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MARCH 26, 2001

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A NEW TURN AT TURNER

Former WB whiz kid Garth Ancier is back—as the program czar for Turner

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CABLE'S SIMPLE PLAN

Paper invoices at cable systems are a thing of the past. No one is looking back

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WHAT DO THEY WANT?

Here's what large station groups are looking to buy at NAB convention next month

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Paper Tigers?

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SYNDICATION

What's in a first name?

King World's new series, *Ananda*, has morphed into *The Ananda Lewis Show*—apparently because the name of its show and African-American female star is too close to Buena Vista's *Iyanla*, the name of another show and African-American female talk-show host coming to syndication in fall 2001. Sources say stations having one, the other, or both strips were having problems keeping the two shows straight—not a great thing when you need to make a show stand out among a host of new and returning syndicated shows. There were definite tongue twister possibilities, though. Try saying “Ananda and Iyanla” five times fast.

BC EYE

SYNDICATION

Lean over

Lean Angle, Pearson Television's new motorcycle-racing series starring Antonio Sabato Jr., has run out of gas. But it wasn't for lack of horsepower in the top two markets. The show had locked up clearances on CBS O&O W/CBS-TV New York and KCAL-TV Los Angeles, but won't debut as planned in fall 2001. Sources say *Lean Angle* couldn't land an international distributor, which is a key to offsetting the typically high production costs of action hours.

Lately, Pearson hasn't been able to get much action with its action projects, canceling *Baywatch Hawaii* and yanking Andrew Dice Clay's *Colosseum* shortly after NATPE.



ADVERTISING

Brought to you by TiVo

TiVo has not given up on its controversial idea of selling commercials that would blot out the spot a broadcast or cable network is running. “I think it's going to happen,” said Stacy Jolna, chief programming officer for TiVo Entertainment Group, at a Reality Bytes Internet conference panel session in New York last week. “It's a model that's going to be interesting.” But he quickly added that the company will probably have to share some ad revenue with the networks. One of the great fears of the networks—many of which have bought minor stakes in TiVo—is that the companies will beam to owners of personal video recorders commercials that would overrun spots for which network customers had paid. So far, that hasn't happened: The primary challenges are scale and software. TiVo has deployed fewer than 200,000 units, not yet big enough to launch an elaborate ad scheme, particularly since 50% of TiVo users fast-forward through commercials anyway.

CBS PUSHES WEB ADS

Just when dotcom activities are either on the back burner or flaming out for media players, CBS is pushing ahead, creating a new online sales unit to push CBS.com. In a recent memo to his staff, head of CBS ad sales Joe Abruzzese unveiled long-term plans to create a “parallel new media sales force” to complement its on-air team.

The general strategy, according to Abruzzese, is to “amplify” existing advertisers' ties to its programming by selling them ads in related content on CBS.com.

JESUS AT RADIO CITY

The Face of Jesus in Art, a co-production of WNET-TV and Voyager Productions Ltd., will get a big screen premiere at Radio City Music Hall several days prior to its airing on public broadcasting stations.

The film, which looks at the influence of the religious icon on art and culture over the past 2000 years, will be shown at the theater March 31 and will then air over PBS stations Easter Week. Expected at the gala are two cardinals and some of the talent who lent their voices.



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Sound and Senate fury

Lowest unit-rate revision passes, but long-term fate seen highly questionable

By Paige Albiniak

The Senate spoke loudly and rattled a small stick at broadcasters last week, and, while there was the requisite yelping from the National Association of Broadcasters, there may have also been a realization: This too, shall probably (not) pass.

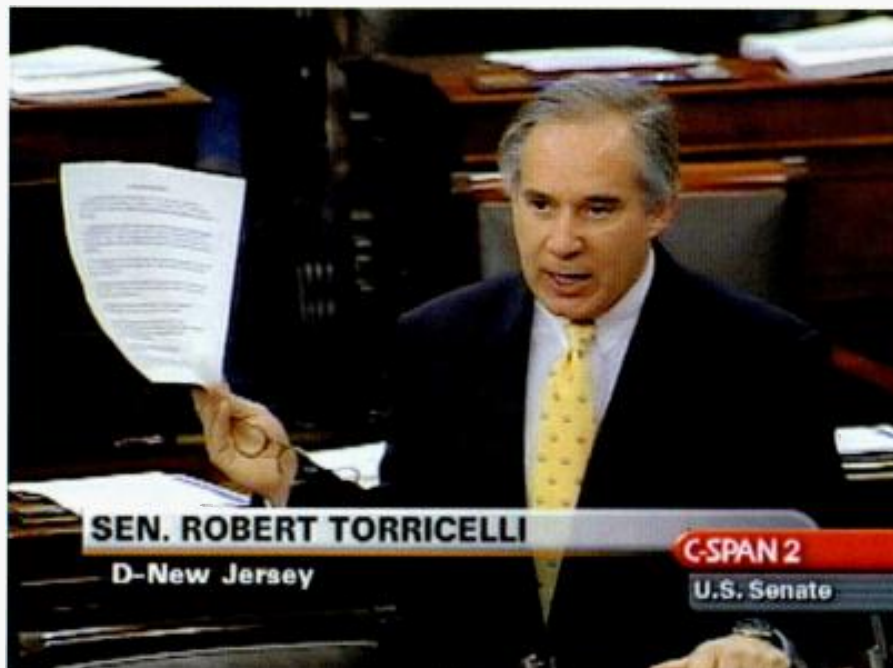
Around Washington, broadcasters have always had clout and yet, recently, even some stalwart defenders were wondering if the NAB had layered on a few too many coats of Teflon. To some, broadcasters are now getting much better than they're giving.

At least that was the tone in the Senate, where Robert Torricelli (D-N.J.) led the charge to adopt an amendment that would require broadcast, cable and satellite TV outlets to give steep discounts to politicians during their campaigns (see sidebar, page 7). The measure would hit local broadcasters the hardest, because they received most of the nearly \$800 million the politicians spent on TV ads in 2000.

"Television stations have developed a dependency on, indeed an addiction to, political advertising that is not in the public interest," Torricelli said in his impassioned argument for the measure.

The provision, passed by a surprisingly large margin, 70-30, now awaits approval as part of a larger campaign finance reform bill sponsored by Sens. John McCain (R-Ariz.), Russell Feingold (D-Wis.) and Thad Cochran (R-Miss.). It aims to get unlimited donations to political parties, known as "soft money,"

Legislators used terms like 'killing fields,' 'rip-off,' and 'price gouging' in arguing for the Torricelli amendment.



"Television stations have developed a dependency on, indeed an addiction to, political advertising that is not in the public interest," said Sen. Torricelli.

out of the election process.

Legislators last week used terms like "killing fields," "rip-off," and "price gouging" in arguing for the Torricelli amendment, so at least on the rhetorical field, the Senate action suggests broadcasters may be losing their touch on Capitol Hill.

To be sure, some members of Congress may indeed be growing weary of broadcasters constantly asking for help with one hand and pocketing politicians' cash with another.

"When the election comes along, this industry wraps itself in the public interest and then spikes up ad rates, profiteering on politics," said Paul Taylor, a leader in the movement to get broadcasters to give free air time to politicians. "I think they are in big trouble

on this issue."

Don't bet on it.

Back in their offices, broadcast lobbyists were barely breaking a sweat. They know other forces are in play—the desire of Sen. Mitch McConnell (R-Ky.) to defeat campaign finance reform altogether, for one—and that any number of amendments such as Torricelli's could be the poison pill that kills the reform package.

Even if McCain-Feingold-Cochran somehow gets past McConnell and other Republican opponents, it still would have to wend its way through the House of Representatives, and that's where broadcasters can likely breathe easier. There's a broadcaster in almost every member's district, and no congressman wants to incur the wrath of the folks in the home district who carry the really big (transmitting) sticks.

Andrew Schwartzman, president of the nonprofit Washington law firm, Media

Access Project, noted, "Broadcasters get their clout from lawmakers' fear."

Unlike the Senate's McCain, House Energy and Commerce Committee Chairman Billy Tauzin (R-La.), opposes the Torricelli amendment on principle. "Philosophically, he is against our government mandating special deals for members of Congress," said Tauzin spokesman Ken Johnson. "Why should a politician pay a lower rate for an advertisement than the local Ford dealer?"

If a bill did manage to get through the House, it then would have to go through a conference meeting between both houses. After all that negotiating, chances of passage for any bill broadcasters oppose is virtually nil.

Broadcasters' opponents—and McCain chief among them—don't intend to drop the issue. After the campaign finance reform debate is over, McCain plans to introduce a bill that would require broadcasters to pay hundreds of millions of dollars in lease fees for sitting on the analog spectrum and then use those fees to fund airtime for candidates. That bill is unlikely to pass, but just by introducing it, McCain

will keep the issue on a front burner.

Of course, broadcasters have reason to believe they can avoid serious new obligations or costs as a result of campaign finance reform. They've dodged many governmental bullets so far and gotten some sweetheart treatment along the way.

Broadcasters still labor under government regulations that limit their size and what they put on the air. Some rules are explicit, some implicit, but for the past quarter century or so, the obligations have gradually diminished. At the same time broadcasters have gotten free use of spectrum and must-carry aid (and they want lots

more), the NAB has also managed to avoid spectrum or transfer fees and free time for political discourse during elections.

But now, maybe it is a trickier terrain. With broadcasters' digital transition at stake, they have real need for government intervention. That means they can't blow off people like McCain and Torricelli who want something in return for government favors—giving broadcasters a fat 6 MHz chunk of spectrum for digital television, for starters.

"Broadcasters got this huge giveaway,

'Why should a politician pay a lower rate for an advertisement than the local Ford dealer?'

—Tauzin aide Ken Johnson

Lowest-rate lowdown

The Torricelli amendment the Senate passed last week would require broadcast, cable and satellite companies to give candidates or political parties the lowest rate for a particular time period.

For example, if a candidate wanted to buy an ad during the 5 o'clock news on Oct. 10, the media outlet would be required to give the candidate an ad at the lowest price it charged for a spot during that newscast over the previous year. If ad time were extremely inexpensive in July, when television has fewer viewers, it would remain that price during October, even though October tends to be a hot month, with World Series games and retailers ramping up for the holidays.

A key part of the bill, whose chief sponsor is Sen. Robert Torricelli (D-N.J.), also would prevent TV stations from bumping politicians' ads in favor of more expensive ads. Politicians complained bitterly last week that even though local TV stations offer lowest-unit rates, that offer comes with the warning that if ads are bought at that rate, they could get preempted by more expensive ads. The result is that for the most part, politicians end up buying their ads at exactly the same rate as carmakers and retailers, leading Torricelli and others to accuse broadcasters of "price-gouging." Last year, candidates spent \$771 million on TV; Sen. Hillary Rodham Clinton (D-N.Y.) jokes ruefully that she's the broadcasters' modern-day Santa Claus.

Toricelli's amendment also would apply to satellite carriers, but not to radio. As it stands today, the law applies only to TV stations and cable operators.

Finally, the FCC would have the authority, and the mandate, to monitor broadcasters continually to make sure they were charging politicians their lowest-unit rates.

—Paige Albiniak



Last year, candidates spent \$771 million on TV: Sen. Hillary Rodham Clinton joked ruefully that she felt like the broadcasters' modern-day Santa Claus.

Ship

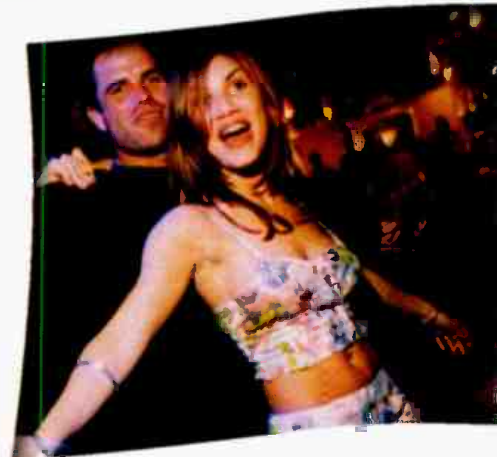
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Quid pro quo

Broadcasters operate their businesses thanks to a government that has essentially given them three channels in each market they service: one analog broadcast, one digital broadcast and, due to must-carry law, one analog cable.

But the quid pro quo for that arrangement always has been that broadcasters must deal with government's constant meddling in their affairs. Some meddling they want and some they don't. But for the past couple decades, broadcasters have been highly successful at keeping the unwanted variety at a minimum.

Nonetheless, because broadcasters use public spectrum, the government tends to go after them whenever it needs to balance the budget, or needs to blame someone when a kid shoots up a school, or when campaign costs go through the roof.

Right now, broadcasters have a long list of things they want from government. But policymakers have their own list, and the two don't often mesh. Here's a look at who wants what in Washington.

What broadcasters want the government to do:

- Require cable operators and satellite carriers to carry both their analog and digital signals during the transition to digital, including everything broadcasters may offer on their digital frequencies
- Require cable operators to pass broadcasters' digital signal through to the TV
- Keep at 35% the cap on station ownership limits (network affiliates only)
- Allow wireless companies (and anyone else who may want to ante up) to pay them millions of dollars to get off the analog spectrum early
- Restrict power of networks in their relationship with affiliates (network affiliates only)
- Require TV-set manufacturers to include a digital TV tuner in all new sets
- Continue to allow them to charge whatever the market will bear for political advertising time
- Provide copy protection for over-the-air digital broadcast programming
- Stop Time Warner from stripping broadcasters' electronic program guides
- Allow more TV duopolies
- Eliminate the crossownership ban on TV stations and newspapers
- Allow radio broadcasters to stream their signals over the Internet without paying additional royalty fees

What the government would like broadcasters to do:

- Provide free or reduced-rate airtime to politicians
- Provide public-interest services on their digital channels
- Report minority-recruitment efforts
- Limit violent programming to late hours
- Refuse ads for R-rated movies until after 9 p.m.
- Pay spectrum-lease fees

What the government requires them to do:

- Adhere to limits on station ownership
- Air three hours of educational children's TV programming each week
- Air TV content ratings with content descriptors at the beginning of every program
- Report commercial time during kids' programming
- Restrict "indecent" programming to late hours, if airing it at all
- Add video descriptions and closed captioning to some programming
- Air emergency-alert warnings
- Operate in the "public interest"

and the broadcasters aren't doing a very impressive job of going along with the joke," said Schwartzman. "They should at least look like they are doing something. Some of the members who understand this stuff are a little pissed."

Not only does having the spectrum make broadcasters a target for some politicians; it also makes them a target for others who want the spectrum—namely the wireless industry.

"That's a real threat," said one broadcast industry source. "Having the spectrum poses a risk to broadcasters and so does holding onto it. Now, there is a real opponent who wants spectrum, has plans for it and has the muscle to flex to get it.

"In the past, we had a fight against people with arrows; now, they have tanks."

So, while broadcasters try to fend off the oncoming wireless industry—or at least profit from wireless' desire to get broadcasters' analog spectrum—they also are trying to convince the government to help them make the transition to digital (see sidebar, left). And they are trying to do all of this while keeping such proposals as spectrum fees and free or reduced airtime at bay.

And it doesn't end with digital TV.

Broadcasters also want to rebroadcast their radio signals over the Internet without having to pay royalty fees to record producers and music publishers.

They want deregulation in some parts of the TV industry: more duopolies in more markets and no crossownership ban on TV stations and newspapers, and maintenance of regulation in other parts; the affiliates want to keep the 35% national ownership cap on station ownership.

There's no reason for broadcasters to panic. For now, observers say that broadcasters still have a lot of good will on Capitol Hill and that members respect the relationship they have with their local broadcaster. "They've got a lot of good feeling up there, and they win a lot of matters," said Washington attorney and former FCC Chairman Dick Wiley.

Always have. ■

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The Magazines,
The Dramas And
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Turner according to Garth

TV veteran will head programming at new networks division

By Joe Schlosser and
John M. Higgins

Maybe the third time is the charm for Garth Ancier and Jamie Kellner. Ancier, who was let go as NBC's top entertainment executive in December after a turbulent 18-month stint, has been named executive vice president of programming at Turner Networks, the newly created division Kellner took over earlier this month.

The job is a new slot at TBS and threatens to stomp on the turf of the heads of the company's cable networks, particularly Brad Siegel at Turner Entertainment Networks and Betty Cohen at Cartoon Network. Programming and marketing are the primary duties of network heads at TBS, with other key functions—ad and affiliate sales among them—handled by corporate.

This is the third time Kellner has hired Ancier to run a programming division, and it's his first executive move since taking over the empire Ted Turner built. Kellner initially hired Ancier to be Fox's first entertainment president, then brought him over to The WB six years ago to create a programming department. Now he's counting on Ancier to bring together the promotion and programming divisions at CNN, TNT, TBS, Cartoon Network and The WB under the new AOL Time Warner banner.

"Garth and I complement each other in many ways and have shared great success," says Kellner. "This challenge may be the most exciting opportunity that we have faced. Unlike the start-up of new businesses, which we are used to, the Turner networks already have tremendous programming assets, enormous promotional power and an efficient distribution system. Our

goal this time is to combine these broadcast and cable assets into the premium entertainment-networks company that will be the envy of the industry."

Ancier's post is not aimed at overriding the authority of those who currently run each of the Turner networks, Kellner promised after announcing the hire to media buyers and advertisers gathered in Los Angeles last week. All programming heads of the Turner Networks divisions—including Susanne Daniels and Jordan Levin at The WB, Siegel and Cohen—will continue to report to Kellner.

"My goal is to have the same kind of atmosphere that we have at The WB, which is a family of people, all playing as a team," Kellner says. "It's all about getting people in the right creative mode. We are not going to go in and make assumptions that we think things are wrong.



Garth Ancier is expected to bring together CNN, TNT, TBS, Cartoon and WB promotion and programming under AOL Time Warner.



Ancier has been widely acclaimed for helping develop smart shows that appeal to the youngsters advertisers covet, such as *Buffy the Vampire Slayer*.

We are going to assume things are right because, right now, TBS is the No. 1 cable network; TNT is No. 2 or maybe No. 3."

Kellner says Ancier will work as his creative partner on "big-picture" issues, allowing the heads of each of the Turner networks to handle the day-to-day operational issues.

But TBS staffers certainly don't take Ancier's hire as strong evidence that Kellner will have a light touch. Kellner initially insisted his approach to TBS' top-rated networks was, "I'm not here to fix something that ain't broke." But he instantly scuttled Siegel's plan to continue carrying wrestling programming from TBS' World Championship Wrestling after the completion of the January agreement to sell the operation. Buyer Fusient scrapped the \$75 million purchase once Kellner reneged on the TV agreement, and the circuit is now headed for rival World Wrestling Federation at a far lower price.

"That was his first week on the job," notes one TBS executive. "What will they do after a month?"

Issues up for review include TBS' and TNT's heavy investment in buying theatrical

ET WEEKEND

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Nobody Comes Close.
ET Weekend Beats Them All.*



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IN BRIEF

BRESSLER OUT AT AOL

Another Time Warner executive is heading for the AOL exit door. Richard Bressler, head of investments for AOL Time Warner Inc., is being squeezed out. He was a key figure in the negotiations to sell Time Warner to AOL, but there was not much room for him at the top of the combined companies. He had recently been head of Time Warner's digital unit and previously been chief financial officer.

YABBA-DABBA-GOOD-BYE

Bill Hanna—co-creator of cartoon megastars like Fred Flintstone and Yogi Bear—died March 22 at the age of 90. Hanna and longtime partner Joe Barbera first teamed up in 1937 at MGM on *Tom & Jerry*, but it was in television where Hanna-Barbera made its name, dominating the networks' Saturday mornings. Hanna is survived by his wife of 65 years, Violet; a son and daughter; seven grandchildren; Barbera; and dozens of animated characters.

COSCIA LEAVES KDKA-TV

Joe Coscia, recruited by CBS management as news director at KDKA-TV Pittsburgh five months ago, lost his job last Wednesday amid apparent discord with General Manager Gary Cozen over newsroom direction. Coscia would confirm only that he had left. Cozen could not be reached. KDKA had a disappointing sweeps, but station insiders said that was not likely a factor in Coscia's departure, which they described as "ugly" and demoralizing. Newsroom operations are to be handled, at least for the time being, by Mike Machi and Ann Linaberger. CBS Stations Vice President for News Joel Cheatwood said he wouldn't rule out another position in the station group for Coscia.

movies in the window traditionally reserved for broadcast networks. Those movies have generated high ratings but also much higher costs.

"Keller is there to drive the profit margin up 10%," says one Wall Street analyst. "One goal is to develop programming more cheaply."

Ancier has been widely acclaimed for helping develop smart shows that appeal to the youngsters advertisers covet. At The WB, that included *Buffy the Vampire Slayer*, *Dawson's Creek* and *Felicity*.

But he had an embarrassingly short stint at NBC, booted by President Scott Sassa just weeks after his first fall series slate launched last September.

Details on Ancier's actual duties at Turner are still sketchy. Kellner first pitched the idea to him only a week ago, and the final details on his contract weren't hammered out until last Tuesday morning. Ancier, who is widely respected in Hollywood for his creative capabilities, was mulling various offers in Los Angeles, including one from Fox, sources say.

"I made this decision because, I truly mean this, there is a historic opportunity here, where

you have a major broadcast network and major entertainment cable networks aligned under a corporate management team," says Ancier, who will be working out of Los Angeles and Atlanta. "That has never happened before in broadcasting and cable. And every 20- to 30-year-old I know in America has an AOL address. Here's a way to synergize the two so that we can have a real voice to that generation."

Ancier and Kellner say viewers will likely soon see shows airing multiple times on The WB, TNT, TBS and The Cartoon Network. "It's simply inconceivable to me that you can make shows that cost \$2 million an hour and keep exhibiting them in the pattern we are exhibiting them now," Ancier says, pointing to USA and NBC's split window on *Law & Order: Special Victims Unit*.

Both executives also expressed interest in rebranding CNN. "I think we are going to have some fun with CNN on the promotion side," Kellner says. "Making it a little younger-looking without trying to go young, because it's the news." ■

ABC's Iger warns WGA

By Joe Schlosser

Executives from Hollywood studios and networks say current Writers Guild of America demands could bankrupt the film and TV industries, and they are "concerned" that a strike may be imminent.

At a press conference in Los Angeles, ABC head Bob Iger also made a threat to TV writers: either sign a new contract with the studios by the time of the network upfronts or face a fall season filled with reality programs and news shows.

"In my opinion, in my strong opinion," he told reporters, "when the networks sit down to consider what they are going to put on their fall schedules, if the situation between these companies and the Guild remains where it is today, with no end in sight and no solution, etc., the networks are going to have to make decisions on what to put on their schedule, and there will be far fewer scripted programs put on that schedule because

they are going to have to protect themselves.

"When that process begins, it is irreversible. When you make commitments to programs that are not Guild-covered, it will be on their schedule, and it will go into production on a timely basis. That, in effect, will severely reduce the number of scripted programs on the schedule."

Law & Order producer/writer Dick Wolf, who is a member of both the writers' and producers' guilds, called Iger's comments "ludicrous, incendiary, counter-productive and an insult to the intelligence of working writers."

The studios and networks' three-year contract with the WGA is up May 1, and talks broke off three weeks ago. Studio executives say the two sides are more than \$110 million apart on a new contract and a strike could cost the Los Angeles area more than \$2 billion per month if film and TV production is terminated.

"The WGA had no comment at press time." ■



Some stations are concerned that *Friends* will be over-exposed, not only having double runs in its first cycle but also receiving cable exposure on TBS beginning late this year.

Keeping up with the Seinfelds

Friends seeks the same record-breaking license fees for its second time around

By Susanne Ault

For the second cycle of *Friends* reruns, Warner Bros. Domestic Television Distribution is asking for the same record-breaking license fee that *Seinfeld* grabbed its second time out, sources say.

To get the second *Friends* cycle, most likely available in 2004, stations would have to ante up about \$350,000 per week in top markets New York and Los Angeles, about 30% more than the \$275,000 Warner Bros. wanted the first time around on *Friends* in those cities. In many markets, the margin of increase is said to be well over 50%.

It's not hard to understand why Warner Bros. thinks the sitcom is worth it: *Friends* consistently ranks as the highest-rated off-net series.

Columbia TriStar Television Distribution raked in \$4 million an episode, or \$600 mil-

lion, for *Seinfeld's* second cycle.

If its pitch clicks with stations, Warner Bros. stands to make a ton of money. When you add in barter advertising revenue, Columbia TriStar has taken in close to \$2 billion over its two *Seinfeld* cycles.

But that's still an "if" at this point. Apparently, several outlets are balking, including *Friends'* primary habitat, Tribune Broadcasting and many Fox-owned stations that are heavy sitcom buyers.

"The terms that they put forth in the initial go-around were way out of whack with what he was willing to pay," claims Garnett Losak, programming director for Blair Television, referring to the chief of a mid-market group that carries *Friends*. "The group is most interested in owning the show, but whether or not the deal makes sense is another issue."

Warner Bros. executives declined to comment.

No one can argue the fact that *Friends* has regularly beaten *Seinfeld* ratings-wise

Pearson spring cleaning?

Brian Harris, Pearson Television North America's CEO, was ousted, and others in the game-show-rich studio's development ranks could be out soon, sources said last week. That follows the previous departure of Richard Eyre, the director of strategy and content for Luxembourg-based RTL Group, Pearson's parent company.

Tony Cohen was named chief executive officer of RTL Group Production and will take on much of Eyre's responsibilities, including oversight of Pearson Television North America. Cohen, who formerly ran Pearson's U.S. division, is expected to arrive in Los Angeles within the next several weeks and unveil the companies' strategies.

Pearson Television North America recently canceled long-running *Baywatch* and has struggled to make headway on the syndication front. Pearson made a splash at NATPE with action hours *Colosseum* and *Lean Angle* but, shortly after the convention, yanked *Colosseum* as a prospect for next fall. Now it has also given up on *Lean Angle*. —S.A.

since it debuted in syndication, most recently scoring a 6.2 vs. *Seinfeld's* 5.3 during February sweeps, according to Nielsen Media Research's household results. "It's Warner Bros.' job to be as aggressive as possible," Losak acknowledges. "The stations' job is to get the show with the greatest value possible. So, between those two missions, they'll have to come to an agreement."

Moreover, few syndication insiders believe Warner Bros. won't be able to pen a deal for *Friends*, which is still considered a bonanza for stations. *Friends'* most recent sweeps score was just 7% below its performance for February 2000 (6.7).

"Is it a solid performer?" asks Katz TV's Bill Carroll. "Yes. I don't think anyone will disagree."

Still, Losak says several stations aren't act-

We're Bub

Blind Date hits new heights...

A18-34 +40%
A18-49 +42%
A25-54 +36%



M18-34 +62%
M18-49 +45%
M25-54 +40%

W18-34 +22%
W18-49 +31%
W25-54 +33%

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A firm GO for Season 3!

**And from the producers
of Blind Date...**

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Also a firm GO for Fall '01!



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IN BRIEF

WWF BUYING WCW

World Wrestling Federation Entertainment is acquiring its rival, Turner Broadcasting System's World Championship Wrestling. WWF Chairman Vince McMahon plans to keep it separate and air its programming on TNN, the main outlet for WWF shows. Ideally, the two will periodically cross over into each other's storylines. But the WWF is very clear that it is buying only "the WCW brand, tape library and other intellectual-property rights." That doesn't include wrestlers that had extracted high-priced long-term deals from TBS.

SAVE OUR SPECTRUM

Half of California's Congressional delegation is asking FCC Chairman Michael Powell to protect educational TV services in danger of getting bumped off the spectrum in favor of advanced wireless services. The FCC and the National Telecommunications and Information Administration are scheduled to release a report this week recommending which services would need to be moved. The FCC must identify new spectrum for auction by July, with auctions scheduled for September 2002.

NBC, ABC TOPS IN WEEKLY RATINGS

NBC and ABC took the top races in the weekly ratings derby. Fueled by a strong Thursday lineup, NBC took the adults 18-49 crown for the 14th consecutive week, with a 4.1 rating/12 share, beating ABC and Fox (in a tie for second place at 4.1/11). ABC topped all networks in total viewers, with a 4.7/12, followed by CBS (4.3/12). Fox won the week in adults 18-34 (4.2/13), helped by 10 shows ranking among the top 20 in that bracket.

ing is if they *have* to order a second helping of *Friends*, which is different from the way they hungrily eyed another batch of *Seinfeld* in 1998.

For one thing, "*Seinfeld* in its first cycle was very under-exposed," just this year getting packaged with a double-run option. But stations "are concerned about the amount of exposure *Friends* has had," Losak adds. "In its second cycle, it will not only have double runs," widely practiced during its initial cycle, "but will also have cable exposure on TBS beginning late this year."

In fact, come 2004, when the *Friends*' second cycle is expected to start (contingent on original episodes' ending on NBC), TBS will have been spotlighting the series for three years. *Seinfeld* won't land on TBS until fall 2002.

Reportedly, Warner Bros. is hoping to lock

up the second cycle of *Friends* before its potential value-lessening cable debut on TBS, similar to Columbia TriStar's thinking in 1998.

But Tribune might not be in a very big hurry, since it's expecting a healthy load of sitcoms in the next several years, including high-profile *Everybody Loves Raymond* this fall and *Will & Grace* in fall 2002.

However, the consolidation of owners may be worrying Warner Bros. The likely partnership between the Fox and Chris-Craft groups under News Corp. will drive down prices.

"There will be potentially less demand," says Katz TV's Carroll, noting that Tribune dropped out of the *Seinfeld* second-cycle bidding war in New York and Los Angeles, losing out to Fox-owned WNYW-TV and Chris-Craft-operated KCOP-TV, respectively. ■

New media's old virtues

At Internet confab, less thinking 'outside the box'

By Ken Kerschbaumer

Three out of four panelists can't be wrong: The tie is back. On the opening panel for Reality Bytes: Television Internet Conference 2001 (presented by BROADCASTING & CABLE and Cahners Television Group in conjunction with the NATAS New York Chapter), three panelists sported the neckwear. In an era when the influence of the new economy even got the execs involved in the AOL Time Warner merger to shed their cravats, it might be a sign that old is good.

With attendance down approximately 75% from last year (the result of two bad climates: weather and financial), the impression could be that the new economy is yesterday's news. More accurately, the ties and lower attendance could be a sign that the relationship between television and the Internet may be defined more by old media's learning what new media can do for it rather than the other way around.

"The real benefit of the Internet for us is more of a tool to market to our preferred viewers," said Lowell "Bud" Paxson, chairman, Paxson Communications. "When we stopped trying to figure out how to get rich off the

Internet and instead how to use it in our current business, it became a wonderful tool."

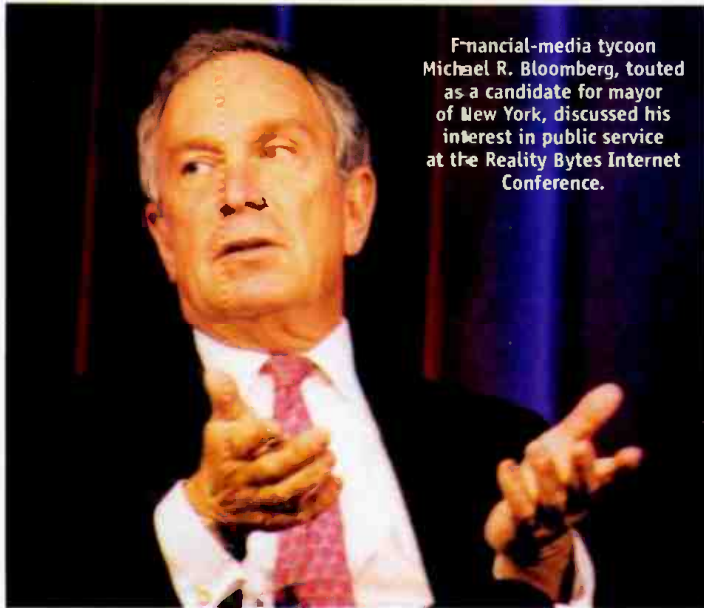
Paxson noted that the program *Doc* hit a 3.5 rating in New York, and he credited the Internet with driving viewers to the show. More important, the promotion budget was a paltry \$58,000 because of the cost savings the Internet afforded.

A recurring theme at the conference was how to get the online products to more closely reflect television's from a content standpoint.

"If you're a TV station, putting a text version of a local news story online is really lame," said Jonathan Klein, president and CEO, The FeedRoom. "There isn't a hell of a lot of text in a news story to begin with, and a lot of people watch the news because of a local [news personality]. The news itself is a commodity."

Creating an online product that reflects the compelling nature of the on-air offering is the goal. "The online version of *Millionaire* stands on its own two feet," he added. "The problem with a lot of TV properties online is they don't."

Compounding that problem is that the people hired to do a Web site are often distinct from those doing the television content. "Peter



Financial-media tycoon Michael R. Bloomberg, touted as a candidate for mayor of New York, discussed his interest in public service at the Reality Bytes Internet Conference.

Jennings is ABC News," he adds. "How come I don't see him when I go to ABCNews.com?"

Michael Davies, executive producer for *Who Wants to Be a Millionaire?*, noted that a major key to *Millionaire's* success around the world is the local host.

His problem with the Web is that, in a way, it's too easy. Historically, distribution methods have been limited and, to get access to distribution, content providers had to work to get better at what they did. With the Internet, anyone, regardless of talent level, has access to global distribution. As a result, it's difficult to tell quality content from less-than-compelling content.

Richard Cardran, president of Tableau Media, however, countered that there is a filter, sorting bad from good. "The filter is the users, the people that discover these pieces of content. And the smart people figure out how to port that over to TV and open up markets." ■

MSNBC's Brown: The sun will shine

Merrill Brown, editor-in-chief and senior vice president of MSNBC.com, isn't letting the fall of technology stocks ruin his faith in the growth of Internet news.

On the same day the Dow Jones sank more than 600 points before a last-minute rally, Brown delivered the keynote address at the NATAS Conference at Manhattan's Marriott Marquis. He acknowledged that the current downswing in technology stocks and the absence of an appliance that can effectively handle the convergence of the Internet and television have put a damper on the Web business. But he was quick to remind doubting Thomases of a similar environment in which nervous broadcast networks might have unnecessarily jumped ship.



Brown compared today's situation with the '80s, when broadcasters shortsightedly lost faith in cable networks.

"It's instructive to look at cable television and think of the early '80s, a point in time when groups including NBC, ABC-Westinghouse and CBS all launched cable networks, only to walk away when the short-term picture looked difficult," Brown said. "It's fair to suggest that, had ABC-Westinghouse stuck with their cable news channel nearly 20 years ago, they would have had a \$10 billion to \$20 billion asset today."

Brown's confidence in the coupling of television and the Internet to bring news 24/7 is derived from a combination of factors: the upgrading of news sites—such as MSNBC.com—from regurgitators of print news to full-fledged newsgathering sources; the high number of users—up to 3 million—the Web site has seen on a hot news day; and the emergence of high-speed Internet access and handheld devices.

Although noting that he is aware that the Internet infrastructure is lagging behind content demands, Brown cited those positives instead and stressed that "the numbers and the behavior patterns give support to that dream of converged media."

—P. Llanor Alleyne

IN BRIEF

DOC IS GOOD MEDICINE FOR PAX

Pax TV has ordered eight more episodes of *Doc*, the network's new prime time series. Now at 21 episodes total, the show scored a 1.8 household rating last Sunday at 8 p.m., improving on the time period's average by 100%, according to Nielsen Media Research. *Doc*, which stars country singer Billy Ray Cyrus, posted record-high ratings for Pax.

THIS IS ONLY A REVIEW

The FCC finally is reviewing three-year-old requests for changes to the Emergency Alert System. The National Weather Service wants emergency codes used by the broadcasters and cable systems made compatible with those used by the government's weather radio service. The Society of Broadcast Engineers wants to make the two-tone attention signal optional, reduce the modulation level for EAS codes, establish a standard for text transmission, and allow audio for the president's message to be carried separately from the EAS signal.

CURTIS COURT OFF THE DOCKET

King World has apparently called it quits on *Curtis Court*. Sources say Roger King told the show's production members Thursday that the rookie strip would not return next season. A spokesperson noted that there are enough completed episodes for the show to run through Sept. 6. *Curtis Court* typically hovered around a 1.0 Nielsen rating.

CORRECTION

Peter Walker, formerly Tribune Television's regional vice president, has been named senior vice president at the company. A story on page 32 of the March 19 issue misspelled his name.

THE OTHER

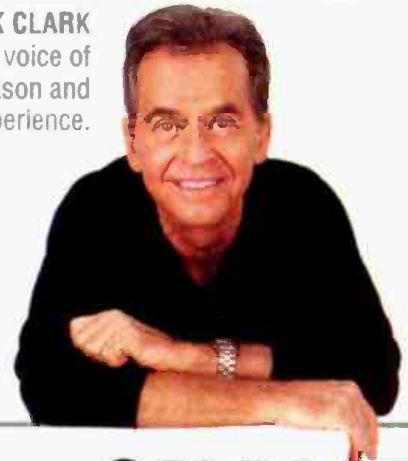


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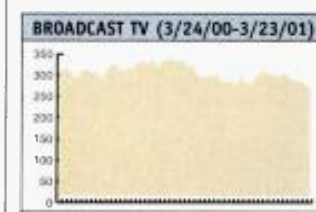
Week of March 19-23

WINNERS

	3/23	% change
Regent Comm.	\$7.75	20.39
Motorola Inc.	\$16.05	14.64
Granite Brst.	\$2.84	13.75
Salem Comm.	\$16.44	8.23
Sony Corp.	\$73.08	7.95

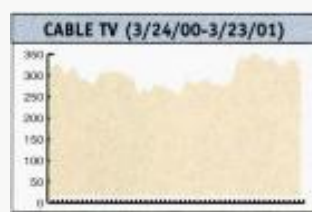
LOSERS

	3/23	% change
Unitedglobalcom	\$10.75	(30.92)
Liberty Digital	\$4.40	(18.02)
Liberty Satellite	\$2.31	(15.58)
Charter Comm.	\$19.94	(12.60)
Emmis Comm.	\$22.13	(11.94)



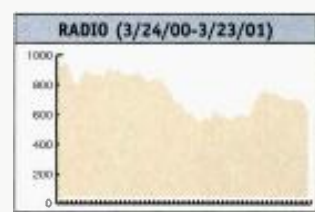
Week ending 3/23/01

Close	253.30	3.4%
High	265.76	
Low	251.08	



Week ending 3/23/01

Close	299.44	6.1%
High	322.74	
Low	299.44	



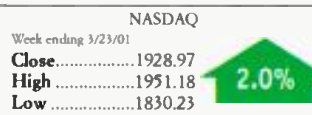
Week ending 3/23/01

Close	578.12	7.4%
High	625.12	
Low	565.06	



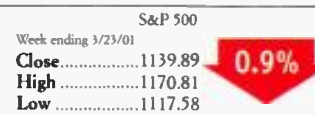
Week ending 3/23/01

Close	9504.78	3.2%
High	9959.11	
Low	9389.48	



Week ending 3/23/01

Close	1928.97	2.0%
High	1951.18	
Low	1830.23	



Week ending 3/23/01

Close	1139.89	0.9%
High	1170.81	
Low	1117.58	

Intel abandons stream

Business once considered a \$2.5B category is no longer viable

By Michael Grotticelli

Lacking a sustainable client base, Intel Corp.'s Internet Media Services division, based in Santa Clara, Calif., is shutting down its streaming-business activities and abandoning ambitions that it had said could be worth \$2.5 billion by 2004, according to company literature.

Last May, the company announced that it would spend nearly \$200 million over several years and was building two state-of-the-art streaming-media facilities—one in Redding, England, and one in Hillsboro, Ore.

The goal was to allow corporate and media clients to stream everything from company meetings and sales conferences to feature-length movies and online training videos. Given poor initial client response, those efforts have been suspended in an attempt to focus on other core technologies within the streaming-media arena.

"We have announced that we are exiting the streaming-media business, and we're working with our current customers to transition them to other service providers," said spokeswoman Erica Fields.

The nearly 200 employees of the division are being offered other positions within the company, and no layoffs were planned,

according to Fields.

Intel will continue with its other initiatives, such as streaming-media software-application development, online Web hosting for live events, and participation in the Advanced Television Enhanced Format (ATVEF) group of companies working to develop standards for interactive-TV advertising and other e-commerce capabilities. The company has also entered into a part-

nership with RealNetworks in the development of an Internet streaming codec.

"Basically, we looked at many different factors—changes in market conditions and the economic downturn in the U.S.—and we decided to exit this business as a provider of these services. We still believe in rich media," Fields said. "We just felt that there wasn't a viable business for us in content distribution. There are a lot of players in this space. There's also a limited development of related business models for streaming media and the problems with the marketplace. Those are the three things that contributed to our decision." ■

B&C adds new senior editor

BROADCASTING & CABLE has named Michael Grotticelli senior editor, in charge of the interactive media and technology coverage. He most recently served as editor of *DigitalTV* magazine, published by United Entertainment Media.

Over a 10-year period, he has also held editorial positions at *Television Broadcast*, *TV Technology* and *Videography* magazines.

"Mike has a wealth of knowledge and enthusiasm about the tech and new-media sectors," says B&C Editor P.J. Bednarski. "He's a great addition to the magazine."

Grotticelli will be dividing his time between the magazine's New York City headquarters and his home office in upstate New York. He can be reached by phone at (212) 337-6952 or (518) 893-3329; by mail at 15 Ericson Dr., Greenfield Center, NY 12833; or via email at mgrotticelli@cahners.com or amgmedia@aol.com. ■



Michael Grotticelli will cover technology and interactive media.



R&D to the rescue

Broadcasters should fund their own tech lab and help themselves

Broadcasters efforts to exploit their digital TV channels have been ... let's be kind ... feeble. Many have built digital stations at great expense but have only the foggiest notion of what to do with them, let alone how to make them into profitable businesses.

There are a lot of reasons for this, which this magazine has tried to document over the past few years. Some are technical, like the faulty 8-VSB transmission system. It just doesn't work well. Somebody needs to come up with a fix that will not only greatly improve reception in fixed sets but eventually permit reception by portable and mobile sets.

That somebody should actually be a place—a broadcast tech center. As broadcasting's answer to Cable Labs, the tech center would tackle 8-VSB, datacasting and other DTV-related issues. But it could—and should—become a permanent fixture and become the industry's—the entire industry's—R&D operation.

Beyond DTV, there is certainly plenty to do. Take centralcasting.

Many of the larger station groups are looking to control multiple stations from a central one, so that many stations can essentially be run from one facility. It promises enormous cost-savings in personnel and technology. But to operate master control in one city from another hundreds of miles away is tough. It requires a complex system of telecommunications and automated broadcast gear. Working with manufacturers and system integrators, the groups are moving ahead with various centralcasting solutions. Each group is inventing its own wheel.

Wouldn't it have made more sense for broadcasters to turn the job of designing centralcasting systems over to a com-

monly run tech center? My guess is that it would have speeded implementation, lowered the cost and given broadcasters some confidence that it would work.

Cable Labs' Dick Green, who spent most of his career as a broadcast engineer for CBS and others, says the broadcast tech center could help in even more routine ways. It could regularly test TV production and transmission gear and provide the results for all to see. The manufacturers might not appreciate it, but any broadcaster on the verge of spending a few millions dollars certainly would.

So what's the downside? Money, of course. A tech center similar to Cable Labs with a few dozen engineers and the

necessary hardware would cost \$20 to \$30 million a year to operate. That sounds like a lot of money. Well, it is a lot of money. But it's only a pittance compared to the broadcasters' \$40 billion in annual revenue. If everybody plays, the annual hit on everybody's bottom line wouldn't be so bad. And before dismissing the idea of a tech center, broadcasters ought to look at how much they have been spending on consultants and systems integrators and

of engineers on. And the payoff could be enormous—for the tech center and for every TV and radio broadcaster in the land.

Having "intellectual property" would also give the tech center a stronger hand in dealing with manufacturers, Green says. It doesn't always have to be their way, he says, if you have an alternate one.

The idea of a broadcast tech center has been kicked around for many years and, usually

Wouldn't it have made more sense for broadcasters to turn the job of designing centralcasting systems over to a commonly run tech center?

how much they wasted on gear that wasn't all the salesperson said it would be.

You can't bank on it, but there is a chance that the tech center could actually generate some revenue—from royalties on any patented inventions it comes up with. Let's say the center dreams up a circuit that fixes the 8-VSB-reception problem. There's nothing that says it has to give it away to set manufacturers. How about \$1 per set?

I'm still waiting for a low-cost broadcast antenna that will pull in distant signals and give me a good ghost-free picture or static-free audio. That would be worth putting a team

because of the expense, does not get far. But DTV could be the catalyst that finally makes it reality.

The National Association of Broadcasters has broached the idea several times over the past 10 years with no luck. The NAB's Chuck Sherman, who has been part of the pitch in the past, sees the merits. "We could get into such issues as interactivity and copy protection," he says. "It would give us the ability to control our destiny in the digital world." ■

Jessell may be reached at jessell@cabnrs.com or 212-337-6964.

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"One hell of a tale. Docudrama covers FX in glory. It has been less than a year since the FX cable network began making TV movies – but FX has proven quickly that it's both determined, and able, to turn out the type of serious quality drama projects the broadcast networks used to make. It's the sort of drama that CBS or ABC would have made a generation ago, back when real-life military cases and controversies inspired such brilliant telemovies.."

-Daily News (New York)



"Last year's 'Deliberate Intent' received positive reviews, and the network's latest entry, 'A Glimpse of Hell,' puts to shame many of the TV movies on ABC, CBS and NBC."

-Pittsburgh Post-Gazette

"...a powerful movie...a stunning performance by Caan. Briskly directed by Mikael Salomon...'A Glimpse of Hell' does a remarkable job of telling its complex story in two hours..."

-The Plain Dealer (Cleveland)



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rogram in FX history.

"No one can accuse basic cable FX Network of dipping its foot into the original movie sea one toe at a time. For its third original movie, the Fox-owned network shoves its entire foot underwater with this levelheaded, sharply produced docudrama..."

-The Hollywood Reporter

"...FX has been undergoing a transition from reruns toward original product, some of it top-notch. 'A Glimpse of Hell', FX's most polished movie effort yet, is the equal of what can be found on the broadcast dial - and is superior to a lot of it."

-Sun-Sentinel (South Florida)

JAMES CAAN

A GLIMPSE OF HELL

BASED ON A TRUE STORY

ROBERT SEAN LEONARD

Written by DAVID FREED

Directed by MIKAEL SALOMON

"...absorbingly and intelligently explores the events leading up to the battleship's blast in Turret Two..."

-Daily News (Los Angeles)



ORIGINAL
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Programming

Fall forecast: Cloudy

Strike threat, economy spell uncertainty for advertisers and networks

By Joe Schlosser

When top advertisers visited the broadcast networks for a first look at fall development slates, the talk was less about the shows and more about the potential of a work stoppage and a sagging economy that could spell doom at the May up-fronts.

ABC, NBC, Fox, The WB and UPN rolled out the red carpet for Madison Avenue's heavy hitters in Los Angeles last week, letting the advertisers in on their pool of potential drama, sitcom and reality projects for the 2001-02 season. CBS met with advertisers in New York a week earlier. These peeks at new projects come two months before the networks' star-studded upfront presentations in New York, where fall lineups are unveiled.

But the double-whammy scenario of actor/writer strikes and the faltering economy cast a sober cloud over what are annually upbeat gatherings on some of Hollywood's top backlots.

Advertisers say they are preparing two separate strategies for buying ad time: with strike and without. Network executives shared their backup strategies in the event the Writers Guild of America and/or the Screen Actors Guild takes to the picket lines. The WGA could walk as early as May 1; SAG, by the beginning of July.

"We are talking to all our clients about the eventuality of a strike, and it seems like we have to be prepared for one because it looks like they are really going down that road," says Chris Geraci, senior vice president and director of national TV buying for BBDO OMD. "Some of the networks were a little bit better prepared for a strike than I thought. That's comforting to some degree."



"Fox will be ready to go with more new scripted entertainment series than any of our competitors," says Sandy Grushow.



Gail Berman, entertainment chief at Fox, has two reality series and a dozen top theatrical releases ready if there's a strike.

Tom DeCabia, of media buyer Schulman-Advanswers NY, says the possibility of a strike may make his clients willing to place more of their ad dollars in the scatter market instead of loading up on the usual fall-season lineups. "Some people could hold back money: If you don't have to be out there, why waste your money on repeats or shows that aren't going to be there without a strike?" DeCabia asks. "But if you have a product that has to get out there and sell for Christmas, then you have to get your voice out there regardless of a strike."

Says Doug Seay, of ad firm Publicis & Hal Riney, "The dialogue is starting now, but I think a lot of people are going to wait to see what happens. May 1 will be a big date. I think it's going to be a slower upfront this year regardless. The strike will slow it down, the economy will slow it down."

Fox President of National Sales Jon Nesvig acknowledges that the slowing economy and potential strikes have brought "uncertainty" to this year's upfront season, but he remains confident that it will be business as usual



NBC has everything Dick Wolf can get ready, including six new *Law & Order* episodes, 10 of *Law & Order: Special Victims Unit* and 13 of new *Law & Order: Criminal Intent* (shown).

once the networks unfurl their lineups in May. "It's up in the air more than a normal year. There is a lot of posturing going on both ways right now, but, every year, both sides start out pretty far apart, and, eventually, you figure out a way to make a deal. Hopefully, we'll figure out a way to do it this year, too."

Network programmers say they are prepared for whatever comes in September, and executives at both Fox and ABC maintain they are in the best position of the networks.

"Regardless of a work stoppage, and we are going to remain optimistic that one can be avoided, Fox will be ready to go with more new scripted entertainment series than any of our competitors and with more original episodes of successful returning series," claims Sandy Grushow, chairman, Fox Television Entertainment Group.

ABC Entertainment Group Co-Chairman Stu Bloomberg tells advertisers, "While we firmly believe a strike can be avoided, should one occur, ABC is by far the best prepared. In the unfortunate event that this happens, we will not have to rely on any repeat entertainment series at all."

Both sides presented strong cases to back up their words. For the fall, Fox has the exclusive rights to all of Major League Baseball's post-season play, including the World Series. On top of that, Fox executives say they have 13 episodes of new

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SpectraSite Broadcast Group
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Mobile, Alabama

Setting stub for 2000 foot tower
November 15, 2000

IN BRIEF

LITTLEFIELD SIGNS PARAMOUNT DEAL

Former NBC Entertainment President Warren Littlefield has signed a multiyear overall development deal with Paramount Network Television. Littlefield will continue to develop and produce programming under his The Littlefield Co. banner. He formed company in January 1999 as a joint venture with NBC after his run as the network's top programming executive. The new pact with Paramount calls for the development of prime time comedies and dramas.

FOOD ORDERS MORE WOLFGANG

The Food Network has ordered 26 more episodes of cooking series *Wolfgang Puck* from Weller/Grossman Productions. Production on the second season of *Wolfgang*, which spotlights the famous Spago chef doing everything from steering a Hollywood party to going fishing for that night's catch-of-the-day, will start in June. *Wolfgang* currently airs Fridays at 9 p.m.

FILM PACKS CLEAR 140 STATIONS

New Line Television has cleared both its latest film packages, *New Line 9* and *The Dumb One* on more than 140 stations, representing 18 of the top 20 markets. The news comes on the heels of Jim Rosenthal's appointment as the company's president, replacing Bob Friedman, who was named to head AOL Time Warner's new interactive venture, AOLTV. Station groups on board for New Line's film packages—which feature such movies as *Thirteen Days*, *The Cell* and *Dumb & Dumber*—include Paramount, CBS, Tribune, Young, Cox and The WB Station Group.



Moonlighting producer/creator Glenn Gordon Caron's new drama at Fox, *When I Grow Up*, will be ready in the fall regardless of strike. The network has ordered 13 episodes.

drama *When I Grow Up* and 13 episodes of producer Judd Apatow's latest comedy *Undeclared*. Fox also has at least seven episodes of new comedies *Greg the Bunny* and *The Tick*, as well as 13 episodes of anthology series *Nightvisions*. In terms of returning series, Fox executives vow to have five episodes apiece of *The Simpsons* and *King of the Hill*, four of *That '70s Show*, and 21 yet-to-air episodes of *Family Guy*. Also in the hopper in case of a strike is another installment of *Temptation Island*, new reality project *Love*

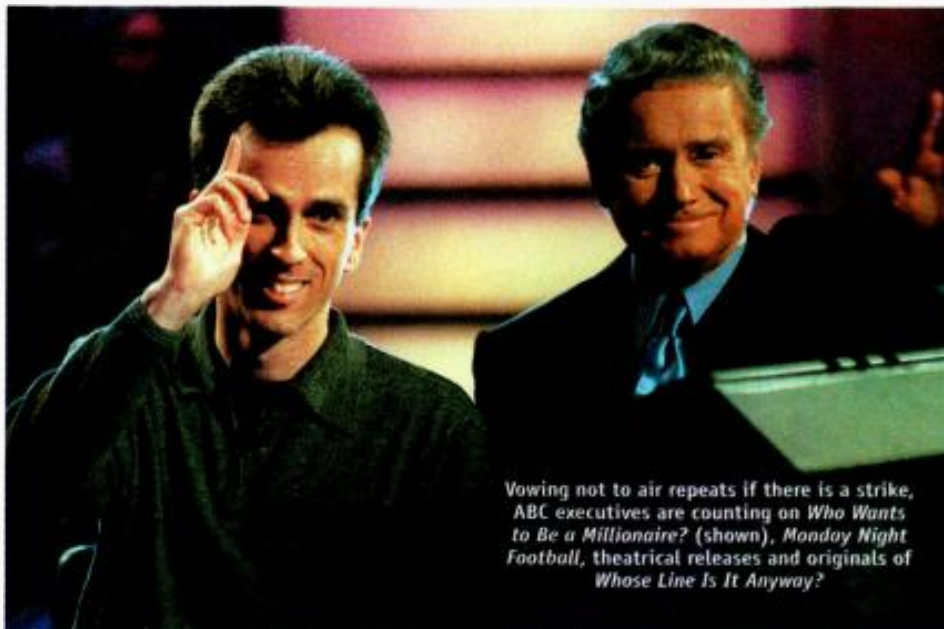
The WB is working on nine potential reality series and could add a movie night with titles from Warner Bros.

Cruise, and more than a dozen top theatrical releases.

ABC has *Monday Night Football*, original episodes of *Who Wants to Be a Millionaire?*, 39 episodes of *Whose Line Is It Anyway?*, the second installment of *The Mole*, new reality series *The Runner*, four miniseries and 146 theatrical titles, including the broadcast premieres of *Saving Private Ryan* and *Sixth Sense*.

NBC executives didn't reveal much about their backup plans, touching briefly on some potential reality projects and everything producer Dick Wolf will have ready. He vows to have six original *Law & Orders*, 10 episodes of *Law & Order: Special Victims Unit* and 13 of new series *Law & Order: Criminal Intent* ready for the fall, strike or no strike.

Programmers at The WB are working on nine potential reality series that could be used in the event of a strike, including four projects already in production. In the network's reality hopper is a remake of *That's Incredible*, a prime time version of co-owned Warner Bros. Domestic TV's coming syndication series *Elimidate*, and an *Eco-Challenge*-like series called *No Boundaries*. WB executives say they could add a movie night with titles from Warner Bros. as well if there is a strike. ■



Vowing not to air repeats if there is a strike, ABC executives are counting on *Who Wants to Be a Millionaire?* (shown), *Monday Night Football*, theatrical releases and originals of *Whose Line Is It Anyway?*

SyndicationWatch

MARCH 5-11 *Syndicated programming ratings according to Nielsen Media Research*

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	11.1	11.1
2	Jeopardy	9.0	9.0
3	Entertainment Tonight	6.8	6.9
4	Oprah Winfrey Show	6.4	6.6
5	Judge Judy	6.3	9.0
6	Friends	6.2	7.0
7	Seinfeld	5.3	5.3
8	Frasier	5.2	5.6
9	Wheel of Fortune (wknd)	5.2	5.2
10	Live With Regis and Kelly	4.4	4.4
11	Judge Joe Brown	3.9	5.1
12	Jerry Springer	3.8	4.1
13	Hollywood Squares	3.7	3.8
14	Drew Carey	3.6	4.0
15	The X-Files	3.5	3.6
16	3rd Rock From the Sun	3.4	3.6
17	Andromeda	3.4	3.6
18	Maury	3.4	3.6
19	Inside Edition	3.4	3.4
20	Stargate SG-1	3.3	3.5
22	Entertainment Tonight (wknd)	3.3	3.4
23	Montel Williams	3.3	3.4
24	Seinfeld (wknd)	3.3	3.3
25	Xena	3.2	3.4
26	Jeopardy (wknd)	3.2	3.2

TOP MAGAZINE SHOWS

Rank	Program	HH AA	HH GAA
1	Entertainment Tonight	6.8	6.9
2	Inside Edition	3.4	3.4
3	Extra	3.1	3.2
4	Access Hollywood	2.6	2.6
5	Nationa. Enquirer	1.2	1.2

According to Nielsen Media Research Syndication Service Ranking Report March 5-11, 2001

HH/AA = Average Audience Rating (households)
 HH/GAA = Gross Aggregate Average
 One Nielsen Rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States
 NA = Not Available

Post-sweeps letdown

Most syndicated series snoozed in the ratings for the week ended March 11, the first week after the February sweeps.

The healthiest of the syndicated series were the magazine shows. Three of the top magazines climbed from the previous week: *Entertainment Tonight* (6.8, up 8%), *Inside Edition* (3.4, up 3%) and *Extra* (3.1, up 3%). *Access Hollywood* (2.6) and *National Enquirer* (1.2) stayed even.

"Original programming makes a big difference," observes *Inside Edition* Executive Producer Charles Lachman, noting the strip's content coup: During this ratings period, it secured exclusive video footage of weapons inside the home of Andy Williams, the alleged shooter at Santana High School, Santee, Calif. "That got us a lot of attention."

Marc Rosenweig, senior vice president of programming and production for *Inside Edition* distributor King World, concurs. "It makes you feel great when *CBS Evening News*, ABC's *World News Tonight* and *NBC Nightly News* are calling you looking for the material. That's when you know you have something special."

Among talk shows, only *Live With Regis and Kelly* logged an increase, rising 5% to 4.4, a new season high. *Oprah* (6.4, flat) continued to lead, followed by *Jerry* (3.8, down 3%), *Maury* (3.4, down 8%) *Montel* (3.3, down 11%), *Rosie* (2.8, flat), *Ricki* (2.5, flat), *Sally* (2.5, flat), *Jenny* (2.1, down 5%), *Martha* (1.6, flat) and *Queen Latifah* (1.3, down 7%).

As for court shows, *People's Court* (1.9, up 12%) and *Judge Mills Lane* (1.7, up 6%) gained ground, while the big-league judges dozed on the bench: *Judge Judy* (6.3, flat), *Judge Joe Brown* (3.9, down 5%), *Divorce Court* (3.1, down 3%) and *Judge Greg Mathis* (2.2, down 4%).

Game/relationship shows were a mixed bunch. Evergreens *Wheel of Fortune* (11.1, up 2%) and *Jeopardy* (9.0, up 3%) lead the way, followed distantly by *Hollywood Squares* (3.7, flat), *Family Feud* (2.7, up 4%), *Blind Date* (1.9, down 17%) and *Change of Heart* (1.9, down 5%).

—Susanne Ault



Inside Edition, with Deborah Norville, climbed 3%, to 3.4, from the previous week.

4 Years And Growing

THE X-FILES **up 24%**

M18-34

95% Renewed Through '03

Show	Nov-00	Feb-01	% Change
The X-Files	2.5	3.1	+24%
Andromeda	2.7	2.2	-19%
ER	1.7	1.5	-12%

#1

20th TELEVISION

StationBreak

BY DAN TRIGOBUFF

PARING IN PORTLAND

The mood at KOIN(TV) Portland, Ore., once upbeat about its merger into Indianapolis-based Emmis Communications, turned predictably downbeat with the dismissals of about 20 people. The former Lee stations bought by Emmis last year bore the brunt of the 120 announced cuts, with KOIN the heaviest hit.

"These things are never easy," said General Manager Peter Maroney. Staffers at the station agreed with Maroney's assessment that the terminations were handled about as well and as sympathetically as such situations can be but added that it will be considerably more difficult to realize the employee loyalty on which Emmis prides itself. "That will be a major challenge in the coming year," said a remaining station staffer.

Insiders at former Lee stations absorbed into Emmis said they believed they were already running tight ships, but they were not tight enough for Emmis. "Profit margins have to be high to make these acquisitions work," said one executive.

Maroney and upper management said that layoffs were not anticipated until late February

or early March, when budgets were completed. Maroney said the job changes were "more about reallocating resources and making us ready for the future" than saving money.

ESSENTIAL CUSTOMERS

Rolling blackouts returned to California last week as a power-saving measure, but, this time, TV stations were, for the most part, spared. California Association of Broadcasters President Stan Statham said he is "happy to report" that the public utilities commission will classify broadcasters as "essential customers."

During the rolling blackouts that paralyzed several California stations for hours in January, Statham had met with California Gov. Gray Davis and with the state Energy Commission to lobby for a change in station status. This time, Statham said, the association could find only one station, KADY-TV Oxnard, that had been taken off the air—briefly and apparently by accident.

CAMPAIGN SPENDING

WCSC-TV Charleston, S.C., has been reporting the story of a federal indictment against a

suspected million-dollar embezzler: its own former news director, Donald Feldman. Feldman is expected to be arraigned Thursday, and insiders say he may enter a plea agreement afterward.

Investigation into Feldman's activities began at the station, which brought in local authorities after a confrontation last year, during which he denied wrongdoing. Federal authorities were later brought in to investigate money laundering and tax offenses. Feldman, who had worked at the station since 1987, is suspected of submitting false invoices for satellite time, equipment and part-timers to help in election coverage and of using the money to pay his own credit-card bills while treating himself and friends to travel and recreation. The indictment covers the period from 1996 to 2000, alleging more than \$1 million in misappropriated funds.

LONG ARM OF TV

WTVJ(TV) Miami photographer Rick Morris and engineer Adam Rice foiled a robbery of their station's equipment last week when they confronted a suspect equipped with bolt cutters in the act of cutting the

chains securing TV cameras to a station car in the parking lot. The station reported that the two staffers chased the suspect and caught him trying to get over a fence to a nearby highway. Meanwhile, they saw a car they believe was waiting for the suspect to take off. When police arrived to arrest the suspect, they found another car broken into and other equipment apparently taken from a local production company.

KHOU'S MANY AWARDS

Belo-owned KHOU-TV Houston continues to rack up awards for its investigative work on the Firestone tire story, credited with prompting Congressional and other investigations and the recall of more than 6 million potentially dangerous tires. Last week, the story won a regional Edward R. Murrow Award from the Radio-Television News Directors Association and a George Polk Award. Earlier this month, it won an award for Journalistic Excellence from the Scripps-Howard Foundation. It also won an Emmy, a duPont-Columbia University Award and a National Headliner Award. The big Murrow winners were Fox-owned WTTG(TV) Washington, which garnered seven regional Murrows, and KVUE-TV Austin, Texas, and WNDU-TV South Bend, Ind., with six each.

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



Risqué business

Anchors at New York's WB 11 Morning News, WPIX(TV), are occasionally cited for risqué behavior and dress. But they'd have to take their hats off—if nothing else—to Canada-based *Naked News* anchors Victoria Sinclair and Diane Foster, who dropped by the station for a visit on a publicity tour. The *Naked News* is an online, in-the-buff newscast now boasting hits in the millions.

FocusPittsburgh

THE MARKET

DMA rank	20
Population	2.9 million
TV homes	1.1 million
Income per capita	\$13,719
TV revenue rank	21
TV revenue	\$254 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1. KDKA-TV	2	CBS	CBS
2. WPXI-TV	11	NBC	Cox
3. WTAE-TV	4	ABC	Hearst-Argyle
4. WPGH-TV	53	Fox	Sinclair
5. WCWB-TV	22	WB	Sinclair
6. WNPA-TV	19	UPN	Paramount

*NOV. '00, HH, 6 A.M.-2 A.M.

CABLE/DBS

Cable subscribers (HH)	864,000
Penetration	80.4%
ADS subscribers** (HH)	79,000
ADS penetration	7%
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>Jeopardy</i> (WPXI-TV)	12.9/21
Network show	
<i>ER</i> (WPXI-TV)	24.7/35
Evening newscast	
KDKA-TV	11.9/20

***November 2000 data

Sources: Nielsen Media Research, BIA Research

The Steel City may get its seventh commercial TV station if the FCC OKs the sale of public station WQEX.



Broadcasters battlin' for bucks, books

The country's 20th TV market, Pittsburgh, is among the most competitive. "We have kind of a unique situation," says Stephanie Satterfield, vice president and director of spot buying at Pittsburgh's MARC Advertising, "in that we have three strong news stations with KDKA, WTAE and WPXI. They have their ups and downs, as well as their various strengths by demo, but overall it's a three-station news market, which is healthier than some of the other markets our size. Fox [WPGH] is very strong, and The WB [WCWB] and UPN [WNPA] have filled in nicely for the younger demos."

And then there's cable, which has a long history there. "Between the [Cox Cable] Interconnect and Fox Sports Channel, it's sort of like [having] another Fox station in the market. They're significant competitors," says John Howell, WPXI general manager.

There could be more competition if the FCC approves a plan by noncommercial WQED to sell its second station, WQEX (ch. 16), to Pittsburgh native Diane Sutter, who would make it a commercial outlet. "We need another player like we need a hole in the head," says Jim Hefner, WTAE's general manager.

The intense competition has generated controversy over sweeps contesting by WPXI and WTAE during their 5 p.m. newscasts. Gary Cozen, KDKA's general manager, has long opposed the practice: "There is really nothing that has had so dramatic an impact on distorting the ratings as these contests. The bottom line is, pure and simple, that it is ratings manipulation." (Last Wednesday, Joe Coscia, who had been recruited by the upper ranks of CBS station management as news director at KDKA, lost his job amid apparent discord with Cozen. Coscia would disclose only that the terms of his departure were the subject of private discussions. See In Brief, page 14.)

One thing station general managers agree on is that Pittsburgh displays strong economic indicators. "There's a big renaissance going on," says KDKA's Cozen. "It's a very different city that, for the first time in a long time, is really pulling itself together."

—Mark K. Miller

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0.6

National Enquirer

Feb. '00

2.4

Judge Hatchett

Feb. '01

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The Judge America Is Watching!

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Programming

CableWatch

MARCH 12-18 *Cable programming ratings according to Nielsen Media Research*

CABLE'S TOP 20

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

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	70	5.4	4.3	4332	8.9
2	WWF Entertainment	TNN	Mon	9:00P	60	4.4	3.5	3540	6.5
3	m/"Cliffhanger"	TBS	Sun	8:00P	135	4.3	3.5	3549	6.4
4	m/"The Familiar Stranger"	LIF	Mon	9:00P	120	4.1	3.3	3251	6.3
5	Icon	MTV	Tue	8:00P	90	3.5	2.7	2703	5.2
6	Jackass	MTV	Sun	10:30P	30	3.3	2.6	2575	5.5
6	m/"Glimpse of Hell"	FX	Sun	8:00P	120	3.3	2.0	1962	4.7
8	m/"Guilty Until Proven Innocent"	LIF	Sun	4:00P	120	3.1	2.5	2501	6.4
8	m/"Out of Sight"	USA	Tue	9:00P	150	3.1	2.5	2497	5.1
8	m/"The Familiar Stranger"	LIF	Sun	6:00P	120	3.1	2.5	2456	5.3
8	Jackass	MTV	Sun	10:00P	30	3.1	2.4	2394	4.7
12	Jag	USA	Mon	7:00P	60	3.0	2.4	2431	5.0
12	Rugrats	NICK	Sun	9:30A	30	3.0	2.4	2409	8.9
12	Rugrats	NICK	Sat	9:30A	30	3.0	2.4	2406	9.1
15	Hey Arnold	NICK	Mon	7:00P	30	2.9	2.4	2352	5.0
15	Rugrats	NICK	Mon	7:30P	30	2.9	2.3	2339	4.7
15	m/"Shattered Dreams"	LIF	Sun	2:00P	120	2.9	2.3	2301	6.5
18	Rocket Power	NICK	Sun	8:30A	30	2.8	2.3	2291	10.1
18	Rugrats	NICK	Sat	9:00A	30	2.8	2.3	2283	9.0
18	Any Day Now	LIF	Sun	9:00P	120	2.8	2.3	2265	4.2
18	Neanderthal	DISC	Sun	8:00P	120	2.8	2.2	2250	4.0

DEMO TRACKER: MALES 18-49

Ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Source: Fox Family Channel

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	70	5.2	4.2	2604	14.2
2	WWF Entertainment	TNN	Mon	9:00P	60	4.2	3.4	2071	10.3
3	Jackass	MTV	Sun	10:30P	30	3.3	2.6	1599	8.2
4	Cliffhanger	TBS	Sun	8:00P	135	3.1	2.6	1597	7.2
5	Jackass	MTV	Sun	10:00P	30	3.1	2.5	1536	7.1
6	FX Reality Specials	FX	Tue	9:00P	60	2.5	1.5	927	6.3
7	South Park	CMDY	Wed	10:00P	30	2.1	1.5	939	5.6
8	WWF Heat	MTV	Sun	7:00P	60	2.0	1.6	965	5.4
9	Farscape	SCIFI	Fri	9:01P	59	2.0	1.4	880	5.8
10	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	1.9	1.6	973	5.3

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Programming

BroadcastWatch

COMPILED BY KENNETH RAY

MAR. 12-18 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	UP/N	WB
24	9.1/14	8.6/14	4.0/6	6.1/9	1.1/2	2.4/4	2.9/4
8:00	24. AB: Monday Night Movie—Columbo: Murder Too Many	23. King of Queens 9.1/14	85. NBC Sunday Night Movie—The Lost Empire, Pt. 2 3.8/6	55. Boston Public 6.0/9	125. Miracle Pets 1.0/2	90. Moesha 2.4/4	85. 7th Heaven 3.7/6
8:30	Notes 8.9/14	18. Yes, Dear 9.6/15				89. The Hughleys 2.6/4	
9:00		10. Ev Lvs Raymd 11.3/17		51. Ally McBeal 6.2/9	121. Touched by an Angel 1.1/2	90. The Parkers 2.4/4	95. Gilmore Girls 2.1/3
9:30		29. Some/Friends 8.2/13				95. Girlfriends 2.1/3	
10:00	18. Gideon's Crossing 9.6/16	43. Family Law 6.6/11	77. Third Watch 4.4/7		114. Diagnosis Murder 1.3/2		
10:30							
	9.7/16	8.1/13	7.4/12	6.3/10	0.9/2	2.1/3	1.9/3
8:00	6. Who Wants to Be a Millionaire? 12.2/19	21. JAG 9.3/15	57. Frasier 5.9/9	45. That '70s Show 6.5/11	133. Mysterious Ways 0.7/1	95. UPN's Movie Tuesday—Hot Boyz 2.1/3	95. Buffy the Vampire Slayer 2.1/3
8:30			59. Fighting Fitzg 5.8/9	59. Titus 5.8/9			
9:00	27. Dharma & Greg 8.4/13	33. 60 Minutes II 7.8/12	26. Frasier 8.5/13	45. Dark Angel 6.1/9	125. Touched by an Angel 1.0/2		102. Angel 1.7/3
9:30	51. Geena Davis 6.2/10		35. Three Sisters 7.6/12				
10:00	17. NYPD Blue 9.7/17	36. Judging Amy 7.4/13	28. Dateline NBC 8.3/14		121. Diagnosis Murder 1.1/2		
10:30							
	9.0/14	10.2/17	10.0/17	4.9/8	1.1/2	2.4/4	1.6/3
8:00	72. Draw Carey 4.7/8	1. Survivor II 16.6/27	64. Ed 5.5/9	72. That '70s Show 4.7/8	133. Twice in a Lifetime 0.7/1	90. Star Trek: Voyager 2.4/4	102. Dawson's Creek 1.7/3
8:30	78. Spin City 4.3/7			78. Grounded/Life 4.3/7			
9:00	40. Draw Carey 6.9/11	43. Big Apple 4.3/7	7. The West Wing 11.8/19	71. The Simpsons 5.0/8	120. Touched by an Angel 1.2/2		107. Jack & Jill 1.6/3
9:30	40. The Job* 6.9/11			65. The Simpsons 5.4/9			
10:00	65. Orce and Again 5.4/9	37. 48 Hours 7.3/13	4. Law & Order 12.8/22		114. Diagnosis Murder 1.3/2		
10:30							
	8.7/14	6.5/11	11.2/18	3.9/6	1.3/2	4.3/7	3.3/5
8:00	72. Who's Line Is It 4.7/8	45. NCAA Basketball Championship 6.5/11	3. Friends 13.9/23	81. Fox Thursday Night Movie—Rumble in the Bronx 3.9/6	110. It's a Miracle 1.4/2	78. WWF Smackdown! 4.3/7	88. Gilmore Girls 2.9/5
8:30	51. Who's Line Is It 6.2/10		11. Weber Show 10.9/17		121. Touched by an Angel 1.1/2		87. Charmed 3.6/6
9:00	9. Who Wants to Be a Millionaire? 11.5/18		8. Will & Grace 11.6/18				
9:30			14. Just Shoot Me 10.2/16				
10:00	22. Primetime 9.2/16	68. NCAA Basketball Championship 5.1/10	15. ER 10.1/17		110. Diagnosis Murder 1.4/2		
10:30							
	7.7/14	5.7/11	8.5/15	4.4/8	1.0/2	1.3/2	2.0/4
8:00	83. Two Guys a Girl 3.8/7	62. NCAA Basketball Championship 5.1/10	16. Providence 9.8/18	68. Police Videos 5.1/9	130. Encounters With the Unexplained 0.8/2	110. The Parkers 1.4/3	90. Sabrina/Witch 2.4/4
8:30	81. Norm 3.9/7					114. Girlfriends 1.3/2	94. Popstars 2.2/4
9:00	13. Who Wants to Be a Millionaire? 10.4/18		31. Dateline NBC 8.0/14	85. The Lone Gunmen 3.7/6	125. Touched by an Angel 1.0/2	114. Gary & Mike 1.3/2	102. Popular 1.7/3
9:30						114. Celebrity Death 1.3/2	
10:00	24. 23/20 8.9/17	72. NCAA Basketball Championship 5.1/10	32. Law & Order: Special Victims Unit 7.9/15		121. Diagnosis Murder 1.1/2		
10:30							
	5.8/11	6.6/13	1.6/3	6.0/11	0.8/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR) - NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • * PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00				68. Cops 5.1/10	133. Miracle Pets 0.7/1		
8:30				55. Cops 6.0/11			
9:00	59. ABC Saturday Night Movie—Waterworld 5.8/11	42. NCAA Basketball Championship 6.7/13	107. NBC NFL Football 1.6/3	45. AMW: America Fights Back 6.5/12	130. Touched by an Angel 0.8/1		
9:30							
10:00		50. The District 6.3/12			130. Mysterious Ways 0.8/2		
10:30							
	10.8/17	8.6/14	6.1/10	6.0/9	1.0/2	1.0/2	1.7/3
7:00				76. Futurama 4.5/8	129. Candid Camera 0.9/2	125. UPN NFL Football—San Francisco Demons vs. Chicago Enforcers 1.0/2	110. Jamie Foxx 1.4/2
7:30	30. Wonderful World of Disney—Bailey's Mistake 8.1/13	12. 60 Minutes 10.8/19	57. Dateline NBC 5.9/10	62. King of the Hill 5.6/9	114. Candid Camera 1.3/2		109. The PJs 1.5/3
8:00		20. Touched by an Angel 9.5/15		34. The Simpsons 7.7/12	100. Doc* 1.8/3		102. Steve Harvey 1.7/3
8:30				38. Malcolm/Middle 7.1/11			100. For Your Love 1.8/3
9:00	2. Who Wants to Be a Millionaire? 14.1/21	38. CBS Sunday Movie—For Love of Olivia 7.1/11	54. NBC Sunday Night Movie—Face/Off 6.1/10	65. The Lone Gunmen 5.4/8			99. Nikki 2.0/3
9:30							102. For Your Love 1.7/3
10:00	4. The Practice 12.8/21				136. TV Guide Awards 0.6/1		
10:30							
WEEK	8.3/14	7.8/13	6.9/12	5.4/9	1.0/2	2.2/3	2.2/4
SP-1	8.6/14	8.6/14	8.2/13	6.3/10	0.9/2	2.5/4	2.6/4

Business

'Simplify' now cable's watchword

Industry sees electronic data interchange reducing massive ad-purchasing paperwork

By Lee Hall

The cable industry is shifting into high gear to simplify the advertising-buying process for networks, ad agencies and local cable systems.

National Cable Communications, which places the majority of national spot buys on local systems will roll out its "Internet solution" in July as it tries to convert the entire buying and billing process to a paperless electronic stream.

"Everything starts with us, because we are the guy in the middle," said Robin Kroopnick, senior vice president of electronic data services at NCC.

The move is the latest step in cable's five-year, multimillion-dollar move toward electronic data interchange (EDI).

NCC has invested nearly \$3 million to develop software and processes to simplify ad servicing for the more than 2,100 EDI-enabled cable systems. Before 1997, when the industry's EDI efforts began in earnest, virtually all cable buying and billing was conducted on paper, creating massive headaches for agencies, systems and advertisers alike.

"It was like Santa Claus here every day," Kroopnick said of postal carriers who would deliver bags and bags of paper orders and invoices. Each had to be checked by hand to certify that commercials had run as scheduled. "It was a nightmare," she said.

Because of the nature of the cable landscape, spot advertising buys are frequently spread over dozens or even hundreds of systems. Every transaction on every system had at least one piece of paper associated with it, and every piece of paper had to be

reconciled by a human.

"It was 10 times more labor-intensive to buy cable than broadcast. We had to do something," said Joe Ostrow, chief executive, Cabletelevision Advertising Bureau. "Before EDI, there literally was a ton of paperwork that had to happen. I don't know how many forests we defoliated."

Today, after thousands of task-force meetings, reports and recommendations, NCC processes nearly 15,000 electronic invoices and affidavits each month. About 85% of all spot cable orders are now handled electronically.

"It has made our lives immeasurably easier. NCC's goal is to make it so easy for us to buy local cable that we don't even blink,"

said Kathy Crawford, executive vice president of local broadcast operations at Initiative Media, a Los Angeles-based agency, and one of 44 large agencies engaged in NCC's EDI initiative.

Adding an Internet component this summer will expand the EDI effort to thousands of smaller cable systems and agencies that don't have the resources for a full-scale EDI endeavor.

While electronic processing of ad buys may seem like a no-brainer, it has not always been an easy sell. Cable systems still get the bulk the revenue from subscriptions, not advertising, so EDI has not been a top priority for some. The more enlightened, however, see the potential for ad-revenue growth at a time when subscription

revenue is leveling. The current economic environment only worsens the situation.

Cable networks, far more dependent on advertising income, have spearheaded the EDI drive from day one. Today, 65 networks transmit and receive information electronically with 52 national and regional ad agencies. Their EDI transactions total about 75% of the \$10 billion network cable sales market.

Before EDI, the sales staff at networks often spent hours on the phone and at the fax machine transmitting information to agencies and going over the data spot by spot.

"Now we can initiate a file transfer with the push of a button and know that an exact copy of the data in our systems is sent directly to the client," said Elizabeth Hobby, director of EDI and online advertising operations, Discovery Networks U.S.

EDI is not perfect. Software can identify and kick out discrepancies, but those must still be examined by hand. And agencies complain about billing problems.

"We still have cases to this day where systems not only fail to bill us in a timely manner," Crawford said. "They sometimes don't bill us at all."

But the transition to EDI is smooth enough, and the cable industry is now looking toward the next step: serialization, or assigning a discrete identifier to each individual spot.

That would allow networks to make copy changes, transfer them electronically, and track each commercial more closely, theoretically reducing errors and misunderstandings to near zero. "That would be the ultimate evolution," Hobby noted, "but it is proving to be a much more cumbersome project than people anticipated." ■



"Everything starts with us, because we're the guy in the middle," says Robin Kroopnick, National Cable Communications.



"It was 10 times more labor-intensive to buy cable." Joe Ostrow, CAB.



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Changing Hands

TVs

KWHY-TV-DT Los Angeles

Price: \$239 million

Buyer: Telemundo Holdings Inc., Hialeah, Fla. (James M. McNamara, president; Station Partners LLC, 81.4% owner); owns nine other TVs, including KVEA Los Angeles

Seller: Harriscope of Los Angeles Inc., Los Angeles (Burt I. Harris Jr., president); no other broadcast interests

Facilities: Ch. 22, 2,630 kW visual, 257 kW aural, ant. 2916 ft.

Affiliation: Independent

Combos

10 FMs and seven AMs, Montana

Price: \$19 million (includes 18-month noncompete agreement)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, CEO, Clear Channel Radio); owns/is buying 18 TVs and about 1,127 other radios, including KATP(FM) Amarillo, Texas (see item, below)

Seller: Marathon Media Group LLC, Chicago (Bruce Buzil, sole member/manager); owns 17 AMs and 34 FMs

Broker: Star Media Group Inc. (seller)

KDET-AM-FM Center and KCOT(AM) San Augustine, Texas

Price: \$750,000 (for stock)

Buyer: Blue Bonnett Radio Inc., Gatesville, Texas (Jack F. [president] and Sue F. Russell, co-owners); no other broadcast interests

Seller: Waller Broadcasting Inc., Jacksonville, Texas (Dudley Waller, 51% owner). Dudley Waller has interest in one FM and six AMs, all Texas

Facilities: KDET(AM): 930 kHz, 1 kW day; KDET-FM: 100.5 MHz, 3 kW, ant. 300 ft.; KCOT: 92.5 MHz, 150 W, ant. 139 ft.

Formats: KDET(AM): Southern gospel, country; KDET-FM: country; KCOT: AC 26% of KGFL(AM)-KHPQ(FM) Clinton, Ark.

Price: \$75,000

Buyer: King-Sullivan Radio, Clinton (Sid King, 51% general partner/brother of Deanna J. Sullivan); no other broadcast interests

Seller: Weber-King Radio, Clinton

Station Trades	
By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets	
THIS WEEK	
TV/Radio	\$0 □ 0
TVs	\$239,000,000 □ 1
Combos	\$19,825,000 □ 3
FMs	\$9,277,300 □ 14
AMs	\$5,982,500 □ 6
Total	\$274,084,800 □ 24
SO FAR IN 2001	
TV/Radio	\$200,000,000 □ 1
TVs	\$355,800,000 □ 11
Combos	\$2,378,292,000 □ 28
FMs	\$95,697,900 □ 62
AMs	\$62,332,411 □ 41
Total	\$3,092,122,311 □ 143

(Deanna J. Sullivan, 75% owner/to be 49% owner); no other broadcast interests

Facilities: AM: 1110 kHz, 5 kW day;

FM: 92.1 MHz, 10 kW, ant. 571 ft.

Formats: AM: news/talk; FM: country

FMs

KXPC(FM) Lebanon/Albany, Ore.

Price: \$4.1 million

Buyer: Portland Broadcasting LLC, Chicago (Bruce Buzil, manager/35% member; Northland Holdings Trust, 63% member). Buzil is president of Mag Mile Media LLC, which owns/is buying buying 36 AMs and 74 other FMs

Seller: Spotlight Media Corp. Inc., Bethesda, Md. (Michael C. Gelfand, principal); no other broadcast interests

Facilities: 103.7 MHz, 100 kW, ant. 1,099 ft.

Format: Country

KATP(FM) Amarillo, Texas

Price: \$1.5 million cash

Buyer: Clear Channel (see first Combo item)

Seller: Cropper-McGuire Broadcasting Inc., Amarillo (Steve Cropper, president); no other broadcast interests

Facilities: 101.8 MHz; 100 kW, ant. 935 ft.

Format: Country

Broker: Gammon Media Brokers LLC (seller)

KZYR(FM) Avon and KSNO-FM Snowmass Village/Aspen, Colo.

Price: \$1.5 million cash

Buyer: Cool Radio LLC, Homewood, Ill. (Thomas F. Dobrez, 100% member); no other broadcast interests

Seller: AGM Rocky Mountain Broadcasting I LLC, Bakersfield, Calif. (Anthony S. Brandon, president).

Brandon owns/is buying 67% of an AM-FM in Bakersfield, Calif.; 50% of six other FMs and one AM; 49% of two more FMs and one AM, and 25% of seven more FMs and four more AMs

Facilities: KZYR: 103.1 MHz, 12 kW, ant. 489 ft.; KSNO-FM: 103.9 MHz, 6 kW, ant. 325 ft.

Formats: KZYR: alternative rock;

KSNO-FM: AOR, alternative

Broker: McCoy Broadcasting (seller)

WPFL(FM) Century, Fla./Flomaton, Ala.

Price: \$575,000 (includes \$50,000 ad credit)

Buyer: Tri-County Broadcasting Inc., Flomaton (Earnest R. and Larry White, co-owners); no other broadcast interests

Seller: Dayton Communications Corp., Sarasota, Fla. (Daniel S. Dayton, principal); no other broadcast interests

Facilities: 105.1 MHz, 25 kW, ant. 328 ft.

Format: Oldies

KSKD-FM Chowchilla, Calif.

Price: \$450,000

Buyer: Golden Pegasus Financial Services Inc., Hughson, Calif. (Nelson [president] and Debbie Gomez, each 47.5% owner); owns two California AMs. Nelson Gomez has interest in KNTQ(FM) Livingston, Calif.

Seller: Del Rosario Talpa Inc., Chowchilla (Mario R. Meza, president); no other broadcast interests

Facilities: 93.3 MHz, 2.95 kW, ant. 335 ft. **Format:** Rebroadcasts KLVR(FM) Santa Rosa, Calif.

Broker: MCH Enterprises Inc. (seller)

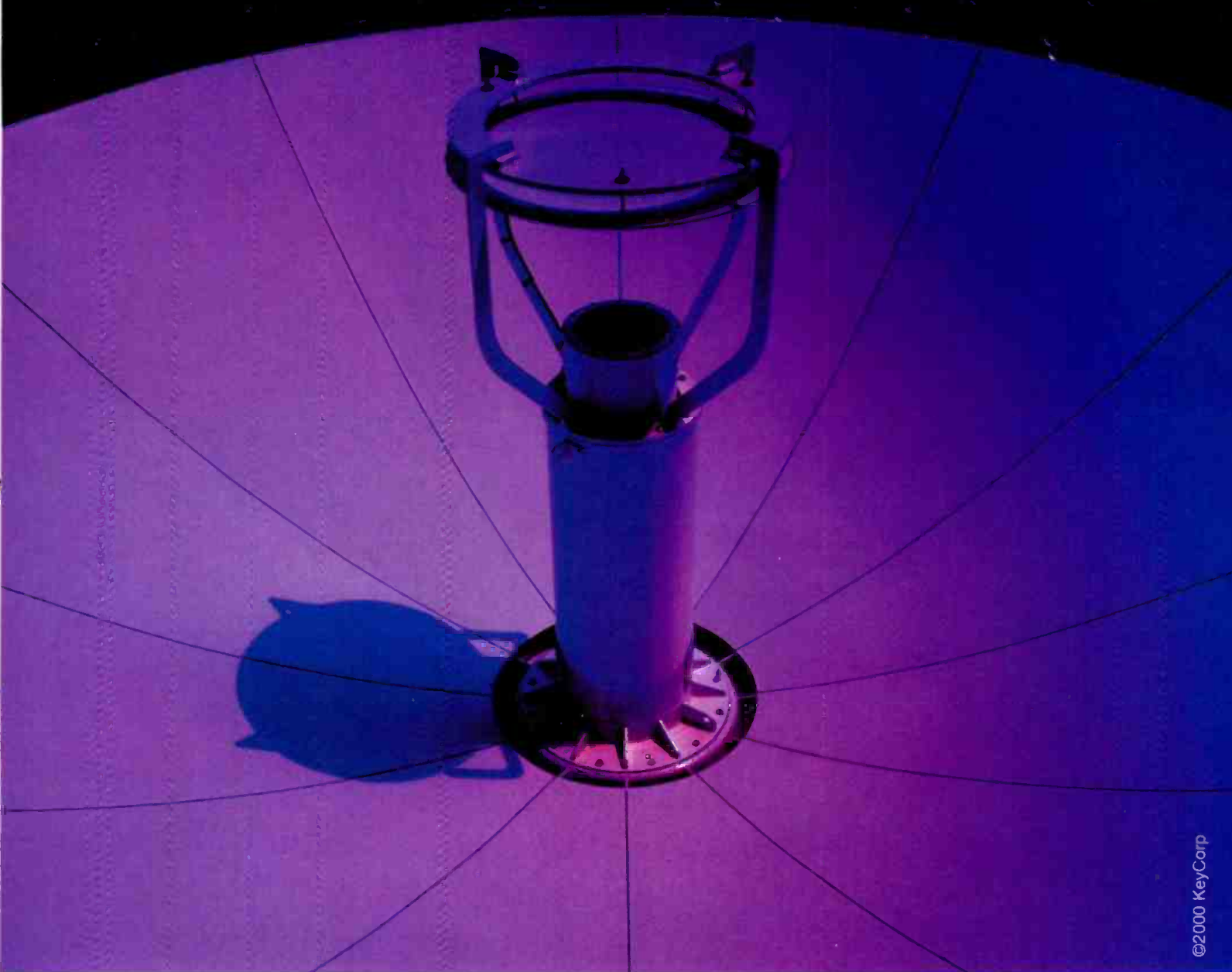
WSPX(FM) Bowman/Orangeburg, S.C.

Price: \$400,000

Buyer: Glory Communications Inc., W. Columbia, S.C. (Alex Snipe, president/owner); owns two FMs and two AMs, all S.C.

Seller: Boswell Broadcasting LLC,

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Orangeburg (Charles W. Boswell/managing member). Charles Boswell owns two S.C. FMs

Facilities: 94.5 MHz, 6 kW, ant. 328 ft.

Format: Sports

KULH(FM) Wheeling/Trenton, Mo.

Price: \$350,000

Buyer: Resources Management Unlimited Inc., Chillicothe, Mo. (Stan G. [president] and Michelle Saunders, joint 16% owners); no other broadcast interests

Seller: Par Broadcasting Co. Inc., Trenton (Michael L. Ransdell, president); owns KGOZ(FM) Gallatin/Trenton, Mo. Ransdell owns 30% of KTTN-AM-FM Trenton

Facilities: 105.9 MHz, 6 kW, ant. 328 ft.

Format: Classic rock

Construction permit for new FM in Bainbridge, Ga.

Price: \$275,000

Buyer: John H. Wiggins, Fairview, Tenn.; owns KKJW(FM) Stanton, Texas

Seller: Chattahoochee Broadcast Associates, Bainbridge (Roy Simpson, general partner); no other broadcast interests. Note: CBA bought CP for \$15,600 in October 1999

80% of WAZX-FM Cleveland/Smyrna, Ga.

Price: \$60,000

Buyer: Javier Macias, Atlanta; currently 20% owner of WAZX-FM; has interest in WAZX(AM) Smyrna

Seller: Bernie Eisenstein, Atlanta; no other broadcast interests

Facilities: 101.9 MHz, 6 kW, ant. 410 ft.

Format: Regional Mexican

Construction permit for KBPY(FM) Colstrip, Mont.

Price: \$52,000

Buyer: Hi-Line Radio Fellowship Inc., Havre, Mont. (Dean Hodges, chairman/12% owner); owns four Montana FMs; has applied to build two FMs

Seller: Brian M. Encke, Loveland, Colo.; no other broadcast interests

Facilities: 99.5 MHz

WSPE(FM) Lerose/Booneville, Ky.

Price: \$15,000

Buyer: Morehead State University, Morehead, Ky. (L.M. Jones, chairman, Board of Regents); owns WMKY(FM) Morehead

Seller: White Sky Broadcasting Ltd., Livonia, Mich. (Robert J. Shuman, president); no other broadcast interests

Facilities: 88.3 MHz, 100 kW, ant. 161 ft.

Format: Rock of the '60s, '70s & '80s

25% of WJMD(FM) Hazard, Ky.

Price: \$250

Buyer: Stuart Shane Sparkman, Hazard; is selling part of his interest in WZQQ(FM) Hyden/Hazard, Ky. (see next item)

Sellers: Michael Barnett (51% owner, to be 50% owner) and Faron K. Sparkman (49% owner, to be 25% owner), Hazard. Sparkman owns 21.5% of WKIC(AM)-WWSGS(FM) Hazard

Facilities: 104.7 MHz, 2.5 kW, ant. 1.135 ft.

Format: Religion

50% of WZQQ(FM) Hyden/Hazard, Ky.

Price: \$50

Buyer: Faron K. and Linda Sparkman, Hazard (each to be 25% owners; see preceding item)

Seller: Leslie County Broadcasting Inc., Hyden (Stuart Shane and Kimberly Sparkman, each 49% owners/to be 25% owners; Leonard Brashear, 2% owner/to be 0% owner)

Facilities: 97.9 MHz, 1.75 kW, ant. 1,207 ft.

Format: Hot AC

Construction permit for KBPW(FM) Hampton, Ark.

Price: \$0

Buyer: American Family Association Inc., Tupelo, Miss. (Donald E. Wildmon, president); owns/is buying at least 103 FMs and permits to build FMs

Seller: Educational Opportunities Inc., Washington (Shan Easterling, president); owns two CPs

Facilities: Not available

Format: To be Christian

AMS

WORA Mayaguez, WPRP Ponce and WSKN San Juan, P.R.

Price: \$5.075 million (includes noncompete agreement)

Buyer: Arso Radio Corp., Caguas, P.R. (Jesus M. Soto, chairman/60% owner); owns/is buying five other FMs, including WIVA-FM Aguadilla/Mayaguez, WRIO(FM) Ponce and WPRM-FM San Juan, P.R. Sota has interest in six more AMS and two more FMs, including WELO(AM) Ponce and WUNA(AM) San Juan

Seller: Radio Cadena Informativa Inc., Hato Rey, P.R. (Reynaldo Royo, president); no other broadcast interests

Facilities: WORA: 760 kHz, 5 kW; WPRP: 910 kHz, 5 kW; WSKN: 630 kHz, 5 kW

Formats: WORA: news; WPRP, WSKN: news/talk

KNXN Sierra Vista, Ariz.

Price: \$300,000

Buyer: Good News Radio Broadcasting Inc., Tucson, Ariz. (Douglas E. Martin, president); owns two Tucson AMS

Seller: Nogales Community Service Broadcasters Inc., Sierra Vista (Rufino C. Cantu Jr., president); no other broadcast interests

Facilities: 1470 kHz, 2.5 kW day, 39 W night

Format: Top 40, Spanish

WFHK Pell City, Ala.

Price: \$275,000 cash

Buyer: Stocks Broadcasting Inc., Pell City (Adam M. Stocks, president/owner); no other broadcast interests

Seller: Williamson Broadcasting Inc., Talladega, Ala. (Douglas L. Williamson, president); owns WSSY-FM Talladega

Facilities: 1430 kHz, 5 kW day

Format: Country

WESO Southbridge, Mass.

Price: \$250,000

Buyer: Money Matters Radio Inc., Newton, Mass. (Susan Armstrong, president/owner); owns WBNW(AM) Concord, Mass.

Seller: Eastern Media Inc., Southbridge (John Neuhoff, president); no other broadcast interests

Facilities: 970 kHz, 1 kW day, 21 W night

Format: Country

WXMY Saltville, Va.

Price: \$62,000

Buyer: Continental Media Group LLC, Chilhowie, Va. (Jeffrey L. [president] and Wendy Raynor, co-owners); no other broadcast interests

Seller: Robert P. Flanigan, Boone, N.C.; no other broadcast interests. Note:

Flanigan bought WXMY for \$20,000 (Changing Hands, Jan. 17, 2000)

Facilities: 1600 kHz, 5 kW day, 500 W night

Format: Country

WKRO Cairo, Ill.

Price: \$20,500 (at auction)

Buyer: Alexander Broadcasting Corp., Metropolis, Ill. (Eugene Stratemeyer, president/owner). Stratemeyer owns KZMA(FM) Poplar Bluff, Mo., and has applied to build FM in Naylor, Mo.

Seller: Alexander County Board of Commissioners, Cairo (Charles E. Bonefield, receiver); no other broadcast interests

Facilities: 1490 kHz, 1 kW

Format: Classic rock, country, news/talk

—Compiled by Elizabeth A. Rathbun

Breakthrough Journalism

Belo congratulates KHOU-TV, its Houston CBS affiliate, for winning the coveted Alfred I. duPont-Columbia University Award.

KHOU has been awarded the Silver Baton by the Alfred I. duPont-Columbia University Awards, one of the broadcast industry's most prestigious awards recognizing journalistic excellence. KHOU's investigative team was given the award for its series on Firestone tires, which preceded a recall by Firestone of more than 6 million tires.



The winning team:

Anna Werner, Investigative

reporter, David Raziq,

producer, and Chris Henao,

photographer.

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Washington

Time is money for 60-69ers

Paxson-led group wants to push deadline and set up mechanism for reaping windfall

By Bill McConnell

More than 20 of the TV companies in line for a windfall from wireless companies want more time to set up a deal many believe will yield them billions to vacate their channels early and switch to digital.

Their March 16 request to the FCC was backed by the consulting firm and investment bank negotiating with broadcasters either operating or holding digital allotments for stations on channels 60-69, slated to be auctioned by the FCC Sept. 12. The broadcasters, which are expected to strike buyout deals with the auction winners, want to move the bidding to January 2002.

Leading the broadcasters is Lowell "Bud" Paxson, founder of PaxNet and owner of 18 of the 138 stations on the band, located on the 700 MHz segment of the spectrum. Other broadcasters signed on include Sinclair, Shop-At-Home, Entravision and Pappas Telecasting. Together, they account for 42% of the stations with allotments on the band.

There are no clear estimates of the spectrum's value, although many point to the \$46 billion Germany raised and the \$35 billion fetched by the U.K. for similar spectrum auctions.

Although many analysts believe the European wireless companies drastically overpaid, PCS companies in the U.S. paid \$17 billion earlier this year for spectrum widely considered inferior to the broadcast frequencies.

"Any estimate would be a wild guess and nothing more," said James Burger, a telecom attorney at Dow, Lohnes &



If the auction garners \$30 billion, says one analyst, it's conceivable that Bud Paxson could take in \$1 billion in early-buyout money.

Albertson in Washington. Yankee Group analyst Michael Goodman agreed but added that, if the auction garners \$30 billion, it's conceivable Paxson could take in \$1 billion in early-buyout money.

Despite the eye-popping numbers that could come the broadcasters' way, Paxson insists it's a just reward for building a viable business out of the UHF "desert."

Paxson isn't putting a number on the amount of cash he expects to take in and, two weeks ago before the House Telecommunications Subcommittee, emphasized, instead, the digital transition as a burden for his stations. "Some have said that giving digital

TV allotments to broadcasters was a \$70 billion giveaway," he told lawmakers. "I take strong exception to this charge. There are well-respected sources who say

that the government will net \$70 billion from the sale of the 52-69 spectrum."

Channels 52-59 are slated to be auctioned, too, in 2002.

Paxson's plan is being worked out with consultants from Spectrum Exchange Group and investment bank Allen & Co. Their aim is to work out private deals that will allow winning bidders of the 60-69 spectrum to buy out incumbent broadcasters before stations must give up operations on the band at the end of the digital TV transition. Without the deals, broadcasters are allowed to occupy the frequencies until 85% of homes are equipped to

receive DTV—a level that could take more than a decade to reach. Without a way to move stations off the band quickly, the wireless companies will be less likely to bid enough to reflect the spectrum's full value.

The FCC must approve specifics of the buyout plan, which Paxson and his allies are still crafting. Last week, he urged the FCC to allow stations that accept early-buyout deals freedom to air either analog or digital broadcasts.

The FCC has not commented on Paxson's latest request but is expected to favor the overall buyout idea. In January, the commission upheld broadcasters' right to demand lucrative early settlements from spectrum winners.

Paxson also is pushing for multiple carriage rights for stations that offer digital multicasts, but the FCC isn't likely to bite on that one. Last month, the FCC tentatively ruled against Paxson's idea and against the broadcast industry's demand for dual analog/digital carriage during the transition to all-digital broadcasting. ■

The FCC is expected to favor the buyout idea. In January, it upheld broadcasters' right to demand lucrative early settlements from spectrum winners.



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(Korean Ministry of Information and Communication, Samsung Economic Research Institute, Television Asia)

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ITV delivery battle heats up

FCC gets earful on the desirability of rules to govern control of interactive services

By Bill McConnell

Television's next big thing is threatened either by a handful of media conglomerates or by the peddlers of sci-fi paranoia, depending on which of the opposing camps now fighting over the roll-out of interactive TV you believe.

Last week, some of the biggest players in the TV business tried to sway federal regulators for or against rules that would limit cable companies' and other broadband distributors' right to block, strip or otherwise interfere with polls, sports stats, online quizzes, marketing and other interactive services expected to be add-on services to traditional video programming.

Never mind that true two-way TV, which allows viewers to tap new services via cable connection or over-the-air TV, is virtually nonexistent. But the rhetoric unleashed on the FCC last week would have regulators believe that the future of TV already hangs in the balance.

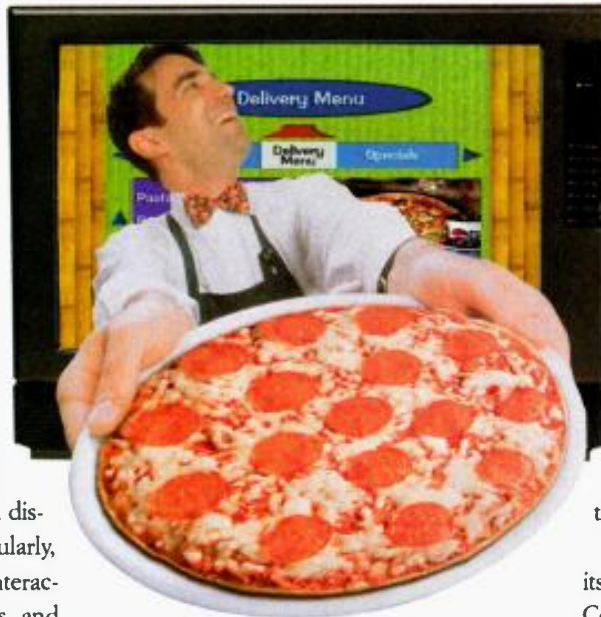
The central issue: Will broadband distributors, and cable operators particularly, have the power to hold hostage the interactive services of rival programmers and demand exorbitant carriage fees or block their add-on services altogether?

"Vertically integrated broadband distribution providers with market power—whether they are cable, telecommunications or satellite operators—will have enormous economic incentives to favor their own affiliated ITV content and services," complained a coalition of programmers, none of which own broadband distribution networks. The coalition operates under the catchy moniker "Non-MVPD Programming Networks," meaning, they aren't multichannel video-programming distributors.

The coalition is composed of Disney and Viacom, owners of two top broadcast networks, ABC and CBS, as well as the MTV,

Nickelodeon and Disney cable channels, all of which rely on cable to reach most of the U.S. USA Networks and Spanish-language network Univision also joined the coalition. Allied with them are consumer advocacy groups and the Association for Maximum Service Television, a trade group representing local stations on digital and other advanced-technology issues.

The cable industry argues that interactive



Contrary to the rhetoric given to the FCC last week, true two-way TV, as appealing as it is for many, is very far away.

television itself is more dream than reality and that the FCC has no business regulating what is essentially a nonexistent business. "This is a peculiar—and misguided—proceeding," wrote the National Cable Television Association. "Such a premature urge to regulate emerging services is unprecedented."

Regulation now would harm, not help, the creation of interactive services because cable companies won't be willing to invest in the added bandwidth necessary to accommodate two-way services if they are forced to tailor their buildouts to preconceived business models, according to the NCTA.

At the moment, the risk of ITV rules is slim.

The agency isn't proposing any regulations at the moment and is only conducting a general inquiry to learn more about interactive TV and the potential for problems in the business. FCC Chairman Michael Powell said in January that the market is "too immature" to conclude that any harm will occur. Still, he argued that the FCC should be prepared to act if broadband distributors use their bottleneck power to hamper unaffiliated ITV services.

His caution remains welcome reassurance at AOL Time Warner, which is the favorite whipping boy of proponents of ITV rules. A handful of perceived sins by the company, such as once disabling non-AOL browsers when new customers signed up, stripping broadcasters' program guides from Time Warner cable systems and taking ABC off the air during contract talks with network parent Disney, built a story of evidentiary ammunition for the company's critics.

Already AOL Time Warner has paid for its aggressive tactics: The Federal Trade Commission, as part of its merger approval, forbid AOL Time Warner to interfere with interactive triggers or content carried by nonaffiliated Internet providers or programmers. Those conditions will be in place only five years, however, and could expire before ITV gains widespread popularity.

Besides the fact that consumers have not made clear what, if any, ITV services will succeed, it's also a mystery what type of connection will be the prevalent return path for two-way communication, according to the company. "Virtually every ITV service today that incorporates a two-way connection to the Internet does so via a dial-up connection—and there is no reason to suggest that will change in the future," the company said. ■

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The University of Georgia

DBS defends its turf

Satellite operators ask FCC to rethink its decision regarding Northpoint

By Paige Albiniaik

The FCC decided last year that Northpoint Technology could share spectrum with satellite companies to offer TV programming and data services, but that isn't stopping the satellite industry from fighting to keep Northpoint out of that space.

Last week, direct broadcast and other satellite companies asked the FCC to reconsider its decision, arguing that allowing Northpoint to share its frequencies at 12.2 to 12.7 GHz could cause "ruinous interference."

"Now that the DBS industry has begun to make modest inroads on cable's dominance, the Commission has essentially reversed course and proposed a new service that will degrade DBS service and, in turn, frustrate its customers," wrote the Satellite Broadcasting and Communications Association last week in a petition to the FCC.

Companies known as non-geostationary satellite orbit (NGSO) fixed satellite services (FSSs)—such as Boeing, VirtualGeo and Skybridge—are supporting the DBS companies. They claim their as-yet unlaunched satellite Internet services also will be harmed by interference from a new service.

DBS and NGSO companies already have agreed to share space at 12 GHz and say they spent years working out their differences before asking the FCC to regulate their final decisions. Northpoint, they assert, asked the FCC for permission to use the DBS frequencies without first talking to satellite companies.

DirecTV stated that it "is hard to believe that the Commission is seriously entertaining the proposition that three ubiquitously deployed services, two satellite and one terrestrial, and residual

secondary point-to-point microwave users, can all co-exist at 12 GHz on a non-harmful-interference basis."

Northpoint says satellite companies are using delaying tactics to derail Northpoint's plan.

"The satellite industry has presented nothing new. It is just reiterating the tired, long-rejected arguments designed to delay the introduction of competition from Northpoint's Broadwave affiliates," says Toni Cook Bush, executive vice president of Northpoint Technology.

But satellite industry representatives say they just want to be sure the services are safe.

"Anything that smacks of being a fair evaluation of those frequencies they don't like to hear," says Andy Paul, executive vice president of the SBCA. "They always accuse of delaying. We're not delaying. We

want to get it right."

When, and if, Northpoint receives the licenses it wants, the company plans to put transmitters across the country to send TV programming and data wirelessly to homes, using DBS frequencies. The company will be able to have key markets up and running within six months and all television markets covered within two years, according to Cook Bush.

Northpoint claims its service won't cause interference because its receivers—a form of consumer satellite dish—will be pointing north and aiming horizontally across the horizon, while DBS transmitters point south and aim vertically to the sky. Theoretically, any interference would be caused only in areas close to Northpoint's transmitters. The question is how wide a swath that interference would cut and how many subscribers it would affect.

The licensing process is being held up while independent testing takes place. Congress passed a law last December requiring the FCC to conduct independent tests to be sure Northpoint and any other technologies competing for space on the 12 GHz spectrum band wouldn't interfere with satellite systems. That testing was supposed to be complete by Feb. 19, but there's no word so far on its progress. Northpoint's Cook Bush says her company provided independent tester Mitre with the necessary equipment and is awaiting results. Cook Bush also says no other company submitted equipment for testing, although Pegasus Communications last year also asked to use the DBS spectrum.

Cook Bush says of independent testing: "I think it will have a positive effect on our ability to get the licenses, because it demonstrates that we're the only ones who have the technology." ■



Toni Cook Bush, executive vice president of Northpoint Technology, says the satellite industry is just reiterating the tired, long-rejected arguments designed to delay the introduction of competition from Northpoint.

11TH ANNUAL



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SETTING THE STAGE

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Jill Krutick- Managing Director, Salomon Smith Barney

PANEL DISCUSSION

TV Networks, Cable and the Digital Future

MODERATOR

Herbert S. Schlosser- Senior Advisor and Consultant to the Global Media Group, Salomon Smith Barney

PANELISTS

Peter Chernin- President and COO, News Corporation
Eddy W. Hartenstein- Senior Executive Vice President, Consumer Sector, Hughes Electronics Corporation
James Robbins- President and CEO, Cox Communications
Sir Howard Stringer- Chairman and CEO, Sony Corporation of America

Richard Wiley- Managing Partner, Wiley, Rein & Fielding/ Former Chairman of the Federal Communications Commission

Bob Wright- Vice Chairman and Executive Officer, GE/ President and CEO, NBC

SPECIAL INTERVIEW

Stephen Case- Chairman of the Board, AOL Time Warner

Gerald Levin- CEO, AOL Time Warner

Interviewed by: Sir David Frost

KEYNOTE SPEAKERS

Michael Powell- Chairman, Federal Communications Commission

Robert Rubin- Director, Chairman of the Executive Committee and Member of the Office of the Chairman, Citigroup/Former Secretary of the Treasury of the United States

PRESENTATION

Richard E. Belluzzo- President and COO, Microsoft Corporation

PANEL DISCUSSION

The Internet One Year After the Crash

MODERATOR

Tom Brokaw- Anchor and Managing Editor, NBC Nightly News

PANELISTS

Richard E. Belluzzo- President and COO, Microsoft Corporation

Martin A. Nisenholtz- CEO, New York Times Digital

Andrew Rasiej- CEO and President, Digital Club Network

Tom Rogers- Chairman and CEO, Primedia

Barry Schuler- Chairman and CEO, America Online, Inc.

Jeff Taylor- CEO, TMP Worldwide (Parent Company of Monster.com)

INTERVIEW

Mel Talks to Wall Street

Mel Karmazin - President and COO, Viacom Inc.

Interviewed by: Niraj A. Gupta, Managing Director, Salomon Smith Barney and Jill Krutick, Managing Director, Salomon Smith Barney

PANEL DISCUSSION

Programming the Media: The Old and New

MODERATOR

Donald West - Group Editor-in-Chief, Broadcasting & Cable Magazine

PANELISTS

Tom Freston - Chairman and CEO, MTV Networks

Geraldine Laybourne - Chairman and CEO, Oxygen Media

Leslie Moonves - President and CEO, CBS Television

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IN BRIEF

PHILIPS, SUN TO FURTHER MPEG-4

Building on an existing relationship in MPEG-4 efforts, Royal Philips Electronics and Sun Microsystems have agreed to further facilitate development of streaming multimedia for emerging broadband media, VOD and mobile wireless markets. Under the non-binding agreement, the companies will work on an end-to-end reference solution for broadband media, based on open ISO-standard MPEG-4 technology.

LIVE ITV ENHANCEMENTS FOR DTV STREAM

Triveni Digital, a subsidiary of LG Electronics, and Chyron Corp. are jointly developing an interface between Chyron's Lyric graphics authoring software and Triveni's SkyScraper DTV data broadcast system. Working together, the products allow interactive-TV enhancements, compliant with ATVEF transport-B specifications, to be authored and inserted live into the DTV broadcast stream. Chyron's Lyric creates ATVEF enhancements and triggers and sends them to Triveni's SkyScraper system for processing, scheduling and insertion of interactive content into the DTV signal.

Are two better than one?

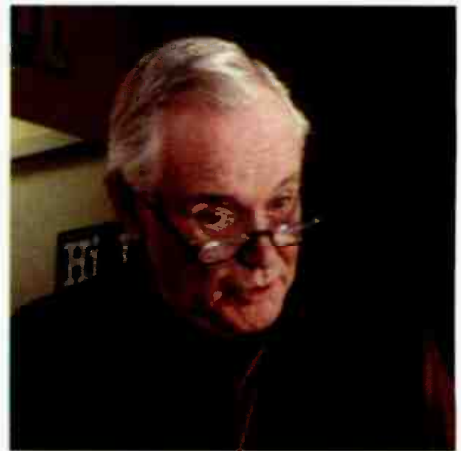
AtomShockwave forecasts profitability by end of year

By Ken Kerschbaumer

Online entertainment companies litter the crowded roadside of Internet failure, but, last week, one of the bigger players in the market claimed that it not only will survive but will profit by the end of the year. Such a claim might seem quixotic given current economic conditions, but Brian Burke, vice president of syndication for AtomShockwave, makes it clear the goal is serious.

The formation of AtomShockwave, a new entity that brings together online entertainment companies AtomFilms and Shockwave, began on Dec. 15, when Shockwave.com acquired AtomFilms in a stock-for-stock deal (with AtomFilms shareholders owning 30% of the consolidated company).

"We have built an entertainment company that sees every different platform as an exhibition possibility," he says. "What does online mean to us? It's primarily our feeder and where we showcase our content. But the diverse revenue streams that underlie our company are



VP of Syndication Brian Burke credits AtomShockwave's potential partly to "diverse revenue streams ... based on exhibiting content on a number of platforms."

based on exhibiting content on a number of platforms. Multilevel distribution is very important for our making it to profitability."

Getting there, though, might be easier said than done.

"It would be an impressive achievement," says Jupiter Media Metrix analyst Robert Hertzberg. "I think they have a chance, but it would be impressive if they could get there, because they're reliant on Internet advertising, which is in a bad way."

The eventual goal of AtomShockwave, which numbers 150 employees, is to bring together short films, animation and games under one site, although for now the two sites remain distinct. Besides announcing its official launch, the company said that it had secured \$22.9 million in its latest round of financing. Among its investors are Macromedia, Sequoia Capital,



Russ Booth, Senior VP, MediaCom/Grey Advertising

"THE SPOT ON SYSTEM WILL ALLOW TV HOMES AND INDIVIDUALS WITH

Interactive Media

JPMorgan Entertainment Partners, Arts Alliance, Waterview Partners and affiliates, and Intel Capital. Given the lack of success many online entertainment companies have had, scoring such funds is no small feat, but a major reason for the support may be that the company views itself as an entertainment company first and a new-media company second.

Burke breaks down the revenue as 75% from advertising and 25% from syndication and other sources. "We have a significant off-line presence, with diverse platforms and, now, diverse content," he says. Outlets for the content range from television stations to airlines and new platforms like TiVo or cable video-on-demand.

More than 40 television stations and 20 airlines are signed on for syndicated content, and the company has more than 100 business-to-business partners, he says. "With the merger, one of the main components is going to be to continue to build the syndication business."

The desire to work with traditional media delivery may have been one of AtomFilms' keys to success. Its goal is to provide an outlet for short-form content that otherwise would not be seen by traditional media outlets. And probably most important, with the exception of a few programs, such as *Tim Burton's Stain Boy*, the production costs are handled by the

film's producer, not AtomFilms.

"We have a real low-cost model for acquisition and development of content," explains Burke. "For film and animation, it's purely acquisition, and we'll bring animators and directors on board, license it out and give them a revenue share."

It is that licensing out of the content that provides the most stable part of AtomShockwave's revenue stream, particularly as Internet advertising falls on hard times. Yahoo's recent downturn was the result of an over-reliance on advertising from

other dotcom companies: When many of those companies hit the hard times, its revenue took a tumble. But, by offering an outlet on more-trusted mediums like television, AtomShockwave believes it can build its advertising relationships with advertisers like Skyy Vodka, Ford and Volkswagen. "We targeted major brands right off the

bat. The idea was to be creative about how we placed them," says Burke.

"The march towards profitability, in part, is a matter of execution, but it's also a matter of the market's being there," says Hertzberg. "We've heard so many companies talk about reaching profitability; that's what investors require you to say. Getting there is another matter. But they have pretty good management and smart investors behind them, so I give them a shot." ■



Atom Films' *Angry Kid*

'It would be impressive if they could get there, because they're reliant on Internet advertising.'

—Robert Hertzberg, Jupiter Media Metrix

TV-NEWS SITES

February 2001
Ranked by average minutes spent per usage month
Source: Media Metrix

Site	Avg. minutes spent	Chg.
1 CNBC.COM	31.7	up
2 CNN.COM	22.9	down
3 MSNBC.COM	22.6	up
4 ABC NEWS*	15.1	down
5 CNNFN.COM*	14.4	up
6 FOXNEWS.COM	14.3	up
7 BLOOMBERG.COM	6.7	down
8 WebFN.com	—	NA
All WWW	679.8	

CABLE-TV SITES

Site	Avg. minutes spent	Chg.
1 BET.COM	41.6	up
2 ESPN*	40.7	down
3 CNBC.COM	31.7	up
4 CARTOONNETWORK.COM	23.1	down
5 CNN.COM	22.9	down
6 MSNBC.COM	22.6	up
7 FOODTV.COM	19.0	down
8 HGTV.COM	18.8	up
9 COURTTV.COM	18.3	up
10 NBCI*	17.3	down
11 ABC*	17.2	up
12 FOXNEWS.COM	14.3	up
13 SCIFI.COM	12.5	up
14 CBS.COM SITES*	12.0	up
15 WEATHER.COM	11.6	up
16 TVLAND.COM	10.1	up
17 PBS.ORG	9.6	down
18 DISCOVERY.COM	9.0	down
19 LIFETIMETV.COM	8.6	down
20 HISTORYCHANNEL*	7.1	down
All WWW	679.8	
Cable and Network Universe	36.4	up

Average minutes spent per usage month: The average total number of minutes spent on the Web site/channel/application during the month per visiting person.

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

** From January to February 2001.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from January to February 2001.

Sample Size: More than 60,000 nationwide.

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Content vs. marketing

Study stresses need for more effective ways of encouraging ad clicks

If you think your station's online news site is ever going to prosper by selling banner ads and a little marketing spritzer, you're probably badly mistaken. Why not try a good old-fashioned, intrusive commercial instead?

Earlier this month, more than 100 local television and radio station Webmasters, online news producers, and editors gathered for the Local Broadcast Web Summit at the National Press Club in Washington. The centerpiece of the conference was a Radio and Television News Directors Foundation (RTNDF) study, *Local Web News: Case Study of Nine Local Broadcast Internet News Operations*, written by Michael Murrie, Pepperdine University professor of communications, whose "most important finding" wasn't about the content of those sites but about how they're marketed to the public.

He is big on the potential, as well as the necessity, for local broadcast sites to earn revenues from sources such as national advertising, sponsorships and e-commerce.

"Banner ads are expected to become less important revenue sources, while sponsorships may become more important," Murrie writes. "Other revenue sources are needed, as are more effective ways of encouraging users to click on ads. New advertising models, such as 10-second commercials at the beginning of a 50-second Web newscast," are good strategies.

Profitability is also going to take some time. According to Murrie's research, getting in the green within two years of startup is difficult for a broadcast site, absent extraordinary efforts by a phalanx of outside sales reps and extensive corporate support.

On the constructive-criticism side, Murrie wants broadcast Web sites to perform

"usability research," rather than "rely on user complaints and staff judgment to evaluate usability."

And from a journalistic standpoint, Murrie places a major emphasis on the need for Web sites to "report breaking news quickly and regularly."

All this and more make sense. That's why I posted a "What do you think?" message on the Local Broadcasters On The Web discussion board, which is accessed from the Web page <http://www.lostremote.com/list/index.html>.

The responses I received were interesting, to say the least. "Across the board, people who should be concentrating on news content are spending a lot of energy worrying

about how to create a sustainable revenue stream," wrote Dana Kester-McCabe, general manager of WBOC.com, the site for WBOC-TV Salisbury, Md. "We should be concentrating on journalism and leave sales to the sales teams."

While many other responses were of the upbeat "we need to work together" variety, one of the more vent-oriented replies was offered by Christy King, Webmaster at WCSC-TV, the

construction project ended in our city. ... As the station Webmaster (and often, news editor for the site), I didn't know a thing about it until I walked in the door Monday morning. Nobody told me about it.

"The reaction to my complaints about problems like this from our news department is, 'Well, watch the news! You'd know what we were doing!' As a Web-geek, I don't often get to watch TV news; I use the Web for news! (Not to mention, I'm often producing news for the Web during our newscasts.)"

Proposing a remedy, King suggested, "If a station leader would make it a priority to come

'We should be concentrating on journalism and leave sales to the sales teams.'

— Dana Kester-McCabe, WBOC.com

CBS affiliate in Charleston, S.C.

"From my perspective, the No. 1 problem inside TV stations that directly affects the ability of Web people to do their job well, is an incredibly ironic one: lack of communication," King wrote to me.

"The station leader who makes it a priority to come up with a plan to make sure everyone who needs to know something gets that information consistently will improve TV news and Web news, dramatically—and probably become an industry guru, worth millions of dollars," she added.

She related a story to illustrate the problem:

"Last weekend, a long-term

up with a way to get information circulated efficiently, completely and consistently between the news, promotions and Web departments, our arms might know where our legs are going, and we'd be able to present a complete, planned, cohesive package to our viewers/visitors."

Murrie's study is available for \$25 a copy (\$10 for RTNDA members). To purchase one, contact Jamshid Mousavinezhad at 202-467-5250 or e-mail jamshidm@rtndf.org. ■

Russell Shaw's column about Internet and interactive issues appears regularly. He can be reached at russellshaw@delphi.com

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Special Supplement – April 25, 2001

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ISSUE DATE – April 25, 2001

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Technology

DeFina doubles up Panasonic duties



DeFina's goal is to make Panasonic "a compelling business decision that makes sense to the financial people [at a station], as well as the creative and technical folks."

Head of Security & Digital Imaging takes over at Broadcast & TV, as well

By Michael Grotticelli

In a time of intense competition with a broadcast industry not eager to spend money, Frank DeFina has been named president of Panasonic's Broadcast & Television Systems Co. He has been put in charge of all sales for the company's wide range of broadcast, professional video and presentation products and systems. It's a challenge he takes very seriously.

"The business has certainly changed and very dramatically," he said in his first interview since official-

ly being named. "Everyone is so impatient." He laughs.

"It's all about creating content and asset management," he continues. "Acquiring high-quality images, feeding them into a server that's easily accessed from a desktop and then quickly preparing for air. Instant access to thousands of archived segments. The transition to digital has changed all the rules and leveled the field. The manufacturers that have multiple core technologies will have the advantage."

Taking over for Warren Allgyer (who left the company unexpectedly in December), DeFina is no stranger to the professional video industry. He has been with Panasonic for 19 years, serving in numerous management positions.

For two years, he has been president of Panasonic Security & Digital Imaging Co., a division that focuses on the sale of Panasonic's industrial cameras and CCTV products. DeFina will continue in this role, in addition to heading Broadcast.

How does he plan to cope with two very different market segments? "There are some definite similarities in technology, although they are applied quite differently. The exciting thing is to cross-pollinate

technology from one group to an application in another. A prime example would be Super Dynamic II low-light camera technology from the CCTV side applied to broadcast and production. Conversely, digital technology from the broadcast product lends itself quite nicely to the emerging network-based CCTV market."

DeFina said of the broadcast market, "It represents a significant portion of our overall business ... While I'm optimistic about the long-term prospects of the business, I think we'll see some slowdown this year. The sudden economic downturn took many people by surprise. Everyone expected faster adoption of HDTV and geared their organization to supply and service this market. HDTV will definitely happen, and we'll be ready."

To this end, on April 1, Panasonic plans a major reorganization of its product divisions, to better allocate its markets, sales resources and personnel, both in the U.S. and overseas.

"The reorganization is designed to streamline decision-making, enhance our ability to support customers and address



AJ-HDC24A's variable frame rate is suitable for many applications.

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the needs of an evolving market from a product-development perspective," DeFina explained. "We'll leverage the strengths of the entire organization while increasing our focus on growth areas of the business."

The real challenge for DeFina, as with most companies in today's softening market, is to look beyond the traditional customer base to generate new revenue. That's exactly what he intends to do. "We ask ourselves this question daily. We've got a number of core technologies that can be leveraged to address customer needs. At this year's NAB, you'll see some of these technologies manifested in products that are quite unique."

At the NAB convention next month, Panasonic will officially introduce its AJ-HDC24A. Priced about \$65,000, the multi-frame-rate, 720-line progressive-scan, digital high-definition camera is designed expressly for commercials, music videos, documentaries and TV episodics.

It can record at a low frame rate of 3 frames per second, incremental by one frame per second up to 33 f/s (including 24 f/s), and can also shoot at 60 f/s. This multi-frame switchability allows broadcast sports producers to alter the recorded speed of the action; the camera can be "overcranked" for slow-motion replays or "undercranked" to create a specific effect for episodic TV production.

At the end of the day, DeFina said, the biggest challenge at Panasonic is to keep the company competitive in today's price-sensitive, feature-intensive environment. "We've got to move fast," he said. "In the future, there will be two kinds of manufacturers: the quick and the dead." ■



Technicians demonstrate the EyeVision control system aboard the production truck.

CBS Sports eyes Final Four

EyeVision gets second trial in NCAA basketball coverage

By Michael Grotticelli

CBS Sports will use its EyeVision technology during NCAA Final Four coverage. EyeVision, first used at this year's Super Bowl in Tampa Bay, Fla., was inspired by the special effects of the feature film *The Matrix*, potentially providing a 360-degree view of a still replay image.

At the Super Bowl, the effect—used spar-

ingly during the game and once during the half-time show—required 30 cameras on robotic heads spaced approximately 6 degrees apart around the stadium. During the network's Final Four coverage March 30-April 1 in Minneapolis, 30 cameras will be used to create a "slightly less than" 360-degree view. (In Tampa, approximately 270 degrees was achieved, according to those present.)

The Metrodome is a little more difficult because of its large size, according to Ken Aagaard, senior vice president, operations

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IN BRIEF

SHORT FILMS OVER BROADBAND NET

On March 27, GeoVideo Networks demonstrates its two-way, coast-to-coast broadband network for a screening of films from the fourth Manhattan Short Film Festival between PBS stations Thirteen/WNET New York and KCET Los Angeles. The event showcases real-time film screening, transmitted over the GeoVideo fiber-optic network at more than 8 Mb/s.

CBS CREATES FINAL FOUR LOOK WITH PINNACLE

For on-air graphics during its Final Four coverage, CBS will use four Pinnacle Systems Deko character-generation systems. Three FX/Deko units will support analog/digital I/O operation, and one HDDeko 500 will output player stats and scores in high definition (1080i) resolution to complement the network's plans to provide complete HD coverage.

DTV TECH FUND IN TROUBLE

A federal technology fund, worth more than \$140 million this year, is in jeopardy of being cut under President Bush's proposed budget. The fund has helped advances in a number of technology fields, including digital television. Among other things, the program has helped fund development of "low cost" transmitters for use in digital and high-definition television.

TANDBERG MANAGES SIGNAL BIT RATE

At NAB Tandberg Television will show an MPEG-2 multichannel bit-rate-changing solution to help broadcasters manage incoming multichannel feeds and insert local content.

important telecasts says a lot about Aagaard's belief in the technology's potential. "This is the only way to develop the technology," he says. "It's not like you can go out and practice, because it's too expensive to do. We made a conscious decision that we were going to try it, and we've stuck to our plan."

Virtually the same system used in Tampa will be used in Minneapolis. A separate server channel records each camera's output, allowing an operator to freeze a replay and cut between Doremi Labs' multiple digital-disk recorders. This provides the capability to rotate the viewer perspective around a still image of play before resuming action.

Inside a CBS production truck parked outside the stadium, a single camera operator controls one of the robotic units while the other 29 cameras automatically synchronize their corresponding angles, via sophisticated software algorithms.

Everything moves in unison, to create the 360-degree effect. Several BUF Technology remote devices control a Sierra Video Systems serial-digital-video router to select the "master" camera used for focusing on a particular play.

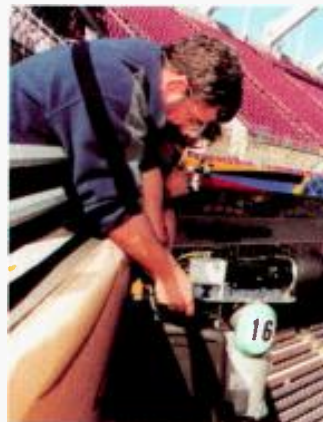
The operator chooses additional cameras for shading—filling in the view—using custom software provided by The Field Shop.

A few minor "tweaks" to the system since Tampa, according to Aagaard, include increased power and the installation of faster processing chips. The staff will also have less time to set up the system, about seven days instead of the two weeks they needed the first time around.

"We're going to stay the course, based on what we started with the Super Bowl," he said. "We do see making some improvements to the 'tweening' software" to make the playback look smoother, "but we don't know

when it will be done."

Future events on Aagaard's schedule could include a soccer tournament in Milan, Italy (the entire system will be shipped in packing crates) at the end of May or the Stanley Cup Finals on ESPN.



Thirty cameras were used to create the EyeVision effect during the Super Bowl game.

There's little doubt that, as with the virtual first-down marker used in televising football games, the EyeVision effect will eventually begin to show up on other networks because the system is only partly owned by CBS (in fact, it owns only a minority stake). In a deal announced in January, The Revolution Co., a joint venture of Princeton Video Image and Core Digital Technologies, owns the licensing rights and will operate the system in the future.

In fact, although CBS developed the concept for EyeVision, Core Digital will provide the personnel to operate the system for any network or foreign broadcaster that wants to use it, while PVI continues to improve the software. PVI also supplies the virtual first-down marker to CBS NFL telecasts.

'The system is ready for anybody to use, PVI and Core Digital technologies are very good strategic partners ... which is great for EyeVision.'

—Ken Aagaard, CBS

"The system is ready for anybody to use," Aagaard says. "PVI and Core Digital technologies are very good strategic partners: Core Digital stores and archives video digitally, which is great for EyeVision because now we have a way to keep all of this material and repurpose it. With its expertise, PVI is a very good partner technically for us as well."

The eventual plan is to install EyeVision systems permanently in stadiums and arenas across the country; according to Aagaard, the company is currently in negotiations with several.

"Right now, there's only one system, and it will be that way for a while," he says. "We have to figure out how to make the [next generation of systems] cheaper and more flexible. All of that will come with time." ■

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2.30pm - 4.00pm

Session 2: Streaming TV: from narrowband to broadband

5.00pm - 6.30pm

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The Station Groups

By Ken Kerschbaumer

If there's one word that sums up what is on the minds of engineering heads at station groups across the country, it is this: deadline. With the May 2002 deadline for the beginning of DTV broadcasts from commercial stations looming, station-group capital budgets, energies and thinking are focused on transmitter installation, antenna

installation and tower modification. For many groups, installation now seems to be a matter of getting construction permits pushed through and getting modifications and installations under way.

The effect that this focus on the DTV conversion will have on NAB shopping this year remains to be seen. But while budgets may be dedicated toward the DTV

rollout, attention will also be paid to other engineering areas. One area of general interest will be the move to centralcasting, but engineers seem split on how serious the technology offerings are. They seem to have an idea of what they'd like to do, but last-mile issues (and the more remote the station, the longer that last mile gets) and concerns over how all of the pieces come together and

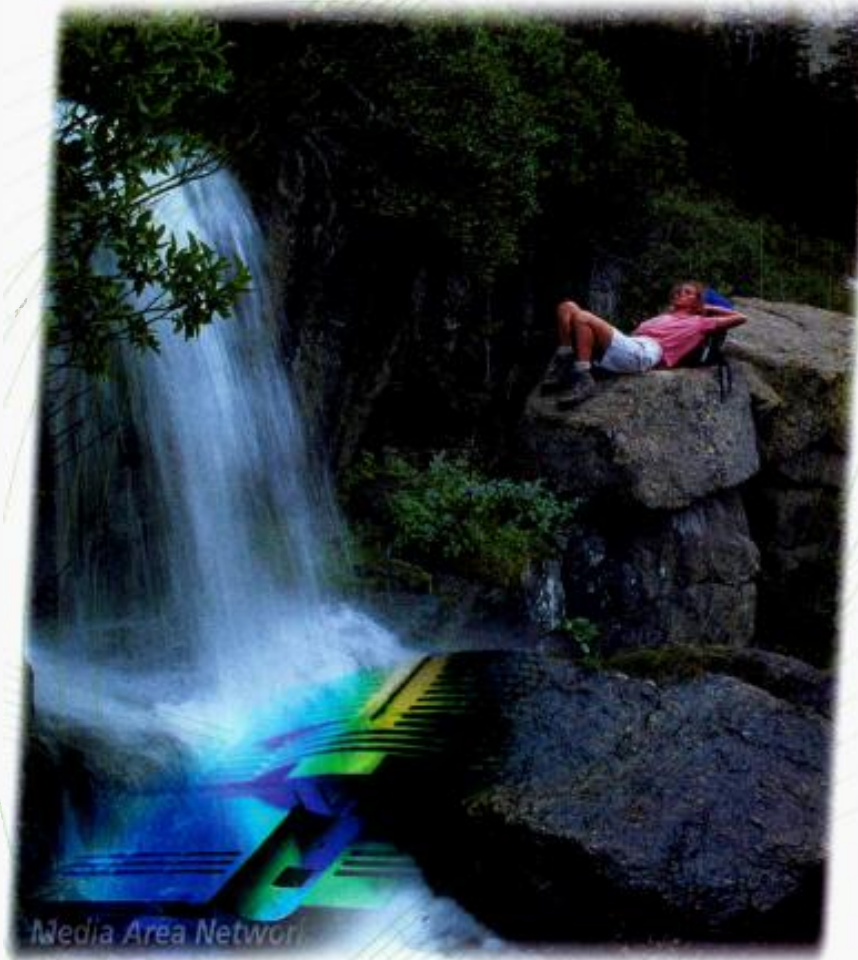
actually work in an era of metadata and file transfers also exist.

More than one broadcaster has said that you can tell who the technology pioneers are because they have arrows in their backs. Broadcasters this year seem to feel sufficiently comfortable with DTV technology to move forward. The question at this year's show is: Who will take the next round of arrows? ■

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A.H. Belo

Bob Turner,
Vice President,
Engineering

SHOPPING LIST:

- ✓ Data storage and indexing
- ✓ Cameras that can meet future needs
- ✓ ENG equipment
- ✓ Production switchers

'It's not like going to the grocery store and picking out a quart of milk. We need to know the trends.'

The NAB balancing act

Belo is serious about shopping for tomorrow's ideas and products today

At NAB, A.H. Belo Vice President, Engineering, Bob Turner will be monitoring trends that may affect the Dallas-based company's top three tech priorities for 2001: consolidation of station operations, data storage and indexing, and the DTV build-out of the group's last 12 stations by the May 1, 2002, deadline.

"We are in the process of developing our plans for data storage and indexing," Turner says. "We are very well-defined in terms of the DTV products, but we have not committed on the clustering products yet."

The search is on for products that would help centralize Belo station operations. Accordingly, file servers are a big interest, and so is software that can consolidate master-control functions, maybe graphics and certainly sharing of news resources.

The biggest question mark now is how to consolidate master controls. "Hopefully," says Turner, "we will be able to get in at the time when there are mature products ready to do this."

As a first step in asset manage-

ment, Belo is expecting to make a large investment to convert newsroom-editing operations from tape to disk. Already in use at Belo's TXCN (Texas Cable News), disk-based editing will be rolled out to the "Texas cluster" of stations in the group, which includes WFAA-TV Dallas-Fort Worth, KHOU-TV Houston, KVUE-TV Austin and KENS-TV San Antonio.

Belo is also testing products for asset management. Plans call for a central storage and indexing repository for all news content; stations will be connected through fiber so they can search and retrieve newspaper, broadcast and Internet content.

"We are moving toward a concept of a 'media company' instead of a broadcasting, newspaper or Internet company," Turner adds. "We think those three outlets can repurpose the same material, tailoring it for the preference of the viewer or user."

DTV, meanwhile, is far from a done deal. Even though Belo has the finances, the plan and the commitment to meet the FCC's deadline, it's not clear whether

manufacturers and crews will keep up with demand. "Equipment orders are beginning to back up pretty quickly in the factories," Turner says.

Six Belo stations have completed outside RF conversion and can broadcast DTV. All pass through network high-def when available and otherwise run HD tape loops or simply upconvert standard-def products. What's left is 11 stations (perhaps 12, since Belo is in the process of attempting to buy one of its two LMAs).

Belo is using Dielectric for antennas and transmission lines, while Harris is supplying the transmitters and test equipment and Lucent encoders. Currently, the group is looking for "better solutions and cost reductions," according to Turner, implementing a staged switchover in which certain parts of the build-out will be done after stations get on air.

While no Belo stations have built out complete HD production facilities, standard-def 601 conversions have been done at the three largest stations in the group: WFAA, KHOU and KING-TV Seattle. Two of the Belo stations

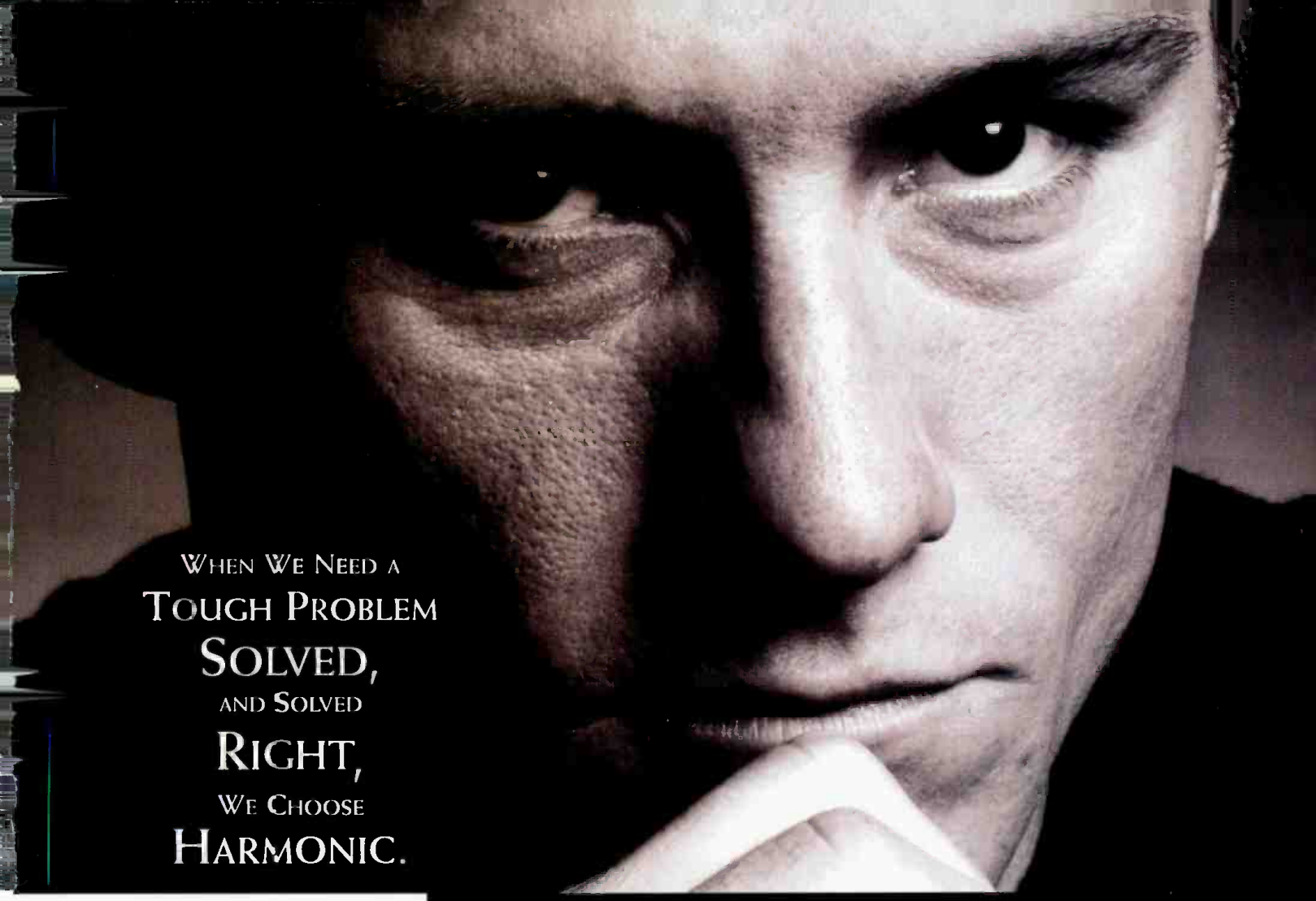
have purchased HDTV studio cameras, and KING-TV, is airing a hybrid HDTV newscast on its digital channel.

Everything on the short list at NAB 2001 must be at least capable of being upgraded to hi-def and wide-aspect ratio, even if there are no immediate plans to use it. "We don't want throw-away products that are limited to standard-definition or analog," Turner explains. "Today, if we buy studio cameras, we consider that a 10- to 15-year purchase."

That could be the biggest dilemma of NAB: balancing time between shopping for the basics and fleshing out the complex, enterprisewide solutions.

"It's not like going to the grocery store and picking out a quart of milk," Turner says. "We need to know the trends, we need to know the status of the products that might allow us to implement those trends, and we need to talk with developers early enough to influence how they shape the final product. All of those things happen at NAB." ■

—Andrew Bowser



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Capitol

John Greene,
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Special Projects

SHOPPING LIST:

- ✓ HD microwave gear
- ✓ Improved HD production gear
- ✓ Interactive technologies
- ✓ Datacasting equipment

'A lot of times we will find things just by walking around the halls and investigating.'

Time for bells and whistles

Greene is on the hunt for HD equipment that offers NTSC-style functionality

When Capitol Broadcasting VP of Special Projects John Greene and his associates visit vendors at NAB 2001, a top priority will be identifying equipment that might bring HD production up to the level that's possible today with standard-def.

"I feel like the industry has developed a new car, with a new drive system, new engine, new drive train and so forth," Greene says. "But what we are lacking is the electric windows, air conditioning and cruise control. We are lacking those other devices to carry us to the same level of production that we get with NTSC."

Raleigh, N.C.-based Capitol's flagship station is WRAL-TV Raleigh, the first U.S. commercial station to transmit in HD and, as of late January, the first with a fully HD newsgathering operation. "The evolution of HD is our primary target," says Greene. "We are looking for next-generation items."

At the top of the wish list is a high-def microwave system. While WRAL currently uses its two satellite trucks for HD,

there are also three microwave trucks, three bureaus handled via microwave, and a microwave-equipped helicopter.

It can be done, and has been done. YEM Inc. produced the lightweight, portable HD-MPEG2 encoders and decoders used by WRAL since its first HD newscast last October. These units allow transmission of live HD via satellite, microwave or fiber-optic lines. The trick is to develop a foolproof, user-friendly end-to-end solution that addresses microwave such issues as modulation appropriate for the 2 GHz band.

"There are a couple smaller companies playing with that, and they may be getting there fairly quickly," Greene says, "but, to my knowledge, there's nothing really out on the retail market."

High-def graphics capabilities still lag behind standard-def, particularly in weather. "Right now, we are limited with graphics, and we just need to move ahead with it," Green says. "What a lot of people are doing is taking NTSC and upconverting graphics to

HD, which is not too smooth. We need HD systems for all that."

Greene also has his eye out for any advances in bitstream test gear and nonlinear HD editing. "We would like to see Panasonic do something [in NLS], since we already have their camcorders and editing equipment," Greene says, "but we will consider anything."

Interactive and enhanced data products are also on the agenda. NAB 2001 comes at a time when Capitol is beta-testing Texas Instruments' integrated HD broadcast/Internet "CompleteTV" service. The initial six-month test includes about 20 customers with PC-based home entertainment systems equipped with a 42-inch Panasonic Digital Light Processing (DLP) projector TV.

"We are using DLP because the display is extremely bright," Greene says. "It has a lot of contrast, so it's easy to read a Web page or e-mail."

Capitol's other Raleigh station, WRAZ-TV, is sending out a digital signal, although it's not in HD yet. Harris transmitters and

Andrew antennas are on order for the two Charlotte stations in the group. And, Greene notes, both vendors signed agreements to deliver equipment in time for the FCC's May 1, 2002, deadline. DiviCom encoding systems are in use at the two Raleigh stations; the two Charlotte stations will use Harris encoders.

The fifth station in the group is a low-power CBS affiliate in Wilmington, N.C. "When we can," Greene says, "we will convert it."

Don't expect to see Greene at the blackjack tables in Vegas. The executive says that he has had no time for any diversion beyond what's happening at the convention. Besides scheduled appointments with vendors made weeks in advance, he has allocated floor time for spotting the next big thing.

"Last year, I ran across a Taiwanese company making a receiver box," Greene recalls. "We didn't know anything about them but stumbled upon them at NAB. So a lot of times, we will find things just by walking around the halls and investigating." ■

—Andrew Bowser

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Emmis

Mike McKinnon,
Group Engineering
Vice President

SHOPPING LIST:

- ✓ Centralcasting gear
- ✓ Video servers
- ✓ News automation
- ✓ Asset management

'As the old equipment wears out, we bring in new digital equipment behind it.'

Getting educated in Las Vegas

For Emmis, the show increases the odds of making the right technical decisions

There was a time when NAB was the place to make final buying decisions right on the floor. But today, group engineering VPs, including Mike McKinnon of Indianapolis-based Emmis Communications, don't attend with checkbook in pocket. Instead, they approach the gathering with an open mind, a full list of items to examine, and, perhaps most important, plans to tap into the brain trust of major broadcast manufacturers.

"We use NAB as a training session for engineering people," McKinnon says. "You have all your engineers and vendors in one location, so it's a good time to get the networking set up between engineering and vendors, train on products and get deeper information. We couldn't afford to do all of that anywhere else."

For example, Emmis station engineers, many of whom are converting their stations to Sony NewsBase servers, will be attending a Saturday-morning session with Sony tech people to get training and information on operating this product.

NewsBase was compelling, according to McKinnon, because of its asset-management capabilities and because it will allow Emmis to cut operational costs in news. "NewsBase is a good way to get that done," he adds, "but Grass Valley's Vibrant systems is also a good way to do it. We are certainly not locked into NewsBase by any means."

DTV conversion will be a major budgetary consideration this year and next for the group, which has grown from six stations in 1998 to 15 today. Both KOIN-TV Portland, Ore., and WALA-TV Mobile, Ala., are transmitting a digital signal; WKCF-TV Orlando, Fla., and WFTX-TV Fort Myers-Naples, Fla., are soon to follow. Emmis hopes to launch six additional stations in 2001, with the remaining stations slated to go live in 2002.

Group deals are in place with a variety of vendors, including Comark for UHF transmitters, Harris for VHF solid-state transmitters and Dielectric for RF systems, along with Tandberg encoding equipment and

Miranda upconverters.

Approximately one-quarter of Emmis plants have been converted to 601-based digital, and the remainder are being upgraded on an ongoing basis. "As the old equipment wears out, we bring in new digital equipment behind it," McKinnon explains.

In the current uncertain economic climate, cost is key in buying decisions. One favorable change of late has been the dramatic drop in the cost of server storage with the introduction of 72-GHz drives, making it easier for Emmis stations to integrate servers. As a result, over the past year, a number of Emmis stations started using server-based news-editing and -playout systems.

Now "centralcasting" technology is taking center stage for Emmis. Centralization of master-control and other operations for six stations will be completed over the next 12 months; the remaining stations are to be completed within 24 months.

The centerpiece of the system is a centralized server farm that is housed at two hub stations, receiving all on-air content (ex-

cept news) and distributing it among stations at the "spokes" of the hub via DS3 lines. Spoke stations will still produce their own newscasts and maintain sales/administration offices. All master-control functions are centralized at the hub location, and backup systems will be installed at the remote stations in case of DS3 failure.

Down or flat ad revenues will likely factor into this year's purchases. Emmis is seeking to make operations more efficient. Among the capabilities it's considering are server-based news playout, via NewsBase or Vibrant systems, and news automation, via ParkerVision PVTV Studio News product and others to be announced at NAB 2001. The group has already standardized on Discreet Logic for non-linear editing, with about 12 edit systems in service and another four or five to be installed this year.

"Standardization works very well for us," says McKinnon, "in terms of lowering the cost of operations and training." ■

—Andrew Bowser

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‘Four of our stations are still to experience the exhilaration of digital conversion!’

Trying not to gamble in Vegas

Scripps tackles some digital technologies but is wary of not-ready-for-prime time gear

Four of our 10 stations are still to experience the exhilaration of digital conversion,” reports Mike Doback, vice president, engineering at E. W. Scripps Broadcast Division, Detroit. “We’ll be looking at the antennas and transmitters necessary to complete this process. We’ll also be looking at infrastructure-related items, such as encoders, decoders and upconverters.”

The criterion in choosing, he explains, is the relationship between expense and functionality. Meanwhile, the company’s ongoing technology-update program calls for the evaluation of large-scale production switchers and studio consoles with an eye toward a completely digital infrastructure.

Doback does believe that the move to digital has been a valuable learning experience. He adds that it’s also important because it allows the station to get ready for the business opportunities that digital enables.

“We’re continually replacing studio VTRs,” he reports, “and we’re looking at some of those.

The tape formats are pretty well established at our stations. Some are DVCPRO, some are still Beta SP, and we also have some SX.” The stations will probably stick with these formats, he says, adding, “We’re looking at what makes sense to a station locally vs. having a corporate philosophy. The differences are based on market size and what it takes to be competitive in each market.”

One of the stations will be buying an audio console to replace an older unit that is now out of production. “Our criterion is how well it works in producing news,” Doback notes.

He also expects to be buying a number of ENG vehicles in the near future. DSNG vehicles have been the group’s recent direction in the microwave trucks, and it has been happy with the results, he says.

“We’re looking more toward downsized DSNG trucks, which have the same functionality as the larger ones but can go places where the larger trucks can’t go, like parking spaces, stadiums and narrow streets. Also,

they don’t require Department of Transportation licenses to operate,” he adds.

Digital ENG microwave systems are viewed at the group not only as a technology update but also for their reliability and their application in such “moving scenarios” as helicopters and automobiles.

Doback says that the opportunity presented by moving to the digital systems is that, once in digital, an asset can be accessed anywhere in the station. WXYZ-TV Detroit, which is the guinea-pig station, is adding file servers. “We’re taking a look at how we’re handling the news workflow and the station workflow, and doing what makes sense,” he says.

While there is a lot of buzz around centralcasting, Doback says, after investigating some of the technologies last year at NAB, he found the technology wasn’t something the group felt quite comfortable with.

This extends to other technologies as well. Metadata, for example, still has some ways to go before Doback will feel com-

fortable with it.

The challenge that faces every station is that there are numerous technologies that offer promise, but using experimental technologies in a station isn’t something that most stations are interested in doing.

While all of the stations have newsroom computer systems, the functionality of some is being expanded with digital playback-to-air systems. This has already happened at WXYZ and includes ingestion of incoming news material and some longer-form programming. This involves a combination of the NewStar and Panasonic DNA system.

The exhibition floor at NAB will be well-covered by Doback, and, even though his current focus is on the rollout of digital television transmission systems for the remaining four stations, he’ll continue to keep an eye open for new technologies. He looks forward to the symposiums, he says, explaining, “We’re always interested in the free exchange of thought.” ■

—Edmond Rosenthal

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SHOPPING LIST:

- ✓ Video servers
- ✓ 'Convergence pieces'
- ✓ Automation
- ✓ DTV terminal gear

'At the risk of offending some folks, I would say we are behind on some developments.'

Wanted: Technology that delivers

Granite hunts for convergence offerings that do more than just hold promise

Whatever enjoyment Granite Vice President of Engineering Bud Harrison gets from scouring NAB for new technology will be tempered by the knowledge that broadcast offerings aren't always as "bleeding edge" as they could be.

"At the risk of offending some folks, I would say we are behind on some developments," says Harrison. "At computer shows, you can see that the computer division of one company is much more advanced than the broadcast division, for example, in the delivery of streaming media and other things that leverage digital content. Consequently, in delivery and integration, the computer side is a lot further down the development path."

With that in mind, he will be looking diligently for next-generation "convergence pieces" that offer not only the latest in acquisition, storage, manipulation, archiving, delivery and asset management but the means to interoperate so broadcasters can increase collective value.

Harrison means business. On

the heels of NAB 1999, New York-based Granite finalized agreements for DTV transmitters and encoder equipment; at NAB 2000, it struck a deal to transition to Panasonic's DVCPRO as a groupwide format.

This year, Harrison will ask vendors how they can integrate DVCPRO with systems and services in a way that brings new functionality to the newsroom. Accomplishing that will require careful coordination among departments, whether it's field gear, newsroom systems, editing, networking or archiving.

For example, the specification of a nonlinear editing system may be heavily influenced by engineering, whereas a newsroom computer system purchase may be heavily influenced by news. "If the two come together and start to leverage some of the technological advantages, you get a nonlinear editing system that integrates closely with the newsroom computer system," Harrison says. "Now producers could actually screen their actualities across this network."

Meanwhile, the transition to

DTV is on track, with two of nine stations completed to date (KNTV-TV San Jose, Calif., and KBWB-TV San Francisco). Master purchase agreements are in place with Harris for transmitters and Dielectric for antennas.

At the San Jose and San Francisco stations, "we have been working with vendors on refinements, mostly having to do with encoders, PSIP and the ability of the receivers to decode the signal," Harrison says.

The stations' recent capital-budget requests have tended toward field and newsroom equipment, including cameras and editing systems. Also at the top of the list are server systems, which got bumped from the NAB 2000 shopping list for DTV necessities and basic tower work. This year, Harrison's standards will be high.

"One of my problems with server systems now is that a Leitch will not talk to a SeaChange, which will not talk to a MAV70," he says. "It's a little bit of a tug-of-war. Vendors don't want their product to become commoditized. On the

other hand, I want a fully commoditized product to give me the greatest flexibility."

This is particularly true now that rapid advances in hardware and software mean that some systems have service lives measured in single-digit years. Accordingly, Harrison has been forced to rethink the way he looks at broadcast technology.

Other items on the list include automation products, along with DTV terminal gear—all the bits and pieces to get a network data stream in, process it, decode it for monitoring, brand it, upconvert it and switch the stream out to the transmitter.

Through it all, Harrison won't be afraid to suggest breaking the mold, especially when doing it "the way it's always been done" could mean losing ground to nimbler competitors on the playing field of broadcast quality, for example.

"The news director doesn't care if you give him/her video etched on stone tablets," he says. "They need the actuality quickly and reliably." ■

—Andrew Bowser



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NBC

Steven C. Pair,
Vice President,
Television Stations
Engineering

SHOPPING LIST:

- ✓ DTV transmitters
- ✓ Audio consoles
- ✓ Server-based technologies
- ✓ Nonlinear editors

Economic conditions will cause us to approach all capital acquisition with a keen eye to savings and value-added incentives.

Eyes on the alert for savings

Products offering value-added features hold extra appeal to NBC

NBC engineers will arrive at NAB with a full shopping list but no expectations that a digital panacea is waiting for them—particularly since last year's show turned up no major surprises.

"Unlike past NABs, we did not find the 'barn-burner' application or most significant piece of equipment at NAB 2000," says Steven Pair, vice president, NBC television stations engineering.

Nevertheless, the industry's mega-convention remains an opportunity for the broadcaster, which has 13 owned-and-operated stations, to evaluate new technology and review the latest offerings. That is especially important in the DTV arena, because eight of NBC's 13 stations are currently broadcasting on a digital channel and the rest are moving forward to meet the FCC-mandated deadline.

Accordingly, DTV transmitters remain a purchase priority as stations convert to digital broadcasting. (Comark is NBC's DTV transmitter vendor.) Additionally, three of the group's aging NTSC transmitters have

been replaced with Larcen units.

Beyond transmitters, Pair and his colleagues have a need to evaluate and purchase both PSIP generators and transport stream analyzers. All vendors and formats will be considered.

Pair is also very interested in server technology, particularly as it relates to large data-storage and asset-management applications. "We see the need for this to evolve on a parallel path with the conversion of our infrastructure to digital," he says. "Servers, software, robotics, data tape are all crucial elements to this evaluation, and we will be looking long and hard at all server-based technologies."

NBC's newsroom operations continue to evolve. For example, nonlinear editors are becoming more fully integrated into the stations and network operations. An NLE vendor will be selected shortly after NAB.

"Nonlinear editors are on our short list for acquisition," Pair says. "We see this nonlinear-editor infrastructure growing and migrating toward the server-based architecture that will be the heart of our operations in the future."

To date, nonlinear editors have been installed where normal edit replacement needs provided the opportunity or, he adds, where parts of the news infrastructure were being upgraded and converting to a digital format made sense.

Both network and station operations have been converted to digital as the opportunity presented itself, mostly via new construction or rebuild. Beyond that, plans are under way to consolidate broadcast functions "where it makes good operational and economic sense," says Pair. The TV stations division has started the process of building master-control hubs to consolidate operations common to every station. Back-room support functions may also be consolidated, including traffic and commercial/syndication ingest and distribution.

But, for now, many of NBC's purchasing needs are likely to be driven by the continuing conversion to a digital infrastructure and the evolution of HDTV broadcasting. For example, full-featured (yet moderately priced) digital audio-mixing consoles

are a high priority right now.

Digital test equipment will be on Pair's review list, but he says he does not envision NBC's acquiring a great deal this year. On the other hand, Pair is looking for audio-delay devices (both integral and stand-alone) to accompany the conversion to digital; he will be looking for these tools at NAB. "The ability to slow [or delay] audio is becoming critical as more and more of our broadcast and production operations convert to digital," he explains. "Receiving, routing and distributing the digital bit stream makes synchronization a key element."

That should keep Pair occupied for much of NAB. But don't expect NBC to be buying impulsively now or any time in the near future. "The current economic conditions will cause us to approach all capital acquisition with a keen eye towards savings and value-added incentives," Pair says. "We are moving aggressively to meet the FCC-imposed deadlines for converting all of our stations for digital broadcasting." ■

—Andrew Bowser



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- Dale Kelly, senior vice president, Pappas Telecasting



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Paxson

David Glenn,
Vice President,
Director of Engineering

SHOPPING LIST:

- Automation systems
- Control software
- Point-to-point
- Distribution systems

I think the evolution of the digital cable industry is very important to broadcasters!

Gearing up for a year of DTV

Improved monitoring with a central network hub is just one of Paxson's goals

Automation systems and control software are the priorities of Paxson Communications Corp., headquartered in West Palm Beach, Fla. David Glenn, vice president and director of engineering, asserts, "We need this to show us what's happening at 65 stations."

In development is a central monitoring network hub in St. Petersburg, Fla., which is becoming the secondary control point for each station after the main studio. From there, it will be determined whether transmitters are operating within FCC compliance, whether media is loaded into files and ready to air, and whether the legal IDs and emergency alert systems are running on schedule. Glenn says he will be scouring the NAB exhibition for advanced technology that will help expand these and other monitoring operations.

"We're hoping we'll find greater improvements in this technology than we've seen in the past," he notes. "Some of the alarm functions that we want are

not yet out of beta test."

Glenn says the centralized operation now requires only two master-control operators as opposed to a previous six at the stations. "It streamlines our efficiency in engineering, with automatic notification to the chief engineer if there's a problem and also notifies a regional director of engineering if there's any out-of-parameter condition."

Computers at the central monitoring network hub run Gentner and Mosely remote-control software, connected to all the stations via a wide-area network. Utilizing Videotek equipment, the hub monitors FCC-required video parameters and backhauls low-resolution video.

This hub serves all the company's full-powered owned stations. Meanwhile, the network operations center in Clearwater, Fla., serves multiple affiliated stations as well. Programming distribution is aided by Hewlett Packard video file servers, which are fully redundant. It also has Divicom/Harmonics video encoders along with a Wegener Compell control system. All of

this allows programming and distribution of 12 separate programming channels.

Although Paxson has only 12 construction permits so far, it expects to build 22 DTV facilities this year. Glenn notes that tower space is still an issue where CPs have not been granted.

"We're being forced to build several towers," he points out, "and we're also talking to vertical real estate companies for them to build towers or lease space on existing towers."

Out of its stations, the group has 54 DTV allocations, with 11 stations expected to turn off analog altogether in the switch to digital. Meanwhile, the group has only 12 construction permits that are actually workable. The others are pending allocation or modification.

"That leaves us tight against the May 2002 deadline," Glenn notes. For the 12 buildable sites, the group already has bought some transmitters, antennas and digital encoders and expects to be buying more.

Point-to-point distribution

equipment is on the shopping list. Under consideration are DS3, T1, inverse multiplexers and wave-division multiplexers. In addition to serving studio-to-transmitter-link needs, this equipment also will be bought in order to overcome interference at the headends of cable systems carrying the stations' signals. Ironically, it's new digital stations' going on the air that causes this interference. For example, the Paxson station in Sacramento suffers severe interference in its cable carriage from a digital station out of San Francisco.

Glenn adds, "I think the evolution of the digital-cable industry is very important to broadcasters, and I hope to gather information on that evolution." He believes that key sources for this information will be cross-industry manufacturers, such as Scientific-Atlanta and Motorola (General Instrument).

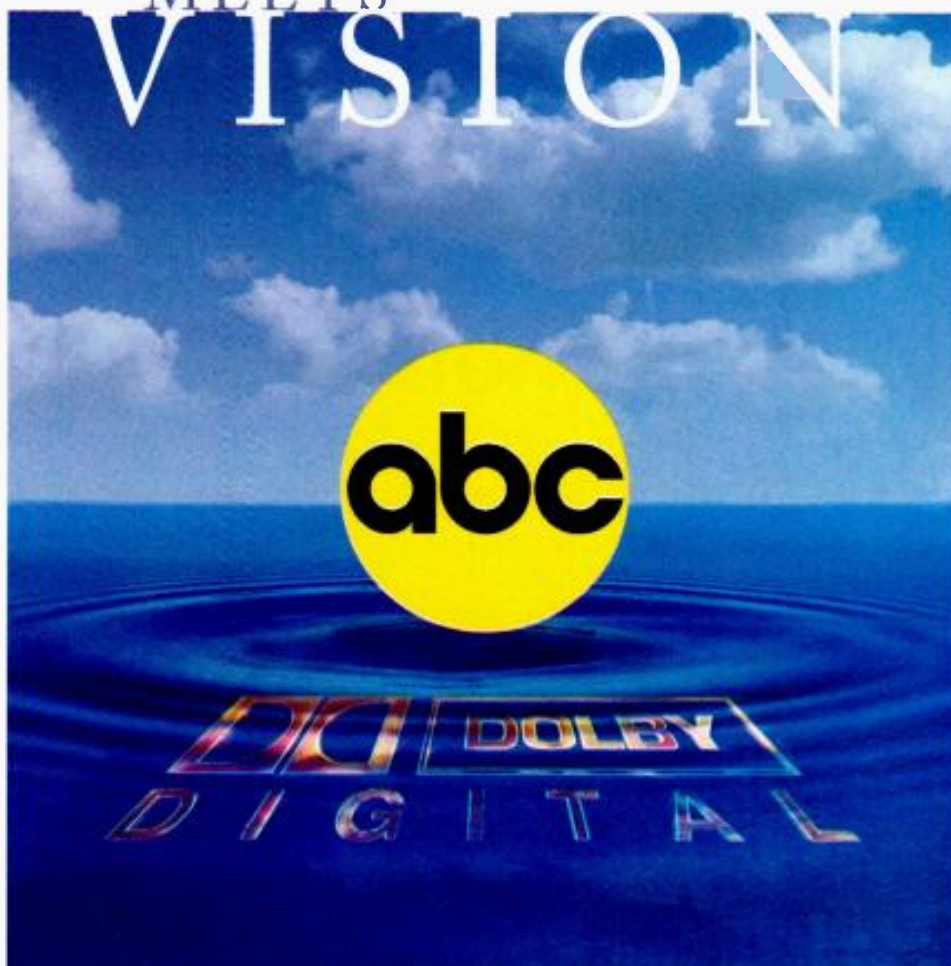
"An overall concern," he concludes, "is the manufacturers' struggle to develop new technology for digital TV and their ability to service and support it." ■

—Edmond Rosenthal

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Raycom

David Folsom,
Vice President,
Technology

SHOPPING LIST:

- ✓ Nonlinear editors
- ✓ Master control
- ✓ Automation systems
- ✓ Store-and-forward technology

The cost of doing business today is greater than revenue growth, so something's got to happen.

High definition a high priority

Three-quarters of Raycom stations to be converted to HDTV by the end of the year

Our first concern is the conversion of our transmission facilities to incorporate high-definition broadcast," says David Folsom, vice president of technology at Raycom Media Inc., based in Montgomery, Ala. Raycom operates 36 owned stations that are controlled from 27 locations, and he estimates that about 75% of them will be converted by the end of this year.

Transmitter acquisition has been settled in a group deal with Comark, ranging from the largest IOT to the smallest solid-state transmitter. Antennas will be nearly all Dielectric.

Where they aren't, this will be because of the unique pattern required or because of collocation agreements with other stations.

Microwave Radio is providing all studio-to-transmitter links, and the encoders are coming from Divicom.

"A major issue," Folsom reports, "is finding ways to centralize our master-control and backoffice operations. We're investigating this now, and a key

concern in centralizing master control is the cost of connectivity into centralized locations."

With this process still in a back-of-the-mind state, no decision has been made on the number of centralized locations. He points out that the cost of connectivity is coming down but is still problematic in many parts of the country. And finding the solution is an industrywide effort.

"The biggest source of information has been my peers, and we've all been sharing information on how to solve this problem," he adds. "We're a whole lot further ahead than we were a year ago, but it has a way to go before being practical."

It is relatively inexpensive, for example, to connect New York with Washington because as many as 10 vendors are competing for business in Northeastern locations. But considerably higher costs are seen in less densely populated areas, where fewer fiber-optics resources are available.

"It isn't a hardware issue, technology, or even a long-haul

issue," he adds. "It's really odd. The tail is wagging the dog on this one."

Despite the last-mile problem, there is the possibility that some functions can be centralized more easily. Folsom says those are things like traffic and quite a number of the back-office functions. "The economic problem, though, is that the cost of doing business today is greater than revenue growth, so something's got to happen," he explains. "It's a matter of optimizing automation and doing things in better ways."

Technology allowing stations, in digital form, to store, forward and take out commercials, programming and news is also being investigated.

The key to the store-and-forward process, according to Folsom, is the lower cost of the necessary bandwidth. "If you're using the Internet vs. satellite time, the difference in cost is phenomenal," he points out.

Another encouraging factor for store-and-forward technology, he asserts, is plummeting costs for computers, disk drives,

and MPEG encoders and decoders. The technology is now being used at Raycom stations for news, and there are plans also to use it for centralization of promotion, graphics and common syndicated programming.

For this purpose, the stations are using Telestream's Clipmail, which is one of the devices that is easiest for newsroom personnel to understand, according to Folsom. The group is considering more of the same but will also consider other options that may be shown at NAB.

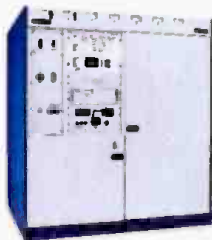
"We'll continue to look at nonlinear editors," he notes. "In the past, they haven't been inexpensive or flexible enough for news."

This situation is changing, he suggests, pointing to the nonlinear editors made by the Vibrant division of Grass Valley Group as one example. "They fit the newsroom paradigm very well," he explains, "and their price is very competitive with standard videotape recorders." ■

—Edmond Rosenthal



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Sinclair

Del Parks,
Vice President,
Engineering and
Operations

SHOPPING LIST:

- ✓ Digital encoders
- ✓ ENG trucks
- ✓ Improvements in 8-VSB

'Our main effort
is getting our
stations on
digital
transmission.'

The complexities of tackling DTV

Sinclair puts emphasis on transition to digital and improving station facility efficiencies

With 62 owned-and-operated stations, Sinclair Broadcast Group, based in Hunt Valley, Md., has had its plate full with the massive conversion to digital transmission. In addition to that, it recently finished complete rebuilds to CCIR 601 digital at three stations, two of which program another station in the market. Typical cost per market was \$4 million, according to Del Parks, vice president of engineering and operations.

In Columbus, Ohio, the WSYX building was remodeled from top to bottom. The ABC affiliate also programs Fox affiliate WTTE. A new building was involved at the conversion of WLOS Asheville, N.C., an ABC affiliate that programs WSBC, the WB affiliate in the market. A new building also was involved for WTTA Tampa-St. Petersburg, Fla. Synergistics Inc., Pittsburgh, was systems integrator for the projects, which all utilize Philips' Cobra, Saturn and DD35 switchers.

Also prescribed were Pinnacle Mediastream servers

and Encoda station automation systems. The group has Columbine (now Encoda) systems in seven markets.

"Our main effort is getting our stations on digital transmission," Parks notes, "and we're currently working on 24 stations. The speed with which we get stations on the air is directly proportionate to the amount of tower space available. Of course, getting building and zoning permits is always an issue." While agreements for tower space vary and sometimes include other non-operated stations in the market, the largest chunk of the business—in nine markets—is being done with American Tower, often involving a programmed station, as well as the main one.

Parks says that the move to digital is taking up 90% of the group's engineering energies, with the other 10% going toward improving efficiency at the station level.

"We've bought a lot of non-linear editors, and we've tried to shore up and support sales with local production," he adds.

Acrodyne Quantum transmitters are being bought for all of the digital transmission projects. Parks says there is a continuing evaluation of digital encoders, with four being bought so far from Tandberg.

"We've also looked at the Agilevision box, a stream splicer and logo inserter," he adds. "When it comes time to splice streams, it's a very elegant solution." Also acquired has been a "boatload" of Dielectric antennas, with more to come.

With 20 stations programming news, the group continues to buy ENG trucks and Panasonic DVCPRO equipment.

Of course, given Sinclair's leadership role in the battle to add COFDM as an approved alternative modulation scheme for DTV transmission, there is no reason to expect that Sinclair won't be looking for improvements in 8-VSB. And that is probably even more likely given that 8-VSB has been crowned as the lone DTV modulation scheme here in the U.S. "We hope to see some improvements in 8-VSB equipment," the engi-

neering executive notes, "and we'll be at NAB looking for the latest generation of 8-VSB receivers, if there are any."

So how does one shop for equipment for 62 stations? "Where it is prudent to make an investment in the local infrastructure, we've made that investment, and we look at ways to improve a process."

Centralcasting is something that Parks has looked into for five years now, and he believes the economic model works only if the cost of the bandwidth comes down.

"Since we're already a fairly lean operation, the return on investment on the cost of the bandwidth has to improve in order to make centralcasting viable," he explains. "You can pick where you're going to locate your hub, but the problem is what do we do in Peoria?"

Another wrinkle is that Sinclair has affiliates across the map, not just with one network. "It's a different set of issues for us because we have yours, mine and ours with networks." ■

—Edmond Rosenthal

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IMAGE A

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Tribune

Ira Goldstone,
Vice President,
Engineering and
Technology

SHOPPING LIST:

- ✓ Media-asset management
- ✓ MPEG-encoding gear for ENG
- ✓ Wireless transmission
- ✓ Downconversion gear

'Our focus is on tracking our assets ... so that we can multipurpose the content.'

Improving asset management

Tribune's goal is to make it easier to repurpose, integrate and deliver content

For Tribune Broadcasting Co.'s 22 stations, digital-transmission-equipment decisions are nearly complete, with purchases to be spread out through 2002. Ira Goldstone, vice president of engineering and technology, based in Los Angeles, reports that the same equipment will generally be used throughout the group.

The exception is that both Harris and Comark transmitters are being acquired, depending upon what the stations had been using previously. All of the solid-state transmitters will be Harris, as will be the case with all stations not previously having an UHF transmitter. Otherwise, stations already owning Comark transmitters will get new Comarks.

All antennas will be Dielectric, upconverters will be Faroudja, and encoders will be Tandberg. Eight stations so far have been converted to DTV.

At the NAB exhibition, Goldstone will give special attention to media-asset management. He explains: "Our focus is on tracking our assets in news, commer-

cial and programming so that we can multipurpose the content." An example of this is search and retrieval of a news story generated in Washington that can be used by several other stations.

"We'll be looking at systems that have open architecture," he notes, "and work within the metadata standards set up by SMPTE. We need systems that allow easy interface to multiple platforms so that we can integrate news, graphic and playback systems, as well as a Grass Valley Profile." The stations already have Harris (previously Louth) automation, so Harris' Global Management Transfer (GMT) will be part of the operation. Within the Grass Valley environment, the group is exploring ContentShare.

Goldstone says GMT serves a need in allowing the stations to look at other Harris systems, but he adds that systems like Media 360 and IBM's media-asset-management system allow them to look across multiple platforms.

To support both analog and digital ENG and SNG, Tribune

will be investigating more-compact MPEG-encoding equipment for its news vehicles. It's seeking encoders and microwave-radio systems that are able to accommodate COFDM modulation in addition to FM modulation.

Another interest is network-management devices that allow the monitoring of network health and offer the means to restore it as soon as possible. Goldstone adds that the health of devices feeding content into the network also needs to be monitored.

"We'll be looking at wireless technologies to deliver content from the field back to the station," he notes. "There are a number of wireless networks coming online, but most of it is low data rate. We're looking for higher data rates."

Downconversion from HD to standard definition is yet another requirement. Goldstone comments, "When you originate in HD and downconvert to standard, that's not a problem. But we'd like to be able to upconvert to HD and back to standard without a loss in the process.

Today, the standard-definition result is not that good after going to HD and back. There are people working on it, but it's still a work in progress."

Goldstone says that, as part of a centralizing strategy, the company is looking to send the HDTV signal from the central site to station transmitters rather than two separate streams. In that case, the original feed would be downconverted for standard-definition broadcast.

The capability of sending out one 12-Mb/s stream instead of the 12-Mb/s stream and a separate 8-Mbps analog stream means that Tribune doesn't need to maintain a private virtual circuit across the LAN, saving several thousand dollars per month.

"We're working with the long-distance provider, AT&T, for our WAN interconnection, and they have the responsibility of managing the last mile. At NAB," he adds, "we'll be looking for solutions to problems, and we may see a solution to a problem that we've never considered before." ■

—Edmond Rosenthal

'Our concentration on towers is greater, and much of the studio equipment budget will be put off until next year.'

SHOPPING LIST:

- ✓ Server-based playback systems
- ✓ Microwave gear
- ✓ Automation systems
- ✓ Servers for news

Young

Robert Harrison,
Vice President,
Director of Engineering



For now, a singular DTV focus

Once towers are installed, Young can turn to other studio-equipment requirements

My focus has been in getting our DTV transmitters on the air," reports Robert Harrison, vice president and director of engineering at Young Broadcasting, headquartered in New York. "The rest of our capital expenditure plan has mostly been set aside until we do all the tower work."

In the past three years, the 12-station group had been putting half of its budget into towers and the other half into studio equipment. "But this year," he notes, "a lot of our tower installations have to be done in warm weather, and this is the last year for it. So our concentration on towers is greater, and much of the studio equipment budget will be put off until next year."

Once the DTV switchover is completed, he says, the next major hurdle is to continue the conversion to all serial digital plants. This will mean acquisition of routing, production and master-control switchers. So far, the group's digital acquisitions include two production switchers, two master-control switchers and four digital routers. But

most of the stations are still using analog switchers.

Young is also looking to convert to a server-based syndicated-programming playback. For commercials playback, it has been using Odetics equipment. "We want to see what they can do for us," Harrison says, "but we'll look at other vendors as well."

A longer-term consideration is server-based playback of news, with ease of operation being a primary concern.

Another factor concerns interfacing with current newsroom computer systems. "These systems behave in so many different ways," Harrison explains, "that it's difficult to find a news video server that can communicate with all of them." He holds that adoption of the new technology without having to replace newsroom systems "is sort of the Holy Grail that everyone's been chasing" at previous NAB exhibitions.

In the conversion to digital transmission, there are still a number of antennas to purchase, but the decisions have generally been made. The group

has gone entirely with Dielectric, with the models varying among stations. Some microwave gear remains to be bought, and the direction has been toward Microwave Radio Corp.'s Twinstream system. Harris transmitters have been ordered, and the group is buying Motorola encoders.

"Conversion to digital is not a separate beast," Harrison points out. "It requires tower work, antennas, transmitters, encoders and microwave equipment, but everything else involves the standard replacements in converting from analog to digital equipment. Even without digital transmission, we'd be doing this. All of the videotape machines I've purchased in the last two to three years have been digital, and all of the routers and master control switchers would be digital in any event."

Some thought has been given to some level of automation in tying together all of the digital studio equipment to be acquired. Also, in the past two years, there have been discussions with parties offering plans

for utilization of the digital spectrum for non-video applications. Harrison says no decisions have been made on this.

He reports that Young has done some investigation of centralcasting but whether to pursue it is still "an open question." He declines to elaborate at this time.

Asked whether the group is interested in high-definition production equipment, he replies, "A year ago, I would have told you no. But now we feel that, at least on a limited scale, we may need to do some promotion production in high-def because there are not a lot of programming and promotion materials available." He notes that such equipment will be investigated at NAB but the probable choice for acquisition and recording is Sony HDCAM.

Harrison hopes to have all 12 stations plus the four satellites transmitting digitally by the end of the year. He says antenna location will involve at least one other broadcaster in each of the remaining eight locations. ■

—Edmond Rosenthal

Ever-longer walk through NAB

This year's show, exceeding 1 million square feet, will strain even the sturdiest feet



Attendees will have their hands full and their feet in motion as they try to gather information from more than 1,600 exhibitors at this year's NAB convention, to be held in Las Vegas April 23-26.

By Ken Kerschbaumer

Is NAB outgrowing its usefulness, literally? One has to wonder about a trade show that, only five years ago, offered attendees the challenge of strolling through 615,000 square feet of exhibit area and approximately 1,100 exhibitors.

But, in a society increasingly defined by a super-size mentality (and the related banishment of the word "small"), enough is never enough. Thus, NAB this year will expand past the 1 million-square-foot mark.

"Right now, it looks like we'll

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have approximately 1,600 exhibitors, which compares to 1,510 last year, and we're projecting over 1 million square feet," says NAB spokesman Dennis Wharton. "And as for attendance, we're being cautiously optimistic and think we'll

exhibit space near the main convention center, which will result in a Center Hall to join the North and South Halls for NAB 2002.

Part of the reason for the growth is that the show has become much more than a show

year will be eTopia, located in the basement of the Sands convention center. It will feature companies that are new to the media market and offer new technologies and services.

"It's a way to highlight them, and it's a selling point to attract

NAB will comprise more than just the exhibitors. It will also encompass a number of sessions, panels and conference tracks. Granted, the show officially lasts only four days, but that's why it's important for many of the conference sessions

'We've got satellite, telecommunications, video post-production, multimedia, Internet streaming, and mobile media.'

— Dennis Wharton, NAB

top last year's 115,000."

It will no doubt be a challenge for attendees to see all that they want to see. And the NAB expects that next year's show will be even bigger. On the plus side, though, the Las Vegas Convention Center is building more

solely for broadcasters. "We've got satellite, telecommunications, video post-production, multimedia, Internet streaming, and mobile media," says Wharton. "And then there are radio and TV broadcasters."

One new exhibit area this

visitors to companies with new technologies," says Wharton. "A few dotcoms that were there last year have fallen by the wayside, but we've replaced a number of those with companies that will be on display, particularly with eTopia."

to get a jump on the show and start their discussions prior to the official show opening. It also allows attendees a chance to come into town a couple of days early and get a taste of related technical, management and legislative sessions without sub-

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tracting time from the show floor.

Take, for example, the NAB Broadcast Engineering Conference. This year will be conference No. 55, co-produced with the Society of Broadcast Engineers (SBE). A number of topics will be covered, starting on April 21, the Saturday before the exhibit doors open.

The first session of the conference gets right into the heart of an issue facing every broadcast facility. It tackles the subject of Broadcast Networking, in a workshop slated to be offered from 9 a.m. to 3 p.m. in room N249 at the Convention Center. Also slated for that day will be an SMPTE MPEG-4 seminar running from 9 a.m. to 5 p.m. in



The Sands convention center will offer attendees more exhibitors than ever, with eTopia occupying space on the lower level.

Hilton Pavilion 9.

There will also be a Digital Television tutorial on April 21, given by the IEEE BTS in Convention Center room N247. The tutorial will cover such top-

ics as monitoring and troubleshooting DTV broadcast streams and implementation of data broadcasting in a DTV station.

And, on Sunday, April 22,

another important session will be offered in Convention Center room N247. "Meeting the DTV Deadline," which will run from 9:30 a.m. to noon, will comprise discussions of a variety of topics, including a look back at what has been learned by the stations that have already moved to DTV. And from 1 to 6 p.m. another panel in the same room will examine datacasting technologies and applications.

Also getting a jump on the show is the Television Management Conference, which will offer exhibit hours from 12:30 to 4:30 p.m. beginning Sunday at Las Vegas Hilton Pavilions 1-3.

The theme of the conference is "Facing the Realities of the Digital Television Age." Its goal

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HOLLYWOOD

is to examine and determine marketplace realities to help stations set short-term strategies and define long-range objectives.

For example, on April 22, there will be a session called "Over-the-Air Digital: Crossing

Robert Pepper of the FCC, among others.

Also on April 22 will be a panel called "Not.com: Should Advertisers Reboot?," to be held from 2:45 to 4 p.m. Financial, Internet, advertising and broadcast entrepreneurs will be on

will take place in Ballroom G of the Venetian Hotel from 10 a.m. to 5 p.m. Subjects will include new-media concept and development, intellectual-property rights, production and distribution. Guild and union issues will be discussed in separate sessions.

ized funds, alternative funding, digital revenue management, and seizing the attention of a new generation.

All forms of media will be in play at this year's NAB show. Wharton says that anyone who is thinking of attending should

Anyone thinking of attending this year's NAB convention should register immediately and take care of hotel and flight arrangements.

the Finish Line!," which will be moderated by former FCC Chairman Richard E. Wiley. It will offer a look at pending technical, regulatory and developmental issues. Panelists will include Lynn Claudy, of the NAB, Gary Shapiro of CEA,

hand to discuss online advertising issues.

With regard to new media, there will be a workshop that begins on April 21 titled (appropriately) New Media Weekend Workshop. On April 21, the first track, "Business of New Media,"

The second track, to be held on April 22 from 10 a.m. to 4 p.m. in the same ballroom, is titled "Investing in New Media." Securing funding will be the primary focus. Topics include content plays, traditional venture-capital and special-

register immediately and get hotel and flight arrangements booked, because hotels and flights are filling up.

And getting there earlier than Monday may be one way to make the show more useful and informative. ■

BT ALREADY DID.

LA Joins DC in BT's Global Network. We know where the news and entertainment industries live. That's why we've located our new state-of-the-art, all-digital Media Center in Los Angeles. Along with our new Digital Switching Platform located at the Washington, DC Teleport, this new facility lets BT offer comprehensive next-generation video services, an international gateway to IP connectivity, the latest digital transmission and internet technologies, all backed with on-site service and support. Both facilities are fully integrated into our global satellite and fiber network. To connect with the most advanced multimedia broadcast services in the world, call 877-USA-BTBS or visit us at www.broadcast.bt.com.

Connect with us at NAB, Sands Expo Center,
Satellite & Communications Hall, Booth T1732



Broadcast Services

Datebook

This Week

March 28 HRTS Newsmaker Luncheon: Viacom Inc. The Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Neith Stickells (818) 789-1182.

March 29 ANA Television Advertising Forum. The Plaza Hotel, New York City. Contact: Susan Pralgever (212) 455-8021.

March 30-31 AP/RTNDA/SPJ/Emerson College Regional Conference and Awards Dinner, featuring *60 Minutes'* Andy Rooney. University of Massachusetts. Boston campus, Boston. Contact: Bob Salsberg (617) 357-8100.

April 1-3 Association of America's Public Television Stations Capitol Hill Day, Washington. Contact: Joyce Burgess Horton (202) 887-1700.

April

April 3 SalomonSmithBarney and **BROADCASTING & CABLE** The Big Picture: The Changing Media Landscape. Grand Hyatt Hotel, New York. Contact: Duncan King (212) 816-4723.

April 4 Michigan State University/James H. and Mary B. Quello Center for Telecommunication Management Telecommunications Policy and Law Symposium. The Quello Center, MSU College of Communication Arts and Sciences, East Lansing, Mich. Contact: Russ White (517) 432-0923.

April 4-5 Illinois Broadcasters Association 2001 Convention. Oak Brook Hills Resort, Oak Brook, Ill. Contact: Dennis Lyle (217) 793-2636.

April 5 T. Howard Foundation 8th Annual Fundraising Dinner. Marriott Marquis Hotel, New York. Contact: Benné Gallion (703) 739-8368.

April 5 Satellite Broadcasting & Communications Association, and **SkyTRENDS SkyFORUM** Financial Symposium. Marriott Marquis Hotel, New York. Contact: Brian Lynch (703) 549-6990, ext. 361, or Noelle Cartier, ext. 352.

April 10-12 SCTE Telephony seminar.

Major Meetings

April 21-26 National Association of Broadcasters Annual Convention. Las Vegas Convention Center and Sands Expo Center, Las Vegas. Contact: Kathleen L. Muller (202) 775-3527. **TVB** Annual Marketing conference, **April 23-24**. Contact: Janice Garjian (212) 486-1111.

May 21 George Foster Peabody Awards 60th annual presentation. Waldorf-Astoria, New York City. Contact: Louise Benjamin (706) 542-5019.

June 10-13 National Cable Telecommunications Association Annual Convention, McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669.

Aug. 2-4 Satellite Broadcasting & Communications Association Convention and Exposition. Opryland Hotel, Nashville, Tenn. Contact: Laurie Nappi (703) 549-6990, ext. 366.

Sept. 5-7 National Association of Broadcasters Radio Show. Ernest Morial Convention Center, New Orleans. Contact: Gene Sanders (202) 429-4194.

Sept. 12-15 Radio-Television News Directors Association International Conference and Exhibition. Nashville, Tenn. Contact: Rick Osmanski (202) 467-5200.

Nov. 12 BROADCASTING & CABLE. 11th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 27-30 California Cable Television Association Western Show. Anaheim Convention Center, Anaheim, Calif. Contact: Paul Fadelli (510) 428-2225.

Jan. 21-24, 2002 National Association of TV Program Executives 38th annual Conference and Exhibition. Las Vegas Convention Center, Las Vegas. Contact: Lana Westermeier (310) 453-4440.

Radisson Hotel O'Hare, Chicago. Contact: Ginny Nagle (610) 524-1725, ext. 210.

April 13-14 National Association of Black College Broadcasters 23rd Annual Black College Radio Convention. Renaissance Hotel, Atlanta. Contact: Lo Jelks (404) 523-6136.

April 20-21 Broadcast Education Foundation Making News: Broadcast Journalism for the Non-News Executive. Mandalay Bay Resort, Las Vegas. Contact: Heather Birks (202) 775-2559.

April 20-23 Broadcast Education Association 46th Annual Convention and Exhibition. Las Vegas Convention Center (at the NAB Convention), Las Vegas. Contact: Diane Hare (202) 429-5354.

April 21 Television News Center Anchor Training. 1510 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

April 21 Broadcast Education Foundation and the **Freedom Forum First Amendment Center** Freedom Sings: A Musical Celebration of Free Expression and the First Amendment. Bellagio Hotel, Las Vegas. Contact: Heather Birks (202) 775-2559.

April 21 Broadcasters' Foundation Golf Tournament. Las Vegas National Expo Center, Las Vegas. Contact: Gordon Hastings (203) 862-8577.

April 21-26 National Association of Broadcasters Spring Convention. Las Vegas Convention Center and Sands Expo Center, Las Vegas. Contact: Kathleen Muller (202) 775-3527. **TVB** Annual Marketing conference, **April 23-24**. Contact: Janice Garjian (212) 486-1111.

—Compiled by Beatrice Williams-Rude
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F A T E S & F O R T U N E S

Broadcasting

Arthur R. Sando, director, media relations, King World Productions, New York, joins CBS Enterprises, Los Angeles, as senior VP, communications.

Claire Lieberwitz, managing director, development, Lighthouse International, New York, joins Thirteen/WNET, New York, VP/director, development.

Appointments at Odetics Broadcast, Anaheim, Calif.:

William Keegan, director, North American sales, promoted to VP, worldwide sales;

Carol Marsh, engineering services manager, promoted to director, operations;

Tim Sullivan, manager, customer satisfaction, promoted to director, customer service; David Weber, director, product marketing, dubbed VP, marketing.

Kathleen Keefe, VP, sales and marketing, Post-Newsweek Stations Inc., Washington, joins Hearst-Argyle Television Inc., New York, as VP, sales.

Kevin Mirek, general sales manager, KTWO-TV Casper, Wyo., promoted to general

manager of the station.

Hollis Boardman, general sales manager, WXII-TV Winston-Salem, Mass., joins WKFT(TV) Fayetteville, N.C., as general sales manager.

Roberto Piñeda, VP, sales, GetRelevant, San Francisco, appointed general manager, KTNC-TV Concord, Calif., and KFWU(TV) Fort Bragg, Calif.

Ben Oldham, local sales manager, KYW-TV Philadelphia, promoted to director, sales.

Appointments at KCTV(TV) Kansas City, Mo.:

Len Randazzo, national sales manager, DRIVERNet, Kansas City, Mo., joins as account executive; **Tricia Beckett**, account executive, KPXE-TV Kansas City, Mo., joins as account executive.

Cable

Adam Perel, director, national sales, Comcast Cable, New York, promoted to VP, national advertising sales.

Nick Kozel, marketing manager, Time Warner Cable, Minneapolis, promoted to

director, marketing, Road Runner High Speed Online.

Programming

Clark Bunting, executive VP/GM, Animal Planet, Bethesda, Md., named executive VP/GM, Discovery Channel, Bethesda, Md.

Brad Hart, executive director, production and programming, Paramount Television, Hollywood, Calif., promoted to VP.

Marianne Goode, VP, television, Rondor Music International, Los Angeles, joins Lifetime Television, Los Angeles as VP, music.

Heather Smith-Prout, associate director, *The Montel Williams Show*, New York, promoted to director.

Seth Magalaner, coordinating producer, Fox Sports Net, San Francisco, named news director, Fox Sport Net, Seattle.

Appointments at USA Cable, New York: **John D.**

Spaet, director, ad sales, About.com, New York, joins as president, advertising sales; **John Silvestri**, executive VP,

advertising sales, promoted to general sales manager/executive VP.

Joanne Burns, VP, sales, King World Productions, Los Angeles, joins Twentieth Television, Los Angeles as senior VP, marketing, research and strategic planning.

Sam Strang, GM, International Sports and Entertainment Strategies, Australia, joins the National Basketball Association, New York, as VP, global marketing partnerships.

Corey Silverman, advertising sales director, Eastern region, Bravo Networks, New York, promoted to VP, national advertising sales, Eastern division.

Natasha Sinel Cohen, manager, business development, Showtime, New York, promoted to director, business development, Digital Media Group, Showtime.

Radio

Vince Frugé, VP/GM, WTLC(AM)/FM, Indianapolis, promoted to VP/GM and market manager,



Roberto Piñeda



Ben Oldham



Nick Kozel



Brad Hart

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

Radio One Indianapolis, Indiana cluster.

Journalism

Ali Murphy, producer, New Chat, Tri-State Media, Philadelphia, joins CN8, The Comcast Network, Philadelphia, as coordinating producer, *It's Your Call With Lynn Doyle*.

Susan Burk, anchor, KTWO-TV Casper, Wyo., adds news director duties to her responsibilities.

Ariel Fox, anchor/producer, KULR-TV Billings, Mont., joins WGHP(TV) High Point N.C., as reporter/anchor.

Jennifer Desmarais, reporter, Bay News 9, Tampa, Fla., joins WBFF(TV) Baltimore, as weekday morning anchor.

Teri Schaefer, reporter, WDAF-TV Kansas City, Mo., joins KCTV5 Kansas City, Mo., as part-time general-assignment reporter.

Advertising

Nikki Pope, director, marketing, Hiwire Inc., Los Angeles, promoted to VP, marketing and product management.

Nancy Mazzei, senior art director, Pittard Sullivan, New York, promoted to creative director.

Technology

Scott H. Ray, CFO/COO, BarterTrust, San Francisco, joins OpenTV, Mount View, Calif., as executive VP/CFO.

D'Anne Hurd, CFO/general counsel, NaviPath Inc., Andover, Mass., joins Vividon Inc., Sudbury, Mass., in the same capacity.

Internet

Jan Aggerbeck, VP, worldwide operations/CEO, @Network USA, San Jose, Calif., named CEO, 2netFX, San Jose, Calif.

Al Barber, COO, e-Media Inc., New Canaan, Conn., promoted to president/CEO.

Allied Fields

Aaron Davis, account executive, Megatrx, North Hollywood, Calif., promoted to licensing director, broadcast and cable, Megatrx.

*Compiled by P. Llanor Alleyne
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Obituaries

Ann Sothern, a glamorous actress/comedian known for playing wisecracking heart-of-gold blondes—who were “dizzy,” but smarter than their bosses—died at 92.

A movie and TV personality who came early to the latter medium and starred in her own series, she is perhaps best remembered for a role in the thoroughly denounced series *My Mother the Car*, in which hers was the voice of the mother. Sothern's own series were *Private Secretary*, in which she played the assistant to a talent agent and became the heroine of secretaries across the nation, and *The Ann Sothern Show*, in which she helped manage a snazzy Manhattan hotel.

She also appeared in *Best Sellers*, an anthology series, and specials, including *Holiday in Las Vegas*. She was a guest on the *I Love Lucy* show, having become friends with Lucille Ball when both were at MGM, where Sothern starred in a long series of popular *Maisie* movies. She was nominated for an Oscar at age 79 for *The Whales of August*.

Peggy Converse, a versatile actress who appeared on television from its beginnings, as well as in movies and in hundreds of stage productions, died at 95. She was still working at 85.

Among her TV credits: *The Alfred Hitchcock Hour*, *The Danny Thomas Show*, numerous episodes of *Perry Mason* with Raymond Burr, and roles in soap operas *The Young and the Restless*, *General Hospital* and *Days of Our Lives*.

A daughter, the actress/singer Melissa Converse, survives her as does a son, Don Porter Jr. She also leaves three grandchildren and three great-grandchildren. Her longtime husband, actor Don Porter, died in 1997.

—Beatrice Williams-Rude



Marianne Goode



Heather Smith-Prout



Nancy Mazzei



Aaron Davis

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

Utility overhauler

Richards, now set to reform the FCC, has done the job before

Sports nut Mary Beth Richards uses a fitting baseball analogy to characterize her dozen job changes during a 17-year career at the FCC. "I'm like a utility infielder," she says. "Put me where you need me. I haven't had a job I haven't liked."

Like a true all-around player, Richards already has experience at her new position. Last month, she was named special counsel to head the FCC's reform effort, the first major initiative launched by new Chairman Michael Powell. Her new task should have a familiar feel: She represented the FCC at the Clinton administration's Commission for Reinventing Government. That effort resulted in the 1996 creation of the Wireless and International Bureaus to help the agency grapple with the rise of mobile and satellite communications.

Although that FCC reform did eliminate some major regulations, Capitol Hill Republicans, if not Powell himself, have made it clear that the current reform had better streamline the agency further.

For now, though, Richards won't say where her effort is headed and hints that a concrete plan is at least months away. "We are at the beginning of the process and expect it to go on for a while."

The widespread expectation is that the FCC will try to reorganize around its various functions along the lines of the Enforcement and Consumer Information Bureaus, created in 1999. Traditional industry offices such as the cable, telephone and mass-media bureaus could be eliminated or merged.

"We're taking stock of where we are, how we can be more efficient and reflect better the industry and services we provide to the public," she says, stressing that the reorga-

nization will be more than window dressing.

Richards also challenges any assumption that the previous reinventing-government initiative did little to streamline agency regulation. She notes that 21 of 30 proposals her office recommended were included in the 1996 Telecommunications Act, most notably the power to "forbear," or decline to impose existing regulations if government intervention isn't needed to protect the public interest. Also included: streamlining broadcast-license renewal and extending broadcast-license terms to eight years.

That success gave Powell an easy choice for heading his reorganization drive. "Her extensive knowledge of the work-



Mary Beth Richards
Special counsel, FCC reform

B. April 19, 1957, Arlington, Va.; B.A., theater arts, Virginia Tech, 1979; J.D., Catholic University, 1982; trademark examining attorney, U.S. Patent & Trademark Office, 1983-84; attorney, FCC Private Radio Bureau, 1984-86; attorney, Common Carrier Bureau, 1986-89; chief, Common Carrier Bureau Enforcement Division, 1989-91; chief, Field Operations Bureau Enforcement Division, 1991-94; special counsel, Commission for Reinventing Government, and deputy chief, Cable Services Bureau; 1994-95; deputy chief, Common Carrier Bureau, 1995-97; FCC deputy managing director, 1997-2000; deputy chief, Common Carrier Bureau, August-November 2000; FCC deputy managing director, November 2000-February 2001, current position since February; m. Jack Richards, Nov. 24, 1990; son, Calvin (9).

ings and failings of the commission are unparalleled," he says. "She has my unflinching confidence."

Former FCC Chairman William Kennard isn't surprised that Powell tapped Richards for the reorganization effort. "Every chairman discovers her management wizardry," says Kennard, who relied on her and Managing Director Rene Licht during the creation of the enforcement and consumer bureaus and the move to new headquarters. She would explain how change would affect people and would work to minimize their discomfort and feelings of uncertainty, he notes.

Richards' varied background at the FCC also contributed to her latest posting. She has held staff jobs in the common carrier bureau and the precursor to the wireless bureau, learning about drafting regulations, and then spent five years in enforcement-related jobs.

In 1997, she joined the managing director's office—which handles personnel matters, budgeting and finance, and industry filing procedures—where she got a broad picture of how the the agency is administered.

According to Richards, a top-to-bottom overhaul of the agency is long overdue, if only to rethink an organizational structure that was established during the Depression-era dawn of the telecommunications industry. "My job," she explains, "is to plan for what's around the next corner."

—Bill McConnell

Classifieds

Television

FINANCIAL CAREERS

Accounting

BROADCAST GROUP CONTROLLER

Meredith Corporation seeks Group Controller to oversee all accounting functions including preparation and consolidation of the group financial statements for its 12 stations. Qualified candidate will have an accounting degree (CPA preferred) and minimum 10 years' experience, including broadcasting and supervisory experience. 25% travel. Visit our career site at www.meredith.com for more information.

Location: Des Moines, IA

Send cover letter with resume and salary history in confidence to:

Ms. Rock, Corporate Manager,
Staffing Services/Dept. 787
Meredith Corporation
1716 Locust Street
Des Moines, IA 50309-3023
Fax: 515/284-2958.

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MANAGEMENT CAREERS

KCNC-TV, CBS Inc., News4 has the following open positions available:

MANAGER ENGINEERING

Directly involved in planning, selection, purchase and installation of all broadcast equipment. Works with Broadcast Operations & Engineering Director to maintain and establish operating and capital budgets. Responsible for maintenance staff and oversight of repairs: of the TV studio, transmitter and remote broadcast facilities. Direct supervision of maintenance technicians. Maintain adequate parts inventory for all broadcast operations. Engineering department first level NABET grievance contact. Responsible for adherence to FCC rules and regulations (technical requirements). Act as Chief Operator. Responsible for maintenance of KCNC facilities. Fax resume to 303-830-6537, or mail resume to KCNC-TV, CBS Inc., Human Resources Director, 1044 Lincoln Street, Denver, Colorado 80203. EOE

STATION MANAGER

KSPR-TV, Springfield 33, the ABC affiliate in Springfield, MO. is looking for a well-rounded TV executive who can lead and motivate people. We've made enormous strides in the past two years. We added the market's first truly interactive newscast. We've invested heavily in new weather technology. This position is "hands-on." You'll help manage day-to-day operations with special emphasis on creative services and news. Send resume and letter to Jim Schuessler, KSPR-TV, 1359 East. St. Louis St., Springfield, MO. 65802. No phone calls, please. EOE

MANAGEMENT CAREERS

SALES MANAGERS CABLEVISION

Join The Leader In Telecommunications & Entertainment

Our leading telecommunications & entertainment company seeks the following experienced professionals for Northern & Central NJ opportunities:

SALES MANAGER, IN-BOUND & OUTBOUND CALL CENTER - OAKLAND, NJ -

Candidates must demonstrate the ability to organize, implement and supervise all in & outbound sales activities in order to achieve sales objectives. Selected candidate will plan, forecast, analyze & execute tactics to support sales goals. Position also involves coaching & training reps to maximize productivity. A min of 2-5 yrs proven success in an Inbound/Outbound Call Center. REF # 0326B6C2428TDT

IN-PERSON SALES MANAGERS - MORRIS & MONMOUTH -

Candidates will have proven one-on-one mgmt abilities in motivating, training and supervising in-person sales staff preferably within a cable TV or telecommunications env. REF # 0326B6C2617TDT

All sales mgmt positions require excellent all around communication & organizational skills. Strong figure aptitude and troubleshooting abilities mandatory. Proven PC skills are prerequisite for these highly visible positions.

Cablevision offers excellent bnfts including matching 401(k) & free cable TV & Optimum Online service (where avail. modem purchase req). Send resume, which must include REF # in cover letter, to: Cablevision, Attn: Staffing Dept, 275 Centennial Ave, Piscataway, NJ 08854, Fax: 732-885-5723, Email: careers@cablevision.com (include REF # in subject line of email).

www.cablevision.com

EOE

STATE-OF-THE-ART FACILITIES STATE-OF-THE-ART OPPORTUNITIES

Become a valued part of the most recognized name in television by joining **HBO Latin America Production Services**. HBO Latin America provides quality entertainment television for the Latin America audience. We have the following position available at our new Sunrise, Florida facility:

RF MANAGER

We currently seek a hands-on manager to monitor satellite transmission equipment status, create and maintain daily RF logs, and coordinate and assist in the training of RF technicians. The qualified candidate will possess a strong knowledge (5+ years experience) in Satellite transmissions areas, video equipment (DC-11, Power VU, etc) and transmission equipment maintenance. Excellent interpersonal skills and the ability to manage a team of multiple technicians is a must. Must be extremely flexible with working hours. Preference will be given to candidates possessing a Bachelor's degree in Engineering who are bilingual in Spanish.

HBO Latin America features a new, state-of-the-art facility, excellent advancement potential and a competitive salary and benefits package. Join an entertainment industry leader! Fax your resume and salary requirements to: (954) 217-5380 attn: DW or e-mail to dweber@hbo-la.com



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Classifieds

Television

MANAGEMENT CAREERS

GENERAL MANAGER

Pioneer Public Television, serving over 1.5 million Minnesotans with television for the heartland seeks a General Manager. The station is licensed to the community and governed by a regional Board of Directors. The GM is responsible for policy implementation, strategic planning, budget preparation, and operations and management of this grassroots public television service. The station is seeking the leadership of a broadcasting professional who is prepared to bring creativity, dedication to mission and sound management practices to this rural station that enjoys an outstanding level of viewer and member support. Preferred qualifications include a Bachelor's degree and 7 - 10 years successful experience and progressive responsibility in broadcasting management. Candidates must also possess experience to work with professional staff, volunteers and community groups, demonstrated knowledge of fundraising, strategic and financial planning, skills as a strong communicator and motivator, and an understanding of new technologies. Salary range \$70-80K. Pioneer Public Television is an Affirmative Action/Equal Opportunity Employer.

To apply, e-mail your resume, cover letter and three professional references to:

pdodgen@transformationsconsulting.com

or mail to: Pioneer PTV General Manager, C/O Transformations Consulting Group, 19108 Centre Rose Boulevard, Lutz, FL 33549

NEWSCAREERS



CN8, The Comcast Network Announces the Following Opportunities in the Philadelphia Market:

News Reporter

The CN8 News team is looking for experienced General Assignment Reporters. Develop, prepare and execute taped and live reports for 7pm and 10pm weeknight newscast. Must be a creative, conversational and accurate storyteller. Submit resume to address below.

Broadcast Designer **Great Opportunity**

This temporary assignment may become permanent. Development of graphics for programming and promotion of nightly newscast. Work with newsroom producers to create custom elements and logos. Candidate should be able to handle multiple projects and meet deadlines. Must be creative within established guidelines and accept and implement input from News team. Submit resume to address below.

Line Producer

Produce live newscast. Determine the sequence and flow of newscast, format and write material, develop contingency plans for breaking news, prepare anchors for newscast. Must have awareness of local, regional and national current events. Submit resume to address below.

Production Technicians

Operate video equipment for live, taped and post productions; such as cameras, videotape recorders, lights, audio/visual switching, mixing and editing equipment. News experience preferred. Submit resume to address below.

CN8, 2215 N. DuPont Highway, New Castle, DE 19720.
Attn: Human Resources. No phone calls please.

NEWSCAREERS

KCNC-TV, CBS Inc., News4 has the following open positions available:

NEWS ANCHOR/REPORTER

Anchors newscast as assigned. Accountable for assisting producers, managers and storytelling teams in development and execution of the following goals for assigned newscasts: Clarity in Writing, Balance in Content, Top Story Treatment, Elementing of Stories, Command Anchor Treatment, Quarter Hour strategy, "News Now" production style, Effective Teasing, Judicious Editorial Judgement, Aggressive Use of Live Elements, High Production Values, Innovation in Presentation and Consistency in Content and Visual Style, participates in assigned Newscast Reviews, accountable for production/execution of significant special report coverage during ratings period. Other news anchor/reporting assignments and requirements. Equal Opportunity Employer.

Fax resume to 303-830-6537, or mail resume to KCNC-TV, CBS Inc., Human Resources Director, 1044 Lincoln Street, Denver, Colorado 80203. EOE

TRAFFIC MANAGER

Hispanic Television Network is seeking an experienced Traffic Manager in our Fort Worth, Texas office. This person will be responsible for the daily traffic functions and will oversee the traffic department staff. Responsibilities include, producing and posting daily logs, entering orders and contracts, enter programming, copy, barter and automation. This person will be the liaison between the traffic department and upper management. Must have 5 years experience in a broadcast traffic environment. Enterprise traffic system experience a plus. Send resumes to: HTVN, Attn: SB, 6125 Airport Freeway, Fort Worth, Texas, 76117 or fax resume to (817) 831-7766. Hispanic Television Network is an equal opportunity employer.

PRODUCER / EDITOR

PAX-TV/Religious television station, WSFJ-TV (Columbus, Ohio-Market 34) is looking for a commercial and promotions producer with a minimum of 2 years television producing experience. Non-linear editing experience a must with Avid and/or Softimage DS. Client relations, people skills, writing, and creative concept producing experience is required. Benefits, 401K and health-care included. Please send non-returnable tape and resume with references to WSFJ-TV, c/o Mark Yarger, PO BOX 770, Thornville, OH 43076. EOE

KCNC-TV, CBS Inc., News4 has the following open positions available:

WEATHER ANCHOR

Anchors newscast as assigned, Accountable for assisting producers, managers and storytelling teams in development and execution of the following goals for assigned newscasts: Clarity in Writing, Balance in Content, Top Story Treatment, Elementing of Stories, Command Anchor Treatment, Quarter-Hour strategy, "News Now" production style, Effective Teasing, Judicious Editorial Judgment, Aggressive Use of Live Elements, High Production Values, Innovation in Presentation, Ownership of Weather Image and Consistency in Content and Visual Style. Accountable for leadership in executing station's mission to ownership of weather coverage. Accountable for driving severe weather coverage. Fax resume to 303-830-6537, or mail resume to KCNC-TV, CBS Inc., Human Resources Director, 1044 Lincoln Street, Denver, Colorado 80203. EOE

Classifieds

Television

NEWS CAREERS

NEWS PHOTOGRAPHER

WTVD-TV an ABC owned station has an opening for an experienced news photographer. We are looking for creative, visual storytellers. Successful candidate must be able to cover a story with a reporter and alone. The ability to handle a high story count is necessary. Experience operating a live truck a plus. If you are a team player, rush your resume and tape (no music pieces) to: Robert Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

TV NEWS ASSIGNMENTS MANAGER

Imagine putting breaking news on the air without complaints about interrupting the soaps. Imagine getting news on NOW instead of waiting until 5, 6 or 10 or the next day's paper. Imagine covering relevant community news without sensationalism or hype. Imagine yourself as a teaching newsroom leader shaping hard working writers, editors and reporters into journalists who tell the whole story. News 8 Austin, one of AOL Time Warner's growing group of local news channels, is looking for an assignment manager to jump in and be a vital part of a team reinventing local news, working closely with the ND, Asst. ND and EPs, sweating details but still seeing the big picture. Must have three years of desk (TV or print) or reporting experience. Email cover letter, resume, references to jobs@news8austin.com. Send relevant video samples (on VHS) to: Human Resources, News 8 Austin, 1708 Colorado, Austin, TX, 78701-1311. EOE

REPORTER

Dominant Cox station is looking for an aggressive general assignment reporter. The team at WHIO-TV is relentless, and we need someone who can keep up with the pace. Must be able to enterprise and show exceptional live ability and strong writing experience. Two to three years experience is required. Send resume, tape and references to Julie Weindel, News Director, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420. Tapes will not be returned. No phone calls. WHIO-TV is an equal opportunity employer.

KCNC-TV, CBS Inc., News4 has the following open positions available:

INVESTIGATIVE PRODUCER

Will be responsible for overseeing all of the elements of our investigative efforts, in concert with the Investigative Reporter. This candidate should have several years of producing experience, be able to operate as an independent unit with the Investigative Reporter, assigned photographer, and should be willing to work flexible hours, as work demands.

Will be accountable for generating investigative story ideas, researching tips, monitoring phone line, searching public records, shooting stories, conducting interviews, writing stories, monitoring story development from inception to airing, monitoring follow-up of stories, creation and maintenance of investigative franchise, updating the News Director as to the progress of the investigations no less than once a week, managing photographer and editor assigned to investigative projects.

Fax resume to 303-830-6537, or mail resume to KCNC-TV, CBS Inc., Human Resources Director, 1044 Lincoln Street, Denver, Colorado 80203. EOE

TECHNICAL CAREERS

CHIEF BROADCASTING ENGINEER

KLCS-TV Channel 58, a PBS affiliate licensed to the Los Angeles Unified School District, is an award-winning producer of instructional programming. The station's broadcast signal is carried by more than 90 cable systems throughout Southern California. The Chief Broadcasting Engineer will be responsible for planning, organizing, and supervising the technical operations at KLCS. This will include responsibility for the operation and maintenance of a variety of transmitter and television broadcasting equipment used in the production and broadcast of both live and recorded programs, which takes place in and outside of the studio. The Chief Broadcasting Engineer will have responsibility for overseeing strategic planning, design, and implementation of the station's digital television conversion, as well as responsibility for the overall technical quality control of the station's telecommunications activities and compliance with FCC regulations.

The current salary range is from over \$67,000 to in excess of \$83,600. In addition, the Los Angeles Unified School District offers an excellent benefit package. Please call (213) 353-4200 for minimum requirements.

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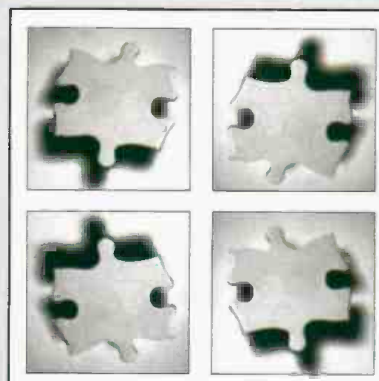
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"I never pilfered anything. I'm 67 years old. This is berserk."
 —CNN's *Larry King* replying to allegations that much of his USA Today column is taken from the Net, as reported in The Philadelphia Inquirer.

"Fair and balanced? Give me a break."
 —The Nation's *Daphne Eviatar*, quoting a former producer on alleged conservative bias at Fox News.

"The Sunday television talk shows were focused on campaign-finance reform, but no one was rude enough to suggest that TV itself is at the heart of the problem."
 —David Broder, of The Washington Post, on where soft money ultimately ends up.

"What? I don't have class?"
 —Vince McMahon to Bob Costas during their head-to-head on HBO's *On the Record With Bob Costas*.

"Not a single executive from a television network would talk to us on camera, which did not surprise us until we learned that all the networks—including CBS—have invested in this new technology on the off chance that it is the wave of the future."
 —60 Minutes' *Mike Wallace*, marveling over TiVo in a March 18 segment of the program that proclaimed that the personal video recorder will change the television business.

"This insufferable hour is an example of the kind of thing that happens when a network like NBC tries instead to walk the young-people-coupling turf of The WB."
 —Chicago Tribune's *Steve Johnson* on the new NBC series *First Years*.



"HD Television deadline is an oxymoron. It's like Red Sox World Champions!"
 —Rep *Edward Markey* (D-Mass.), at a Washington panel hearing, as quoted in National Journal Congress Daily, remarking on the broadcast industry's 2006 deadline to upgrade to digital service.

"Papa would not be pleased."
 —*Mark A. Perigard*, of the Boston Herald, on USA's treatment of Ernest Hemingway's short story *After the Storm*.

"The trouble with broadcasting, as I see it, is we get hold of these stories that are really not important to the future of the democracy: Princess Di, O.J. Simpson for heaven's sake, John John's accident at Martha's Vineyard. And we cling to these

stories so long. We wear them out. We wear them to death, and they're not that important."
 —*Walter Cronkite*, on Larry King Live.

"I tend to over-worry; I feel like my whole life is on the line when I do something like this. It's so important for me not to feel embarrassed and humiliated."
 —*Howard Stern*, about his fears of producing *Son of the Beach*, as reported by *Greg Braxton* in The Los Angeles Times.

"It's the sexism of our culture. Men of a certain age are supposed to date women 20 years younger. So I am supposed to date a 70-year-old. I DON'T WANT TO DATE A 70-YEAR-OLD."
 —*Pittsburgh's WPTT-AM's Lynn Cullen*, a middle-aged talk-show host, lamenting her

dating options, excerpted from the Pittsburgh Post-Gazette.

"Maybe I'm being hard on them. But the good thing is that they are trying by hiring me. Their color-blind casting shows me that they are attempting to make an effort towards diversity."
 —*Gabrielle Union* to New York Post's *Don Kaplan*. Union will be the first African-American actor to appear on NBC's *Friends*.

"Still, it's a kick: a half-hour of streaming real-estate porn. The fresh-cut scent of too much new money wafts over fleets of cars, indoor pools and drive-in-size TVs."
 —*Drew Juber*, The Atlanta Journal-Constitution, on fascinating aspects of MTV *Cribs*.

THAT BUGGY 8-VSB

EDITOR: I am sorry to see that you have missed the point of SBG's efforts ("Hit the showers," Jessell's column, Feb. 19).

It was SBG that discovered the problems with 8-VSB over two years ago. It was SBG that took the political risk and the punishment to bring the matter to the attention of our sleeping and technically naive industry. It was SBG that spent the money to mount demonstrations, in the public eye, to make our points. Without SBG's efforts, there would be no general recognition today that 8-VSB needs to be fixed.

The ATSC has developed a document that details broadcasters' requirements and has put a request out on the street for proposals for improvements to 8-VSB. The NAB resolution that favored 8-VSB also said that dramatic and rapid improvements to 8-VSB need to take place. Do you really think that any of these developments would be taking place if SBG had remained silent and kept its own council?

David Smith and the rest of our organization have no financial interest in COFDM. We only used it to show how ineffective 8-VSB was and how a second competitive standard might cause a more rapid rollout of DTV. In fact, Bruce Franca of the FCC's OET stated recently in print that "SBG deserves kudos for their efforts, which advanced the rollout of DTV by several years."

I am disappointed that you saw fit to continue an attack on SBG when it is clear that we do not deserve such treatment. We want and demand a transmission standard that replicates today's NTSC reception and coverage. It is now time for the 8-VSB proponents to produce that result. Anything less will not be acceptable and will eventually cause the demise of our industry.—*Nat Ostroff, vice president, new technology, Sinclair Broadcast Group*

EDITOR: There are now four different COFDM/8-VSB tests starting or about to start in North America. None of these were a go before the MSTV's rigged test results were published. There is now more activity across the board in favor of COFDM than there was before the MSTV tests.

You suggest that the controversy over COFDM and 8-VSB is over. You're wrong: 8-VSB doesn't work, and an RFP from the ATSC that looks like a spec sheet for COFDM will not make it work.

There is a lot of pressure to stop any real testing of COFDM on the North American continent. The only one that I can mention is the one in Toronto. Now we hear of Argentine testing about to begin. It sounds as if they are going to do a rigorous test with a "real" COFDM receiver from Nokia. It will be interesting to see how the ATSC and Zenith wiggle out of this one, attempt to change the rules or try to ignore it. The fix has to be in or they will lose big time, and they know it. This is the same Nokia receiver that the MSTV rejected for testing in Washington, D.C.

The results in Argentina and Toronto—and other places—I predict will be an indictment of the MSTV test.

It is ironic that we usually point at many other countries as being corruptible by special interests. But in this case it was many other countries that have had and are having scientific and above-board testing done between COFDM and 8-VSB. We didn't.—*Bob Miller, president, Viacel Corp., New York*

SURVIVOR: THE EVENING NEWS

EDITOR: I was pleased to be among those who honored CBS' Don Hewitt at the recent RTNDF First Amendment dinner. With appropriate respect to his award and his stature in our industry, I am among those who disagree with the premise of a generic, all-network evening news program.

Like BROADCASTING & CABLE'S P.J. Bednarski, I disagree with Don's recommendation that the networks consolidate their evening newscasts. Can you think of yet another way to reinforce the attitude of viewers that television news suffers from a sameness that makes it difficult to grow our news audiences? Audience development begins locally with the station's reputation for its news programs, local and network.

For those of us in the station news business who think sharing of content via NNS is a bad idea—Don's concept is the evening news extension of a concept that does away with old-fashioned news competition. I would agree with Don that *60 Minutes* took hold because there was no competition in the time period. However, the other networks did not surrender and walk away from the challenge of producing good newsmagazines because of the success of *60 Minutes*.

Perhaps network news executives should consider extending Hewitt's concept beyond the evening news. Let's consolidate *60 Minutes*, *20/20* and *Dateline* into one blockbuster weekly newsmagazine. Mike, Morley, Charley, Diane, Barbara and Jane would work every third week.

Once we establish the premise of the all-network newsmagazine, we could run a *Survivor* competition to choose the solo anchor for this program. Each week, the rotating hosts would vote one of their peers off the program. The winner would be awarded the newsmagazine hosting role and a guest slot on the Bill O'Reilly show on FOX.

We can do away with competition, news anchors, and station and network identity in one joint project. We could call it GNN: Generic Network News. We'll bring Ted Turner back to run it, and we'll sell our video to local stations.

As for the survivor, my money is on Barbara Walters.—*Fred Young, senior vice president, news, Hearst-Argyle Television*

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Embarrassment of riches

Bud Paxson is looking to make millions, if not billions, from an early exit from his analog UHF spectrum, while still getting carriage of his digital signal on the cable systems that will be his major delivery system anyway. He was pushing last week to delay the auction because his bushel baskets are not yet in the best position to catch the windfall from a sale of ch. 60-69 spectrum. Paxson suggests the buyouts would be the well-deserved return on his investment in building a business in the UHF "desert." Perhaps, but we assume that he wouldn't be giving away his TV stations if, somewhere down the line, he decides to divest himself of those holdings. If this payoff was his well-deserved return, what would that payoff be? We're not saying Paxson shouldn't get his embarrassment of riches, only that he not mistake it for an entitlement.

Smarter than the average bear

And Jerry, and Boo Boo and Barney. It doesn't sound right without Tom, Yogi and Fred. That's how we felt last week when we heard that Bill Hanna of Hanna-Barbera had died. What Saturday-afternoon serials were to *The Greatest Generation*, Saturday-morning cereal and cartoons were to the baby boomers. And nobody dominated Saturday mornings like Bill Hanna and Joe Barbera. Purists pooh-poohed the quick-draw style of the originators of *Quick Draw McGraw*, but kids, and plenty of adults, weren't keeping track of frame rates and costs. We were too busy laughing. Besides, TV in its infancy could never have supported the \$45,000 to \$50,000 per-minute costs of theatrical animation (H-B did it for about \$3,100 in the beginning). William Hanna helped pioneer the TV cartoon, then the prime time cartoon with *The Flintstones*. In the process, he and his partner filled the screen with characters that became an integral part of our cultural makeup. Who cannot identify the author of Yabba Dabba Doo and be considered culturally literate? Bill Hanna may be gone, but he is survived by Yogi Bear, Top Cat, Johnny Quest, Scooby Doo, Augie Doggie, Fred Flintstone, George Jetson, Huckleberry Hound, Josie and the Pussycats, Snagglepuss, Ricochet Rabbit and a veritable host of others.

Pardon me, boss II

When a salesman at a Chattanooga station decided to sell its newscast last year, it seemed so ludicrous that we had some fun with it on this page in a parody of Chattanooga Choo Choo ("Pardon Me, Boss, I Sold the Chattanooga News Crew"). We figured that, as unlikely as it was to be repeated, there might just be another salesperson in some small market under increasing pressure to sell, perhaps with owners lacking a strong journalism history, and that he or she might benefit from an over-the-top take on what should be transparently obvious: news cannot be for sale. The small market turned out to be Pittsburgh and the owners none other than Cox. As reported by the *Pittsburgh Post-Gazette* and confirmed by the station, a WPXI salesman tried to sell the reportage of the county fair to the county fair: \$15,000 for a package deal, with an anchored report going for \$2,000 and a live weathercast for the same. The GM attributed the pitch to an inexperienced sales staffer, which we believe. The anchor being hawked disavowed any knowledge, and we believe him, too. But if it can happen again in a market as large as Pittsburgh with owners with the credentials of a Cox, then there is a problem. The vaunted and useful wall between editorial and advertising needs to be lowered just long enough for the two to prepare guidelines for salespeople on the difference between selling and selling out.

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Sol Talschoff/FOUNDER AND EDITOR (1904-1982)

GOING TO LAS VEGAS FOR NAB 2001?

Don't Miss

NABEF 2001

The Show Within a Show

FRIDAY, APRIL 20 AND SATURDAY, APRIL 21

Mandalay Bay Resort

Making News: Broadcast Journalism for the Non-News Executive



This innovative program is designed for new and prospective general managers who wish to learn more about the operational and ethical principals that guide their newsrooms. Guided by a faculty of experience broadcast professionals, participants will explore topics including how to determine what is newsworthy; First Amendment rights and responsibilities of journalists; budgeting for newsroom operations; promoting and marketing news; and handling complaints and threats.

Advance registration is required! Visit www.nabef.org for more information or to register online. You may e-mail your questions to nabef@nab.org or call (202) 775-2553.

Take advantage of convention rates for airfare and housing—visit www.nab.org/conventions for more information.

Making News is presented with the generous support of the Robert R. McCormick Tribune Foundation.



ABOUT NABEF: The National Association of Broadcasters Education Foundation exists to conduct educational and training programs with an emphasis on diversity and First Amendment issues. NABEF is a 501(c)(3) organization. Visit www.nabef.org for more information on the Foundation and its activities.

SATURDAY, APRIL 21

Mirage Hotel Event Center "C"

Freedom Sings featuring Jefferson Starship!



A Musical Celebration of Free Expression and the First Amendment!

6:00 Reception
6:30 Conversation and performances celebrating free expression in music featuring **Jefferson Starship performing live!**



There is no charge to attend this event, but advance reservation is requested. Please e-mail your name, company, address and phone number to nabef@nab.org or call (202) 429-7420.

Freedom Sings is presented with funding from the



First Amendment Center of The Freedom Forum.

SATURDAY, APRIL 21 THROUGH THURSDAY, APRIL 26

Las Vegas Convention Center Grand Lobby

Visit the NABEF booth in the NAB Zone to learn about these and other upcoming programs!

- Service to America Summit 2001
- The NABEF Professional Fellowship Program
- The Broadcast Leadership Training Program
- The Gateway Fund for Diversity in Broadcasting

A modern jumbo jet has an intricate hydraulic system, 171 miles of electric wiring, 8 redundant computer systems, 57,000 gallons of jet fuel, 420 passengers, 6 tons of food and a ground speed of 600 MPH.

Flying one is almost as tough as running a newsroom.

That's why we invented ENPS.



There's no such thing as a simple news operation. It's even more of a

challenge with moves to digital, the 'net, and integration of new pieces of editing and playback equipment.

For hundreds of leading stations and networks around the world, ENPS means better ways of writing, editing, and production.

More newsrooms have moved to ENPS in the last three years than

installed any other system over the last decade, and most major manufacturers of news production and automation equipment are actively working with ENPS on plug-and-play connectivity using the AP-inspired MOS protocol.



In increasingly complex environments, if your best people are distracted by

technology, it's even harder to stay on course. With ENPS, reporters report, producers produce, editors edit, engineers engineer. The bottom line: You can't do more with less.

enps.com

It's all about control.