introduce the first combination MPEG-2 video server/DVD-RAM Library System known as the RapidAccess MediaMachine.

"MediaMachine is using DVD-RAM as a secondary storage mechanism. We record high bit-rate material direct to a hard drive, then automatically move it onto a DVD within the same jukebox," says William G. Robinson, president of Vela's Broadcast/System Products Division. "During playout, we simply reverse the process."

Customers can select a RapidAccess MediaMachine in either the Asaca AM-750 or AM-1400 chassis. Both use two-sided

SPECIAL REPORT

DVD-RAM platters, which hold a total of 9.4 GB.

"DVD-RAM is excellent for near-online material. Our database software looks over storage, which is several layers down, from the RAID-striped top layer down to the DVD jukebox," says Robinson. "On a cost-per-Megabyte basis, DVD is remarkably inexpensive when compared to tape—especially when you figure in the cost of a tape drive. And unlike tape, you can read DVD-RAM disks 100,000 times without inducing any wear."

While Vela has installed RapidAccess with external DVD-RAM jukeboxes from Asaca and JVC, the MediaMachine is the first implementation to combine the server with both primary and secondary storage in the same chassis.

"We're creating a plug-and-play archive server with between 1,900 and 30,000 hours of storage capacity. MPEG video stored on RAID disk subsystems only takes you so far. DVD-RAM gives you quick access to over 100 TB at a price far lower than a RAID disk solution, although it is a bit more expensive than a tape-archive library," says Kirk Wilson, Asaca's technical manager.

Vela will also demonstrate a RapidAccess video server with DVB-ASI record and playout for store-and-forward and time-delay applications. This device can take standard MPEG-2 files and create fully compliant multi-program transport streams (MPTS) for broadcasting up to four programs using a single DVB-ASI output.

The storage area network (SAN) is where Minneapolis-based Ciprico Inc. excels. Ciprico's lineup at NAB includes the 7,000 disk arrays now with 181GB disks, the NETarray 1000 and FibreSTORE RAID (in desktop and rack configurations), which extends up to 3.8 TBs on the FibreSTORE RAID with seven disk enclosures and 7.3 TBs on the NETarray with 10 disk enclosures. SAN software and hardware components pro-

vide high performance in heterogeneous workflow environments.

Ciprico will demonstrate a SANergy shared file system SAN, Matrox DigiSuite video-capture card and Incite editing software for Philips Editstream systems. It will also demonstrate support for two video and four audio channels using DVCPRO at 6 MB/s per journalist workstation. With a Leitch VR400 video server, content will be streamed off the NETarray 1000 to illustrate Ciprico's high-bandwidth play-to-air capability. The Leitch booth will have 15 NETarray's at NAB.

"SAN-based asset management is built around databases from companies like Oracle and Ascential (Informix). You have to be able to integrate with everyone in the SAN environment and provide seamless access to the content," says Dennis Pederson, Ciprico's entertainment and media market manager.

A typical Ciprico customer might use SAN software, such as ADIC's CentraVision SAN software, NT servers and workstations, and a variety of UNIX-based platforms. Ciprico's media-asset-management partners include eMotion, Virage and Convera, along with broadcast integrators such as Azcar.

Ciprico recently acquired staff and SANstar technology from Tinton Falls, New Jersey-based ECCS to enhance its overall development effort of a new storage-related architecture.

"This will allow for the construction of larger, faster, more easily manageable storage subsystems than current technologies," says Tom Ruwart, Ciprico's chief technology officer, adding that this architecture will be based on several key emerging technologies such as InfiniBand, Virtual Interface Architecture (VIA) and Object-based Storage Devices (OSD), to name a few.

EMC Corp. will demonstrate its intelligent data-management solutions at NAB,



Steve Canepa says IBM aims to help broadcasters make their infrastructure more efficient.



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which include the latest versions of Avalon Consulting Group's Avalon Archive Manager (AAM). Avalon was acquired by EMC last year.

Besides centralcasting or hub and spoke network configurations, EMC is focusing on providing the broadcast sector with a migration path from tape to disk, which is implemented as a background task and completely transparent to broadcasters.

"This data-management piece along with the ability to seamlessly integrate tape-storage elements and disk caches together allows the consolidated model to work well, to scale and to cascade content efficiently," says Wayne Dusso, EMC's director of global engineering.

"We have the ability to manage any rich media on any subsystem with Intelligent Data Management, and we do so by using a flexible and intelligent set of policies guided by the automation system," adds Dusso. (IDM comprises a full suite of services.) "IDM supports the same open API set as AAM."

"Archiving to tape is important, but, as

SPECIAL REPORT

disk drives get larger, drives well over a 100 GB are out now, and the trade-offs between tape and disc are getting very interesting," Dusso adds.

IBM Global Media & Entertainment Industry's strategy is to position itself as a portfolio company with unmatched expertise in asset management, storage and integration capability, as well as in digital-rights management and secure digital-content distribution.

At NAB, IBM expects broadcasters to be searching for ways to make their infrastructure more efficient as well as ways to position itself for new business models and new revenue streams.

"IBM is focused on storage-area networks [SANs]. We are attempting to convince broadcasters that having redundant copies all over the enterprise is not a good idea," says Steve Canepa, IBM Global Media & Entertainment Industry's vice president of marketing. "How you construct your storage infrastructure around your content is very important. With IBM's SAN architecture, you can work off one central version and reduce your storage requirements at the same time."

The work under way at CNN is bound to be a hot topic of discussion. IBM and Sony have created the Media Production Suite (MPS), which integrates all of CNN's workflow elements riding atop Virage's Video Application Platform. MPS includes IBM Content Manager software and Sony's PetaSite digital library using

Sony DTF-2 tape.

"The only effective way for broadcasters to position themselves for multi-network distribution involves moving from a back-end or archival notion of storage to one where the data repository sits at the heart of the broadcaster's production operation," says Canepa.

IBM's vast asset-management-related product line will be on display at NAB including IBM's open industry-standard-based Linear Tape-Open (LTO tape products), which hold up to 200 GB of compressed data per cartridge with data transfer rates of up to 30 MB/second. Other products include Websphere, the DB2 Universal Database and MQSeries workflow software.

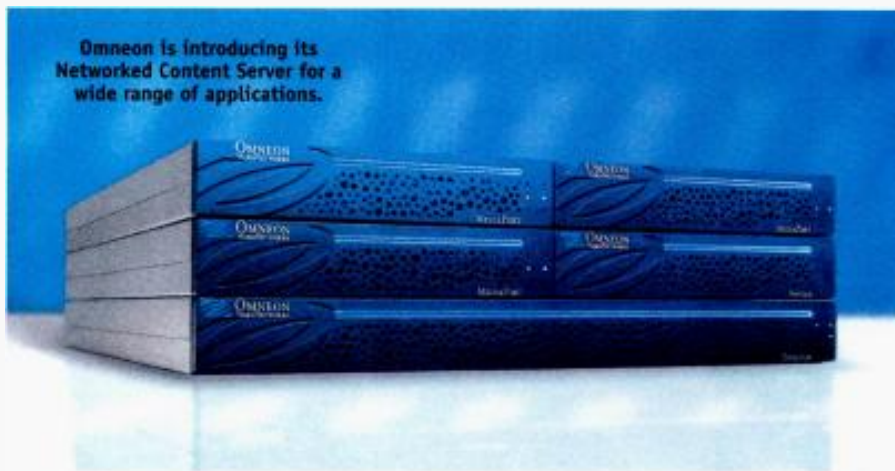
"For the bigger players, allocating fixed costs over more distribution opportunities is much more feasible. It allows them to reach an economy of scale that smaller market providers will have trouble reaching," adds Canepa. "At the same time, we are working in a very determined way to package our solutions to work with smaller stations."

Leitch's triple-drive-based VR DVD-RAM library and archive management, the 250-3, 750-3 and 1450-3, will be demonstrated at NAB. This fully integrated solution extends the VR online storage into near-online and off-line storage.

"This is ideal for large and small broadcasters alike for short-form material. It provides a very reliable storage medium," says Richard Talbot, product manager, Leitch storage and networking solutions. "It is also viewed as a more permanent solution than tape-based storage, but it does not displace tape in terms of long-form storage."

A wide range of transmission, production, media-management and archiving applications will be demonstrated and run simultaneously on Omneon Video Networks' Networked Content Server System.

Omneon is introducing both its Extended File System (EFS) and Omneon Switch at NAB. In addition to providing scalability over the Omneon Video Area Network (VAN), the Switch-equipped Networked Content Server with EFS enables broadcasters to cross-connect mul-



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multiple Omneon Directors within the same file system, thereby increasing shared storage on a linear basis and eliminating the need to copy content between storage elements.

The Omneon VAN is SAN configured as Network Attached Storage (NAS). Combining both provides the scalability of a SAN with the compatibility of NAS.

"Material stored in our shared storage appears to the application as Quicktime files on a network drive. We do not depend upon expensive I/O cards or proprietary drivers," says Omneon CEO Larry Kaplan. "Fibre Channel SAN's address file exchange within a specific application, but they do not extend to multiple applications from different suppliers that require shared storage of both real-time and non-real-time data. Omneon has opted to use IEEE1394 and Ethernet for the networking portion of its system, rather than Fibre Channel, for this reason."

At Sky News in the UK, for example, an Omneon system will be used for real-time play to air content obtained from Avid Unity.

While many visitors to the Panasonic Broadcast and TV Systems Company booth at NAB may be looking for such things as the newest version of DNA, which is DVCPRO50, Panasonic will also be showing its first Proline DVD recorder.

Last year, Panasonic demonstrated its MediaArk robotic archive system, which can store approximately 300,000 hours of broadcast-quality video and audio. The MediaArk is now also available with DVD-RAM robotics, with capacity for up to 10,000 DVD-RAM disks.

The first Panasonic DVD-RAM system using ADIC's asset-management subsystem is now being installed at a major Japanese broadcaster. This browser archive system



A media-management system integrating Sony's PetaSite digital library, IBM's Content Manager software, and Virage is being put to use by CNN.

consists of 4,400 discs and 60 DVD-RAM drives with each disk storing 4.7 GB per side and offering up to six hours of storage using a variable bit rate.

"The basic problem with DVD-RAM from a technology standpoint is the limitation on real-time bit rate for recording and retrieval of content. It needs to run at roughly 30 Mbps for DV field acquisition. At around 11 Mbps today and with 22 Mbps later this year, DVD-RAM comes up well short for formats such as DV, DVCAM and DVCPRO25," says Tore Nordahl, Panasonic's vice president for product management. "As the TV stations transition to DTV, they require bit rates even higher than 30 Mbps. And so, the broadcast market may never have the opportunity to use DVD or any other optical disk in an ENG camcorder."

Thomas J. Yuhas, general manager of Sony's Data Systems and Transmission Division, says that Sony is paying close attention to several issues with which stations are grappling at this time, including storage costs and "real estate."

"Stations are becoming increasingly aware of the need to balance server and tape environments. With our PetaSite robotic tape infrastructure and PetaServe software, we keep down the size of the server farm,

while providing a reliable and scalable storage solution," says Yuhas. "Being responsive to the policies set by the station's operations team is critical. Where our PetaServe software excels is in the area of loading and offloading content, or what is known as file-load balancing, of the PetaSite."

Sony will be highlighting the expandability of the many PetaSite models including the B150L in the PetaSite 150 series which is a mid-range solution that goes from 25.2 TB (native) to 128 TB (native) later this year. The modular DMS-8400 libraries for high-end users holds 11.2 PB (native) of material.

"Today, DTF-2 at 200 GB per tape is able to store 1 GB for \$1 at 2 TB per square foot. When we migrate to DTF-3 tape in 2003, we will effectively double this formula and go to 48 MB/s with 400 GB per tape," says Yuhas.

With Sony's acquisition of a 28% stake in Toronto-based Bulldog, the asset-management agenda at Sony broadens considerably.

"Bulldog's workflow maps pretty well with broadcasters," says Stephen Jacobs, Sony's senior vice president of network and systems businesses. "Its value revolves around multiple levels of review, and easy annotation as content moves through the entire production process." ■

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Automation offers the ties that bind

Manufacturers look to offer systems for centralcasting scenarios

By Peter J. Brown

The automation and control-system vendors are exhibiting ample dexterity as they erect the bridge between the old broadcast environment and a new emerging world, where repurposing content and asset management are surfacing as top priorities. Broadcasters large and small will encounter a number of new automation and control tools at NAB.

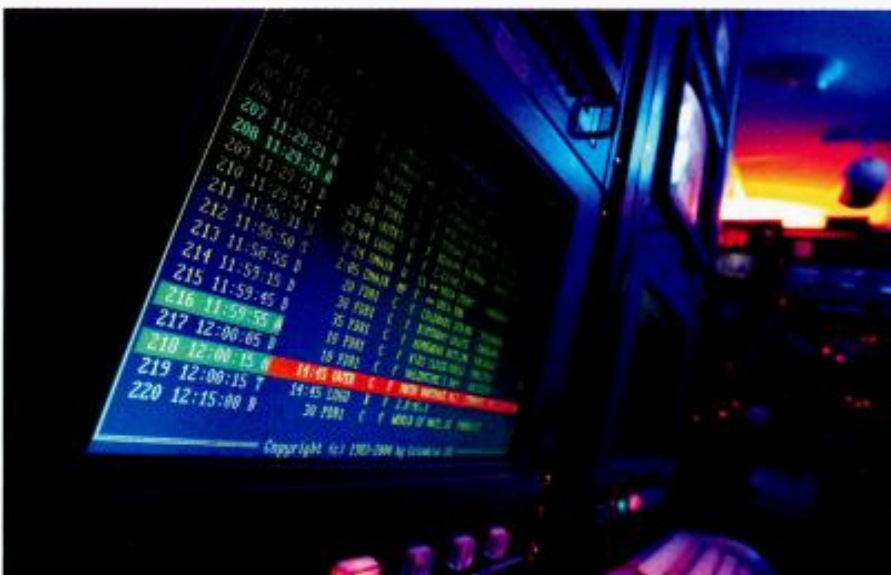
Encoda Systems will demo its DAL Playlist Manager and Channel Manager, which can be used for single stations, centralized operations and large-scale multichannel facilities.

But first, consider how these three automation vendors view their role in this dynamic marketplace. "An automation company can be looked at in lot of different ways," says Alan DeVaney, president of Crispin. "Over the past four to five years, with the firm industry commitment away from tape to hard-disk storage, we see a need for new software to consolidate the process with a much greater emphasis on database and asset management."

Joe French, executive vice president of Encoda Systems' automation group, says that by providing a near real-time exchange between traffic and automation systems his company is beginning to eliminate flat file transfers. "We're breaking down a historical barrier in the process, which has hindered the management of material and content across all boundaries," he adds.

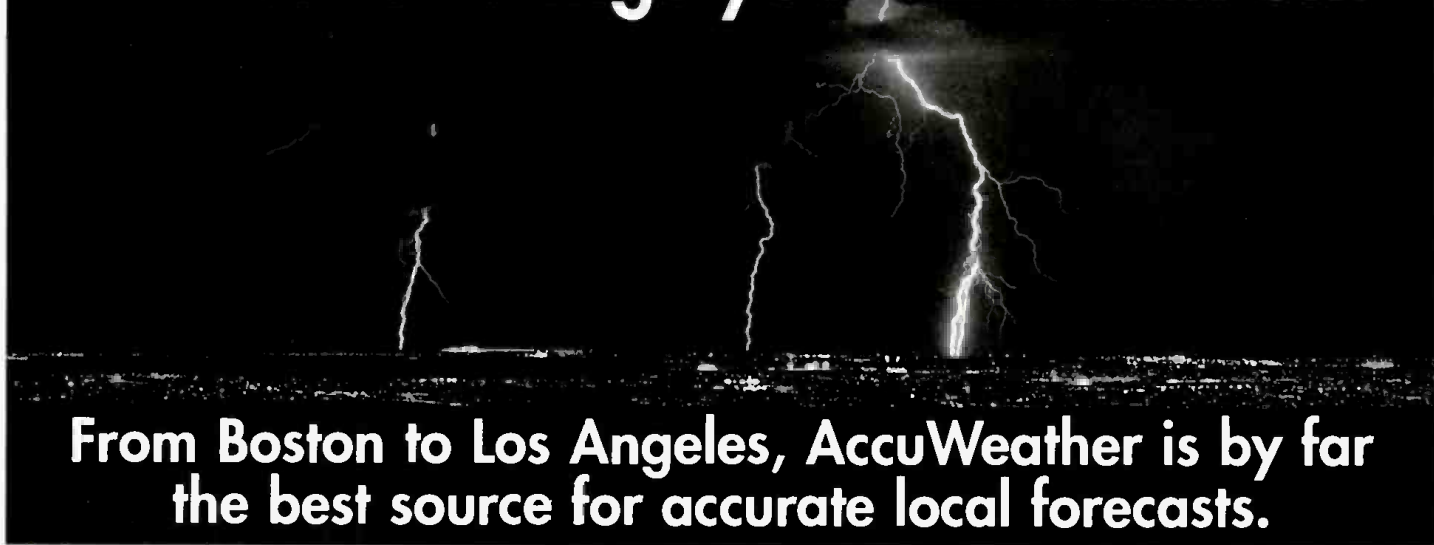
Crispin will demonstrate the means to control multiple channels using multiple devices, such as video servers, all from a single control point and the means to control multiple channels in a centralcasting mode. Its new System 2000, which comprises RapidPlayX2000, DevicerServer 2000 and AssetBase, works in harmony to provide frame-accurate control of devices, while executing the traffic schedule.

System 2000 controls video servers from multiple vendors, as well as character gener-



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**--Gary Cozen
General Manager, KDKA-TV**

Pittsburgh Tribune-Review
newspaper article 3/18/01

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"of the three (TV stations), KDKA (the AccuWeather affiliate) correctly predicted the temperatures in its five-day forecast most often... with KDKA nailing the high temperature 83 percent of the time." (The other stations scored 75 and 62 percent accuracy.)

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Pittsburgh forecasts made Wednesday evening, 4/11/01.

AccuWeather: "Rather cloudy tonight, nothing more than a stray shower."

Government: "Flash Flood Watch until 7:00 am Thursday... Tonight... Showers and thunderstorms likely... Rain may be heavy at times."

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**--Larry Richert
Weather Anchor, KDKA-TV**

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ators, master control switchers, routers and tape decks. Crispin now addresses real-time device control, server space management, on-air playback, traffic, data transfer, including auto-dubbing, and databases using Microsoft's SQL7 database engine. Crispin automation not only handles the operational side of the facility but news playback, as well.

Broadcasters can control news playback, as well as commercial and program playback, from a single control point using the same System 2000 modules. A single control point will be shown by Crispin with a LAN connection to AP News for news rundowns via MOS, their integration into a playlist and the execution of the play-to-air of news stories.

"We are centralizing all the controls on our Windows NT-based device server," says Devaney. "All the devices in a facility are assigned a unique Dynamic Link Library (DLL), which insulates our applications from any vendor modifications to the device in question, among other things." He adds that this DLL-based approach allows for the rapid addition of new devices to the automated environment, as well.

EncodaSystems will show its DAL Playlist Manager and Channel Manager solutions for single stations, centralized operations and large-scale multichannel facilities with 1,000-plus channels, among other things. Getting broadcasters started with a file-based environment, while providing an upgrade path, is accomplished with Windows 2000-based DAL Playlist Manager, a limited automation system for video servers and VTRs.

"The use of networking topology has come a long way," says French. "The ability to pass FTP files around allows the automation companies to create a more efficient and highly adaptable environment for the broadcasters."

Business and technology models are being re-engineered, and, with Encoda's DAL LinkServer, for example, broadcasters are being given the opportunity to redefine how traffic and automation systems are able to respond to each other over a single, unified stationwide database. For large station groups and O&O clusters, Encoda is offering a flexible centralcasting platform, which combines the best of the CJDS and Drake Automation/DAL lineups.

The trend towards file-oriented, video-server-based facilities is enabling mid-sized facilities to lay the groundwork for future expansion.

"On-air origination is generally not the only issue," says French. "We created a graphical user interface (GUI)-based application which is not only easy to learn and deploy, but it is also extensible and can be grown into a distributed environment."

Jim Moneyhun, president of FloriCal Systems, sees two basic models for central-control systems for broadcasters. The master control is either at a hub or central site with storage, or control and storage are shared between the hub and the remote sites. FloriCal's latest versions of AirBoss and SpotCacher, used by Groupe TVA in Montreal, along with CNN Domestic and CNN International, will be demonstrated at NAB.

"It gets more complicated when you have to address multiple device controllers off a central playlist and do it frame-accurately across multiple time zones," says Moneyhun. "We are doing this now and accommodating all path delays in the process. We offer broadcasters an opportunity to do the job right without having the added expense of a second automation system."

Moneyhun says that, despite the industry-wide effort to eliminate duplications wherever possible at all levels in the broadcast sector, "duplication is still too widespread."

FloriCal is moving into the desktop cuts-only and audio NLE area with the CueBrowser, which handles time-code coincidence with high-resolution assets. EMC will show FloriCal with Avalon Consulting Group software in its booth at NAB. Together, the companies are involved with Groupe TVA and the Australia-based Newcastle Broadcasting Network (NBN), where the network-distribution platform includes DVB-ASI MPTS (multiple program transport streams). The NBN hub will receive video files at 1.5 Mbps over a 10BaseT Ethernet from remote sites that will use Vela Research encoders.

Harris Automation (formerly Louth) will show multiple solutions at NAB for large stations seeking a coherent centraliza-



Automation systems will become increasingly important as station groups investigate centralcasting and other distribution means.

tion scheme and for smaller stations, which want to ease into the digital transition with an affordable, scalable and forward-looking platform. In the area of media-asset management, Harris is partnering with France-based Question d'Image (QDI).

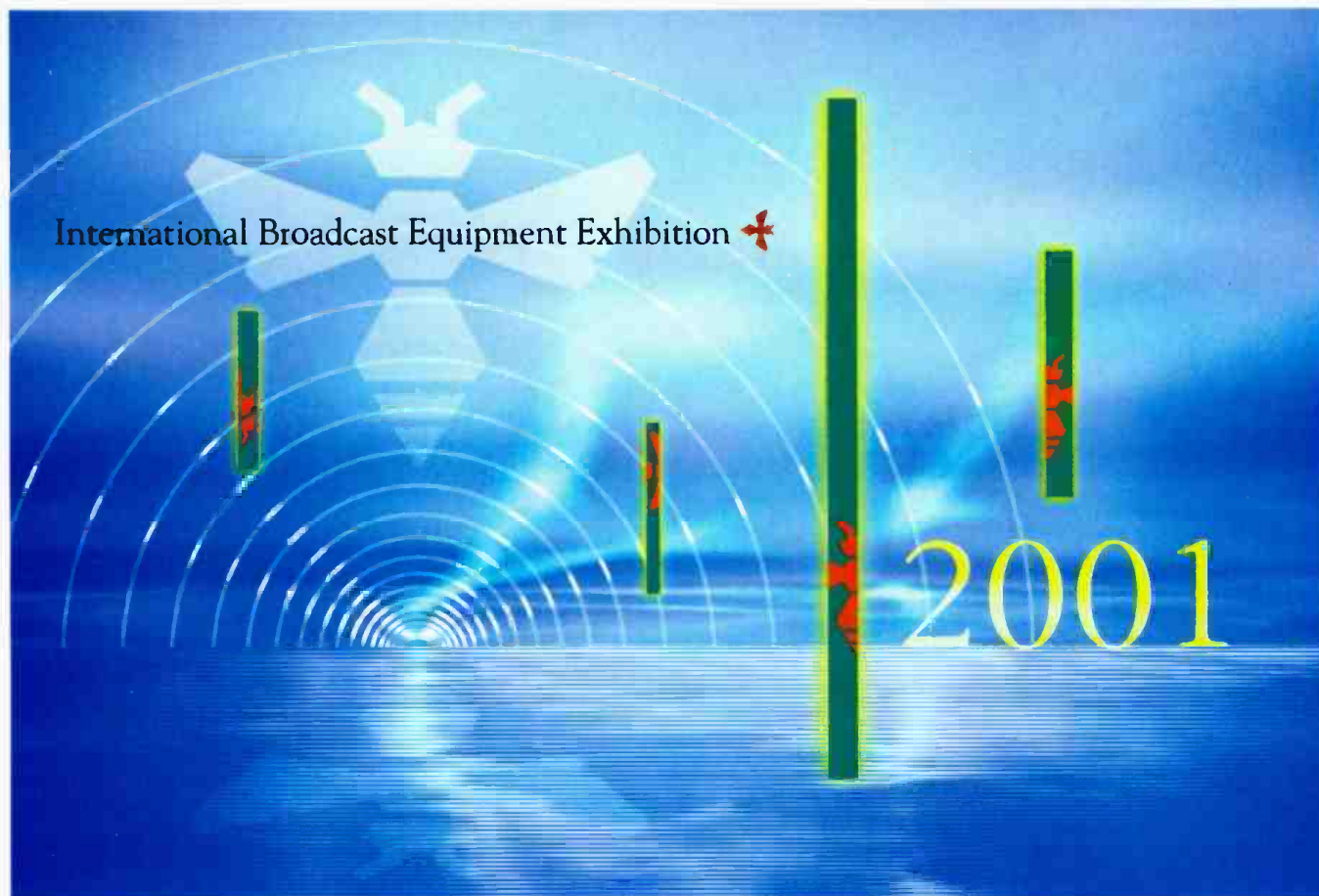
"For our Global Media Transfer (GMT) tool, we are adding an extension to move media files from Fibre Channel to the WAN," says Brian Lay, director of product marketing for automation. "Another part of our WAN strategy revolves around our XML-based Network Device Control Protocol (NDCP), which has evolved to address the increasing emphasis on real-time TCP-IP-based interfaces."

Harris is rolling out AirNews, a news integration solution, as well, which will

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- Editing and Production Equipment
- Electronic Displays ● System Conversion Equipment
- Output Systems ● Relay Systems
- Transmission Systems ● Lighting Equipment
- Measuring Equipment ● Transmission Cables
- Electronic Power Units ● HDTV Systems
- Satellite Broadcasting Systems ● Virtual Systems
- CG Production Systems ● DVD Systems
- Multimedia Systems ● Software
- Multiplex Broadcasting Systems ● Others

ROAD TO NAB STATION OPS

SPECIAL REPORT

push Harris beyond on-air playout. AirNews uses the Media Object Server (MOS) Protocol, allowing the newsroom system to talk to the automation system. For multichannel operations, Harris offers LinkList, which allows for the simultaneous changing or editing of multiple playlists at remote sites in hub-based operations.

"As we see more video servers and NLEs in the newsroom, this is putting more emphasis on the automation system for real-time control of devices," Lay says. At Tribune's ChicagoLand TV, for example, Harris links



The control room at WWOR-TV Secaucus, N.J., handles all satellite recordings with the help of Floral automation.

AP/ENPS to playout via Sony Newsbase.

"The newsroom producer controls on-air playout with commercials integrated into the playlist in real-time," adds Lay.

Odetics Broadcast will have four stands in its booth at NAB highlighting archive management, multi-path distribution, centralcasting and the future enhancements to its AIRO system. Among other things, Odetics is now delivering automated ingestion of satellite feeds tightly integrated with AIRO's metadata-management capability. Auto-archiving to

the latest generation of DLT storage devices, powered by Quantum/ATL, and simultaneous encoding for video distribution to any desktop via standard TCP/IP networks will be demonstrated.

"The digital-media supply chain is all about empowering any advertiser to connect with the viewer, while seamlessly, reliably and cost-effectively managing the content as it moves to and from each link in the chain. In essence, that is the crux of TV-media broadcasting today," says Steven L'Heureux, Odetics president.

Odetics will also demonstrate an HDTV daytime automation option, which can be far more cost effective than expensive HD-related storage requirements where HD content can take up 12 times the storage capacity necessary to store the same content in SD format. Odetics counts WRAL-DT Raleigh as one of its major HDTV clients.

Omnibus Systems Inc. arrives at NAB with its own lineup, along with solutions from its Advanced Broadcast Technology (ABT) Division, including the ABT MultiBrowse stand-alone desktop browse system (for smaller stations) and media finger printing.

The Omnibus Colossus multichannel automation and control system sits at high-end facilities. Colossus has already been selected by Starz/Encore for its new facility in Denver and by the BBC for its next phase of its UK-based digital channels.

Another star attraction, besides the joint Quantel/Omnibus news and sports production system INSPiration, is the Omnibus HY-BROW, a desktop system which can allow a TV journalist to scan browser-based content and then perform frame-accurate editing directly with content on the high-resolution video server.

"HY-BROW is not just for news, although it was initially developed to enable journalists to view media and make EDLs.

You can use it in much the same way for promos and interstitials, as well," says Omnibus CEO Andy Ioannou. "We approach the requirements of broadcasting today and in the future from the broadcast perspective, rather than the IT perspective. We believe that true asset- and media-management solutions need to be fully integrated with all broadcast technology and operations."

Tools such as CacheManager, an element in Colossus, with its sophisticated scheduling routines and media and content management, allows broadcasters to conserve when it comes to server-related resources by efficiently deploying smaller, and therefore less expensive, mirrored servers in place of unnecessary transmission devices. Omnibus has also released GAMMA, which is a suite of applications that provide comprehensive asset, media and content management.

Following its merger with Philips Broadcast, Thomson Multimedia Broadcast and Network Solutions group arrives at NAB with Thomson Automation, which now incorporates Philips Automation Products Division. There, the emphasis on multichannel real-time accuracy has triggered the creation of several XML-based open standards, such as Automation MetaData Protocol (AMP), Rundown Notification Protocol (RNP) and Asset Cue Protocol (AQP).

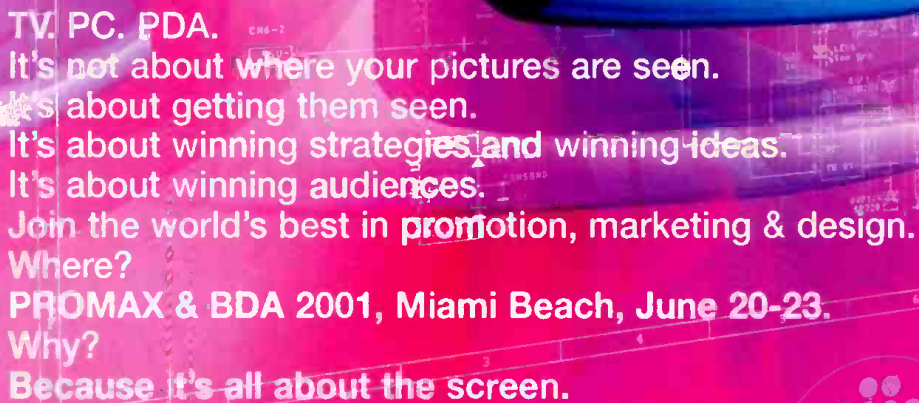
"We developed RNP with scheduling systems in mind so that they can take advantage of the metadata provided by AMP," says Roy Moore, Thomson Automation group general manager. "AQP allows for seamless content transport and more efficient file transfers between multiple video servers and digital archives."

Along with a new line of platform-independent playout workstations, customers can benefit from the seamless integration of AMP with software from Ascential Software (Informix) Media360 and others, as well as a new Java-based application with RNP on the back-end running in XML.

"We stress versatility and WAN ability in control of all devices where the only limitations are found on the peripherals," says Moore. "It is all about a complete business and work-flow integration." ■

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Radio faces new digital challenges

Talk of satellite broadcasts likely to dominate show buzz

By John Merli

While the NAB show has grown into a showcase far beyond mere terrestrial broadcasting in recent years, the oldest electronic medium of all remains an important draw to the annual multi-industry gathering.

Attendees who visit the 125 exhibitors in the 90,000-square-foot radio hall will have much to discuss, including the future of Internet streaming of radio programming, the threat of digital radio programming, and the promise of new technologies.

Radio, for its part, continues to pursue its own specific goals and agenda, especially as the age of digital convergence is quickly descending upon thousands of AM and FM broadcasters. On several fronts—technical, economic and regulatory—the radio industry and its newfound mammoth-group owners head into NAB 2001 with much to consider.

For one, the widespread downturn in dotcom enterprises, coupled with a music copyright challenge relating to music streaming now in the courts, could signal at least a temporary setback for radio on the Web. And low-power FM stations once again are perceived as a threat to traditional FM broadcasters with Congress renewing the controversy in recent months.

The radio hall will offer 90,000 square feet of wares from about 125 exhibitors. Yet with Internet and wireless applications for radio services showing tremendous diversity these days, NAB officials caution that other radio/audio exhibitors, including radio Web streamers, will be found this week within the Sands Convention Center main exhibits (and in the Sands' eTopia area).

Digitally speaking, terrestrial digital audio broadcast (DAB) is fast approaching and currently is on track to become a practical consumer reality before digital televi-



sion, whose transition began several years ago. What's more, pay-subscription satellite radio could be only months away from launching a revolutionary new service and providing fresh competition for traditional, local radio broadcasters.

Local digital broadcasting using existing analog-radio frequencies still is in the field-test stage, but key proponent iBiquity Digital contends the new technology is very close to becoming a reality. iBiquity, formed last year with the merger of Lucent Digital Radio and USA Digital, will offer live on-air broadcasts via Las Vegas stations KSFN(AM) and KWNR(FM) from transmitters located on the radio/audio exhibits floor at the booths of Broadcast Electronics (R2505) and Nautel (2725). (The session "DAB: How Soon is Now?" is today at 1 p.m.)

Both the proposed FM and AM digital transmission standards are in-band/on-channel (IBOC), which means today's broadcasters will not have to change frequencies as the TV industry must do for its digital transition. And Robert Struble, iBiquity's president and CEO, says the near-FM quality that the new AM service will provide could dramatically help revive music formats for AM outlets.

Gary Fries, who heads the Radio Advertising Bureau (RAB), says DAB is "most definitely a very, very major plus for radio. It will help AM stations significantly. It will be difficult to tell whether you're listening to AM or FM digital, in many cases." Once the formal NRSC testing is completed this summer or fall, the FCC will be asked for its formal approval of the new FM-AM transmission standards. Then, says Struble, "We should see new IBOC transmission equipment very soon."

Yet what about the looming competition of national satellite-radio service provided by two companies, XM Satellite Radio and Sirius? Although they've had a few recent technical setups and the companies' stocks have fallen sharply in recent months, the service is on a faster track than terrestrial

DAB, with a few satellites already launched and orbiting above North America.

Each company will offer a hundred national digital channels, and, for about \$10 monthly, subscribers could begin receiving digital service via special receivers by late summer or fall. Some major automakers have tentative plans to install the \$500 digital radio receivers in a couple of their 2002 higher-end models. Neither company is exhibiting at the NAB, but they will be the subject of a panel tomorrow at 9 a.m.: "Satellite Radio: The Rest of the Story."

"Satellite radio is something we're watching," says NAB spokesman Dennis Wharton. "Most people listen to radio for local news, school closings, traffic reports. We think they'll find a niche audience for this, but the vast majority will continue to tune into their hometown stations." Fries agrees, adding, "This will be very much a niche service. Local radio is a security blanket for a lot of listeners because of its local content. Satellite radio will have a long way to go to be a quality service."

Some NAB exhibitors are taking Struble's advice to heart this week. For

DAB, Harris Radio will feature its AM IBOC-capable, DX Destiny series, second-generation DX transmitter 3DX50. This 50 kW AM transmitter continues the IBOC tradition started by the DX-10 transmitter, which was used to conduct the first terrestrial digital tests nearly a decade ago. For FM broadcasters, Harris Radio also will display its ZD20CD, 20 kW Platinum Z transmitter in Las Vegas. The transmitter will be FM-only, but Harris says the Z series is capable of being IBOC-convertible. Most digital transmitters on the air today are Z-IBOC transmitters, which are those used by iBiquity Digital for field-testing.

"Since the merger of USADR and Lucent into iBiquity, the competition between IBOC proponents has ended," says Harris Senior Manager Daryl Buechting. "Therefore, I think the IBOC displays and hoopla that we had seen at previous NABs may be low key this year. This should not be interpreted as less interest in IBOC, but more as the lull before the storm. By NAB 2002, a [new] standard will be in place and there will be IBOC excitement like you've never seen at NAB." ■





MP3PRO to put the stereo stream in radio

New version improves audio's bandwidth efficiency

By John Merli

Thomson Multimedia, creator of the MP3 format that is at the core of Napster file sharing and delivery of audio files to computers, will unveil MP3PRO, the next step in its popular MP3 audio-streaming technology.

The new format was first seen at the Consumer Electronics Show in January, but, according to Thomson, the new version will allow for more compression at comparable sound quality than was heard and seen in that PRO prototype.

While the new format is good news for radio broadcasters, the catch is that it comes at a time when major radio groups are ordering their stations to stop Web streaming their on-air programs on the Internet because of legal issues.

Henri Linde, vice president for new business in the patent/licensing office of Thomson multimedia, says MP3PRO has two key advantages over regular MP3, whose basic technology has become a de facto standard for Web-generated audio streaming.

"While the initial edition of MP3PRO—announced in early 2001—allowed 128

kb/s performance at a 64 kb/s encoding rate, the latest version to be displayed at NAB 2001 will reduce compression rates down to 40 kb/s," says Linde. "That rate enables stereo audio streaming for radio broadcasters."

Encoding rates for mono on-air streaming will now reach down to 20 kb/s. MP3 music files, says Linde, currently are played on an estimated 160 million computers worldwide and on more than 10 million stand-alone MP3 player devices.

Thomson's Swedish partner, Coding Technologies, had been researching a hearing device for the deaf when it helped develop the MP3PRO technology.

At NAB 2001, Thomson multimedia plans to announce that the companies have issued their 100th license to a roster of companies including Apple, Adobe, RealNetworks, Samsung, Sanyo, Music-Match and Texas Instruments. Linde says MP3PRO is not likely to replace MP3 in the near future: PRO is backward-compatible and will work with the millions of older MP3 files in existence.

Yet, as Linde acknowledges, most radio stations have not yet found a business plan that affords healthy profits from audio streaming. In the past year, major broadcast companies have sharply curtailed, or eliminated, their Web presence due primarily to a plunge in dotcom advertiser spending.

In mid-April, Clear Channel ordered more than 1,200 stations to cease Web streaming, at least temporarily. Other major groups were expected to take similar steps, in response to radio advertisers that have balked at paying union actors higher fees for radio commercials

streamed on the Internet.

Still another pending issue is a recent opinion by the U.S. Copyright Office that would subject stations to new performance royalty fees for streaming their on-air audio on the Internet. NAB has taken the issue to court.

Is Linde concerned? "Yes. But we believe in the end, music-content providers will come to the realization that, like air play, streaming audio will promote the sales of CDs and other products, not hinder it." ■

Most radio stations have not yet found a business plan that affords healthy profits from audio streaming.

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Digital box to the rescue

Today's digital transition is getting nowhere

By Don West, editor at large

The problem, as this editor sees it, is in continuing to concentrate on the TV set as the hub of the digital universe. What the industry needs is a universal digital interface (a digital box) to bring all media together on a level playing field and to re-enfranchise the hundreds of millions of analog sets destined for obsolescence if digital is ever to work.

Until Woo Paik came up with the scheme for high-bit-rate digital compression, all the world was analog. Now, more than a decade later, most of the world is still analog. Something's wrong with this picture.

It began at the beginning. When the Advisory Committee on Advanced Television Service was charged with developing the standard for digital and high-definition television, its primary mission was to create a transmission system for over-the-air broadcasting. (Actually, its original mission was to enable high-definition TV, but no one wants to talk about that.)

Cable chose to distance itself from the process, and satellite, in its infancy, was in no position to play.

As a result, the committee, led by former FCC Chairman Richard E. Wiley, was thwarted in achieving an end-to-end solution to ensure that the digital and HDTV signals from broadcast, cable and satellite would converge before or at their ultimate destination: a consumer's television display. Almost five years after the broadcast standard was unleashed on the world, they have yet to meet.

Instead, hundreds and perhaps thousands of companies and individuals are pursuing different paths to different goals, admitting all the while that they have no certain vision of where or what the ultimate destination will be. It's the shotgun approach or like betting all the numbers at roulette.

But what is needed is an approach that anticipates, instead, a convergence. The formula that will most likely result in an

ideal solution concentrates resources and energy.

(It should be noted that the one thing that has succeeded in the digital transition is broadcast coverage. There are now 185 DTV stations on the air, providing at least one DTV signal to 67.42% of TV households. Whether the FCC will actually insist that the other 1,400 stations build out digital by 2002, in the face of a virtually DTV-free environment, is problematic. But 1,372 applications have been processed, and 606 others are pending. Not since Custer's Last Stand have so many been sent into the unknown against such overwhelming odds.)

How far have we come in establishing a digital foothold? At last count, fewer than a million sets had been sold, only a handful with tuners that would make them more than monitors for DVD. In the meantime, some 33 million new analog sets were sold in the past year alone, to join an existing population of more than 250 million. Talk about a digital divide!



What this tells us is that analog remains the name of the game and will be as long as we treat these technologies as separate entities. Cable, on the other hand, has fashioned a pragmatic approach to the dilemma: equal parts analog and digital but destined only for analog sets. Slowly but perhaps surely (there may be as many as 8 million so-called digital cable boxes installed today), its proprietary brand of analog/digital is penetrating the American marketplace.

In sum, the transition to a digital-ready system, capable of HDTV and other advanced television, is a non-starter. It hasn't happened, and it isn't likely to within an acceptable time frame. This is no time to stay a course to nowhere.

There is an alternative, and it has three essential elements:

- Development of a universal digital box to accept all digital signals in the home and reroute them, by wire line and/or wireless, to the virtually infinite number of digital displays and appliances that will come to populate the networked home of the 21st century. The individual television set that was the driver of our electronic media sys-

tem in the past century should no longer be asked to be all things to all media in a multi-channel future. That's a job for the digital box.

■ The digital signal must be tied into the analog universe. The hundreds of millions of analog sets already in place (most of them good to go for a decade or more) must remain enabled in digital. Analog sets currently in consumers' homes need to be able to receive DTV signals. This would be

Of greatest importance to the digital transition would be inclusion within the box of a digital-to-analog converter that would enable any existing analog receiver to display digital transmissions with resolution on par with direct satellite and digital cable and markedly superior to existing NTSC.

similar to the ubiquitous reception capability that made possible the introduction of UHF and the transition from black-and-white to color. Talk about not leaving one child behind; we can't afford to leave several generations of analog behind on the way to digital.

■ The digital transition, as does the digital box, should anticipate the inclusion of computer and Internet capabilities as basic to the convergence. The fact is that computers got there first in digital (indeed, without a computer, there could be no digital box). Convergence of TV and PC functionality is not only inevitable but in everyone's best interest. Happily, the ATSC DTV standard issued by the Wiley committee already makes provision for compatibility with that sector of the electronic universe.

I have written before (in "Millennavision," B&C, Jan. 3, 2000) that all electronic communications would enter the home through a digital box. But, while acknowledging that end, I failed at the time to recognize its full implication. It has taken some months, and the deterioration of the present DTV scheme of things, for the concept to come fully into focus.

The box itself would most closely resemble a computer's central processing unit (CPU) or a server. It could be situated at

the home's media center or located out of sight in a closet or basement or attic. Into the box would come all video, audio and data transmissions, whether broadcast over the air or via cable, satellite, Internet, telco, electric utility or even wireless spectrum transmissions for 2.5- or 3.0-generation mobile devices.

Additionally, the box might house the technology for video, audio and data navigation, storage, retrieval and replay. No

wheel need be reinvented; a prototype version might well be assembled using off-the-shelf technology existing today.

Display devices would be peripheral to the digital box, including TV sets, PC monitors, handheld appliances and more. Ideally and eventually, interconnection within the home, anticipating a profusion of displays from the miniature to the massive, would be by wireless, but that connection need not be exclusive. Wire line might prove a better way to start in certain high-capacity and two-way applications and facilitate copy protection and business

management. The wireless segments could use unlicensed spectrum, a prospect gaining increasing plausibility as numerous companies make significant strides in that direction.

It would be a marriage of three wonders: television (now in its eighth decade), the computer (now in its umpteenth) and wireless (still in its first). Their total would prove far greater than the sum of their parts.

Of greatest importance to the digital transition would be inclusion within the box of a digital-to-analog converter that would enable any existing analog receiver to display all digital transmissions with resolution on par with direct satellite and digital cable and markedly superior to existing NTSC. The reach of digital programming would, in short order, attain critical mass. All transmissions could henceforth be digital, and (Congress, take note) the analog spectrum could be returned within a reasonable time frame.

While this proposal does not emphasize the impact on must-carry, the digital box may promise a solution to that dilemma, as well. At optimum, every medium would have equal access to the set, with none being gatekeeper to the others.

The digital-box approach should not be made to sound either too revolutionary or too easy. The idea of a "digital furnace" or a "residential gateway" to digital functions

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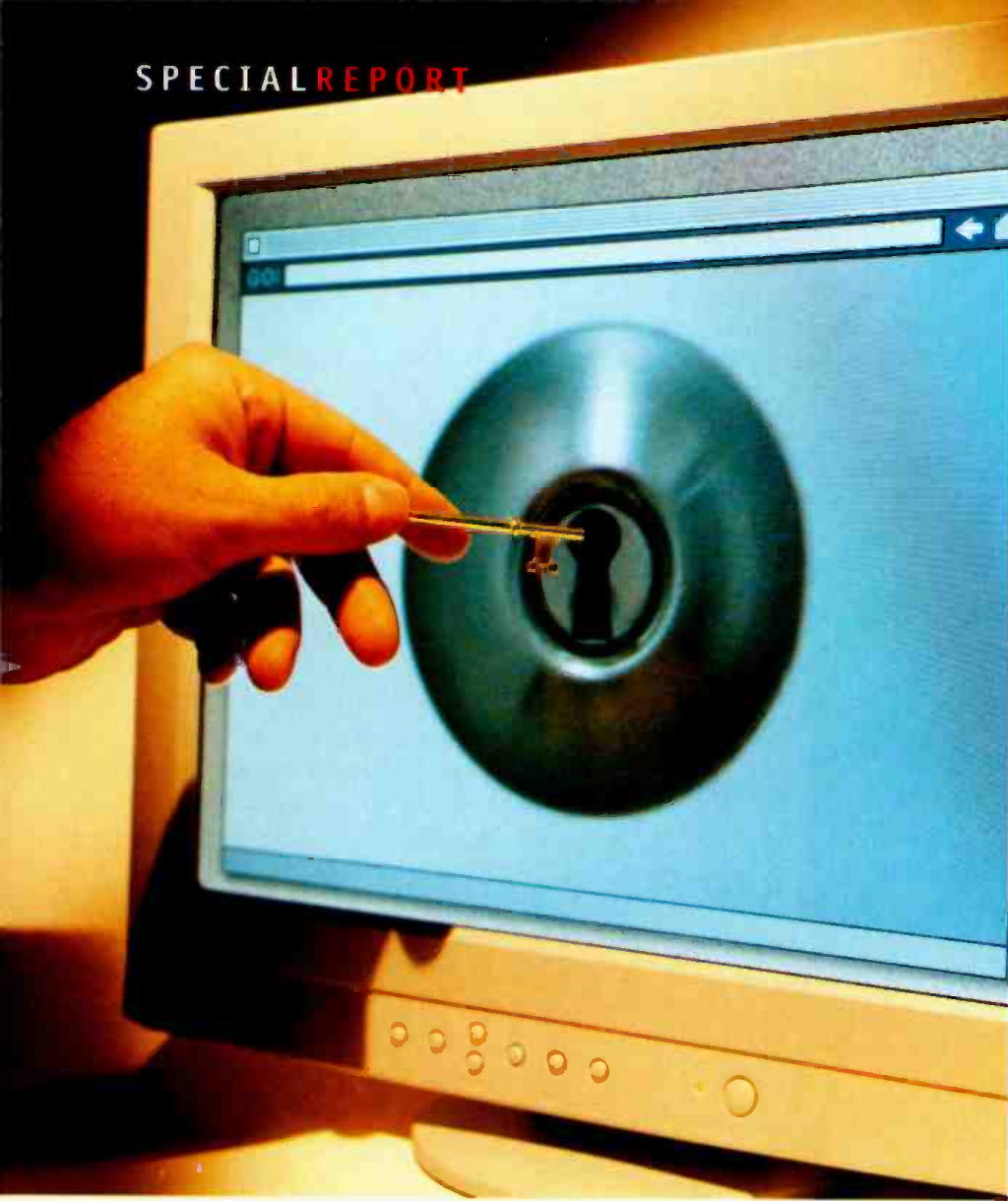
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in the home has intrigued engineers for years.

Among the sticking points:

- How much will it cost?
- Who will pay for it?
- How do you market a device that in and of itself displays no pictures and plays no music?
- How much bandwidth will be needed to handle simultaneous digital signals in multiple locations, wirelessly?
- Will the free-market modulation standards for broadcast, cable and satellite defeat a digital box as they have, so far, defeated an interoperable set? Or, instead, can the box resolve modulation debates and make

transmission schemes transparent to the consumer?

- How do you provide an upgrade path, so as not to halt innovation?
- How do you get competing media to cooperate in a system that raises all boats equally?

Policy direction by the federal government could accelerate the digital transition, but the transition has few friends in high places these days.

Those are among a number of questions raised by the industry experts among whom the digital box approach has been circulated.

The good news is that virtually all believe that it would be a good idea to actually implement, and none think it's technologically out of reach. The larger problem, as most see it, is that so many disparate interests are

out to capture the television set for their own ends.

Thus the current concentration upon reception at each individual set via a profusion of proprietary devices.

In the short as well as the long run, this approach appears less desirable, less flexible and more expensive than development of a universal digital device with its promise of jump-starting the entire DTV medium, uncomplicating the lives of consumers and enlarging digital's horizons by several orders of magnitude.

The political vision is less clear than the technological. In my view, the FCC has yet to correct its regulatory shortfall in failing to provide an end-to-end solution to the digital transition the first time around. It clearly was not enough simply to set an over-the-air transmission standard, leaving all other media free to pursue independent transmission schemes and with no requirements on the consumer electronics or computer industries for creation of an interoperable device.

Having different gauges of track for converging visual media is a questionable way to run this railroad.

Policy direction by the federal government could accelerate the digital transition by a technological lifetime. Regrettably, the digital transition has few friends in high places these days.

In the preface to the first draft of this proposal, I wrote: "If you don't know where you're going, any road will take you there."

Today's digital transition is plagued by too many people going too many ways at once, none guided by a common vision, much less a common standard.

The purpose of this proposal is to hasten the inevitable, giving focus to a process already ongoing and to technologies already in place. It also would give confidence and value to the American consumer, upon whom all depends.

It proceeds from the belief that, left alone, the marketplace will eventually reach this same conclusion. But if eventually is to be a very long time, why not now? ■

Datebook

This Week

April 21-26 National Association of Broadcasters Spring Convention. Las Vegas Convention Center and Sands Expo Center, Las Vegas. Contact: Kathleen Muller 202-775-3527. **TVB Annual Marketing conference, April 23-24.** Contact: Janice Garjian 212-486-1111.

April 22-25 Cable Television Public Affairs Association Forum 2001 and Beacon Awards. J.W. Marriott Hotel, Washington. Contact: Carol Vernon 703-845-1400.

April 23-25 The FARR Group Ltd. The 2001 High Speed Access Summit. Radisson Edwardian Hotel, London. Contact: Chris Toonze + 44 1 256 338699.

April 24-26 SCTE Telephony seminar. Hilton Garden Inn, Philadelphia. Contact: Ginny Nagle 610-524-1725, ext. 210.

April 25 Broadcasters' Foundation American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas. Contact: Gordon Hastings 203-862-8577.

April 27 NAMIC 7th Annual Vision Awards. Beverly Hills Hilton, Beverly Hills, Calif. Contact: Tiffany Morrison 818-954-5220.

April 28 Television News Center Newscast producer and writer training. 1825 K Street NW, fifth floor, Washington. Contact: Herb Brubaker 301-340-6160.

April 29-May 2 Cabners In-Stat Group Access to Intelligence: In-Stat 20th Anniversary Forum 2001. The Pointe Hilton Tapatio Cliffs, Phoenix. Contact: Kirsten Skedd 480-609-4534.

Also in April

April 30-May 2 Association of National Advertisers Seminars. Rye Town Hilton, Rye Brook, N.Y. Contact: 212-697-5950.

May

May 3 Radio-Mercury Awards Creative Workshop. Pier 5 Hotel, Inner Harbor, Baltimore. Contact: Renee Cassis 212-681-7205.

Major Meetings

April 21-26 National Association of Broadcasters Annual Convention. Las Vegas Convention Center and Sands Expo Center, Las Vegas. Contact: Kathleen L. Muller 202-775-3527. **TVB Annual Marketing conference, April 23-24.** Contact: Janice Garjian 212-486-1111.

May 21 George Foster Peabody Awards 60th annual presentation. Waldorf-Astoria, New York City. Contact: Louise Benjamin 706-542-5019.

June 10-13 National Cable Telecommunications Association Annual Convention. McCormick Place, Chicago. Contact: Bobbie Boyd 202-775-3669.

June 20-23 PROMAX & BDA 45th Annual Convention & Exposition. Miami Beach Convention Center, Miami Beach. Contact: Gregg Balko 310-788-7617.

Aug. 2-4 Satellite Broadcasting & Communications Association Convention and Exposition. Opryland Hotel, Nashville, Tenn. Contact: Laurie Nappi 703-549-6990, ext. 366.

Sept. 5-7 National Association of Broadcasters Radio Show. Ernest Morial Convention Center, New Orleans. Contact: Gene Sanders 202-429-4194.

Sept. 12-15 Radio-Television News Directors Association International Conference and Exhibition. Nashville, Tenn. Contact: Rick Osmanski 202-467-5200.

Nov. 12 BROADCASTING & CABLE. 11th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski 212-889-6716.

May 6-9 EIA and CEA Spring Conference. Grand Hyatt Hotel, Washington. Contact: Jeff Joseph 703-907-7664.

May 7-10 SPORTEl Sportel America. Doral Golf and Spa, Miami, Fla. Contact: Liliane J.F. Vitale 201-869-4022.

May 8-11 SCTE Cable Tec Expo. Orange County Convention Center, Orlando, Fla.

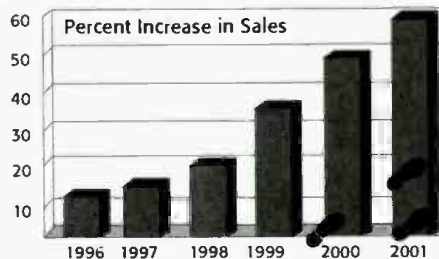
Contact: Lori Bower 800-542-5040.

May 9 IRTS Foundation Foundation Awards Luncheon. Waldorf-Astoria, New York City. Contact: Michelle Marsala 212-867-6650, ext. 303.

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Broadcasting

Richard Rogala, president/GM, WFLA-TV Tampa, Fla., named VP/GM, WXIN(TV) Indianapolis.

Lynette Baker, local programming manager, Time Warner Communications, Rochester, N.Y., joins WRWB-TV Rochester, N.Y., as director, operations.

Ann Urquhart, senior research analyst, WGN-TV Chicago, promoted to director, research.

Tom C. Long, general sales manager, KSEE(TV) Fresno, Calif., appointed general marketing manager, KMPH(TV) and KFRE(TV) Visalia, Calif.

Brad A. Davis, assistant chief engineer and director, on-air operations, KWBT(TV) Muskogee, Okla., promoted to chief engineer.

Cable

Appointments at Comcast:

Curt Pendleton, area VP, New Castle, Del., systems, named area president, Washington and Prince George's County; **Erika L. Forsythe**, marketing special-

ist, The University of Maryland, Eastern Shore, joins as Comcast Cablevision of Delmarva Inc., Salisbury, Md., as manager, government relations and public affairs, Lower Shore systems;

Earle Jones, area director, District Cablevision of AT&T, Washington, named VP/GM, Comcast Cable's D.C. system.

Promotions at Charter Communications: **Landon Barefoot**, general manager, North Carolina Group, promoted to VP, operations; **Karen Broach**, director, operations, Pennsylvania Group, promoted to VP, fiscal operations; **Dave Cox**, director, fiscal operations, Southeast region, promoted to VP; **Kris Dunn**, director, human resources, Gulf Coast region, promoted to VP; **Tom Early**, director, operations, South Alabama Group, promoted to VP; **Robin Forstrom**, director, marketing, Southeast region, promoted to VP, sales and marketing; **Diane Gilkeson**, director, operations, Western North Carolina Group, promoted to VP; **Stephen John**, director, network sales and engineering,

promoted to VP, Charter Business Networks, eastern division; **Ron Johnson**, VP, operations, Gulf Coast region, promoted to senior VP; **Mike Kelley**, director, advertising sales, mid-South region, promoted to VP; **Steve Knouse**, director, fiscal operations, Mid-Atlantic region, promoted to VP; **Bill Parrish**, director, operations, Gulf Coast Group, promoted to VP; **Phil Skinner**, director, operations, South Georgia Group, promoted to VP; **Todd Stewart**, director, advertising sales, Southeast and South Atlantic regions, promoted to VP.

Paul Golden, chief marketing officer, Netzee Inc., Atlanta, joins Cox Business Services, Atlanta, as VP, marketing and sales support.

William J. Fitzsimmons, VP, financial operations, Cox Communications San Diego, promoted VP, accounting financial planning.

Programming

Promotions at King World, Los Angeles: **Delilah Loud**, VP, advertising and promo-

tion, named senior VP; **Chris Carson**, director, advertising and promotions, named VP.

Paul A. DeBenedittis, VP, programming and scheduling, MTV, New York, promoted to senior VP.

Adam Pincus, senior writer/producer, Sundance Channel, New York, promoted to senior VP, on-air promotion, original programming and new media.

Donna Harrison, senior VP, programming and production, The Health Network, Los Angeles, joins Tribune Entertainment Co., Los Angeles as senior VP, unscripted and reality programming.

Jennifer Fabian Browning, senior adviser, PBS, Alexandria, Va., appointed senior director, digital cable and DBS strategy.

Julie Burchell Cookson, director, human resources, HGTV, Knoxville, Tenn., promoted to VP, human resources, Scripps Networks.

Promotions at Rainbow Media Holdings Inc., Bethpage, N.Y.: **Robert**



Tom C. Long



Curt Pendleton



Erika Forsythe



Earle Jones

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

Sullivan, VP, Rainbow Advertising Sales Corp., promoted to executive VP; **Simone Pero**, manager, external communication, promoted to director.

Louis M. Occhicone, director, program operations, CABLEready, Stamford, Conn., promoted to VP.

Todd Walsh, host, KDKB(AM)/KDUS(AM) Tempe, Ariz., joins Fox Sports Net, Phoenix, as pregame-show host.

Radio

Arthur Cohen, VP/GM, WETA(FM) Washington, named president, Radio Research Consortium, Olney, Md.

Gloria Hinrichs, director, marketing WNUA(FM) Chicago, and director, marketing, Clear Channel Internet Group, appointed VP, marketing, WKSC-FM Chicago.

Appointments at Horizon Broadcasting Group, Boise, Idaho: **Nancy A. Jones**, general sales manager, Citadel, Boise stations, joins as director, sales; All of the following join as marketing consultants: **Stacy**

Heck and Gayle Compton, both formerly of Citadel Communications Corp., Boise; **Dawn Hansen**, formerly of Journal Broadcasting Group, Boise; **K.J. Mac**, mid-day host, KQFC(FM) Boise, joins as manager, programming and operations.

Donald St. Sauveur, general sales manager, WRKO(AM) Boston, joins Entercom Boston LLC, Boston, as director, national sales.

Karen Tobin, coordinator, Fandango, Los Angeles, joins Infinity Promotion Group, Los Angeles, as director, group promotions.

Bob Cohen, general manager, San Antonio radio cluster, Clear Channel Communications, San Antonio, retires at the end of May.

Journalism

Jim Hickey, morning anchor, ABC Radio "Entertainment" Network, New York, named national correspondent, ABC News Radio, New York.

—Compiled by P. Llanor Alleyne
palleyne@cabners.com

212-337-7141

News veteran Snyder dies



Jim Snyder

Longtime WUSA-TV anchor Gordon Peterson recalls that his current news director, Dave Roberts, called him just before Roberts took the job. "Dave told me Jim Snyder had given him his first job and had been his mentor throughout his career. I told him, 'You and I are going to get along just fine.' Once you worked for Jim, you always worked for him. He was always your mentor."

Snyder, considered one of the giants in broadcast news, died Thursday at a retirement community in Adamstown, Md. He was 76.

Best-known for his long affiliations with CBS and Post-Newsweek stations, Snyder was an influential news leader in Washington, Detroit and Pittsburgh and nationally.

Before joining Post-Newsweek in 1968 as vice president for news, he had been the Washington producer for CBS' morning and evening news. Earlier, he had covered the Eisenhower and Kennedy administrations as a reporter and Washington bureau chief for Westinghouse Broadcasting. In 1992, Snyder was the Radio-Television News Directors Foundation's first recipient of the Leonard H. Zeidenberg First Amendment Award, named for the BROADCASTING & CABLE senior correspondent.

Snyder was among the first news directors to put a black anchor on the air, teaming Max Robinson with Gordon Peterson in the early 1970s at what was then WTOP-TV, now WUSA(TV) Washington. Peterson notes that Snyder was also among the first to hire female anchors. "He was tough, resourceful, fearless and demanding," said Peterson, whose association with Snyder dated back to the late 1960s. "He didn't mind if we had some fun, but he was not into feel-good news. The staff came to respect him, revere him actually."

Roberts noted that, in his present position, he was "looking around at the organization Jim helped build, surrounded by people Jim hired. Jim set the standard, broke barriers and left a legacy that will never be forgotten." Among current staffers is Catherine Snyder Chartip, WUSA News' second-in-command and Snyder's daughter.

Mark Efron, who succeeded Snyder as Post-Newsweek vice president of news, was another protégé. "I started out fearing him, respecting him, liking him and loving him. Every day, I think about how Jim did the job, his values. Those are the values we continue to hold."

Snyder is survived by his wife of 50 years, Anne Marie; five children—Mary Martin, a CBS news producer; John; James; Catherine Snyder Chartip; and Owen—and eight grandchildren.—Dan Trigoboff



Paul A. DeBenedittis



Delilah Loud

THE FIFTH ESTATE

A vision of ETV

Mandler builds programming that expands the TV experience

In high school, Rick Mandler was always attracted to computers and new technology. "I was one of the geeks hanging out in the computer room," he jokes. "I've always kept abreast of the latest technology."

Now that's his job. As vice president of the Walt Disney Internet Group (WDIG), he's responsible for all business development, production, technical and integrated sales for enhanced-TV projects produced for Disney-owned broadcast and cable-network programming.

He entered broadcasting through the legal department, joining Capital Cities/ABC Inc. in 1992 as a general attorney for ABC News. After a stint as director of business affairs for ABC News, he moved on to ABC Radio Networks, where he had operational and strategic responsibility for the ABC Radio division's Internet efforts.

Seeing some of the early demo versions of Yahoo Broadcasting (then called AudioNet), which was streaming audio of college basketball games, he recognized the potential and showed them to his team. "I

said to them, 'Look at what these guys are doing in your space.'"

With no existing model to emulate, Mandler and Bernie Gershon, who now runs ABCNews.com, put together a business plan for an Internet effort. They pitched their strategy to Bob Callahan, then president of ABC Radio, and were given a green light.

"The business model for us, back then, assumed that we would be part of the ABC Radio network," Mandler says. "We tried to offer service to radio stations in exchange for advertising time, like radio networks now do. We tried to aggregate the Web presence of those radio stations into a national Internet network. It worked reasonably well for the ABC O&Os, but we

never really gained traction with the independents. I'm most proud of the fact that we got those ABC stations out ahead of the pack [on the Web], and they continue to be."

Mandler followed Callahan to ABC television. As vice president of new media for the ABC Broadcast Group, he was responsible for developing and managing the Internet efforts of ABC-owned television and radio stations. Then Disney formed WDIG.

WDIG and ABC's enhanced-TV programming is delivered via an Internet-connected computer and is controlled by a user watching the show simultaneously on television. For Mandler, enhanced TV is neither a television experience nor an Internet



Rick Mandler
Vice president,
Walt Disney Internet Group

B. July 19, 1961, Queens, N.Y.; B.A., psychology, Wesleyan University, 1983; J.D., New York University School of Law, 1987; associate, Patterson, Belknap, Webb and Tyler, New York, 1989-92; law clerk, Honorable Leonard I. Garth, U.S. Circuit Judge, Third Circuit Court of Appeals, 1987-89; general attorney, Capital Cities/ABC Inc., 1992; director, business affairs, ABC News, 1994; general manager, new media, ABC Radio Networks, 1998-99; vice president, new media, ABC Broadcast Group, 1999-2001; current position since March; m. Paula, Aug. 27, 1992; children: Charlotte (6), Henry (3)

computer experience, but truly both at the same time.

"For us right now, enhanced TV means companion programming to television," he explains. "We view what we're

doing as building programming that expands the TV-viewing experience. Currently, we deliver it over the Internet to a PC, but, in the not-so-distant future, we're going to be delivering it over other networks to your television."

So, how long will it be before consumers begin using enhanced TV? "That's a good question. What we do now has some exposure and presence. When people watch *Monday Night Football* or *Millionaire* and they see the ETV logo on the TV screen, they're not completely in the dark about what that means. But, at the same time, we're asking them to jump through a bunch of hoops to be able to get the enhancements: They have to have a PC and a TV in the same room, they have to boot it up, they have to log on, etc.

"The first step is that it has to be easier," he continues, "which means single-screen applications. For that to happen, there has got to be significant penetration of either high-function [interactive] set-top boxes or the companion boxes, like WebTV and AOLTV. Anybody who says that it's going to happen in the next six months is being unrealistic.

"Being aggressive, I'd say it will take 18 months to two years. Being realistic, I'd probably say it's going to take more than two years before everyone knows what ETV is and wants to do it and a significant number of people have the ability to do it." ■

—Michael Grotticelli

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Television

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ASST. CHIEF ENGINEER

Knowledge of basic electronics and electronic theory present in television broadcast equipment. Ability to combine logic, electronic theory, and of the equipment operation to trouble-shoot and repair, analog and digital and computer electronic mechanical assemblies, and systems used in television station operation. Supervise engineering and operations staff and assist the chief engineer with budgeting and Capital planning. Send resume with salary history to KFOR-TV, 444 East Britton Rd., Oklahoma, OK 73114

R F MAINTENANCE ENGINEER

R F Maintenance Engineer needed at KRDO-TV in Colorado Springs, CO. Must have radio frequency experience, microwave and translator repair skills, and FCC measurement compliance ability. Must be able to drive on mountain roads, tolerate high altitudes, and have limited tower climbing ability. Send resume to: Pikes Peak Broadcasting, Attn: EEO Officer, P.O. Box 1457, Colorado Springs, CO 80901. Pikes Peak Broadcasting is an Equal Opportunity Employer.

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AVID EDITOR

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GRAPHIC DESIGNER

KTRK-TV, ABC owned and Houston's #1 station, has an exceptional opportunity for a talented and experienced graphic designer.

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Must possess strong design skills, knowledge of traditional and computerized design and production methods. A minimum of 2 years experience designing newscast graphics and animations on Quantel HAL and Paint Box and minimum 2 years print experience is preferred.

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Voices T W O C E N T S

"The TV women who succeed in Boston usually have had an assertive edge. Frilly frou-frou bimboism has not captured viewers. The female anchor always has worn the pants. The reasons for viewers' attraction to strong women could be rooted deeply in our parochial culture of mothers and nuns as authority figures. Or it may be this simple: On TV, as in life, a good man is hard to find."

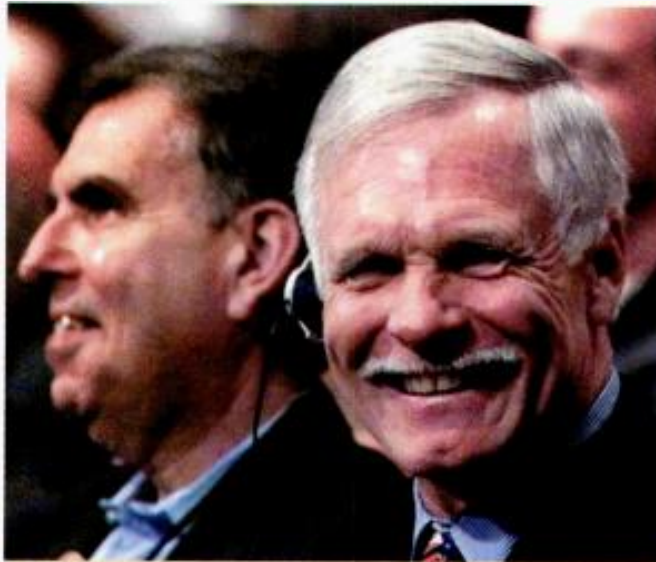
—Monica Collins, *The Boston Globe*, noodling on the dominating presence of women in the local TV business.

"Ricki Lake laughed. The rowdy audience laughed. The pregnant woman laughed, the fetus in her belly becoming a punch line without anyone asking what would become of it ... Soon after the seed within her was mentioned, it became an abstraction, its purpose on Ricki Lake having been achieved, its fate trivial compared with what it delivered—laughter and hoots crescendoing en route to the commercial break. On television just about everything is fodder for entertainment, the gap separating low brow and no brow not all that large."

—Howard Rosenberg of *The Los Angeles Times* decrying the level to which TV entertainment sometimes sinks.

"Mind you, it wouldn't be difficult to have more energy than what's-his-face."

—Anne Robinson, host of *British game show import The*



"I think he did a pretty marginal job of running the company."

—Ted Turner, in the April 23 and 30 issue of *The New Yorker*, assessing Gerald Levin performance at Time Warner after the merger with Turner Broadcasting.

"I say this with all the love in the world ... He has been severely, hauntingly traumatized. He always thinks something is about to be pulled out from him. He has no belief in permanency and stability. It's one reason I'm not with him. Older age is about slowing down and growing vertically, not horizontally. That's not Ted."

—Jane Fonda, former wife of Ted Turner, describing his restless mood and alluding to Turner's strained relationship with his father. From the same article in *The New Yorker*.

Weakest Link, referring to Regis Philbin, as reported by Sarah Kickler Kelber, of *The Baltimore Sun*.

"You throw the whole question of credibility in the air. The more you put somebody else's logo on your newscast, the more people have the right to question what you're putting on the air."

—Carl Gottlieb, deputy direc-

tor of the Project for Excellence in Journalism, on the practice at WBFF(TV) Baltimore using physicians affiliated with hospitals that advertise with them as authorities on its morning show, as reported in *The Baltimore Sun*.

"Every episode of UPN's *Chains of Love* is 45 minutes long, plus commercials, but it took me

close to six hours to finish watching the first one. Every 10 minutes or so, I had to stop the tape, wash my hands, splash some cold water on my face, look at the mirror and ask myself two questions: 'Did I just see what I think I just saw?' and 'Do I really have to keep watching?'"

—Ian Sepinwall, *the New Jersey Star Ledger*.

"I would expect most everyone to be up and walking around and NOT just watching the concert the day of the event."

—From a memo by Justin Case, program director at Chicago's country WUSN-FM, explaining to all staff that they were required to attend a station-sponsored concert) and pay for their tickets (lawn seats: \$29.50) themselves, as quoted in Robert Feder's column in the *Chicago Sun-Times*. The Infinity Broadcasting station billed \$46.1 million in ad revenues last year, tops in the market.

"My Wife and Kids is possibly the most generic title ever given a TV show."

—Richmond Times-Dispatch critic Douglas Durden, who praised ABC's new sitcom.

"I believe women belong in two places—in the kitchen and in the bedroom."

—Ron Silver playing Bobby Riggs on ABC's quasi-documentary, *When Billie Beat Bobby*.

O P E N M I K E

CBS SEEN SHOOTING ITSELF IN THE FOOT

Editor: How disappointing that CBS has decided to drop its membership in the National Association of Broadcasters. When will we stop cutting off our collective nose to spite our face?

The NAB is the one trade association that speaks for all of broadcasting. There are still issues that need one unified voice, such as lowest-unit-rate advertising, censorship, electronic coverage of federal courts, copyright issues—the list goes on.

There are plenty of other issues where different factions will disagree. For that reason, there are dozens of other trade associations to represent those more narrow interests.

CBS (and the others who have jumped ship) would be better served to remain members of the NAB, while creating another trade association to represent their more specific interests.

Broadcasters would be wise to remember the words of Benjamin Franklin: "We must all hang together, or we will all hang separately."

—*Dom Caristi, associate professor, telecommunications, Ball State University, Muncie, Ind., <http://home.bsu.edu/home/dgcaristi>*

LOS ANGELES ACTION: TECH CENTER

Editor: I'm becoming convinced that something very much like the broadcast tech center, which you discussed in your column (Harry A. Jessell, "R&D to the Rescue," March 26) and which seems to be fostered by MSTV and NAB, is a good and perhaps necessary idea.

But we as an industry shouldn't make the mistake of letting this idea be politicized like CableLabs, the ATTC or the WHD project have been.

What is needed is not theoretical, impractical

and meaningless demonstrations like WHD did for years, but a place where real broadcast engineers with lots of experience in the trenches can develop, document and disseminate real solutions to digital implementation that can be replicated by real broadcasters out in the hinterlands. Right this second, it is obvious to me that most stations are inventing it as they go and making significant and costly mistakes.

In the end, it's not the numbers or theory that counts; it's that we get pictures on the air and keep them there and that we do this at a price the industry can afford to pay.

—*Tom Mann, Los Angeles*

AGREEABLE ADDENDUM

Editor: I read with great interest Harry Jessell's column proposing a broadcast tech center, and I couldn't agree more.

By way of background, you should be aware that, toward the end of the testing of the DTV transmission systems at the Advanced Television Test Center (ATTC), then-Chairman Joel Chaseman asked the board of directors to fund a study to determine the feasibility of turning the ATTC from its limited purpose of testing advanced television transmission systems to a full-blown technology center.

Its purpose would be to test new equipment and to tackle what everyone knew would be a host of technical issues as the industry implemented this new technology.

The board agreed, and Paul Bortz was hired to look at a variety of then-existing models, including CableLabs, to determine whether they had applicability to the broadcasting industry.

Paul presented his report. Unfortunately, there was insufficient support among the members to push this forward, and it was dropped.

While ATTC still exists as a technology center, it

is not focused on the kinds of issues that address the critical needs of the broadcasting industry and does not solely represent its interests.

Unlike the past, in which research centers like Sarnoff Labs and CBS Labs took apart new equipment and provided the manufacturers with direct and specific feedback on broadcasters needs and evaluations, as well as developing new and innovative responses to technical problems, the industry is now left at the mercy of the manufacturers and the financial exposure that can result from uninformed decisions.

In the long run, I believe that a broadcast-industry technology lab would save the industry millions of dollars, far more than its annual budget, by providing critical advice and information to its members and solving problems like 8-VSB implementation.

It's not too late.

—*Joseph Widoff, executive vice president and COO, WETA-TV Washington, and former vice president of the Advanced Television Test Center (1990-95)*

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Through the looking glass

Local broadcasters invoking the spectrum-scarcity argument, disparaging media mergers and asking the courts not to grant more deregulation, while begging the FCC to enforce old rules. What's wrong with this picture? Plenty. We think local broadcasters, specifically the Network Affiliated Stations Alliance, made a big mistake in running to the government with cries that the networks were threatening the public interest and localism and diversity and elections and campaign coverage and Jerry's kids and anything else that would get a regulator's attention.

It's true enough that networks have been playing hardball with affiliates, repurposing network shows on cable and newscasts on the broadcast competition, using network airtime to promote co-owned cable channels and the Web, and cutting back or eliminating comp. But let's face it, the paternalistic model of the network-affiliate relationship is history, replaced with an affiliate-at-will relationship that, frankly, mirrors much of the rest of corporate America. Few companies are giving out gold watches in any industry these days. Broadcasters should be lobbying hard against the newspaper-broadcast crossownership ban so that they can become stronger in a freer market, not arguing for more regulation so they can be better protected in a more restrictive one.

NASA's call for an inquiry into violations of existing FCC rules is tolerable. The law is the law, and stations are entitled to its full protection. But it has gone far beyond that, including asking for a "special staff" with subpoena power that is allowed to range beyond simply adjudicating. It has invoked even the spectrum-scarcity argument to justify re-regulation. The NAB has fought hard and successfully to give broadcasters the freedom they are now afraid of. So afraid, apparently, that they are willing to undercut their historic arguments against content regulation in a single shotgun blast of complaints.

Of course, NAB's fight has come with a caveat: When freedom and protectionism have been placed on the scales, broadcasters have often been more inclined to put their thumbs on the side of protectionism (caving to the useless V-chip in exchange for spectrum comes to mind). We still believe broadcasters do tremendous public service and deserve full First Amendment rights. Protecting "free, over-the-air, local TV" still carries weight in Washington, but it will wear out its welcome as a threadbare cover for protecting the bottom line.

One hand giveth

Even as Attorney General John Ashcroft seemed to be opening one door to electronic journalists two weeks ago, he was slamming another. His decision to allow a closed-circuit feed of the execution of Oklahoma City bomber Timothy McVeigh at least let the tools of the TV news trade in the door, though he was adamant about the crack's opening no wider. He made that abundantly clear with his decision to ban the video recording or taping of interviews with the condemned man, which showed that the historic prejudice against the electronic press remains. It was clearly an emotional issue for Ashcroft, who recalled the horror of the bombing and talked in a press conference of his desire not to hurt the families, but that does not justify the ban. Ashcroft's avowed interest in "restricting a mass murderer's access to a public podium" rightly drew a stinging rebuke from Radio-Television News Directors Association President Barbara Cochran: "Curtailing access to and news coverage of Mr. McVeigh rocks the very foundation of our democratic society and represses the exercise of a fundamental freedom." We couldn't agree more.

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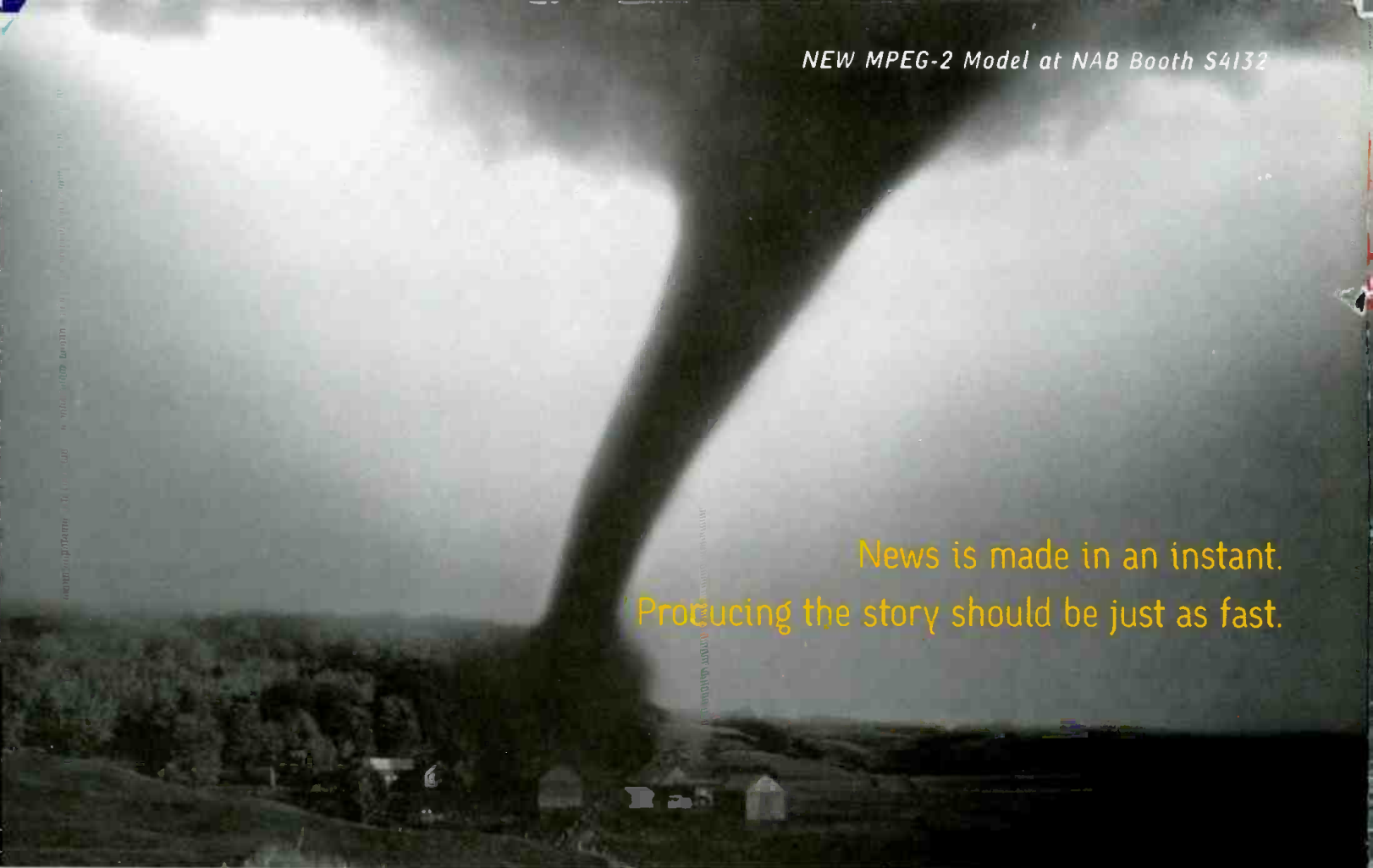
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