

BROADCASTING CABLE

OCTOBER 21, 2002

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STATIONS

FAST TIMES IN NASHVILLE

A local paper says Meredith's WSMV-TV used compression technology to squeeze in more local ads.

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FINANCE

EISNER'S NO ANGEL



Disney's Anaheim Angels are finally in the World Series. But they're also for sale,

as media companies sour on owning teams

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PROGRAMMING

WHEN CABLE OFF-NET GOES BAD

So far, some shows that were big broadcast hits are languishing on cable

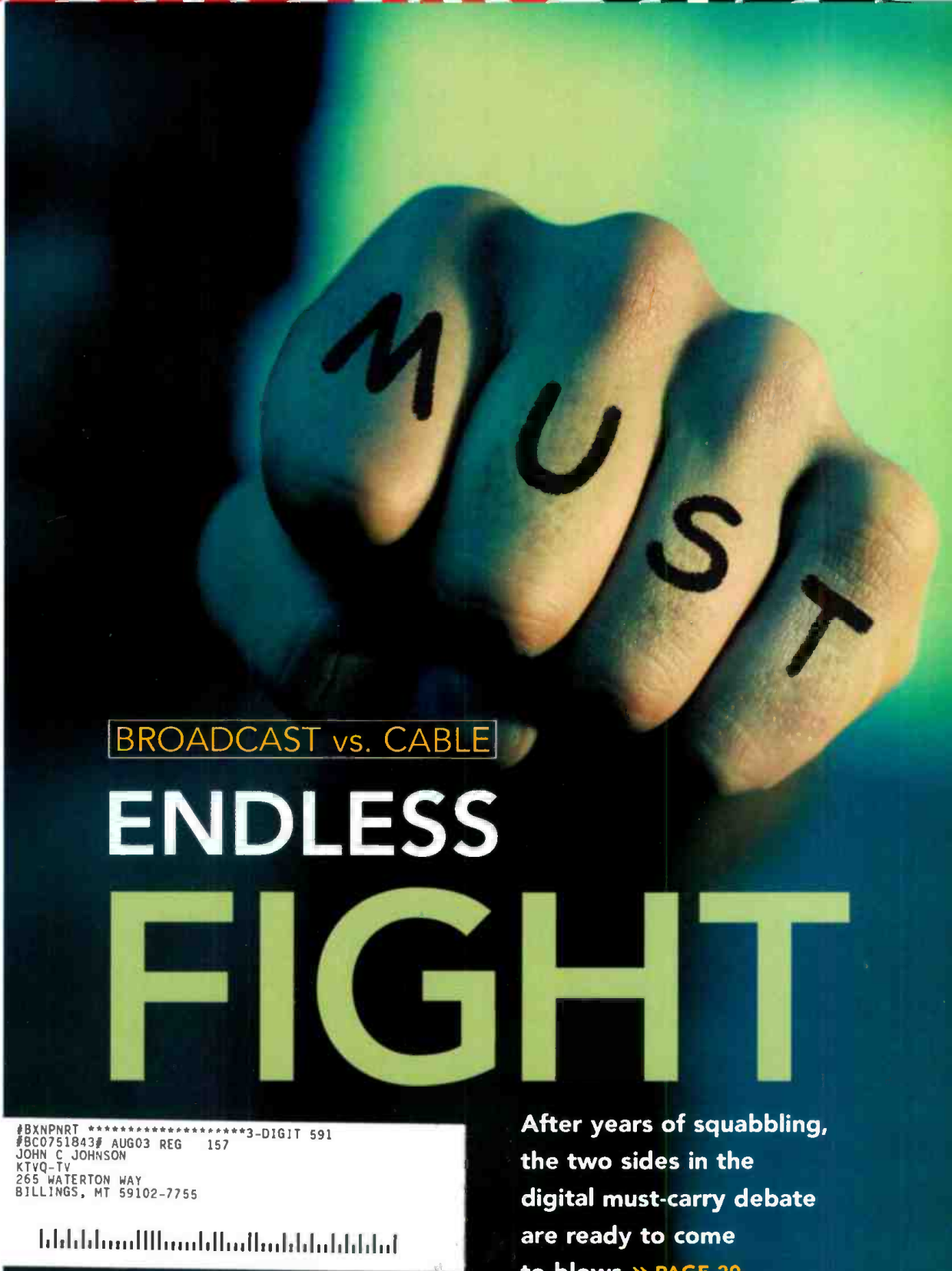
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SERIOUSLY, SINCLAIR

Known more for axing newscasts, Sinclair is about to debut a state-of-the-art centralcasting facility

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Top of the Week October 21, 2002

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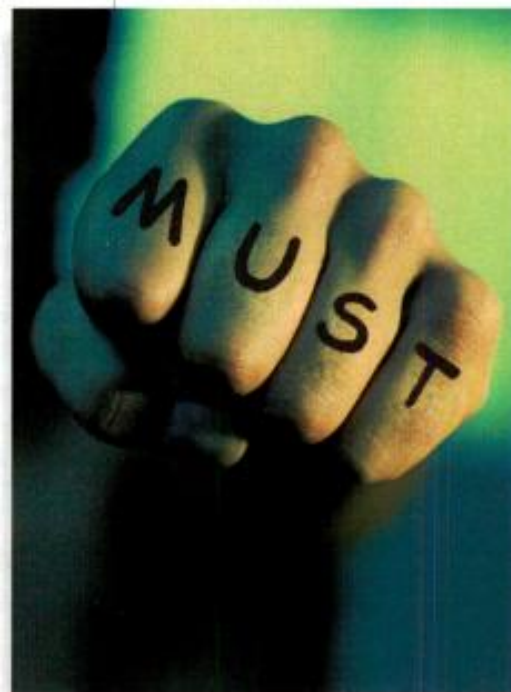
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TV NEWS

Don Hewitt's frame 'error'

On the eve of CBS's umpteenth relaunch of its morning show, *60 Minutes* Executive Producer Don Hewitt recalled last week publicly describing his network's effort to get something going there as "a \$30 million picture frame [without] a picture." The



Courtesy: APF Group

reference was to the new *Early Show* studio CBS built at the south end of New York's Central Park. Hewitt, speaking at a seminar at New York's Lamb Theater, said he got a call from Viacom President Mel Karmazin afterward. Hewitt's characterization of the show was "dead wrong," said Karmazin. "It was closer to \$40 million."

Hewitt also questioned the studio's street-level location. Unlike the gawking crowds at Rockefeller Center and Times Square (homes to *Today* and *Good Morning America*, respectively), "you look out the window of the CBS morning set, and you're lucky if you see a squirrel in the park."—S.M.

DIGITAL TICKER

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Newest digital stations

WYOW-DT	Eagle River, Wis. (ABC)
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KRGV-DT	Weslaco, Texas (ABC)
WCDC-DT	Adams, Mass. (ABC)

Total DTV stations

522

BC EYE

Behind the scenes, before the fact

INTERNET

What's up with Fox

Atlanta-based What's Up Interactive is about to add two more Fox stations to its roster of TV clients. Currently, the company maintains the Web sites of nine Fox O&Os, including handling Webcasting's version of centralcasting for news on the majority of those sites.

Company President Richard Warner says What's Up is in negotiations with two other TV groups with predominantly Fox affiliates to outsource their Web operations. The company has developed what is, in effect, syndicated Web content focusing on Fox prime time, including quizzes, games and graphics. What's Up is marketing its services to more broadcasters looking to cut costs.—J.E.



ACCOUNTING-RULES BATTLE

Just because cable operators are laying out new financial-reporting standards, don't expect them to agree on everything.

Looking to restore investor confidence after Adelphia battered cable stocks, operators collaborated on new guidelines for informing investors about accounting procedures. But, in a Wednesday conference call of cable CEOs and financial staffers to prepare for today's standards unveiling, it became clear that there are big disagreements, like how to count cable customers in single homes vs. apartment dwellers' buildings getting bulk discounts. An executive at one MSO expressed surprise at the timing of the announcement. "Don't take it out of the oven, it ain't done yet," the exec said. But Mike Willner, chairman of the NCTA and CEO of Insight Communications (photo), disagreed, saying, "There's substantial agreement among all the companies." We'll see.—J.M.H.



Photo: Dennis Brack



WASHINGTON














Adelstein in limbo

FCC nominee Jonathan Adelstein's chances of winning confirmation this year have dimmed considerably following the Senate's adjournment for election campaigning last week. Congress plans to return for a lame-duck session Nov. 12, but lawmakers aim to keep the session short by handling little beyond the Iraq issue and brokering a government-funding deal to keep the lights on. As a result, Adelstein stands little chance of taking his seat before next February. Some optimists hold out hope for a package of nominations, which presumably would include Adelstein, but that would require Majority Leader Tom Daschle and GOP counterpart Trent Lott to divert attention from higher priorities. As retaliation for Democratic defeats of White House judicial nominations, Lott has blocked confirmation of Adelstein, a Daschle aide.—B.M.

FCC's 'Nobel prize'

FCC Chairman Michael Powell's faith in the marketplace got a boost a couple of weeks back with the announcement of the Nobel Prize for Economics. Sharing in the prize was George Mason University Professor Vernon Smith, who helped design the commission's process for auctioning spectrum and whose studies have tended to support marketplace forces over government regulation.—J.E.

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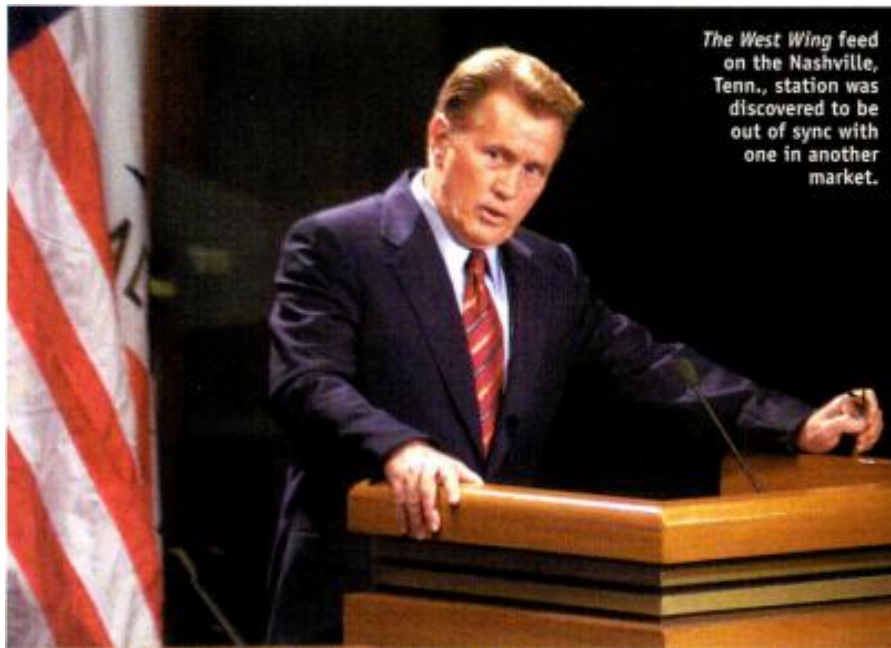
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Spot squeeze play in Nashville

NBC finds that Meredith's WSMV-TV compressed network feed to fit more commercials



By Dan Trigoboff

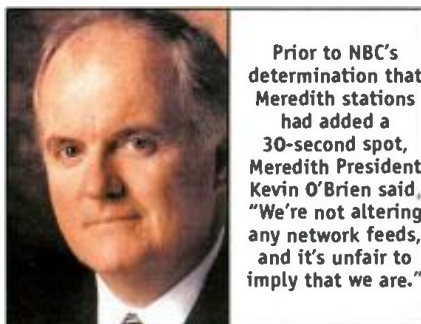
NBC said Friday it was in talks with Meredith Corp. to resolve charges that Meredith's WSMV-TV Nashville, Tenn., used compression technology to add extra commercial spots during network prime time in violation of its affiliation agreement.

The disclosure by the network followed quickly NBC Executive Vice President for Affiliate Relations John Damiano's conclusion that the station had added a 30-second spot to the Oct. 2 *West Wing*. He had reviewed tapes supplied by a Nashville journalist who had informally probed the station's practices.

Prior to the resolution talks, NBC had planned to investigate other recent network airings over WSMV-TV through monitoring services.

On Friday, a Meredith spokesman referred the matter to a company attorney who

did not return calls by press time. Several Meredith officials—including Broadcast Group President Kevin O'Brien—had earlier in the week denied or pleaded ignorance to use of programming compression in



Nashville or at other stations.

But several sources have told BROADCASTING & CABLE that, earlier this year, O'Brien made clear his intent to use the compression machines to add commercial spots for revenue gain, despite resistance

from station management. Sources said the phone conferences included executives from across the Meredith group and were held at a time when memories of CBS's embarrassing experience with the technology were still fresh: Out-of-sync radio and TV broadcasts of a Pittsburgh Steelers game last year led to revelations that the "squeeze" was going on at KDKA-TV Pittsburgh and other group stations, a practice since ended (B&C, 11/5/01, page 14).

Use of California-based Prime Image's Time Machine can imperceptibly speed up programming and allow a station or network to add commercial messages, giving it an advantage over competitors.

Advertisers question the practice. Kathy Crawford, executive vice president of ad-buying firm Initiative Media, expressed concern over whether advertisements themselves were being compressed and whether the environment was becoming too cluttered for viewers' tastes.

"If we purchase 30 seconds of airtime, we expect to receive it," said Crawford, who investigated use of program compression for the American Association of Advertising Agencies this year and said she may "put it back on the table." The current ad environment, she noted, is already crowded by political advertising. Added inventory will produce "so much clutter it will drive the audience away. The broadcasters may kill the golden goose."

Nashville City Paper Business Editor Jeremy Heidt discovered the practice in September when he noticed a significant difference between the *West Wing* soundtrack he was hearing on WSMV-TV and the one he could hear while on a phone call to another market. He said he monitored the station in prime time for about

three weeks and found it “regularly out of sync” with network broadcasts from other markets. He saw significant gaps as recently as last Tuesday.

BROADCASTING & CABLE monitored *West Wing* last Wednesday at O’Brien’s suggestion, via a phone call from Washington to Heidt in Nashville, and found no significant difference.

O’Brien denied the accusation prior to the disclosure of talks with NBC. Though saying that “we don’t comment on race, religion, personnel issues or equipment,” he added that charges were “not true. We’re not altering any network feeds, and it’s unfair to imply that we are.”

O’Brien spoke with BROADCASTING & CABLE from Nashville, where he was meeting with WSMV-TV staffers to discuss personnel changes at the station.

Steve Ramsey, the veteran broadcast newsman who took over WSMV-TV only last month, seemed surprised by the accusation but said the station did not “comment on those kinds of issues.” His predecessor Frank DeTillio also declined to discuss the matter with BROADCASTING & CABLE.

Viacom, which has several UPN and CBS affiliate agreements with Meredith, would not comment on whether it is monitoring Meredith’s stations. A spokesman said, “We fully expect all our affiliates to uphold our broadcast agreements.”

Sources confirmed that at least some Prime Image Time Machines were purchased by the group and delivered, but that did not necessarily mean they had been used in violation of programming agreements. A Time Machine can cost nearly \$100,000, though, and TV executives say it’s naïve to believe that broadcasters purchase them for any reason other than financial gain, although the machine can accommodate weather and news breaks as well as commercials.

According to Prime Image Vice President of Operations Jim Aldrich, four additional spots a day at a conservative \$250 a spot would mean an additional \$265,000 per year in ad revenue. ■



AP Photo / Kework Djansezian

Anaheim’s winning of the pennant is unlikely to improve the team’s financial statistics. Disney reportedly loses \$20 million a year on its ownership of the Angels and hockey’s Mighty Ducks.

Winning’s less fun when you’re losing

Disney, News Corp. and other media companies find sports are poor investment

By John M. Higgins

Michael Eisner must be going through a lot of Mickey Mouse ties lately, because he keeps getting doused with champagne. When Disney’s Anaheim Angels blew the Minnesota Twins out of the baseball playoffs last week, The Walt Disney Co. chairman partied with his players in the locker room, as sullen Twins owner and banking investor Carl Pohland would have with his players. The difference between Eisner and Pohland is that the latter fought to keep Major League Baseball from booting the Twins out of the league while Eisner is dying to get out of the locker room to sell his Angels.

Eisner is not the only media mogul who has soured on dalliances with pro sports. What was supposedly the magic financial combination of pro sports teams and TV networks or stations is suddenly taking on the aroma of a day-old Shea Stadium hot dog.

Ailing AOL Time Warner has put its

perennial pennant-contending Atlanta Braves on a list of assets it might sell, along with its Atlanta Hawks basketball and Atlanta Thrasher hockey teams. Executives at other NBA teams say troubled Cablevision Systems is considering unloading its New York Knicks and New York Rangers teams. Even News Corp. executives are studying whether they should hang on to their Los Angeles Dodgers.

“Increasingly, what these guys are finding is that running the teams, paying 25 guys to be mediocre, isn’t good business,” said Rick Burton, executive director of the University of Oregon’s Warsaw Sports Marketing Center.

“I would sell those goddam things in a flash,” said a senior executive at one TV company that owns teams. “They’re a way of passing money from the fans to the players, sometimes with more thrown in from the owners.”

Eisner has cut his asking price for the Angels from \$300 million, and industry executives said he’s hoping the World Series glow will make it easier to sell, even if Disney has to stay in as a minority owner.

Media companies’ major goal in buying



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Malcolm in the Middle

AVAILABLE FALL 2004



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teams was to control local rights to broadcast their games. But team ownership offers no particular advantage when it comes to negotiating national rights deals. And the National Football League neither offers local TV rights nor allows corporations to own teams.

On the plus side, in an era of spiraling rights prices, a regional sports network wouldn't have to pay ever higher prices to the local Major League Baseball and National Basketball Association franchises. Also, a media company that owns a team doesn't ever have to worry about getting outbid by a rival, which could cripple a regional sports network.

That's why News Corp. forked over \$311 million for the Los Angeles Dodgers in 1998. It shored up Fox Sports L.A., keeping the Dodgers games away from rival ESPN, the Disney subsidiary that was trying to establish a regional sports network. Disney bought the Angels in 1996, hoping to use the rights as the foundation of ESPN West. But the channel fizzled, and analysts say Disney's operating losses on the Angels and the National Hockey League's Anaheim Mighty Ducks exceeded \$20 million a year, not counting \$100 million in renovations for the Angels' stadium.

The Braves are no longer the foundation of AOL Time Warner's TBS Superstation. The network for years hinged on Ted Turner's co-ownership of the Braves and At-

Sports for sale

Recent pro team transactions show the value of some sports franchises. But owning a team is not the plum investment media companies once thought it would be.

Team	Year	Buyer	Price
Boston Celtics	2002	Stephen Pagliuca and Wycliffe Grousbeck	\$360M
Boston Red Sox	2002	John Henry	\$700M
Cleveland Indians	2000	Larry Dolan	\$323M
Washington Redskins	1999	Howard and Edward Milstein and Daniel Snyder	\$800M
Cleveland Browns	1998	Alfred Lerner	\$530M
Los Angeles Dodgers	1998	Fox Group	\$311M
Minnesota Vikings	1998	Red McCombs	\$250M
Texas Rangers	1998	Tom Hicks	\$250M
New York Islanders	1998	Howard and Edward Milstein and Steve Gluckstern	\$195M
Seattle Seahawks	1997	Paul Allen	\$200M

Source: B&C research

lanta UHF station WTBS, selling the feed to cable networks across the country.

But after Time Warner bought Turner Broadcasting System, the company cut a national rights deal with the league. That means that owning the team doesn't offer any crucial benefits other than great seats during the playoffs.

"I think it's more a function of the stock market than anything else," said Mark Cuban, owner of the Dallas Mavericks and start-up cable channel HDnet. "Sports teams can seem to be superfluous to the core competency of the company to investors, so they get pressured into selling them."

Minutes after the Anaheim Angels won the American League championship Sun-

day, Eisner compared the club to a hit movie. "We're in the business of blockbusters, and this is our blockbuster," he boasted as the players whooped it up in the clubhouse.

The difference, of course, is that Eisner is not trying to sell his studio, which makes money. He is trying to unload the team, which ranks in the lower end of baseball's economic scale. Not even a World Series victory, according to analysts and academics, is likely to reverse the Angel's financial losses.

In other words, the Angels' surprise season probably means more to long-suffering fans than it does to potential buyers sniffing around the club. ■



Angels, Giants ratings washouts?

Some network executives think this year's World Series (which started Saturday) could set a ratings record but not the kind Fox is looking for.

With two West Coast teams, one virtually invisible on the national scene (Disney's Anaheim Angels), executives believe this series might just be the lowest-rated of all time.

They cite the current holder of that dubious distinction: the 2000 "Subway Series" between New York's Yankees and Mets, which averaged a 12.4/21.

They also note that Fox's coverage of the League Championship Series (also devoid of teams from the East) was down 5% in total viewers and 2% in men 18-49 compared with a year ago.

Neither the Angels nor the San Francisco Giants have the

national following of the Yankees, those executives argue.

However, even skeptics concede that a stellar performance by Barry Bonds, the current record holder for homers in a single season, could prove to be a national draw.

And Fox executives aren't buying the notion that the Angels and Giants spell ratings doom. "I think the country as a whole loves an underdog and

loves a Cinderella story," says Ed Goren, president, Fox Sports. "We certainly have that with Anaheim. It's a great story and one that you don't have to be a hard-core baseball fan to adopt this team."

If the games are competitive, the ratings should be there, he says. "The length of the series has a far greater impact than the two teams that are competing."

—Steve McClellan

Off-net and off-the-mark

Cable's reruns, from Larry Sanders to X-Files, aren't hitting Nielsen paydirt

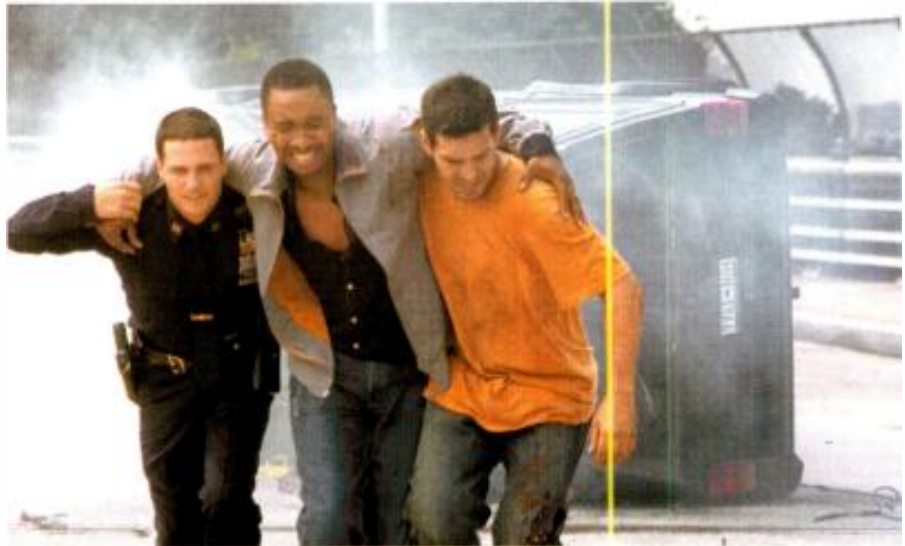
By Allison Romano

Bravo was counting on *The Larry Sanders Show* to bring in new viewers, not chase the old ones away. Acquiring *Larry Sanders* is part of Bravo's effort to broaden its audience and still please its loyal core.

In its first two weeks on air, though, *Larry Sanders* under-delivered Bravo's prime time average. The show averaged a 0.17 rating, while Bravo averaged a 0.3 in prime in the third quarter, according to Nielsen Media Research. Bravo, which plunked down about \$225,000 per episode for *Larry Sanders*, was expecting twice the rating.

Bravo isn't the only cable network sweating modest marks for recent acquisitions of reruns. A batch of broadcast shows have hit cable since September, including *CSI*, *Third Watch* and *Seinfeld*, and each is suffering varying degrees of ratings woes. All came with hefty sticker prices, ranging from \$225,000 per episode for *The X-Files* on TNT and *Felicity* on WE to the \$1.6 million per show TNN is paying for *CSI*.

Sometimes even proven shows just don't



A&E still has hopes that its *Third Watch* acquisition, for \$700,000 per episode, can help it recoup its loss of *Law & Order* to TNT.

work. "A show's life and death have to be diagnosed," said TNT General Manager Steve Koonin. "It has to be the right show, surrounded by the right shows, scheduled properly and promoted."

In its initial HBO play, *Larry Sanders* was a critical favorite with a cult following. But an acquired show needs to fit with its cable home, and, while research execs believe it will grow, it's a disappointment now.

CSI may be red-hot on CBS, but it's building slowly on TNN. After four weeks,

CSI averaged a 1.4 rating at 11 p.m. on Mondays. It's precariously scheduled after *WWE Raw*, TNN's highest-rated show. Despite double-digit gains in the time slot, *CSI* loses half the *Raw* audience.

"*CSI* is not the appropriate lead-out for wrestling," said Initiative Media's head of research Stacey Lynn Koerner. "It's more adult and sophisticated."

"They are paying a lot of money to air that show in the middle of the night," remarked one industry executive, noting that, by contract, *CSI* can't run in prime on TNN. The network says the show's making money and hitting rating targets.

Of course September is probably the worst time of year for a cable to launch any new show. Cable may own the summer, but the broadcasters reign over the fall season. "The broadcast promotions machines are huge. Cable cannot out-shout the networks," said Lifetime's research chief Tim Brooks.

Optimistic cable execs point to week-to-week ratings gains for the new syndicated shows, as broadcasting's premiere-season hoopla settles down.

"It takes a quarter to see what's going on," said Turner Broadcasting's research chief Jack Walshlag. "The next quarter, you

Cable's off-net woes

Cable networks had high hopes for reruns of broadcast hits. Here's an early scorecard:



CSI has been red-hot on CBS, but it's building slowly on TNN.

Network	Show	Debut	Rating
A&E	<i>Third Watch</i>	Sept. 1	0.80
Bravo*	<i>The Larry Sanders Show</i>	Sept. 30	0.17
TBS	<i>Seinfeld</i>	Oct. 1	1.00
TNN	<i>CSI</i>	Sept. 16	1.40
TNT	<i>Law & Order</i>	Sept. 2	2.20
TNT	<i>Charmed</i>	Sept. 1	1.00
TNT	<i>The X-Files</i>	Oct. 1	0.90
Sci Fi	<i>The X-Files</i>	Oct. 1	0.60
Sci Fi	<i>Stargate SG1</i>	Sept. 30	1.20
WE	<i>Felicity</i>	Sept. 30	0.20

*Bravo's switch to a dual feed on Sept. 30 caused some Nielsen reporting inaccuracies.

Source: Nielsen Media Research data for first two weeks after series launch

A TRUE AMERICAN HERO



One of Television's Biggest Returns to Syndication Fall

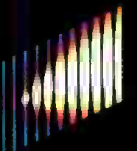
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expect it to outpace what show it replaces.”

After a few years on FX, *The X-Files* moved to Sci Fi and TNT on Oct. 1, where it's earning better marks. Still, “there's going to be some viewer confusion. The day before *X-Files* debuted on Sci Fi, it aired on FX,” said Sci Fi Senior Vice President of Acquisitions Thomas Vitale. “Viewers are beginning to find it.”

TNT is paying less—\$225,000 per episode for fringe and late-night plays to Sci Fi's \$325,000 for prime time—and, so far, posting slightly better numbers. But, on both channels, *X-Files* collects below-average ratings.

Long-running shows like *The X-Files* and *Seinfeld* have been played in so many cycles—broadcast, syndication and now cable—that all that exposure erases some of the demand, industry execs say. TBS is paying \$1 million per episode to air *Seinfeld* twice daily in fringe, and ratings hover around 1.0. Disappointing, but not devastating. “Good shows will catch on,” Wakshlag said.

Like its sister net Bravo, WE got into the acquisitions game to attract new eyeballs. With *Felicity*, the audience is slight, with a 0.2 average, but nearly 20 years younger than WE's 50-ish median viewer.

“That's why we bought it,” said WE chief Martin Von Ruden, “and that's what it's doing for us.”

In contrast, marquee shows like *Law & Order* or *CSI* can boost household ratings. Both are buoyed by the fresh run of episodes currently airing on NBC and CBS.

A&E has taken some heat for its *Third Watch* acquisition, which it bought for \$700,000 per episode soon after losing *Law & Order* to TNT. But A&E, which has suffered a string of recent original-programming woes, staunchly believes its 11 p.m. show will catch on.

What is immediately clear is that A&E's *Law & Order* loss is TNT's gain. The NBC drama was always a workhorse for A&E; TNT expected no less. *Law & Order* is averaging an impressive 2.2 rating on TNT and regularly pops up in cable's 100 top-rated shows each week. ■

Abruzzese goes over to the cable side

Longtime CBS ad-sales chief becomes president of ad sales at Discovery Networks

By John M. Higgins

Joe Abruzzese has long held a very specific opinion of the quality of programming on cable networks: It stinks. At one upfront ad presentation in New York for CBS, the network's ad-sales chief was joined onstage by eight men in pro wrestling costumes and two dressed like *Rugrats* characters. These, Abruzzese said, are “the top 10 cable shows.”

viewers. Discovery's cost per thousand viewers (CPM) is just \$8, better than most other cable networks'. And, despite cable's theft of millions of viewers from broadcast, the CPM gap is growing, not shrinking.

“If you look at ABC, their ratings down and cable up, there shouldn't be a 40% disparity in pricing,” Abruzzese said. “There is great original programming on cable and Discovery. There should be value eyeball for eyeball. I think the industry is headed that way.”

Credit for the coup in luring Abruzzese to Discovery goes to Billy Campbell, a former CBS programming executive who



There is great original programming on cable. There should be value eyeball for eyeball. I think the industry is headed that way.'

—Joe Abruzzese, Discovery Networks

Now he will be taking a much different stance. He's jumping ship from broadcast icon CBS to run advertising sales at Discovery Networks.

Abruzzese was named president of advertising sales for all of Discovery Networks' properties, including Discovery Channel, TLC and Animal Planet. Highly regarded by ad buyers and network rivals, he is a major score for Discovery, which is treated along with other cable networks as a stepchild in the TV advertising game.

So Abruzzese will be redirecting energies he once devoted to attacking the “cable fable.” Now he'll be doing a little broadcast bashing.

His biggest task in handling Discovery Networks' \$1 billion-plus annual ad sales will be to hammer away at the fat premium that broadcast networks get over cable. ABC, CBS and NBC fetch about \$15 per thousand

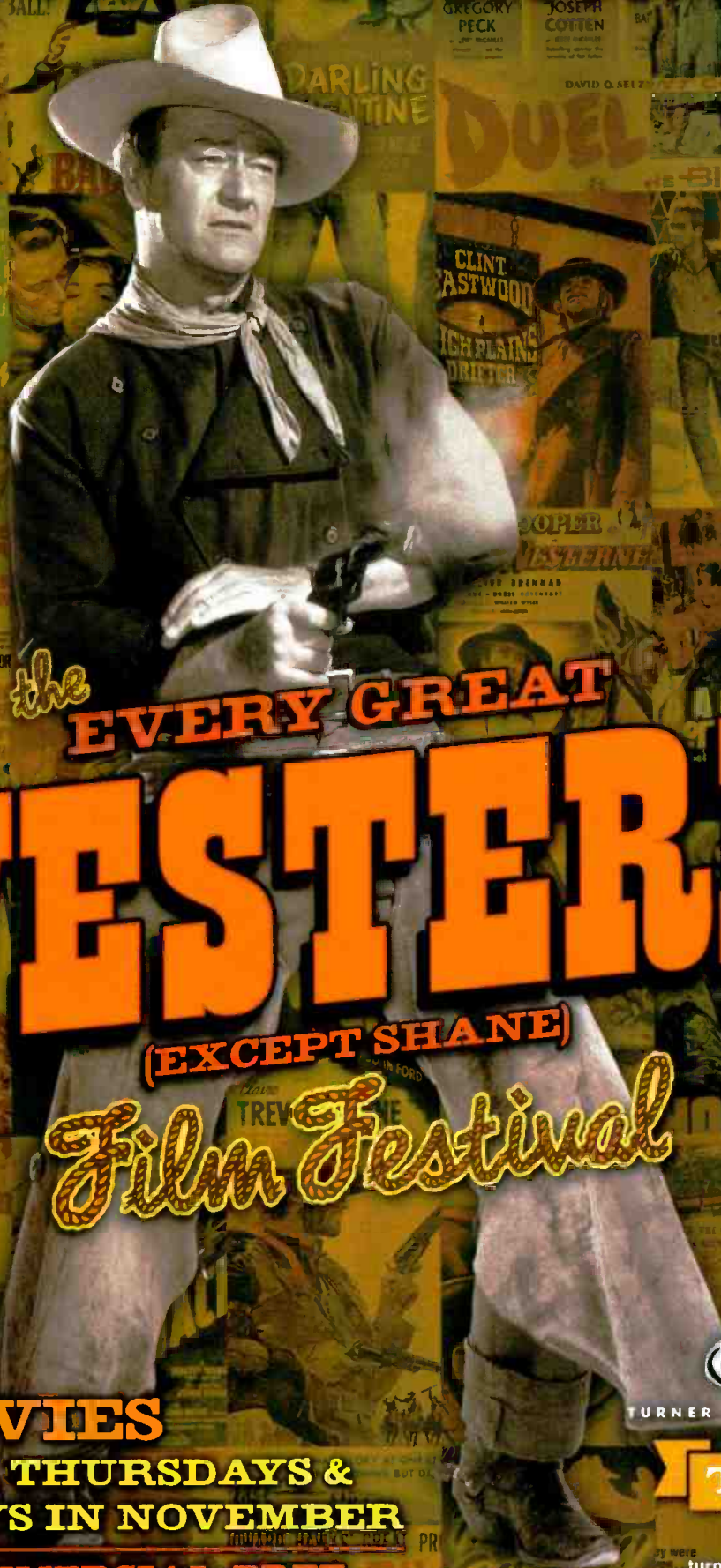
became president of Discovery Networks U.S. in June and has a strong relationship with him. However, the hire means that Discovery's previous ad-sales head, Bill McGowan, is suddenly No. 2, reporting to the president of ad sales instead of the president of Discovery Networks.

McGowan dismissed questions about turf fights, saying he supports Campbell's wooing of Abruzzese as a chance to get a heavy broadcast hitter into the Discovery Camp.

Discovery Communications CEO Judith McHale said McGowan's duties won't be diminished. “It's not like we were doing a search for a new head of ad sales. Joe has got unbelievable relationships in the business.”

One insider said Abruzzese's hire alone doesn't violate McGowan's recently renewed contract. The network would have to materially diminish his duties to create contractual problems. ■

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The WB sets a record pace

It has always been youth-oriented, but this fall's gains far exceed expectations

By Paige Albinak

Three weeks into the new season, The WB's ratings performance turned it into the fastest-growing broadcast network on television, showing 28% growth in viewers season-to-date over last year, as well as a 47% gain in adults 18-34, 35% in persons 12-34 and 31% in adults 18-49, according to Nielsen numbers.

Advertisers are getting a very full bang for their buck. "They are hitting all the right notes this year so far, and it shows up in the Nielsen ratings," says Chris Geraci, director, national TV buying, OMD USA.

The solid performance also gives The WB an "outside shot" at being profitable for the first time, says President and COO Jed Petrick. "This year's performance is exceeding our business plan."

The WB has seen strong performances from its Sunday-Wednesday 8-10 p.m.



Though not yet picked up, *Birds of Prey* has scored high in key demos in only two outings.

block. Thursday-night ratings are relatively tiny, as powerhouses NBC and CBS battle it out, and Friday nights are mediocre, although sitcom *Reba* is holding its own.

The WB also is helped by a strong block of comedies in early and late access. "We've got the best access block from our affiliate body that we have ever had," Petrick says.

Says Dominic Mancuso, station manager

of Tribune's WGN-TV Chicago, "The market has really embraced a couple of the shows." He cites Monday night's *Everwood* and the continued success of *7th Heaven*. (Tribune Co. is a part owner of the network.)

The WB has picked up all its new shows for the season, except Wednesday's *Birds of Prey*, which has had only two outings but scored high in key demos. (In other pickups, ABC ordered a full season of Wednesday comedy *The George Lopez Show*.)

In the first three weeks of the season, CBS continued to erode NBC's lead, prevailing in households and viewers and closing the gap in adults 18-49.

For the week ended Oct. 13, in households CBS did a 8.9 rating/15 share, NBC 8.3/14, Fox 6.7/11, ABC 6.4/10, WB 3.2/5 and UPN 2.6/4. In adults 18-49, NBC did a 4.9/13, CBS 4.2/11, ABC 3.9/11, Fox 3.4/9, WB 2.3/6 and UPN 1.7/5. ■

Local-ratings overhaul

Nielsen to release broadcast, cable numbers simultaneously

By Steve McClellan

Nielsen Media Research is reformatting its local-market ratings service and looks to implement the changes by fourth quarter 2003.

Among the bigger changes: reporting and delivering all the broadcast and cable ratings to clients in a single computer file.

Currently, broadcast ratings are reported first, usually a couple of weeks earlier than cable's. Cable executives complain that gives broadcasters an unfair leg up in sales.

"This is long overdue," says Cabletelevision Advertising Bureau President Joe Ostrow. "Buyers will finally get the total TV picture for the market."

Chris Rohrs, head of the Television Bureau of Advertising, which represents broadcasters, concurs, adding: "We welcome a level playing field."

Another big change is the way cable-network ratings will be reported locally.

Nielsen will report two ratings for each network in each market: one for total audience, the other for the audience from just the wired cable systems.

Nielsen makes the distinction because ads inserted by the local cable systems are not carried by the DBS systems that carry those networks.

Broadcasters have been clamoring for the change for some time because, they say,

the total-audience rating is misleading for local spots on cable.

TVB's Rohrs is emphatic about finding a way to separate cable viewers from DBS watchers. "It's important for buyers and sellers of TV."

The planned changes were well received by buyers and sellers.

"Getting all that data in one report puts everybody on an equal plane," says Pete Stassi, senior vice president, local broadcast director at PHD, a division of BBDO.

Currently, he notes, he needs to go to a separate Nielsen report, the Galaxy Navigator, to calculate the ratings that cable networks get on cable systems vs. DBS. "It's very costly."

He also wonders whether the cost of Nielsen's local rating service will increase with the new format. For now, he will just have to keep wondering: Nielsen says that's still to be determined. ■

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THE WEEK THAT WAS

MCCAIN REVIVES CAMPAIGN-REFORM BILL

Sen. John McCain (R-Ariz.) renewed his campaign-reform effort last week, unveiling legislation that would require broadcasters to fund federal candidates' TV ad buys with spectrum fees.

His bill, co-sponsored by Sens. Russ Feingold (D-Wis.) and Richard Durbin (D-Ill.), also would require stations to air two hours weekly of candidate- or issue-centered programming before elections and would reduce the cost of campaign ads by giving candidates the right to buy time at the lowest rates charged to a station's high-volume customers during the previous 12 months.

Currently, stations may charge candidates the lowest rate charged any customer during the comparable time slot.

McCain acknowledged that no action will be taken this session but said he will reintroduce the plan next session.

DARKLY INTERTAINING

Broadband VOD provider **Intertainer**, realizing its lawsuit against its movie suppliers may take as long as three years to settle, is suspending operations this week.

President and CEO **Jonathan Taplin** will keep a minimal staff of five on for work on the lawsuit. "If you're in a business model where you lose money every time you sell a movie," says Taplin, "you need to get that right first before you can go on."

**WHAT HALLMARK NET HAS IN STORE FOR HOLIDAYS**

The **Hallmark Channel** is teaming up with corporate cousin **Hallmark Gold Crown Stores** to promote its holiday programming. The **Hallmark Keepsake Sweepstakes** features cash prizes and in-store promotions for the Hallmark Channel as part of a \$10 million ad campaign. During the holiday season, Hallmark will debut six holiday-themed programs, including original movies *Snow Queen* (left), *Santa Jr.*, *Silent Night* and *A Christmas Visitor*.

SO SUE ME

Skeptical federal judges grilled an FCC attorney who argued that mergers need no additional public-interest review when they comply with media-ownership limits. FCC lawyer **Grey Pash** tried to make that point Friday, when the judges were mulling media advocacy groups' fight to shorten **News Corp.**'s two-year grace period for complying with a government order to sell either the *New York Post* or one of its two New York TV stations. ...

The **Consumer Electronics Association**, making good on a vow to fight the FCC, has asked a federal appeals court in Washington to strike down rules requiring nearly all TV sets to be equipped with digital tuners by 2007. ...

Also, a minority advocacy group is asking the FCC to repeal a policy requiring winners of broadcast-license auctions to pay the entire cost of construction permits upfront, even if a third party has petitioned to deny the license. The policy is particularly

harmful to small businesses, says **Minority Media Telecommunications Council**, because they can't get financing if their money is going to be locked up pending an FCC inquiry.

NEWS BITS

Walker, Texas Ranger, from **Sony Pictures Television**, will be available in syndication for weekends starting fall 2003, sources confirmed. Under the terms of the deal, stations will get eight minutes of ad time to sell, with six minutes going to national advertisers. Currently, *Walker* airs on **USA Network** on afternoons and weeknights and is the second-highest-rated off-net strip. ...

Last week, as **Fox News'** **Geraldo Rivera** was in Fredericksburg, Va., reporting from a gas station where a man had been killed by a sniper, the newsman stopped off in a nearby **Hooters** restaurant and reportedly autographed the revealing shorts on some of the backsides of the famously underdressed waitresses,

according to Fredericksburg's *Free Lance-Star*. Rivera, through a Fox spokesman said he was "honoring the requests of his adoring fans." Rivera also signed autographs at the nearby **Waffle House**.

THE BUSINESS

The Big Four broadcast TV networks boosted their prime time CPMs by an average 7.5%, *Jack Myers Reports* said last week in releasing its estimates of 2002-03 upfront costs per thousand. CBS's 11% hike was the largest, followed by NBC's 8%, Fox's 7% and ABC's 5%, according to data culled from media buyers and sellers. **Weblets The WB** and **UPN** notched the biggest prime time increases: 14% and 13%, respectively, according to the newsletter. ...

For the first nine months of the year, **Gannett's** TV revenues are up 12% to \$543 million and operating cash flow is up 18% to \$268 million. In a conference call with investors and analysts, **Gannett CEO Doug McCorkindale** last week said political spending may surpass last year's record spending.

CORRECTIONS

Two executives were misidentified in a box on page 5 of the Oct. 14 edition: Carol Fowler is vice president and news director at **WBBM-TV** (Viacom) Chicago; Fran Preston is vice president and station manager at **WBBM-TV**.

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The long fight to settle must-carry

Now Lott's letter puts spotlight on growing battle for multiple-carriage

By Bill McConnell

After half a decade sparring in the back rooms of the FCC, the debate over cable's obligation to carry local broadcasters' digital signals has been pushed into the ring of big-time politics.

Trent Lott, the top Republican in the Senate, has called on agency Chairman Michael Powell to decide the extent of big cable systems' obligation to carry local TV stations' digital signals.

If attention to a debate long removed from the minds of top policymakers wasn't surprise enough, the Mississippi lawmaker

went further by giving his strong endorsement to broadcasters' latest demand that cable systems around the country be required to carry every free channel or service that local stations can shoehorn into their 6 MHz of digital spectrum.

But broadcasters shouldn't take the champagne off the ice yet. Now that the debate has moved beyond the FCC technocrats to senior members of Congress, the outcome is susceptible to political horse-trading.

Lott's interest in must-carry is no doubt prompted by religious broadcasters and maverick broadcaster Bud Paxson, who each provide Christian and family-oriented

programming reaching a critical GOP constituency. He's a significant ally: Lott is the highest-ranking member on Capitol Hill to call for broad digital-carriage rights.

Without carriage rights for local and independent broadcasters, "the constructive and positive programming which they offer will be highly diluted as a percentage of total channels available on digital cable systems," wrote Lott, joined by Sen. Larry Craig (R-Idaho), chairman of the Senate GOP policy committee, in an Oct. 11 letter to Powell.

The senators asked for Powell's "thoughts" on multicast carriage and urged him to suggest legislative or regulatory changes he needs

to ensure that cable companies will be required to carry every program and service that stations offer for free over their digital spectrum—be it high-definition TV or multicasts of up to six channels.

GET THE LEAD OUT

Beyond the solicitation of Powell's thoughts was Senate Minority Leader Lott's signal for the FCC chairman to get moving on digital-carriage rules, which have been mired at the commission since 2001.

Broadcasters, perhaps most of all, have been frustrated with Powell's unwillingness to bring DTV-carriage rules to a vote.

The problem: Since August, the FCC has been locked in a 2-2 tie, pitting Powell and Kathleen Abernathy against Michael Copps and Kevin Martin over rules that would settle many digital-carriage disputes.

At the heart of their dispute, say industry sources, Copps and Martin are ready to declare that broadcasters can demand carriage of multiple video streams, while Pow-

Government and politics are what make Washington tick. And, for more than 30 years, they've been reported, explained and commented on by Bob Schieffer of CBS News.

Like many before him, Schieffer got his start in college at a small radio station in his home town of Fort Worth. Then in 1962, his professional career was launched at the *Fort Worth Star-Telegram*. A trip to Vietnam to write the stories of local boys far away from home led to a guest appearance on WBAP-TV Dallas-Fort Worth (now KXAS-TV) and then to a job offer that paid \$15 more a week than the paper, so he took it.

In 1969, he made his way to Washington and CBS, joining as a general assignment reporter and filing stories for both the TV and radio networks. A vacancy at the Pentagon led to his becoming the Pentagon correspondent nine months later. Next, he became White House correspondent for CBS, succeeding fellow Texan Dan Rather in 1974 and covering the Ford administration and the first two years of Jimmy Carter's time in office.

Then came his only non-Washington assignment: two years as "one in a long line of people who were going to save the *CBS Morning News*." When it was clear he wasn't that savior, he returned to Washington, covering the State Department and politics. In 1989 Schieffer was named to his current position of Capitol Hill correspondent and in 1991 added the job of moderator of *Face the Nation*.

He has no plans to retire. "Every election seems to be something new or kind of different or weird, but there's always something to make you say, 'Boy, I sure want to cover this' or 'I sure wonder how that's going to come out.' I guess as long as I feel like that I'll try to keep working."

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MATERIALS CLOSING: Monday, Nov. 4



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Fame

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12TH ANNUAL
**HALL
OF
FAME**

Peter Barton

Carole Black

Katharine Graham

Kelsey Grammer

Eddy Hartenstein

Don Imus

Robert Miron

Lowell Paxson

Bob Schieffer

Lew Wasserman

Oprah Winfrey

ell and Abernathy want additional public comment on the constitutionality of that.

Lott's request for suggested law changes is seen as an offer that Congress will take the lead if need be, since the long and tortuous judicial history of the FCC's cable-carriage rules (see below) clearly has given Congress more leverage to impose obligations.

Lott's offer also may provide the political cover Powell needs to move forward without the added step of new public comment.

Already, House Commerce Committee Chairman Billy Tauzin (R-La.) has said

illegal. (Last week, the Consumer Electronics Association filed suit against the rules.)

Still, last week, Powell did not appear ready to bring new carriage rules to a vote.

Lott's request mirrored the arguments of the National Association of Broadcasters, which say that, in an era when media businesses depend on several revenue streams, multicasts must be received by the 70% of U.S. households subscribing to cable.

"The wave of the future is having more than one revenue source," says Paxson, whose collection of UHF home shopping

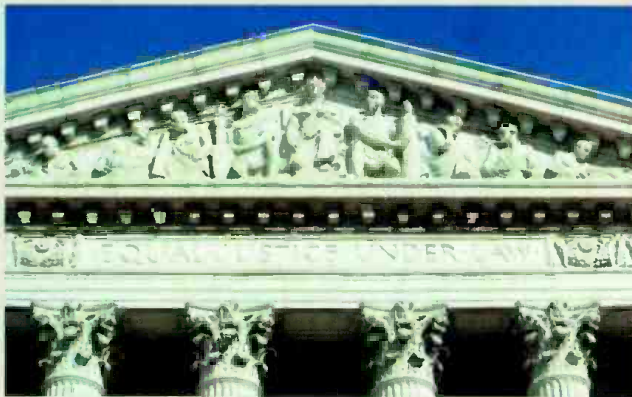
act, which stipulates that cable systems must carry a local TV station's "primary" video signal. Under then-Chairman William Kennard, the FCC ruled that cable franchises have no duty other than to the single, traditional channel of a local broadcaster.

"The commission was right in 2001: 'Primary' means one," says NCTA counsel Daniel Brenner.

NCTA Chairman Michael Willner agrees: "Cable operators and consumers should not be required to forfeit valuable channel capacity and new services to help

MUST-CARRY'S LONG HISTORY

An on-again/off-again journey took the rule through the halls and back rooms of Congress, the FCC and the Appeals and Supreme Courts.



1965

FCC issues must-carry rules for cable systems served by microwave links.

1966

FCC declares cable an "ancillary service" to broadcast TV, starts directly regulating the business and applies broadcast-signal-carriage rules to all systems.

1972

Cable companies are required to carry local broadcasters within Grade B contour but not to within 35 miles of another market unless signal is significantly viewed.

1985

Federal appeals judges declare must-carry rules unconstitutional

violation of cable's First Amendment rights.

1986

Supreme Court refuses to hear broadcasters' appeal to preserve broad must-carry rules. Interindustry compromise calls for carriage of qualified stations within 50 miles of cable system. Stations must have 2% viewing share and 5% net weekly circulation. Broadcasters' share of cable-channel lineup is capped according to system capacity.

1986

FCC codifies industry compromise. Customers must be offered "A/B" switch to ease access to uncarried stations. Carriage rules apply for a temporary period only until A/B switches are generally available.

1987

Court of Appeals finds rules unconstitutional.

1992

Congress revives must-carry by giving stations right to negotiate retransmission contracts or demand uncompensated carriage.

1994

Supreme Court refuses to uphold rules without further information.

1996

Supreme Court 5-4 upholds new must-carry rules, deferring to congressional judgment that all local stations must have cable carriage to ensure viability of free TV.

2001

FCC "tentatively" declares that digital TV stations' carriage rights extend to only one channel, denies for time being must-carry for dual analog/digital and multicast channels, leaving open the potential for stricter rules in the future.

cable likely must carry more than the traditional single broadcast channel if the transition to DTV is to succeed. Senate Commerce Committee Chairman Fritz Hollings (D-S.C.) likely supports the idea, too, given that he's a Copps mentor and former boss.

Lawmakers' endorsements have emboldened Powell to act on other controversial DTV measures. Support from Hollings, Tauzin and John Dingell (D-Mich.) persuaded Powell to impose DTV-receiver requirements on TV set makers despite manufacturers' protests that the move was

stations became a viable programming network after the Supreme Court upheld the current analog must-carry regime in 1996. He derides Powell's desire for public comment as "a waste of time." The losing industry will go to court however the FCC rules, he says, so why hash out a question that will end up in judges' laps anyway?

ONE TO A CUSTOMER

The cable industry remains adamantly opposed to any change from the FCC's 2001 tentative interpretation of the 1992 cable

broadcasters launch undefined businesses."

Despite the endorsement of some top lawmakers, a multiple-carriage mandate is highly controversial among the rank and file of the House Commerce Committee. "I don't want all those channels," Rep. Anna Eschoo (D-Calif.) declared at a hearing on Tauzin's draft DTV legislation last month.

But cable's task facing down multiple-carriage rules is much tougher compared with its successful effort opposing dual analog/digital must-carry over the past six years. Not only are policymakers increas-

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ingly convinced that broadcasters must be able to offer more than one channel if they are to survive, but the broadcast industry is forging a much more united lobbying front.

During NAB's unsuccessful bid to win dual must-carry, the networks stayed out of the fight and, behind the scenes, told regulators their power to negotiate favorable retrans deals with cable would win them all the dual carriage they need. Nor did it help that Paxson, whose wealth is due to analog must-carry rules, wasn't engaged either.

Now Pax TV and two major networks—NBC and ABC—are on board (CBS and

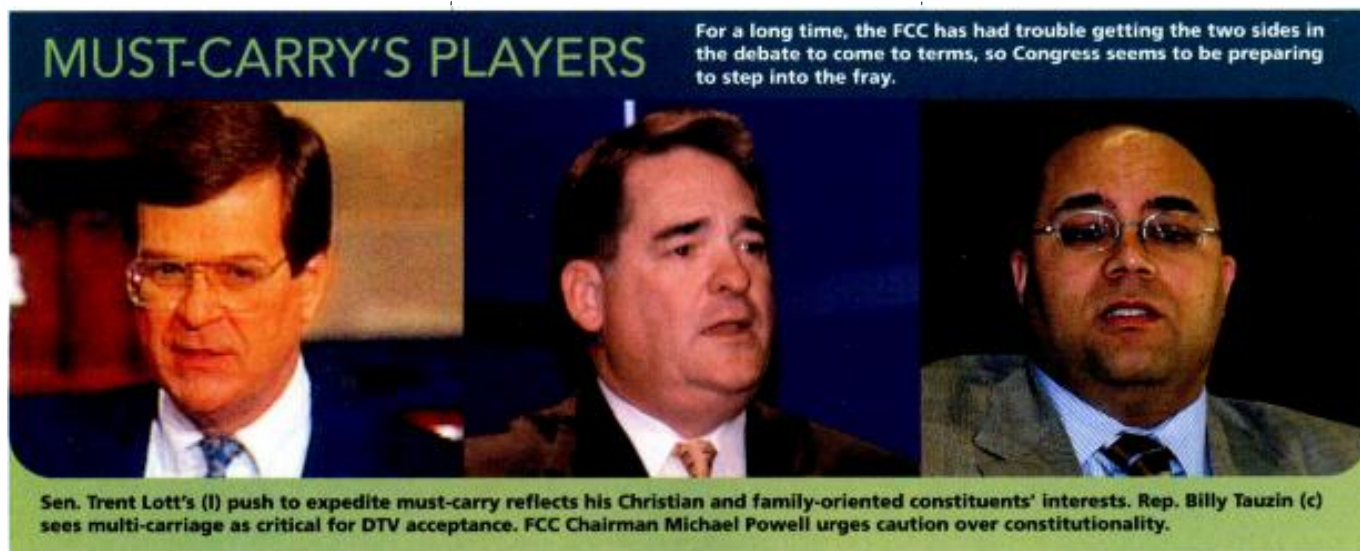
and on basic-cable tiers or lowest-priced packages post-transition.

There has been little open debate over tiering placement, but the issue is likely to be another major fight after basic carriage rights are established. "If the government requires us to invest in and carry 6 MHz in digital, cable systems ought not be allowed to slice and dice our product," said Thomas Draper, owner of WBOC-TV Salisbury, Md. He is willing to compromise on tiering for data and perhaps other free ancillary services but says a station's traditional programming streams must be on

Cable, on the other hand, wants flexibility to decide which additional broadcast channels they carry and whether they are placed on the basic tier and in the lowest-priced packages or are reserved for more-lucrative premium packages.

"The assumption is that every broadcaster will have multicast offerings carried on the basic tier," says one industry lobbyist. "The only way to drive exposure to digital and speed the transition is to put the onus on cable to make it available."

So far, the main broadcast trade groups have left the tier-placement debate for later.



Fox, whose parent companies have more-significant cable-programming holdings, have stayed out of the must-carry fight).

"It is essential that digital must-carry encompass carriage of the entirety of the broadcast signal," NBC Chairman Robert Wright told the DTV hearing last month. "Virtually every business model for broadcaster digital envisions some multicasting." ABC made a similar point in FCC filings.

Broadcasters are pleased that other provisions expected in the FCC plan would:

- Allow stations to choose either digital or analog carriage, even when a station still offers an analog channel.
- Forbid compression techniques that diminish picture quality, such as reducing HDTV resolution from 1080i to 780p.
- Require cable systems to carry broadcast digital channels on the same tier as cable digital channels' during the transition

the same tier and contiguous on a program guide.

BROADCASTING VS. CABLE

Because the debate has shifted from transitional rules to a permanent framework, the cable industry and broadcast networks no longer have as much common ground.

While the shift from analog to digital is under way, cable systems that have expanded capacity for their digital tiers are thrilled to have the broadcast nets offering digital, which today, for the most part, means HDTV that they can put on high-priced premium tiers. Since few people have HD sets today, the nets don't mind that digital is carried to only a few customers.

But when the market goes all digital in 2006, 2010 or 2015 (make your best guess), broadcast networks will want every viewer to have all their digital offerings.

"It's not ripe yet," said David Donovan, president of DTV trade group Association for Maximum Service Television.

If the FCC does impose a multiple-carriage mandate, will cable continue its fight? After all, broadcasters note that compression techniques will allow their multiple channels to be squeezed down to occupy only 3 MHz of cable capacity, half the space required for today's analog signals.

With lawmakers as divided as the industries, many Capitol Hill sources predict the battle over must-carry will continue in the digital age. Rep. Edward Markey (D-Mass.), a co-author of the current analog rules, noted that the law mandating DTV has passed its fifth birthday with no resolution of carriage rights and other critical rules. "I think we might have 20th and 25th anniversary celebrations on these issues," he wryly told colleagues. "It's kind of reassuring." ■

NEWS TECHNOLOGY

*An In-depth Look
at News Operations
for Broadcasters*

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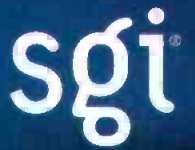
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Jack Womack

CNN NewsSource
Executive Vice President



Serving more than 680 station customers no doubt keeps CNN NewsSource busy. And for its customers, using CNN NewsSource's material no doubt keeps them busy as well. And in an age where "too busy" is a mantra heard too often, anything to offer time savings is a great thing. That's part of the reason CNN NewsSource recently tapped Pathfire and will utilize their technology by the end of the year to improve efficiency at both CNN NewsSource and their clients.

"It's been very interesting," says Jack Underwood, CNN NewsSource executive producer. "Whenever you have a changeover like this there's always a certain level of wonderment about what it will be like to switch."

CNN NewsSource will use Pathfire's Digital Media Gateway to deliver content via satellite-delivered IP directly onto video servers sitting at CNN NewsSource client stations.

What that means for the stations is they no longer need to roll tape in order to record scheduled feeds. Instead the content will exist as different files on the server, with each file containing different video and audio content as well as related metadata information. More importantly, users throughout a facility will be able to access the content from their desktops. Live feeds will continue to be delivered the way they are presently.

Adds Underwood, "If you can get something off your desktop

rather than running down the hall and grabbing an edit tape, that's a big time savings."

Todd Fantz, director of technology for CNN NewsSource, says that the technology will use the same bandwidth CNN NewsSource uses to transmit video.



CNN NewsSource is installing Pathfire's Digital Media Gateway this fall.

"It opportunistically takes transponder space that we are not using to transmit live signals and transmit data," he says. "The data is then stripped off at the station and the content is turned into files."

Underwood says the workflow process within CNN NewsSource will begin to change in the next few weeks. He believes it will be a highly successful change and hopes to have all stations up and running by the end of the year. And, because 82% of all news producing stations in the country are CNN NewsSource clients, that highly successful change should result in some collective exhaling in feed ingest areas from coast to coast.

Jack Womack, CNN News Group executive vice president, says that CNN NewsSource has access to all of the CNN material that is gathered in the field as well as content from affiliates.

"The rule is simple," says Womack. "The second we get our hands on content we want to turn it around to our affiliate stations. We think it's important that they get it fast."

Getting breaking-news material turned around quickly is typically not a problem. The problem comes with the scheduled feeds. Working with tapes can be a cumbersome process, bombarding the station with a lot of material. The use of the Pathfire system means that there will no longer be scheduled feeds. Material will come in, get processed, and then sent out via the Gateway.

"It's much like a video newswire," says Womack. "Pathfire allows for a continuous flow."

Womack says CNN NewsSource spent about three years deciding what technology to use. "We always felt like we had so much material and we needed to really investigate the options," he adds. "Pathfire was the best one because it already had the system in place to manage the content. We didn't have to reinvent it because it already works and it's proven."

The system itself is not an inexpensive proposition but Womack doesn't mind, as it will make for better service for CNN NewsSource customers.



NEWSROOM SPOTLIGHT

FOX 23 KOKI-TV
KOKI-TULSA Tulsa, Okla.



KOKI-TV Tulsa uses Leitch nonlinear editing systems to keep its news timely and fast paced.

One year ago Clear Channel TV station KOKI-TV Tulsa, Okla. was in the middle of getting its news operations up and running. Mike DeClue, vice president of engineering for Clear Channel, is located at KOKI-TV, so there was little doubt that Clear Channel's best engineering personnel would be on site to drive the project.

"It's been a very successful news operation that puts out a first-class product," says DeClue of the station's news programming, which officially took to the air on February 3, 2002. The Fox affiliate currently broadcasts a 5:30p.m. newscast and a 9 p.m. newscast.

"The station is a very strong advocate of news and localism," he adds. It also knows how to build a news operation the right way.

The station has nine news crews that are equipped with Panasonic DVCPRO ENG cameras. News is captured in the field and then brought into the station where it is ingested into a

Leitch VR shared storage server system with Leitch NEWSFlash-II and NEWSFlash-II FX newsroom nonlinear production systems.

"We very much wanted to implement something that was conventional in that it came from a broadcast equipment manufacturer," says DeClue. "But we also wanted something less conventional than the traditional 'Go get the video, bring it back, make cuts edits and then slap a tape in the machine and play it back on the air,' approach."

Enter Leitch and its lineup. There are five NEWSFlash edit booths tied together via Fibre Channel to the Leitch servers. DeClue says the system allows the editor to ingest just the content they need, allowing them to put together a story with very high production values in a very short period of time.

"The single most convincing piece of evidence that the installation was done right was the fact that there has been zero, and I repeat, zero, complaints about the news system from the news user," says DeClue. "And honestly, that's a remarkable statement."

After a negative experience in dealing with nonlinear editing in the newsroom at a previous installation (it involved problems in getting the editing system to talk to the automation system) DeClue says he and Clear Channel's head of IT Deion Rigby retreated a bit from the bleeding edge.



John Edwards

Leitch Technology Corporation
Vice President and General Manager for Video Servers

What are some recent developments in news technology from Leitch?

At IBC, Leitch introduced VRNewsNet, a newsroom solution that consists of scheduled recording, browsing, craft editing, transmission and media management based on VRNet, Leitch's multipurpose server platform. Recent innovations include VRMediaNet, a media management tool; BrowseCutter-II, for browsing and editing video server content at the desktop and new interfaces for interoperability.

What do broadcasters expect from newsroom technology today?

Technology is expected to provide tools that allow more work to be completed in the field, faster "finishing" in the studio, and immediate transmission when required.

How has the move to video servers and digital storage impacted the newsroom?

Server technology is revolutionizing the newsroom. The ability to work with low-resolution media at the desktop reduces costs and improves productivity. Media management automates labor-intensive processes. The challenge in new technology is transitioning a workforce to new skills and processes involved in a digital newsroom.

What is Leitch doing to address its customers' interoperability needs?

Leitch is a member of the MPEG-2 Interoperability Forum which develops and promotes the Media Exchange Format, also known as MXF. MXF is in the final rounds of ratification with SMPTE and EBU. We've also demonstrated the ability to exchange MXF-compliant files with other manufacturers and we'll implement this standard as it is introduced to the industry.



Digital Transition One Step at a Time

Pathfire's digital store-and-forward platform improves distribution efficiency, brings immediate benefits to news professionals and enables stations to set their own pace for digital transition

When broadcast stations are connected by a nationwide distribution network and content management platform, benefits are realized by the content distributors, station satellite receive operators, chief engineers and station news professionals.

Pathfire's Digital Media Gateway (DMG) platform is connecting networks, studios and other content providers to broadcasters throughout the country such that news and syndicated content can be received and integrated into the station workflow in an efficient and standardized manner.

Pathfire's DMG has already been adopted by many news organizations and syndicators. Pathfire content customers include ABC, NBC, CNN, and Warner Bros., as well as numerous short form content providers including; DWJ Television, Image Bank Film, National Geographic Film Library, MultiVu (a PR Newswire company), News Broadcast Network (NBN), UMTV (an initiative of United Methodist Communications), and West Glen Communications.

Pathfire's Digital Media Gateway network is growing daily with servers now installed at more than 75% of broadcast stations across the country. By the end of 2002 most stations will have DMG servers installed and will be able to access a variety of content from a growing number of content providers – all through a single platform.

Before stations began using Pathfire's DMG, video content

arrived in a variety of ways. News directors were besieged with faxes, phone calls, express package deliveries and stacks of videotapes. Every broadcast station had to have someone to monitor satellite feeds and point the station's receive dish to the right satellite at just the right time to receive content or the content was lost.

Deadlines were pushed and time and money were wasted on satellite re-feeds or rushed backup tape shipments. Now, with the Pathfire DMG installed at broadcast stations across the country, multiple types of content are being delivered across the same platform used to access network news feeds and news directors can search and browse through video clips on their desktops, as easily as they read e-mail.

Navigation among the numerous content providers and access to the video they supply is convenient and easy with the Pathfire's DMG desktop application. The Content Provider Panel appears on the left side of the DMG application enabling users to simply select video clips organized and categorized by specific content providers.


Many stations are migrating to digital gradually. The basic Pathfire DMG platform brings these stations immediate efficiency by automating content aggregation and eliminating the need to monitor satellite feeds. Content arrives automatically on

Pathfire servers and the DMG desktop application allows multiple users to preview, browse and select content at the same time – no more searching for lost tape or scrolling to find clips. For tape-based stations, the DMG application allows drag and drop simplicity to dub to tape, routers or other recording devices and for the more

digitally advanced stations, Pathfire has introduced a variety of peripherals to enhance digital efficiency.

Expanding Digital Efficiency throughout the Station

Pathfire has been working closely with numerous stations to ensure the Digital Media Gateway (DMG) system fits into a variety of station's workflow schemes. In response to station input, Pathfire has developed several peripherals and interfaces for the DMG to integrate into a variety of station environments.



"With DMG installed, people at broadcast stations are spending more time editorially and less time in the logistics of collecting the content,"
said John Wilson, GM, Broadcast for Pathfire.
"Now they can focus on the quality of the content and editorial decisions."



Pathfire's DMG enables news producers to quickly and easily access and manage digitized news content from a variety of providers. Through the desktop DMG application users can preview video, create playlists and dub to tape, routers and other recording devices.

Additional workflow improvement software and equipment that complement the basic Pathfire Digital Media Gateway have been introduced.

For example, although news directors and producers like the easy desktop access to content, many want the ability to constantly monitor the news feeds as they come in. Pathfire introduced the DMG Autoview system, which allows stations to have news stories automatically decoded and played to their in-house video system as they arrive and providing the continual visual prompt of the individual stories with their slug ID.

Many tape-based stations are enthusiastic about the increasing variety of content that will be delivered through the DMG and they'd like to be able to dub more content faster. Pathfire has introduced additional

dubbing stations that can enable simultaneous dubbing at multiple locations within the station.

Although Pathfire and the content providers have many backup systems in place, high volume stations have been interested in local backup and more storage capability

Pathfire sells additional servers to DMG stations which provide a backup for redundancy in the unlikely event of an equipment failure on the Pathfire provided primary server.

"Now, broadcasters can transfer files seamlessly and integrate with their play-to-air and newsroom editing systems without experiencing the delays associated with real-time analog file transfer – with even better quality than before," said Wilson

Once content arrives at the station, interoperability is key for maximum digital efficiency. With the addition of the DMG News Connect Module, broadcasters can now select a single clip or a media list and add it to the play-to-air server or the newsroom editing system with a digital file transfer directly from their DMG desktop client interface.

The basic DMG Platform brings immediate digital efficiency to broadcast stations and provides significant workflow improvements and advantages for news production. Pathfire optional enhancements enable stations to set their own pace in the digital transition. The technology is also well suited for long form content distribution. Later this year, Pathfire will also begin delivery of syndicated programs to television stations.



www.pathfire.com

SONY

NEWSROOM SPOTLIGHT



KTLA
Los Angeles, CA

With an aging base of tape machines, and a market that is about as competitive as it can get when it comes to news, it's little surprise that KTLA Los Angeles would make the jump to a server-based newsroom sooner rather than later.



Camera control supports four DVM-500 studio cameras.

Sooner meant a little over a year ago, with the addition of a Sony NewsBase system with 64 hours of storage. And it's been a successful move—so much so that the station is expanding storage to 120 hours by the end of the year and adding in Sony's ClipEdit system, bringing desktop editing to the station's writers and producers.

"Server technology certainly brings us to the point where we can do some great new things and turn video around quickly as opposed to the old-fashioned way," says Dave Cox, KTLA news operations technical manager. "We also had very old linear edit systems that had a lot of maintenance issues, so the combination of needing new edit systems really drove our decision to

proceed with a server-based, nonlinear solution."

The station's news department has 120 employees that produce 4.5 hours of news a day as well as breaking news like the occasional car chase and celebrity murder trial verdict. Sony's Betacam SX is used in the field, with 80% of the material microwaved directly onto the NewsBase system. That bypasses the ingest part of the nonlinear editing process, speeding editing and getting final product on the air faster. Seven Sony edit bays are tied into the system, with nearly all outfitted with DNE-2000 editing systems.

It's when the system ties in with AP's ENPS newsroom production system that the true benefits of nonlinear are realized.

"The newsroom system talks through the MOS protocol to the NewsBase and it really gives the producers in the booth the ultimate flexibility to move stories around," said Cox.



The Digital Betacam control room supports feeds from other stages on the lot.



Gene Savoie

Sony Electronics
Broadcast and
Professional Products
General Manager, News
and Network Operations

What are some recent developments in news technology from Sony?

We now offer a variety of ENG formats designed for the economics and quality that each job requires within ENG. For instance, a customer may look at DVCAM for news and ENG, and our SX product line provides a couple of options within the MPEG world that can easily address the legacy of Betacam SP. And for higher-quality assignments (such as long form magazines or prime time) our IMX line of MPEG recorders and camcorders offer the sophistication for that kind of job.

What do broadcasters expect from newsroom technology today?

Certainly, flexibility is a requirement. That often means putting the right technology solution within the right economic perspective. For example, a broadcaster might choose the SP format in some markets, DV in other markets, and for stations in top 20 markets, SX. Even within that group, they may move to IMX for news magazine shows. And HD production is beginning to appear on some radar screens as well.

What recent developments in the DV format will help improve news-gathering?

Broadcasters are finding new efficiencies. Around the country, the PD 150 DV camcorder is becoming a standard piece of equipment in DV-based digital newsrooms. The economies are driving downward, while the quality of the equipment is moving upward.



NEWSROOM SPOTLIGHT



With bureaus around the world and six to seven CNN entities hungry for content the attitude taken by Gordon Castle, CNN technology senior vice president, is a simple one: feed it, edit it.

Working with editing systems and servers from Pinnacle Systems, CNN is tackling the challenge of long GOP compressed video editing. The reason for long GOP?

"For about one-third the data rate of what everyone else is talking about using we can get very acceptable video quality for our needs," says Castle. It requires between 5 and 15 Mbps to send video around the system and get it in front of viewers.

The Vortex networked news solution has an interface to the iNews desktop newsroom system that is used throughout CNN's plant. Pinnacle's Liquid Blue is used for higher-end work, particularly projects that require color correction or effects. Typically that means promos or bumpers. But it also includes long-form projects for Connie Chung, Aaron Brown or Lou Dobbs.

"We ingest using Vortex network server and within a few seconds we can begin using a high-quality editor," he says. "For just cuts the Vortex editor is fine. But for promos or effects the higher-end editor is more useful."

Videotape is still playing a big role in CNN's operations. But the move to a more tapeless

facility is well underway. The Pinnacle server system being installed in Atlanta has 48 ingest ports where it records all the incoming feeds.

"Atlanta is like our large clearing house, where about 1,700 hours of material is stored online," says Castle. "It's directly accessible by the editing client. Once editing is done it will be moved to the Leitch playback system as an MXF file." The use of MXF allows for the inclusion of metadata information.



CNN uses Pinnacle's Vortex and Liquid Blue systems.

The key, however, is the ingest server. Using tapes makes creating b-roll and sound bites more difficult. But working digitally allows for the port on the server to make material available to all editing clients.

Castle's advice to those contemplating a digital newsroom is to never underestimate the power and importance of well thought out workflow changes.

"Put good base systems in, integrate them and couple them with workflow changes," he says. "That is the key point."



Bob Wilson

Pinnacle Systems, Inc.
President
Broadcast Solutions Division

What are some recent developments in news technology from Pinnacle Systems?

There are essentially two places where Pinnacle Systems connects to our customers. The first is the Vortex Networked News System that can support several hundred users on the same architecture for local, regional and national news. Vortex 200 gives journalists control over what a story looks like – not just the content. The second is our Deko CG, which is much more than a CG. Using a template, DEKOCast allows a station to keep its on-air look fresh by incorporating live data streams.

What do broadcasters expect from newsroom technology today?

They're looking for a networked solution as well as improved efficiencies.

What is driving improvements in graphics technologies?

We believe graphics are much further along than many of the other functions in news, in terms of embracing multiple formats and compatibility. For example, we've created a bridge between our PC tools and our Mac tools so producers can now export Mac content using QuickTime. There is no longer a barrier between the traditional desktop graphics world (driven by Macs) and a live, mission critical world.

What is Pinnacle Systems doing to address its customer interoperability needs?

We embrace the MOS protocol, which is the key to connecting many vendors' products. MXF is important, too, as the realization of the merging of video and data in the same stream. MXF is just as profound as SDI was in the 80s.

NEWS. Sony has it down

The future of the newsroom is digital, nonlinear and server based. This revolution in workflow enables you to produce more while spending less. And it is appearing nightly at the many stations that have stepped up to Sony's NewsBase™ system. No newsroom system offers better hooks to acquisition and ingest. No system better anticipates the nonlinear and high definition future. And certainly none is more comprehensive than what you see here: Sony's NewsBase system.

CONTENT INGEST AND FILING

MPEG IMX™ ACQUISITION. Perfect for long form ENG, EFP and news magazines, the new MSW-900 MPEG IMX camcorder actually costs less than the BVW-D600 it replaces. Yet it delivers breathtaking 4:2:2 picture quality and a rich 50 Mbps, widescreen picture that's more than ready for DTV!

BETACAM SX® ACQUISITION. Sony's family of Betacam SX camcorders are ideally suited to news. They offer 4:2:2 digital quality at a cost-effective 18 Mbps in MPEG compression.

DVCAM® ACQUISITION. For investigative reporting, Sony handheld DVCAM camcorders deliver broadcast-quality images from camcorders small enough to fit in the palm of your hand.

BETACAM SP® ACQUISITION. If you're currently shooting on Betacam SP camcorders, you'll be happy to know that both Betacam SX and MPEG IMX studio VTRs will play your analog footage. So you can migrate to digital at your own pace.

AUTOMATED INGEST. For maximum workflow efficiency, the NewsBase system uses the same Media Object Server (MOS) protocol as today's newsroom computer and production automation systems. For super-efficient recording of network feeds, every Sony NewsBase newsroom system can work directly with the Pathfire™ Digital Media Gateway™ platform. Sony's NewsBlast software enables remote crews to file stories without human intervention at the station.

CONTENT PROCESSING

INTEROPERATES WITH NEWSROOM COMPUTER SYSTEMS (NRCS). If you have an NRCS or you're considering one, you'll be glad to know that Sony's NewsBase system works beautifully with third party systems. You get all the control of your NRCS together with all the production efficiency of Sony's NewsBase system.

MAV-2000 NEWSROOM SERVER. Sony's NewsBase system streamlines news production, helping you get on air first, with the best-looking packages. The Sony MAV-2000 newsroom server enables multiple, simultaneous and instantaneous access to the day's news footage.

SIMULTANEOUS ACCESS AND WORKFLOW IMPROVEMENT. Thanks to the MAV-2000 server, one person can cut a story for the 5 o'clock news while another cuts the story for the 11 o'clock while a third cuts the tease. There's no contention for tapes, no need to make copies.

CLIPEDIT™ JOURNALIST SOFTWARE. Sony software enables journalists to sit at their own PCs, viewing and even cutting the story's footage on the same screen they use for wire service feeds and scriptwriting!

DNE-2000 NONLINEAR EDITING SYSTEM. After the rough cut, finish your package with the very fast, very powerful DNE-2000. You can edit from local tapes, central servers — or any combination of both. Material and EDL are easily transferred between the DNE-2000 and ClipEdit Systems.

SHARED RESOURCES. The NewsBase system enables you to share assets and storage capacity among several locations — a decided cost savings for networks and station groups.

CONTENT DELIVERY

NEWSBASE SYSTEM AND PLAY-TO-AIR WORKFLOW. Thanks to the MOS interface, stories completed on the NewsBase system can appear immediately on your director's rundown. There's no need to rush with tapes from the edit bay to the on-air system.

OFFLOADING THE NEWSBASE SERVER FOR NEARLINE ACCESS. You can offload the MAV-2000 newsroom server onto a Sony digital content management system, which stores your content on data tapes. Or choose Sony's affordable Tape Library Management. It lets producers browse your videotape library from the comfort of their own PCs!

SONY'S PROFESSIONAL SERVICES ORGANIZATION. For everything from initial consulting to the industry's leading system integration to award-winning after-sale service, you can depend on the experts at Sony's Professional Services Organization.

For more information on Sony's Newsroom Solutions,

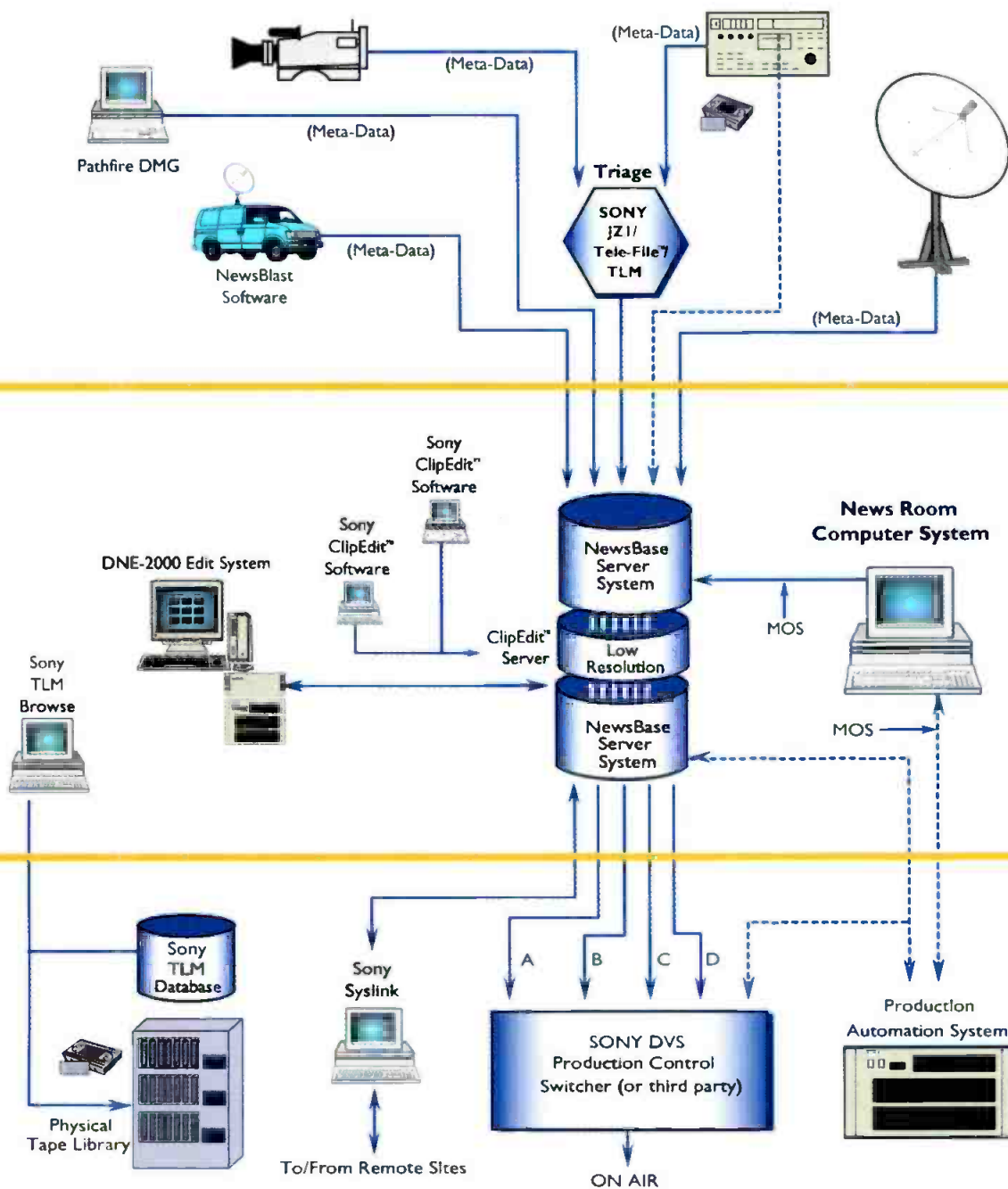
to a system.

SONY

CONTENT INGEST AND FILING

CONTENT PROCESSING

CONTENT DELIVERY



call 1 800 472-7669 ext. Newsroom or visit www.sony.com/professional

Avid

NEWSROOM SPOTLIGHT



KLAS
Las Vegas, CA

For years, Natalie Pitcher, producer of the 6 p.m. newscast at CBS affiliate KLAS-TV Las Vegas, had been using a newsroom computer system that didn't offer the functions she wanted most. "It was becoming difficult to do the kind of news text

editing component of the iNEWS system. At that point, the changeover will be complete.

News is about change, says Pitcher, and Avid iNEWS reflects that. In the past, a producer would dread having to make even the slightest change. Now, with Avid iNEWS, it is easy and intuitive. "The system is very flexible, and that is important," says Pitcher, who found out just how essential flexibility is not long ago when a major story broke in Las Vegas. There was a huge fire. Every few minutes, Pitcher was being fed new and updated information. "I was able to update the information into the prompts for the anchors. I wrote it, typed it in, and it was in."

From the archive to the rundown filler to the system manager, everything is now much easier to use and faster, says Pitcher. "It is incredibly fast. That is what I love about it," she says. Her other favorite feature is the archive system. "It's really easy to find stories in Avid iNEWS when you know the date because everything is still in a rundown format."

For Pitcher, Avid iNEWS' ability to auto-save has been its saving grace. "Instead of having to remember to file, you get out of a script, and it automatically saves it for you."

In the past, says Pitcher, it would often turn out that it hadn't been filed, that it wasn't quite done, and it had been erased before someone had a chance to file it. "I don't have to worry anymore."

Avid's iNews has sped up the news production process at KLAS.

editing we wanted to do unless we went to Avid iNEWS," says Pitcher. "The old editor was not going to take us as far as we could go."

As part of its overall growth plan, KLAS recently made the transition to Avid iNEWS, and what a difference that has made, explains Pitcher. "Switching to Avid iNEWS was a dramatic change. As far as I can tell, everyone is happy with it."

But they can be happier. KLAS will be adding Avid's desktop



Jim Frantzreb
Avid Broadcasting
Sr. Product
Marketing Manager

What are some recent developments in news technology from Avid?

We have several new developments, including large-scale, full-resolution nonlinear news production system and browser-based media asset management systems. Others include high-speed media transfer over standard networks, low-cost nonlinear news production systems, laptop-based news editing, news editing and newsroom computer system integration, and automated video linkage and script conversion to web content.

What do broadcasters expect from newsroom technology today?

The market has shifted from an early adopter phase to a more pragmatic phase. Broadcasters are less interested in experimenting with new technology, and more interested in systems that work, and which have the potential to improve the top and/or bottom line.

How has the move to video servers and digital storage impacted the newsroom?

Servers and (shared) storage help improve workflow and productivity. The opportunities include the ability to complete more new programming, create better looking programming, work more efficiently, and serve multiple media outlets simultaneously.

What is Avid doing to address its customers' interoperability needs?

Several things, such as standardizing on AAF and MXF, development of 16 APIs and plug-in programs, and bringing interoperability within Avid products to a new level.

How popular is laptop editing?

It's still a new concept, but it's catching on rapidly, especially as the journalist-editor becomes more common.

More than just a pretty picture



time to change

Let's face it, there's more to your graphics than just a pretty picture.
It's about creation, content management, display and graphics automation.

vizrt delivers graphics solutions



broadcast graphics

- > Graphics created by newsroom personnel
- > Simplify branding of multiple broadcast entities
- > Unmatched animation capabilities in the display of dynamic content
- > Fast and simple access to pictures, clips, maps and animated objects



ticker

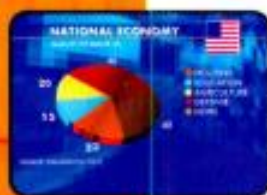
- > Complete user interface and display solution
- > Add or edit content without disrupting on-air display
- > Use 3D transitions, sponsor animations and data feeds



virtual studio and immersive graphics

- > Use one studio for multiple shows
- > Offer production value not attainable in traditional sets
- > Enhance your traditional set by adding 3D virtual objects

... reduce cost, increase productivity and operating efficiencies



real-time display

- > Merge content with graphics in real-time
- > Completely dynamic graphical content
- > Utilize off-the-shelf computer platforms and hardware
- > Create graphical content for SD, HD, MPEG4, etc...



template-based content entry

- > Use simple templates to create all types of graphics
- > Templates integrate into iNEWS, ENPS, and other newsroom systems
- > Create simple or complex graphics by filling in templates



central content management

- > All content data centrally located
- > Simultaneous access to all data and graphically created content
- > Built on industry standard database architecture



Fastest Time To Air

OUTPERFORM THE COMPETITION

News is a complex and dynamic environment. It is a business driven above all else by urgency. There's no time to wait on duplicating tapes, file transfers or digitizing unnecessary footage. The news production process has been honed over the years based primarily on videotape operations. Current technologies provide the potential of increased productivity

through dramatic changes to workflow patterns. And a new paradigm, VRNet™, is redefining the word performance—and signaling the end of tape in the newsroom.



VRNet brings news operations a video engine unprecedented in its power and versatility. VRNet will

shoulder video operations, while existing newsroom computer systems continue to service text-and-control tasks including rundowns, newswire, scripting,



assignments, prompters and close captioning. Integrate VRNet and available newsroom computer systems for the complete digital newsroom solution.

VRNet's enabling technology, Fibre

Channel, has permanently raised the bar for performance. The core network of Leitch's award-winning shared storage architecture, Fibre Channel provides the bandwidth required to move media up to 2 gigabits per second—faster than real time! It allows simultaneous multi-user editing while media is being ingested and played out. And it provides access by all authorized users just seconds after ingest has commenced. This speed and performance sets Leitch apart from the crowd. And it provides you with greater collaboration, fastest time to air and high ratings.

Leitch has used Fibre Channel and true shared storage since the inception of video servers, and we now have more than eight years of development experience in



For Breaking News



designing systems and meeting customer expectations.

Powerful and easy-to-use newsroom systems can be built with a combination of Fibre Channel and additional network topologies. Leitch Gateways provide LAN and WAN connectivity, allowing media to be shared between multiple facilities and across platforms. Stories edited in the field can be



sent back to the station to take advantage of the Leitch difference. Integrate the complete system with VRMediaNet™

media management for effective utilization of your assets and optimized workflow.

Integrated applications such as media management, browsing, editing and archiving take full advantage of the performance of the network—but your choice is not limited. Leitch has been a member of the MPEG-2 Forum from the

very start, and interoperability is one of the strengths of our platform. Simply mix and match third-party applications with the Leitch platform to suit your business.



VRNewsNet™ is the complete Leitch digital newsroom solution, containing applications to address the entire news production process. From scheduled recording and browse, to editing and rundown, VRNewsNet provides broadcasters tremendous flexibility for maximum collaboration in the production of news.

Leitch infrastructure lays the foundation for increased productivity and profitability—and puts you well on the way to outperforming your competition.



www.leitch.com

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NEWSROOM SPOTLIGHT



When CNN International's Bob Hesskamp, senior vice president of technical operations for the CNN Newsgroup was taking a look at how to get high-end looking graphics without requiring the high-end budget (and high-end staff) it found one solution: VizRT. VizRT's graphics lineup is based on the Viz engine, a product that allows for the rendering of 2D and 3D graphics on Windows, Linux and Irix-based operating systems. In CNN



CNN International uses VizRT for graphics creation.

International's case it runs on the SGI Onyx workstation.

Hesskamp, while working at CNN Plus in Madrid and as an advisor for CNN Turkey in Istanbul, was found another challenge: because a large part of the audience speaks English as a second language (if at all) graphics are an important part of the international story.

"Graphics are a great way to help tell a story, increase the quality, and speed up getting information to air," says Hesskamp.

But getting graphics completed at the operations was not an easy task. Producers had to fill

out graphics request forms, a time-consuming process.

"If the producers could put that information into a template in a VizRT information system those graphics could be played out to air in a third of the time," says Hesskamp. "The VizRT system helps us achieve all those goals."

VizRT caught on at CNN International, and with each successive installation the requirements grew. Regional feeds and simultaneous newscasts throughout Europe and Asia upped the ante.

"We wanted high-end looking graphics with animations and we wanted to do it without creating a giant graphics department," he says. "Any producer could do them at their desktop and then have them rendered in the control room from the playlist."

The VizRT system was also integrated into the iNews newsroom system via MOS and ActiveX.

"When a graphic is made it's associated with a script so a playlist is generated automatically," says Hesskamp.

That's helpful as CNN International is always changing run orders and updating breaking news.

"If the order changes we simply change the rundown and the graphic playlist reflects those changes," he adds. "That same change in the rundown is also reflected in the video playback information, the teleprompter and the font integration. All these systems work together off our news rundown."



Isaac Hersly
VizRT Americas
President

What are some recent developments in news technology from VizRT?

The VizContent Pilot management system with Active X component provides for direct integration to MOS-capable electronic newsroom systems. Journalists can now quickly create graphical assets as they prepare their content. In the control room, the graphics play list is built by the electronic newsroom system and any changes to the story lineup are immediately reflected in the play list.

What do broadcasters expect from newsroom technology today?

They not only want cost efficiency but also workflow efficiency. They want graphics that will hold the audience's attention. Most importantly, they're looking to repurpose news. For example, our system will let you create a graphic of the top gainers on the NYSE. It will also let you easily give the same graphics content for the 6 and 11 show totally different looks.

What is driving improvements in graphics technologies?

We're finding that many graphical applications work with Windows 2000. Those applications give increased performance at ever-lower prices and many are portable from platform to platform, allowing easy upgrades.

What is VizRT doing to address its customers' interoperability needs?

Our product can be used with many newsroom products available today. The Active X component complies with the MOS protocol, helping us work with other manufacturers. We believe open protocols give our customers more choices because systems from different manufacturers can be easily integrated.

Automating the News Control Room



Stations in small to large markets are finding that automating the control room delivers significant gains in terms of efficiency and refinement of the overall process of bringing a newscast to air.

ParkerVision, the leader in production automation technologies for news control rooms, has assembled a list of considerations for station management to contemplate prior to undertaking the steps required to implement a control room automation solution such as PVTV NEWS™.

Topic 1 - Is My Station a Good Candidate for Automating the Control Room?

The fact is, technically, any station's control room could benefit from automation. Aside from the obvious benefit of consolidating production tasks to a single operator console, an automated production environment eliminates multiple conduits for error and provides for a very deep level of operational efficiency when combined with newsroom computer systems. In spite of these enormous and far-reaching advantages, stations that have trouble with organizational change will have a harder time implementing this beneficial, though temporarily disruptive technology. A caveat for these stations: Ultimately, once any station in a given market undertakes control room automation, it will be very difficult for competitors to match its on-air capabilities and financial results.

Topic 2 - What is the Relationship Between Control Room Automation and Newsroom Computer Systems?

Control room automation is the next logical extension of newsroom computer device control. Most newsroom computers deliver tangible efficiencies controlling servers, cg's, and other devices that could be linked to a story slug in the producer rundown. PVTV NEWS takes the state of the art to the next level by controlling events that cut across stories at a much finer level of granularity - specifically audio, video and digital effects switching.

ParkerVision, Inc.
800-532-8034
www.PVTV.com



Topic 3 - With Respect to Legacy Equipment, will I Need to Replace Multiple Devices as Part of the Move to an Automated Control Room?

Not all legacy devices will lend themselves to the level of automation necessary to implement control room automation. The devices requiring replacement will be defined by the results of ParkerVision's "needs analysis", which is a consultative service that is part of the initial evaluation process. For example, PVTV NEWS can automate playback of most videotape machines. An additional person will be required, however, to load the tapes. By moving to a server, through which playback is completely automated, the additional equipment cost is more than offset by the operational savings. Be advised that a PVTV NEWS system replaces your existing video and audio boards, as well as your existing DVE and Chroma keyer, and teleprompting system. PVTV NEWS is an integrated solution to the challenges of directing a newscast to air, no matter the length.

Topic 4 - What is the ROI Impact of Automating the Control Room?

Traditionally, the purchase of broadcast production control room equipment was intended to improve the on-air look, or to simply replace ageing devices. Return on investment did not factor heavily into the equation. Today, ROI is perhaps the most critical basis for equipment purchases, and we believe that no other purchase brings a level of return comparable to PVTV NEWS. Add to this the ability to improve the on-air look and consistency, and it becomes apparent that control room automation is an investment that simply cannot be overlooked. Protection of investment (POI) is another important factor. ParkerVision has taken a leadership position in developing PVTV NEWS for today's requirements, and looks to the future needs of the control room as well.



NEWS
10

NEWS
10

Careful. Other stations might get jealous.

As more and more stations realize how a true, ingest-to-plaintext nonlinear workflow can increase productivity, enhance creativity, and control costs, Avid is emerging as the broadcaster's choice for affordable, best-in-class systems and solutions designed specifically to help you stay ahead of the technology curve — and the competition.

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NEWSROOM SPOTLIGHT



As if being a HDTV pioneer isn't enough, WRAL-TV Raleigh-Durham seems to like showing off, with graphics capability well beyond the norm.

"We're arranged like a traditional news outlet, except when it comes to video and graphics," says William S. Reeves, design director at WRAL-TV. "We produce our news product in native 1080i whenever we can."

Reeves manages the execution and creation of the aesthetic needs for WRAL-TV, WRAL

The alpha channel can also be animated along with the fill, which is ideal."

Reeves says the station chose Chyron for two primary reasons. First, it made sense to have a fully integrated system that took the station from creation to execution on air. Reeves says the equipment offers speed and ease of communication between the hardware, and information is transferred seamlessly. Second, the art staff was already familiar with the flexibility and power of Liberty Paint.

"We have enjoyed a history of reliability with our Infit platform, so we knew that Chyron would stand behind their equipment," says Reeves. "Even if it meant that we would push it way beyond

its operating parameters, even in the HD world."

He adds that the main advantage of the system is speed, as the station can concentrate on improving the "look" and responding to the needs of the news department.

Aside from traditional "monitoring" of equipment outputs Reeves says he can go in and view graphics at the source and make changes if needed.

What does WRAL like best about the Chyron graphics systems? "What you can do with them and how fast you can do it," explains Reeves. "The flexibility is fabulous."



Bill Hendler
Chyron
Vice President of
Key Accounts

What are some recent developments in news technology from Chyron?

Lyric now runs on a range of hardware, from board level to higher-end systems. We have taken some of our graphics applications and made them available as plug-ins to popular news editing systems from Avid and Thomson Grass Valley.

We are also taking advantage of newer newsroom architectures such as MOS. And Camio is a software suite that lets Chyron systems manage network graphics, asset management and network distribution.

What do broadcasters expect from newsroom technology today?

Broadcasters are not looking so much for black box solutions as much as integrated solutions, those that help them attain a more efficient and more economic workflow. They are also looking for a much more collaborative relationship with vendors.

What is driving the improvements in news graphics?

The primary factor is the availability of more off-the-shelf components from the computer industry and economies of scale. Graphics require less proprietary hardware than in the past. Development is becoming increasingly focused on graphics software, with hardware development evolving to more niche systems particular to video. Proprietary hardware is the biggest cost driver in this market.

How important is interoperability?

Chyron is working to stay standards-based relative to graphics and video file formats and to provide a broad range of tools for converting between file formats.



WRAL-TV Raleigh completes HD-resolution graphics with Chyron gear.

NewsChannel, WRAL.com, WRAL-DT, WRAL-FM and Capitol Broadcasting Company.

In place at each of the WRAL stations are a Chyron Aprisa 100 still store and an Aprisa 200 clip server tied together to combine still imagery over animated backgrounds. Controlled by the news directors, the combined graphics system is responsible for animated over-the-shoulder shots, 2x3 boxes, full-screen images, chroma key backgrounds, news bumps and more.

"Since the systems are digital, and use a 32-bit system to handle color, the alpha channels are perfect every time," says Reeves.



Quantel

NEWSROOM SPOTLIGHT



KOMO-TV
Seattle, WA.



Trevor Francis

Quantel
Business Manager, News

What are some recent developments in news technology from Quantel?

That would be Generation Q, which includes completely new hardware and software systems. We've been known for hardware, but now we're offering software. And the software is all PC-based, which is a major departure for Quantel. And what that means is a range of editing and graphics products, which scale for capabilities, speed and power.

What do broadcasters expect from newsroom technology today?

Their number one concern is scalability, and the ability to address all markets with the same technology. They're also looking for standard platforms, interconnectivity, and standard file formats such as AAF, MXF and MOS. Another recurring theme is archiving—interconnectivity and compatibility between video, archiving and live productions systems are all very important.

How has the move to video servers and digital storage impacted the newsroom?

It has streamlined operations and reduced headcount. In terms of editing, the skill base to perform most of the editing for news broadcasting is now very accessible to most broadcast professionals, whether they're producers, journalists or even managers. All of these factors lead to dramatic cost reductions. Servers have also made news more immediate. News, by definition, is only relevant when it's new.

What is Quantel doing to address its customers' interoperability needs?

Like most manufacturers, we support standards such as MXF, because of overwhelming demand by our customers.

As a digital broadcast trailblazer, KOMO Seattle was the first television station west of the Mississippi to transmit HDTV signals. In February 2000, it became the first station in the



Komo has benefitted from Quantel's inspiration.

United States to shoot, edit and broadcast local news in digital widescreen format. Later that same year, KOMO launched its new all-digital facility with the Quantel/OmniBus Inspiration.

Many months prior to launch, KOMO began planning a move to its new facility at Fisher Plaza.

"The fact that we were building an all new digital, 16:9 facility really freed us in a lot of ways," says Mark Simonson, director of engineering for KOMO 4 Television. "It allowed us to create the best possible technology solution for our viewers starting from the ground up. Many broadcasters don't have the opportunity to do that."

KOMO found the search for the right technology solution to be a challenge. "We spent a lot of time looking at disparate prod-

ucts to see how well they would fit together," explains Simonson. "What was always missing was a fully integrated product."

The Quantel/OmniBus Inspiration met KOMO's requirements. "We were looking for a fully integrated solution that would take our content from gathering it to editing, to distributing it," says Simonson. "The combined solution of OmniBus control, Quantel Clipbox Power server and storage (and editing and graphics), combined with AP's ENPS made it a tremendously powerful tool."

Journalists can browse incoming material and make preliminary edit decisions or story selections, which are then accessible to any one of the 12 edit seats for craft editing. Clipnet helps speed clips across all servers, even at times of heavy use. Rundowns are created on ENPS and downloaded to the OmniBus automation system for playout and can be changed right up to air time. Once edited and ready for transmission, a clip will be dubbed to the Cachebox in time for playout. A clip can also be played to air from any server.

"One of the benefits of the Inspiration was the increased horsepower of the storage and editing platforms," notes Simonson. "Now we have the power of a full post production suite at our fingertips. It gives our people the tools to deliver a supe-

THE CNN NEWSOURCE USER'S GUIDE TO FITNESS

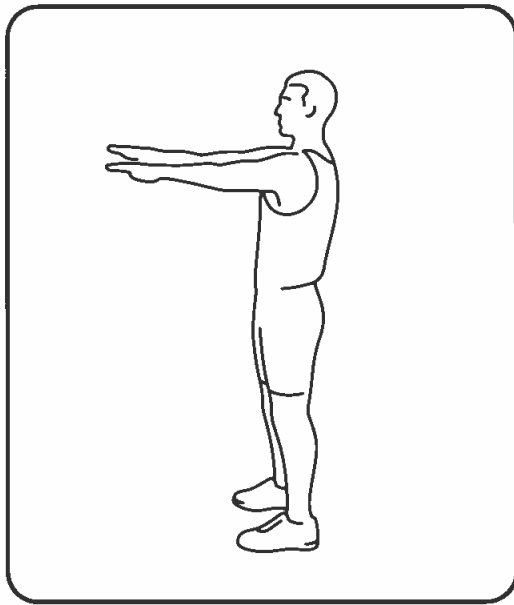


Figure 1

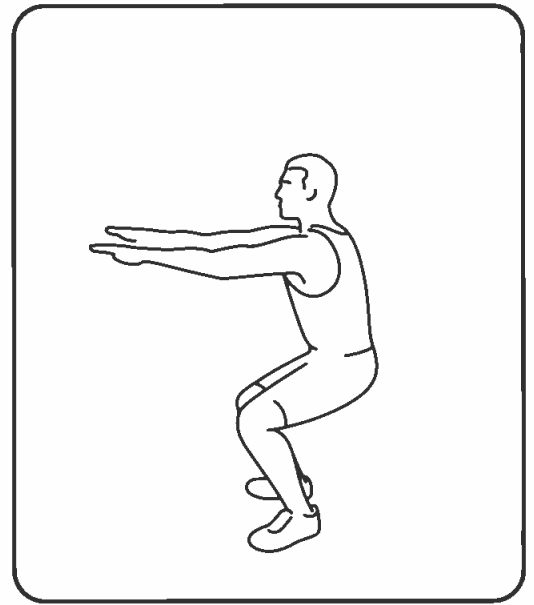


Figure 2

EXERCISE # 1 - THE SQUAT

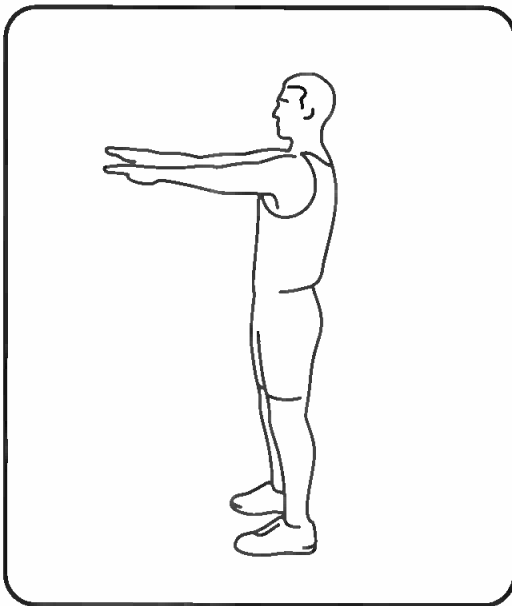


Figure 3

This simple diagram illustrates an important technique in preventing the inevitable side-effects of using Pathfire™ to access your CNN Newsource material.

Soon, you won't have to hurry off to make dubs or run to check the feed tape. Because Pathfire™ will make it possible to preview and dub better organized Newsource material automatically—without ever leaving your desk.

Making it easy to
produce news they can't ignore.

CNN
NEWSOURCE



By ParkerVision

NEWSROOM SPOTLIGHT



**WAWS-TV,
WTEV-TV**
Jacksonville, FL.

Two is better than one for Clear Channel, as two of its stations, WAWS-TV and WTEV-TV Jacksonville, Fla. recently added a ParkerVision Dual PVTV NEWS 24 Plus! production automation system to expand and streamline operations.

“Our overall objective at

news production has expanded from 22 hours per week to 32 hours between the two stations.

PVTV NEWS system allowed the stations to automate the playout-to-air and control of all MC room devices used in traditional news broadcasts. The system completes a digital rollout



Andy Quinn, Director at WAWS and WTEV, prepares a newscast using PVTV NEWS 24 Plus!.

Clear Channel Television Jacksonville was to expand our news operations to include more local news within a faster-paced environment,” says Susan Adams-Loyd, vice president and general manager, WTEV-TV and WAWS-TV.

The stations’ conventional setup was limited by legacy equipment, staff size and operating budgets. Adams-Loyd says the most logical choice was to automate the control room to enhance the quality and quantity of the news, while simultaneously reducing operational costs. With PVTV NEWS in place,

that began several years ago with the installation of a Philips automation system for master control, DVCPRO tape machines, and a digital router.

“Our newly branded newscast, is a much faster-paced newscast with a higher story count and improved content,” says Adams-Loyd. The reallocation of production personnel to an emphasis on content creation has had a tremendous effect on this news hour.

“PVTV NEWS has infinite possibilities, and we want to utilize as much of those capabilities as we can,” she says.



Thomas F. McGowan
ParkerVision
Vice President of
Sales & Marketing
Video Business Unit

What are some recent developments in news technology from ParkerVision?

Recent developments include enhanced audio under full automation control with the ability to take manual control at any time and a rundown converter, which allows automated conversion of the rundown into PVTV NEWS. Other developments include enhanced late breaking news ability and scalable systems from 8 to 56 inputs, with multiple layers of keys in the double digits.

What do broadcasters expect from newsroom technology today?

Broadcasters expect more from their control room technology in terms of measurable ROI. Their desire to promote or brand their station, while ensuring the quality of the content delivered to the viewer, is paramount. Additionally, they expect to be able to add newscasts to their schedule without increasing costs.

How has the move to video servers and digital storage impacted the newsroom?

Servers allow the broadcaster to access content reliably, and, in most cases, increase the story count. Spooling tapes add complexity and unreliability to that process. Digital storage offers tremendous benefits in terms of access.

What is ParkerVision doing to address its customers’ interoperability needs?

Interoperability is the key to success for any vendor. ParkerVision has and will continue to foster relationships with other equipment manufacturers that supply equipment to our customers and prospects, some of who blend the line between the end-to-end workflow of the newsroom.

Before you sign the check, check the list.

No other broadcast system can match the capabilities of generationQ

<p>Totally scalable Integrated digital broadcast production, from a local studio to an international production center. The technology expands as your business develops, with no limits on ports, storage or workstations.</p>	✓
<p>Open system Media exchange via SDI/SDTI and native MPEG/DVC Pro file formats, fully-configurable SQL database, Windows-based apps, with Gigabit Ethernet connectivity and proven AAF project interchange.</p>	✓
<p>Frame-aware database management A broadcast server which treats media as a stream of frames, not a continuous file. 100% utilization of disk storage; simple and error-free media management; no de-fragmenting or consolidation required.</p>	✓
<p>Bandwidth management Intelligent system design minimizes movement and duplication of media. Edits compiled using EDL pointers to master frames, plus rendered effects and new audio files.</p>	✓
<p>Scalable editing applications A suite of applications built on a common user interface, scalable from software-only on a desktop PC to hardware-assisted workstations.</p>	✓
<p>Combined broadcast and browse A single server architecture with dual hardware codecs for both broadcast and browse media. Frame-accurate editing from either format, with a common user interface.</p>	✓
<p>IT compatible Transparent connectivity to IT-based communications and system components. High-speed migration of native file formats between the production environment and archives, Wide Area Networks and other platforms.</p>	✓
<p>Fully integrated solutions A complete range of products for all tasks based on a common workstation philosophy: editing, graphics, effects, and compositing.</p>	✓
<p>Industry-wide partnerships Strategic relationships with broadcast manufacturers across the industry: newsrooms, automation, asset management, acquisition, archiving, system integration.</p>	✓
<p>Broadcast experience More installed systems than anyone else, operating 24/7 around the world. Total involvement throughout the project: from consultation, to planning, installation, training and implementation.</p>	✓

generationQ > the future of news, live production, editing and graphics

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Programming

Early gets a wake-up call

Revamped CBS morning newscast hopes to do something new: Succeed

By Steve McClellan

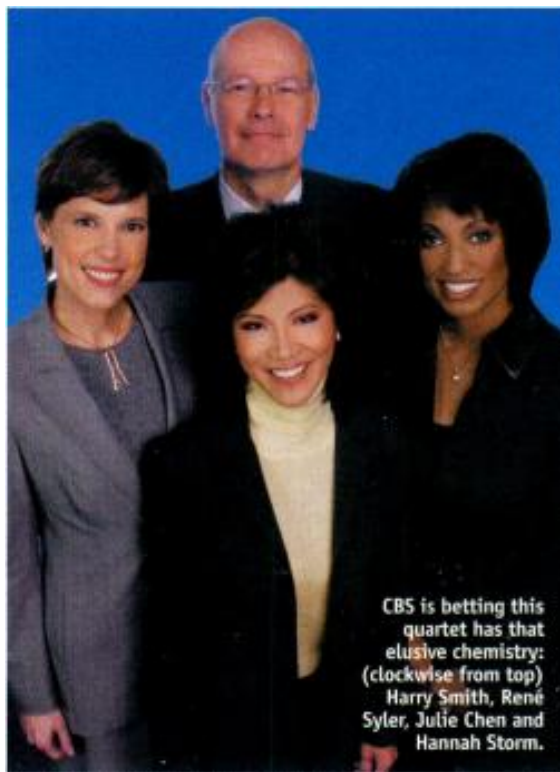
Will twice as many anchors do the trick for *The Early Show* on CBS? Michael Bass is firmly convinced it will. But he has to be: He's the executive producer of the broadcast and was a key architect of its new format, which will debut next Monday.

Bass spent much of his time over the summer looking not just for a diverse set of anchors but for a group that would generate that elusive quality known as "chemistry" that seems to attract viewers. That chemistry has been incredibly hard to find over the years at CBS, which has ripped through a series of anchor teams and formats. Whether Bass this time has a group that will gel on the air obviously remains to be seen.

The big difference in the new format will be the presentation of four anchors of equal stature. The dedicated news reader and weatherman are gone. All the anchors will share equally in presenting news stories and conducting interviews, says Bass. Another opportunity, he says, is to send one of the anchors to the hot story of the day or week. That's a tougher thing to do with just two anchors, because, in effect, "you split the show in half" and tend to overlap stories to justify the traveling anchor's presence there.

Many of the current special contributors remain in place—not Martha Stewart, for now, however—and Bass said some new hires are imminent.

There will be some new wrinkles. One new segment, called "water cooler," will give the hosts time to chat about some hot topics, more or less informally.



New anchors Harry Smith, Julie Chen and Hannah Storm are all nationally known personalities but not breakout stars. One source's reaction last week to the news: "I'm not exactly jumping up and down saying, oh, my God, they got Harry Smith! How on earth did they do that?" Nevertheless, CBS loves him, and so do many of the network's viewers. Bass says the network "got a ton of e-mails" applauding when Smith served as guest anchor over the summer.

Of course, René Syler, a Dallas news personality, is the least well-known nationally. When CBS confirmed her participation last week, affiliates consulted their Nielsen books to see how her noon and 6 p.m. broadcasts did in May at KTVT(TV). The ratings didn't impress: The 6 p.m. newscast was fourth with a 1.8 rating/3 share (households); the noon newscast was

second, 5 share points behind WFAA-TV.

"I'm amazed that's the best they could do" was the reaction of one affiliate executive. "I don't see a major draw there, and I'm very concerned."

Overall, the reaction is mixed. On the one hand, the network has always been an also-ran in the daypart, and many big-market stations want the time back to program themselves. On the other hand, the basic relationship with the network is fairly good, and affiliates appreciate the recent gains the network has made in prime time.

The network just won't give up in the morning.

There's too much money to be made: *Today*, the time-period leader, generates a reported \$450 million in revenue a year.

Bob Lee, who runs WDBJ(TV) Roanoke, Va., and heads the CBS affiliate advisory board, said he was encouraged by the network's willingness to meet with a committee of station executives to discuss the new format.

In fact, says Bass, those meetings led to his decision to create a regular segment on the broadcast to showcase stories from affiliates around the country. "We have strong affiliate stations, and that has been a missed opportunity."

For now, stations that are programming the show's more locally focused "co-op" format can continue to do so for now. Ultimately, though, the network wants to get rid of the format because it is less flexible from a production standpoint. ■

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 7-13 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
3	8.5/13	10.8/16	7.4/11	6.7/10	0.7/1	2.8/4	4.8/7
MONDAY	8:00 89. Drew Carey 3.0/5	32. King of Queens 7.8/12	President's Speech	President's Speech	116. Diagnosis Murder 0.8/1	97. The Parkers 2.4/4	63. 7th Heaven 5.4/8
	8:30 83. Whose Line Is It 3.4/6	23. Yes, Dear 9.1/14	32. Fear Factor 7.8/12	45. MLB National League Division Playoffs Game 5—San Francisco Giants vs. Atlanta Braves 6.9/12	124. Body and Soul 0.5/1	86. One on One 3.1/5	78. Everwood 4.1/6
	9:00 13. Monday Night Football—Green Bay Packers vs. Chicago Bears 10.6/18	5. Ev Lvs Raymnd 13.3/19	36. Third Watch 7.4/11			86. Girlfriends 3.1/5	
	9:30	15. Still Standing 10.2/15	41. Crossing Jordan 7.2/11	116. Diagnosis Murder 0.8/1	91. Half & Half 2.8/4		
10:00		8. CSI: Miami 12.3/19					
TUESDAY	7.9/13	9.8/16	7.1/11	7.3/12	0.9/1	2.2/3	4.3/7
	8:00 21. 8 Simple Rules 9.3/15	17. JAG 9.9/16	72. Just Shoot Me 4.9/8	38. MLB American League Championship Series Game 1—Anaheim Angels vs. Minnesota Twins 7.3/12	113. Weakest Link 0.9/1	89. Buffy the Vampire Slayer 3.0/5	80. Gilmore Girls 3.8/6
	8:30 27. According to Jim 8.3/13		61. In-Laws 5.6/9			119. Just Cause 0.7/1	105. Haunted 1.4/2
	9:00 54. Life w/Bonnie 6.5/10	21. The Guardian 9.3/14	19. Frasier 9.5/15	109. Diagnosis Murder 1.2/2			
9:30 56. Less Than Perf 6.3/10		45. Hidden Hills 6.9/11					
10:00	26. NYPD Blue 8.4/14	15. Judging Amy 10.2/17	32. Dateline NBC 7.8/13				
WEDNESDAY	6.8/11	5.8/9	10.6/17	8.1/13	0.9/1	3.0/5	4.0/6
	8:00 30. My Wife & Kids 8.1/13	36. 60 Minutes II 7.4/12	44. Ed 7.1/11	28. MLB League Championship Series—Anaheim Angels vs. Minnesota Twins/San Francisco Giants vs. St. Louis Cardinals 8.2/14	119. Candid Camera 0.7/1	82. Enterprise 3.5/6	84. Dawson's Creek 3.3/5
	8:30 41. George Lopez 7.2/11					113. Doc 0.9/1	93. The Twilight Zone 2.6/4
	9:00 25. The Bachelor 8.5/13	69. Amazing Race 5.0/8	10. The West Wing 10.9/17	110. Diagnosis Murder 1.1/2			
9:30 77. MDS 4.4/7	68. Presidio Med 5.1/9	4. Law & Order 13.8/23					
10:00							
THURSDAY	4.7/7	14.2/22	14.1/22	6.2/10	1.0/2	3.6/5	1.6/2
	8:00 73. Monk 4.8/7	7. Survivor: Thailand 12.3/19	2. Friends 16.6/26	57. MLB National League Championship Series Game 2—San Francisco Giants vs. St. Louis Cardinals 6.2/10	116. It's a Miracle 0.8/1	81. WWE Smackdown! 3.6/5	101. Family Affair 1.7/3
	8:30 93. Push, Nevada 2.6/4	1. CSI 19.4/29	9. Scrubs 11.6/18				102. Do Over 1.6/2
	9:00		5. Will & Grace 13.3/20	110. Diagnosis Murder 1.1/2			102. Jamie Kennedy 1.6/2
9:30 69. Primetime Thursday 5.0/8	11. Without a Trace 10.8/18	12. G Mrg Miami 10.7/16	105. Off Centre 1.4/2				
10:00		3. ER 16.1/26					
FRIDAY	5.4/10	6.5/12	8.6/15	6.2/11	0.7/1	1.3/2	2.5/4
	8:00 63. America's Funniest Home Videos 5.4/10	52. 48 Hours Investigates 6.6/12	45. Providence 6.9/13	55. MLB American League Championship Series Game 3—Minnesota Twins vs. Anaheim Angels 6.4/12	123. Friday Night Flix—Oh, God! 0.6/1	108. UPN's Movie Friday—Supercop 2 1.3/2	98. What I Like/You 2.1/4
	8:30 73. America's Funniest Home Videos 4.8/8	35. Hack 7.5/13	28. Dateline NBC 8.2/14				98. Sabrina/Witch 2.1/4
	9:00		13. Law & Order: Special Victims Unit 10.6/19	112. Diagnosis Murder 1.0/2			85. Reba 3.2/6
9:30 58. 20/20 6.0/11	63. Robbery Homicide Division 5.4/10		95. Greetings/Tucson 2.5/4				
10:00							
SATURDAY	5.3/10	6.6/12	3.1/6	5.6/11	0.8/2	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 106.7 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,067,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR) = NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
	8:00 66. ABC Saturday Night at the Movies—Enemy of the State 5.3/10	67. Touched by an Angel 5.2/10	79. Forensic Files 4.0/8	61. MLB American League Championship Series Game 4—Minnesota Twins vs. Anaheim Angels 5.6/11	113. Mrs. America Pageant 0.9/2		
	8:30					119. Lucky Day 0.7/1	
	9:00	30. The District 8.1/15	92. NBC Saturday Night Movies—Star Trek: Insurrection 2.7/5				
9:30	52. The Agency 6.6/12						
10:00							
SUNDAY	6.5/10	8.4/13	7.2/12	6.8/11	1.3/2	2.5/4	
	7:00 60. Wonderful World of Disney—Dr. Dolittle 5.7/9	(nr) NFL Game 2 11.1/22	(nr) Lowe's 500 5.0/10	(nr) MLB Amer League Ch Series Game 5 6.1/12	119. Candid Camera 0.7/1	100. Gilmore Girls 2.0/3	
	7:30	18. 60 Minutes 9.8/16	69. Dateline NBC 5.0/8	50. MLB National League Championship Series Game 4—St. Louis Cardinals vs. San Francisco Giants 6.8/11		105. Doc 1.4/2	86. Charmed 3.1/5
	8:00	41. Becker 7.2/11	45. American Dreams 6.9/11		102. Sue Thomas, F. B. Eye 1.6/3		95. Angel 2.5/4
8:30	51. Bram & Alice 6.7/10	20. Law & Order: Criminal Intent 9.4/14					
9:00	59. Alias 5.8/9	38. CBS Sunday Movie—Gleason 7.3/12	45. Boomtown 6.9/11				
9:30							
10:00	24. The Practice 8.9/14						
10:30							
11:00	6.4/10	8.9/15	8.3/14	6.7/11	0.9/2	2.6/4	3.2/5
11:30	6.4/11	8.9/15	8.5/14	5.6/9	0.8/1	2.6/4	3.1/5

SyndicationWatch

SEPT. 30-OCT. 6 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

Rank/Program	18-49	18-49
	AA	GAA
1 Friends	5.1	6.1
2 Seinfeld	3.9	4.3
3 Everybody Loves Raymond	3.7	4.1
4 Will & Grace	2.8	3.2
5 Seinfeld (wknd)	2.6	3.1
5 Oprah Winfrey Show	2.6	2.6
7 That '70s Show	2.3	2.7
7 Entertainment Tonight	2.3	2.3
9 Wheel of Fortune	2.1	NA
10 Jeopardy	1.9	NA
10 Home Improvement	1.9	2.3
12 King of the Hill	1.8	2.0
12 Friends (wknd)	1.8	1.6
14 Frasier	1.7	1.8
15 Judge Judy	1.6	2.3
15 Dr. Phil	1.6	1.6
17 The Practice	1.5	1.6
17 List of a Lifetime	1.5	1.6
17 Dharma & Greg	1.5	1.6
20 ER	1.4	1.6
20 Mutant X	1.4	1.5
20 Drew Carey	1.4	1.5
20 Extra (wknd)	1.4	1.4
20 Extra	1.4	1.4
25 Maury	1.3	1.4
25 WW Police Videos	1.3	1.3
25 Jerry Springer	1.3	1.3
25 Inside Edition	1.3	1.3

TOP ACTION HOURS

Rank/Program	18-49	18-49
	AA	GAA
1 Mutant X	1.4	1.5
2 Andromeda	1.2	1.3
3 She Spies	1.2	1.2
4 Stargate SG-1	1.1	1.2
4 The X-Files	1.1	1.2
4 Maximum Exposure	1.1	1.1

According to Nielsen Media Research Syndication Service Ranking Report Sept. 30-Oct. 6, 2002
18-49 = Adults 18-49
AA = Average Audience Rating
GAA = Gross Aggregate Average
One Nielsen rating = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States
NA = not available

Dr. Phil takes a tiny tumble

Dr. Phil is still showing strong numbers and remains the No. 2 syndicated talker behind *The Oprah Winfrey Show*, but the show has seen slight ratings slippage since its strong debut, according to national Nielsen numbers for the week ended Oct. 6.

In its third week out, *Dr. Phil* posted a 4.1 rating, down 2% from its second week, in which *Dr. Phil* scored a 4.2. The show, distributed by King World and produced by Paramount, debuted with a 5.2 rating/16 share on Sept. 16, according to Nielsen monitoring of metered markets.

The show also is seeing declining numbers in key female demographics. It is down 15%, to 2.9, among women 25-54; 17%, to a 2.4, among women 18-49; and 32%, to a 1.7, among women 18-34. It is up 2% among women 55 and older, hitting a 5.4.

Still, *Dr. Phil's* numbers are far above any other rookie talker's, with NBC Enterprises' *The John Walsh Show* averaging a 1.2, Warner Bros' *The Caroline Rhea Show* holding steady at a 1.1, Tribune's *Beyond With James Van Praagh* and Twentieth's *The Rob Nelson Show* both at a 0.9.

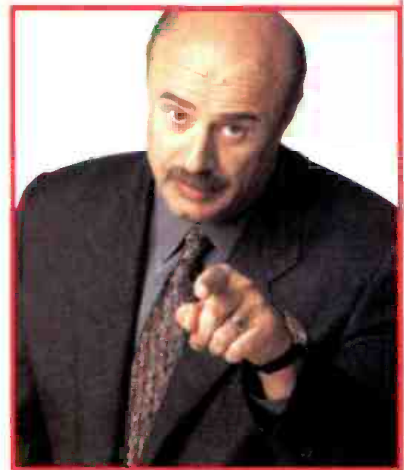
And ratings fluctuate, points out Roger King, CEO of CBS Enterprises and King World Productions Inc.: "There's been no significant drop in any audience."

The end of daylight savings time also should bring more viewers to their televisions earlier in the day.

Moreover, last week, *Dr. Phil* received upgrades in three markets: Baltimore, West Palm Beach, Fla., and Indianapolis.

Last Monday, Hearst-Argyle's WBAL-TV Baltimore moved Universal's *Jerry Springer* to 11 a.m. to make room for *Dr. Phil* at 3 p.m., improving its ratings by 8% and share by 9%. *Springer* had been delivering a 3.9/11 in the afternoon; in its first two days in the slot, *Dr. Phil* turned in a 4.2/12 and a 4.4/12. Even though *Springer* is airing at a different time, WBAL-TV had re-upped the show for next season before the move, Universal says.

—Paige Albiniak



After a strong debut, *Dr. Phil's* ratings have slipped slightly, particularly among key female demos.



yes, dear

Pulling Away From Its King of Queens Lead-In!

HH Rating Advantage Over King of Queens Lead-In

+3%

9/23/02

+5%

9/30/02

+17%

10/7/02

9.1
HH Rtg



Source: NTL, Galaxy Explorer, Yes Dear vs. King of Queens % growth, HH Rtg

StationBreak

BY DAN TRIGOBOFF

BALTIMORE NEWS EXEC DIES

Jeffrey Abrams, director of news operations at WBAL-TV Baltimore, died of an apparent heart attack last week while jogging near his home in Woodbine, Md., according to local sources. He was 46. Abrams supervised a team of videographers and technical staff for the Hearst-Argyle-owned station, where he had worked since 1999. He is survived by wife Joan, two children, and a brother and sister.

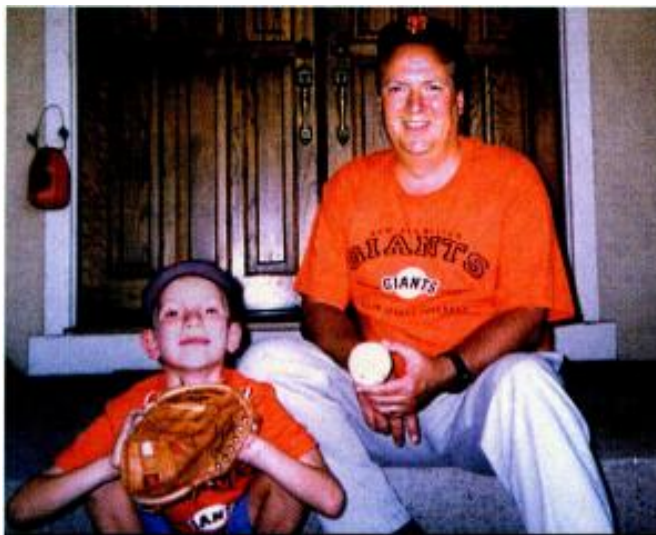
THICK NECK, THIN SKIN

Part-time WGNO(TV) New Orleans broadcaster and full-time New Orleans Saints offensive tackle Kyle Turley ended his brief career with the TV station following questions he didn't like from Sports Director Harry McCulla.

McCulla asked the 300-lb.-plus lineman what had happened in a less-than-divine performance in which the Saints allowed great pressure on quarterback Aaron Brooks, including a couple of sacks. "He looked at me and asked, 'Are you saying it was my fault?'" McCulla recalls.

When Turley's agent called the station, News Director Paula Pendarvis explained that the veteran sportscaster was just doing his job. Turley then decided he no longer wanted to be with the station.

McCulla, a former minor-league baseball player, says he had been a booster of the



Curtis's 'get'

Those bleacher seats that KTVU(TV) Oakland-San Francisco morning anchor Mark Curtis and his son, Patrick, had for game four of the San Francisco Giants-St. Louis Cardinals NL Championship series turned out to be the best seats at Pacific Bell Park: Curtis caught Giant Benito Santiago's game-winning homer. Curtis's play-by-play: "I was in the eighth row. When Benito hit the ball, I knew it was a home run, and, although it was coming near us, I knew it would go past us by a couple of rows. Some poor guy brought his glove; it bounced off the heel over our heads to the sixth row. A couple of people collided in the sixth row going for it, and it bounced back to me." Several people reached for the ball, knocking down 7-year-old Patrick, but Dad fielded it bare-handed.

Where Y'at Turley lifestyle spots from the oft-entertaining athlete and is sorry to see them go. "He was a good get for us," he says. "The segments were well-thought out and funny."

WEISER NEWS HEAD PREVAILS AT KCRA-TV

KCRA-TV Sacramento, Calif., has hired Dan Weiser as news director. He comes from WGAL-TV Lancaster-Harrisburg, Pa., where he had also been news director. Both stations are owned by Hearst-Argyle. Weiser replaces Ed Chapuis, who lost his job at

the top-rated KCRA-TV last month, surprising many in and out of the market.

HALE IN HARTFORD

Elden Hale has been named VP and general manager at Meredith Corp.'s WFSB(TV) Hartford, Conn. He has been running Hale Digital Strategies Inc. and is a past CEO of New York Times Co.'s eight-station broadcast group. He replaces Al Bova, who left the station last month.

HELLO, COLUMBUS

Longtime WREX-TV Rockford, Ill., reporter/

anchor Heather Pick has joined WBNS-TV Columbus, Ohio, to co-anchor its morning show. In 10 years at the Rockville station, she not only had become primary weeknight anchor but also had been an executive producer.

WBNS-TV is Central Ohio's top-rated newscast, the station said. "This newscast is critically important to us and finding the right person was vital," said WBNS-TV News Director John Cardenas. In June, Lisa Kick left WBNS-TV's morning show to co-anchor WBNS-FM's morning radio show.

Both stations are owned by the Dispatch Broadcasting Group.

HAT TRICK FOR RICO

Suzanne Rico will leave NBC-owned KNSD(TV) San Diego for KCBS-TV Los Angeles, where she'll partner with Kent Shocknek on the station's morning show.

Rico, who did extensive national and international reporting at the NBC station, will also be a reporter for the CBS 2 Special Assignment unit. It means a Big Three network hat trick for Rico, who previously worked in Los Angeles as a reporter for ABC's affiliate news service News One and for its WLS-TV Chicago.

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

Focus Columbus-Tupelo

THE MARKET

DMA rank	131
Population	491,000
TV homes	186,000
Income per capita	\$13,445
TV revenue rank	157
TV revenue	\$13,900,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WTVA(TV)	9	NBC Frank Spain
2	WCBI-TV	4	CBS Imes
3	WLOV-TV	27	Fox Lingard
4	WKDH(TV)	45	ABC Southern

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

CABLE/DBS

Cable subscribers (HH)	106,020
Cable penetration	57%
ADS subscribers (HH)**	35,340
ADS penetration	19%
DBS carriage of local TV?	No

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

WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (WTVA)	13/27
Network show	
<i>Survivor</i> (WCBI-TV)	20/26
Evening newscast	
WTVA	15/30
Late newscast	
WTVA	12/27

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

The Columbus-Tupelo-West Point, Miss., market now has a per capita income near the national average.



Growing despite tough times

Once one of the poorest parts of the poorest state in the nation, the Columbus-Tupelo-West Point, Miss., market has improved in the past few decades: Per capita income now approaches the national average, and the area is among the fastest growing in Mississippi.

The double-digit drop in revenue from 2000 to 2001 in an already underperforming market didn't help. But Tupelo, which replaced its Chamber of Commerce in the 1940s with a Community Development Foundation focused on training and reinvestment, has been gaining jobs and was recently called one of the South's "boom-towns" by the Baton Rouge, La., *Advocate*. Local officials are looking to attract well-off retirees to help boost its economy.

Still, the last few quarters haven't been easy, says 30-year market vet Mark Ledbetter, who as a newsman has been known as "the voice of Mississippi." He runs market leader NBC affiliate WTVA(TV) and Fox affiliate WLOV-TV via an LMA. WTVA also has a joint-sales agreement with ABC affiliate WKDH(TV), which bowed last year.

Rival WCBI-TV recently took over low-power UPN affiliate W22BS and plans to use it for digital broadcasts. Cable carriage will be important, says WCBI-TV GM Jerry Jones. "It's a bit of a gamble on our part and on UPN's part. Not many retailers here that know that much about digital." WTVA is seeking to extend its digital deadlines while, says Ledbetter, working feverishly toward conversion. "It's quite an expense at a time when our local economy is imperiled. Some small-market stations will probably spend as much on HDTV as they're worth. I don't think the majority of people in our market," he adds, "are aware they're going to have to have new TV sets."

Advertising in the market is typical, led by automotive, restaurants and furniture. Furniture manufacturing, in fact, helps drive the local economy. —Dan Trigoboff

PYRAMID DISCOVERED IN SEATTLE!

Delivering Its Best Ratings
Average to Date, PYRAMID
Performs on KOMO at 4:30pm!

PYRAMID

3.7 Household Rating!
+28% Over Premiere!
+19% vs. Year Ago (ROSIE)!

SONY PICTURES TELEVISION

Source: NSI, WRAP Overnights, (10/7/02-10/11/02), premiere week (9/16/02-9/20/02), year ago=Oct. '01 Sweep

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*Senior Vice President, Distribution
 Technologies and Operations
 Warner Bros.*



Barbara Argentino
*Executive Vice President,
 Advertiser Sales
 Sony Pictures Television*



Janet Barnard
*Vice President,
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Michele Ganeless
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 General Manager
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Stephanie Leifer
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 ABC Entertainment*



Stacey Marks-Bronner
*Vice President, General Manager
 WFLD/WPWR-TV Chicago*



Teya Ryan
*Executive Vice President,
 General Manager
 CNN U.S.*



Susana Schuler
*Vice President, Corporate
 News Director
 Nexstar Broadcasting Group*



Jessica Wallace
*Counsel
 House Energy and
 Commerce Committee*



Mary Ware
*Vice President, Director
 Katz Dimensions*



the NEXT WAVE

Women & Media

On Nov. 18, in our second annual special report, *Broadcasting & Cable* will recognize the Next Wave of women who have what it takes to get to the top of the TV and radio industry. These women represent the best in cable news, broadcast news, cable programming, broadcast programming, cable system operations, TV stations, radio, law/regulation, syndication and technology. Catch the Next Wave. Plan now to congratulate these powerful women on their many accomplishments. Contact your representative to reserve your space today!

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IN BRIEF

OUNCE OF PREVENTION

The United Church of Christ has petitioned the FCC for rules establishing "minimum corporate-responsibility standards" for all telecommunications licensees. The church argues that the FCC's current method for evaluating character relies on criminal convictions, adjudicated antitrust violations and other "classes of misconduct that require an applicant be caught, tried and convicted before the FCC can protect the public interest," by which time, it says, the harm has already been done.

INFINITY'S QUIET RIDE

Infinity Broadcasting has asked the FCC to keep confidential its reply to an agency inquiry into WNEW(FM) New York's infamous *Opie and Anthony* broadcast, in which the shock jocks aired coverage of a couple allegedly attempting to have sex in St. Patrick's Cathedral as part of a contest. Infinity declined a BROADCASTING & CABLE request for a copy of the reply. The FCC has yet to rule on the request.

The FCC in August ordered the station to answer several questions, including the identity of other outlets that aired the *Opie and Anthony* broadcast and whether similar broadcasts were aired previously.

'FIRST' THINGS FIRST

Noted media attorney Floyd Abrams, CNN anchor Judy Woodruff and Susan Zirinsky, longtime executive producer of CBS's *48 Hours*, will be honored in March by the Radio and Television News Directors Foundation at its 13th annual First Amendment Awards Dinner in Washington.

Telcom tax break

McCain bill would aid minority, small-business buyers

By Bill McConnell

Sen. John McCain (R-Ariz.) is trying to help minorities and small business get into the media business. Last week, the Commerce Committee's ranking member introduced legislation that would give owners of telecommunications properties incentive to sell to new and small-business owners by deferring their capital-gains taxes on the sales.

The bill addresses many policymakers' worry about consolidation's impact on media diversity.

The tax break is needed, McCain says, because small businesses generally must pay cash, while big media companies prefer tax-free stock swaps, which only large companies can arrange. "New entrants and small business lose out on opportunities to purchase telecom assets because they don't offer sellers the same tax treatment as their larger competitors," McCain said, adding, "Our tax laws should not make one bidder more attractive than another." Introduced in the waning days of the current session, McCain's bill is little more than a model for legislation that will be reintroduced in the next Congress.

His plan specifies that:

- Up to \$250 million in capital gains may be deferred over three years from any one transaction, \$84 million in any one year.
- Eligible purchasers must be new industry entrants, small businesses, and other socially and economically disadvantaged businesses as defined by Treasury.
- The tax benefits can be recaptured by the government with a 20% penalty if the business is resold within three years, unless the second buyer qualifies as an eligible buyer.

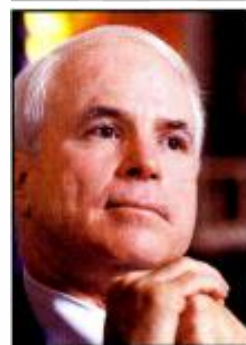
McCain's bill is carefully crafted to avoid conflicts with court rulings barring racial preferences by the government. In 1995, for instance, the Supreme Court agreed with white-owned Adarand Contractors that preferential

treatment for minorities is illegal unless a pressing societal wrong is being addressed.

A similar tax break in place until 1995 covered only broadcast and cable properties, but McCain's bill also grants breaks for sales of telephone and Internet businesses. Congress killed the previous program, created in 1975, after allegations of abuse.

The tax-recapture provision would block small owners from "flipping" the businesses to larger buyers without actually running them.

The 1975 program helped minority owners



Sen. John McCain (R-Ariz.): "New entrants and small business lose out on opportunities to purchase telecom assets because they don't offer sellers the same tax treatment as their larger competitors."

buy 288 radio stations, 43 TV stations and 31 cable companies. "The previous tax credit accounted for two-thirds of minority-owned stations," said David Honig, of the Minority Media Telecommunications Council. "This bill would accomplish almost as much."

FCC Chairman Michael Powell, who repeatedly has advocated reviving the tax credit, praised the bill. The National Association of Broadcasters and National Cable & Telecommunications Association endorsed it.

In the previous Congress, versions introduced by then-Senate Commerce Committee Chairman John McCain and House Commerce Committee ranking Democrat Charles Rangel died with little discussion. Still, Senate Minority Leader Trent Lott has praised the idea, and the Bush administration is reviewing it. ■

Changing Hands

Combos

WWDR(AM) and WDLZ-FM Murfreesboro, WRMT(AM) and WSAY-FM Rocky Mount, N.C.

Price: \$4.3 million

Buyer: First Media (Alex Kolobielski, president); owns 10 other stations, none in this market

Seller: R. Gordon Finney

Facilities: WWDR(AM): 1080 kHz, 1 kW day; WDLZ-FM: 98.3 MHz, 3 kW, ant. 285 ft.; WRMT(AM): 1490 kHz, 1 kW; WSAY-FM: 98.5 MHz, 16 kW, ant. 410 ft.

Format: WWDR(AM): Sports/News; WDLZ-FM: Soft AC; WRMT(AM): Sports; WSAY-FM: Country

FMs

KNCO-FM Grass Valley (Sacramento), Calif.

Price: \$3 million

Buyer: First Broadcasting Co. LP (Gary M. Lawrence, president/vice chairman); owns three other stations, none in this market

Seller: Nevada County Broadcasters (Bob Breck, CEO)

Facilities: 94.3 MHz, 660 W, ant. 981 ft.

Format: AC

WLMX-FM Balsam Lake and WXCX-FM Siren, Wis.

Price: \$1.2 million

Buyer: Alan Quarnstrom; owns nine other stations, none in this market

Seller: Casey Communications (Scot O'Malley, secretary)

Facilities: WLMX-FM: 104.9 MHz, 22 kW, ant. 348 ft.; WXCX-FM: 105.7 MHz, 6 kW, ant. 328 ft.

Format: WLMX-FM: AC; WXCX-FM: Oldies

WPIK-FM Summerland Key, Fla.

Price: \$1.5 million

Buyer: John McNeil Productions Inc. (John Magliola, president); no other broadcast interests

Seller: Keys Radio Corp. (Jerry Parrish, president)

Facilities: 102.5 MHz, 50 kW, ant. 413 ft.

Format: Country

KWSZ-FM Lompoc (Santa Maria-Lompoc), Calif.

Price: \$900,000

Buyer: Coast West Broadcasting Corp. (Brian E. Costello, president); no other

broadcast interests. Costello currently owns 35% of Rock It Radio

Seller: New Century AZ LLC (George Kriste, president)

Facilities: 105.1 MHz, 420 W, ant. 1,217 ft.

Format: Lite Rock

WGLB-FM Port Washington (Milwaukee-Racine), Wis.

Price: \$900,000

Buyer: Starboard Broadcasting Inc. (Mark Follett, chairman/CEO); owns seven other stations, including WZRK(AM) Milwaukee-Racine

Seller: Joel J. Kinlow (Joel J. Kinlow Sr., owner)

Facilities: 100.1 MHz, 6 kW, ant. 318 ft.

Format: '70s Oldies

Comment: The station will change calls before the transaction is complete

KNCE-FM Baird (Abilene), Texas

Price: \$900,000

Buyer: Doud Media Group LLC (Richard J. Doud Sr., managing member); owns KORQ-FM Abilene

Seller: Cowboy's Broadcasting LLC (Cliff Boyd, owner)

Facilities: 95.1 MHz, 100 kW, ant. 742 ft.

Format: Gospel

WXHB-FM Richton (Laurel-Hattiesburg), Miss.

Price: \$650,000

Buyer: Blakeney Communications Inc. (Larry Blakeney, owner/CEO); owns three other stations: WBBN-FM, WKZW-FM and WXRR-FM Laurel-Hattiesburg

Seller: Rainey Radio Inc. (Kenneth Rainey, president/director)

Facilities: 96.5 MHz, 6 kW, ant. 328 ft.

Format: Gospel

KMJC-FM Mt. Shasta, Calif.

Price: \$400,000

Buyer: Educational Media Foundation (Richard Jenkins, president); owns 54 other stations, none in this market

Seller: Four Rivers Broadcasting Inc. (John Power, president)

Facilities: 107.9 MHz, 100 kW, ant. 1,096 ft.

Format: AAA

AMs

KRPT-FM Anadarko, KDDQ-FM Comanche, KXCD(AM) and KKEN-FM Duncan, and KXCA(AM) Lawton, all

Okla.

Price: \$1.18 million

Buyer: Perry Broadcasting Co. Inc. (Russell M. Perry, owner); owns five other stations, including KKRX(AM) and KJMZ-FM Lawton

Seller: Friends Communications (Bob Elliot, owner/CEO)

Facilities: KRPT-FM: 103.5 MHz, 75 kW, ant. 292 ft.; KDDQ-FM: 105.3 MHz, 6 kW, ant. 299 ft.; KXCD(AM): 1350 kHz, 180 W day/70 W night; KKEN-FM: 97.1 MHz, 6 kW, ant. 328 ft.; KXCA(AM): 1380 kHz, 1 kW

Format: KRPT-FM: Country; KDDQ-FM: Hot AC; KXCD(AM): Talk; KKEN-FM: Country; KXCA(AM): Talk

WMNA(AM) and -FM Gretna, Va.

Price: \$300,000

Buyer: Burns Media Strategies (Gary E. Burns, owner); owns three other stations, none in this market

Seller: Central Virginia Broadcasting Co. (Jack Moore, director)

Facilities: WMNA(AM): 730 kHz, 1 kW day/28 W night; WMNA-FM: 106.3 MHz, 6 kW, ant. 259 ft.

Format: WMNA(AM): Country; WMNA-FM: Country

WBYU(AM) New Orleans

Price: \$1.5 million

Buyer: ABC Radio Inc. (John Hare, president, ABC Radio); No. 4 station group owns 68 other stations, none in this market

Seller: Beasley Broadcast Group (George G. Beasley, chairman/CEO)

Facilities: 1450 kHz, 1 kW

Format: Motivational

KMAP(AM) Frazier Park (Bakersfield), Calif.

Price: \$1 million

Buyer: Talk Central Networks LLC; no other broadcast interests

Seller: KMAP Inc. (Edward Hopple, president)

Facilities: 1050 kHz, 10 kW day/3 kW night

Format: Children

—Information provided by
BIA Financial Networks'
Media Access Pro,
Chantilly, Va.
www.bia.com

Technology



Showing off Sinclair's new News Central set are network anchors Morris Jones (l) and Jennifer Gladstone and sports anchor Jonas Schwartz.

Sinclair retools news

News Central will provide newscasts to stations in 30 markets

By Dan Trigoboff

Sinclair Broadcast Group's multi-million-dollar News Central facility in its Hunt Valley, Md., headquarters makes quite an impression. Management hopes it will reverse some old impressions.

Sinclair drew national attention over the past few years when it shut down news at WXLV-TV Winston-Salem, N.C.; at NBC affiliate WTWC-TV Tallahassee, Fla.; and especially at ABC affiliate KDNL-TV in major market St. Louis.

Next week, the group takes a major step in its ambitious plan to launch news in 30 of its markets that currently carry no news—including those where news was dropped—with a new business model, a

respected news team, and several thousand square feet of newsrooms, control rooms, studios and state-of-the-art technology.

On Monday, Sinclair will launch a newscast that will switch between Park Place Studio Inc.-designed studios in beta site WSMH(TV) Flint-Saginaw-Bay City, Mich., and Sinclair headquarters. The hour program will mix local, national and international news, sports and weather from Sinclair's Accuweather Genesis Weather System. For smoother flow, transitions between locales will be scheduled following commercial breaks, instead of within blocks.

Sinclair expects eventually to have local newscasts in its many markets connected to and supplemented by its News Central.

The cost associated with producing a newscast, explains President and CEO David Smith, is prohibitive in many markets. "We developed a model, using current technology, that reduces or eliminates repetitive efforts and resources that can be produced from a centralized location. ... With lower per-station costs, even the smaller markets are able to support a profitable yet high-quality newscast."

The newsrooms will use the Avid Unity System, Newscutter and INews Newsroom Computer System. News Central will also use Panasonic DVCPRO tape machines, manned and robotic Thomson cameras, Grass Valley switcher and Telestream digital distribution. Equipment costs alone have been estimated at more than \$6 million.

All the studios are expected to have a uniform, branded look. "Our look and our graphics," says Sinclair Vice President Mark Hyman, "will blow everyone in Flint away." The market has three late newscasts, with WJRT-TV in Flint and WNEM-TV in Saginaw battling for first, but Sinclair's will be the only one at 10 p.m.

Though focusing first on late news in its many non-news stations, the company acknowledges that the centralcast model, with its streamlined local staffing, is likely to move eventually to the markets that currently have news. Many Sinclair news staffers have been worried about their jobs since the company began pulling the plug on some newscasts. Hyman says news will show a "sizable" net gain in staff. ■



Engineered Econ

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

ESPN.com devises 'trick' play

ESPNMotion smoothes streaming experience for users, advertisers

By Ken Kerschbaumer

There are two ways to deal with hurdles: Clear them or move them out of the way. ESPN.com has chosen the latter when it comes to streaming video.

As a user experience, streaming video has been marred by bandwidth hiccups that can turn it into trickling, even dammed video. For advertisers, streaming has often required creation of new content.

But ESPN's new ESPNMotion removes those hurdles for broadband users. It works by downloading a file containing



ESPN.com has created its own technology to improve streaming playback via broadband.

video and audio of a short sports highlight with an even shorter (15-second) commercial. When the user visits the site, the video automatically begins playing back, devoid of burps and delays.

The service uses proprietary, patented

technology based on Microsoft's Windows Media. Currently available only to ESPN Insider subscribers, who pay \$4.95 a month or \$39.95 a year to access subscription-only content, it will be available to all broadband users in the next few weeks.

John Skipper, executive vice president of ESPN.com and *ESPN The Magazine*, considers the development one of the most exciting and innovative on the Web site. "In addition to the editorial advancement that fans will enjoy, it's a great opportunity for our advertisers to 'air' television commercials online."

Sega Sports is the first advertiser to sign on for ESPNMotion. It is running 15-second spots for its *NFL2K* videogame, the same spots that appear on TV. ■

OpenTV cuts staff by 47%

Restructuring is expected to save \$60.3 million a year

By Ken Kerschbaumer

The restructuring that OpenTV CEO James Ackerman had said would occur shook the interactive-television manufacturer last week with an approximately 47% reduction of its workforce. The 315 positions will be eliminated from all divisions of the company.

The restructuring is expected to be complete by the end of first quarter 2003. The company expects annualized cost sav-

ings and a cash-burn reduction of approximately \$60.3 million and \$40.8 million, respectively, beginning in the second quarter. Pretax restructuring charges are expected to be \$29 million, of which \$20 million will represent cash obligations. The charge is in addition to \$4.1 million in pretax restructuring charges related to the previously announced closing of the company's Naperville, Ill., office and \$4 million in restructuring costs for subsidiary Wink.

Seven regional offices around the world also will be closed as part of the cuts. The company expects to move OpenTV's Mountain View, Calif., office and Wink's Alameda, Calif., offices into more centrally located space. Wink will continue to operate as a separate subsidiary.

Adi Kishore, media and entertainment strategies analyst with The Yankee Group, says that he was somewhat surprised by the scale of the layoffs and notes that they underscore how difficult the economic climate is for interactive-television vendors.

"MSOs are under tremendous pressure," he says, "to curtail spending and cut down on debt." ■

omics With A Bite.

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CuttingEdge

BY KEN KERSCHBAUMER

AMC SCARES UP GOLDPOCKET

Cable network AMC is working with GoldPocket Interactive and ExtendMedia on an interactive game that will allow viewers to answer questions on AMCTV.com and win prizes during the network's MonsterFest. The contest begins Oct. 25; questions will be based on the 8 p.m. ET movie shown on AMC (on Oct. 25, it will be *Predator 2*).

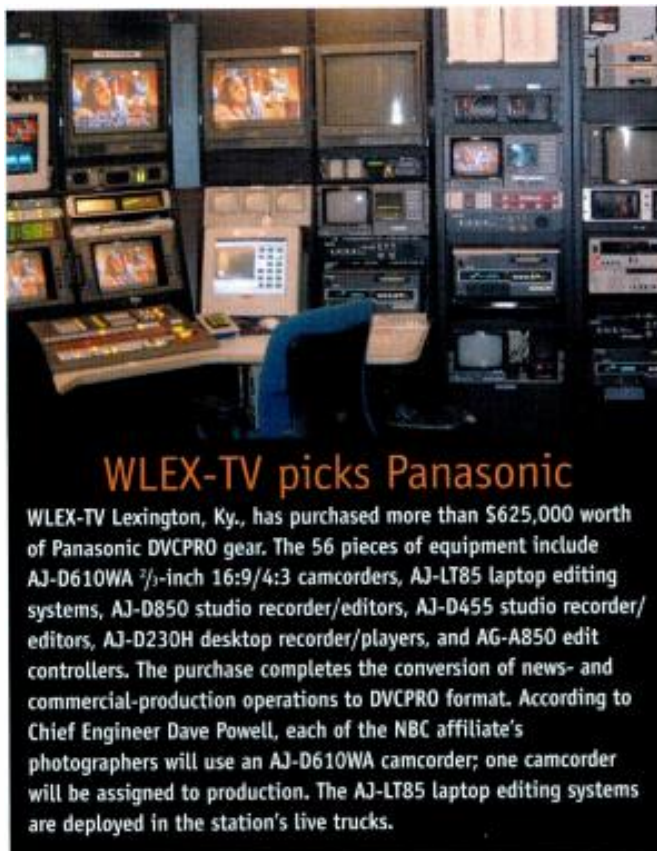
AMC will use GoldPocket's EventMatrix technology for the real-time aspect of the contest. MonsterFest at AMCTV.com will also feature screen savers, Flash and Shock-wave games and movie trailers.

NAT GEO RIGHTS ITSELF

National Geographic Television & Film has chosen RightsLine to provide the business-rights-management software for the National Geographic Film Library. The software will administer, manage and license the rights associated with thousands of hours of footage to customers. RightsLine also will integrate its software with NGT&F's existing implementation of streaming-media services.

DUAL-MODE DVCPRO

Panasonic's lineup of dual-mode DVCPRO products is available, including the AJ-SD955A and AJ-SD930 studio editing VTRs and the AJ-SDC915 3/4-inch IT 3-CCD camcorder. The gear is switchable between 25-Mb/s ENG mode and studio-quality 50-



Mb/s 4:2:2 mode. When operating in 50-Mb/s mode, DVCPRO products offer 3.3:1 DV-based compression, 4:2:2 sampling and four 16-bit 48-kHz sampled channels of uncompressed digital audio. The new VTRs also feature an autoformat playback-detection function for seamless playback of DVCPRO50, DVCPRO, DVCAM and DV format recordings (an adapter is required with mini-DV-format cassettes).

WIZEBUYS TAPS GLOBECAST

WizeBuys, a nationwide direct-response television network that targets cable-, broadcast- and satellite-TV

operators, has selected GlobeCast to provide network origination and nationwide satellite distribution on AMC1 from its all-digital satellite broadcast center in Miami. WizeBuys is located in West Chester, Pa., and distributes paid-programming content to affiliates as a revenue-generating service to fill remnant time in bulk.

OPTINEL TRIAL SUCCESS

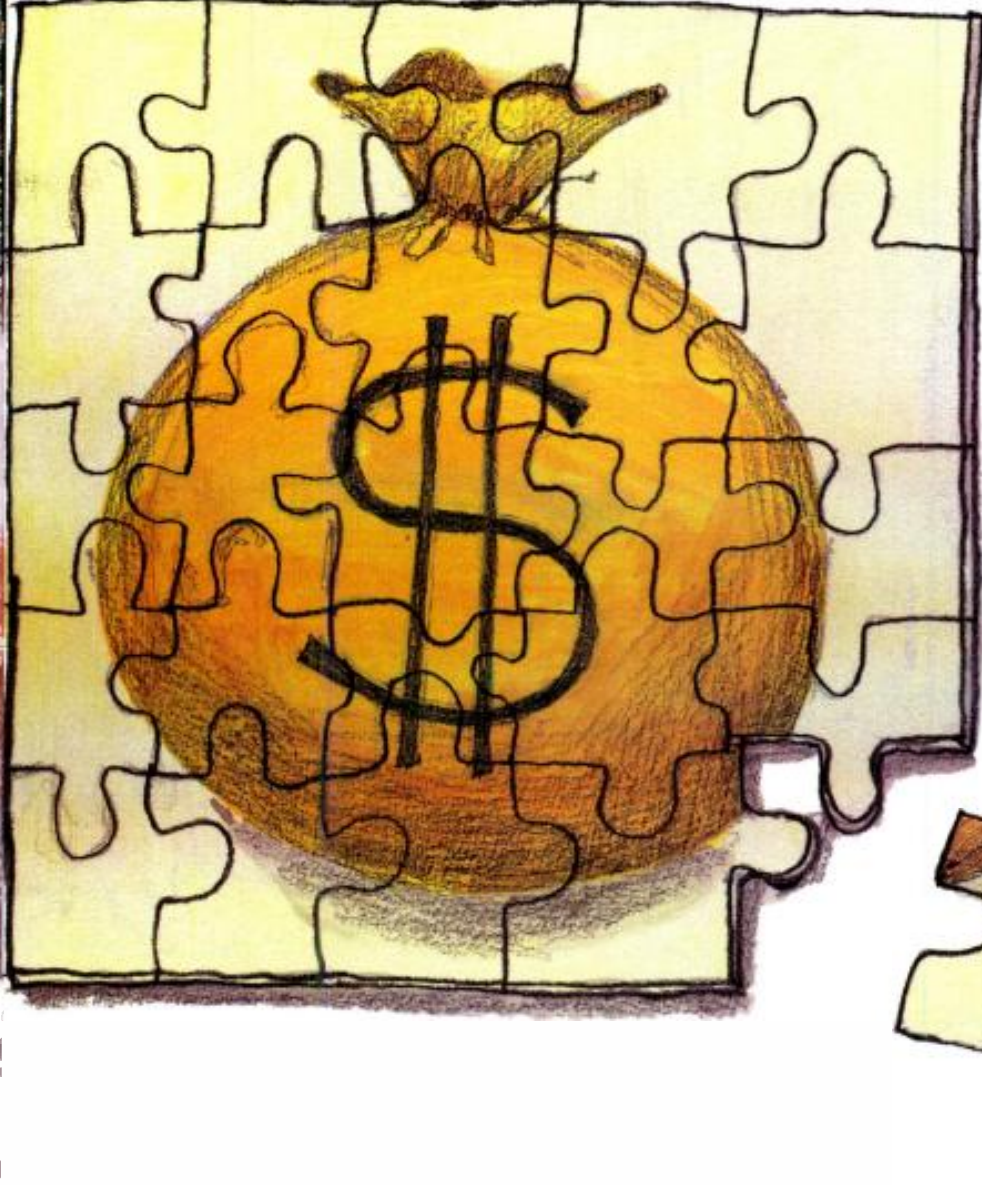
Broadband optical transport provider Optinel Systems reports that Adelphia Communications recently completed a successful field trial of Optinel's PLEXiS MFX Transport System, which can be used for head-end interconnection, VOD,

high-speed data or cable telephony. The field trial involved long-distance optical transport of live digital video signals in their native format over Adelphia's Northern Virginia ring. It also involved a drop-and-forward network architecture using Optinel's Fractional Optical Multiplexer, enabling all-optical sharing of traffic among several sites.

Adelphia Regional Corporate Director of Engineering Abe Naghbi says the system provides an alternative to SONET-based systems and yielded several improvements over traditional systems, including better picture quality and lower error count.

EMC INFO STORAGE FOR SCRIPPS WEB SITES

E.W. Scripps will use EMC Corp.'s networked information storage to store digital content and stream video for its Web sites. Scripps will use EMC MirrorView software to continuously mirror data across the Clariion storage systems in multiple data centers as a part of its business-continuity and disaster-recovery plan. Scripps will also use an EMC storage area network (SAN) based on EMC Symmetrix Enterprise Storage and Fibre Channel switches. The SAN handles the storage tier of Scripps's Web-hosting operation, which provides both content management and content delivery for its media brands, including Home & Garden Television, Do It Yourself Network and the Food Network.



Media companies have been incorporating much needed digital asset management into their business regime. On November 11, *Broadcasting & Cable* probes the many aspects of this technology and how it's contributing to sizeable savings, expanded productivity and new revenue potential.

ASSET MANAGEMENT

ISSUE DATE:

November 11, 2002

SPACE CLOSE:

Friday, November 1

MATERIALS CLOSE:

Tuesday, November 5

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People

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

Broadcast TV

Elden Hale, president, Hale Digital Strategies, Melbourne, Fla., named VP/GM, WFSB(TV) Hartford, Conn.

James L. Boyer, senior VP/GM, KATU(TV) Portland, Ore., named VP/GM, WHO-TV Des Moines, Iowa.

James Sullivan, group sales manager, CBS National Spot Sales, New York, joins WBBM-TV Chicago, as VP/director, sales.

Andrea Creech, promotion manager, KSTC-TV Minneapolis, promoted director, creative services.

Cable TV

Roland Trombley, GM, MarketLink Detroit, Comcast, named VP/GM, MarketLink ad sales North.

Cox Communications, Atlanta: **Faye Eden-Hill**, manager, rate regulations, named director; **Teresa Kennedy**, **Jennifer Hightower**, and **Joe Freeman**, senior counsels, named assistant general counsels; **Andrea Proser**, manager, employee communications, named director, corporate communications; **Susan Leepson**, public relations

manager, named director, of public relations; **Bobby Amirshahi**, communications director, Cox Business Services, named director, media relations, Cox Communications.

Programming

Maureen Smith, former president of Fox Family Channel (now ABC Family) and Fox Kids Network, Los Angeles, joins TLC Entertainment, Studio City, Calif., as partner.

At The WB, Burbank, Calif.: **Leonard Richardson**, director, music, promoted to senior VP; **Sonia Borris**, director, participant promotions, promoted to VP, integrated marketing.

Nicole Ungerman-Levinsohn, senior VP, business affairs, UPN, Los Angeles has extended her contract with the network.

Steven Melnick, as VP, advertising and media relations, 20th Century Fox Television, Hollywood, Calif., named senior VP, marketing.

Steve Webster, VP, corporate communications and marketing planning, Game Show Network, Santa Monica, Calif., joins Universal

Obituary

Len Raff, former film editor for CBS News and CBS *Evening News*, died Oct. 10 of pancreatic cancer. He was 82 years old.

A World War II veteran, Raff joined CBS in 1949 as a projectionist. After becoming film editor, he traveled extensively with *Evening News*, cutting award-winning stories for Douglas Edwards, Walter Cronkite and Dan Rather.

Raff, one of CBS's longest-serving employees, worked for the network a total of 53 years.

Television Group, Universal City, Calif., as senior VP, communications.

Toby Graff, director, corporate communications, Lifetime Television, New York, promoted to VP, public affairs.

Meade Camp, senior VP, client partnerships group, New Digital Media, New York, joins The Weather Channel, New York, as senior VP, client solutions group.

Walter Oden, director, digital sales and special markets A&E Television Networks, promoted to VP, business development, affiliate sales and marketing.

Cindy Ronzoni, VP, communications, Fox Cable Networks Group, Los Angeles, named VP, publicity and

corporate communications, Game Show Network, Santa Monica, Calif.

Scott Chambers, North American licensing director, Disney Publishing, New York, named VP/GM, publishing, Sesame Workshop, New York.

Robert Talbot, VP, business development, Lifetime Television, Los Angeles, joins SoapCity, Culver City, Calif., as VP, marketing.

Rick Abbott, VP, programming and production, Diamond P Production Group, Clearwater, Fla., joins New England Sports Network, Boston, as VP, programming and operations.

Peter Nawrocki, manager, affinity marketing, Cablevision, New York,



James Sullivan



Maureen Smith



Leonard Richardson



Naibe Reynoso

People

named director, marketing, Fox Sports Net Florida, Sunrise, Fla.

Journalism

Dan Weiser, news director, WGAL(TV) Lancaster, Pa, joins KCRA-TV Sacramento, Calif., in the same capacity.

Suzanne Rico, reporter, KNSD-TV San Diego, joins KCBS-TV Los Angeles as morning co-anchor.

At KSTP-TV St. Paul/KSTC-TV Minneapolis: **Colleen McCarty**, general assignment reporter, KVVU-TV Las Vegas, joins in the same capacity; **Reg Chapman**, reporter, WPXI(TV) Pittsburgh, joins in the same capacity.

At Fox Sports South, Atlanta: **Terry Chick**, contributor, named anchor, *Southern Sports Report*, *Southern Sports Tonight*, and studio host, *Dodge Braves Report*; **Edward McDonald**, sports anchor, WALA-TV Mobile, Ala., joins as anchor/reporter, regional news programs and Fox Sports Net Arizona.

Heather Pick, reporter/anchor, WREX-TV Rockford,

Ill., joins WBNS-TV Columbus, Ohio, as morning co-anchor.

Suzanne Boyd, co-anchor, weekend newscasts, WPEC(TV) West Palm Beach, Fla., named co-anchor, weekday morning newscasts.

At WJW(TV) Cleveland: Gary Liberatore, reporter, WHEC-TV Rochester, N.Y., joins as general assignment reporter; **Suzanne Stratford**, reporter, promoted to weekend anchor; **Stacey Frey**, reporter, WKBW-TV Buffalo, N.Y., joins in the same capacity.

Naibe Reynoso, anchor/reporter, KTVK(TV) and Mas Arizona Spanish News Network, Phoenix, named reporter/fill-in anchor, KWGN-TV Denver.

Naj Alikhan, weekend anchor/news bureau chief, KIDK-TV Pocatello, Idaho, joins WCNC-TV Charlotte, N.C., as general assignment reporter.

Radio

At Shamrock Communications, Scranton, Pa.: **Tim Durkin**, director, sales, Scranton/Wilkes-Barre stations, promoted to

corporate director; **Kevin Fitzgerald**, chief engineer, Scranton/Wilkes-Barre stations, promoted to corporate director, engineering.

Media

At Viacom Outdoor, New York: **Raymond M. Nowak**, senior VP/controller, Warner Music Group, New York, joins as executive VP/CI/O; **Robin Taubin**, VP/senior counsel, real estate, Viacom, named senior VP/general counsel.

Advertising/Marketing/PR

At National Cable Communications: **Derek Smith**, national interconnect manager, NCC's CableLink Interconnects, Bloomfield, N.J., named sales manager, American Team, Atlanta; **Frank Principe**, senior research analyst, New York, named manager, research and marketing; **Simon Deutsch**, former account executive, New York, rejoins as national interconnect manager, NCC CableLink Interconnects, Bloomfield.

At Eagle Television Sales, New York: **Joe Napolitano**,

VP/group sales manager, promoted to VP/director, sales; **Mary Jane Mock**, account manager, promoted to group sales manager.

Associations/Law Firms

At WHYY Inc., Philadelphia: **Molly Shepard**, president, Shepard Executive Resources and The Leader's Edge, reelected chairman, 2003-2004 board of directors; **M. Lynn Herrick Sharp** reelected vice chair and chair, community advisory board; **Thomas A. Ciconte Jr.** reelected treasurer; **Elisabeth Poole** reelected secretary.

At CTAM, Alexandria, Va.: **Shelly A. Good-Cook**, director, member services, USA Rice Federation/director, membership and chapter relations, National Utility Contractors Association, Arlington, Va., joins as director, membership marketing; **Tamara Kukla**, director, membership marketing, named program planner.

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

'Do something exciting'

A youthful goal drove McGinnis to the upper echelon of CBS News

Growing up the daughter of small-business owners in a small New Jersey shore town, Marcy McGinnis had a simple career ambition: to do something exciting. Finishing college in 1970, though, she felt that her choices were limited to nurse, teacher or secretary.

So, says McGinnis, now senior vice president of news operations for CBS News, "I figured, if I'm going to be a secretary, I am going to do it somewhere interesting, exciting and fun."

She landed in CBS News' Special Events department. It was not a typical secretarial job, though: CBS News sent her out in the field to report special events.

Her first assignment was covering the Apollo 14 launch. When the 20-year-old showed up at the space center for a press tour, an official tried to turn her away, mistaking her for someone's daughter. "In my platform heels, my mini skirt and long hair, I said, 'I am the press!'" "I was bitten by the news bug within months," she recalls.

Today, McGinnis manages the news organization's hard-news coverage. She has been behind much of CBS News' post-9/11 reporting and describes the past year as "the hardest story I've ever covered."

McGinnis's youthful longing to "do something exciting" propelled her to the upper echelon of CBS News. But the climb was hardly smooth, particularly in her early days. "I was always in people's faces saying, 'I can do more.' It was a surprise when a female did something."

McGinnis's persistence (she even volunteered to work the night shift) led to a string of promotions and trips to Asia and Europe to cover stories.

As a producer, McGinnis led coverage of major news events

like the wedding of Prince Charles and Lady Diana and the 1984 Republican Convention. But, by 1985, she was itching for a new challenge.

CBS News was hatching plans for an affiliate news service and hiring senior producers. Despite warnings from colleagues, McGinnis left the womb of Special Events. "Special Events had more status than this department that barely had a name. Everyone told me I was crazy."

She saw an opportunity: At NewsPath, as the service is now called, she'd have a chance to manage and get off the road.

And, of course, it was new and exciting. Before its launch, CBS affiliates received only outtakes of the *Evening News*. To-



Marcy McGinnis

Senior vice president, news operations, CBS News

B. Long Branch, N.J., April 9, 1950; graduated with honors, Marymount University, Arlington, Va., 1970; administrative assistant, 1970-73; assistant producer, 1973-76; associate producer, 1976-82; producer, 1982-85, CBS News Special Events; senior producer, 1985-89; executive producer, 1989-92; deputy bureau chief and director, Europe, CBS News-Path, 1992-95; VP, Europe and London bureau chief, 1995-97; VP, news coverage, 1997-2001, CBS News; current position since 2001; honorary doctorate, Hofstra University; board member, International Women in Media Foundation and Louisiana State University's Manship School of Mass Communication

day, NewsPath is the backbone of CBS's newsgathering.

After six years building

NewsPath, McGinnis was offered another risky but enticing assignment: deputy bureau chief in London. Before taking it, though, she pitched news execs on building a European news service akin to NewsPath.

The news cooperative would extend CBS News' international reach, she told them: "If a bomb goes off in Amsterdam, the first video is from the Amsterdam station, not the CBS crew that has to fly in from London."

Starting up CBS NewsPath Europe provided a fresh set of challenges. "I was learning how to start a business, how to make deals and negotiate." She hopscotched Europe, pitching the plan to potential partners. Today, the service counts 27 members.

After her tour of duty as London bureau chief, during which coverage of Diana's death earned three Emmy Awards, CBS News President Andrew Heyward lured her back to New York to head news operations.

"The learning process never stops," she says. "I'm helping to formulate policy and manage an operation covering the 9/11 story."

Another ongoing mission is the hunt for bright, young stars in her organization. In the '70s, she says, people saw her as a "cute little thing, as opposed to somebody with potential."

Now, she says proudly, "I can look at people and say, 'There's someone with potential.'"

—Allison Romano



SATELLITE SAVVY

Issue Date:
NOVEMBER 18, 2002

Space Closing:
NOVEMBER 8, 2002

Material Closing:
NOVEMBER 12, 2002

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New York Hilton, New York City

2003 promises to be a busy year in the satellite industry. Continued consolidation in some areas, the potential unraveling of a major merger on the DBS side, new satellite radio services challenged by a tough economy and the impact of IP-based satellite delivery all can change the economic and technical fundamentals of the industry. *Broadcasting & Cable's* special report will take a look at the latest trends in the sky and on the ground in Washington, giving our readers the inside scoop on whether the sky's the limit for satellite services next year.



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Saving EchoStar deal

Scene of battle shifts to FCC, DOJ negotiating tables

On Oct. 10, the FCC “declined to approve” EchoStar’s proposed acquisition of its competitor, DirecTV, and gave the parties 30 days to redo the deal to ameliorate its competitive concerns. Can EchoStar Chairman Charlie Ergen overcome these regulatory objections? Perhaps more interesting, will Hughes Electronics, DirecTV’s parent, give him the opportunity to do so?

The battle now shifts to the negotiating tables at the FCC and the Department of Justice, which has also been evaluating the merger. Though normally “going first” in major media mergers, the DOJ still has a role here. If EchoStar and Hughes can get the DOJ to sign off on a last-minute divestiture plan (a big “if” since its staff has also expressed skepticism), the FCC will probably approve the revised merger.

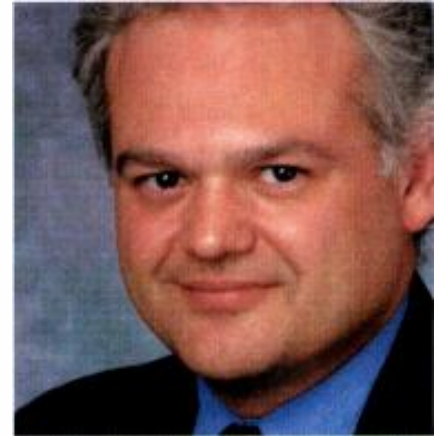
The FCC’s decision effectively compels EchoStar to sell a significant amount of spectrum to a new competitor before it can acquire DirecTV. If a win-win divestiture package is possible, three basic ingredients must be present. First, EchoStar must give up enough spectrum for the new entrant to approximate DirecTV’s competitive position. Second, even with enough spectrum, the new entrant must also have the wherewithal to be a viable competitor. Third, a deal must be hammered out with the regulators in or close to 30 days.

The sticking point here is that EchoStar will not divest so much spectrum that the benefits of buying DirecTV are destroyed. Any divestiture proposal is likely to involve the sale of a collection of assets (mainly spectrum) that will not by itself constitute a stand-alone business. Thus, a prospective

buyer, including Cablevision, which seems interested, will have to demonstrate it can take the spectrum and quickly build a viable business, a task that may be impossible. The DOJ is also skeptical of divestiture proposals that do not involve a stand-alone business or long-term entanglements and regulatory oversight. Even if a satisfactory divestiture is theoretically possible, the government’s evaluation of the fix may simply take too long.

A negative decision by either FCC or DOJ will be subject to judicial review, so EchoStar may have its day in court. Given its combativeness, one could expect a fight. A court battle will take time, but the merger agreement’s fine print suggests Hughes may not be inclined to go along.

Hughes can terminate the merger if it is not completed by Jan. 21. If the FCC does not approve by the “drop-dead date,” EchoStar would be required to pay Hughes a \$600 million break-up fee and purchase



Charles E. Biggio is a partner in the New York office of Akin Gump Strauss Hauer & Feld, focusing on antitrust matters. From 1995 to '98, he was a senior official at the Antitrust Division of the Department of Justice, overseeing merger enforcement.

time than the contract requires. On the other hand, the break-up fee and PanAmSat deal may be cold comfort indeed for Hughes if the next best bid comes in low. Rupert Murdoch was the only other serious suitor last time around and, knowing that he doesn’t have to compete with Ergen, may not want to bid anything close to EchoStar’s \$19 billion, in which case Hughes might stay and fight.

Although the deal may still be alive, the

The FCC’s decision effectively compels EchoStar to sell a significant amount of spectrum to a new competitor before it can acquire DirecTV.

its PanAmSat interests on terms favorable to the seller. (Although EchoStar may challenge the break-up fee on grounds that Hughes did not use “best efforts” to obtain approval, it may be difficult for EchoStar to show that Hughes should have behaved any differently.)

Given these financial incentives, Hughes may not want to give EchoStar any more

endgame is nigh. EchoStar is hopeful that the regulators will relent or, if they don’t, that the prospect of a substantially reduced purchase will keep Hughes in the fight. Hughes is carefully living up to the letter of the contract and calculating whether Murdoch or others will bid a decent price. Rupert Murdoch is giving Charlie Ergen no grounds for claiming interference. ■

Classifieds

Television

TECHNICAL CAREERS

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Network Operations Supervisor

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Network Control Operator

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KSBY6, the NBC affiliate for the Central Coast of California, is seeking a Master Control Operator. Candidate must have at least 2-3 years experience and some News Production skills will be required as well. Non-linear editing ability a plus. Please send resume to Carl Edge, Operations Manager, KSBY-TV M, 1772 Calle Joaquin, San Luis Obispo, CA 93405-7210. NO PHONE CALLS PLEASE. EOE



EXECUTIVE CAREERS

VICE PRESIDENT FOR TRAINING AND NETWORK COORDINATION

News 12 Networks is looking for a leader with a strong background in television news and production to oversee the continuing improvement for our group of five 24-hour regional news channels and five traffic and weather channels serving the New York City market. The ideal candidate will have a demonstrated ability to set and enforce standards of excellence through coaching and training at all levels for our news operations. This person should also have experience in organization and planning of news coverage in order to take the lead role on multi-network projects and breaking news, an ability to manage multiple projects and meet deadlines, and excellent news judgment. The person selected will be a member of the senior management team and will report to the president of News 12 Networks. News 12 is the first, largest and most watched regional news network in the United States. Send resume, which must include REF # 1021BC1111KMF in cover letter, to: Rainbow, Staffing Department, 1 Media Crossways, Woodbury, NY 11797, email: careers@cablevision.com (Include REF # in subject line of email). Equal Opportunity Employer

EXECUTIVE DIRECTOR

INDIANA UNIVERSITY RADIO AND TELEVISION SERVICES

Indiana University Radio and Television Services (IURTS) seeks applicants for the position of Executive Director. The Executive Director is responsible for the overall administration of IURTS and reports to the Provost of the Bloomington campus. IURTS includes two full service public broadcasting stations, WFIU(FM) and WTIU(TV) and an Educational Services unit. IURTS employs 64 full-time staff, 75 part-time (mainly students) staff, and has an annual budget of approximately \$6.4 million. More information on IURTS can be found at www.indiana.edu/~radiotv/IURTS is located in the newly renovated Radio-TV Center in the heart of the Bloomington campus. For information on IU-Bloomington, visit www.iub.edu/. Qualifications: at least 7 years of increasingly responsible experience in electronic media management, including long-range planning, development, fiscal management, and proven leadership ability; public broadcasting experience is desirable. Masters degree or equivalent professional experience. Demonstrated ability to attract external funding. A creative vision for IURTS, including opportunities for innovative program distribution and creative uses of WTIU's new digital facilities. Ability to be a public advocate for IURTS in the University, the community, and professional organizations. Experience in a university setting is desirable; applicants with appropriate academic credentials may be eligible for appointment to the Bloomington faculty. Applicants should submit 1) a letter that responds to the specific qualifications outlined above, 2) a current resume or Curriculum Vitae, 3) names, addresses, and phone numbers of at least three references. Review of applications will begin November 18, 2002. The successful applicant will assume the Executive Director's duties on August 1, 2003. Application materials and requests for additional information should be sent to the IURTS Search Committee, Radio-TV Center, 1229 E. 7th St., Indiana University, Bloomington, IN 47405. Indiana University is an Equal Opportunity/Affirmative Action employer. Indiana University is committed to building a diverse community and encourages applications from women and minority candidates.

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Classifieds

Television

NEWSCAREERS

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REPORTER

National [cable] network is in search of On-Air Talent. Position requires a minimum of 3 to 5 years of LIVE reporting experience. Candidate must have a law degree or extensive knowledge of legal issues. Position is New York based and will require some travel. Flexibility a must! Please mail reel & resume to: kbparker@reedbusiness.com OR send to: #Box 1014, Broadcasting & Cable K. Parker, 275 Washington St., 4th Flr., Newton, MA 02458 EOE/MF/D/V.

MORNING ANCHOR

KVUE-TV the Belo owned ABC affiliate in Austin Texas is looking for an anchor/reporter for its two hour morning newscast, and it's mid-day newscast. Please send a tape and resume to Human Resources, 3201 Steck Ave. Austin Texas. 78757. EOE

Academic

FACULTY CAREERS

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California Polytechnic State University - The Journalism Department is seeking an associate or full professor as chairperson of Journalism Department; renewable three-year term as chair. Tenure is awarded based on teaching, service and professional work. Salary and rank are commensurate with qualifications and experience. Academic year position begins September 2003. Duties include supervision of personnel, curriculum, and budget for a 6-7 FTE department, with 3 staff, about 220 majors, and several areas: print, television, radio, and public relations.

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Refer to recruitment code# 4621 and send letter of interest and curriculum vitae to Mr. Patrick Munroe, Chair, Search Committee, Journalism Department, Cal Poly State University, San Luis Obispo, CA 93407. An official application form will be sent to all applicants. Completed applications must include official Cal Poly faculty application form, three recent letters of reference and transcripts. Applications must be postmarked by January 3, 2003.

Cal Poly is strongly committed to achieving excellence through cultural diversity. The university actively encourages applications and nominations of all qualified individuals. EEO.

PHOTOGRAPHER:

WTVD-TV, the ABC owned station in Raleigh-Durham North Carolina has an immediate opening for a photographer who will operate a live truck for our morning news program. Three years experience is required. Previous experience operating an ENG live truck is required. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. No phone calls please. EOE.

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ASSISTANT/ASSOCIATE PROFESSOR

California Polytechnic State University - The Journalism Department is seeking a tenure-track assistant/associate professor starting AY 2003-2004. Teach broadcast news and production, mass media law, telecommunications, and introductory writing for the mass media courses. Familiarity with broadcast technologies, such as video streaming, digital editing and transmission is highly desirable. Demonstrated interest in the role of broadcast media in a multicultural society is required. Commitment to professional development and evidence of accomplishments required. Broadcasting is one of three specialties offered by the department. Journalism operates the two campus broadcast media: a year-round, FCC-licensed FM station and TV facilities with a weekly newscast on the county-wide cable access channel. Applicants must possess at least an M.A. in journalism or related field. PhD is preferred. Recent professional experience as a reporter, producer, or anchor is required. Position starts mid September 2003. Salary is commensurate with qualifications and experience.

Refer to recruitment code# 4620 and send letter of interest and curriculum vitae to Mr. Patrick Munroe, Chair, Search Committee, Journalism Department, Cal Poly State University, San Luis Obispo, CA 93407. An official application form will be sent to all applicants. Completed applications must include official Cal Poly faculty application form, three recent letters of reference and transcripts. Applications must be postmarked by January 17, 2003.

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Description:

The Radio/TV/Film Department has a full-time, tenure track position for a teacher of undergraduate audio/radio production courses. Additional teaching may include video production.

Qualifications:

A Ph. D or MFA in Media Production is desired. An MA with significant teaching and/or professional experience may be considered.

General Information:

Rowan's Radio/TV/Film Department is a twenty-five year old program that is recognized as one of the best in the mid-Atlantic region. With over 300 majors and a vast alumni network now working in the Media Production field, students are offered a hands-on production experience that features teachers who do what they teach. A comprehensive internship program is also a key learning experience.

The production Facilities are state-of-the-art and feature all digital production equipment and post-production computer editing.

The Radio/TV/Film Department is supported by WGLS-FM, Rowan Radio, the university's award-winning radio station. Channel 5, the university's students-run cable television station, and cinema workshop, the student film production club, also offer additional production experiences for Radio/TV/Film students.

Start: September 1, 2003

Salary: Competitive

Procedure:

Send statement of interest, vita, and the names of three references by November 30, 2002 to:

Ned Eckhardt, Chair
Radio/TV/Film Department
College of Communication
Rowan University
Glassboro, NJ 08028
Phone: 856-256-4415
Or
eckhardt@rowan.edu

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Give them a break

The FCC's tax-certificate policy, which would give companies a capital-gains-tax break for selling communications properties to minorities, is trying to make a comeback under the stewardship of Sen. John McCain. The original policy was a good idea gone bad, but it can and should be fixed. Begun in 1978, the policy was ended in 1995 due to abuses: Minorities were recruited as fronts so companies could get the discount. We said in 1999, when McCain tried to re-institute the policy, that it was time to give the tax break another try, so long as it contained the proper safeguards. It is now past time.

The current bill, introduced last week, would guard against abuses by reinstating the tax liability, plus tacking on a stiff 20% penalty, if the property were flipped rather than held by the original minority buyer or sold to another minority.

This latest try has made allies of McCain, Eddie Fritts (NAB), Robert Sachs (NCTA), Powell and David Honig (Minority Media Telecommunications Council). The House and Senate leadership should join the group.

Once a lemon...

Sen. John McCain was giving with one hand (see above) and taking away with the other last week. In the latter category, the campaign crusader introduced his long-vowed free-airtime bill in concert with Sen. Russ Feingold. The bill would: 1) force stations to carry two hours per week of candidate-centered programming, 2) revive the rate cut backed by the recently besmirched Sen. Robert Torricelli and 3) in a "rob Peter to pay Peter" scenario, give candidates \$750 million in vouchers to pay broadcasters for campaign ads. The vouchers would be underwritten by spectrum fees collected from broadcasters.

Fortunately, this has a snow cone's chance in Hades of passage. The rate cut went nowhere as the Torricelli amendment, and the red flag it raises is dwarfed by that of spectrum fees/vouchers.

But the bill could fall on the rate cut alone, which is clearly discriminatory since it applies to TV but not radio or newspapers or the Internet or outdoor or transit. Then there is the market-driven certainty that any rate cut would be compensated for elsewhere or, as Michigan's John Dingell said of the Torricelli amendment: "We are putting our hands in the pockets of the home folks to get a campaign subsidy." Then there are the First Amendment concerns about micromanaging the media. The vouchers are just a vehicle for spectrum fees McCain hasn't been able to push through elsewhere.

While our gut tells us that broadcasters would serve themselves and their public better by airing more campaign coverage, the McCain-Feingold bill, which sticks one hand in the pocket of the home folks and both hands in the pocket of broadcasters, is not the solution.

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