

BROADCASTING CABLE

FEBRUARY 11, 2002

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COMING SOON: MIDTERM DOLLARS

Politicos this year are raising millions for their campaigns. They'll spend a ton of it on TV

» PAGE 6

WHO WANTS LOCAL NEWSCASTS?

A few stations have already folded shop, and some execs expect the trend to accelerate

» PAGE 29

KRON-TV'S BIG SLIDE

One month after it became an indie, the former NBC affiliate is now an also-ran in the San Francisco market

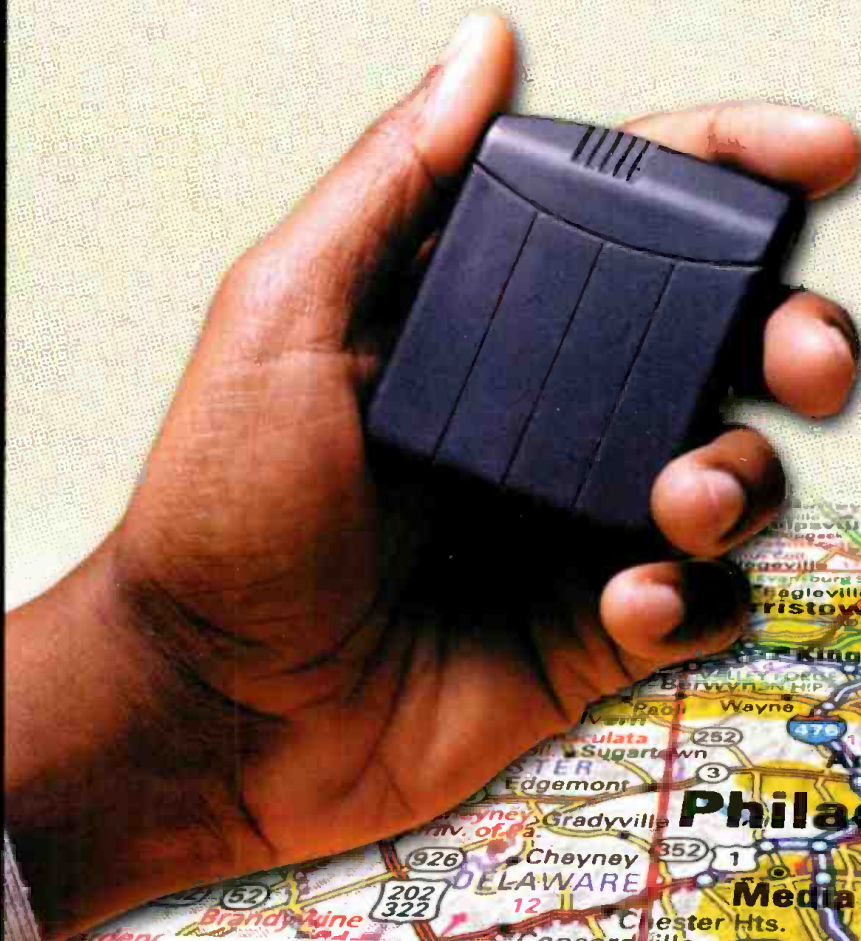
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DIGITAL ON A BUDGET

Harris begins marketing DTV equipment for small stations that don't have much to spend

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The Philadelphia Experiment



Arbitron's test of its new Portable People Meter could change the ratings game. Does Nielsen want a piece of the action?

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-USA Today, 1/30/02

“...FOX News Channel has become the most-watched cable news network in the country.”

-Daily News, 1/30/02

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-The New York Times, 1/30/02

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-The Atlanta Journal-Constitution, 1/30/02

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Source: Nielsen Media Research, January (12/31/01-1/27/02), Mon-Sun 6am-6am, HH % Covg. Rating and HH, Persons 2+ and Adults 25-54 AA(000), FNC vs. CNN, MSNBC, CNBC and HLN. Qualifications available upon request.

Top of the Week February 11, 2002

Photo: © Goldfish Pictures/Vanity Fair



Forty-five minutes of footage of rescue efforts before the Twin Towers collapsed have never been telecast and will be aired on CBS on March 10.

POLITICAL DOUGH As politicians hustle for campaign cash, broadcasters await an ad-spending bonanza. » 6



A watchdog group complains about sexual content of Fox's *Boston Public*.

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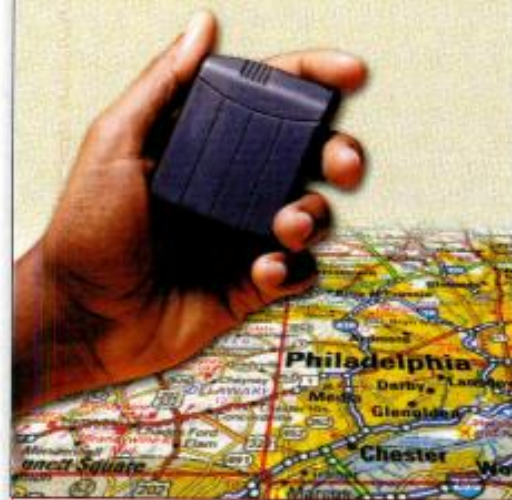
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The Philadelphia Experiment



SPECIAL REPORT

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Programming

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Station Break WMAR-TV Baltimore enters into joint reporting, advertising, promotion deal with the *Baltimore Sun*. » 32

Focus The Memphis, Tenn., market is experiencing dramatic changes. » 33

Washington

Friends and foes Petitioners on both sides



Lifetime's Black expects new program chief within weeks.

CABLE TV

A new Dawn

The name game of choice in cable circles these days is who will replace new UPN President Dawn Tarnofsky-Ostroff as top programmer at the No. 1 cable network, Lifetime TV. One outside candidate is Barbara Fisher, currently president of network programming for Universal Studios. One insider: Kelley Goode Abugov, West Coast VP, programming, who has shepherded Lifetime series *Any Day Now* and *Strong Medicine*. Lifetime CEO Carole Black is looking for background in drama-series and TV-movie development and production. But she's also big on a collaborative management style. Hollywood and network screamers need not apply.—J.M.H., J.S.

BC EYE

PROMOTION

Sexy, shmexy

In a take-off on CNN's now famous "sexy" promo for Paula Zahn, MSNBC is hyping *Hardball* host Chris Matthews this way: "Looking for someone who's tough, smart, oh yeah, and just a little sexy? Forget it!" The voiceover, read by Twisted Sister's Dee Snyder, proclaims: "He's not looking for compliments. He's looking to cut through the spin and show you every side of the story." It was MSNBC President Erik Sorenson's idea to "poke a little fun at CNN and also make a point about Chris."—A.R.



In its latest promo for Chris Matthews, MSNBC couldn't resist tweaking CNN and its "sexy" spot for Paula Zahn.



REGULATION

Ready for a remake

FCC Chairman Michael Powell formally notified Congress of the commission's reorganization plan Jan. 17 and, given the Feb. 1 expiration of a 15-day waiting period, is now free to implement the change. But that won't happen until the last week of February or first week of March, depending on when his staff completes briefings with members of Congress, say sources. The restructuring will combine the Mass Media and Cable Services Bureaus into one office, headed by Cable Bureau Chief Ken Ferree.—B.M.

DIGITAL TICKER

COMPILED BY DECISIONMARK

Newest digital stations

KJRH-DT	Tulsa, OK (NBC)
KOB-DT	Albuquerque, NM (NBC)
KRON-DT	San Francisco, CA (Ind.)
KSTS-DT	San Francisco, CA (Tel)
KUTV-DT	Salt Lake City, UT (CBS)
KYTV-DT	Springfield, MO (CBS)
WCVN-DT	Covington, KY (PBS)
WFRV-DT	Green Bay, WI (CBS)
WKHA-DT	Hazard, KY (PBS)
WKMR-DT	Morehead, KY (PBS)
WMC-DT	Memphis, TN (NBC)
WUNK-DT	Greenville, NC (PBS)
WUNP-DT	Roanoke Rapids, NC (PBS)
WUNU-DT	Lumberton, NC (PBS)
WWBT-DT	Richmond, VA (PBS)

Total DTV stations:

246

SYNDICATION IS SERVED

As the result of a several-million-dollar deal with Pathfire, Warner Bros. will deliver syndicated programming to its 835 TV-station clients via Pathfire's satellite-delivered IP system. The Pathfire servers are being installed at the stations—at no cost to them—and the system is expected to be operational by the third quarter. Pathfire says the move will cut Warner Bros. distribution costs—it requires less bandwidth—and make it easier for stations to prep the content for air. Warner Bros. is the first syndicator to sign on with Pathfire.—K.K.

LION FOR SALE

MGM has told the SEC it is for sale. In its annual report to the commission, the studio said, "We believe that MGM should, through business combinations or other strategic alternatives, either grow into or become part of a larger, vertically integrated organization, in

order to maximize the value of MGM's assets." While there has been speculation that the company has talked to companies including Vivendi, USA, NBC and even Paxson, MGM stressed in its filing that no deal has been done nor is one a foregone conclusion. Separately, the company said a 10-year license agreement with Turner for close to 850 film and TV titles will expire gradually between 2002 and 2005.—S.M.

HOPES DASCHLED?

Senate Majority Leader Tom Daschle (D-S.D.) threw his support behind aide Jonathan Adelstein last November for the remaining FCC seat, but it remains vacant. "I'm sure the president is not saying, 'Jonathan Adelstein, that jerk!' and holding up the nomination," said one Washington observer. "But, if you were George Bush, would you want to do anything for Tom Daschle right now?" Last week, Daschle derailed Bush's economic-stimulus package for a second time.—P.A.

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For 2002, the buck starts here

Political advertising could reach \$750 million this year as candidates hustle for cash

By Paige Albiniak

President George W. Bush paid a visit to the Big Apple last week, partially to soothe a city still hurting from Sept. 11 but also to help raise money for George Pataki and his campaign to return to the New York governor's mansion this fall.

At two fundraisers—a \$15,000-a-head affair at the home of Mayor Michael Bloomberg and a \$1,500-per-person dinner at the Sheraton New York—Pataki raised \$2.6 million and increased his campaign account to \$20 million.

So it goes. In state after state, incumbents and challengers alike are busy raising as much money as they can, as fast as they can, to fuel campaigns for federal, state and local offices.

And all that fundraising will mean a welcome advertising bonanza for local broadcasters after the ad-business disaster that was 2001. One Wall Street media analyst, Bear Stearns's Victor Miller, estimates that candidates and advocacy groups with advertising to support them will spend \$750 million on local TV this year.

If Miller is right, 2002 might be the biggest year ever for political advertising. In record-setting 2000, politicians spent \$606 million on local and network television ads, according to the Television Bureau of Advertising, although some estimates put the spending at \$850 million or higher.

In any event, political spots will be the third-largest national advertising category for TV stations in 2002, right behind automotive and retail.

And the extra cash could be significant for a lot of broadcasters. According to Miller, the political money may be the dif-



Janet Reno, who declared her candidacy for governor of Florida from the back porch of her Miami home, will face Democrat Bill McBride in the primary and possibly incumbent Republican Jeb Bush in the fall. The candidates are expected to raise \$85 million and spend much of it on TV.

ference this year between the 2%-4% decrease in station revenue compared with 2001 and a 4% increase.

"We analyzed the national and local election landscape," writes Miller in a report to be released this week, "and believe companies such as Hearst-Argyle Television, Young Broadcasting, Gannett Co., Belo, Granite Broadcasting, Sinclair Broadcast Group, E. W. Scripps and Meredith Corp. could be the biggest beneficiaries of 2002 political ad spending."

There will be plenty of political action this year, including 36 gubernatorial races and 32 U.S. Senate races. Democrats and Republicans will battle hard to control the Senate, where the Democrats now hold a razor-thin one-seat majority.

The California gubernatorial race is shaping up to be the most expensive in the nation, by far. Democratic incumbent Gray Davis is trying to fend off former Los Angeles Mayor Richard Riordan, Secretary

of State Bill Jones and independently wealthy businessman Bill Simon Jr. California's candidates for governor alone will raise and spend \$236 million this year, estimates Stan Statham, president of the California Broadcasters Association, and 80% of that will be on local television.

It's too early to predict how much New York's gubernatorial race will cost, but Pataki and Democratic challengers Andrew Cuomo and Carl McCall have raised a combined \$30 million, and the primaries are still eight months away.

In Florida, incumbent Governor Jeb Bush will face either former U.S. Attorney General Janet Reno or Tampa attorney Bill McBride. "The governor's race alone could see some \$85 million in play," says Patrick Roberts, president of the Florida Association of Broadcasters.

In Texas, Democratic gubernatorial candidate Tony Sanchez plunked down \$7 million for a media buy right out of the

gate. Sanchez comes from a wealthy oil family and is worth some \$600 million, says Harvey Kronberg of the *Quorum Report*, a newsletter on Texas politics. Sanchez hopes to face incumbent Republican Rick Perry, who took over when Bush was elected president, but first he must get past Democrat Dan Morales in the primary.

Pennsylvania also will stage an expensive gubernatorial race, with two well-known Democrats facing off in a May 21 primary. Former Philly Mayor Ed Rendell and state Auditor General Bob Casey already have \$10 million each in the bank to fight a primary that is expected to be the most expensive in state history. In the fall, one of them will go up against Republican State Attorney General Mike Fisher to take the spot left by Tom Ridge, now director of homeland security for the White House.

Even smaller states will generate surprising amounts of spending. South Dakota will stage one of the country's hottest Senate races this year: a fight between Republican U.S. Rep. John Thune and incumbent

Democratic Senator Tim Johnson. Political observers see the race as a proxy face-off between President Bush and Senate Majority Leader Tom Daschle. Observers predict the two will spend a total of \$15 million in the state to secure a seat. "That's almost \$40 a vote," says Lee Axdahl, chairman of the South Dakota Broadcasters Association.

In Missouri, both candidates for Senate—Democratic incumbent Jean Carnahan and Republican challenger former U.S. Representative Jim Talent—plan to raise \$10 million each.

The gubernatorial races in Michigan, Illinois and Massachusetts are expected to generate a lot of cash for TV stations as are the Senate races in Arkansas, Colorado, Georgia, Iowa, Montana, New Hampshire, North Carolina and South Carolina.

With campaign-finance reform coming to the House floor this week, broadcasters are reluctant to crow about the political windfall. And, as they like to point out, political advertising comes with strings attached. By law, they have to make room

for it at rates they normally reserve for their most favored clients.

"There's a myth out there that broadcasters salivate and love to receive campaign ad dollars during election years," says CBA's Statham.

"The fact is that broadcasters make a lot more when they sell their valuable limited time to other people—retailers and others—because we have to sell it to politicians at the lowest unit rate," Statham says.

"As broadcasters we feel a dual responsibility," says Jack Sander, executive vice president of media operations for Belo. "We accept political advertising, but we don't aggressively solicit it. But we do feel a responsibility to make as much inventory available as possible."

"Does political advertising create some short-term hassles for broadcasters because they have to shuffle around advertisers?" asks Paul Taylor, executive director of the Alliance for Better Campaigns. "Perhaps yes, but my guess is that these are problems they are quite happy to have." ■



Sen. Robert Torricelli's amendment would require TV stations to sell time to candidates at bargain-basement prices. He expects to spend \$15 million on his reelection bid this year.

Campaign finance slated for action

Broadcasters are worried about the House's decision to hold a vote on campaign-finance reform on the floor this Wednesday.

Tucked into a House package that would ban soft money entirely and issue ads 60 days prior to an election is an amendment that would require broadcasters to sell politicians ad time at bargain-basement prices. The provision includes both preemptible and non-preemptible time, so slots that broadcasters sold dirt-cheap during the evening news in July would have to be sold to politicians at the same cost in October. The Senate passed the measure last summer.

"All that amendment would do is create more campaign clutter and more attack ads," says Phil Roberts, executive director of the New Jersey Broadcasters Association. "If

TV time costs less, politicians are not going to spend less money. They are just going to buy more TV time. TV is being made into a scapegoat."

New Jersey Democratic Senator Robert Torricelli is the author of the amendment, which doesn't cover radio. He faces an odd media market at home: There are few TV stations in New Jersey, and most political time is bought at stations in New York City and Philadelphia, the No. 1 and No. 4 media markets, respectively.

Torricelli, who is likely to be reelected, according to recent polls, says he plans to raise and spend \$15 million on his campaign.

Support for campaign-finance reform has been surging over the past couple of years, with Sen. John McCain (R-Ariz.) pushing hard for it

during his 2000 run for the presidency and President Bush indicating his willingness to sign some version of finance reform. The recent Enron scandals also have increased sympathies for reform. Still, House Speaker Dennis Hastert (R-Ill.) says the House battle over the vote will be like "Armageddon," according to press reports.

If Congress passes a bill, it could take effect within 30 days, although any new reform is likely to be challenged in court by opponents and free-speech advocates. Moreover, Congress also is considering postponing changes until next year. Bear Stearns's Victor Miller predicts that, even if Congress passes reform, by 2004, the system will figure out ways around the limits and politicians will raise as much money as ever.—P.A.

As a horror unfolded

CBS to air documentary on first moments of WTC attack

By Steve McClellan

CBS will take a different approach to selling commercials for an unusually visceral documentary about the World Trade Center tragedy that will air on the eve of the attack's six-month anniversary, March 10.

The network will air a two-hour prime time special on the terrorist attack, as seen through the eyes of two French filmmakers who happened to be shooting a documentary about a New York Fire Department unit stationed near Ground Zero on Sept. 11.

The filmmakers, brothers Gedeon and Jules Naudet, captured the only known footage of the first plane to strike the World Trade Center. Shots of that hit have been widely distributed, but the duo then accompanied the firefighters as they raced to the scene. The result, which has not been telecast, includes 45 minutes of footage inside the North Tower as the rescue effort was under way, before the buildings collapsed.

"It is not an exaggeration to say," said CBS President Leslie Moonves, "that nothing quite like it has ever been broadcast before."

CBS said last week it will sell commercials to only a small number of advertisers—perhaps just one and no more than three—and will air commercials only at the top and the end of the broadcast. NBC used a similar approach when it aired *Schindler's List* in 1997.

The network acquired domestic broadcast rights to the footage for a figure said to be less than \$1 million. CBS News Senior Vice President Betsy West will serve as executive in charge, and the news division's Susan Zirinsky will serve as one of at least six executive producers. But it is not a production of the news department.

Why not? First and foremost, says the William Morris Agency's Ben Silverman, who helped put the deal together, "It's not

a CBS News film; it's the Naudets'." Second, the filmmakers and others involved in selling the footage want to donate proceeds to a charity fund, which violates CBS News ethical guidelines.

The Naudets will serve as executive producers, as will James Hanlon, a firefighter with Ladder 1, the unit the Naudets were documenting. The project was brought to



French filmmakers captured the first plane strike and rescue efforts inside the North Tower before the buildings collapsed.

CBS by *Vanity Fair* magazine Editor Graydon Carter through William Morris. The magazine has a feature story on the Naudets in its March issue, which hit newsstands last week. ■

Young makes lemonade

Owner makes the most of indie KRON-TV's ratings slide

By Dan Trigoboff

Now that KRON-TV San Francisco has dropped to the No. 5 station in the market, owner Young Broadcasting is touting it as a candidate for duopoly. Station groups are prohibited from owning two of a market's top four, which KRON-TV was before it lost its NBC affiliation Dec. 31.

With one analyst suggesting that it was a case of "bad news being good news," Young Chairman Vincent Young said in a conference call on earnings that, "as smart as we are, we never thought we would be out of the top four stations." He maintains, though, that its news and syndicated shows give it strength in key dayparts.

Young predicted that KRON-TV would still be valued at more than the \$700 million-plus it paid in '99, which would be an unusually high price for a group's second station in a market. Young said its debt makes it unable to purchase much but it is in a position to trade or sell assets.

In taking over the NBC affiliation, KNTV(TV) San Jose, Calif., boasts a 10-fold growth in ratings and says it has maintained 80% of former affiliate KRON-TV's ratings of the year before, despite the ex-

panded number of players in the market, to become the DMA's second-most-watched station. KPIX-TV San Francisco has risen to No. 1.

But viewers who want to watch NBC and can't—including the Olympics—may be left to fiddle with their antennas, or pay for cable. The network is no longer considering portable low-power transmitters to boost its signal for greater coverage.

NBC Vice President Steve Doerr said the signal boosts were of limited effectiveness and caused interference. NBC, which is consulting with KNTV while its acquisition of the station is pending, says it may look for a UHF station to simulcast its signal for homes that lost their ability to receive NBC programming over KNTV.

In the affiliation switch, NBC estimated that about 200,000 homes would not be able to receive KNTV's over-the-air signal due to its tower location. Doerr said NBC now believes the number of homes to be less than half that, although competitors insist it is far higher.

KNTV became the NBC affiliate when Young and the network could not reach a deal on reverse compensation. ■

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Indecency proposals

Byrd, Cops want the media to clean up—or else

By Bill McConnell

FCC Commissioner Michael Copps may appear to be a lone voice railing against media smut and violence. In fact, he is a lead tenor in an increasingly vocal chorus of policymakers who say the airwaves need a good scrubbing.

In a *USA Today* column last week, Copps reprised his familiar lament that broadcasters are engaged in “a race to the bottom” with liquor ads, sweeps-week lingerie shows, and corporate suits chasing ever more shocking jocks. He also warned that the industry risks government regulation unless it cleans up its act, perhaps with a voluntary code.

Although FCC Chairman Michael Powell would like the issue to go away, it isn't. Lawmakers are threatening to jump in if the FCC doesn't act, and, just last week, a coalition of religious and family-values groups filed a complaint against Fox Broadcasting's *Boston Public*.

In late January, the FCC received a



Religious and family-values groups complained to the FCC, saying Fox's *Boston Public* "and its ilk do not belong in prime time."

demand from Senate Appropriations Committee Chairman Robert Byrd for a report on the “declining standards of broadcast television” and the impact on children. The FCC also must explain what it's doing about objectionable programming.

Boston Public, a high school drama by Emmy-winning producer David Kelley, is under fire for such storylines as a female candidate for class office performing oral sex on a male opponent to gain his support and a teacher's affair with a student.

“*Boston Public* and its ilk do not belong in prime time, when any child in America

can see them,” the groups said in a letter to Powell. Organizations signing the complaint included Focus on the Family, Morality in Media, the Christian Coalition and the Family Research Council.

Fox, accustomed to criticism from morality watchdogs, barely flinched. “*Boston Public* deals dramatically and responsibly with real issues, sometimes sensitive issues, that kids face every day in school,” said company spokesman Scott Grogan.

Powell, who would not comment for this story, has stayed silent as Copps's complaints grow louder. He probably wishes the final word on the topic was the FCC's report to Congress last year, which concluded that stronger content regulation would likely get knocked down by the courts.

He might get lucky. Although the NAB is reluctant to convert its “statement of principles” regarding age-appropriate broadcasts into a voluntary code of conduct, some local broadcasters and networks say acting on Copps's invitation might be the smartest move if they are to escape tougher regulation.

“His views are taken seriously,” said NBC lobbyist Robert Okun. He points out that the network's promise to air liquor ads only after 9 p.m. and to eschew ads targeting young people and hyping celebrities is just the kind of code Copps is seeking. ■

Band bottleneck

FCC tries to resolve radio-license Catch-22

By Bill McConnell

The FCC this week will try to break a logjam of about 600 new radio licenses. The backup was created in July when federal judges barred auctions of broadcast licenses when noncommercial operators are among the applicants.

The court ruled that a 1997 law forbids the FCC's making noncommercial stations partici-

pate in spectrum auctions, even for the commercial portion.

Public broadcasters may locate on unreserved portions, and many allotments are snagged on competing applications by commercial and noncommercial stations. Most broadcasters are willing to negotiate settlements, but commercial applicants say many public broadcasters are seeking too high a price to pull out, ac-

ording to attorneys for broadcast companies.

Several proposals have been floated. Among them:

- Disqualify noncommercial from acquiring allotments on the commercial band.
- Make both commercial and noncommercial applicants compete under a point system measuring public-interest benefits.
- For a new allotment, determine whether the number of public radio stations in the market mirrors the national average. If it doesn't, the noncommercial station gets the license.

National Public Radio has

said it will challenge any rule barring noncommercial operators from the nonreserved band. Similarly, broadcast owners vow to combat options they see as skewed for public operators.

They also note that 1,500 applications on the noncommercial band that have been stalled for years remain so because the FCC hasn't utilized a points system installed last summer.

Some frustrated broadcasters say the best solution would be for Congress to clarify the 1997 law, but FCC Chairman Michael Powell has been reluctant to tell lawmakers they got it wrong. ■

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Do-it-yourself development

Broadcast nets turn to in-house studios for the production of next fall's pilots, shows

By Joe Schlosser

Maybe Tim Allen should be the poster boy for this year's do-it-yourself development season. Nearly 10 years after the FCC repealed the fin-syn rules, the top networks are relying almost entirely on co-owned Hollywood studio counterparts for next fall's batch of comedies and dramas.

"The push continues to be, in these changing economic times, to control your destiny to the greatest extent possible as we all try to figure out what the future paradigms are for our industry," says The WB Entertainment President Jordan Levin.

Warner Bros. TV and newly minted in-house studio Turner TV are behind 15 of the 18 pilots ordered by The WB.

Disney-owned Touchstone TV is producing or co-producing all of ABC's comedies and has a piece of 21 of the 23 pilots ordered thus far.

NBC Studios is producing or has a piece of 17 of the 20 pilots that NBC has ordered.

At Fox, which hasn't picked up the majority of this season's comedies, five of 10 pilot orders so far are from News Corp. entities.

CBS is the only major network that doesn't seem to be following the trend. The Viacom-owned network, which has Paramount, Spelling, Big Ticket and others within its corporate reach, is spreading its development dollars. Only three of CBS's 15 pilot orders thus far are from CBS Productions or other Viacom studios. But insiders warn that CBS Productions may take ownership stakes in a number of the pilots later. Executives had no comment.

At UPN, the Viacom network's new



Both *Saturday Night Live*'s Lorne Michaels (l) and late-night host Conan O'Brien are working on new comedy series for NBC.

President of Entertainment Dawn Tarnofsky-Ostroff gets started this week, and she's expected to make some fast decisions on development. Insiders say Tarnofsky-Ostroff, who was Lifetime's top programming executive, has been reading scripts for the past two weeks.

NBC's comedy development has a very New York flavor to it. NBC Entertainment chief Jeff Zucker, who formerly ran *Today* in New York and has strong ties with the network's East Coast divisions, is looking to use *Saturday Night Live* as a breeding ground for comedies. *SNL* alums Chevy

CBS doesn't seem to be following the trend: Only three of 15 pilot orders thus far are from Viacom studios.

Chase, Norm MacDonald, Adam Sandler and Jon Lovitz and Executive Producer Lorne Michaels are all working on new comedies for NBC. So is late-night host Conan O'Brien, who at press time was negotiating a reported \$7.5 million renewal of his contract with the network.

Zucker has ordered nine dramas, including *Kingpin*, a Spelling TV pilot said to be getting a lot of attention. It looks at life through the eyes of a Mexican drug dealer.

Struggling ABC heaved up on pilots this season; last year, it was riding high on *Who Wants to Be a Millionaire*. The network has doubled the number of drama pilots to 14 and is expected to order 14 comedies as well. On the drama front, ABC is instructing some producers to

make two-hour pilots, which can double as TV movies if they don't make the final cut. Touchstone is behind a few of the two-hour pilots, including a potential series based on the *Nancy Drew* mystery books.

CBS has ordered the majority of its drama pilots, including a spin-off of drama hit *CSI: Crime Scene Investigation*. The spin-off, from Jerry Bruckheimer, will be set in Miami. Actress Andie McDowell is attached to drama *Jo*, the story of mother-daughter veterinarians living in North Carolina. Broadway star Nathan Lane is giving TV another shot in comedy pilot *Life of the Party*, and Brillstein-Grey is behind sitcom *My Big Fat Greek Wedding*.

Turner TV is behind seven of The WB's pilots, including two from former WB Entertainment President Susanne Daniels, whose new company is producing a new take on *The Lone Ranger* and comedy *In My Opinion*.

Former NBC Entertainment President Warren Littlefield's Paramount-based production company also is in the mix at The WB, co-producing comedy *Do Over*.

Fox is expected to order the majority of its comedy pilots over the next two weeks, but it is nearly finished on the drama side. *Buffy the Vampire Slayer* creator/producer Joss Whedon's *Firefly*, described as a sci-fi Western series, has already been given a 13-episode commitment. The network is also developing a series based on theatrical film *Save the Last Dance* and series *Time Tunnel*, based on the original Irwin Allen TV series of the same name. ■

SNTA: Gang's all here

Eight major syndicators increase funding for association in hopes of boosting presence on Madison Ave.; Columbia balks

By Joe Schlosser

The top syndication studios in Hollywood are getting serious about their efforts on Madison Ave.

Coming off an upfront season when syndicators lost an estimated \$1 billion in advertising revenue, eight major distributors, including Warner Bros. Domestic TV, King World and Twentieth Television, have opted to put their muscle and money behind a newly revived Syndicated Network Television Association (SNTA).

Columbia TriStar Domestic Television, however, is going to try to make an impression with advertisers on its own and has started a widespread campaign aimed at media buyers.

Insiders say each of the eight syndication studios has agreed to increase its annual dues to \$300,000 to raise the profile of SNTA, and, last week, the studios officially hired former Optimedia International Chairman and CEO Gene DeWitt as the new president of the organization. Sources say DeWitt will be paid \$500,000 annually to get syndicators a stronger voice with in the advertising community, where they are now competing for dollars in a 500-channel universe.

"We really hope that we will be able to increase the importance of barter syndication sales in the media mix," says Tribune Entertainment President Dick Askin, "because, at this point, we believe that it's being undervalued by some agencies and clients. We intend to correct that."

Askin and other top syndication executives say they will not hold upfront presentations for advertisers in New York this spring but could possibly do so next year if the media

buyers respond to the idea.

Although Columbia TriStar isn't joining in, Steve Mosko, its president, is concerned. "We all got lazy when the business was good," he said. "We all were making a lot of money and doing very well, but, when the business this past year went soft, the money wasn't trickling down like it used to. Advertisers had more places to go with their dollars, and I think it became that, if we didn't do something proactively to go sell our business, we were going to be left in the cold."

He's not sure syndicators need a unified face; many cable networks, he notes, schedule individual upfront meetings with advertisers, not elaborate presentations presuming to represent the entire cable business.

Other syndicators, including King World, Warner Bros., Twentieth TV, Paramount, Buena Vista, Tribune and Studios USA, are on board to support SNTA.

Meanwhile, NATPE

President Bruce Johansen is planning a meeting with syndicators later this month in Los Angeles to discuss plans for next year's NATPE in New Orleans.

He says NATPE will change the conference-floor design with an eye toward saving money. "It will all be scaled down with very specific cost-containment policies so that a distributor knows exactly what the costs are going to be. They are uniform, and they are nothing like they were in the past."

Last month, more than 50 distributors broke from the NATPE floor in Las Vegas and set up their own mini-conference at the Venetian Hotel. Syndicators claim to have saved millions by avoiding the official NATPE convention floor. ■



Syndicators will pay former ad buyer Gene DeWitt \$500,000 a year to lead SNTA.

IN BRIEF

OPENTV SUES LIBERATE

Interactive television company OpenTV has slapped Liberate Technologies with a patent-infringement lawsuit seeking an injunction and monetary damages. The lawsuit concerns patents for "carousel" of interactive-TV programming and how an ITV application is loaded, executed and then minimized or deleted.

"The bottom line is, we believe that Liberate is infringing on some of our key patents without our permission, and that's unacceptable," says OpenTV spokesman Matt Bell.

COMCAST CRUNCHED

Keeping its high-speed Internet customers on Excite@Home for a few extra months cost Comcast bigtime. The \$140 million in expenses sliced fourth-quarter cable cash flow by 14%, to \$448.4 million. Otherwise, the cable systems' cash flow would have risen 12%, to \$588.4 million. Revenues rose 11%, to \$1.4 billion.

Excite is going out of business and shutting off its national Internet backbone. Comcast Chairman Brian Roberts said his biggest mistake last year was not anticipating how quickly Excite@Home would deteriorate. He had expected to move off the company's network next June but was forced to start moving in October, and paying a huge fee to keep the company alive a few months more.

Comcast expects 2002 cable cash flow to rise 12%-14% and sales to increase 10%-12%. It expects to add 600,000 to 700,000 digital cable units and 400,000 to 500,000 high-speed Internet customers.

The company also expects a \$30 million loss in its start-up video gaming network, G4.

THE WEEK THAT WAS

BY THE NUMBERS

Subscribership to high-speed Internet and data services climbed 250% during the 18 months ended June 30, according to the FCC's annual report to Congress. The report comes as the FCC gears up to resolve several complicated policy disputes over broadband regulation. The study says there were 9.6 million high-speed subscribers, as of June 30. ...

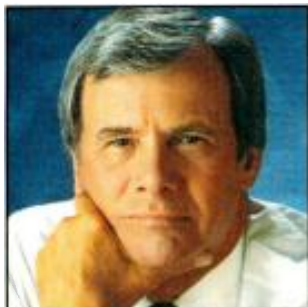
Pay-per-view sales increased 26% last year, to \$2.2 billion, but only movies have been a stellar performer, distributor **Showtime Event Television** said. The PPV distributor's annual review of PPV sales found that the sale of theatrical movies via PPV zoomed 54%, largely because of the rollout of digital cable and its wider choice of PPV times and titles.

Porn increased 17%, but sales of events dropped sharply—25%—because of the elimination of WCW wrestling events and the absence of a marquee boxing event.

PEOPLE MEETER

FCC Chairman Michael Powell will get an additional \$33 million to run the agency if the White House's budget recommendation is approved by Congress. That's a big if, however, because the FCC rarely gets as much money as the White House proposes. The Bush administration recommended \$278 million for the FCC, with \$248 million of that coming from regulatory fees. ...

NBC News anchor **Tom**



Tom Brokaw will keynote the TVB conference on March 26.

Brokaw will deliver the keynote at the **Television Bureau of Advertising** confab at the Javits Convention Center in New York March 26. For the first time, the TVB parley is linked to the **New York Auto Show**. ...

NBC West Coast President Scott Sassa is expected to leave the network by early summer or possibly sooner. In November, Sassa signed a new deal to remain on at the network as head of West Coast operations. The deal, insiders now say, was a short-term pact that allowed Sassa to leave the network this year. ...

CNN tapped former **Fox News** host **Arthel Neville** as host of *TalkBack Live*. She takes over the spot vacated by **Bobbie Batista**, who left last



In between leaving CNN and joining **Fox News Channel**, **Greta Van Susteren** had cosmetic surgery. We print photos. You decide.

October to start her own business. ... **Greta Van Susteren** made her **Fox News Channel** debut Monday, Feb. 4, with a new look and strong ratings. Van Susteren—who recently had cosmetic surgery on her eyes—debuted to a 1.5 rating Monday night and followed with a 1.1 rating on Tuesday night. She was down to 0.7 by Wednesday. ...

Jana Bennet, executive VP and GM for **Discovery's The Learning Channel**, is stepping down to return to the **British Broadcasting Co.** She'll become director of television for **BBC One**, **BBC Two** and several digital nets. She leaves **TLC** in April.

A LITTLE OF THIS, A LITTLE OF THAT

Bidding for four new analog TV stations was suspended for two days due to power failure. Bidding resumes in Washington today at 9 a.m. ... **ABC** has ordered 13 episodes of *Dinotopia: The Series* for next season. The network and **Hallmark Entertainment** are already teaming up on the upcoming miniseries, *Dinotopia*, in May. ...

Twentieth Television's

latest court series, *Texas Justice*, in its third week in national syndication, took over the top spot among rookie strips, averaging a 2.3 rating for the week of Jan. 21-27, up 10% from the previous week, according to Nielsen Media Research. ...

Fox's Super Bowl telecast on Feb. 3 was the fifth-most-watched program in TV history. Fox averaged a 40.4 rating/60 share, according to preliminary data from Nielsen. Fox researchers estimate that 131.7 million viewers watched some portion of the game. The audience total is the highest ever for Fox and ranks it as the most-watched program on TV since 1998's Super Bowl. The 40.4/60 equals that of **CBS's** coverage of last year's Super Bowl. ...

Executives hyped branding at the **Cable Advertising Bureau** conference in New York last week. "Brands aren't put out in a press release or decided in a boardroom," **Lifetime's** head of research **Tim Brooks** said. "It has to come from the consumer." While attendance at most industry gatherings is slipping, the CAB says 1,425 people attended this year, up from 1,200 last year. ...

The Speed Channel relaunches today with scores of new **NASCAR**-related programs. The Fox-owned racing net is branding the new programming **NASCAR TV**. Last May, Fox swapped its interest in **Outdoor Life** and **The Golf Channel** with **Comcast** for 100% ownership of **Speedvision**.

Accuracy boosts ratings

January Snow Storms



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STORM OF JANUARY 2-3, 2002

NORFOLK, VA

Forecast of 5 am, December 29, 2001

AccuWeather Clients: "Snow or flurries likely"

Government Sources: "Partly cloudy"

Forecast of 5 am, January 2, 2002

AccuWeather Clients: "6 to 10 inches"

Government Sources: "1 to 3 inches"

What happened: 7.6 inches of snow

RALEIGH, NC

Forecast of 5 pm, December 30, 2001

AccuWeather Clients: "Snow, possibly heavy"

Government Sources: "Partly cloudy"

Forecast of 5 pm, January 2, 2002

AccuWeather Clients: "6 to 10 inches"

Government Sources: "3 to 6 inches"

What happened: 11.5 inches of snow

STORM OF JANUARY 6-7, 2002

BOSTON, MA

Forecast of 5 am, January 6, 2002

AccuWeather Clients: "A slushy inch or two"

Government Sources: "5 to 9 inches possible"

What happened: 1.1 inches

NEW YORK, NY

Forecast of 10 am, January 6, 2002

AccuWeather Clients: "A coating to an inch"

Government Sources: "4 to 6 inches"

What happened: 0.5 inches

PHILADELPHIA, PA

Forecast of 5 am, January 6, 2002

AccuWeather Clients: "A slushy coating to an inch"

Government Sources: "1 to 3 inches"

What happened: Trace to 0.4 inches



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Does Arbitron have a better mousetrap?

New Portable People Meters being tested in Philadelphia could revolutionize the way ratings are gathered



B Y L I N D A M O S S

THE TECHNOLOGY USED TO measure local television and radio audiences today dates back roughly 50 years. It was launched in an era when homes had one TV set, families were nuclear and *I Love Lucy* was still in its first run.

Now Arbitron claims it has a better mousetrap: technology and methodology that takes local radio and TV measurement into the 21st century. Next month, the company will begin its test of new Portable People Meters in Philadelphia, after a smaller test in nearby Wilmington, Del.

If Arbitron's snazzy pager-size PPM succeeds, it would augur a monumental change in TV research methodology that would put paper diaries and set-mounted meters out to pasture and could bring Arbitron, best known for its radio-measurement service, into business with Nielsen Media Research, the television-ratings Goliath.

That's because Arbitron needs Nielsen as a joint-venture partner in order to launch its PPMs for both TV and radio in 100 markets over the next six years. Ultimately, Nielsen, which has dominated TV measurement for decades, must decide whether it wants to give a large slice of that lucrative business to Arbitron.

Without Nielsen's cash infusion and without both radio and television helping underwrite the cost of this massive undertaking, the full-scale rollout won't go forward, according to Arbitron President and CEO Stephen Morris.

Nielsen is already providing financial support and research data for the PPM trials, but the joint-venture option represents a much more dramatic—and pricey—involvement.

Right now, Nielsen measures local markets with a combination of set-tuning meters (in 53 markets) and diaries, although it is testing its own peplemeter in Boston (see box, page 22). For nationwide ratings, Nielsen has relied on peplemeters in 3,100 homes.

The Nielsen peplemeter relies on test subjects to identify themselves when they begin watching. Arbitron's PPM automatically records what a user is viewing or listening to as long as he or she is wearing the device.

Over the past decade, Arbitron, which went public nearly a year ago, has spent more than \$20 million developing the PPM. The device, smaller than a pack of cigarettes, is clipped to clothing or carried

and tracks listening and viewing by automatically picking up special inaudible codes built into radio and TV programming. Everyone in a test family gets a PPM.

The price tag for a 100-market commercial deployment of PPMs is estimated at \$100 million, according to Arbitron.

"It's a big number," Morris said. "It's too much money for Arbitron by itself."

Without Nielsen, Arbitron would most likely launch a very scaled-down version of its PPM system just to measure radio, the medium Arbitron dominates now. (For years, Arbitron and Nielsen did battle in local TV markets all over the country. But, as station economics changed, the business fell prone to price wars, and, in October '93, Arbitron dropped the television business altogether.)

"If they don't want to come in the joint venture, we will continue to look for ways to bring the technology to the market," Morris said. "But we would not move ahead with the current plan to roll out rapidly a bunch of local market measurements. ... We would certainly be thinking about our radio customers, and we'd have to get the cost down a heck of a lot to

make it something radio could afford by itself, and we would certainly be working on that. [But] we would not be rolling out a local measurement service for television."

Optimally, Arbitron wants Nielsen aboard by midyear. And it says, if Nielsen still hasn't decided by year-end, the project will die as a television tool.

Some industry observers are pessimistic about the PPM's chances for success without Nielsen's support.

Alan Wurtzel, NBC's president of research and media development and an advocate of PPMs for national TV ratings, says, "If Nielsen doesn't want to do it, the Personal People Meter will be doomed to oblivion." But he also is a fan: "It's one of the most important things to come down in a long time."

Both Arbitron and Nielsen acknowledge that their customers—TV stations, radio outlets and cable systems—must give their imprimatur to the new roving PPM system or it's not a go.

Getting them all to sign on could be a battle. The three media constituencies are longtime competitors battling for every last local ad dollar, particularly during the current recession.

Madison Avenue, too, will have to throw its support behind PPMs.

Publicly, officials from ad agencies, TV and radio stations, and cable say they're all in favor of a measurement methodology that will be more accurate than diaries and set meters, which just can't keep up with the current media landscape of multiple TV sets in a household, out-of-home viewing, TiVo, satellite radio, video streaming, and the public's growing disdain for filling out diaries and punching buttons.

It remains to be seen whether these media players, who say they are eagerly awaiting results from the Philadelphia PPM test, will put their money where their mouth is and support the new methodology. That's because PPMs will cost radio and TV stations more than the current Nielsen and Arbitron ratings systems, officials from both companies concede.

Arbitron's initial U.S. tests of its new technology in Wilmington, Del., were completed last fall, and TV and radio audiences overall were up compared with current measurement systems. In fact, the PPM shows increased use of all media, particularly by people under 35 and

A constant companion

Arbitron Portable People Meters are roughly the size of a pager and weigh just 2½ ounces. Participants are instructed to keep their PPM with them, either carrying it or wearing it clipped on.

As participants go to work or school, shop or stop at a restaurant or bar and then return home, the PPM quietly goes about its job, automatically picking up inaudible codes in radio and TV programming and storing the data.

At bedtime, the participant takes off the PPM and places it in a docking station, where the data for the day is uploaded to Arbitron. Even when it is "docked," the PPM can still pick up media exposures.

Arbitron encourages "compliance." For example, through a message screen, the base station gives survey



The PPM at rest is still on the job, recording media usage while uploading data to the mother ship at Arbitron.

participants "motivational reminders" about carrying the PPM, congratulating them for

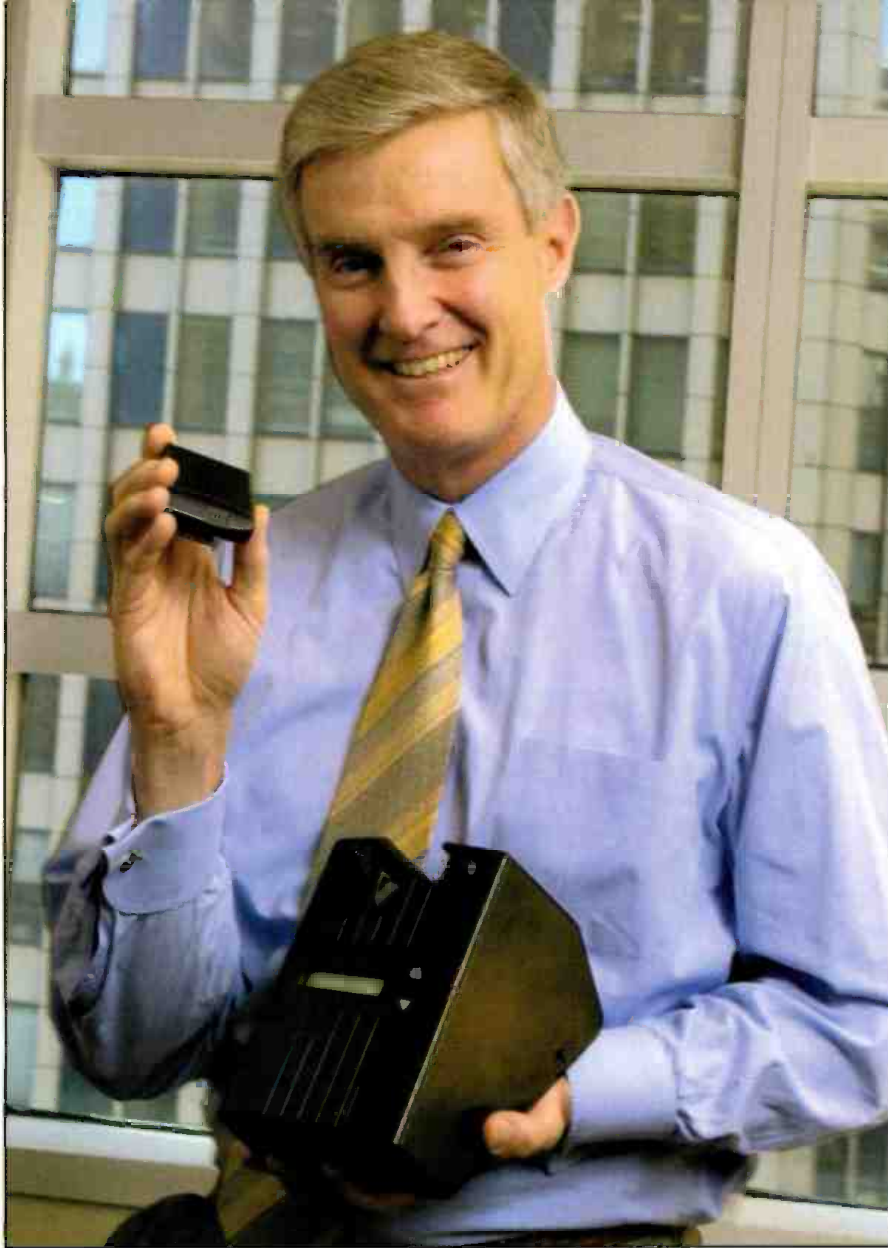
the hours they have worn it.

The PPMs have built-in motion detectors to ensure that

people don't just leave it on a table in the family room, instead of wearing it. A PPM must register as being in motion at least eight hours a day for its results to be considered valid, or "in-tab," for that day.

Arbitron's compliance rate, or percent of survey respondents who carried the PPM eight hours or more a day, averaged 86% to 89%, an Arbitron spokesman said, adding that that's considered high.

Money might help: Arbitron also offers participants incentives, the ability to win points that can be exchanged for cash, based on the number of hours they carry the PPM. Under that point system, PPM participants can win rewards of \$12 to \$17 a month, on average, and become eligible for a monthly sweepstakes.—L.M.



Arbitron President and CEO Stephen Morris says of Nielsen, "If our technology is really clearly better and the economics are acceptable to them, then they would be fools not to go this way."

men, and the results disclosed big numbers for out-of-home viewing.

The big increase, though, was in cable viewership.

The final report, covering television from Sept. 27 to Oct. 24, put combined media at a 25.6 rating by the PPM vs. a 22.2 under traditional Nielsen and Arbitron measurements. Broadcast TV posted an 11.5 with the PPMs, basically equal to the 11.3 from Nielsen.

Cable's numbers, however, were radically different: more than double, a 4.6 vs. a 2.0.

The results haven't left everyone happy.

During a meeting that Arbitron held late last year for the media participants in its test, one attendee witnessed a testy exchange. At the session, he said, a Philadelphia TV-station executive pointedly asked, "Why should I spend all this money for

research if cable is going to go way up?" Here's why, an ad-agency official fired back: "If you don't use the research, we're not going to buy you."

Ultimately, though, according to a veteran TV research executive, whether Arbitron's PPM is the best methodology for tracking radio and TV audiences is only half the equation in terms of the system's odds of being launched commercially.

"There are two issues here: research methodology and business," the executive said. "They are two totally separate domains. There are a lot of stakeholders here. The business aspects of making a change are more difficult than the research aspects. It's all about earnings and profitability."

Susan Whiting, who in January succeeded John Dimling as Nielsen's president

and CEO, will play a major role in the company's decision on the PPM joint venture with Arbitron. It will be one of her first major decisions as head of the company, and it is a crucial one.

The method's prospect as a money-making business is just one of several issues Nielsen will study in deciding on the Arbitron joint venture, according to Whiting. "The decision factors would be the same things we'd use in any evaluation of technology, whether it'd be a meter, a people-meter or anything new," she said. "First, we need to know that the technology works. Second, we need to understand what the results look like. Third, we need to understand the research statistics, the cooperation rate and basic information about it. And we'd need to understand the business model. Then we need to talk to our customers and share that information and work together to make a decision."

Published reports that Nielsen will decide this spring, possibly even this month, whether it will joint venture with Arbitron are "inaccurate," said Whiting. "We don't have a specific timetable."


With the Wilmington test complete, Arbitron's next test, in the City of Brotherly Love, is about to start.

The Philadelphia sample will involve a panel of 1,500 consumers, age 6 and older. Last week, Arbitron announced that it has already recruited half of them and expects to have the full panel by the end of March. Eight TV stations, 38 radio stations and 22 cable networks are participating.

In the Delaware test, at its peak, 300 people were carrying PPMs. That phase demonstrated that consumers would, in fact, carry the PPM, on average 15 hours a day and that the PPM captured TV and radio viewing missed by current systems.

The Delaware trial provided data only for collective TV and radio. The Philly trial will break out ratings for individual TV stations, cable networks and radio stations to compare them with current Nielsen and Arbitron data, according to Marshall Snyder, president of Arbitron Worldwide Portable People Meter Development.

After the trial ends, Philadelphia will be the first market where Arbitron will commercially deploy its PPM system, Snyder



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New Nielsen effort in Boston

Nielsen Media Research isn't standing still while Arbitron conducts tests of its Portable People Meters for local TV and radio measurement in Philadelphia.

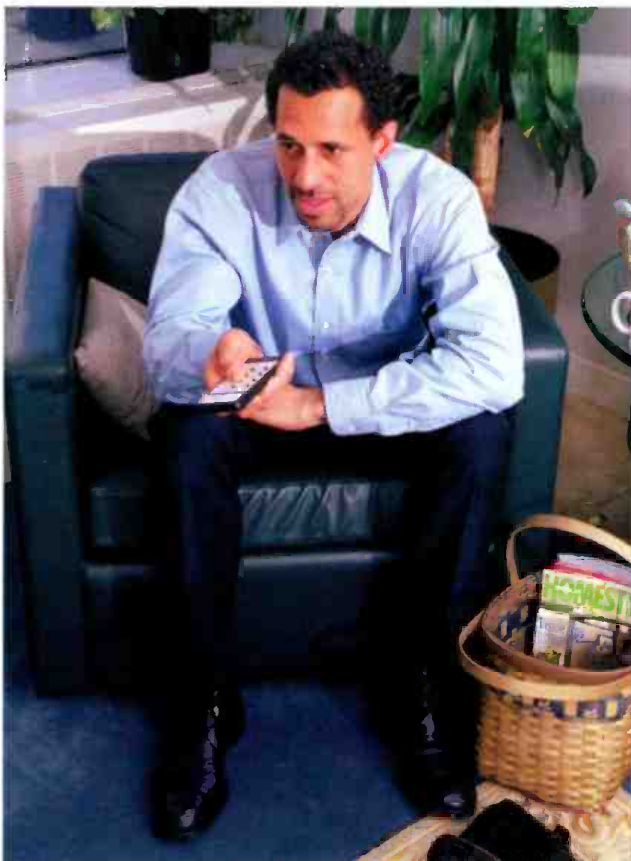
As Nielsen President and CEO Susan Whiting weighs the Arbitron experiment, she's mindful that Nielsen has installed its own local peplemeters in about 600 Boston households, some 1,400 to 1,500 people, that have been producing local TV-viewership data for the past year or so. The game plan is for Nielsen to commercially deploy local peplemeters in 10 markets in three years.

But, for the May sweeps, Nielsen's local peplemeters will be the only source for local TV ratings in the Boston DMA, replacing the old metered-diary system. (In Boston, Nielsen equipped 400 households with set-tuning meters and distributed thousands of diaries.)

Even though May is approaching, Nielsen still hasn't signed up any TV stations in Bean Town for its local peplemeters, which will cost more than the old ratings system.

Price sensitivity is a big issue with local broadcasters. Several TV stations in smaller markets have rebelled against Nielsen's raising its rates, dropping the service this year over price increases.

But local cable—AT&T Broadband, New England Cable News



Nielsen is testing its handheld (above) and stationary peplemeters, even while it is partially in Arbitron's PPM trial.

and New England Sports Network—will be subscribing.

"We've had concerns with the local peplemeter, about the methodology," said Adrienne Lotoski, research director for Hearst Argyle's WCVB-TV, an



ABC affiliate in Boston. She noted that, as of April 24, "we won't have ratings. ... We'll face not having numbers, and it's going to be very difficult to buy and sell."

Even though Nielsen is partially financing Arbitron's PPM trial and has an option to be a joint-venture partner in its commercial deployment, the company plans to forge ahead with its own new initiatives into local measurement. "We can't stand still in the meantime," Whiting said. "We're going ahead to improve measurement however we get it, whether it be a diary or a peplemeter or a software meter. When we know more about the results of the test in Philadelphia, we'll be able to look at those results. In the meantime, we're trying to improve measurement as much as we can in as many markets as we can."

Arbitron officials said they're well aware of Nielsen's local peplemeter initiative. "They have said they like the sound of PPM but it would be unreasonable for them, given the customer issues that they are dealing with, not to have something of their own using their own technology," Arbitron President Steve Morris said. "We knew going in that they were going to do a parallel test of a peplemeter. Our objective is to prove that the PPM is a decisively better solution."—L.M.

said. The PPM panel will be increased to 5,000 to 6,000 people, and the system should be up and running by late this year or early next year.

Assuming that Nielsen becomes part of the joint venture, PPMs would be commercially deployed in three to five additional major markets in 2003, Snyder said.

That would be a huge change from the way current local ratings are determined, but everyone in the media business—Arbitron, Nielsen, and TV, radio, cable and Madison Avenue executives—seems to

agree that the local-diary method needs an update or replacement.

"The diary does a better job in radio than it does in television," Morris said. "But, if you're looking ahead in radio and see satellite and streaming, the ability of a diary to accurately represent that much larger a universe is hard."

But, he added, "the cable people have the most basic issue [with diaries]. Under the current system, a large number of small but very valuable channels that have targeted audiences get zeros in that mea-

surement system. ... It's not surprising that, in Wilmington, the most dramatic increase in share is cable, which basically doubles its share."

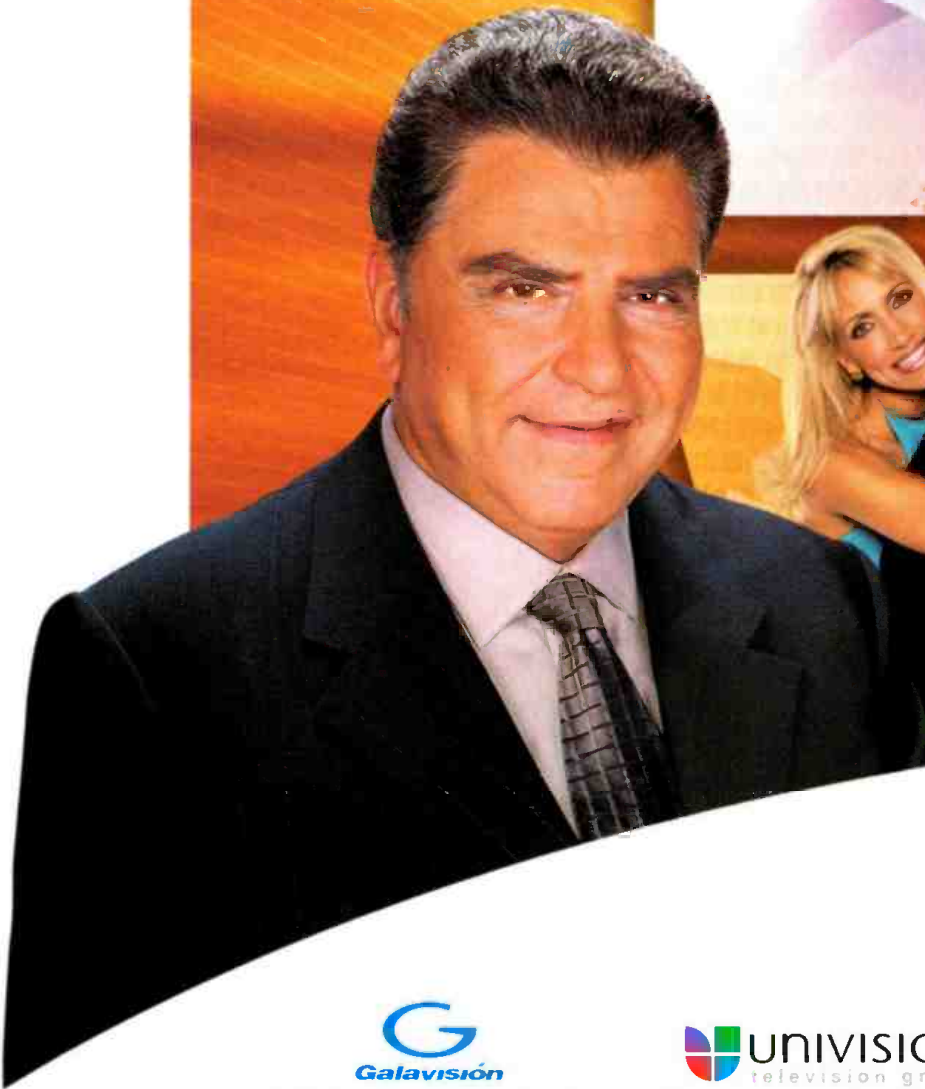
PPMs solve many of the problems inherent with diaries and set meters, according to Arbitron. They are passive, so a user doesn't need to do anything to record the media he or she is being exposed to. And since they travel with the person, they pick up out-of-home viewership: at work, bars, hotels, college dorms or airports.

Research officials at several TV stations

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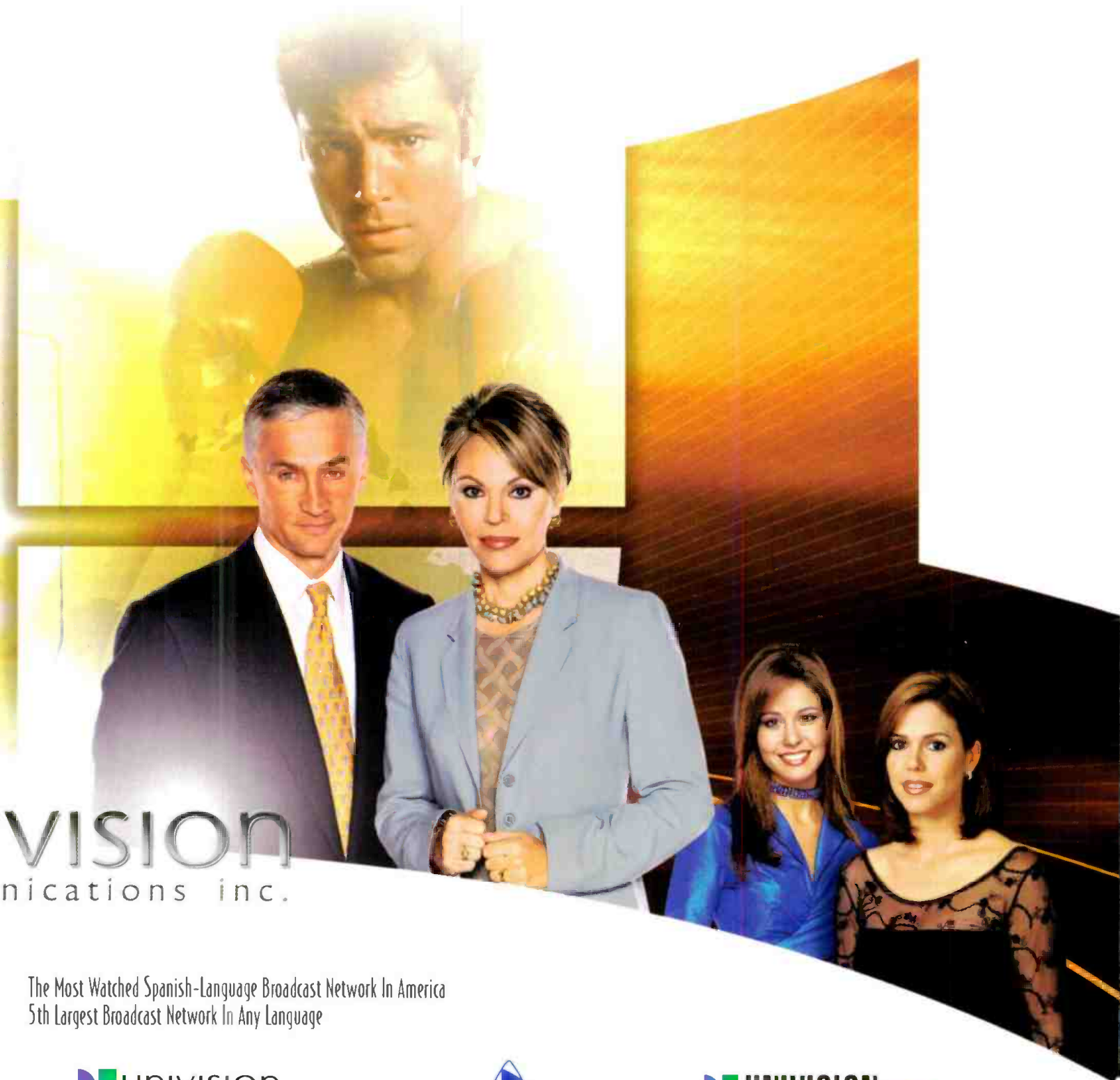



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have at least one explanation for cable's huge ratings increases in the Wilmington test: The sample included one county that isn't even in the Philadelphia DMA. That means that the Wilmington test reflected viewership in three counties for cable but in only two counties for TV stations.

"It does concern me," said Elliot Cohen, research director at WPVI-TV Philadelphia, an ABC owned-and-operated station. "But cable got an artificial boost. The Wilmington sample was way too small and contained only three counties, one of which was not in the Philadelphia DMA. We're looking for data for individual stations."

Jeff Finken, research director for WPHL-TV Philadelphia, a Tribune-owned WB outlet, feels similarly. "We're in a wait-and-see mode," he said. "Once we have a full year of data and can see an apple-to-apple comparison and expand it to a full DMA, then the picture will get much clearer."

Other broadcasters maintain that, even if PPMs substantially boost cable's viewership, that's just a reality that has to be dealt with by TV stations.

"We've always suspected that cable was getting the short end of the stick," said Harold Simpson, vice president of research and development for the Television Bureau of Advertising, which exists to tout the value of local broadcast television advertising. "We're willing to give them their just due. As a researcher, my main goal is to get it right."

Even NBC's Wurtzel, who would like to



Arbitron's Marshall Snyder says the Portable People Meter will be deployed in Philadelphia and, if the joint venture with Nielsen is a go, in three to five other major markets in 2003.

How PPMs stack up

Ratings in Wilmington, Del.
Monday-Sunday total day

	PPM test ¹	Actual
Broadcast TV	11.5 ²	11.3 ³
Cable	4.6 ²	2.0 ³
Radio	9.5 ⁴	8.9 ⁵
Combined media	25.6	22.2

¹38 radio stations and 15 cable outlets were encoded full-time for the reported time periods.

²Estimates for Sept. 27-Oct. 24, 2001

³Nielsen Media Research meter/diary integrated estimates for Philadelphia DMA October 2001; Wilmington is part of the Philadelphia TV market

⁴Estimates for Sept. 20-Oct. 17, 2001

⁵Arbitron Wilmington Metro diary estimates Sept. 20-Oct. 17, 2001

see PPMs replace Nielsen's peplemeters to track national TV viewership, argues that accurate ratings data—even if they boost cable—are a necessity. "The discussion should not be 'your [cable's] ratings are going to be higher.' There is a bias in diaries against cable that is well-known. So TV stations have had an advantage, and everyone knows that. The worse thing for a research methodology is for it to be inconsistent. It has to be reliable and accurate, and then let the chips fall where they may."

Gary Fries, president of the Radio Bureau of Advertising is a fan of the PPM system. "This definitely helps radio and, beyond that, helps the advertiser. TV stations can't ignore their data. Once the information is out there, you can't bury your head in the sand."

Jerry Lee, president and co-owner of W'BEB(FM) Philadelphia, considers PPMs the future of radio measurement. "In the long run, there will be a high payoff for radio, television and cable. You can trace a panel's purchasing power. Everyone wins in the end. Broadcasters don't have a choice."

Cable operators are thrilled with the PPMs' results to date.

"This technology allows us to play in the same sandbox as the television stations," said Adam Perel, vice president of national sales for Philadelphia-based MSO Comcast Cable Communications. "If the result of

the Personal People Meter is that networks like Animal Planet and Bravo, which don't show up in diaries or metered reporting, get demographic ratings, then it legitimizes them for ad agencies."

Jim Gallagher, general manager for Comcast MarketLink in Philadelphia, which serves 1.9 million subscribers, doesn't see PPMs "spelling gloom and doom for anybody," including TV stations. "Even if broadcast's ratings were to go down by 10%, there is so much demand for their inventory that their prices will just go up."

Ad-agency officials are awaiting the results of the Philadelphia phase of the PPM trial, but they are believers, in theory.

"We are very supportive of it," said Ira Sussman, executive vice president and director of IM Futures, the research arm of Initiative Media. "But it's too early to judge based on the small data that's come out so far. I'm optimistic but looking for more information. There obviously are some concerns about changing the way everything is done."

Said Kate Lynch, vice president and global research director at Starcom Media-Vest, "It makes sense to take a more holistic view of how consumers use media. ... It's definitely the right approach."

Arbitron has an answer when asked why Nielsen would ultimately cede its dominance in TV-audience measurement by teaming up with it. "If our technology is really clearly better and the economics are acceptable to them, then they would be fools not to go this way," Morris said. "It's a business decision, and the marketplace will ultimately drive the outcome." ■



Nielsen President and CEO Susan Whiting plans a detailed evaluation of the Portable People Meter trial before deciding whether to participate in the joint venture.

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AN ADVERTISING SUPPLEMENT TO BROADCASTING & CABLE

Letter From the Publisher

Dear BROADCASTING & CABLE Reader:

One of our primary editorial missions over the past decade has been to arm television executives with technology coverage and in-depth reports that deliver the latest technology news and educate leaders on how these new developments can impact their operations. It is clear that today choosing the right technology is as "make-it or break-it" a business decision as picking hit syndicated shows was in the 1980s.


This Centralcasting Sponsored Supplement is a special project focused on educating television station owners, management and engineering talent on the opportunities and challenges presented by centralized operations. Operating efficiencies promised by combining and maximizing resources must be balanced with the issues of dependability, telecommunications costs, human resource concerns and maintaining localism.

This supplement is a follow-up to a Centralcasting Summit held in Atlanta on Feb. 5-6. More than 70 television station group executives joined nine leading vendors to discuss, explore and find answers to the critical questions raised by centralized operations.

In addition to BROADCASTING & CABLE's ongoing reporting on this important topic, the editorial department will offer an in-depth look at it in a **Centralcasting Special Report** in the July 1 issue.

We hope this special effort aids your operation down the path to making the right call on leveraging technology for greater success.

Regards,



Lawrence Oliver
Vice President/Group Publisher

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This special supplement was produced by the advertising department of Broadcasting & Cable. It was edited by Mark K. Miller with art direction by Georgina Sculco. For more information, contact Chuck Bolkcom at 775-852-1290 or at chuckbolk@aol.com.

CENTRALCASTING

TV Broadcasting's Singular Sensation

With growing pressure on the bottom line and more technical solutions appearing, station groups are looking to consolidate their operations

There is little doubt that broadcast equipment manufacturers have moved quickly to fill the anticipated demand for products and services created by the concept of centralcasting. There is also little doubt that they are still slightly ahead of the demand curve, as most broadcast station groups still wrangle with the hows, whens and whys of this new technology and method of station operations.

How centralcasting achieved its current high-profile status is easy to understand. The use of video servers, digital transmission technologies and automation systems make it easier for broadcast network operating centers to feed different material to different stations. And as monitoring systems become more complex and robust, many of the fears of putting too many TV station eggs into one basket are being allayed.

The general concept of centralcasting involves something along these lines. At the center sits a network operating center (NOC) acting as a content storage point for all the facilities to be served. Attached to that central site, usually via a wide area network of some sort, are the stations or facilities to be "casted" to. Automation systems oversee the flow of content back and forth (usually from the NOC server to servers at the remote stations) and monitoring systems make sure that personnel can effectively keep track of

what is happening at each station.

What portions of a station's operation are centralized is the biggest variable. Station operations—from traffic to playout—and material management are just a few of the areas that might be converted. Graphics, sales and finance are other possibilities.

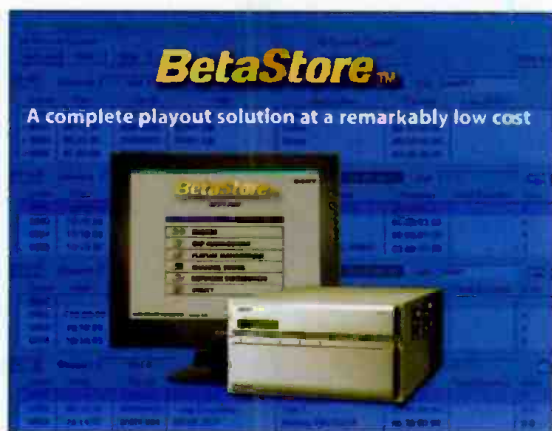
Bottom Line Benefits

The business case for this approach appears to be a no-brainer. Increased consolidation among stations and station groups coupled with the recent advertising market woes have upper management scrambling to cut costs. One perceived way to reduce expenses is to centralize the operations of a number of stations (usually between two and six) at one location, with one or two master control operators handling the chores of keeping the stations up and running.

The most obvious return on investment is that of technical facilities and manpower. Why build six separate master control systems when for half the cost you can build a larger one that will handle all six? This becomes even more of a consideration when the content being sent to the six stations is the same or very similar.

The manpower equation is a bit different. It isn't simply an opportunity to cut staffing levels. In fact, some argue that for most markets those savings (which could be around \$12-\$15 an hour) wouldn't be worth the cost.

But manpower savings go beyond eliminating headcount and into areas like increased efficiency. Affiliates and network-owned stations can have more unified looks, allowing smaller-market stations to feature



Sony is one of many equipment manufacturers offering centralcasting technology. Among its offerings is the BetaStore transmission playout solution. It features MPEG-2 compression with digital and analog video and audio I/O and can be used for applications including cart machine replacement, program playback, time delay and time shift and store and forward.



Contrary to popular opinion, Hell is a pleasant, climate-controlled 20°.

In a business where a minute can be worth millions, you don't have a minute to spare. That's where Harris, the leader in automation solutions, can help. Our Media Asset and Content Management systems offer scalable solutions to turn a legion of tapes into a useable digital library. All of which allows you to ingest, catalog, index, archive and find what you want exactly where you expected it to be. So the last place you want to be today can become the opportunity of tomorrow.

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TOP 5

Things to Consider
When Making
Decisions about
Consolidated Operations

Harris has developed these questions to help you begin defining your requirements for consolidated operation. As the first part of the planning process, you may want to assemble a team of business and technical managers who can work together to assess your full opportunities for resource maximization. As you begin laying the foundation for your consolidation business objectives, you will undoubtedly discover other areas of potential that you'll want to address.

1. What stations do you anticipate consolidating and where are they located in relationship to each other?

Discussion: Clearly this is the starting point for centralization. While it is possible to consolidate every station within a group, groups with many stations or with stations located throughout a large geographic region will typically establish station "clusters." Time zones or regions in which stations are located may suggest natural groupings for consolidation.

2. What commonalities do these stations share?

Discussion: When defining how to implement consolidation across your stations, start with the most obvious. This should help identify where automatic cost savings can be anticipated. Some areas to address include:

- Programming:
 - Network affiliations
 - Syndicated programming
- Systems, for example:
 - Technical: Servers, automation, traffic systems
 - Business: Billing, graphics, budget

3. What legacy technical systems need to be included in your consolidation plan?

Discussion: Certainly not everything can be updated immediately. Where are systems in your operation that are integrated so completely that it would increase the cost of your consolidation efforts to replace them?

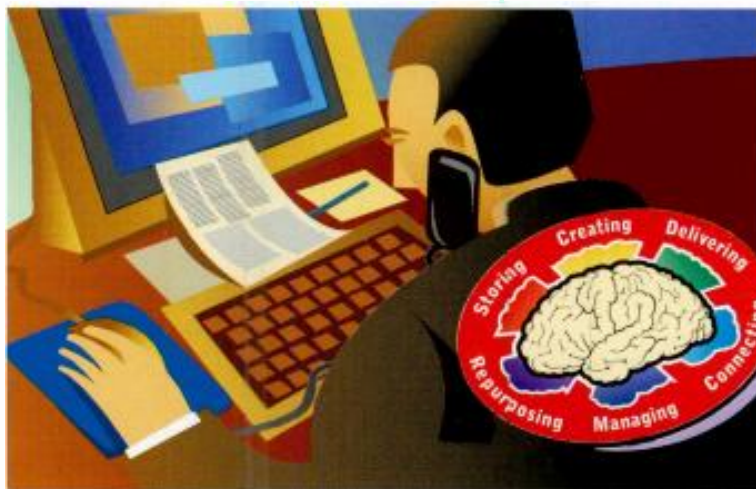
4. What operational processes are duplicated across the group?

Discussion: Many stations use similar processes, including syndicated program ingest, regional and national spot ingest, program promo creation, etc. Determining what similar or duplicated processes exist can create a starting point for consolidation.

5. What operational functions would be improved by being centralized, and what functions should remain within the individual stations?

Discussion: It's important to recognize that while there are substantial benefits to consolidation, not every function should be consolidated. Consider the following functions (and others) to determine whether you would be better served by leaving them at the individual stations or by aggregating them:

- Traffic-to-"on-air" operational interface
- Promo spot creation
- Transmitter management
- Monitoring of other technical systems
- Facility monitoring
- News
- Local spot inges
- Other



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Digital broadcasting offers extraordinary opportunities to function more efficiently, create new sources of revenue and realize exceptional cost savings. The key to all of this is centralization – the ability to consolidate, manage and direct all of your resources through a single control system

Enter the B.R.A.I.N. Center: Broadcast Resource Asset and Information Network.

This unique product combines Harris' unmatched business, technology, automation and systems expertise to provide an intelligent, profitable centralization strategy for your enterprise.

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Gregg Inman, a McGraw-Hill Digital Service Center operator in Indianapolis, monitors Encoda's DAL Channel Manager M-Series Master clients at KMGH Denver, WRTV Indianapolis and KGTV San Diego.

graphics and promos often found only at stations in larger markets. Centralcasting also allows for energies to be spent creating new interstitial content rather than repurposing the same content over and over.

A third return on investment could also come in the form of enhanced advertising opportunities. For example, by placing video servers that will store commercials and programming at affiliate stations, a network or group can not only send different content to those stations but also different commercials as well. Want to send a McDonald's spot that

Centralcasting is basically an extension of the capabilities that any single broadcast facility would use when moving to a digital infrastructure.

more accurately reflects the weather or ethnic diversity of a city? A centralcasting operation may be one way to create regionalized opportunities out of national spots.

Another station department that could benefit from centralized operations is finance. Since finance is not subject to some of the same technical challenges that centralized programming, traffic or advertising sales are, it is relatively easy to make all the corporation's financial information consistent from one station to the next. The potential downside, however, is that the department could become more isolated.

Potential Problems

But both the technical and business sides of centralcasting are not as simple as they may seem at first glance. Technical hurdles that exist outside of a broadcast organization can quickly trip up even the most well-planned centralcasting operation. And, unfortunately, these hurdles often won't arise until the group is well into the planning stage of the centralcasting operation.

For example, whenever centralcasting is discussed, one of the first examples usually cited is that of a successful project undertaken by the Ackerley Group. Ackerley's first hub was built in 1998, serving five stations in upstate New York. Getting communications established between the stations was relatively easy because the stations were all located in the same general geographical area and could be served by the same transmission carrier (fiber company Telergy).

But for most station groups, using a single connectivity vendor is impossible. In fact, Ackerley itself ran into multi-vendor problems later when setting up the hub to serve stations in Salinas, Calif.

The obvious difficulty of dealing with multiple connectivity vendors is that it requires content to be passed over fiber networks that are different and may not be perfectly in step. A less obvious difficulty is that incumbent carriers might not be interested in signing long-term deals involving large amounts of bandwidth. Basically, every additional vendor is a potential logjam. And the more vendors that need to be used, the less opportunity there is to cut costs by getting a volume discount for multiple stations. If a group needs to deal with five different fiber transmission companies to service eight stations, the potential savings are much less than if was dealing with only one company and offering it a ton of business.

These are the types of technical problems that can hurt return on investment. For example, connectivity for a 155-MB/s OC3 connection between New York and Los Angeles costs around \$10,000 a month and a 45 Mb/s DS-3 line will typically run \$2,000 a

Centralcasting Considerations

MPEG Processing in a Distributed Environment

For the past decade, TANDBERG Television has been a market leader in the provision of open digital solutions for the transmission of video, audio, and data across a variety of networks, including satellite, telecom and terrestrial. This breadth of experience enables the company to design centralized broadcasting solutions easily adapted to the needs of individual stations and station groups.

Digital Signal Origination

Whether at a central hub or a remote station, one of the most important decisions a broadcaster can make is whether to transmit a single channel or a multiplex of channels. TANDBERG Television's architecture easily accommodates either approach. Using an evolution 5000 high definition or standard definition encoder, an analog or digital feed is input to the encoders and compressed for transmission. These units provide the ability to insert local bugs, making them ideal for centralized facilities where each encoder can be made unique for the station to which it is transmitting. Static



PSIP information can be generated internal

to the encoder, or an external dynamic PSIP generation system can be input to either a stand-alone encoder or a system multiplexer. This precludes the need to recreate PSIP information at the remote station unless so desired.

Network Interface

After creation of a digital transport stream at the central hub, distribution can be either directly to a transmitter site or to a remote station. TANDBERG Television has a flexible range of network interfacing devices for use with telco (G703, ATM, IP), microwave, or satellite links, thereby enabling the design of a centralized solution to be more closely suited to the needs of the broadcaster. Solutions also exist for single studio-transmitter links allowing simultaneous digital and analog signal carriage to the transmitter, including the ability to filter the signals and direct them to their respective analog or digital transmitters for ultimate transmission to the public.

Remote Reception

Digital feeds originated outside the central hub or remote station can be received by evolution 5000 digital receivers or decoders. These units provide for a wide variety of input interfaces, including QPSK, 8PSK, 16QAM or ASI. From there, depending on the network configuration, either digital compressed, digital decompressed, or analog signals can be fed into the routing and switching equipment for further processing, or directly into the system multiplexer for transmission with the locally generated digital programming.

PSIP Modification

When one centralized compression system feeds more than one remote station or transmitter, with direct pass-through of signals at the remote broadcast station, information in the received stream must be modified prior to transmission to ensure correct receiver operation in the home. The TT6020 Medialink device accomplishes all of the stream modifications required for accurate transmission, including the ability to modify MPEG-2 tables and, in an ATSC environment, the Terrestrial Virtual Channel Table (TVCT.) The latter provides for the ability to change the major and minor channel number and the short and long name of the channel for recognition by ATSC receivers, all while keeping the signal in the MPEG domain.

Stream Monitoring

Each of the products noted above can be easily monitored by way of SNMP. TANDBERG Television can provide TT4030 transport stream monitoring units to monitor one or more ASI transport streams, enabling the rapid diagnosis of transport stream errors and allowing operators to determine at a glance the overall health of the compressed signals. This monitoring capability is web based, thereby providing for the remote monitoring of encoded streams from virtually any location around the globe. Conversely, the protocols required for operation with TANDBERG Television equipment can be made available for integration into external monitoring systems designed to monitor the end-to-end network rather than just the MPEG encoded portion.

Contact us today to find out more.

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TANDBERG
Television

Sharing your vision

Centralcasting allows group owner Hearst-Argyle to control commercial playout at its WMUR Manchester, N.H., from co-owned WCVB Boston, 90 miles away. Companies supplying equipment include Harris, Pinnacle and Louth.



month. And while those costs are expected to fall dramatically in the next year or two, today they are expenses that have some potential centralcasting customers remaining on the sidelines even though they'd like to get into the game.

Leaving costs aside, the problem is still how to get from major markets to stations in

and Atlanta. And according to those involved, the system worked well. The fixed costs of the IP system are a tiny percentage of that of a satellite, and the monthly costs are a fraction of the price to rent space on a satellite. The start-up costs for IP are a bit more than ATM (Asynchronous Transfer Mode) transmission, but on a month-to-month basis the cost is much less than ATM.

And other companies, like Harris, are working on similar solutions that can offer realtime IP delivery of content. One potential centralcasting scenario could involve the use of IP for content delivery with satellites being employed as a backup in case a backhoe rips into a fiber transmission line.

Compatibility Among Vendors

While the last-mile problem continues to hang over centralcasting, there is mostly good news where the rest of the equipment is concerned. Centralcasting is basically an extension of the capabilities that any single broadcast facility would use when moving to a digital infrastructure. As a result, interoperability between the equipment from different vendors is fairly robust. Automation systems can talk to servers, graphics devices can talk to servers, and monitoring systems can keep track of everything. So the question facing broadcasters is, what do they want to do with the system? How much do they want to turn over to centralized operations?

No matter what approach is taken to centralize operations, there will always be a need for certain elements to remain under local control. Local advertising sales and local reporters will be needed to ensure that a station remains connected to the community on both the advertising and editorial sides. The same also goes for current affairs and community relations staffing.

It's quite possible that many stations that make the switch will handle daytime operations on a centralized basis. But once the evening news kicks in, and prime time starts rolling, on-site monitoring personnel will continue to be the rule. Prime time content still deserves prime time attention.

A centralcasting operation may be one way to create regionalized opportunities out of national spots.

markets that may not be as well wired. One potential solution is using IP to send video and audio information over a wide area network. CNN recently completed an IP trial using technologies from companies including Path 1 Network, Cisco, BellSouth, CoreExpress, Pixelmeter and Tandberg Television. The trial sent data streams via IP from CNN headquarters in Atlanta to Los Angeles, Washington and St. Louis. Path 1 carrier-class Gigabit Ethernet IP video gateway products were placed on both ends of the delivery network to server as encoder and decoder.

On Sept. 11, 2001, the trial was put into real-world use to send information from the three cities to Atlanta as satellite time became scarce. Without access to satellite time, CNN decided to use the Path 1 equipment to send content between the bureaus

CENTRALIZE SO YOU WANT TO CENTRALIZE



From unifying brand image and improving overall quality to increasing workflow efficiency and driving substantial cost savings, centralized operations have substantial appeal.

Unfortunately, most of the centralization solutions available today won't let you tap into these workflow and capital efficiency gains. That's because they don't factor in the unique requirements of each individual broadcast enterprise: the number of geographically dispersed facilities, telecommunications infrastructure costs, or the state of an operation's digital transition. Instead, they offer a one-size-fits-all approach.

So where do you find a centralization solution that will maximize the ROI of your centralized operations? The Grass Valley Group. With more IP networked, distributed servers in more broadcast operations than any other vendor; with multiple real-time, shared storage installations; with extensive master control and routing capabilities; and, with innovative software for remote monitoring and asset access and exchange, we have the expertise it takes to support any centralized enterprise.

Spanning a wide variety of tools, partners, and technologies, our centralization solution can support any centralized model. It includes the Grass Valley™ Media Area Network™ system, which provides simultaneous access to high-quality video and the tools necessary to manipulate that video. This multi-channel, scalable, RAID-based system only stores one copy of a shared file, simplifying media management.

To provide the WAN and satellite connectivity that lets facilities share their centrally located resources, our solution supports high-performance networking technologies such as 100 BaseT, gigabit Ethernet networks, and ATM in redundant configurations.

To keep all the parts running smoothly, our solution includes field-proven systems for master control—and open, modular and scalable facility control software that works as well inside an operation as it does across a private WAN. And, for putting all assets and applications within easy reach, our ContentShare™ software platform provides an extensible Markup Language (XML)-enabled foundation for information access and exchange.

Finally, our centralization solution takes efficiency a step further by intelligently interacting with the entire production process: from ingest, archive, retrieval, and editing to automation and traffic systems. We build in quality by enabling you to access media and retain production values.

The Grass Valley Group's centralization solution. Practical. Flexible enough to fit any centralized model. And available today.

**GRASS VALLEY™
CENTRAL CASTING SOLUTION**
Grass Valley Media Area Network™
Real-Time Shared-Storage System
ContentShare™ Software Platform for
Information Access and Exchange
Grass Valley Facility Control Systems
Grass Valley Routing Systems
Grass Valley M-2100 Digital
MasterControl System
NetCentral™ SNMP
Monitoring Software



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SGI® Media Commerce™ Solution
Create • Manage • Deliver • Transact

SGI in Centralcasting

Newsflash! SGI led the centralcasting revolution—even before the term “centralcasting” was coined. It’s a well-known fact that SGI® graphics workstations are a respected staple in broadcast weather graphics, virtual sets and content creation. It’s a less well-known fact that SGI Media Server™ systems are powering centralcasting operations in broadcast, and cable networks. Add the huge number of SGI® Origin® family servers used to cache and store media on the Internet or stream media in video-on-demand deployments and a different picture of SGI® solutions begins to unfold.

Open Standards and Interoperability

The revolutionary SGI Distribute Data, View Video approach to video serving, adopted by European centralized broadcasters, is a key enabler to implementing the centralcasting models currently being proposed throughout North America. The flexible and scalable SGI approach applies open-system design to a variety of centralcasting models. SGI Media Server for broadcast interfaces with popular automation, news automation, and news services applications. A host of powerful SGI partner products can also be integrated for browsing, editing, transcoding, caching, streaming, digital asset management, and archiving.

The SGI Media Server for broadcast is at the center of some highly efficient centralcasting infrastructures already implemented in Europe. These customers see great performance advantages in the combination of video serving and TP (total performance) storage technology from SGI.

SGI Media Server for Broadcast

Proprietary systems are very good at doing what they are supposed to do. That’s the problem. The rules and your needs change and closed systems can’t keep up. Unlike other media servers on the market, the SGI system is based on Origin family servers and the industry’s most robust UNIX® operating system, IRIX®. And its operation is based on open standards for video, data networking, file transfer, and storage. Format agility is key to SGI Media Server for broadcast which supports the most popular broadcast digital formats—MPEG-2 (GXF and MXFfile formats), DVCPRO, and uncompressed. For moving video within or between facilities, the SGI Media Server for broadcast manages video as data and distributes files at faster than real-time rates over data networks. It is a powerful and versatile solution for mission-critical applications including acquisition, play to air, commercial insertion, serving digital news editing systems, and distribution between and within facilities.

Digital Asset Management and Centralcasting

A centralcasting model generates a need for asset management. The layer of the centralcasting architecture above media servers is the asset management software that controls the transfer and archive of video files. SGI® StudioCentral™ Library is a digital asset management infrastructure that is globally scalable and built on open standards.

The SGI approach is that asset management and broadcast serving must work hand-in-hand: This is why SGI StudioCentral Library 3.0 integrates with Media Server for broadcast and tape robotics for backup and archives. StudioCentral is engineered to seamlessly scale to global, usage and harness the content-sharing power of fast wide area networks. Media Server for broadcast, StudioCentral, and SGI® Total Performance storage products provide the structural framework for other third-party applications.

Scalable Serving and File Sharing

Regardless of the distance, moving video over data networks with highly scalable Origin family servers preserves the quality of the content. Data is identical from where it left to where it arrives. But, even more important, the speed of the transfer is a business decision that can be controlled by you instead of the server manufacturer because SGI has the largest variety of network interfaces available. The Origin series provides unparalleled sustained throughput for high-speed support of the latest networking protocols. With their superior scalable processors, storage, I/O network connectivity, high-bandwidth, and efficient resource distribution, Origin family servers are performance leaders—the most modular in the industry.

Total Performance Storage

SGI® Total Performance 9400 (TP9400) storage arrays enable customers to solve large, complex content management challenges with standard or customized solutions designed for reliability and throughput. The 2Gb SGI TP9400 storage system with the SGI® CXFS™ clustered file system serves as a broadcast SAN uniquely enabling heterogeneous, simultaneous and faster-than-real-time shared file access between multiple hosts for applications such as direct server editing while simultaneously protecting bandwidth for critical broadcast applications. CXFS software with an SGI TP9400 SAN provides faster time to content creation and distribution by enabling users to share the same video over fast data connections, avoiding the need to move or copy data during each step of the workflow process.

SGI Worldwide, Corporate Headquarters, 1600 Amphitheatre Pkwy., Mountain View, CA 94043, USA

SGI™

SVERIGES TELEVISION (SVT) of Sweden transitioned to all-digital production with 34 SGI Media Servers for Broadcast and an SGI Origin 3400 system, moving all of its news, sports, and current events programming units into a new, all-digital facility in Stockholm supported by the SGI infrastructure.

"Sveriges Television is very pleased to have launched a new digital production system based on Internet technology. The new system was put to a test during the extreme news situation the first week of operation in early September, and came through without failures," said Niklas Krantz, project manager for SVT. "The networked system, where playout is done from seven SGI Origin 200 Media Servers, ingest from three 4-channel SGI Media Servers and file transfers directed through an SGI Origin 3400, covers the whole of Sweden: 10 news rooms in Stockholm and 10 regional news rooms around Sweden, connected on a network for faster than real-time transfers of video files. We have been able to do more than we ever thought possible with SGI Media Server."

THE WEATHER CHANNEL relies on two SGI Origin 2000 servers, and more than 50 Silicon Graphics O2 high-performance graphics visualization systems to deliver weather information to cable head-ends throughout the U.S. Over 2,000 SGI media servers receive the centralcast localized weather information and play to air under central control. SGI systems also enable the Weather Channel to broadcast local weather forecasts to over 10,000 different locations.

"The Weather Channel uses SGI visual workstations to process, store and distribute weather imagery to cable systems throughout the United States," said Raymond Ban, executive vice president for meteorological affairs and operations, The Weather Channel. "Thanks to SGI technology, The Weather Channel is able to bring viewers the newest graphics and most accurate, up-to-the-minute forecasts."

FRANCE TÉLÉVISION PUBLICITÉ, the advertising production subsidiary of national broadcaster France Télévision, converted last year to all-digital ad insertion using SGI Origin servers for their public service networks (France 2, France 3 and La Cinquième) and six cable TV stations.

"La Cinquième broadcasts clips in MPEG-2 formats, which are transferred from a central production to the remote transmission facility then served directly from the SGI Media Server for Broadcast," says Christophe Scherer, France Télévision Publicité's IT director. "It not only saves considerable editing time, but also enables us to react rapidly to any last-minute changes before on-air broadcast."



CENTRALCASTING

CENTRALCASTING
FACILITY PROFILE

Owner:
Hearst-Argyle Television

Location of hubs and stations:
WCVB Boston is the hub, WMUR Manchester, N.H., is receiving the centralcast from WCVB.

On-air date:
Winter 2002

Equipment and role it plays:
Extensions to existing automation systems. Harris Automation controlling Pinnacle video servers in both locations. All commercials and spots are stored in a central video server library at WCVB. Interstitial material for WMUR plays from the central server and is transported over a network connection to WMUR. Control of the automated playout for WMUR is accomplished using a Remote Air Client workstation. In addition, local spots and promos at WMUR are ingested into a video server and subsequently transferred automatically to the central server at WCVB using GMT. There also is remote management of transmission list.

How the facilities are connected for material transfer:
A DS-3 network connects the facilities. This network handles media file transfer, automation control and an encoded video stream from WCVB to WMUR.

What is unique about the facility:
WMUR enjoys all the efficiencies of automated commercial playout from video servers even though the actual system is located 90 miles away.

Hearst-Argyle's WMUR centralcasting gear includes (top-bottom): a file server that stores the local database; a GMT Wan Client that can transfer files and search over the WAN; and the device server (under the keyboard) that controls all the devices. The monitor, keyboard and mouse are on a switch that allows the operator to switch between all three PCs.



HARRIS



James Woods
VP, Automation Systems

How does a facility know if it's a good candidate for centralcasting operations?

A good candidate is not just a single facility but a group of facilities. First of all, the group will probably share a common owner. The stations should

be located in the same geographic region to minimize transmission costs. One of the major benefits of centralcasting is eliminating redundant operations so, ideally, groups will be affiliated with the same network, air the same regional and local commercials and record and broadcast the same syndicated programming.

How has the current recession impacted the move to centralcasting operations?

The recession has reduced spending on television advertising. This has affected station cash-flow which in turn has caused a reduction in capital spending.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

Harris Automation has enhanced its Global Media Transfer to automatically transfer media files and their associated metadata between facilities. Harris recently released a new open communications protocol, Network Device Control Protocol (NDCP), which establishes a single, network-based connection for equipment, replacing separate, product-specific serial connections. NDCP enables automation systems to work as effectively over a wide area network as they currently do on a local area network.

What are realistic expectations for what centralcasting facilities will mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

The cost savings really comes from two areas, capital costs and operational staffing. If a station's broadcast stream originates completely from a central facility, this will eliminate perhaps up to eight staff members in master control. If most programming and commercials are centrally originated, a few master control operators would be needed to handle local spot insertion. In the central facility, ingest and preparation might require a few more operators than for a single output station. The increase would depend on how many remote facilities are supported and the degree of redundancy in programs and commercials. Transmission will increase costs and this appears to be the largest factor inhibiting the implementation of centralcasting.

What are the biggest misunderstandings about centralcasting?

The biggest misunderstanding may be the underestimation of increased costs due to transmission.



GRASS VALLEY GROUP



Grass Valley's Media Area Network real-time storage solution provides more than 40 channels of video and more than 300 channels of audio that share a common RAID-protected storage network.

What is your company's involvement in centralcasting operations?

Grass Valley Group is a supplier of practical, economical real-time solutions for shared storage, media access, remote master control, server, media transport and remote monitoring.

Which of your company's products are most useful in a centralcasting environment?

Grass Valley Media Area Network real-time shared-storage system; Profile XP Media Platform, including Grass Valley Group WAN expertise; M-2100 SD and M-2100 HD master control systems; 7500 WB Series wideband routing matrix; 7500 NB Series narrowband routing matrix; ContentShare software platform for information access/exchange.

(More details and data sheets for all products are available at www.grassvalley-group.com)

What centralcasting facilities are using your company's equipment?

Major networks and television station groups in the Americas and the Pacific region have adopted our technologies.

How will you address centralcasting at NAB?

We will show a wide range of centralcasting technologies as well as other broadcast models.

How does a facility know if it's a good candidate for centralcasting operations?

It should consider several factors, including the amount of common programming (high amounts of facility-specific programming, for example, could drive down overall efficiencies), the state and cost of its present communications infrastructure and the current state of its digital transition.

How has the current recession impacted the move to centralcasting operations?

While the recession has slowed capital technology investment, the efficiency gains of a centralcasting model can still be compelling. Some organizations are moving forward with centralcasting plans, feeling that it's more important to be competitive, even in a recession; others have postponed their centralcasting projects.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

Several positive developments over the last two years have continued to grow more so over the last six months, including improvements in network connectivity and next-generation server technology that can scale from distributed to shared-storage topologies. As a result, customers have a great set of flexible building blocks with which to work.



Mike Cronk

VP of Marketing

What would you consider realistic expectations for what centralcasting facilities will mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

It depends on many factors (see the first question). But the one thing we've learned is that the answer will be different for every broadcaster. That's why it's critical to analyze technology, transition and implementation costs prior to implementing a centralcasting model. Our analysis shows that there can be a significant cost savings in particular situations—and we are working with customers that are achieving significant cost savings.

What are the biggest misunderstandings about centralcasting?

That people assume a topology—centralcasting to one broadcaster may be consolidating master control to distributed servers while to another it may mean centralizing all facilities. It's important to work with a technology provider with proven performance in networking, distributed and SAN technologies, one that understands issues regarding master control, routing and asset management.



Grass Valley's M-2100 Digital Master Control System features simple expansion to multichannel operation, extensive keying flexibility and embedded internal digital audio processing.

CENTRALCASTING

BEFORE YOU CAN DETERMINE WHETHER, WHEN OR

Most everyone believes that CentralCasting can dramatically increase profits and streamline operations in master control, traffic, programming and production. However, the concept of "Central cast" has a variety of meanings and ramifications.

You may have concerns about protecting your assets, about insurance, security, quality control, network integrity... To help you evaluate the viability of CentralCasting for your operation, consulting with Sony is that all-important first step.



Sony Systems Solutions Division has a significant amount of hands-on experience in designing and installing custom systems. As demonstrated by our proven performance with a variety of applications, Sony's Systems Integration Center can bring together Sony and 3rd party technologies



SONY®

HOW, FIRST YOU SHOULD DECIDE WITH WHOM.

to create the “glue” that will integrate the diverse elements of your system. Our Broadband Solutions Group will consult with you on new services and revenue opportunities or even develop custom software to meet the unique needs of your business. Other vital components of Sony’s CentralCasting knowledge base include traffic management, IP-casting, machine control as well as playout.

To help you establish a Return on Investment model that incorporates workflow, economics and operational criteria, Sony has partnered with Accenture to create Concadia Solutions. This unique and unrivalled combination of business and technological acumen can assist in determining if your group is a viable candidate for CentralCasting at the outset or at any stage in your transition.

As one of the world’s leaders in broadcast system integration, Sony can enhance your on-time performance anywhere throughout the world. And, through our Operations and Technical Services Division and our advanced SupportNetSM and SystemWatchSM programs, Sony can provide flexible, scalable service and support, internationally, 24 hours a day, 7 days a week, 365 days a year.

CentralCasting represents one of the most important decisions your organization may face in the coming years. So, start off by making the right *first* decision.

Call *your* Sony account manager today or call 201-358-4159 for the name of the account manager nearest you.



What is your company's involvement in centralcasting operations?

Encoda Systems is a key vendor, both as a centralization planning consultant, as well as a system provider, that covers a full range of broadcast operations, including sales, traffic, programming, material management, on-air automation and so forth.

Which of your company's products are most useful in centralcasting?

DAL REMOTE MANAGER FEATURES: Automation may be located at a regional site, unmanned, with channels managed and controlled from the DAL Channel Manager system at a central location.

DAL NETWORK MONITORING SYSTEM FEATURES: The fully automated design of Network Monitor supervises transmissions and vital equipment for failure.



The DAL Channel Manager's enhanced architecture supports multichannel operation.

DAL CHANNEL MANAGER D-SERIES FEATURES: Large-scale multichannel, 6-1,000 channels; up to 40 channels per operator; distributed control—Windows 2000 clients; full redundancy of all components; "heads-up" operator interface; unmatched reliability.

DAL CHANNEL MANAGER M-SERIES FEATURES: Full automation, 1-24 channels; multi-station centralization; 1-4 channels per operator; distributed control—multiple clients; dual-redundant engine; optimized graphical interfaces; all Windows 2000.

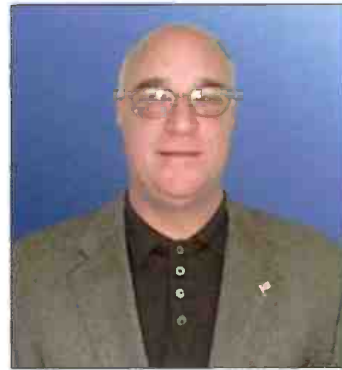
DAL PLAYLIST MANAGER FEATURES: Partial automation, 1-4 channels; video servers, VTRs, routers; distributed control; server ingest and content management; compatible with M-Series in centralized operations; all Windows 2000.

MULTICHANNEL SALES AND TRAFFIC SYSTEMS FEATURES: Paradigm Traffic, Program Control, Material Manager, Digital Manager, Proposer; Enterprise BMS Traffic, TRANS/Act Sales Management, ENS Ratecards and Stewardship Management

What centralcasting facilities are using your company's equipment?
More than 1,000 broadcast channels are currently using Encoda equipment.

How will you address centralcasting at NAB?

Encoda will demonstrate a full range of products that can be used for centralcasting. Encoda will be showing how a broadcast operation flows from one department to another. Therefore, centralizing only one aspect of the operation is not enough.



Jon Hammarstrom

VP of Automation Solutions

How does a facility know if it's a good candidate for centralized operations?

Return on investment associated with any particular facility's circumstances needs to be evaluated to determine the value of centralization. Station re-builds due to aging capital equipment, digital conversion, consolidation of business activities and revenue supplementation through alternative services can all provide justifications for centralization.

How has the current recession impacted the move to centralcasting operations?

The market has been forced into a conservative investment mode. Many broadcasters are also carrying higher levels of debt. Most are looking to increase revenues through new deliverables, to control costs through operational standardization and manpower reductions and to improve operational efficiencies. All broadcasters should consider some centralization.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

The cost of a "pipeline" with sufficient bandwidth had been cost prohibitive, but now has come in line with broadcasters' expectations. Hardwire lines and satellite delivery are viable options for consideration.

What are realistic expectations for what centralcasting facilities will mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

Benefits of centralization to a group depend on several criteria—current operations, what parts of the operation will be centralized and their overall goals. Manpower costs, capital expense, facility overhead and increased ad sales can provide benefit to most organizations. A transition plan should be developed to identify opportunities, costs and risks so that the group can make an informed decision.

What are the biggest misunderstandings about centralcasting?

A centralized operation is not a "cookie cutter" product. A vendor's ability to package an effective, phased solution is the most important consideration.



PINNACLE SYSTEMS BROADCAST / PROFESSIONAL SOLUTIONS

CONNECTING CREATIVITY

Live Production | High Definition | Editing | Content Delivery | News Production | Sports Analysis



A Vision Of Excellence.

With eight Emmy® Awards for Outstanding Technical Achievement, Pinnacle Systems is the leader in connected, creative solutions which excel in high-speed shared environments. Every day these systems are changing the face of broadcasting as they deliver power and control to editors, artists, news producers, film makers and directors, giving full rein to their creativity.

From small post-production facilities right up to large scale, widespread television networks, connected solutions from Pinnacle Systems integrate smoothly into any environment. Designed for ease of use and compatibility, they embrace any format, can compose in real-time and allow even the most elaborate play-lists broadcast live-to-air. And it's all combined with a worldwide support and service organization.

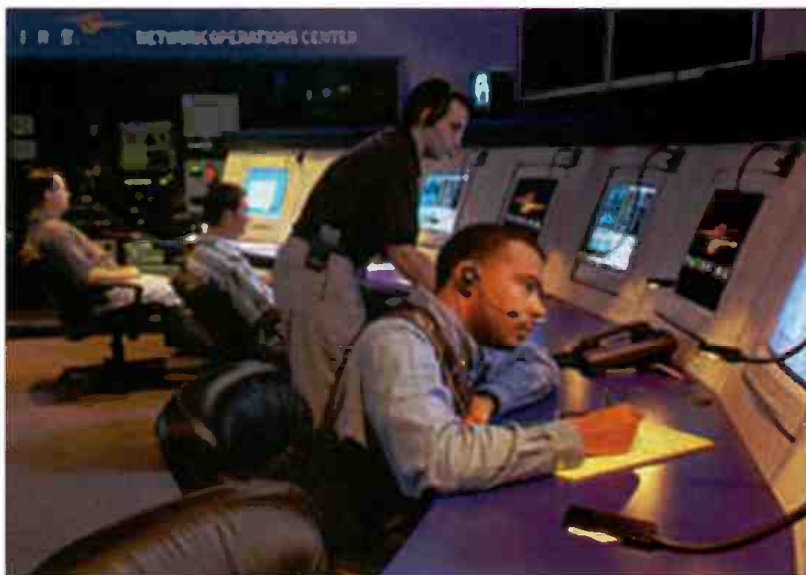
Stop dreaming, start believing! To experience the Pinnacle Systems vision, please visit our website at www.pinnaclesys.com/vision or call us at 877-733-5846.



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www.pinnaclesys.com





Pathfire's Digital Media Gateway application allows broadcasters to manage, access, control and interact with many different types of digital content from their computer desktops.

What is your company's involvement in centralcasting operations?

Pathfire enables digital distribution and management of content, working closely with providers, groups and stations.

Which of your company's products are most useful in a centralcasting environment?

Pathfire's Digital Media Gateway (DMG), store-and-forward, IP distribution and management platform enables stations to migrate to a centralcasting environment without losing control of their digital media.

The DMG facilitates access to various media archives as well as the broadcasters' proprietary content, which they can store with the Pathfire system or access from their own digital archives. In addition, the platform makes it easy to submit local content for syndication or streaming to the Internet.

By enabling the exchange of digi-

tal media files and interfacing with legacy equipment, the DMG will help to expedite the transition to complete digital operations for the broadcast industry. Pathfire's content management system is designed to integrate seamlessly into existing analog and digital station equipment without the need to retool any systems.

What centralcasting facilities are using your company's equipment?

ABC and NBC use the Pathfire store-and-forward network for nationwide distribution of network news feeds.

How will you address centralcasting at NAB?

Pathfire will demonstrate how the Digital Media Gateway can be incorporated into a total solution set for centralcasting using store-and-forward technology. Pathfire will also position itself as an enabler to various architectural approaches to centralcasting.



Joe Fabiano

Chief Technical Officer

How does a facility know if it's a good candidate for centralcasting operations?

The type of content to be shared between stations is a key factor. When content broadcast from stations is more common, a number of centralcasting models become viable options. Physical locations and work practices are also factors.

How has the current recession impacted the move to centralcasting operations?

The key drivers to centralcasting are station consolidation, digital conversion and advancements in technology. If anything, the recession has slowed the digital conversion due to tightening budgets.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

The most important developments are reliable IP distribution and store-and-forward capabilities for delivering high volume, non-real-time content. This type of distribution includes the video content, potential show prep and control data, as well as other pertinent metadata.

What are realistic expectations for what centralcasting facilities will mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

Savings are clearly one of the motivations to move to centralcasting. However, just as important are operational efficiencies gained that will enable broadcasters to do more—better and faster—with the same or fewer resources.

What are the biggest misunderstandings about centralcasting?

The biggest misunderstanding is that there is only one model for centralcasting—a central rebroadcast of all content. However, in most cases, a scaleable or hybrid approach separating control from content delivery is a viable, cost-justified solution for stations and groups.

Solutions For Centralized Broadcasting

Centralized Broadcasting poses many technical and operational challenges. Miranda understands the challenges and has carefully adapted many of its key product families for centralized and distributed broadcasting. See below for details of our featured Centralized Broadcasting products and contact us for more information.



» Kaleido Series Multi-Image Monitoring

The Kaleido Virtual Monitor Wall Processor provides a flexible multi-image display solution. Kaleido integrates the display of the following elements into a single plasma or projection display: Up to 32 local video signals and associated audio levels; Up to 8 remote signals transported over TCP-IP Network using a low bit rate, low latency streaming encoder; signal status and equipment status alarms.



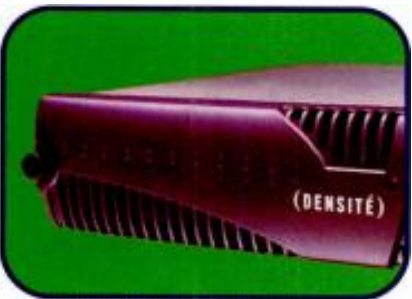
» iControl System, Signal Monitoring and Remote Control

iControl provides a wide variety of hardware and PC based tools for monitoring and controlling a wide variety of Miranda and third party infrastructure equipment. Applications include a utility to create a customized web site which provides live signal and system status and integrates a low bit rate, low latency streaming video display to monitor remote sources.



» Oxtel Series Branding and Master Control

The Imagestore integrates Video + Audio Mixing, Audio Insertion, Text Insertion, Logo Insertion, Squeeze Backs and more into a single, easily automated 1 RU rack mount frame. The Presmaster Master Control Panel offers a familiar "On Air Presentation" control surface and can address multiple Imagestores simultaneously.



» Conversion, Distribution And Routing

Miranda's broad range of conversion, distribution and routing products all provide for control and monitoring over standard TCP-IP networks. This feature allows operators to monitor equipment and signal status as well as effect changes in configuration and connection remotely from within a web browser based user environment.

Miranda Technologies Inc. tel.: 514.333.1772, ussales@miranda.com

Miranda Europe: eurosales@miranda.com

Miranda Asia: asiasales@miranda.com

PINNACLE[®] SYSTEMS



Pinnacle MediaStream servers support today's new distribution models by simplifying the simultaneous delivery of targeted content via traditional broadcast methods and the Internet. Format flexibility enables broadcasters to move to digital broadcasting while maintaining current operations. Flexible storage options offer both shared networked and distributed options. Pinnacle servers make centralcasting and collaboration across geographic boundaries not only possible, but cost-effective.

What is your company's involvement in centralcasting operations?

Pinnacle Systems is a supplier of products that provide video professionals with cutting-edge digital video tools.

Which of your company's products are most useful in a centralcasting environment?

VBase distribution solution and MediaStream servers.

How will you address centralcasting at NAB?

Pinnacle will feature demonstrations of our various solutions that support today's new distribution models by simplifying the simultaneous delivery of targeted content via traditional broadcast methods and the Internet.

How does a facility know if it's a good candidate for centralcasting operations?

Groups considering centralcasting are looking to consolidate common operations into one location. Rather than do the same task over and over at each station—syndicated program record and segmentation, for example—it can be done once and then distributed in final form to every user. Good commonality between various stations within the group will make the payoff higher. However, many operations can benefit from having less equipment and fewer people tied up doing the same thing. Promo creation is an example. Centralization of promo creation allows staff with high-end equipment to create a common look for the entire group without the duplication of editing equipment and personnel.

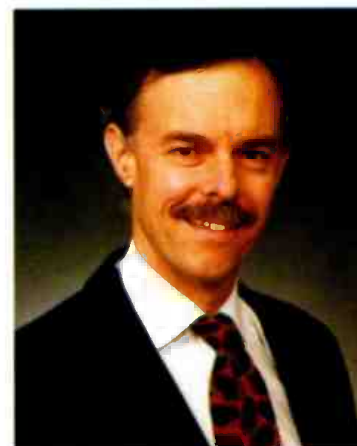
How has the current recession impacted the move to centralcasting operations?

The current recession has forced every business to really focus on the bottom line. Centralcasting is a cost-reduction plan so interest in centralcasting continues to be high.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

Pinnacle's new VBase distribution solution enables complete end-to-end solutions for centralcasting. While solutions were possible in the past, generally you would have to involve multiple vendors if you wanted custom solutions. With MediaStream and VBase, Pinnacle can offer a solution that delivers centralization from a standard product.

What are realistic expectations for what centralcasting facilities will



AL Kovalick

*Chief Technical Officer,
Broadcast Division*

mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

This will vary a great deal depending on how aggressively a station decides to implement a centralcasting model. One of the advantages of Pinnacle's solution is that we provide a very easy migration path for broadcasters. They can start small and centralize more and more as they gain experience with the change. As their confidence grows, they can expand the number of stations using the centralcasting model and grow the amount of centralization. Broadcasters are interested in cost savings, but not with high risk to on-going operations. Pinnacle's solutions allow broadcasters to migrate changes into place over time, minimizing risk while allowing deeper cost savings.

What are the biggest misunderstandings about centralcasting?

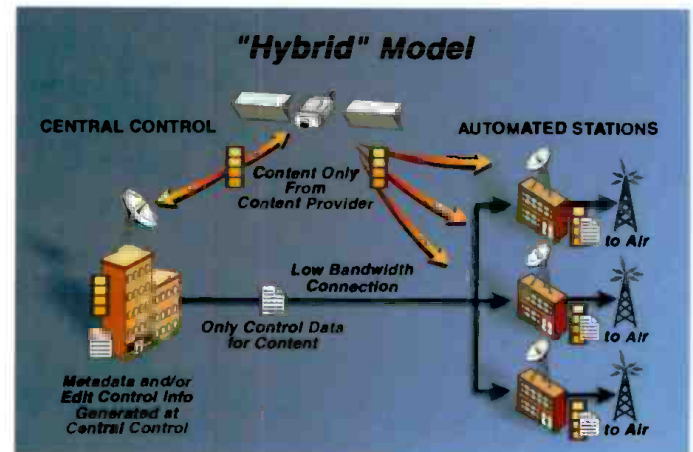
The biggest problem has been the high cost of WAN content distribution. With our VBase system over satellite, Pinnacle can offer very cost-effective content delivery with high reliability and without the need for expensive and redundant high-speed WAN connections.

CENTRAL CASTING – A Scalable Approach

By Jim Brinker, Pathfire, Vice President of Broadcast Sales

The concept of Central Casting has evolved over the last 18 months to mean many different things, and can be implemented in a variety of ways. The key drivers behind Central Casting continue to be station consolidation, digital conversion, and advancements in technology. Systems that include reliable IP distribution and store and forward capabilities for delivering high volume, non-real-time content will benefit stations, networks and groups. While supporting current media distribution and management requirements, these technological advancements enable a gradual, scalable approach to various central casting models.

There are multiple satellite and terrestrial distribution models for Central Casting. The two most popular appear to be Central Delivery Control, where all the content is consolidated to a hub location then prepped and fed down a high speed terrestrial connection to the station for broadcast, and a Hybrid model, where content continues to arrive at the station from multiple sources while management of the content is directed from the central hub. In the first model, content and control data packages are assembled at the hub then re-transmitted to the station. In the second model, content is not re-transmitted but sent directly to the station while only the control data is sent from the hub to the stations.



Central Casting, Hybrid Approach

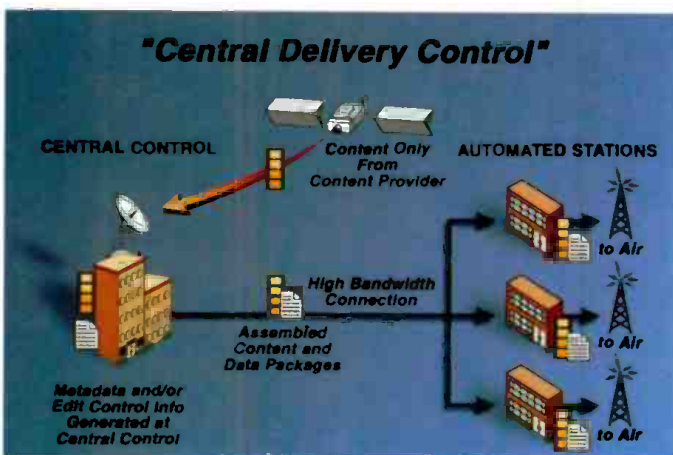
A hybrid model enables the Central Control facility to minimize the amount of re-transmitted content to the stations. Content that is already being delivered to the stations by existing content providers is managed and controlled centrally. The relevant metadata and control information is managed at the Central Control facility and only that information is transmitted to the stations centrally, thus minimizing the costs of re-transmission of media content. The Hybrid model also can accommodate the distribution of content via satellite from the Central Control facility, such as news and promos, to compliment the nationally delivered content from existing providers.

Operations at the Central Control facility can prepare content for automation and send the control data for execution by proxy at each station. This approach eliminates the need for re-transmission of video content and eliminates duplicate tasks at each station.

Pathfire's Digital Media Gateway is a logical starting point for affordable Central Casting in disparate broadcast environments. Its downstream connectivity jump-starts the process by allowing the stations to phase in the appropriate central casting solution.

About the author

Before joining Pathfire, Jim Brinker worked for more than 20 years in the broadcast, cable and broadband network industries for companies including Sony Electronics, Inc. and Scientific Atlanta. Jim can be reached at Pathfire: 770.619.0801 or jbrinker@pathfire.com



Central Casting, Central Delivery Control

In this Central Delivery Control model content is aggregated at a central distribution point and program feeds are streamed directly to air from a central control point. Content and data such as play lists, schedules, instructions and tracking information can be packaged with the content and distributed to stations automatically.

CENTRALCASTING



What is your company's involvement in centralcasting operations? Miranda Technologies is a solutions vendor, offering a growing range of products designed to enable efficient and reliable multichannel and centralized broadcasting.

Which of your company's products are most useful in a centralcasting environment?

For multichannel, on-air presentation (master control) and branding: The Imagestore integrates video+audio mixing, audio insertion, text insertion, logo insertion, squeeze backs and more into a single, easily automated 1 RU rack mount frame. The Presmaster master control panel offers a familiar "On-Air Presentation" control surface and can address multiple Imagestores simultaneously.

For monitoring and remote control: The Kaleido Virtual Monitor Wall Processor provides a flexible, multi-image display solution. Kaleido integrates the display of the following elements into a single plasma or projection display: Up to 32 local video signals and associated audio levels; up to eight remote signals transported over TCP-IP WAN using a low bit rate, low latency streaming encoder; signal status and equipment status alarms. Miranda's iControl system provides several hardware and PC-based tools for monitoring and controlling a wide variety of Miranda and third-party infrastructure equipment.

Applications include a utility to create a customized Website that provides live signal and system status and integrates a video display to monitor remote sources.

For conversion, distribution and routing infrastructure: Miranda's broad range of conversion and routing

devices include control and monitoring over standard TCP-IP networks.

What centralcasting facilities are using your company's equipment? The Emmis Broadcasting Group is using the Kaleido-QC integrated monitoring and control system at its regional hub in Orlando, Fla. The QC combines multiple video sources, audio and video waveforms and allows operators to switch sources and control proc-amps from a single touch-screen display.

The Canadian Broadcasting Corp. is using iControl to monitor and control a number of remote stations from

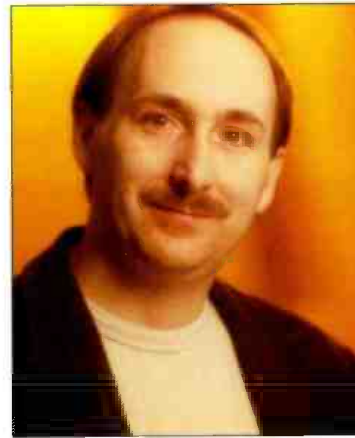


Kaleido provides live signal and system status integrated into a video display.

its hub in Toronto. Five stations are online with additional facilities to be added over the next several months.

How will you address centralcasting at NAB?

Heading up our showcase will be the Miranda Glass Cockpit—a complete multichannel master control solution which combines the critical elements of branding, on-air presentation switching and monitoring into a compact, single-operator station.



Michel Proulx

VP, Product Development

How has the current recession impacted the move to centralcasting operations?

The current economic and industry conditions have accelerated the move to centralized broadcasting operations—dramatically so. Current conditions have made it less viable to operate a smaller market station, particularly with the looming arrival of DTV. Centralization allows cost sharing among several smaller facilities and makes these facilities more viable.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

The main enabler is the increased availability of TV-grade telco transport and the pricing of these connections. TV grade is defined as telco bandwidth that has the capacity and the quality of service to handle real-time compressed audio+video and/or large audio+video files. Only when the cost of this transport becomes low enough is a basic centralized model possible.

Another key enabler is the availability of standardized compression and file formats making it possible to distribute content from server to server as a file transfer rather than as a real-time audio+video playback/record operation.

What are the biggest misunderstandings about centralcasting?

That centralcasting will destroy local broadcasting. A well-engineered centralization scenario allows local presence and programming to remain. If the centralized system groups stations in a given region, local programming can be enhanced with regional news and regional public interest content. Cost savings derived from technical and operational consolidation frees up resources for content and programming.

sgi™

What is your company's involvement in centralcasting operations?
SGI is a vendor and, through our Professional Services Organization, an integrator. We also work with our software vendor partners to provide complete software/hardware solutions.

Which of your company's products are most useful in a centralcasting environment?
SGI and our partners provide a variety of solutions that fall into three major categories: content creation, content management and content delivery. Our products include high-performance workstations, media and data servers, storage systems, asset management software and professional services.

What centralcasting facilities are using your company's equipment?

Sveriges Television (SVT) of Sweden transitioned to all-digital production with 34 SGI media servers for broadcast and an SGI Origin 3400 system, moving all of its news, sports and current events programming units into a new, all-digital facility in Stockholm.

The Weather Channel relies on two SGI Origin 2000 servers and more than 50 Silicon Graphics O2 high-performance graphics visualization systems to deliver weather information to cable headends. More than 2,000 SGI media servers receive the localized information.

France Télévision Publicité, the advertising production subsidiary of national broadcaster France Télévision, converted last year to all-digital ad insertion using SGI Origin servers for their three networks and six cable TV channels.

How will you address centralcasting at NAB?

SGI, with the help of our partners, will show products and workflow solutions that demonstrate our ability to improve and streamline workflow in broadcasting, material management, distribution and news production.



Jason Danielson

Director of Marketing:
Media Industries

How does a facility know if it's a good candidate for centralcasting operations?

The benefits of centralcasting are seen at the multi-station group ownership level where the duplication of work in preparing material for air (just one of many examples) can be reduced or even eliminated. The duplication of work in other routine operations is probably where the most immediate benefits will result. Of course, efforts to reduce costs with centralcasting need to be balanced with the station's need to maintain its local look and feel and its contributions to the local market it serves. So, workflow-oriented software solutions can also help maintain that balance and contribute to efficiency improvements in the production of news and other local content.

How has the current recession impacted the move to centralcasting operations?

Some would argue that lower ad revenues resulting from a recession could increase the need to improve efficiency in operations that, in turn, result in improved profitability. So, as in any business, broadcasters have to weigh the advantages of the new investment involved

in centralcasting against the cost of continuing the way they operate now. In recessionary times, most businesses cannot afford to do a large amount of retooling, but it also makes no sense to continue investing in infrastructure that has no promise of keeping up with the changes in workflow that centralcasting will bring.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

At both a technology and financial level, the availability of greater network bandwidth at lower prices helps improve the centralcasting picture. Centralcasting will be dependent on the ability to control broadcast equipment over long distances and efficiently move video material over broadband networks. At the product level, software vendors have developed programs that enable more efficiency in program/commercial delivery as well as the news production workflow.

What are realistic expectations for what centralcasting facilities will mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

There are loads of variables that have to be accounted for. One example: one of our European centralcasting customers, SVT, spent about 10 million euros on equipment, software and services to transition from satellite, microwave and tape-based operations to server and broadband-based workflow. As a result, SVT will save that same amount *each year* in charges for satellite and microwave services alone.

What are the biggest misunderstandings about centralcasting?

Centralcasting presents a change in the way broadcasting will be done. But in any business climate most people fear change. The reality is that this is not a search for a one-size-fits-all solution. Centralcasting models will evolve over time. So we are all in the process of inventing models and learning together. Centralcasting will present new opportunities for people and new ways to advance their careers. It will also bring new problems where experienced people will be valued.

The SGI Media Server for broadcast uses the distribute-data/view-video approach to manage video as data and distribute the files faster than real-time over data networks within a facility or between facilities.



SONY®

What is your company's involvement in centralcasting operations?
Sony can act as a consultant, a manufacturer supplier, an integrator and a support arm to monitor the system and support the entire network.

Which of your company's products are most useful in a centralcasting environment?
Major components of a generic centralcasting system would include:

- An all-digital facility routing MPEG 2
- A digital asset management system, including software, servers and archive, utilizing an

Sony's VideoStore 2000 is an MPEG-2-based point-of-information server that features multichannel playout and management as well as automated media management.



- HSM (hierarchical storage management) model
- Broadband connectivity (satellite or terrestrial) connecting to WAN
- Upgrade paths for future platforms and technologies (HDTV, eight-channel audio, etc.)
- System design and consulting via Sony Systems Development Center (Sony Systems Integration Center, Sony Broadband Solutions Group, Sony Software Development Center) and Concadia
- Total system support (including system monitoring, network

security and remote diagnostics) via SOTS (Sony Operations and Technical Services)

Sony can design, build and integrate the entire system. Specific Sony hardware that could be integrated into a generic centralcasting system include:

- MAV server product line
- VideoStore 2000
- BetaStore
- DTF and Petasite lineup of digital tape drives for storage, data retrieval and archiving from Sony Data Systems
- Sony Isara master control

- Routers and processing
- MSB2000 Multi-Stream Bridge; converts short-GOP MPEG 2 to long-GOP MPEG 2 for efficient transmission via WAN; allows for interoperability between DVCAM, DVB-ASI, SDI, SDTI CP

How will you address centralcasting at NAB?

A comprehensive stage display will provide an overview of Sony's vision of a cost-effective centralcast model and will integrate that model into an enterprise-wide Digital Asset Management system.



Gene Savoie

General Manager, Broadcast Products, News and Network Operations

How does a facility know if it's a good candidate for centralcasting operations?

One profile for a potential candidate would be a broadcast owner with multiple properties, ideally located in geographic clusters.

How has the current recession impacted the move to centralcasting operations?

Shrinking capital budgets have made it difficult to get budget approval to implement a classic centralcasting strategy in the short term, as broadcasters suffer from declining ad revenues and look to control costs. However, the current economic slowdown has also given increased interest and credibility to the centralcasting concept, as all businesses are looking for ways to become more efficient.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

The cost of broadband WAN connectivity, both terrestrial and satellite, has gone down, making an easier case to support the ROI (return on investment) model. Another is the FCC relaxing its duopoly laws to allow a group to own more than one property in a given market.

What are realistic expectations for what centralcasting facilities will mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

A central archive within the networked hub will allow for remote viewing of archived stories as files, resulting in a managed and efficient process to view, "push" and "pull" those files.

What are the biggest misunderstandings about centralcasting?

The perception that a centralized master control can be easily implemented within a group and, therefore, sufficient ROI can be achieved through this central master control model.

2002 Goals For Broadcasting:

✓ Increase Revenues

✓ Improve Productivity

✓ Reduce Costs

How?

Centralization might be the answer, but who is positioned to look at your complete operation?



We suggest you look for a company that:

- Asks what you expect to achieve
- Begins with a return-on-investment analysis
- Develops workflow plans to optimize all aspects of your operation
- Looks at the full range of options for centralized broadcasting — from automation to sales, traffic, programming, and content management
- Understands a variety of centralization and distributed operation models.
- Acts as your partner, even after the job is done
- Works with station groups and networks around the world to implement centralized, distributed, and multichannel operations

Who understands your business needs?

Encoda Systems delivers the benefits of centralization, from business systems to playout:



Remember, centralization isn't only about implementing the latest technology, it's about meeting business goals and objectives. We can advise you where it will be advantageous to centralize, and where not to centralize. Never implement technology for technology's sake — implement it where it makes business sense. Most importantly, we put a value on the plan in terms of your return on investment.

Traffic Central

- Improve inventory management — tighter controls and knowledge of sell-out levels and rates can increase revenues
- Improve reporting — ensure stations get maximum rates
- Improve staff efficiency in performing basic functions — copy, order entry, log scheduling

Automation Central

- Pursue full centralization or a range of distributed automation models (dayparts, multiple geographic locations, etc.)
- Save on equipment costs through elimination of redundant equipment
- Manage archives of content whether centralized or distributed

Programming Central

- Improve buying power with group buys
- Central control management of contracts
- Optimize scheduling and asset amortization
- Simplify rights management



To learn more, contact our headquarters at 303.237.4000 or visit us on-line at www.encodasystems.com

TANDBERG

Television

CENTRALCASTING FACILITY PROFILE

Owner:
Emmis Communications

Location of hubs and stations:
The first Emmis centralcasting facility is in Orlando, Fla., at WKCF. Three additional stations are currently operating off of this hub, with another two planned. There is at least one additional hub being planned within the 15-station group.



The Tandberg System Manager at WKCF Orlando includes encoders with internal remultiplexers for each remote site.

On-air dates:
WKCF moved into its facility in 1998. WFTX went on-air with the hub in June 2001; WVUE went on-air in September 2001; WALA is presently in parallel operation and will be on-air in March 2002.

Cost of centralcasting facilities:
WKCF was designed as a multi-channel facility in 1997 and already had much of the groundwork in place to add the additional stations. The cost to add a station to the facility is

approximately \$500,000, plus the cost of the station backup equipment.

Equipment and role it plays:
Tandberg System Manager (TSM) with E5411 encoders and E5000 multiplexer at the hub and E5411 encoders with an internal remultiplexer for each remote station site; Grass Valley Group MAN video server environment with dual file systems for redundancy; FloriCal automation capable of running six primary (NTSC) channels with six DTV channels; Grass Valley Group switching and routing, including M2100 master control switchers and SMS7000 router; all SDI video and AES audio; systemization and monitoring, including Miranda Kaleido QC multi-channel video Q/C stations and A to D conversion and Leitch distribution and audio A to D conversion; and Encoda BMS traffic system on centralized AS/400.

How the facilities are connected for material transfer:
Clear Channel 45 Mb/s DS3. AccuRing (AT&T OC12 SONET) in Orlando, and DS3 rings at all spoke sites. AT&T manages and monitors all services and reports all problems to internal service and to Emmis.

What is unique about the facility:
Tandberg's TSM is the heart of the outbound system. The Emmis model calls for the internal management of the bandwidth on our DS3 links. Utilizing the TSM, services can be added or dropped, or the occupied bandwidth can be changed to allow for content sharing. The latter feature provides the ability to share news stories and real-time video or live shots between all of the stations, facilitated within the centralcasting backbone.



Barry Hobbs

Director of New Technology

How does a facility know if it's a good candidate for centralcasting operations?

Stations with logical geographic groupings, or with a high percentage of duplicate programming across the group are natural candidates. Groups in the process of upgrading their facilities that can plan for centralcasting from the start are also good candidates.

How has the current recession impacted the move to centralcasting operations?

Faced with declining ad revenue and the cost of transitioning to digital technology, all of the major networks and broadcast groups have had to take a serious look at how to improve their profitability. Many are evaluating centralcasting models.

What are the most important developments of the past six months that will make centralcasting more easily accomplished?

With more than 70% of today's installed fiber dark, prices for terrestrial interconnects have dropped dramatically, helping broadcasters more easily meet their ROI (return on investment) goals. Compression techniques and higher order satellite modulation schemes are more efficient and reduce the bandwidth required. If the FCC drops its ownership caps, centralcasting will become more viable.

What are realistic expectations for what centralcasting facilities will mean for a broadcast organization in terms of staffing, cost savings and operational efficiencies?

System integrators will play a vital role in the evaluation process for each part of the centralcasting operation. The existence of labor contracts, long-term bandwidth leases, the need to upgrade basic studio equipment, etc. will all play a role in determining the operational efficiencies that can be gained by centralcasting.

What are the biggest misunderstandings about centralcasting?

Our experience is that broadcasters have a very realistic understanding of the fundamental philosophical and operational changes required.

Find your NAB Fortune in **BROADCASTING** **CABLE**

Increase your exposure at NAB/RTNDA with the coverage you've trusted for over 70 years. *Broadcasting & Cable* devotes eight issues focussing on the NAB/RTNDA 2002 show. When you plan your advertising schedule with *Broadcasting & Cable* you'll also get:

- **Unparalleled Exposure**

Industry wide circulation to top-level decision-makers at TV Stations, Networks, Station Groups, Cable MSO's and more.

- **Marketplace Penetration**

Our eight NAB specials build momentum and awareness in the critical NAB 2002 time period.

- **Reliable Results**

Our weekly coverage lets you plan and predict the delivery of your advertisement

- **Extensive Reach**

Our PAID circulation reaches the entire Technology buying Team - Group Owners, General Managers, Chief Engineers and News Directors.

SPECIAL	ISSUE DATE	SPACE CLOSING	MATERIALS DUE
NAB Sellers Guide Part 1: TV Networks	February 25	Fri. 2/15	Tue. 2/19
NAB Sellers Guide Part 2: Major Station Groups	March 11	Fri. 3/1	Tue. 3/5
Road to NAB 1: Television Convergence	March 18	Fri 3/8	Tue. 3/12
Road to NAB 2: Station Operations	March 25	Fri.. 3/15	Tue. 3/19
Road to NAB 3: Newsroom Operations	April 1	Fri. 3/22	Tue. 3/26
NAB Convention Issue • Top 25 Television Groups • RTNDA Coverage <small>BONUS DISTRIBUTION AT NAB 2002</small>	April 8	Fri. 3/28	Tue. 4/2
NAB Midweek Issue • Digital Facilities • B&C Technology Leadership Awards <small>BONUS DISTRIBUTION/IN ROOM AT NAB 2002</small>	April 10	Fri. 3/29	Tue. 4/2
NAB Wrap Up Issue	April 15	Fri. 4/5	Tue. 4/9

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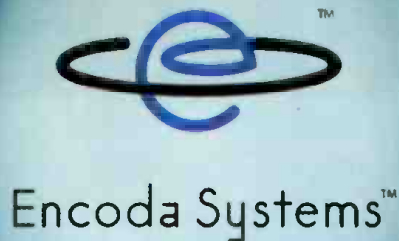


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Television

TV'S TRANSITION TO EDI—shorthand for the industry's efforts to create a computer-based, paperless system for buying and selling ads—took a step forward last week. But it has six more steps to take before the job is done.

A committee formed by the Television Bureau of Advertising (TVB) approved a universal format that agencies and clients can use to request information about available inventory from TV stations via the Internet. The mission of the committee—known as the EDI Technical Standards Task Force—is to create standards, written in the Internet language known as XML, for the seven steps that it usually takes to execute advertising buys.

Last October, when competing EDI vendors agreed to develop the XML interface, a number of task-force members thought they could get language written for all seven steps by the end of 2001.

That turned out to be overly optimistic. But the fact that there's language for the first step—known as the "avail request," in which clients ask stations when and where they have airtime to run commercials for a specific ad campaign—is a major breakthrough.

The problem the industry has faced for years is that more than a dozen incompatible EDI systems have been duking it out in the marketplace, trying to become the de facto standard by gaining the most market share. Nobody has emerged strong enough to knock off the rest of the competition, though, so EDI (technically, Electronic Data Interchange) has languished.

Late last year, 15 EDI-software and hardware vendors, including powerhouses Donovan Data Systems and Encoda Systems, agreed to develop a standard. Among the vendors that helped devise it was MediaPort, a start-up company with the backing of three of the biggest agency holding companies in the world: WWP, Interpublic Group and Omnicom.

MediaPort's goal is to develop software that would directly link sellers and buyers

One big step for EDI

TVB's effort toward 'paperless' ad-sales system finally rounds a corner

BY STEVE McCLELLAN



TVB's Abby Auerbach expects language for all seven steps in executing ad buys to be completed some time in the second quarter.

in a way that would eliminate paperwork from every advertising transaction: print, broadcast and cable, Internet, as well as cross-platform deals.

Now, says TVB Executive Vice President Abby Auerbach, writing XML programs

for the other steps should fall into place fairly quickly. In fact, she says, language for step two, when stations respond with the airtime opportunities they have available, will be ready by the end of this week. Language for all seven steps—including orders, make-goods, invoices and discrepancies—ought to be completed some time in the second quarter, she says.

Others aren't so sure of that timetable but agree with Auerbach that 2002 will be a breakthrough year for EDI.

"We'll make more progress this year than we have in the last 10 years," says Tony O'Brien, of Encoda, which markets advertising traffic and invoicing systems (among other products) to ad sellers and buyers.

One issue the industry needs to address, he adds, is the process by which the XML standards, once they've been developed, will be maintained and managed. "Things change," he observes, with wry understatement.

O'Brien sees a need for a "centrally located and operated entity and process to guarantee that, after the [standards are completed], somebody is managing and monitoring them."

According to MediaPort CEO Michael Lotito, talks are already under way regarding establishment of an independent group that would maintain the standards.

For national spot TV, the paper trail has been particularly problematic—and a turn-off for many clients.

Even with EDI systems in place at many agencies, rep firms and stations, the process of buying and selling ads has been labor-intensive. Because their systems aren't compatible, submissions frequently have to be retyped into the buyer's, agency's, station's or rep's computer program at each step in the process.

Multiply all that keystroking by 50 markets, and the waste becomes clear. And the potential for mistakes. Auerbach says that almost 80% of national spot-TV invoices have discrepancies that need to be reconciled. ■

WB readies regional spots

New technology will let network run different commercials in same time slots

THE WB NETWORK has begun testing a new system that will allow the

network to send regionalized commercials to its 104 affiliates by the end of the year.

Currently being tested at Tribune stations in Los Angeles and Chicago, a Pinnacle VBase system at the network operations center (NOC) in Los Angeles will send content to ES-100 video servers at the stations.

"It will pre-feed regionalized commercials to the stations and then send a trigger so that the spot that plays in L.A. will be different from the one that plays in Atlanta," says Dan Highland, director of special projects at Tribune Broadcasting.

The WB Director of Operations and Engineering Larry Fisher says the system does not require a lot of satellite bandwidth. The network has been using a similar system to

BY KEN KERSCHBAUMER

run local spots for smaller DMAs and send them via satellite to PCs.

"We thought that model would work well for network regionalized commercials," says Fisher.

Pinnacle, he adds, incorporated the NOC to ensure that each station gets the right regionalized commercials and has other remote capabilities.

The VBase system is software that will reside in Windows NT workstations near The WB's existing Louth automation system at the NOC. According to Dan McGee, Pinnacle Systems general manager, video server business unit, it will integrate with the station's traffic system to determine what content has been sold. It will also

connect to the station's automation system to manage content on the edge servers, provide as-run log information, and monitor the network.

The system takes the RF feed from an Altier receiver (which gets content from The WB) and sends it off the LNB (low-noise-block) converter and into the Tandberg integrated receiver/decoder (IRD).

One of the ES-100's two inputs accepts the video signal decoded by the IRD; the other receives the same input that goes into the IRD. The first passes through the server unaltered or has regionalized content inserted. The second includes the regionalized content and control information, which it places on the server ahead of the scheduled run time. A modem connected from the server to the VBase system receives playout instructions. ■

Did this car come off the assembly line the same year as your traffic and billing system?



Then it's time to trade it in for a new one. With AdVision, you won't be using the same mass-produced traffic and billing system as everyone else. Instead, we will take the time to understand your day-to-day operations and then tailor a system that meets your particular needs. For more information on how we can create a system as unique as your situation, call us at 303-244-1090.



Programming

Live at 11? Maybe not for long

As profit pressure mounts, some experts consider local newscasts to be endangered

By Dan Trigoboff

Was the elimination of local news at three TV stations in recent weeks—including in major market St. Louis—a series of isolated cases of stations unable to make news profitable or, as veteran station executive and former consultant Hank Price believes, a sign of things to come?

“There’s too much TV news out there,” says Price, general manager at Hearst-Argyle’s WXII-TV Winston-Salem, N.C., and a former Chicago and Minneapolis GM, “and what’s there is too much alike.”

A senior fellow at Northwestern University’s Media Management Center, he wrote last year that the oversupply of news is exposed by the recent downturn in the advertising market and that, despite the intangibles of branding and community service, stations and groups will consider dropping poorly performing newscasts.

By past standards, most newscasts fail. Audiences are smaller and viewers fragmented. Dick Mallary, head of news for Gannett stations, finds that news numbers that can win a local race today would barely have registered even a decade ago.

Because of the political money local newscasts will likely attract this year, Price doesn’t expect the scenario to play out immediately. And no one expects news departments to be eliminated by Belo, Post-Newsweek, Gannett or other broadcasters whose core business has always been news. But significant changes in the landscape are likely in a few years.

“I think there’s going to be a shake-out,” says Audience Research and Development consultant Jim Willi. “Do we really need to have four or five newscasts at the same time in the same market?”



Sinclair’s KDNL St Louis eliminated its local news, anchored here by Rick Edlund and Gina Kurre.

Gaining ratings for a low-rated newscast, particularly in tough economic times, “forces us to reexamine the model,” says CBS Group News VP Joel Cheatwood.

Emmis chief Jeff Smulyan commented: “I believe local news is important. But the reality is that, as business gets tougher, the commitment gets tougher. I would like to have full news departments in every station. But can you sustain four or five news departments in every market?” Three, he says, may be more viable.

“You have to look seriously at every property and ask, ‘Can we be a serious competitor?’” says Susana Schuler, vice president of news at Nexstar Broadcasting. “Our mission has been to buy in markets where we see news potential: a niche or a need that’s not being met.”

Sinclair Broadcasting has already ended news at ABC affiliates KDNL-TV St. Louis and WXLV-TV Winston-Salem and at NBC affiliate WTWC-TV Tallahassee, Fla. It is considering central facilities for

news and weather, it says, for stations that currently offer no local news.

The company disputes critics’ claims that it’s indifferent to news, noting that, over the past decade, it has launched or expanded news in 17 markets.

Holston Valley Broadcasting’s ABC affiliate WKPT-TV Kingsport, Tenn., and co-owned WAPK-LP Bristol, Va., a low-power UPN affiliate, this month announced the end of news there.

Holston President George DeVault cited conditions hardly unique to his station: the loss of network compensation and digital transition mandates. Some smaller station owners contend that network comp underwrites their news efforts and can be the difference between black or red ink.

In top markets, news can be profitable even in third place or worse. But that, says Cheatwood, “doesn’t mean that we like being in third.” And the dollar difference between second and third—particularly in a major market—can be enormous. ■

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

JAN. 28-FEB. 3 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
19	10.0/15	9.5/14	8.0/12	5.8/9	0.9/1	2.2/3	2.7/4
8:00	27. Who Wants to Be a Millionaire 8.0/12	23. King/Queens 8.1/12	28. Fear Factor 7.9/12	33. Boston Public 7.4/11	130. Miracle Pets 0.6/1	108. The Hughleys 2.0/3	83. 7th Heaven 3.7/6
8:30		28. Yes, Dear 7.9/12				102. One on One 2.2/3	
9:00	13. ABC Monday Night Movie—Stephen King's Rose Red, Part 2 11.0/17	8. Ev Lvs Raymnd 13.1/19	30. Third Watch 7.8/11	73. That '70s Show 4.5/7	127. Touched by an Angel 0.8/1	102. The Parkers 2.2/3	112. Smallville 1.7/3
9:30		15. Becker 10.8/16		79. Malcolm/Middle 3.9/6		102. Girlfriends 2.2/3	
10:00		19. 48 Hours 8.6/14	20. Crossng Jordan 8.4/13		115. Diagnosis Murder 1.3/2		
10:30							
	6.2/10	6.7/11	2/10	1/6	1/1	2.9/4	3.9/6
8:00	40. The Chair 6.8/10	23. JAG 8.1/12	37. Frasier 7.1/11	65. That '70s Show 5.1/8	134. Mysterious Ways 0.5/1	87. Buffy the Vampire Slayer 3.5/5	87. Gilmore Girls 3.5/5
8:30			55. Three Sisters 5.5/8	77. Undeclared 4.0/6			
9:00	President's State of the Union Address/ Democratic Response	President's State of the Union Address/ Democratic Response	President's State of the Union Address/ Democratic Response	President's State of the Union Address/ Democratic Response	127. Doc 0.8/1	101. Roswell 2.3/3	76. Smallville 4.2/6
9:30					114. Diagnosis Murder 1.4/2		
10:00	67. News Analysis 5.0/8	75. 60 Minutes II 4.3/7	51. Dateline NBC 5.6/10				
10:30							
	6.6/11	5.8/9	11.1/18	6.5/10	1.1/2	3.0/5	2.4/4
8:00	30. My Wife & Kids 7.8/12	35. 60 Minutes II 7.2/11	35. Ed 7.2/11	58. That '80s Show 5.4/9	123. Candid Camera 1.0/2	79. Enterprise 3.9/6	93. Dawson's Creek 2.9/5
8:30	38. According/Jim 7.0/11			65. Grounded/Life 5.1/8			
9:00	48. Drew Carey 5.8/9	60. Becker 5.3/8	10. West Wing 12.3/19	43. Bernie Mac 6.4/10	118. Touched by an Angel 1.2/2	106. Special Unit 2 2.1/3	110. Glory Days 1.9/3
9:30	63. The Job 5.2/8	60. Becker 5.3/8		71. Titus 4.7/7			
10:00	38. 20/20 Downtown 7.0/12	67. 48 Hours 5.0/8	7. Law & Order 13.7/23		115. Diagnosis Murder 1.3/2		
10:30							
	8.0/12	10.8/16	15.0/23	3.2/5	0.9/1	1.1/1	2.1/3
8:00	77. Whose Line Is It 4.0/6	16. Price Is Right 30th Anniversary 10.2/16	3. Friends 17.8/28	94. Family Guy 2.8/4	130. It's a Miracle 0.6/1		112. Charmed 1.7/3
8:30	71. Whose Line Is It 4.7/7		4. Friends 16.6/25	94. Family Guy 2.8/4		79. WWF Smackdown! 3.9/6	
9:00	17. ABC Premiere Event—Stephen King's Rose Red, Part 3 9.8/15	6. CSI 14.8/22	9. Will & Grace 13.0/19	87. Temptation Island 2 3.5/5	123. Touched by an Angel 1.0/1		100. Charmed 2.4/4
9:30		33. The Agency 7.4/12	14. Just Shoot Me 10.9/16		120. Diagnosis Murder 1.1/2		
10:00			5. ER 16.0/25				
10:30							
	7.3/13	5.0/9	9.3/16	3.6/6	1.1/2	2.7/5	2.2/4
8:00	43. America's Funniest Home Videos 6.4/11	47. Super Bowl Great Commercials 2 5.9/10	22. Providence 8.2/14	87. That '70s Show 3.5/6		98. UPN Movie Friday—Under Siege 2: Dark Territory 2.7/5	108. Sabrina/Witch 2.0/4
8:30				91. Malcolm/Middle 3.3/6	120. Trapped 1.1/2		111. Raising Dad 1.8/3
9:00	46. Best Commercials Never Seen 6.0/10	42. First Monday 6.7/11	23. Dateline NBC 8.1/13	82. Dark Angel 3.8/6			94. Reba 2.8/5
9:30							106. Maybe It's Me 2.1/3
10:00	18. 20/20 9.5/17	102. Friday Night Super Bowl Bash 2.2/4	11. Law & Order: Special Victims Unit 11.5/20		118. Weakest Link 1.2/2		
10:30							
	4.5/8	1.3/11	4.7/9	5.3/10	1.7/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 105.5 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,055,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKEO; 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		51. Touched by an Angel 5.6/10	(nr) NBA Basketball 2.8/6	63. Cops 5.2/10	127. Pax Big Event—Diagnosis Murder: Obsession 0.8/2		
8:30				51. Cops 5.6/10			
9:00	81. ABC Saturday Night Movie—From Russia With Love 4.5/8	58. Touched by an Angel 5.4/10	69. NBC Saturday Night Movies—The General's Daughter 4.9/9	60. AMW: America Fights Back 5.3/9			
9:30					130. Mysterious Ways 0.6/1		
10:00		30. The District 7.8/14					
10:30							
	3.7/6	5.3/8	4.3/7	37.0/56	0.6/1		1.1/2
7:00	94. Wonderful World of Disney—Pocahontas 2.8/4	21. 60 Minutes II 5.5/8	92. Weakest Link 3.1/5	1. Super Bowl XXXVI—New England Patriots vs. St. Louis Rams 40.4/61	136. Candid Camera 0.4/1		123. Popstars 2 1.0/2
7:30							
8:00		49. 60 Minutes 5.7/8	51. Fear Factor 5.6/9		126. Doc 0.9/1		120. Popstars 2 1.1/2
8:30			84. Fear Factor 3.6/5				
9:00	84. Alias 3.6/5		84. Fear Factor 3.6/5		130. Ponderosa 0.6/1		115. Popstars 2 1.3/2
9:30		55. CBS Sunday Movie—Sabrina 5.5/9		2. NFC Championship Postgame 24.7/39	134. Touched by an Angel 0.5/1		
10:00	49. The Practice 5.7/9		63. Fear Factor: Playmates 6.2/10				
10:30							
WEEK	6.5/10	7.0/11	8.3/13	13.2/21	0.9/1	2.9/5	2.3/3
S-T-D	6.8/11	8.3/14	8.0/13	6.4/10	0.9/1	2.8/4	2.5/4

SyndicationWatch

JANUARY 21-27 *Syndicated programming ratings according to Nielsen Media Research*

TOP 20 SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Wheel of Fortune	10.4	10.4
2	Jeopardy	8.8	8.8
3	Friends	7.7	8.9
4	Seinfeld	7.1	7.9
5	Entertainment Tonight	6.7	6.8
6	Judge Judy	6.3	9.1
6	Everybody Loves Raymond	6.3	7.1
8	Seinfeld (wknd)	5.8	6.7
8	Oprah Winfrey Show	5.7	5.7
9	Wheel of Fortune (wknd)	4.3	4.3
10	Frasier	3.7	3.9
10	Entertainment Tonight (wknd)	3.7	3.7
10	Live With Regis and Kelly	3.7	3.7
13	King of the Hill	3.6	3.9
14	Judge Joe Brown	3.5	4.5
14	Friends (wknd)	3.5	3.5
16	Inside Edition	3.4	3.5
17	Jerry Springer	3.1	3.3
17	Maury	3.1	3.2
17	Everybody Loves Raymond (wknd)	3.1	3.1
20	Cops	3.0	4.1
20	Divorce Court	3.0	4.1
20	Hollywood Squares	3.0	3.0
23	The Practice	2.9	3.2
23	The X-Files	2.9	3.2
23	Stargate SG-1	2.9	3.1

TOP COURT SHOWS

Rank	Program	HH	HH
		AA	GAA
1	Judge Judy	6.3	9.1
2	Judge Joe Brown	3.5	4.5
3	Divorce Court	3.0	4.1
4	Judge Mathis	2.5	4.2
5	Texas Justice	2.3	3.0

According to Nielsen Media Research Syndication Service Ranking Report Jan. 21-27, 2002

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,055,000 households, which represents 1% of the 105.5 million TV Households in the United States

NA = Not Available

Live revived

Kelly Ripa is making viewers forget Kathie Lee Gifford. Ripa, who has been Regis Philbin's co-host on syndicated talk show *Live With Regis and Kelly* for one year now, is rejuvenating the 14-year-old show.

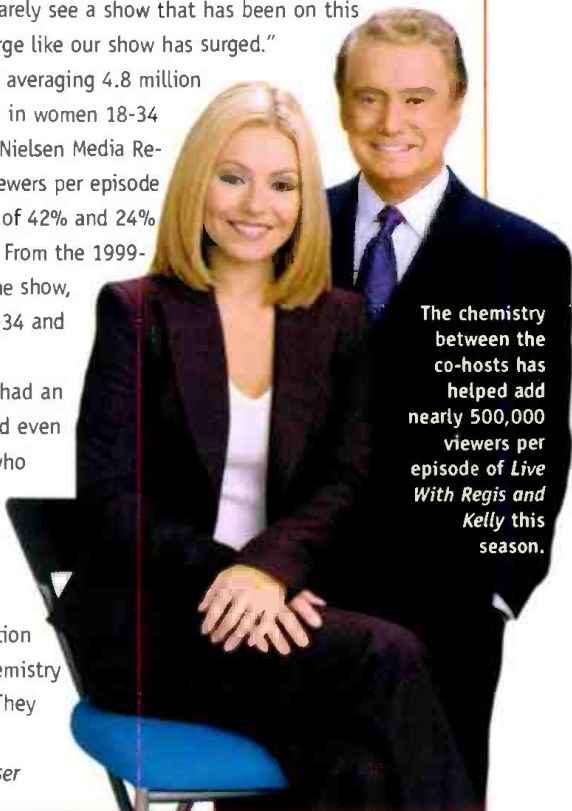
Live, distributed by Disney-owned Buena Vista Television, is up across the board in the national syndicated ratings—especially with the key daytime demographic, young women.

"Kelly and Regis have had fabulous chemistry; they have sort of sparked a ratings resurgence that is rare in a show of this age," says Buena Vista Senior Vice President of Strategic Research Lloyd Komesar. "You rarely see a show that has been on this long that's able to reinvent itself and surge like our show has surged."

Thus far in the 2001-02 season, *Live* is averaging 4.8 million viewers, a 3.9 rating in households, a 1.7 in women 18-34 and a 2.1 in women 18-49, according to Nielsen Media Research—an increase of nearly 500,000 viewers per episode from last season at this time and a jump of 42% and 24% in women 18-34 and 18-49, respectively. From the 1999-2000 season, when Gifford was still on the show, *Live* is up a whopping 70% in women 18-34 and 31% in women 18-49.

Ripa, still starring on *All My Children*, had an almost seamless entry onto the show and even gave birth in her first season. Philbin, who moonlights on ABC's *Who Wants to Be a Millionaire*, has a rapport with Ripa very similar to his and Gifford's.

"I think there is more growth in this show ahead," Komesar says. "The attraction young women feel for this particular chemistry between Kelly and Regis is remarkable. They are coming back, and that's fueling the growth."
—Joe Schlosser



The chemistry between the co-hosts has helped add nearly 500,000 viewers per episode of *Live With Regis and Kelly* this season.

The Undisputed New #1 First-Run Strip

With 3 Weeks Of Growth



THE NEW COURT LEADER



Judge Larry Joe Doherty

Source: NIELSEN, Current Estimate #1 vs. wk of 1/21/02, HH GAA/AA Rtg. New First Run Strip = Texas Justice, Average Leads, Carl Charlo, Elizabeth, See Wheel, Sports, John Edwards, Oliver Hall, Ronald, View, Shipman, Talk or Work, Wacker, Edie, Sports vs. wk of 1/21/02 vs. wk of 1/7/02 & wk of 1/14/02, HH GAA Rtg.

StationBreak

BY DAN TRIGOBOFF

HERE COMES THE SUN

Scrapps-owned WMAR-TV Baltimore will enter an agreement for joint reporting, advertising and promotion with the *Baltimore Sun*, the paper reported last week. In addition to putting the newspaper's reporters on the air, the station will exchange on-air ads for ads newspaper ads and might jointly sell ad space.

The Tribune-owned publication is dominant in its market, with editorial staff in the hundreds in the city and numerous bureaus. The *Sun* said union concessions had to be negotiated with the American Federation of Television and Radio Artists to allow the newspaper reporters to appear on TV.

WMAR-TV has been ratings-troubled, finishing well behind its two competitors at 11 p.m. in the November sweeps. The station has let several staffers go, most notably its big-ticket anchor, Stan Stovall, who reportedly earned about \$300,000 annually.

DOERR OPEN AT KENS

Belo's KENS-TV San Antonio has hired Tom Doerr as news director.

He was news director at WPLG(TV) Miami for five years before joining consulting group AR&D as a consultant and was news director at KTRK-TV Houston before that. He worked briefly as an independent consultant following the implosion and dramatic restructuring at AR&D last year but decided to return to the news business when his

family objected to his extensive traveling after Sept. 11.

Doerr had consulted with KENS-TV for four years at AR&D, and General Manager Bob McGann discussed the job with him following the departure of News Director Nick Simonette, who left to become general manager at WAFB(TV) Baton Rouge, La.

LAND SHEDS OFFICE

One of the nation's senior broadcasters, Allan Land, has retired as president of South-eastern Ohio Broadcasting, which owns WHIZ-TV Zanesville, Ohio. He joined WHIZ(AM) as a newsman, then moved into management shortly after the TV station signed on in 1953. "I got out of news," he says, "when I found out where they kept the money." He became company president in 1960.

Land's son Eric, also a former newsman, is general manager at Media General's WFLA-TV Tampa, Fla.

BUFFALO GALS...

Won't you come out this afternoon? Granite Broadcasting's WKBW-TV Buffalo, N.Y., plans to launch a 4 p.m. newscast to better appeal to the female demo. News Director Bob Yuna said the program, slated for September launch, will be different from other newscasts in the market: "More women are watching at 4 p.m., and the content of the program will reflect the kind of news and topical issues that are of interest to the majority of viewers."

NEIGHBORHOOD BEAT

WCBS-TV New York last week unveiled a new "beat"-reporting plan to cover the

city's five boroughs and Westchester County in greater depth, said News Director Joel Cheatwood. "In a region this large, the tendency is to cover stories that best represent the common interest of the entire area, essentially losing the neighborhood perspective."

The station named as its Bronx reporter Victoria Mondesire, who has been covering the borough for Cablevision's News 12. Paul Fleuranges will cover Brooklyn and Staten Island; Rose Walia, Queens; Marcella Palmer and Aimee Nuzzo, New Jersey; and Jennifer McLogan, Long Island.

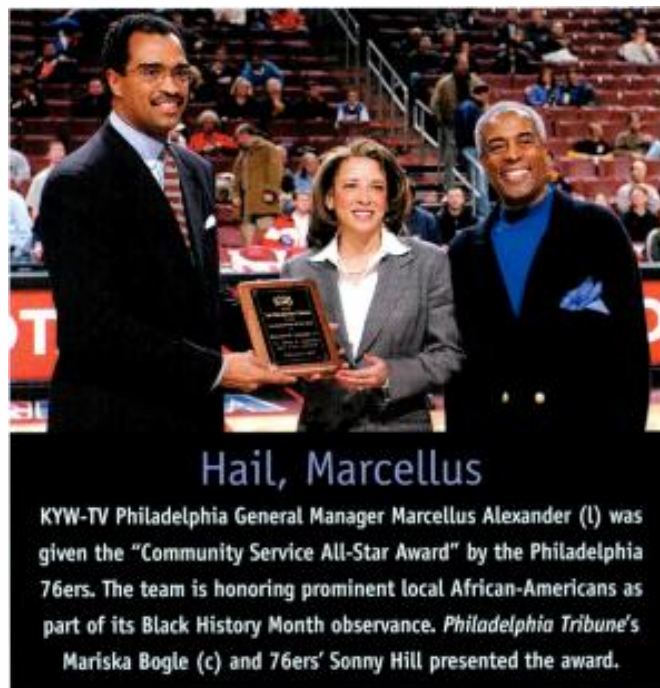
HELP ME, SAYS RONDO

Don Rondo, the 1950s pop singer who became a political talk-show host in New Hampshire, sued his former station, WMUR-TV Manchester, claiming that it had breached an agreement he had with former owner Imes Communications to run his Sunday political show until 2008. The station denies the claim and plans to contest the suit.

TRUCKER CHARGED

Idaho truck driver Bret Lee was charged last week with negligent homicide for the accident last month that killed KRTV(TV) Great Falls, Mont., reporter Jennifer Hawkins and part-time photographer David Gerdrum (B&C, 1/21, p. 36).

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



Hail, Marcellus

KYW-TV Philadelphia General Manager Marcellus Alexander (l) was given the "Community Service All-Star Award" by the Philadelphia 76ers. The team is honoring prominent local African-Americans as part of its Black History Month observance. Philadelphia Tribune's Mariska Bogle (c) and 76ers' Sonny Hill presented the award.

Photo: Jesse D. Ginn/PhotoDisc/Getty Images

Focus Memphis

THE MARKET

DMA rank	41
Population	1,740,000
TV homes	645,000
Income per capita	\$15,685
TV revenue rank	50
TV revenue	\$102,400,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WREG-TV	3 CBS	NY Times
2	WMC-TV	5 NBC	Raycom
3	WHBQ-TV	13 Fox	Fox
4	WPTY-TV	24 ABC, WB	Clear Ch.
5	WLMT(TV)	30 UPN	Clear Ch.

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

CABLE/DBS

Cable subscribers (HH)	412,650
Cable penetration	63%
ADS subscribers (HH)**	118,000
ADS penetration	18%
DBS carriage of local TV?	Yes

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

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>Wheel of Fortune</i> (WMC-TV)	10/16
Network show	
<i>ER</i> (WMC-TV)	15/21
Early-evening newscast	
WMC-TV	9/16
Late newscast	
WMC-TV	11/17

***November 2001, total households
Sources: Nielsen Media Research, BIA Research



Three network affiliates are run by the same management in Memphis, Tenn.

Shedding its rockabilly image

For decades, Memphis, Tenn., was the storied home of the TV station run from the Peabody Hotel, the hotel famous for the ducks swimming in its fountain. Purchased by The New York Times in the 1970s, the station changed its call letters from WREC to WREG-TV and its location to a street known as Channel 3 Drive.

Today, says veteran General Manager Bob Eoff, the market, too, is experiencing dramatic changes. Historically, Memphis has been a bit of an underperformer. It is ranked as the No. 41 DMA but is only No. 50 in revenue, with a fairly low per capita income of \$15,685. But the city has become a hub for air travel and air-cargo traffic, has an important medical center and is becoming more cosmopolitan.

Quite atypically, three network affiliates are operated by the same management. WPTY-TV, the Clear Channel-owned ABC affiliate, also runs WB programming in late fringe—accommodating the area's many shift workers, says General Manager Jack Peck—and UPN affiliate WLMT(TV) as well. "It may be the only arrangement like this in a major market," says Peck.

ER, as in many markets, is the top network show, but locals say new Fox hit *The Bernie Mac Show* is coming on strong in the market. In daytime, Judge Joe Brown, who ran a courtroom in this city even while he ran one on television, remains popular today as a full-time TV judge, as do other TV judges and legal shows. Daytime talk shows like *Maury* and *Jerry Springer* do well here, too, although the top syndicated shows are in access: *Wheel of Fortune* and *Entertainment Tonight*.

Local executives say Memphis's local programming takes advantage of its rockabilly roots, and local music acts appear regularly on morning shows. Local Fox show *Good Morning Memphis* offers a regular summer-morning concert series from historic Beale Street. —Dan Trigoboff



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+13% Over Lead-In!

+26% vs. Year Ago!

JUDGE
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Source: NSI, WRAP Overnights, HH rtg, 1/28 - 2/01/02; lead-in = 3-3:30pm tp; year ago = Feb '01 (2/01-2/28/01); best = Sweep dates (Feb '96 - Feb '01)



The Leader In Young Adult Programming.
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Washington

Ergen-omics under attack

Petitioners weigh in on EchoStar/DirecTV merger, especially its pricing plan

By Bill McConnell

It pays to have friends in Washington. Charlie Ergen wants as many as possible. A few extra allies would come in handy as the EchoStar chairman fends off the army of lobbyists lining up to kill his planned \$26.8 billion purchase of Hughes and its DirecTV subsidiary.

Last week, his foes presented the FCC with voluminous economic studies they say show that the merger of the country's two DBS providers would turn the TV industry on its head by giving one company unprecedented leverage to determine rates that programmers pay for carriage and to set subscription prices for rural consumers.

Comments on the deal were due at the FCC last week, some delivered on the point of rhetorical knives a long time in the sharpening.

Behind the scenes, the merger has even bigger problems. Rather than weighing in at the FCC, major broadcast and cable networks were said to be working the Justice Department, which is conducting a separate review of the deal and, sources say, will lead the government's investigation. Heading the attack are News Corp., which had been angling to buy DirecTV, and The Walt Disney Co., according to sources following the deal.

Ergen has made some enemies among TV programmers by converting nearly every EchoStar carriage negotiation into a duel of brinkmanship and by fighting the government's effort to require "carry-one, carry-all" of local TV channels. But the accompanying deal to buy Hughes's PanAmSat generates nearly as much fear among the nets. Nearly all contract with PanAmSat for

Foes and friends

Some were ready with well-honed rhetorical knives

No

National Association of Broadcasters, National Rural Telecommunications Cooperative, American Antitrust Institute, Univision, American Cable Association, Northpoint, Writers Guild, National Action Network

**Yes,
but...**

Consumers Union: If it limits the prices it charges rural customers

Paxson Communications: Only if it carries local stations in rural markets and with hefty fines for noncompliance

Association of Public TV Stations, PBS: Only if it carries all local stations in the top 110 markets within four months of the merger

State of Alaska: Only if the state does not get short shrift due to geography

Yes

Vivendi, Thomson Multi Media, Sharp Electronics, Circuit City, Radio Shack, American Farm Bureau, Progress and Freedom Foundation, National Alliance of Medical Researchers and Teaching Physicians, Frontiers of Freedom, The Small Business Survival Committee, North Dakota Retail Association, Net Express

a variety of transmissions, including relaying programming overseas and transmitting signals to stations and cable systems across the country. "He would have a monopoly on the carriage of programming," said one Washington attorney.

Ergen recognizes how hard a job it will be to persuade regulators to put DBS, the bright spot in their decade-long battle to create competition for local cable monopolies, in the hands of a single company. Consequently, he has volunteered what could be called "rate regulation lite" by offering a single national rate, even in rural areas, where consumers traditionally face higher pay-TV prices. Ergen also insists that putting DBS technology into one set of hands will allow him to combine spectrum and offer local channels in more markets.

What's more, he pledges to roll out broadband access in rural markets neglected by cable companies.

Opponents find Ergen's promises hollow, and they deride his claim to need more spectrum.

The National Association of Broadcasters and National Rural Telecommunications Cooperative (NRTC), which sells DBS equipment and DirecTV service in rural markets, proffered detailed analyses debunking the public benefits EchoStar says will come with the merger.

According to NRTC, both EchoStar and DirecTV can expand local carriage to the top 80 and 110 markets, respectively, with existing capacity. With one additional satellite, they could reach the top 160 and 187. With digital compression and other signal-massaging techniques, each could reach all 210

DMAs without merging, NRTC says.

Even more damning, it says, EchoStar has no plans to expand service beyond the top 100 markets and, without competition as a spur, it probably never will enter smaller markets.

EchoStar aimed to debunk those claims in data submitted to the House Judiciary Committee last week, which will be made public Feb. 25 when a reply to its critics is due at the FCC. "After the FCC reviews the facts," said EchoStar spokesman Marc Lumpkin, "we're confident the commissioners will conclude the merger is in the public interest."

The American Antitrust Institute, a think tank for academics studying merger regulation, scoffed at EchoStar's national pricing plan, which is supported by Con-

sumers Union as a way to ensure that rural customers receive the benefit of the competition between DBS and cable in other markets.

Univision charged that Ergen's efforts to stall carriage of low-rated local stations amounted to "illegal discrimination" that would only get worse if the sole DBS competitor is eliminated.

The silent-partner role among likely opponents last week was played by the states' attorneys general, who are rumored to be considering their own suit to stop the deal.

Ergen did have enthusiastic friends last week, including the American Farm Bureau Federation and the United States Internet Industry Association, which predict EchoStar will make good on promises to rural markets.

Another supporter, Vivendi Entertainment, is a recent investor with guaranteed carriage of new programming networks and might have a hard time wrapping its business interest in the public interest.

Groups seeking government approval under certain conditions—Consumers Union and public-television groups—have more leverage, but it's unclear how willing EchoStar will be to go along.

If his lawyers' stance is any indication, Ergen is loath to saddle the deal with additional conditions. Donald Russell, a former Justice Department attorney, lauded a new determination among regulators to focus on harms posed rather than on "some independent wish list unrelated to the merger." ■

They're baaaack!

New budget has spectrum lease fees, delays auctions

By Paige Albiniaik

As demands for spectrum grow, the Bush administration is again trying to pressure broadcasters, proposing in last week's federal budget to charge them a \$500 million annual lease fee if they do not return the analog spectrum to the government by 2007. It also wants to delay spectrum auctions to try to get more buck for the bang.

It was déjà vu all over again. Last year, the administration recommended broadcasters pay \$200 million annually in fees starting in 2002, but that proposal went nowhere. And the idea didn't begin with this president. The first President Bush and then President Bill Clinton attempted to apply similar pressure. So far, the idea hasn't made it to the floor of Congress.

This one isn't likely to either, although pressure is building for broadcasters to return their analog spectrum as quickly as possible, with public-safety groups and wireless com-

panies clamoring for bigger chunks of the nation's airwaves. House Energy and Commerce Committee Chairman Billy Tauzin said last week that he wants to see some real progress on the DTV transition or Congress might have to step in as early as this spring.

Broadcasters, meanwhile, were pointing fingers elsewhere. "What the administration fails to acknowledge is that broadcasters are the only participants in the digital-television transition making real progress," said NAB spokesman Dennis Wharton. "To speed this transition along, cable must carry signals of broadcasters, and DTV sets must have access to local broadcast channels."

With money on its mind, the administration also wants to delay the auctions of ch. 60-69 and 52-59 until 2004 and 2006, respectively. Postponement would put an additional \$6.7 billion in federal coffers, the White House says, because auctions would be held closer to the time spectrum would be available for use. If the spectrum is auctioned this June, as is still planned, it will bring in \$5.4 billion, according to Office of Management and Budget estimates.

The FCC was supposed to auction ch. 60-69 last September, but the auctions have been delayed five times at the request of involved industries, which say their business plans aren't ready. Two weeks ago, the FCC assigned a June 19 date for the auction. ■

ECHOSTAR HAMMERED

Federal judges were tough on EchoStar's attorney on Feb. 5, casting doubt on the company's effort to gain court-ordered access to Comcast's regional sports programming in Philadelphia.

EchoStar claims Comcast is violating rules requiring cable programmers to sell most of their content to satellite-TV providers and cable overbuilders. The rule applies only to programming transmitted via satellite, and the sports network is distributed by Comcast's fiber-optic network. The FCC has rejected EchoStar's argument that the practice is illegal.

Although judges' comments don't always reveal their leanings, they were especially critical of EchoStar's demand for an FCC investigation into Comcast. "You wanted a fishing expedition," said Judge David Sentelle, the most vocal of three skeptical judges. "You had nothing to go on."

FCC SET TO NIX PENINSULA STICKS

Peninsula Communications faces revocation of all its broadcast licenses and has been ordered to pay the largest FCC fine (\$140,000) ever imposed on a broadcaster. The FCC says its refusal to cease operation of seven translators in Alaska as ordered in May makes it unfit to be a licensee.

Peninsula operates four full-power stations in Alaska—KTGL(AM) Homer, KXBA(FM) Nikiski, KWVV-FM Homer, KPEN-FM Soldotna—and four translators in addition to those ordered shut down. It argues that it is not required to shut them down until a court rules on its appeal. The FCC counters that, even though applicants facing a cease-and-desist order are typically allowed to operate until appeals are resolved, Peninsula has failed to remedy a string of violations since 1994.

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Changing Hands

Combos

WHUN-AM Huntingdon and WXMJ-FM Mount Union, Pa.

Price: \$875,000

Buyer: Forever Broadcasting Inc. (Carol Logan, president); owns 42 other stations and is also buying WWZB-FM Huntingdon, Pa. (see below)

Seller: Bardcom Inc. (Ronald Rabena, president)

Facilities: WHUN-AM: 1150 kHz, 5 kW day, 36 W night; WXMJ-FM: 99.5 MHz, 300 W, ant. 1,440 ft.

Format: WHUN-AM: sports/country; WXMJ-FM: AC

KTBR(AM) Roseburg-KTBR-FM Myrtle Point, Ore.

Price: \$83,700

Buyer: JPR Foundation (Ronald Kramer, executive director); no other broadcast interests

Seller: K S Riggs Broadcasting (Susan Small, president)

Facilities: KTBR: 950 kHz, 1 kW day, 20 W night; KTBR-FM: 94.1 MHz, 1 kW, ant. 1,457 ft.

Format: KTBR: talk; KTBR-FM: talk

FMs

WWZB-FM Huntingdon, Pa.

Price: \$620,000

Buyer: Forever Broadcasting Inc. (Carol Logan, president); owns 43 other stations and has also agreed to buy WHUN-AM Huntingdon, Pa. (see above)

Seller: Millenium Broadcasting Inc. (Warren S. Diggins, president/secretary/treasurer)

Facilities: 106.3 MHz, 6 kW, ant. 154 ft.

Format: Country

KCIJ-FM North Fort Polk, La.

Price: \$208,000

Buyer: Stannard Broadcasting Co. (Doug Stannard, owner/GM); owns two other stations, including KVVP(FM) Leesville, La., but none in this market

Seller: Roscoe C. Burwell

Facilities: 106.7 MHz, 6 kW, ant. 328 ft.

Format: Christian

KDZY-FM McCall, Idaho

Price: \$75,000

Buyer: KSPD Inc. (Lemoyne G. Schafer, president) owns two other stations, including KSPD(AM) Boise, Idaho, but none in this market

Seller: Charles H. Wilson

Facilities: 98.3 MHz, 4 kW, ant. 1,873 ft.

Format: Country

AMs

WPRY(AM) Perry, Fla.

Price: \$190,000

Buyer: Worldlink Technology Group (Michael Post, president); no other broadcast interests

Seller: Dockins Communications (Fred M. Dockins, president)

Facilities: 1400 kHz, 1 kW

Format: Oldies

WVLY(AM) Moundsville (Wheeling), W.Va.

Price: \$160,000

Buyer: Scott Radio Group (Thomas S. Anthony, member); no other broadcast interests

Seller: Valley Radio (Richard Mansuetto,

president)

Facilities: 1370 kHz, 5 kW day

Format: Sports talk

WNRK(AM) Newark (Wilmington), Del.

Price: \$140,000

Buyer: Vin-Lor Broadcasting Inc. (Vincent Klepac, president); owns no other stations in this market

Seller: ARC Broadcasting (Al Campagnone, president)

Facilities: 1260 kHz, 1 kW day, 42 W night

Format: Dark

WKBJ(AM) Milan, Tenn.

Price: \$100,000

Buyer: F.W. Robbert Broadcasting (Fred P. Westenberger, president); owns three other stations, including WVOG(AM) New Orleans, but none in this market

Seller: Milan Broadcasting Co. Inc. (Jerry Vandiver, VP)

Facilities: 1600 kHz, 3 kW day

Format: Country

WIPC-AM Lake Wales (Lakeland-Winter Haven), Fla.

Price: \$73,000

Buyer: Siber Media Group Inc. (David Spada, president); no other broadcast interests

Seller: Ronald G. Seggi

Facilities: 1280 kHz, 1 kW day, 500 W night

Format: News/talk/information

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

CLOSED!

Station: **KKWB-TV**, El Paso, Texas

Price: **\$18,000,000**

Buyer: **Entravision Holding, LLC**, Walter Ulloa, Chairman
Seller: **White Knight Broadcasting of El Paso License Corp.**,
Sheldon Galloway, President

CobbCorp represented the Seller.

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Technology

Sony to play e-card in Vegas

NAB intros will be led by eVTR plug-in card that brings IP connectivity to gear

By Ken Kerschbaumer

Sony's introductions at the NAB show in Las Vegas in April won't be the usual vast laundry list of equipment the industry has come to expect, but they do include a plug-in card that could change the way users control and access Sony products.

"The eVTR plug-in card enables Sony recorders to transfer video programs as files over IP networks," explains Steve Jacobs, senior vice president of broadcast and professional systems. "It also enables VTR remote control from anywhere Ethernet reaches."

Says Ed Grebow, president, Sony

Electronics Broadcast and Professional Co.: "It's a way of bridging together our current technologies. You network within a facility, you can access remotely, and you can diagnose the VTRs remotely with our System-Watch capability. All of our new products will have the ability for remote monitoring."

According to Grebow, stations and production facilities are increasingly asking Sony to handle maintenance in a lower-cost way and also to improve work flow. The plug-in card is intended to help that. "We can monitor the life of the VTR heads or monitor how switcher software is performing or do upgrades," he says. "It saves on the need for on-site personnel or to send out a Sony repairman."

The pricing of the System-Watch capability varies by how many devices will be monitored out of Sony's San Jose-based monitoring facility. "It's mostly done as part of the annual maintenance agreement," Grebow adds.

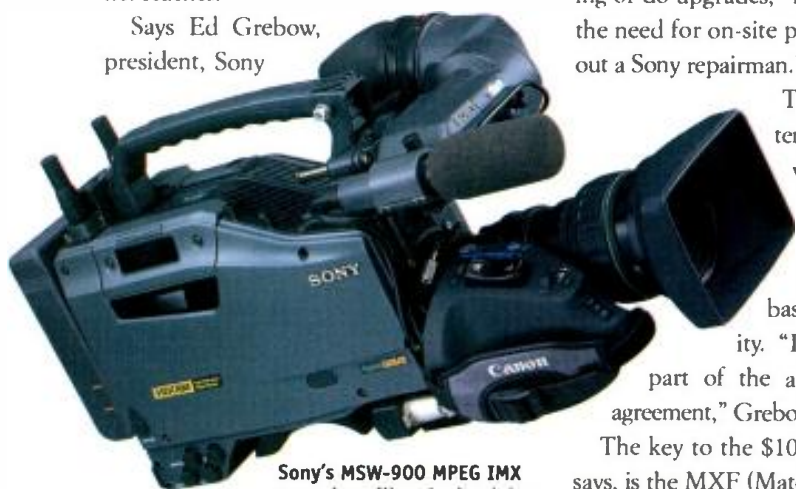
The key to the \$10,000 eVTR, Jacobs says, is the MXF (Material Exchange Format), which is being ratified as a standard

by SMPTE and has support from other manufacturers, such as Avid and Pinnacle Systems. Delivery is expected to be sometime in October.

The plug-in card will be able to be installed in MXF-compatible gear from other manufacturers, Grebow says, adding that he expects initial demand to be strictly for Sony gear. "Where you're going to find [it being installed on other manufacturers' equipment] is in integration projects that include both our equipment and equipment from others."

Another benefit of the plug-in card, Jacobs says, is that a user of one machine can access material on another machine. "We can click on a file, and, if we want to preview it before doing a transfer, we can open a small proxy window on the PC to watch the segment. And when we have chosen the file we want, it's an FTP transfer from the playback IMX machine to the destination, which could be a nonlinear editor, video server or another eVTR-equipped machine."

Another product headed for an NAB debut is the MSW-900 MPEG IMX camcorder, which gives the company a complete system for MPEG 50 Mb/s production (it joins IMX VTRs and servers).



Sony's MSW-900 MPEG IMX camcorder will make its debut at NAB in April.

Contrary to popular opinion, Hell is a balmy, climate-controlled 67°

Features include MPEG I-frame recording at 50 Mb/s and Sony's Power HAD EX CCD technology for imaging. Weight is under 12 pounds, and the camcorder is switchable between 60i and 30p recording.

"IMX has had a great launch, and we're out of stock on some of the equipment," says Grebow. "The key is to get the complete system done."

Alec Shapiro, vice president of marketing, Sony Business and Professional, says that pretty much all of the networks have taken delivery of IMX decks, with NBC's use of 190 decks for the Olympics leading the way. "For legacy playback of half-inch tapes, IMX has sort of become a standard already."

For HD production, two new HDCAM cameras—the HDW-730 camcorder and the HDC-930 studio camera—will be available in June (pricing still to be determined). Both have new 2/3-inch IT CCD imaging sensors with 1920x1080 pixels and are switchable between 59.94i and 50i recording.

"The move to HD is moving very quickly for production," says Grebow. "What we're now doing is bringing the cost of HD production down so it's close to the cost of SD production."

The HDCAM camcorder weighs 8.1 pounds and has a built-in video cache. The

cache records on a seven-second continuous loop, and operators can move the stored video to tape when the record button is pressed.

"We think people are going to find that very attractive," says Grebow. "It always has seven seconds in the buffer, so the main thing I see is there are no more missed shots when you hit record."



Sony's Ed Grebow says the eVTR plug-in card is 'a way of bridging together our current technologies ... for remote monitoring.'

The new studio camera weighs 11 pounds and has an optional fiber interface for 1.5-Gb/s HD-SDI transmission.

Sony's 30,000-square-foot booth will anchor the new South Hall for NAB. Other exhibitors in the South Hall include Thomson and Leitch on the second floor and Sony, Apple and others on the first floor.

"Clearly, this is a difficult NAB to predict," says Grebow. "I think we'll have fewer attendees, but, the best I can tell, all of the important customers will be there."

"There are pros and cons to that," he continues. "I like crowded booths, but I think that customers will be able to see the equipment better and will actually be able to touch it. One of the problems in recent years was the booth was full of tire-kickers. I think we'll have less of that and people will be coming looking for specific solutions. We're designing our exhibit to meet that." ■

IN BRIEF

NBC TAPS MARCONI

The NBC station group will use a Marconi broadband network to handle distribution for a new centralized operation the network has installed. The project consolidates the master-control operations of NBC's 14 O&Os into three regional broadcast centers in Los Angeles, Miami and New York. The Marconi system also has options for including corporate voice and data traffic onto a single multi-service network.

SPORTVISION HITS SENIOR TOUR

Sportvision will be taking some new technology on the PGA Senior Tour this year. The Virtual Caddy technology is being used on selected broadcasts of tour broadcasts on CNBC and Pax. Virtual Caddy allows analysts to draw on the green or fairway to illustrate different elements of play. It will also be tied in with the PGA's ShotLink scoring system so that such data as ball location on drives or putts will be rendered into video of live action, allowing viewers to see an aerial shot of the hole with icons in the fairway. Upcoming broadcasts include The ACE Group Classic this weekend and the Verizon Classic next weekend.

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SYSTEMS

AUTOMATION

TRANSMISSION

Harris looks to low-cost DTV

System allows station to comply with FCC mandate for less than \$200,000

By Ken Kerschbaumer

With 230 TV stations on the air in digital and another 400 having placed orders for DTV transmission equipment, manufacturers have begun turning their attention to the small-market broadcaster. For Harris, this has meant introduction of a transmission system designed to get a broadcaster on the air in digital for less than \$200,000.

"One of the things we're trying to do on the TV side is make sure that the technology we've developed can make its way across the market as everyone faces the mandated transition," says Dale Mowry, vice president, transmission systems.

The system is based on the Ranger series of low-power UHF transmitters priced at less than \$100,000. With a lower-priced Flexicoder ATSC MPEG-2 encoder and a DTV master-control system called MC-PK, total system cost is \$150,000 to \$200,000.

The lower-cost Flexicoders include a single-channel standard-definition version, a dual-channel SD version and an HD 4.2.0 version.

The MC-PK (which the company pronounces "Mac-Pak") has four versions for either single-channel HD or single-channel SD/HD needs. Add-ons like PSIP insertion are available.

The new system is based on the Ranger Series of low-power, inexpensive UHF transmitters.



"That's a big shift from the \$2 million to \$4 million that has been heard in the past," Mowry points out.

The package won't provide very good coverage area, he adds, but will allow the station to meet the mandate. "If there are people in the viewing area buying DTV sets, [stations] might get a few phone calls complaining."

President and General Manager Bruce Allan considers the system ideal for smaller broadcasters that won't be driving the

DTV market. "This lets them learn what digital is about, work it and maintain spectrum until the market is to the point where the station can afford to go digital."

Another new product Harris is taking to NAB will be the CLARO automation system. The company says the commercial- and program-automation system is based on the ADC series platform and was developed for stations that need to manage a single channel of playout and will use video servers for ad playout. ■

For-A forays into HD

Switchers, multi-view recorder, virtual studio will debut

By Ken Kerschbaumer

For-A Corp. of America will introduce its Hanabi line of production switchers at NAB, with six versions designed to meet both standard-definition and high-definition demands.

According to Hiro Tanoue, sales manager, eastern region and Central/South America, the main unit can fit in only 3 rackunits of space, making the switchers suitable for ENG and broadcast-van applications.

The HD version, which is available with 16, 24, or 28 inputs and can handle 720p or 1080i, is the company's first HD production switcher. The standard-definition versions, which start at less than \$70,000, are also available with 16, 24 and 28 inputs. Both versions include four still stores and have optional DVE capabilities.

"The optional DVE includes two channels of 3-D DVE per card, and up to two cards can be installed in each switcher," says Tanoue. In the HD version, each DVE card can handle one 3-D DVE.

The switchers can't mix HD and SD,

Tanoue adds, but an upgrade will be available for those who purchase the SD version today but want to transition to HD.

Also new from the company is a multi-view disk recorder that can record and monitor as many as 16 channels of content. The MVR-160, for less than \$10,000, includes two 80-GB hard drives. One can be used for continuous recording; the other, for archive needs. All 16 channels can be viewed at once, providing easy confirmation of what content has been played to air.

The DSK-50 portable digital keyer with multiple interface controls will also make its NAB debut. The half-rack unit has two serial digital component inputs and two serial digital component outputs.

Working with Spain-based Brainstorm, For-A offers three levels of virtual studios, from the Digiwarp-EX for about \$200,000 to Brainstorm Estudio for about \$500,000. Mid-priced DigiStorm can be used for real-time animation or virtual-billboard-type functions. It can run on either Linux or Windows NT workstations. ■

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Last year saw an incredible drop-off in M&A activity, but what is in store for 2002? Most analysts foresee some consolidation with the potential of several major players being involved. Industry investment bankers will be there to put the deals together.

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Road to NAB 1: Television Convergence	March 18	Fri 3/8	Tue. 3/12
Road to NAB 2: Station Operations	March 25	Fri.. 3/15	Tue. 3/19
Road to NAB 3 Newsroom Operations	April 1	Fri. 3/22	Tue. 3/26
NAB Convention Issue • Top 25 Television Groups • RTNDA Coverage <small>BONUS DISTRIBUTION AT NAB 2002</small>	April 8	Fri. 3/28	Tue. 4/2
NAB Midweek Issue • Digital Facilities • B&C Technology • Leadership Awards <small>BONUS DISTRIBUTION/IN ROOM AT NAB 2002</small>	April 10	Fri. 3/29	Tue. 4/2
NAB Wrap Up Issue	April 15	Fri. 4/5	Tue. 4/9

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Broadcast TV

David Doebler, VP, sales and creative services, WNCN(TV) Goldsboro, N.C., named president/GM, WVTM-TV Birmingham, Ala.

David Hinterschild, general sales manager, WTLH(TV) Bainbridge, Ga., named GM.

James Glass, promotion manager, WFAA-TV Dallas, promoted to director, creative services.

Pam Bergeron, director, new media, WLWC(TV) Providence, R.I./WBZ-TV Boston, named director, sales, WLWC(TV).

Cable TV

Vince Johnson, VP, Comcast Business Communications, Philadelphia, named VP, human resources.

Promotions at Time Warner Cable, New York:

Connie Ciliberti, director, human resources, to VP;

Marc Kopman, director, learning and development, to VP; **Robert Watson**, director,

programming and new-business development, to VP; **James An**, manager, Road Runner business operations, to director;

Salvatore Azzaro, manager, facilities management, to director; **Luigi Deleonardis**,

manager, IT, to director, digital systems; **Calvin Lam**, manager, engineering, to director; **Hector Reyes**,

manager, human resources, to director, human resources,

NYI News; **Shana Teitelbaum**, manager, marketing, to director, advertising and promotions.

Bruce Abbott, VP/GM, Susquehanna Communications, York, Pa., joins Comcast, Millersville, Md., as director, business operations, Chesapeake Bay Group system.

Media

Rick Hawkins, executive producer/writer, *Carol Burnett's Showstoppers*, Los Angeles, named producer/senior VP, television and film, JP Kids Inc., San Francisco.

Programming

Antoinette Zel, executive VP/managing director, MTV Latin America, Miami, promoted to president.

David Charmatz, executive VP/COO, ASI Entertainment, Glendale, Calif., joins Starz Encore Group, Englewood, Colo., as senior VP, research, analysis and strategy.

Kellie R. Appel, senior VP, strategic planning and business development, Turner Broadcasting Systems Inc., Atlanta, named senior VP/GM, Turner Trade Group, Atlanta.

Phyllis Ehrlich, VP, promotions marketing, Cartoon Network, New York, promoted to senior VP.

Appointments at VH1: **Lee Rolontz**, freelance TV producer, New York, joins as

Obituary

Ed Hurt, radio and television pioneer, died Nov. 25, 2001, at his home in Melbourne, Fla. He was 86.

In the 1920s, Hurt and his father, Frank E. Hurt, became the owners of KFXD(AM) Nampa, Idaho. Over the next three decades, they established KFXD(FM) and KFXD(TV). In the 1950s, the Hurts sold all their properties, and Ed Hurt became the first service manager for Gates Radio Co., Quincy, Ill. He later worked as a freelance broadcast consulting engineer, before retiring in the late 1980s.

He is survived by his wife, Maxine; daughter, Jean; and sons, Norman and Blair.

—P. Llanor Alleyne

VP, original music production, New York; **George Moll**, VP, West Coast production, Los Angeles, promoted to senior VP, production and programming.

Appointments at Showtime Networks Inc.: **Bryan Bird**, director, public relations, Los Angeles, promoted to VP; **Jackie Ioachim**, director, consumer public relations, New York, promoted to VP.

Appointments at Studios USA: **Bill Trotter**, VP, Western sales, Los Angeles, named senior VP; **Michael Howard**, VP, Southeastern sales, Atlanta, named senior VP; **Cameron Hutton**, Southwestern sales, Dallas, named senior VP; **J.R. McCabe Jr.**, VP,

Northeastern sales, New York, named senior VP.

Christina Brown, VP, finance, international television networks, Columbia TriStar International Television, Culver City,

Calif., named VP, finance.

Radio

David Lebow, regional VP, Emmis Radio, Indianapolis, promoted to senior VP, operations, radio division.

Liz Ryckman, VP, sales, Christal Radio, Chicago, named VP/manager.

Journalism

Mark Berryhill, news adviser, KRON-TV San Francisco, named VP, news, Meredith Corp. Broadcasting Group, Des Moines, Iowa.

Carolina Tarazona, weekend news producer, News 12, Westchester County, N.Y., named reporter, News 12, Bronx, N.Y.

Sean Conroy, general-assignment reporter, KTVX(TV) Salt Lake City, joins WDAF-TV Kansas City, Mo., as reporter.

—P. Llanor Alleyne
palleyne@cabners.com
(212) 337-7141

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

He's a gypsy no more

After years of wandering, Goit settled in at A&E Networks

For years, Whitney Goit was quite a gypsy. After leaving the Navy, he worked in Mexico, drove a snow cat in Colorado, tended bar in San Francisco. Then he started taking more-serious jobs: did marketing for a health-food retail startup, opened a chain of wine stores, pushed chemical products, sold radio advertising.

He has done little wandering since then, though, even becoming a fixture at A&E Networks. Starting in the earliest days of the network, Goit has worked not just at the same company but largely in the same department: advertising sales.

How did such a gypsy put down such deep roots? He notes an affection for A&E and CEO Nick Davatzes but also asks "Have you met Irene?" referring to his wife. After his second marriage, in 1987, stability became more important than adventure. "Right about the time the best opportunities came my way, the children came along," Goit says. "Then we were moving out to the sub-

urbs, then from a modest house to a bigger house."

Other media executives have had Goit on his way to early retirement. In the mid '90s, Goit believed he might ascend to A&E Network's top spot if Davatzes left. He had graduated from ad sales and taken over international expansion and consumer products.

But Davatzes, 60, signaled in 1999 that he planned to stay. "It became clear three years ago that Nick was going to stick it out," says Goit. "If I wanted to be a CEO somewhere, I better get on with it."

Instead, when Ron Schneier, his successor as head of ad sales, left, Goit put ad sales back in his portfolio, in part to maintain some stability in a rocky ad mar-

ket. "I had been out of ad sales for three years. The market's a whole lot different."

More stability. That puts Goit a long way from his youth. The son of a magazine ad salesman, he faced the draft after college and joined the Navy, serving in the Naval Advisory Group, whose task was to work closely with the Vietnamese military. He describes it as the Navy arm depicted in *Apocalypse Now*.

In his wanderings after discharge, he moved to Aspen to be a ski bum, where he met Ken Robertson, an entrepreneur starting a chain of health-food stores, a fringe concept in 1970. "He told me, 'You can't waste a Dartmouth education.'"

Goit took a job doing mar-



Whitney Goit II
Executive Vice President,
A&E Television Networks

B. Sept. 28, 1942; B.A., English, Dartmouth College, 1964; military service, U.S. Navy, 1965-68; director of marketing, Natural Foods Division, Udyco Industries, 1970-74; partner, Stone Mill Wine Co., 1974-76; partner, Westwood Inc., 1976-78; account executive, Harrington, Righter & Parsons, 1978-79; vice president/general manager, Eastman Cable Rep, 1979-81; vice president, advertising sales, Warner Amex Cable Communications, 1981-84; vice president, marketing and advertising sales, 1984-87, senior vice president, sales and marketing, 1987-90, A&E Television Networks; current position since 1990; m. Irene, 1987; children: Whitney III, Ashleigh

ket research, which he knew nothing about, for Robertson's Udyco Industries—after Robertson sent him to Brooks

Brothers for four suits and four shirts.

After the health-food chain got rolling, Goit hit on a similar idea, a retail chain selling California wines. With backing from Robertson and others, he leased a corner of Montgomery Ward department stores in a few states. That flopped.

He eventually wandered to New York City and Harrington, Righter & Parsons, a rep firm that approached national advertisers on behalf of radio stations around the country. It was the first step on a career path, leading to another rep firm and then to Warner Amex Cable, at the time the biggest cable operator.

When that operation was moving to Philadelphia, Goit was approached by A&E, the product of two failing arts networks: ABC and Hearst's ARTS and Rockefeller Group's The Entertainment Channel. "They were put together in the faint hope that two wrongs would make a right," he says. "The partners, if they were honest, would probably tell you that they didn't give us high odds for success."

Dumping classical music and ballet in favor of light documentaries proved a winner. Goit sees his current task as reviving A&E's ad sales, which dropped 10% last year, and further driving the History Channel, whose ad sales are still growing. "That's probably a two-year assignment to get it where I want."

—John M. Higgins

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Outdoor Life Network is looking for an experienced, highly motivated person with strong attention to detail to manage system marketing activity within the Western Division. Various duties of affiliate marketing include system trainings, network representation at promotional events and trade shows, and marketing campaign distribution. Position requires 2-3 years of cable industry and sales/marketing experience as well as a 4-year degree in Telecommunications and/or Marketing or related field. Proficiency required in Microsoft Word, Excel, PowerPoint, Lotus Notes, and database management. Please send cover letter and resume to:

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Will the real chairman please stand up?

We'd like to get through a week without having to write an editorial about Michael Copsps and indecency, but this won't be it.

The commissioner wrote an op-ed piece in *USA Today* last week giving broadcasters an ultimatum: Start working on a programming code by Easter, or else. Meanwhile, Sen. Robert Byrd (D-W.Va.) has demanded a report from the FCC on "declining standards" and "objectionable programming." We think Copsps's threat is hollow. There is no indication he speaks for anyone else on the commission. He is trying to bully broadcasters from his regulatory pulpit. How we feel about the Byrd report depends on the answer he gets from the FCC.

Our immediate concern is that Byrd's fulminations, combined with Copsps's public censorship of the demon rum (NBC's liquor ads) and the demon lingerie (ABC's Victoria's Secret sweeps stunt) may embolden censors-without-portfolio to step up their attacks on the industry or, worse, cow the industry into a code.

We'd like to hear from Chairman Michael Powell on the indecency issue. His first speeches as a commissioner rang with the sort of "full First Amendment for broadcasters" endorsements that could have been plucked from this page. But he has remained silent during the Eminem and Sarah Jones controversies while Copsps has presumed to speak for the "government" on the issue. We encourage Powell to use the Byrd report to rediscover that voice. In a letter to Powell, offended groups cited Copsps as a promising ally, saying they "sensed a new direction" from the FCC. So do we: the wrong one.

All news is local

There may be no stronger public-interest argument for small-market duopolies than the death of local news at several stations (see story, page 29). And there are more to come, says veteran newsman and consultant Hank Price. The economics aren't there to support multiple local newscasts in some markets, he says. News may have once been a cash cow, but it doesn't take an economics major to figure out that the more cows you've got supplying milk, the lower the price it will command in the marketplace.

News, of course, isn't a cow, any more than TV is a toaster. It's one of the things that helps distinguish broadcasting. As Project for Excellence in Journalism's Carl Gottlieb puts it: "People develop relationships with local newsmen. Eliminate all that, and what am I relating to? Jerry Seinfeld? Homer Simpson?"

Currently, the FCC doesn't allow duopolies in markets with fewer than eight "voices." Loosening that restriction might allow some of the stations now punting news to make the numbers work. At least the preservation of news should be added explicitly to the list of waiver conditions for such small-market combos.

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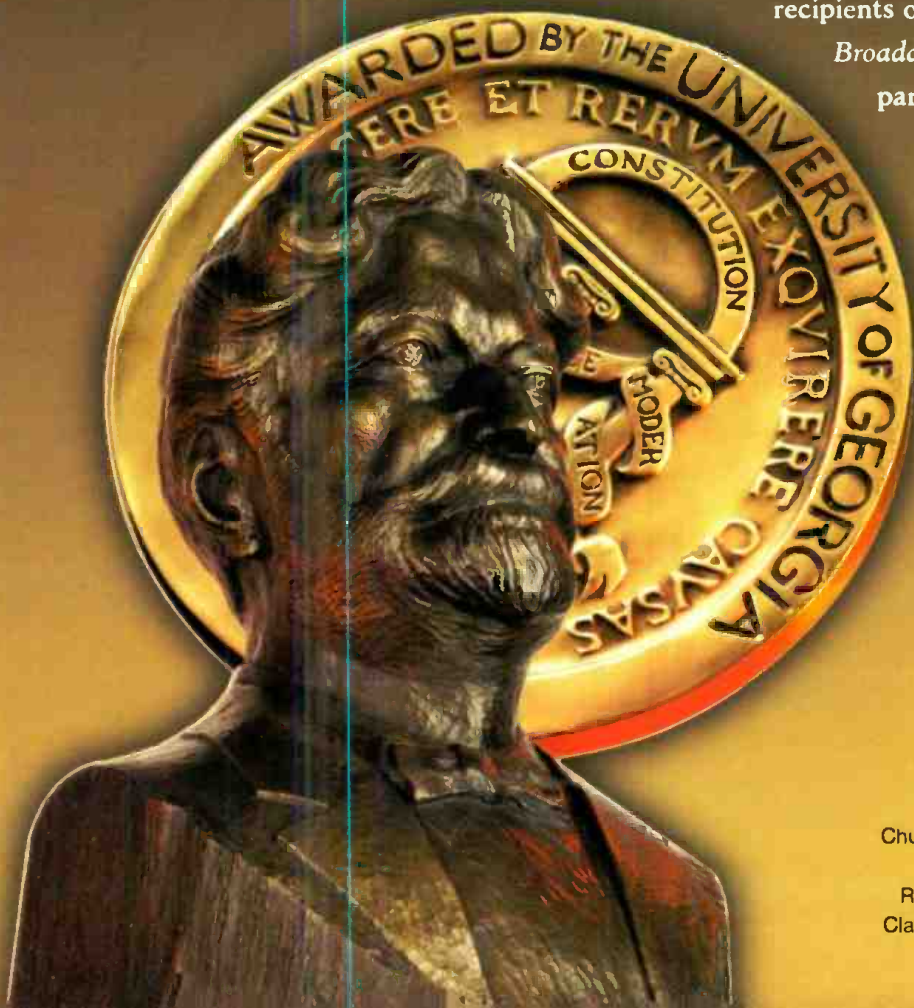
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