

BROADCASTING CABLE

APRIL 15, 2002

www.broadcastingcable.com

POWELL: LET'S NOT BE HASTY

FCC chairman tells NAB he intends to take his time rewriting ownership rules

» PAGE 6

LOCAL TV NEWS: NOT DEAD YET

RTNDA panel says, despite some publicized failures, local TV news is still alive and kicking

» PAGE 12

CAN VH1 SELL THE JOURNAL?

The Wall Street Journal makes a cross-plaform deal with Viacom to hype its redesign and grab younger readers

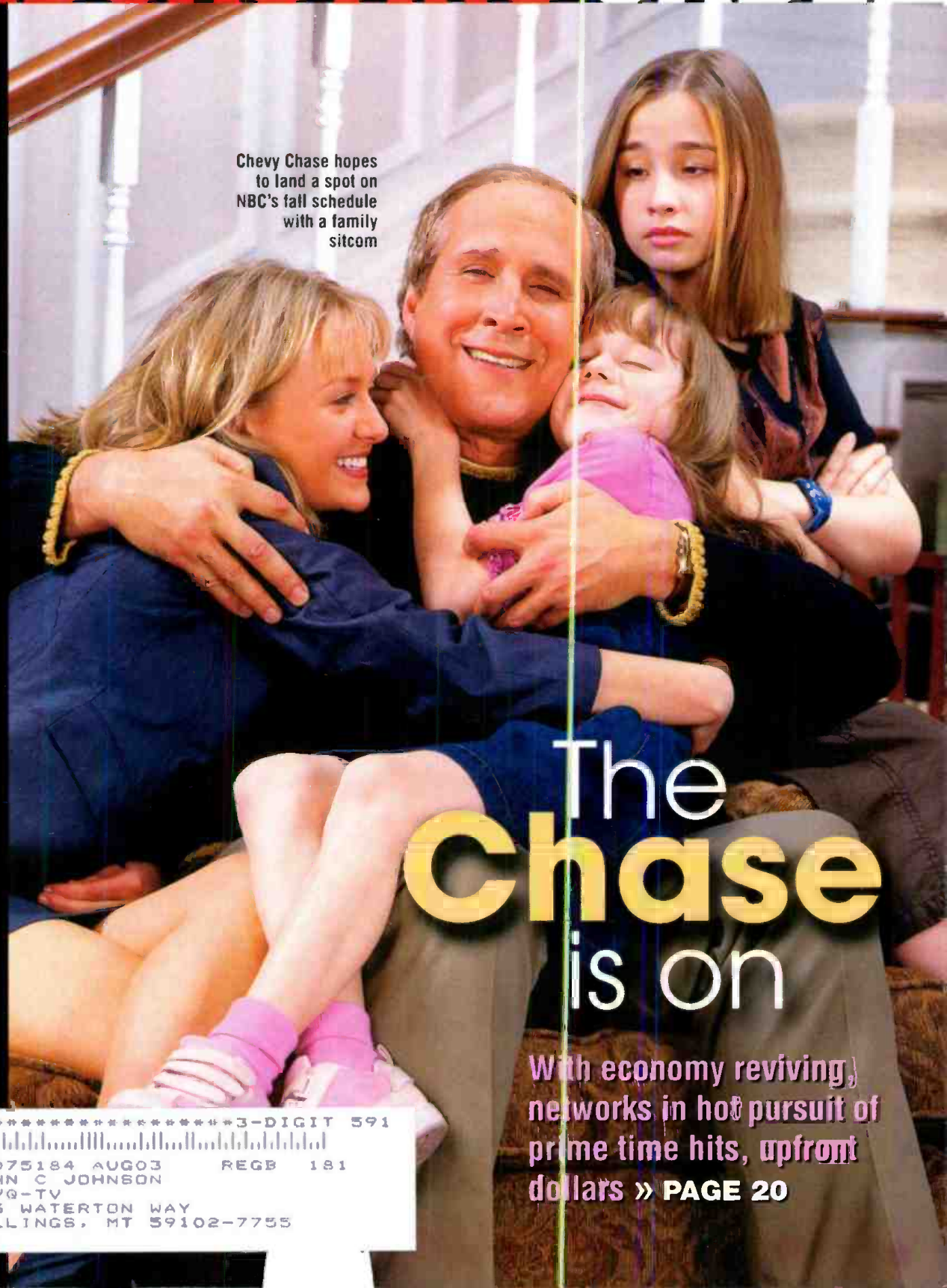
» PAGE 14

COURT TV'S CRIMINAL SUCCESS

First Court TV got ratings; then it expanded the size of its audience

» PAGE 33

Chevy Chase hopes to land a spot on NBC's fall schedule with a family sitcom

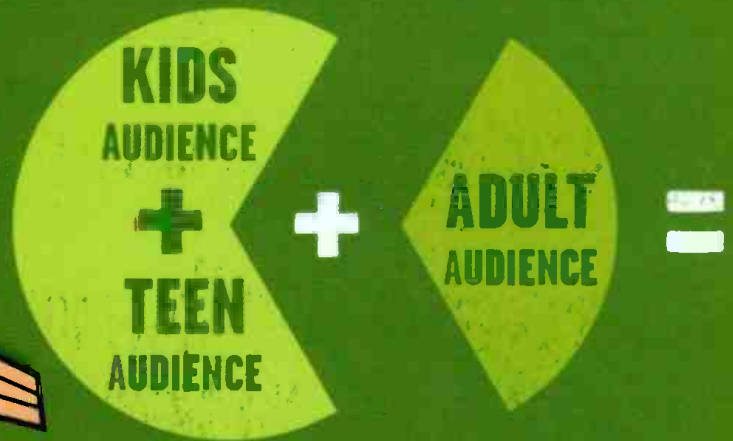
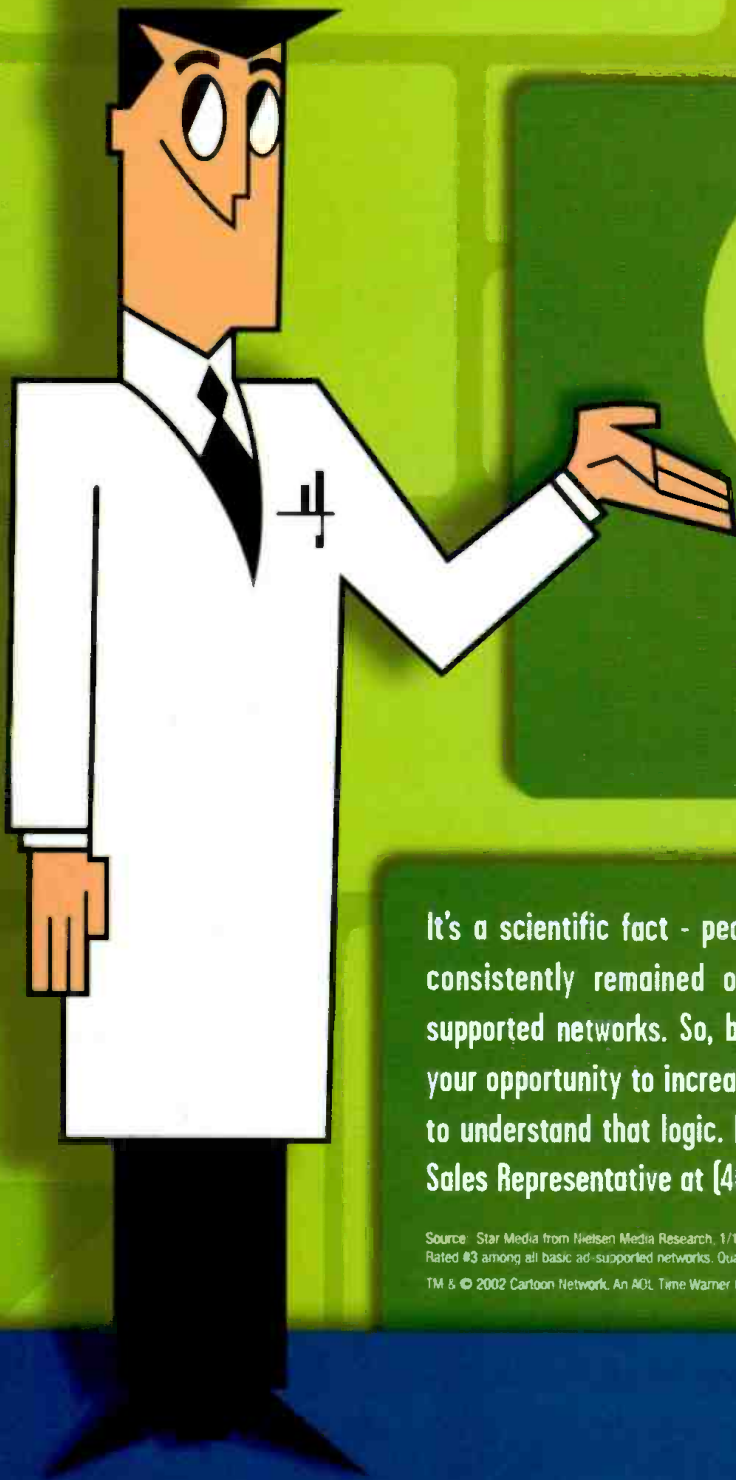


The Chase is on

With economy reviving, networks in hot pursuit of prime time hits, upfront dollars » PAGE 20

*****3-DIGIT 591
BC075184 AUG03 REGD 181
JOHN C JOHNSON
KTVQ-TV
265 WATERTON WAY
BILLINGS, MT 59102-7755

WANT TO INCREASE YOUR ADVERTISING DOLLARS? CARTOON NETWORK HAS IT DOWN TO A SCIENCE.



**HUMONGOUS
AD SALES \$\$\$**

It's a scientific fact - people of all ages love cartoons. Which is why we have consistently remained one of the highest rated networks among all ad-supported networks. So, by inserting locally on Cartoon Network you maximize your opportunity to increase advertising dollars. You don't need to be a scientist to understand that logic. For more information, please call your Turner Local Ad Sales Representative at (404) 827-2250 or visit TurnerResources.com.

Source: Star Media from Nielsen Media Research, 1/1/01 - 3/3/02, Total Day Household Coverage Ratings. Rated #3 among all basic ad-supported networks. Qualifications Available Upon Request.

TM & © 2002 Cartoon Network, An AOL Time Warner Company. All rights reserved.



CartoonNetwork.com

Top of the Week April 15, 2002

FINE PRINT Broadcasters shouldn't look for a windfall in court-ordered rewrites of FCC ownership rules. » 6

SNEAK PEEK Four episodes of new NBC syndicated action hour will get network airing before being sold to stations. » 7

DTV DEBATE NAB panelist raises questions over cheaper, low-powered systems for getting into digital. » 10

FCC APPROVAL NBC is allowed to acquire Telemundo but must divest one of three Los Angeles stations. » 10

OBIT IS PREMATURE NAB panelists say local news is thriving although the industry is changing. » 12



Monster Garage is one of five new series scheduled for fall on Discovery Channel.

MEDIA BLITZ Wall Street Journal's makeover is touted in cross-platform campaign with Viacom properties. » 14

NO DELAY Auction of ch. 60-69 is still set for June 19, a victory for Bud Paxson, who has 19 stations in the band. » 14

ONCE AND FUTURE COO Bob Pittman returns to AOL, tasked with reviving the online service's slackened growth. » 18

WHAT RETIREMENT? Two years after selling his company, cable vet Bill Bresnan buys small AT&T systems. » 18

BIG BUDGET Discovery plans to spend \$370 million on programming for its portfolio of networks. » 19



Photo: Nan Smith / Einzsig Photography

NBC News' John Siegenthaler moderated NAB panel that extolled the health of local news.

Programming

Court reform New emphasis on entertainment gives Court TV a boost with viewers and advertisers. » 33

Syndication Watch NBC Enterprises signals commitment to *The Other Half*. » 35

Station Break Teen-age film critic is wooed by both Leno and Letterman. » 36

Focus Providence, R.I., market gets a tourist boost from the NBC drama. » 37

Washington

Panned Neither RIAA nor radio Webcasters are happy with the Copyright Office's new royalty rules for streamed content. » 38

Strange bedfellows FCC's Republican Kevin Martin and Democrat Michael Copps team up to blast EchoStar's two-dish policy. » 39

Technology

Wrap-up NAB convention is marked by business-like mood, new unity on DTV, more quality than quantity in attendance. » 40

SPECIAL REPORT

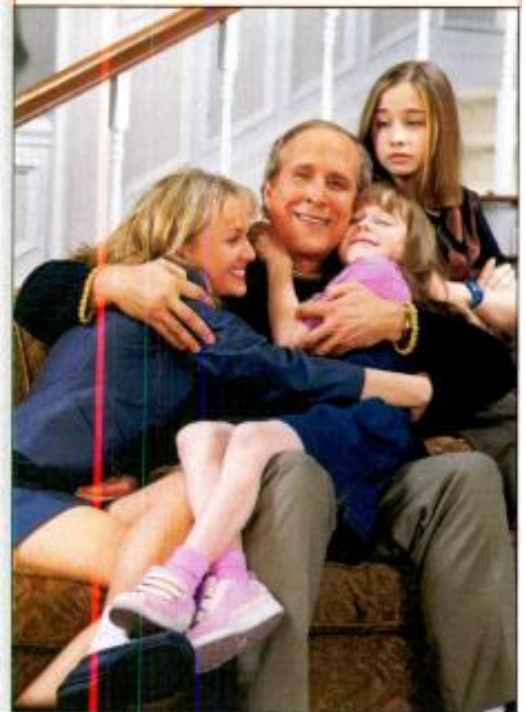
UPFRONT 2002

Modest spending increases are predicted for the broadcast networks. » 20

Discovery's prognosticator forecasts a 12.5% jump for cable; not everybody concurs. » 21

Syndication, the hardest hit in 2001, is expected to log a 1% increase this year. » 24

Family is a major theme running through network development plans. » 26



B&C Eye	4
Broadcast Ratings	34
Changing Hands	49
Classifieds	54
Editorials.....	58
Facetime	51
Fates & Fortunes	50
Fifth Estater	52
NAB Products	43
NAB Sales	46
The Week That Was	16



What ever happened to the R in RTNDA?

CONVENTIONS

Standing up for radio

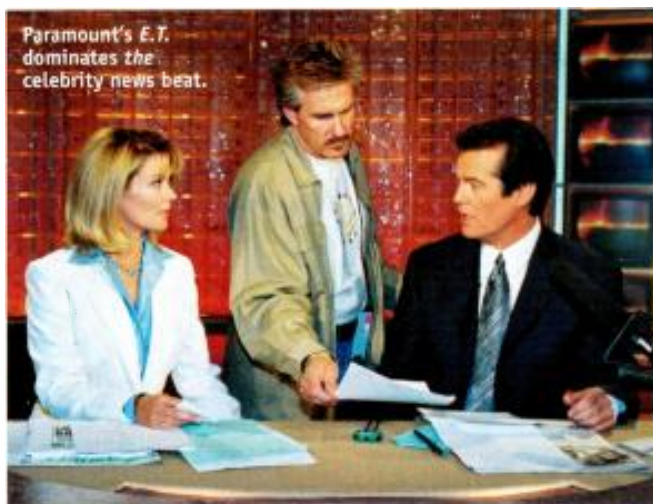
As the sole radio representative on an all-star NAB-RTNDA Super Session on local news, WTOP(AM) Washington news and programming VP Jim Farley made his presence felt. Dismayed because he believed the panel—particularly moderator and NBC News anchor John Siegenthaler—was ignoring radio by making references to “viewers,” not “listeners,” a frustrated Farley commented that the panel consisted of “nine TV guys and one radio guy; that’s what it takes to get a story on the air or change a lightbulb.” Panelists and the audience appeared surprised by the comment. One suggested the session was beginning to sound like therapy. Farley acknowledged his comment made him “fair game,” but said he hoped he’d made his point. “I felt like an inconvenience up there.”—D.T.

BCEYE

SYNDICATION

Warner Bros. vs. *ET*?

Warner Bros. Domestic Television Distribution wants to take on *Entertainment Tonight* and *Access Hollywood* next fall with a first-run entertainment-news magazine. At least that’s the word the studio has put out to some members of the station community. The show would be a companion to Warner Bros.’ *Extra*, which was an entertainment magazine but relaunched as a “celebrity lifestyle” show to keep top-market NBC O&O’s in the fold after NBC took control of *Access*. A Warner Bros. spokesman said he had no knowledge of the project. But that might be the development people keeping a lid on it, as they tried to do with the show with Ellen DeGeneres (See “Week That Was”).—S.M.



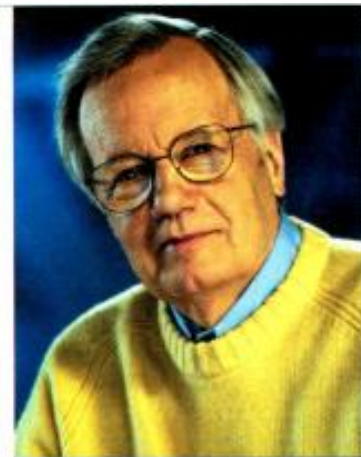
Paramount’s *E.T.* dominates the celebrity news beat.



Lowry Mays

CLOUDY CHANNEL

It’s uncertain whether Clear Channel Chairman Lowry Mays spent any quality time with FCC Chairman Michael Powell at the NAB last week. But Mays certainly needs to. The Federal Trade Commission has approved Clear Channel’s \$800 million deal to buy Ackerey Group and its 18 TVs, but the FCC hasn’t. A company insider and others following the deal speculate the FCC review is hung up in part by allegations against Clear Channel, by far the country’s largest radio group, and, after this merger, the fourteenth-largest TV group. One charge pending at the FCC is that Clear Channel uses front companies to hold more radio stations than local ownership limits allow. Rep. Howard Berman (D-Calif.) also has asked the FCC to investigate whether the company’s efforts to obtain radio support for artists signed by its concert-promotion business violate “payola” prohibitions.—S.M.



PUBLIC BROADCASTING

Moyers on mergers

Now with Bill Moyers, the new PBS weekly public affairs/news show, is said to be working on an investigation of “business models and vertical integration” in the radio business. That includes poster-company Clear Channel Radio, which owns over 1,200 stations, and its CEO, Randy Michaels. The company has been under heavy scrutiny in Washington of late (see item, this page).—J.E.

Close call

Sen. Robert Smith (R-N.H.) tried to sock it to broadcast and cable news organizations last week by adding an amendment to election reform that would have fined them up to \$10 million and won them up to five years in the slammer for broadcasting false information about elections. The Senate recognized the implausibility of passing such a measure and, instead, included an alternative that requires a new federal agency created by the bill, the Election Administration Commission, to conduct a study on the broadcasting of election results. The Senate and House have passed versions of election reform. Now it goes into a conference committee for reconciliation.—P.A.



Introducing a new sales system that is so flexible it will bend your mind.

Have a browser? Have Web access? That's all you need to get up and running with AdConnections, our new integration-ready station sales, research and management system. Built on an open, secure XML architecture, AdConnections offers mind-bending flexibility. Not only is it ready to be integrated with current traffic and agency systems, but it can also be scaled to accommodate future innovations and customized for your station or group.

Plus, "Web-based" means efficient. Get real-time management reports and make instant, system-wide program and research changes – streamlined processes that PC-based systems can't offer.

Experience Internet technology at its best. For more information or to arrange for an online demonstration of the AdConnections Sales/Research/Management system, call Jack Higgins today at 212-528-2373.



TECH TOOLS FOR SMART SELLERS

Big victories, small gains

Court-ordered FCC rule rewrites don't necessarily mean broadcaster windfall

By Bill McConnell

In recent court cases, federal judges handed broadcasters—big and small—hope for bulking up and boosting profits. But the fine print in rulings ordering the FCC to rewrite limits on national audience reach and local TV ownership and comments by commission officials offer little reason to expect big changes in the short term.

For starters, the FCC was ordered to rewrite the 35% cap on national TV-household reach and the limits on TV duopolies—rulings granting the most relief to broadcasters—but the old rules remain in effect until the new ones are 0-written.

Plus, the FCC's efforts to justify new limits are in the earliest stages. An agency working group is only beginning to identify what type of data is necessary to back up new limits, much less setting out to collect it.

Chairman Michael Powell is embarrassed that long-standing FCC ownership rules have been struck down and is determined to prevent a similar fate for rules established under his watch. "Haste is why we lost six decisions in five years," he told reporters at NAB 2002 last week.

In addition to remanding national-reach and TV-duopoly limits, the federal appeals court in Washington has vacated rules limiting cable ownership reach and crossownership of broadcast stations and cable systems in the same market. The string of losses also weakens the FCC's power to uphold the current ban on same-market ownership of broadcast stations and newspapers.

It's clear that Powell is of no mind to wipe

Chairman Michael Powell is weighing the FCC's next move to forestall excessive media consolidation.



Photo: Rick Rowell / Craig Mathew Photography

the rules away completely. He told ABC News' Sam Donaldson during a Q&A he believes there can be too much media consolidation: "Yes, we believe in diversity in media. Yes, we believe in diversity of viewpoints. The problem is choosing vehicles for fostering that. It's not just about efficiency and competitiveness. Otherwise, we'd just punt to the [DoJ] Antitrust Division and be done with it."

The FCC seems to have no idea how to establish rules aimed at preventing companies from getting too big, because the court seems to be forbidding "predictive judgments," said Media Bureau Chief Ken Ferree.

On broadcast ownership, the FCC is hoping for more court direction and is mulling whether to ask for a Washington court rehearing or for a Supreme Court review.

With the FCC's options unclear, Congress ultimately may step in. Again, no one seems in a hurry. Two lawmakers with broadcast experience see no problem with media concentration so far. "I don't think we've seen a time in the broadcast industry when diversity is as great as it is now," said Sen. Conrad Burns, the Communications Subcommittee's ranking Republican, to a group of broadcasters in Las

Vegas last week. Rep. Greg Walden (R-Ore.), addressing the same NAB crowd, predicted the big groups will be paring off stations added in recent buying sprees. "My guess is we will see the breakup of some companies and the return of these stations to local owners."

Only a merger so big it "shocks the conscience" will prompt Congress to rein in consolidation, predicted Legg Mason analyst Blair Levin.

The delays spell bad news for small-market broadcasters. While the FCC rule barring TV duopolies in markets with fewer than eight separately owned stations blocks creation of advertising and operating efficiencies, local cable competitors are free to buy

broadcast properties and pressure remaining TV competitors. "It's already a completely unfair fight," said LIN Television lobbyist Greg Schmidt, "and it looks like it's going to get a lot more unfair."

Despite small-market broadcasters' dire predictions, the FCC is most reluctant to relax rules in areas where one company could dominate a local media market. "Everybody at the commission is sympathetic," says Ferree, "but diversity concerns in small markets cut more deeply." ■

It's clear that Powell is of no mind to wipe the ownership rules away completely.

A new repurposing arena

NBC's She Spies gets network sneak peek before being peddled on market

By Steve McClellan

Last week was a busy one for Ed Wilson and his team at NBC Enterprises. They signed deals to do two new joint-venture syndication shows for next season, adding new wrinkles to the way programs get repurposed and promoted.

In a venture with MGM, NBC will syndicate (and MGM produce) a weekly first-run action hour called *She Spies* (formerly *B.A.I.T.*). The second show, a one-hour strip called *Trial by Fire*, is a co-production with Court TV; it has no repurposing platform for now.

The *She Spies* deal, though, comes packaged with a unique promotion platform: The first four episodes will air on NBC this summer before debuting in first-run in the fall.

The premise of the show: Three beautiful women, all ex-cons, now fight crime. The network run is being called a "sneak peek" and will air in the network's summer prime time schedule.

That the show gets a creative promotional send-off shouldn't be a big shocker. One of its executive producers is Vince Manze, president of NBC Agency, the in-house promotion arm of the company, and his own one-man promotion machine. Natasha Henstridge (*Whole Nine Yards* and *Bounce*) has been signed to play the lead.

The initial commitment is for 20 episodes with those first four network episodes also kicking off the first-run launch. The show has already been cleared by the NBC stations and most of the Hearst-Argyle Television group, covering more than 50% of the U.S.

"This deal creates an excellent opportunity for stations to have a first-run series that brings network exposure and an impressive cast to the syndication marketplace," said Wilson. "We are pleased to provide stations the strength of a major network launch for *She Spies* and will continue

to look for ways to offer them competitive advantages in today's marketplace."

The NBC-Court TV *Trial by Fire* venture is their first co-production and will be hosted by former prosecutor and Court TV anchor Nancy Grace. At deadline, no specific repurposing plans were in place for it, but Court TV confirmed that it does have the repurposing rights.

Other new first-run syndicated shows have confirmed repurposing plans, including *Life Moments* and *The Caroline Rhea Show*. NBC is also reserving the right to repurpose John Walsh's new first-run talk show.

Slated for launch in 2003, the *Trial by*

Fire series is designed to bring the real-life drama of the courtroom to the talk-show format, the partners say, and will be distributed by NBC Enterprises Domestic Syndication. Using exclusive footage from Court TV's library of cases, it will be taped in front of a studio audience and provide an in-depth look at the court-trial process. Grace will interview key players in the cases—including victims, families, witnesses, prosecutors, defense attorneys and other experts—as she analyzes the issues and arguments in each proceeding. She will continue to anchor her daily Court TV show *Trial Heat*. ■

DOUBLE VISION

2001-02 season and future signed agreements

Series	First Run	Second Run
<i>According to Jim</i>	ABC	ABC Family
<i>Alias</i>	ABC	ABC Family
<i>All My Children</i>	ABC	SoapNet
<i>Amazing Race</i>	CBS	UPN
<i>Charmed</i>	The WB	TNT
<i>General Hospital</i>	ABC	SoapNet
<i>The Job</i>	ABC	Comedy Central
<i>Last Call With Carson Daly</i>	NBC	E!
<i>Late Night With Conan O'Brien</i>	NBC	Comedy Central
<i>Law & Order: SVU</i>	NBC	USA
<i>Once and Again</i>	ABC	Lifetime
<i>One Life to Live</i>	ABC	SoapNet
<i>Port Charles</i>	ABC	SoapNet
<i>24</i>	Fox	FX
<i>The View</i>	ABC	A&E
<i>Weakest Link</i>	NBC	Pax
<i>Whose Line Is It Anyway?</i>	ABC	ABC Family

Series	Syndicator	Network
<i>Life Moments</i>	Paramount	Hallmark Channel
<i>The Caroline Rhea Show</i>	Warner Bros.	ABC Family
<i>Crossing Over With John Edward</i>	Studios USA	Sci Fi
<i>She Spies*</i>	NBC Enterprises/MGM	NBC

*First four episodes

Source: BROADCASTING & CABLE research

SOLD IN OVER 50% OF

INCLUDING STATIONS FROM THESE GROUPS: NBC



STARRING NATASHA HENSTRIDGE

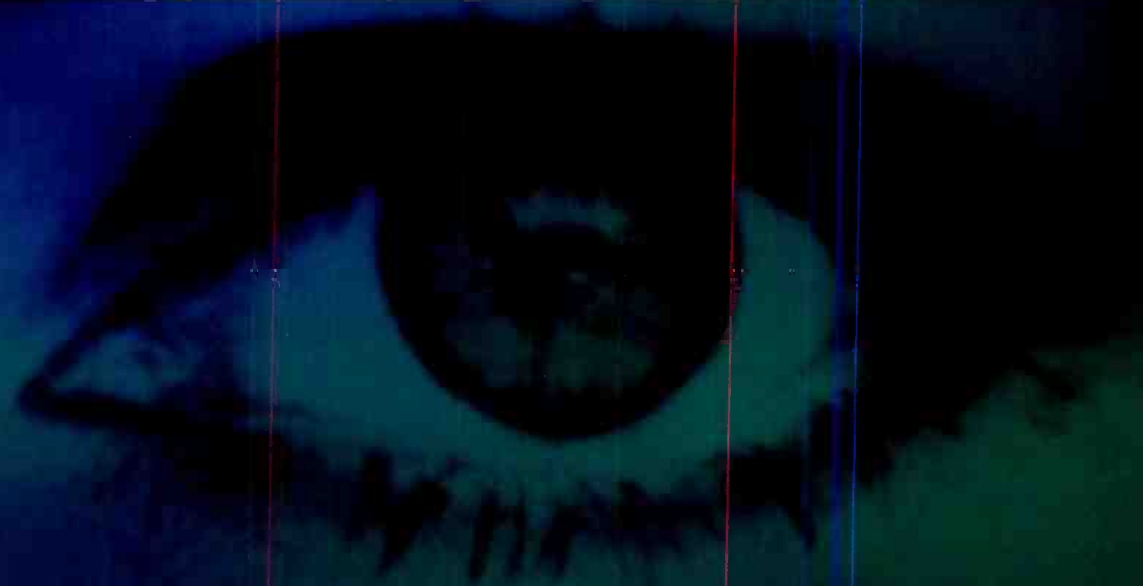


MGM-NBC MEDIA SALES



THE U.S. IN JUST 3 WEEKS!

O&O's, HEARST-ARGYLE, PAPPAS, GANNETT, CAPITOL, COX, LIN AND CORDILLERA



SHE SPIES™

BAD GIRLS...GONE GOOD

**NEW ONE-HOUR ADVENTURE SERIES.
AVAILABLE FALL 2002. TAKE ACTION NOW.**



IN BRIEF

WE'RE NOT PARTISAN

Taking aim at rivals, MSNBC is hyping its "fiercely independent" approach. "Some news channels seem partisan, favoring one side over another (regardless of slogans or protestations to the contrary)," MSNBC President Erik Sorenson wrote in a memo to staffers, a clear shot at conservative-leaning Fox News. And he sniped at CNN's international partnerships, calling them a means "to provide coverage on an international basis to foreign viewers." (After a bus explosion in Jerusalem Friday, a CNN spokeswoman said that, even though Sorenson criticized "CNN's international newsgathering yesterday, it wouldn't stop his network from using the reports.")

MSNBC, meanwhile, "is not partisan and has no agenda other than to serve the American people," Sorenson boasted. No. 3 MSNBC is now calling itself "American NewsChannel." Come summer, it will feature mostly talk in prime time, as Phil Donahue launches an 8 p.m. ET show and *Hardball* host Chris Matthews becomes an exclusive MSNBC player.

TAKING CREDIT

Discovery Networks will likely remove production credits from many new shows on its cable networks beginning this summer. It's a move intended to retain viewers.

While credits are a "revered form of business to business communication" for the production community, says chief of Discovery's content group John Ford, 30% of viewers flee when credits roll and never return. Discovery is offering to put credits on its Web sites instead.

Some credits will remain, mandated by existing contracts and union agreements. Fictional programming, such as Animal Planet original movies, also will continue credit rolls.

Turnkey or turkey?

Value of cheaper, low-powered DTV systems debated

By Bill McConnell

Lower-power equipment and lenient FCC rules offer a relatively inexpensive option for launching digital service, but owners should evaluate very carefully whether turnkey systems offered by several manufacturers are the right solution for their TV stations, according to one broadcast attorney.

"It's a mistake to believe that low-power equipment is a panacea for getting on the air," Washington broadcast attorney Tom Van Wazer said on an NAB panel last week.

Many broadcasters are certainly looking for a solution to their DTV woes. A conventional digital facility costs roughly \$3 million, a frightening price tag for small-market broadcasters, particularly when almost none of their viewers own sets that can receive DTV.

High cost is behind perhaps half of the 800-plus requests stations filed with the FCC to delay their May 1 digital launch deadline.

The FCC already offered some help last fall, when it said that, initially, stations need reach only their city of license with DTV, instead of replicating their analog coverage areas. So, manufacturers are offering DTV transmission systems priced as low as \$50,000 for as little as 1 kW.

Although low-powered turnkey systems allow stations to comply with FCC rules, that's about all they offer, Van Wazer said. "These facilities will not give you the ability to get reliable signals into viewers' houses."

Wazer, who represents small broadcast groups, warned that signals often suffer coverage gaps even in the smaller service area permitted by the FCC's city-of-license rule.

Ultimately, he predicted, stations will save little money because the systems must be junked or relegated to backup roles.

But George DeVault, president of Holston Valley Broadcasting, which owns WKPT-TV Kingsport, Tenn., was more upbeat on the prospects for his station's low-powered system.

The \$124,000 system now offers two standard-definition digital signals available at 54 kW to 440,000 people, or 82% of area residents. Reaching the 94,000 residents in the mostly mountainous rest of the area would require a 200-kW transmitter, he said.

He conceded that reception would be spotty for viewers relying on indoor antennas but said early adopters who have DTV sets don't mind attaching the rooftop antenna necessary with the weaker-powered transmitters. "A big signal isn't needed right now." ■

OK on NBC-Telemundo deal

By Paige Albinak

NBC is allowed to acquire Telemundo but must divest one of its three Los Angeles stations. The FCC last week approved its \$2 billion purchase of the Hispanic television group.

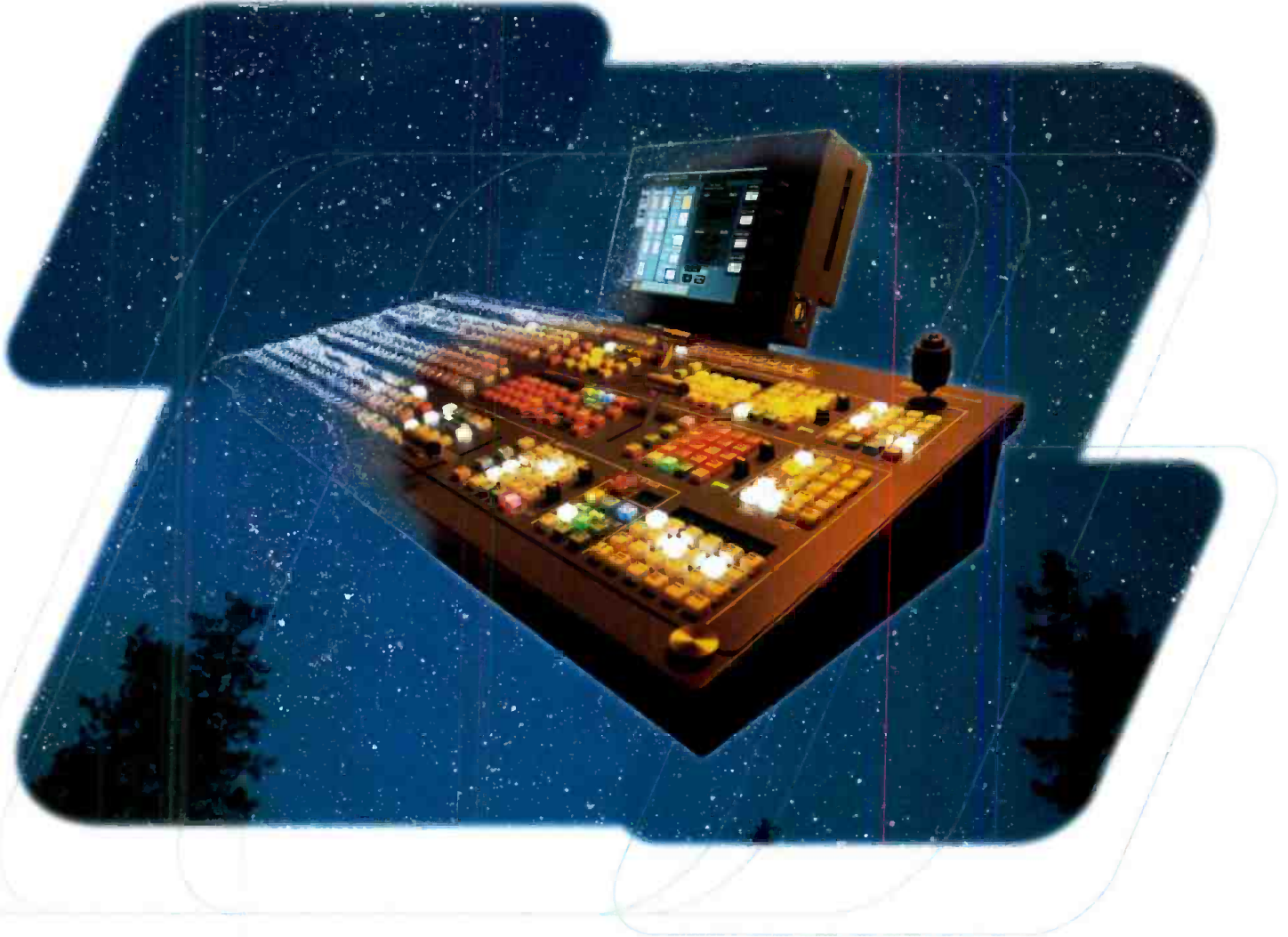
"We are pleased that the FCC has approved our acquisition of Telemundo," says an NBC spokesman, "and we look forward to completing the transaction."

In buying Telemundo last fall, NBC gained 11 full-power TV stations and 17 low-power and translator stations, for a total of 24 full-

power and 19 low-power and translator stations. The FCC gave NBC permission to retain KNBC-TV and two stations it is purchasing from Telemundo, KWHY-TV and KVEA-TV, temporarily. It has a year to sell one and has decided that one will be KWHY-TV.

The FCC denied a Paxson Communications request that it forbid NBC from buying the Telemundo stations. Paxson was upset because the resulting television-station ownership would make it impossible, under current FCC rules, for NBC to eventually own Paxson, in which it has a 32% stake. ■

THE STARS PREDICTED
GREAT THINGS
FOR **ZODIAK** OUR NEWEST
VIDEO PRODUCTION SWITCHER.



And they were right. Today, the Zodiak™ digital production switcher is at work creating stellar productions for superstars in studios around the world. At only seven rack units, it packs tremendous performance into a small package with four keyers and built-in digital effects on each full M/E. It's easy for a TD to shine with the Zodiak switcher's 100-frame animation capable still store, three linear downstream keyers, and the familiar, dare we say beloved, Grass Valley™ interface.

Available in both 2.5 and 3 M/E versions, it's ideal for high-quality mobile production. Or as a cost-effective way to expand and upgrade existing facilities. To learn more about Zodiak, visit our Web site today. www.grassvalleygroup.com/ad/zodiak **MEDIA WITHOUT BOUNDS™ SOLUTIONS**

Maximize product performance through Training, <http://www.gvgtraining.com>.

Local news: Alive, changing

RTNDA panel says Sept. 11 and tough economy are transforming the industry



Photo: Nan Smith / Einzig Photography

Moderated by NBC News' John Siegenthaler, panelists countered the notion that local news is in trouble but acknowledged effect of increased competition and emphasis on international news.

By Dan Trigoboff

Local news will survive, even thrive, despite current challenges, say news leaders, but not without changes—some of them fundamental.

A panel of local-news leaders addressing the state of their industry at the Radio-Television News Directors Association/NAB convention last week sought to counter notions that local news is in trouble. But they acknowledged that tough economic times, increasing competition, and even the current emphasis on international news have taken their toll.

"We have allowed navel-gazers and newspaper reporters—who secretly wish they were working in television—to set an agenda," said Post-Newsweek Vice President for News Mark Effron. Local news, he said, is better and smarter than ever.

Fred Young, Effron's counterpart at the Hearst-Argyle station group, said recent

closings of news departments in markets as large as St. Louis still do not point to an industry in serious trouble. "TV news is alive and well. Even Wal-Mart closes a bad store from time to time."

But, clearly, economic hard times have hurt the business, he acknowledged, particularly in the number of practitioners. "I'm unsure if we'll ever be back at prior industry levels. But people are being hired. It will come back slowly."

For small, independent TV stations, said Cox Television President Andrew Fisher, "it will be difficult to survive with local news." The strong will survive, he predicted. "If you're good, you're fine. If you're mediocre, you're not. We're getting back to 60-hour weeks. The people who see this as a nine-to-five [job] are going to have a tough time."

Prodded by moderator John Siegenthaler, of NBC News, Fisher suggested

that, while the Sept. 11 catastrophe was devastating to television's collective bottom line, there was a sense that it prompted an increase in interest not only in international news but in news overall. Watching the evening news as a family unit, he noted, "had ceased to be a habit." The recent surge of interest in news "has brought that back somewhat."

Panelists Jim Yager, head of Benedek Broadcasting; Deb McDermott, of Young Broadcasting; John Lansing, of Scripps Broadcasting; and Effron all said there is flexibility in local TV news' future. Young's KRON-TV was forced to build on its news presence when it gave up its NBC affiliation this year, and Post-Newsweek's WJXT-TV Jacksonville, Fla., will do the same when it surrenders its CBS affiliation (B&C, 4/8).

"We're hiring in Jacksonville," said Effron, whose station will double its news output.

Media General news chief Dan Bradley noted, though, that not all news expansion means an expansion of resources. Many stations add news, he said, but don't want to add staff: They want more product without added support.

Gary Wordlaw, a veteran newsman who is now general manager at Granite's WTVH(TV) Syracuse, N.Y., added that, while there is more overall news programming, there is frequently little additional content and that repetition is a way to drive viewers away. Phil Balboni, head of New England Cable News, however, pointed out that, while that might be true for local broadcasters, repetition is part of 24-hour cable news.

Although many people and stations will leave the news business in the next five years, said Benedek Broadcasting President/CEO Jim Yager, "those who remain have to continue investing." ■

WHAT DO FRENCH POODLES, ADAM SANDLER & JAG HAVE IN COMMON?



THEY'RE ALL PART OF THE #1 NETWORK ON CABLE.

USA
NETWORK®

USA is #1 for 1st quarter 2002 with Adults 25-54 (M-Su 7P-11P). Source: Nielsen Media Research, Galaxy Explorer, #1 based on A25-54, M-Su 7-11P, 1Q02 (12/31/01-3/31/02). Subject to qualifiers. Supplied upon request. © 2002 USA Cable. All rights reserved.

www.affiliate.usanetworks.com

A Journal for all ages

Paper's makeover is being touted across Viacom properties from CBS to VH1

By Steve McClellan

The *Wall Street Journal* unveiled its colorful but unflashy new makeover April 9 and will spend the next two months telling consumers about it by way of a cross-platform media blitz with Viacom properties, including CBS-TV, VH1, Westwood Radio Network and Viacom Outdoor properties.

The companies declined to say how much money will be spent, but sources said it is \$10 million for an eight-week campaign that started the day the business daily's new look (said to be the *Journal's* first makeover in 60 years) and new section, *Personal Journal*, were unveiled.

On CBS, ads will appear in *60 Minutes*, *60 Minutes II*, *Judging Amy*, *CSI* and several other more sophisticated urban dramas, said Lisa McCarthy, senior vice president, Viacom Plus. "They're trying to broaden the demographic of the *Journal*, and they were looking for smart programming. A combination of high-rated news and entertainment dramas was really perfect psychographically for who they're try-



The *Wall Street Journal* will spend \$10 million on an eight-week campaign using CBS, VH1, Westwood One and billboard divisions.

ing to reach." Also in the mix on CBS for the *Journal* ads is *Sunday Morning*.

VH1 will run the ads on its *Behind the Music*, in late night and on the weekends. Like CBS, VH1 has a sizeable upscale 25-54 audience, the core audience for the *Journal*, whose average reader is about 50 years old. (Buying *60 Minutes*, though, the *Journal* is buying network television's old-

est audience; the median age is 58.9. The median age of CBS is also the oldest, at about 51.)

"We chose Viacom as a strategic partner for their ability to reach and surround our target consumer," said Fernando Arriola, group media director at Goodby Silverstein & Partners, the *Journal's* ad agency. "We needed to bring it to the consumer's attention in the most powerful way possible."

On the Westwood One Radio Network, both CBS News' Charles Osgood and personality Don Imus will read live scripted ads plugging the *Journal*.

The outdoor campaign will blitz New York, San Francisco and Chicago. "Part of why we created Viacom Plus was to address how to reach the consumer in the home, then when driving to work, and once they're running around the city," said McCarthy.

Viacom Plus has gotten off to a strong start this year, completing a half dozen or more cross-platform deals so far, including one with Snapple, and more are expected before the upfront market arrives. Last year, the company did a total of 13 deals.

But, McCarthy stresses, "the goal here is not a numbers game. The goal here is to do deals that strategically make sense." ■

Auction action for Paxson

FCC won't delay 52-69 auction; MSTV want to block Bud's relocation

By Bill McConnell

The FCC last week refused a cellular-industry request for a sixth delay in the auction of spectrum used for TV ch. 52-69.

Cellular companies expected to buy the frequencies said the bidding should be postponed from June 19 because it is unclear

when TV stations will vacate the spectrum and an open-ended handoff will depress bids.

The FCC countered that Congress is aware of the potential for low bids and has not moved the deadline nor imposed tougher clearance rules on broadcasters. Companies seeking to participate in the sale must apply by May 8.

The decision was a victory for Bud Paxson, who has 19 stations on the 60-69 band and has been pushing hard against any more delays.

But Paxson is fighting an assault by fellow broadcasters over his plans to negotiate early-buyout deals from wireless companies that acquire rights to his

spectrum.

The Association for Maximum Service Television is asking the FCC to deny Paxson Communications' request to relocate analog stations on ch. 60-69 to the outlets' respective digital allotments at lower frequencies.

Because of differences between analog and digital signal footprints, nearly all requests by Paxson and another company, Hour of Harvest Inc., violate FCC distance separation and interference rules, MSTV said. ■

Commit to reducing digital churn with Mag Rack.

Programming that's a perfect match for VOD.



Attract devoted customers with special interest video magazines from **Mag Rack**. From wedding tips to nature trips, we've got the topics subs can't get anywhere else – so they stay faithful to you.

Available now for all VOD platforms.

Contact: Ray Boller 646.273.7341/rgboller@rainbow-media.com

A service of Rainbow Media Holdings, Inc.

MagRackSM
video magazine rack

VOD programming as unique as your customers

THE WEEK THAT WAS

AT DEADLINE: CBS WANTS NCAA HELP

CBS wants financial help from affiliates to pay for its \$6 billion 11-year NCAA contract, **Bloomberg** reported Friday. But it's unclear if CBS will be successful or what form that assistance would take. At deadline, the network hadn't decided whether it would formally raise the issue at its annual affiliates meeting in Las Vegas next month.

MORE SHIELD ADVERTISERS BOLT

FX's *The Shield* lost another large advertiser, with **Tricon Global Restaurants**—owner of **Pizza Hut**, **Kentucky Fried Chicken** and **Taco Bell**—the most recent to pull ads from the gritty new basic-cable series, reports the Los Angeles-based **Parents Television Council**. Tricon is the fourth advertiser to pull its spots from *The Shield*, with **Burger King**, **Office Depot** and **New Balance** also having backed out, PTC says.

In its most recent outing last Tuesday night, the show drew a 3 rating, up 36% from the previous week's 2.2. An FX spokesman downplayed the idea of an advertiser exodus, saying some advertisers are evaluating the show episode by episode.

Sources say one of those is **Anheuser Busch**. FX has been careful to warn viewers about *The Shield*'s content, giving the show a TV-MA rating and attaching a disclaimer that viewer discretion is advised, says **John Solberg**, FX's

spokesman. Solberg says the show has added 11 new sponsors since its premiere.

THE BUSINESS

A group of Long Island cable customers has sued both **Cablevision** and the **Yankees Entertainment & Sports network (YES)** to get their Yankees games. The subscribers are seeking to have the suit certified as a class action representing all Cablevision customers. Cablevision has offered to carry YES as a pay channel, but YES Chairman **Leo Hindery** wants to be carried on basic, which would give him a wider potential audience. ...

A CBS-led coalition of news organizations, broadcasters and trade associations filed a petition asking the **Federal Election Commission** to amend its rules to make clear that the sponsorship of a debate between political candidates by a news organization (or a trade association) does not constitute an illegal corporate campaign contribution. The petition argues that, under the FEC's regulations, a news organization's sponsorship of a debate could be considered an illegal contribution, punishable as a crime, unless the debate participants have been selected in accordance with "pre-established objective criteria." ... **Fox Entertainment Group** filed a

universal shelf registration statement with the **SEC** to issue up to \$2.5 billion of equity or debt securities to the public.

The company didn't disclose when it might try to raise the money, but **Standard & Poors** issued a preliminary BBB-minus rating on Fox debt, something the agency typically doesn't do unless the company has signaled that some sort of sale is imminent. Fox didn't say how it might use any money raised.

THE SHOWS

Ellen DeGeneres signed a deal to host an hour-long, syndicated talk/variety strip beginning in fall 2003, **Warner Bros.** announced Friday. That's if she's able to do the series and that depends on whether CBS renews *The Ellen Show*, which isn't exactly a great bet. ...

MTV is turning its *Real World* reality franchise into an original movie with *Real World: The Lost Season*, set to air Aug. 6. The spoof will track a fictional *Real World* cast kidnapped by a producer (and wannabe cast member) who forces them to live out a *Real World* experience. MTV is in production on a 12th *Real World*, set in Las Vegas and slated for a July debut. ...

UPN's sci-fi series *Roswell* is being canceled.

The network said the series will end its run on May 14 with what UPN describes as a finale that will "present shocking plot twists and resolve many of the distinctively romantic and emotionally moving storylines that have been the trademark of the fan-obsessed series." *Roswell* will get a second run on cable when **Sci Fi** channel begins airing all three seasons next year.

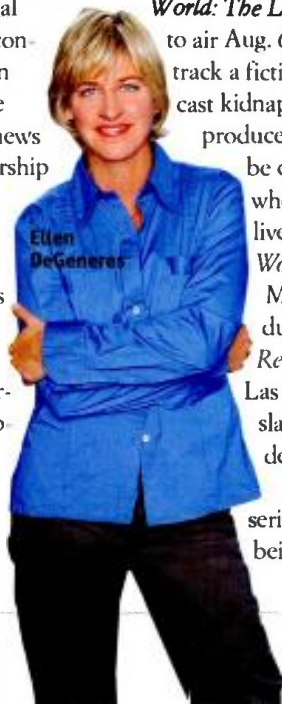
RADIO, RADIO

Sirius Satellite Radio's service is now available in 11 states: Arizona, Colorado, Idaho, Iowa, Kansas, Montana, Nebraska, New Mexico, North Dakota, South Dakota and Wyoming. "We are executing our accelerated roll-out schedule and plan to activate an additional seven states by the end of the month," said **Guy Johnson**, executive vice president of sales and marketing.

Last month, Sirius, which is in competition with **XM Satellite Radio**, moved up its nationwide launch date from Aug. 1 to July 1 and said it would add entire states at once, instead of cities. XM, meanwhile, announced its radio receivers will be offered in all 2003 **Cadillacs**. ...

CORRECTION

In the listing of the Top 25 Station Groups in April 8 issue, the address for Post-Newsweek's station group was incorrect. The correct address is 550 W. Lafayette Blvd., Detroit, Mich. 48226-3123.





Jamie Kellner



Jeff Zucker



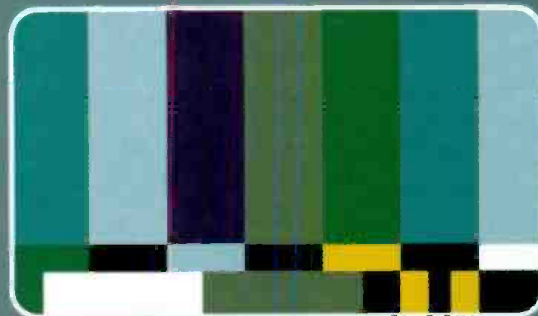
Sandy Grushow



Chris Albrecht



John Wells



SMALL SCREEN. BIG NAMES.

From June 26-29 anyone who's anyone will **be there.**

Turner's Jamie Kellner, NBC's Jeff Zucker, Fox's Sandy Grushow, HBO's Chris Albrecht and The West Wing's John Wells will **be there.**

Mindshare's Marc Goldstein, OMD's Guy McCarter and GM Mediawork's Rick Sirvaitis — men with combined spending of billions of dollars — will **be there.**

And thousands of TV's top brandbuilders — from 40 countries around the globe — will **be there.**

Four days on building ratings and boosting revenue.
Three nights of networking opportunities.
Two glittering award ceremonies.
One hell of a conference.

PROMAX&BDA Los Angeles.
Be there.

SMALL SCREEN BIG PICTURE

PROMAX 

The Global Conference • Los Angeles • June 26-29, 2002

CONFERENCE INFORMATION
Tina Gaines - 310.789.1514

www.promax.tv
www.bda.tv

SPONSORSHIP INFORMATION
Carol Ann Eisenrauch - 310.789.1523

Meet the new AOL boss

*Same as the old boss:
Ex-MTVer Bob Pittman is
back to fix the Web unit*

By John M. Higgins

One of the major sources of speculation at AOL Time Warner was what one-time wunderkind Bob Pittman would do now that his co-COO Dick Parsons had bypassed him to replace retiring CEO Jerry Levin.

The answer emerged last week when ex-MTVer Pittman assumed an old role: taking charge of the America Online service. And, like the first time he took on the task of running America's biggest online service, he is on a mission to rescue the operation from suddenly slackened growth. He will retain his COO title.

Last Tuesday, AOL Time Warner Inc.

reassigned America Online CEO Barry Schuler to make room for Pittman. Schuler is heading a new division developing digital services, such as digital music delivery.

After Pittman joined AOL as COO in 1995, his biggest accomplishment was bringing a business sensibility to operations that had focused on growth rather than profit. Now he must revive the faded online-advertising business that once coaxed tens of millions of dollars out of individual "partners" that peddled to AOL's customers. He must also manage the transition of AOL's dial-up customers to broadband, creating new opportunities for a "programmer" like AOL.

Observed one Wall Street analyst, "It gives him an important mission and keeps conflicts with Parson's moves in the entertainment and media businesses to a minimum." ■



Bob Pittman's new mission is to rescue America's biggest online service from suddenly slackened growth.

Bresnan: Comeback kid

Cable vet gets the basic urge, spends \$735M for small AT&T systems

By John M. Higgins

Bill Bresnan has a problem: He's a lousy retiree. About a year after selling his cable company to Charter Communications, the cable veteran started a comeback, chasing the same kind of systems he had unloaded. Finally, after a year of plotting, he is back, cutting a \$735 million deal to buy systems from AT&T Broadband.

Bresnan started in cable in 1958 and, in the 1970s, became president of Teleprompter's cable division and later CEO of Group W Cable. Like many senior executives at the big corporate cable operators in the early '80s, he realized that he could make a lot more money starting his own,

smaller operation. So he bought some systems from Group W and started Bresnan Communications, buying systems mostly in Michigan and Minnesota.

By 1999, he had amassed systems serving 690,000 subscribers and sold out to Charter for \$3.1 billion, or \$4,300 per subscriber in Charter stock, cash and assumed debt.

"I didn't really want to sell then," he says, "but they made us an offer that we could never have refused."

He wasn't happy. He managed family investments but missed being a cable operator. The major trauma in his life was the October 2000 death of his wife of 43 years, Barbara.

"After Barbara died, he was really chewing to get back into business," says an industry friend.

"It's easier for others to psychoanalyze me than for me to do it," Bresnan says. "It's a terrible loss; there's a terrible loss. Nothing can ease that."

Bresnan was close to a deal for AT&T systems—located in Montana, Wyoming and Colorado—last summer. But Comcast's hostile bid for AT&T Broadband ended that. With Comcast's takeover on track, AT&T put the properties back up for bid in March.

They're small, and the systems have been battered by DBS, according to industry executives, because they have been starved for rebuild capital. The



Bill Bresnan plans to invest another \$300 million in capital upgrades of the properties over the next three years.

purchase price comes to just \$2,450 per subscriber—far less than the \$4,000- to \$5,000-per-customer price of suburban systems. Executives say the deal is also about 10.5 times annualized cash flow vs. the more typical 15 times. He plans to invest another \$1,000 per sub in upgrades over the next three years. ■

Discovery's deep pockets

It plans to spend \$370M this year on programs for its family of networks

By Allison Romano

Discovery Communications is shelling out \$370 million for 3,000 hours of original programming this year.

"Given the rough economy, many of our competitors are cutting back," John Ford, head of Discovery's content group, said at last week's New York upfront presentation. "We're going the other way."

The Discovery Channel received the lion's share, \$150 million, but each of Discovery's portfolio of other networks—Animal Planet, The Learning Channel, Travel Channel, Discovery Health, Discovery Kids and five digital services—will get an injection of originals.

What you won't see on a Discovery net is racy content, even if series like MTV's *The Osbournes* and FX drama *The Shield* are delivering spectacular Nielsen ratings.

"Advertisers are squeamish on cable nets with controversial programming," Ford said. "The advantage of cable is there are many places to go."

Some portion of Discovery Channel's coffers will go to five new series: *Hi Tech History*, which investigates historical



Mechanics on *Monster Garage*, one of five new series for Discovery, will turn ordinary vehicles into super-machines.

events, *Building Big*, a look at how modern marvels like skyscrapers and bridges are constructed; *Monster Garage*; *People Watch*; and *Surprise by Design*. Specials also slated to receive funds include *Titanic* director James Cameron's expedition to the Bismarck shipwreck.

TLC continues its cult redecorating hit, *Trading Spaces*, with college and celebrity episodes. A companion series, *While You Were Out*, will launch in the fourth quarter. A sports special, *Chariot Race 2002*, will re-

create ancient horse-and-carriage competitions.

Animal Planet, the only family member experimenting with fictional and scripted originals, is planning six made-for-TV movies and a sitcom, *Bad Dog*. In September, Animal Planet will revive Mutual of Omaha's *Wild Kingdom* with six one-hour specials.

TLC also plans to explore original movie projects.

Corporate cousin BBC America (Discovery handles its ad sales and distribution) continues importing hit British comedies and dramas. Two comedies, *Manchild* ("London's answer to *Sex and the City*," explains COO Paul Lee) and *Friends* knock-off *Coupling*, debut later this year.

Discovery Health plans to debut women's health talk show *Berman & Berman: For Women Only* in the fourth quarter, along with *Medical Profile*, which investigates diseases afflicting celebrities. ■

Travel to keep truckin'

More than seven months have passed since Sept. 11, but the Travel Channel is still struggling to regain its footing. The travel industry remains in a funk, and cable news networks are stealing away viewers. Prime time ratings dropped 40% in the first quarter, from a 0.5 last year to a 0.3.

"The strength of the travel genre is still there; it's just going to take time to rebound," said John Ford, head of Discovery Networks content

group, who oversees Travel Channel and its sister networks.

Discovery added the Travel Channel to its portfolio in 1997 and has guided distribution to 64 million, including 14 million new subs since last year. The channel, though, is still searching for its audience.

Avid travelers, research has shown, don't watch enough TV, while couch potatoes don't do all that much traveling. To play to both crowds and still grow,

Travel is homing in on popular destinations.

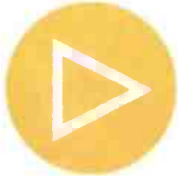
Ford would rather call it "The Destination Channel." "It's not so much about how to get there," he said, because the emphasis has shifted from informational to aspirational shows.

American travel is the focus of two upcoming projects. Coming in the fourth quarter, new series *Destination: USA* will explore America's travel hot spots. A series of quarterly specials, *American Icons*, visits

popular domestic landmarks, the Vietnam Memorial, Kennedy Space Center, Arlington National Cemetery and the Hoover Dam.

Travel found its version of a hit earlier this month in *TV Road Trip*, a two-hour special visiting famous TV-show locales like the *Brady Bunch* house and *Dallas*'s South Fork ranch. *TV Road Trip* earned a 1.1 rating April 7, the net's third-highest rating ever. A sequel and offshoot *Movie Road Trip* are in development.—A.R.

THE SO



THE X-FILES



THE PRACTICE



DIVORCE COURT

THAT '70s
SHOW



THE
ROB NELSON
SHOW



BUFFY
THE VAMPIRE
SLAYER



"That '70s Show" is distributed by
Carsey-Werner Distribution, LLC.

© 2002 The Carsey-Werner Company, LLC. All Rights Reserved.

URGENT



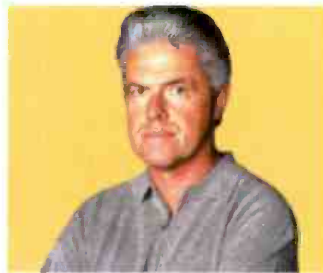
MIRACLE ON 34TH STREET



TEXAS JUSTICE



COPS



WORLD'S WILDEST
POLICE VIDEOS



COURAGE UNDER FIRE



DHARMA &
GREG



KING OF
THE HILL



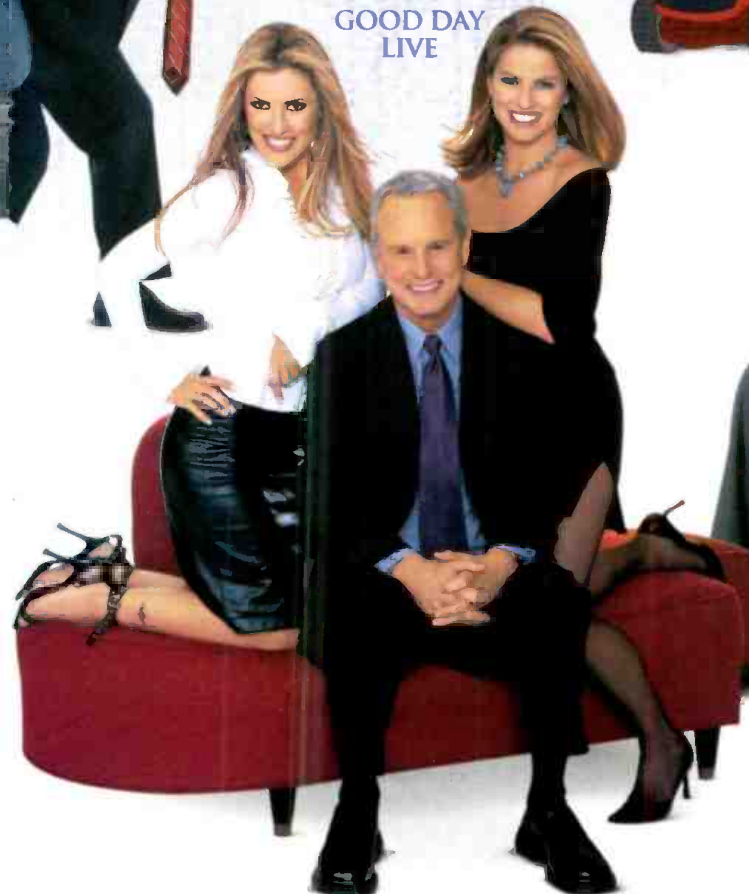
TRUE LIES

GOOD DAY
LIVE

THE
HUGHLEYS



ONE FINE DAY



FOX
FEATURES



© 2007 Twentieth Century Fox Film Corp. All Rights Reserved.

AD SALES
212-556-2520

Slow recovery for syndication

The hardest-hit segment in 2001, it's predicted to see 1% growth this year

By Steve McClellan

The good news for syndication is that 2001 is over. The hardest-hit segment in the worst year for TV advertising in 50 years, syndication was, by some estimates, down 25% to 30%, to between \$1.8 billion and \$1.68 billion.

As for this year, it has apparently hit bottom and will start to climb back up again, however slowly. Two recent analyst reports, from Morgan Stanley and UBS Warburg, predict 1% growth for syndication.

Tim Spengler, executive vice president, director of national broadcast, Initiative Media North America, says those analyst estimates are probably in the ballpark.

"There aren't a lot of new shows that are getting a lot of attention," he observes. On the other hand, he doesn't foresee another huge drop in business. "It's definitely in a lower place than it was, but there are enough top shows in access and in other areas that I think it's going to be relatively stable and may grow slightly."

What is really needed, he says, is some buzz, from a hot new show or genre: "There's no major excitement in the segment."

It's a point well taken by some executives in the business who want to change that perception. One of those executives is Steve Mosko, president, Columbia TriStar Domestic Television.

For the past year, Mosko and his team

have been planning and, more recently, executing a new marketing campaign designed to create a more positive image for syndication generally, and also sell the products that Columbia TriStar has to offer.

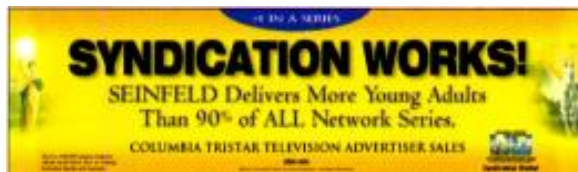
Mosko and Columbia decided to go their own way with their campaign, in lieu of joining the Syndicated Network Television Association. SNTA was recently reorganized and counts among its members most of the other major syndicators that sell national ad time (Warner Bros. and Paramount among them). The members recently hired ad agency veteran Gene DeWitt

to run the organization.

Like Mosko, DeWitt believes that syndication as an industry has undermarketed itself and his job is to develop a campaign and other marketing tools to get advertisers to buy into the concept.

Syndication '02: Up slightly	
Forecaster	Change
Morgan Stanley	+1%
UBS Warburg	+1%

Source: analyst reports



Columbia TriStar has implemented a campaign designed to create a more positive image for syndication generally.

But Mosko says he can't wait any longer. "It has nothing to do with Gene DeWitt or SNTA, but we've been at this six to eight months now. We saw syndication undervalued in the marketplace and no one doing anything about it. We can't wait a year to get a pitch together. We



Columbia TriStar Domestic Television's Steve Mosko believes that syndication is undermarketed, and he and his company have set out to do something about it.

need to sell product now."

As part of its campaign, Columbia TriStar has launched a series of print ads—under the banner "Syndication Works!"—to highlight the value of syndication for advertisers. One of the ads points to the fact that *Seinfeld* delivers more young adults in its syndication run than 90% of all network shows on the air today.

You want moviegoers? Buy *Ricki Lake*, is the pitch of another ad.

A marketing presentation makes the point that, while syndication is perceived as a collection of shows, at Columbia TriStar, it's organized very much like a network, with support staff that includes departments for promotion, research, programming, advertising, affiliate relations and so on.

Stuart Zimmerman has been tapped as vice president, sales development, for the company, and his job is to make believers out of would-be clients. He will spend most of his time carrying the message to advertisers and agencies. He has been with the company since 1998.

As for what's ahead, Mosko is hopeful that 2002 will see increases in national syndication ad sales, both at Columbia TriStar and for the industry. He's not making any specific projections but says, "I think we'll see a positive uptick. Business people are now at the point where they want to start building brands again and increase their share of market through advertising." And Mosko and Columbia TriStar will be more than happy to oblige. ■

**KNOW-IT-ALLS
DROPPED DOWN
DEEP DARK HOLES.**

(WHAT'S NOT TO LIKE?)



RUSSIAN ROULETTE

Win \$\$\$\$\$ or Fall Down a Hole

• Premiering June 3, every night at 11pm

Russian Roulette is interactive! Viewers play along on their pc or set-top box and win points for watching commercials - which means viewers win and advertisers win.

G **A** **M** **E**
S **H**  **W**
n e t w o r k
www.gameshownetwork.com

Prime time is family time

The effects of Sept. 11 are reflected in many pilots in network hoppers

By Steve McClellan

This year's prime time development has two major themes: family programming and shows reflecting Sept. 11—that is, shows dealing with police, firemen, the military, government and the like. Some see those two themes as connected in the sense that Americans seemed to focus more on the importance of family in the wake of last year's tragic events.

That's the way Stacey Lynn Koerner sees it. According to Koerner, senior vice president, director of broadcast research, Initiative Media, of the 110 fall pilots in network hoppers, 52, or 47%, fall in that broader family/post-9/11-inspired category.

"This year's pilot topics are designed to resonate with viewers in a post-9/11 world," says Koerner. "Our focus has changed from self-consumed single yuppies to shows more about families and what we think is important in our culture."

ABC has been saying for a while it wants to get back to the family programming that was a key staple until it jettisoned its Friday-night TGIF lineup a few years ago.

Fox is big on family, too, in its own quirky way.

Most networks can point to a show or two that can be described as family. Koerner says five of the six broadcast networks that showed her pilot lineups (UPN the exception) have one or more family shows in the

works. Pax TV, of course, is devoted entirely to family programming.

NBC Entertainment President Jeff Zucker is "very high" on a pilot starring Chevy Chase he describes as an updated *My Three Sons*, "only it's my three daughters."

Here are the broadcast nets' key needs:

■ **CBS.** Wednesdays and Fridays are the network's neediest nights, says Roy Rothstein, VP, director of national broadcast research, Zenith Media. The net didn't do its usual pilot presentation to agencies this year, but he notes it has had strong drama development in recent years and should improve its lot if the streak continues. CBS is in a strong position, he says, with 14 weekly wins this season and 11 of the top 25 shows.

■ **NBC.** Three key time periods—Tuesday 8 p.m. ET, Sunday 8 p.m. and Sunday 10 p.m. "Our needs are really minimal," says Zucker. "We're probably looking to fill three hours." Two will be dramas (he likes *Kingpin* and *War Stories*), plus the Tuesday comedy block.

■ **ABC.** ABC's needs are not minimal. Rothstein's take: a complete makeover for Thursday, most of one for Friday. The mission for Friday is a new 8-10 p.m. ET comedy block. ABC also needs a new hour each for Monday and Tuesday. A Wednesday-night overhaul wouldn't hurt either, Koerner adds. The good news: New family shows *My Wife and*

Kids and *George Lopez* show signs of life.

■ **Fox.** Thursday, Friday and Sunday need major work. Tuesday and Wednesday need minor work. *Ally*'s a question mark, and the signature *X-Files* is going. But a new generation of shows is starting to click, including *Boston Public*, *Bernie Mac* and *24*. "Give Fox credit for being creative," says Rothstein.

■ **The WB.** The biggest need: Fix Sunday night. Poor performance that night has hurt the network's overall ratings this season. Thursday at 8 p.m. ET needs work. Friday needs comedies that would be anchored by *Reba*; other current comedies there are expendable. Secondary needs: Monday, Wednesday and Thursday nights could each use a new hour, says Koerner.

■ **UPN.** Tuesday has a one-hour hole to fill, and Wednesday could use an hour as well. *The Amazing Race* fizzled, but look for more repurposing between UPN and co-owned CBS. Network hasn't revealed comedy development yet, but one of five drama pilots will replace just-canceled *Roswell*.

■ **Pax.** The net needs to continue to develop original shows for the weekend and is also looking for a new hour on Monday.

Following are pilots currently in development—at least all those the broadcast networks are admitting to right now.

2002 DEVELOPMENT SLATES

	WORKING TITLE	STUDIO/PRODUCER	STORY LINE
DRAMA ABC	<i>Homeward Bound</i>	Studios USA	Girl loses job, has to move back home
	<i>The Oath</i>	Touchstone	Two doctors fight system at HMO
	<i>Larry Gelbart project</i>	Touchstone	Media family quest for dominance
	<i>Flashpoint</i>	Touchstone	CDC agents and their cases
	<i>Astronauts</i>	Twentieth Century Fox (TCFTV)	NASA drama
	<i>Paranormal Girl</i>	Touchstone	Psychic teen solves crimes
	<i>Veritas</i>	Touchstone	Father and son archaeologists
	<i>Miracles</i>	Spyglass/Touchstone	Spiritually conflicted seminarian
	<i>Capital City</i>	DreamWorks/Touchstone	Political drama
	<i>That Was Then</i>	Touchstone	Man revisits his past
	<i>Chang Family Saves World</i>	Touchstone	Wutan Temple Warriors battle evil
	<i>Nancy Drew</i>	Touchstone	Based on the books
	<i>Push, Nevada</i>	Touchstone/Live Planet	Mystery drama viewers help solve



Greta Gaines loves
wide-open spaces.
But for 30 minutes
a week, she's
agreed to squeeze
into your TV.



Every Sunday at 7:30pm, champion snowboarder Greta Gaines explores peaks, valleys, forests, deserts, rivers and wild animals with celebrity guests as they chase adrenaline all over the country. Wild woman at heart, Greta Gaines has agreed to be your guide across this rugged patch of land known as America. With a talk format that includes more fresh air than hot air, Greta goes on location with celebrity friends like Ethan Hawke and Sheryl Crow while discovering that adventure is all about building memories. That, and rock-hard thigh muscles.

(oxygen)TM

Fresh media for women. On TV and Online.

COMEDY ABC

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Mayor of Oyster Bay</i>	Carsey-Werner	Small-town honorary mayor
<i>With You in Spirit</i>	TCFTV	Cub reporter in new-age town
<i>My Wonderful Life</i>	Touchstone/Granada	Single mom balancing work, family
<i>What Leonard Comes Home To</i>	Touchstone/Brad Grey	Hubby's view of marriage
<i>Michael Jacobs pilot</i>	Touchstone/NBC	Workaholic dad tries to reconnect
<i>Legally Blonde</i>	Touchstone	Based on the movie
<i>Sun Gods</i>	Touchstone	People selling solar paneling
<i>John Ridley project</i>	Touchstone	Husband deals with social wife and family
<i>Regular Joe</i>	Touchstone	Daughter returns home with baby
<i>Couples project</i>	Touchstone	Three couples and their relationships
<i>8 Rules for Dating My Daughter</i>	Touchstone	Based on the book by W. Bruce Cameron
<i>Scherick-Ronn pilot</i>	Touchstone	Unorthodox private eye and family
<i>Dexter Prep</i>	Touchstone	All-male boarding school
<i>The Funkhousers</i>	Jersey TV/Touchstone	Eccentric close-knit family
<i>Bonnie Hunt project</i>	Touchstone	Family comedy
<i>Terri Minsky project</i>	Touchstone	Girl gets job in highly competitive office

DRAMA CBS

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>CSI Miami</i>	Alliance-Atlantis/CBS	Spin-off
<i>Queens Supreme</i>	Regency/Shoelace	<i>L.A. Law</i> on the other coast
<i>Georgetown</i>	Big Ticket	Political drama
<i>Jo</i>	Spelling/CBS	Pet doctor goes home again
<i>R.U.S.H.</i>	USA/CBS	L.A. crime drama
<i>Hack</i>	Big Ticket	Cop and taxi driver fight for underdogs
<i>Lefty</i>	Big Ticket/Brad Grey	Stallone's a priest with a Rambo past
<i>RHD/LA</i>	Studios USA	LAPD detective
<i>Presidio Med</i>	Warner Bros.	Female doctors in San Francisco
<i>Without a Trace</i>	Warner Bros.	FBI unit tracks missing persons
<i>Allison Anders project</i>	DreamWorks	Parole-officer drama

COMEDY CBS

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Jeff Strauss project</i>	Twentieth TV/Acme/CBS	Couple balances work, home, love life
<i>Grown Men</i>	Warner Bros.	Father and son are roommates
<i>Lydeker</i>	Paramount	Overachiever and her office-related problems
<i>Lunchbox Chronicles</i>	Studios USA	Single mom juggles work, love
<i>Life of the Party</i>	TCFTV	Nathan Lane as actor-turned-politician
<i>Two Families</i>	Warner Bros.	Two widowers and their grown kids
<i>Keenan and Lloyd project</i>	Paramount	Writer discovers her real and famous dad
<i>McCall/Bardallis project</i>	Brad Grey TV	Woman and her big Greek family
<i>Still Standing</i>	TCFTV	Blue-collar parents raise three kids
<i>Dragons of New York</i>	CBS/Regency	Updated <i>Thin Man</i>

DRAMA NBC

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Boomtown</i>	NBC/Dreamworks	L.A. crime drama
<i>Kingpin</i>	NBC/Spelling	Drug-cartel crime drama
<i>Miss American Pie</i>	NBC/Studios USA	Family drama set in '60s
<i>Miss Miami</i>	NBC/Touchstone	Miami crime drama
<i>Mister Sterling</i>	NBC/Studios USA	Josh Brolin goes to Washington
<i>St. George</i>	NBC	Pet doctor and family go to Africa
<i>War Stories</i>	NBC	Jeff Goldblum as war correspondent
<i>Young Arthur</i>	NBC	Young King Arthur
<i>Zero Effect</i>	Castle Rock/Warner Bros.	Gumshoe master of disguise

COMEDY NBC

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Good Morning, Miami</i>	Warner Bros.	Workplace comedy, morning TV show
<i>Romeo Fire</i>	NBC/Warner Bros.	Small-town firefighters
<i>A.U.S.A.</i>	NBC/TCFTV	<i>Scrubs</i> goes to court
<i>Chevy Chase project</i>	SNL Studios/NBC	Divorced dad takes care of kids
<i>Class of '06</i>	NBC/Paramount	<i>Animal House</i> for the small screen
<i>Ken Finkleman project</i>	NBC/Imagine	TV newsman and family
<i>Greg Giraldo project</i>	NBC/Conasco	Single dad/comedian raises small daughter
<i>Hidden Hills</i>	NBC	Three suburban couples interact
<i>In-Laws</i>	NBC/Paramount	Newlyweds move in with her parents
<i>It's Not About Me</i>	NBC	Lawyer quits job to be high-school teacher
<i>Life at Five Feet</i>	NBC	Buddy comedy, columnist and supermodel

PUTTING UP NUMBERS COAST TO COAST



Baseball on WGN Superstation
has appeal across ALL time zones!

PACIFIC

1.0

MOUNTAIN

1.1

CENTRAL

1.2

EASTERN

1.0

Household
Ratings

No matter where they live, Americans turn to WGN Superstation for the best in MLB action, including both National league AND American League games.

All day, every day, there's always something good on WGN Superstation. We're home to great comedies, can't-miss movies, cable-original action hours, plus the home for year-round sports, including the 2002 season of Cubs and White Sox Baseball!

WGN
SUPERSTATION

FOR ADVERTISER AND AFFILIATE INFORMATION CALL 1-800-255-3333

DRAMA FOX

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Firefly</i>	TCFTV	Multi-ethnic, updated <i>Starsky & Hutch</i>
<i>Keen Eddie</i>	Littlefield/Paramount	American cop on a mission in London
<i>Save the Last Dance</i>	Paramount	Based on the film of same name
<i>Time Tunnel</i>	TCFTV/Regency	Redo of '60s TV series
<i>Eastwick</i>	Warner Bros.	Son of <i>Witches of Eastwick</i>
<i>John Doe</i>	Regency	Savant amnesiac knows all but one thing
<i>Untitled</i>	TCFTV	Secret Service ensemble
<i>Girls Club</i>	TCFTV/David Kelley	Female attorneys share San Francisco apartment
<i>Septuplets</i>	Stu Segall Productions	Dramedy about teen septuplets

COMEDY FOX

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Beat Cops</i>	NBC/Conaco	Buddy comedy, NYC cops
<i>Next!</i>	TCFTV	Comedy sketch show
<i>The Big Fix</i>	Castle Rock/Warner Bros.	Dead man returns to fix mistake
<i>The Pitts</i>	TCFTV	Trials of a luckless family
<i>Eric Gilliland project</i>	Studios USA	Liberal son vs. conservative stepdad
<i>Alan Zweibel project</i>	Regency	Extended-family comedy
<i>BS</i>	Imagine/TCFTV	Girls at boarding school
<i>Cedric the Entertainer</i>	TCFTV	Sketch variety show
<i>Oliver Beene</i>	DreamWorks/TCFTV	Kennedy-era <i>Wonder Years</i>
<i>Life on Parole</i>	DreamWorks/TCFTV	Parole officer and his parolee buddy
<i>The Grubbs</i>	Studios USA/Granada	Blue-collar family of losers
<i>Ricky Blitt project</i>	TCFTV	Hyper-neurotic slacker

DRAMA TheWB

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Aces</i>	Warner Bros.	Teen and his gambler father
<i>Birds of Prey</i>	Warner Bros.	Superheroines battle villains in Gotham City
<i>Black Sash</i>	Warner Bros.	San Francisco bounty hunter teaches martial arts
<i>Home of the Brave</i>	Spelling	Soldier returns home after tour of duty
<i>Everwood</i>	Warner Bros.	Widowed doctor moves to small town
<i>In My Life</i>	Turner	Coming of age in Baton Rouge, La., circa 1964
<i>Lone Ranger</i>	Turner	Redo of the old series
<i>Lost in Oz</i>	Warner Bros.	Adventure series set in Oz

COMEDY TheWB

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
<i>Amanda Bynes project</i>	Warner Bros.	Teenager moves in with older sister
<i>Family Affair</i>	Turner	Updated version of '60s series
<i>Just Like You</i>	Big Ticket	Latino family
<i>Brave New World</i>	Turner	Home-schooled kids start public school
<i>Generation Gap</i>	Paramount	Wild mom moves in with her uptight daughter
<i>Prep</i>	Turner	Co-ed boarding school
<i>Do Over</i>	Paramount	A reverse <i>Big</i>
<i>St. Sass</i>	Warner	Boarding-school dorm mom and misfits
<i>Houseblend</i>	Paramount	Divorced friends combine their households
<i>In My Opinion</i>	Primarily Entertainment	Office comedy, female advice columnist
<i>Way Downtown</i>	Turner	Trials of twentysomethings in NYC

UPN

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
Drama		
<i>The Twilight Zone</i>	Trilogy/New Line	New version of the Serling classic
<i>One for the Money</i>	Wendy Finnerman/Columbia TriStar	Female bounty hunter
<i>The Legacy</i>	Brockheimer/Warner Bros.	Young attorney is a superhero
<i>Haunted</i>	Industry Entertainment/Viacom	Gumshoe has help from spirit world
<i>Empire</i>	American Zoetrope/Greenblatt Janollari	Two brothers own hip-hop label

PAX

WORKING TITLE	STUDIO/PRODUCER	STORY LINE
Drama		
<i>Lip Service</i>	Dave Alan Johnson/Gary R. Johnson	Hearing-impaired FBI agent
<i>Body & Soul</i>	John Whelpley	Alternative-medicine drama
<i>Just Cause</i>	Jacqueline Zambrano/Gail Morgan Hickman	Ex-con lawyer fights for justice
Reality		
<i>Opportunity Knocks</i>	not available	Neighbors compete for prizes

SONY

SHOW ISSUE

BOOTH #18207
NEW SOUTH HALL

network

NAB CONVENTION

@nab2002

LAS VEGAS • APRIL 7-11, 2002



PETER MCCOUBREY (LEFT), AN OUTPOST DIGITAL COLORIST, AND FIRST ASSISTANT EDITOR SUSAN LITTENBERG EMPLOYED A UNIQUE POST-PRODUCTION WORKFLOW SYSTEM FOR STEVEN SODERBERGH'S *FULL FRONTAL*.

TALKIN' ABOUT A REVOLUTION

FOR THEIR LATEST ARTISTIC ENDEAVORS, BOTH PHOTOJOURNALIST DAVID TURNLEY AND DIRECTOR STEVEN SODERBERGH SELECT **SONY DVCAM™** EQUIPMENT

With the latest DVCAM equipment, making a film, whether it's a black-and-white documentary or a major motion picture, has become less expensive, easier and quicker, and perhaps even more exciting. Recently, acclaimed photojournalist David Turnley made his first documentary film and director Steven Soderbergh, following the heady successes of *Traffic* and *Erin Brockovich*, put the finishing touches on his latest motion picture. Both Turnley and Soderbergh decided, for different reasons, to create their films with DVCAM equipment. Here's why.

STEVEN SODERBERGH

Three companies—Sony Electronics, Outpost Digital, and DigitalFilm Tree—have teamed up to help bring award-winning director Steven Soderbergh's eagerly awaited *Full Frontal* to the silver screen.

The companies worked together to create a digital post-production workflow system based in part on Sony's DSR-2000P PAL DVCAM™ VTRs. The project marks the first time the PAL-based DSR-2000P VTRs have been used for a major motion picture in the U.S.

"Because we shot *Full Frontal* on film and in the mini-DV format, we needed a post-production workflow system that could handle multiple formats, serve as

a bridge between the digital and analog worlds, and offer the latest technology at a reasonable price," says Scott Kramer, producer of *Full Frontal*. "We consulted DigitalFilm Tree and they recommended Sony's DVCAM format and Outpost Digital, whose facility is entirely built on DVCAM equipment."

The post-production process designed by DigitalFilm Tree consisted of two Sony DSR-2000P DVCAM VTRs and two 800MHz Apple® Power Mac™ G4s. Like its NTSC brother, these VTRs offer exceptional editing and multi-functional playback capabilities, as well as versatile interfaces that support analog and digital video.

"We brought the DSR-2000P to the U.S. to meet the increasing demand of PAL production here," says Craig Yanagi, senior manager for corporate marketing at Sony Electronics' Broadcast and Professional Company.

"Major post-production and

continued on page 5

TURNER SPORTS SCORES WITH TAPELESS DIGITAL SYSTEM

TURNER SPORTS USES **SONY NEWSBASE™** SYSTEM TO RECORD, ANNOTATE, EDIT, AND BROADCAST NBA HIGHLIGHTS

To streamline workflow and increase productivity, Turner Sports has created a tapeless broadcast operation for its NBA basketball games using Sony Electronics' NewsBase™ server system.

"Imagine editing and annotating highlights of twelve simultaneous NBA games in progress, without touching a single tape," says

continued on page 7



THE METAMORPHOSIS OF META-DATA

SONY'S META-DATA NETWORK SYSTEM OFFERS IMPROVED **WORKFLOW INNOVATIONS AND ASSET MANAGEMENT**

Most people think of Sony Electronics as an equipment manufacturer. And while Sony is an equipment manufacturer, Sony increasingly regards itself as a business solutions provider. Sony takes

the issue of workflow innovation very seriously, and is continually striving to develop new system approaches to the traditional production challenges.

Sony's business solutions are

comprehensive. From initial requirements and consultancy, through system design and integration and e-support, Sony is always with its customers. The systemization of

continued on page 3

CREATING A DIGITAL INFRASTRUCTURE

SONY SENIOR VICE PRESIDENT STEPHEN E. JACOBS DISCUSSES HOW COMPANIES CAN IMPROVE THEIR RETURN ON INVESTMENT WHEN THEY JOIN THE DIGITAL WORLD

Stephen E. Jacobs is senior vice president of sales and marketing for Sony's Broadcast and Production Systems Division. Prior to joining Sony, Jacobs was executive director of new media for CBS News. He oversaw CBS News' role in cbs.com, the cooperative Internet venture between CBS affiliates and CBS News. Prior to that, he was executive producer for special events as well as holding other broadcast responsibilities spanning a 16-year career at CBS News.

At Sony, Jacobs' current emphasis is helping customers exploit the migration



from analog to digital technologies.

For Sony, how will NAB 2002 be different?

Let's start with the way we look at our customers' needs—that's key in answering your question. For Sony and our customers, this is the year for Digital. In acquisition. In storage. In the use of that increasingly familiar term *meta-data*. The progress in our digital technology makes it possible for our customers to accomplish more with less. That's their number one need. So we're emphasizing both process and product innovations that streamline customer workflow and increase productivity.

Reflecting those innovations, this year's NAB will be applications driven. We will focus on news, sports, produc-

tion, and post. Under our Anycast™ umbrella we're bringing together digital technologies to streamline our customers' workflow and boost their productivity for those apps. We also want to show how we can help reduce their cost of maintenance.

Customers will discover new digital products—my favorite is the eVTR (more on that in a moment) and new products that take meta-data off our PowerPoint® slides and into the field. Customers will find new technologies for monitoring the health and maintenance of their hardware. And we're not talking about only Sony gear; we can also monitor any SNMP-equipped device.

Let's talk about the transition from analog to digital.

First, as Larry Thorpe, Gene Savoie, and Bob Ott will tell you, it's not about format. This is not "format wars, round three." This is about figuring out what a customer's application is and applying the appropriate technology. And I'm not talking solely about tape, because lower-cost servers are also part of the solution.

For too long, the industry has talked about the DVCAM™ format as entry-level video. That's silly and pretty provincial. Many professional news organizations are using our DVCAM products and doing so successfully. DVCAM is better, faster, and cheaper than our original analog formats, and the fact that you can edit the material on a laptop makes it the choice for a variety of news, sports, and corporate video applications.

If a customer's application or infrastructure needs MPEG or has shelves and shelves of half-inch Sony tapes, then we have two ways to go.

Our Betacam SX® format is the long-standing choice. This year, we are adding another MPEG option with the American

continued on page 8

BITS & BYTES



JOHN MARAGANIS (CENTER), PRESIDENT OF THE OMEGA MANAGEMENT GROUP, PRESENTS THE NORTHFACE SCOREBOARD AWARD TO BOBBY LEE LAWRENCE (LEFT), VICE PRESIDENT OF MARKETING FOR SOTS, AND DAN WIERSMA, SENIOR VICE PRESIDENT OF SOTS.

SOTS' SATISFIED CUSTOMERS

SONY'S BROADCAST AND PROFESSIONAL SUPPORT GROUP WINS OMEGA CUSTOMER SERVICE AWARD

The Omega Management Group Corporation has presented its NorthFace ScoreBoard Award to Sony Operations and Technical Services (SOTS) group, a unit of Sony Electronics' Broadcast and Professional Company. Presented annually, the award recognizes organizations that deliver "world-class service and support" to their customers.

The award is based on a comprehensive, independently audited survey of SOTS customers. The survey found that Sony consistently exceeded customer expectations, earning an overall 4.1 rating on a five-point scale. (A rating above four indicates an organization is providing excellent customer service and building strong customer loyalty, according to Omega.)

"The Omega NorthFace ScoreBoard Award is presented annually by Omega to organizations that not only offer exemplary service to its customers but also centers their existence on a deep commitment to exceed customer expectations," says Richard James Castellano, chief customer office for Omega. "Our survey found that Sony's Operations and Technical Services group provides unmatched service and support to professional customers in broadcasting, corporate, and industrial markets."

"Sony's fundamental business philosophy has always incorporated world-class customer service," says Dan Wiersma, senior vice president of Sony Operations and Technical Services. "Now, in addition to hundreds of thank-you letters and anecdotes, we have third-party acknowledgement of our years of dedicated work."

The independently audited survey measured customer expectations in four categories—customer service, repair facility, field service, and product. In each area, Sony professional customers were asked to rate SOTS on a five-point scale, with five for "exceeded," four for "better than," three for "met," two for "below," and one for "did not meet expectations."

Overall, SOTS earned an impressive 4.1 rating, with 95 percent of customers saying SOTS service "met" or was "better than" their expectations.

Sony Operations and Technical Services offers a hierarchy of SupportNET™ service agreements, including the deluxe SupportNET24™ plan with 24/7/365 on-site service. In addition, Sony's SystemWatch™ service utilizes Simple Network Management Protocol tools to remotely monitor the health and operation of customer systems, anticipating problems before they occur.

Sony's new DeviceMonitor™ software extends the functionality of the SystemWatch service, which uses Simple Network Management Protocol tools to remotely monitor the health and operation of customer equipment. With DeviceMonitor software, customers can utilize their PCs to check the status of their entire broadcast operations. If equipment needs to be serviced, the software automatically stores existing equipment settings and configures replacement units with the same settings.

THE METAMORPHOSIS OF META-DATA

continued from page 1

meta-data is a key example of how Sony is transforming today's technology innovations into tomorrow's business solutions.

Sony fully supports meta-data in its traditional "media asset management" perspective, but it also supports a very different concept of meta-data closely related to the acquisition and production stages of content creation.

Sony regards meta-data—and the systemization of meta-data—as something that can add value and create efficiency at every stage of the broadcast production process. From story boarding and script writing, through field or studio-based shooting, post-production and archiving, the creation of meta-data can transform every step of the process, add value to the end product, and create significant, new revenue streams from a company's digital assets.

SEAMLESS PRODUCT INTEGRATION

The system that Sony will demonstrate at NAB 2002 goes by the name of "meta-data network system." While it is at the prototype stages of development, it does illustrate Sony's vision for the seamless integration of meta-data and audio/video production equipment for both current and future products.

There are two important points about Sony's meta-data network system. Firstly, newly introduced MPEG IMX™ and

HDCAM® camcorders will interface seamlessly with this system. Also, Sony's meta-data network system can work alongside existing Betacam SX® and Digital Betacam® camcorders to create significant new efficiencies and harness many of the core benefits of this advanced systems approach to meta-data collection, integration, and data flow.

Secondly, Sony's meta-data network system is entirely based on open standards. At the heart of the system is the implementation of Unique Material Identifiers (UMID). Sony's UMID definition is the SMPTE 330M standard—straight and simple.

Sony's newly introduced MPEG IMX MSW-900 camcorder is fitted with an adaptor. Its main purpose is twofold. Firstly, to access the camera data and insert meta-data associated with each shooting image. This information is stored in a way that it's associated with one particular UMID, which is assigned to that individual scene.

Secondly, proxy video images are created and transferred over wireless Ethernet links to field terminals where operators can log the video data live at the scene. In addition to MPEG IMX and HDCAM products, this system also works with Betacam SX and Digital Betacam camcorders via a common camera interface.

IMMEDIATE DATA ACCESS

There are various elements involved in creating and storing meta-data within the production process. Sony standard tape is equipped with a new type of label called a

Tele-File™ label. As well as carrying the same meta-data that's stored on the MPEG IMX and HDCAM tapes, the Tele-File label also supports meta-data storage for Betacam SX and Digital Betacam products. More specifically, Tele-File is a non-contact IC memory label that provides efficient random access capabilities for all data stored on the tape. Associated with the UMID is meta-data such as data type, date, time, GPS location, and camera owner, just to name a



MPEG IMX MSW-900 CAMCORDER

few. All this information is also carried in the Tele-File label.

Along with the collection of meta-data from the camera and/or wireless links, the adaptor creates proxy images of the recorded material. The adaptor contains an IP address, and the unit uses wireless Ethernet technology to provide a direct link to a web browser which the camera operator or journalist can access from a terminal and get immediate access to the recorded proxy images. This data can be used live at the scene to log the rushes, annotate them, and create an edit decision list (EDL). Information inserted by the user can be a good shot marker or other information, such as a note to a studio-based editor.

Also, the adaptor has a plug-in slot for a removable hard disk drive, which can be used to store the proxy video images and meta-data. The disk drive can be transferred to a laptop, and the same logging and editing processes can be performed. A producer or journalist can start work anywhere, anytime.

Once the logging or editing process in the field has been completed, the EDLs and created meta-data can be e-mailed back to the broadcast facility and automatically applied to the broadcast tape when it arrives ahead of the camera crew. With the meta-data network system, a news crew that normally covers two assignments a day can cover four or more assignments a day.

IMPROVED ASSET MANAGEMENT

The meta-data network system also increases a company's control of its digital assets. With the meta-data network system,

a standard MPEG IMX VTR is linked to a laptop. The meta-data network system sends a query over the network and within seconds the information gathered during acquisition is viewable.

With a push of the "Auto Digitize" button, the MPEG IMX VTR automatically plays out just the shots that the field-based team designated as "good." This feature saves money in the edit suite, and enables a broadcaster to break a particular piece of news first.

One final consideration is the digital asset store. It is common for broadcasters to not know who owns the material held in much of their asset stores.

Meta-data overcomes this problem. Shot by shot, scene by scene, broadcasters will now have a comprehensive database of invaluable information. With the meta-data network system, valuable information has been added to the meta-data throughout the production process, stage by stage. Not only does this simplify re-use and re-purposing of content in a company's broadcast operations, it also provides easy access to a company's assets by third parties. And that means increased revenues.

In this situation, what had been a large and expensive tape repository becomes a valuable business asset. In the new Anycast™ world, where viewing channels and platforms proliferate on a daily basis, this degree of control and navigation through a company's most valuable asset, its content, can provide a company with a real differentiator in the global broadcast market. ■



CINEMATIC SUCCESS WITH CINEALTA

DIRECTOR MARSHALL UZZLE USES HDCAM® CAMCORDERS IN HIS FIRST FEATURE, *A LIGHT IN THE DARKNESS*



When director Marshall Uzzle was planning principal photography for his first feature, *A Light In The Darkness*, he knew he needed a medium that would offer superb imagery and creative flexibilities—but on an independent filmmaker's budget.

After a few weeks of research, Uzzle and his producing partners turned to Sony's CineAlta™ 24P digital HDCAM® professional camcorder.

Uzzle used two HDW-F900 camcorders during production of

A Light In The Darkness, that was shot in 12 southern California locations in just 21 days. The versatility of the HDCAM camcorders allowed Uzzle to capture a broad range of scene lighting conditions and to experiment with camera exposure and shutter angles.

As a result, Uzzle says he was able to achieve a creative quality that surpassed the traditional limitations of a modest film budget.

"With HDCAM camcorders, we were able to create a

poignant feature on a moderate budget, but still achieve big budget coverage," says Uzzle. "We could capture shots that otherwise would have been very challenging with a film camera."

The independent filmmaker is another in a growing number of storytellers who have embraced Sony's HDCAM equipment. "Marshall Uzzle's use of our CineAlta camcorder for production of *A Light In The Darkness* underscores the growing adoption of 24P tech-

nology among independent filmmakers producing content for theatrical release," says Jon Reiner, marketing manager for movie and television production at Sony Electronics' Broadcast and Professional Company. "Our CineAlta system empowers all types of filmmakers—from independent directors like Uzzle to major motion-picture producers—to work more creatively and efficiently as dramatic storytellers by exploiting the many innovations of the digital 24P system."

The film examines the life of Taylor Melnick, an acute schizophrenic forced back into the world, who forms a co-dependent relationship with his neighbor and

helps his uncle uncover a Native American burial ground. In the end, Taylor becomes the light in the darkness to those who have shown him the ultimate betrayal, but teaches the viewer that anyone can save others even when he can't save himself.

Uzzle says he appreciated the fact that the HDCAM camcorder required minimal set-up time, allowing him to very efficiently conduct an average of 60 set-ups, and with as many as seven takes per scene.

"With this camcorder, we could do many more takes and more shots than we might otherwise have with a traditional film camera," says Uzzle. "In fact, the reduced set-up time allowed me to focus my time on coaching the actors. And because we were using HDCAM tape and not the more costly film, we could also keep the camera rolling, which maintained talent spontaneity. In the end, we used a lot of shots compiled before saying 'action' and after 'cut.'"

The camcorders' zoom capabilities continued on page 6

BIGGER IS BETTER

FOR A TOTAL CENTRALCASTING SOLUTION, THINK SONY

For some savvy broadcast companies, the smartest business move they'll make this year will be to implement centralcasting into their daily operations.

Centralcasting's allure is financial. Done right, centralcasting will significantly increase a broadcast company's profits. Broadcast companies that implement centralcasting have increased their profit margin by streamlining operations, and reducing staff positions in master control, traffic, programming, production, and other departments. Also, these companies have lowered their capital expenditures and benefited financially by decreasing error rates in spot playback.

WHAT IS CENTRALCASTING?

Put simply, centralcasting involves centralizing a company's equipment and operations in one main facility. A centralcasting system involves a network operating center (NOC) that acts as a content storage point for a company's broadcast facilities. The NOC includes a central digital routing switcher, server storage for program play-out, near-line storage, and archive and station automation software and hardware. The NOC is coupled with state-of-the-art technologies for transferring material to and from the outlying broadcast stations via a broadband wide area network.

The overall market for centralcasting equipment and services in the United States will grow from \$5.3 million during 2001 to \$42.3 million during 2005, according to Cahners In-Stat Group, a New York-based high-tech research firm. The typical cost for outfitting a centralcasting network operations center was about \$1 million in 2001.

While a handful of companies offer centralcasting solutions, Sony Electronics offers more of a complete centralcasting solution. "We've got all of the core capabilities in-house," says Gene Savoie, general manager

continued on page 6



EDWARD GREBOW, DEPUTY PRESIDENT OF SONY ELECTRONICS, AND EDDIE FRITTS, PRESIDENT AND CEO OF THE NATIONAL ASSOCIATION OF BROADCASTERS, SHAKE HANDS AT SONY'S PRE-NAB PRESS CONFERENCE IN NEW YORK. THE SONY BOOTH AT NAB 2002 IS LOCATED IN THE NEW SOUTH HALL. IT'S THE LARGEST NAB BOOTH EVER.

SPACE SAVER

SONY UNVEILS NEW MULTI-USE **FLAT-PANEL PLASMA MONITOR** WITH VERSATILE LAYOUT STYLE

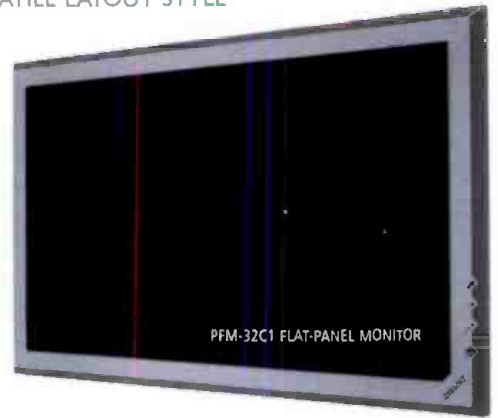
Continuing to spark the widespread adoption of plasma monitors by a variety of industries and businesses, Sony Electronics has unveiled its latest flat-panel monitor, the PFM-32C1, which has a viewable area of 32 inches, measured diagonally. The new plasma's slim cabinetry makes it desirable for video and data display in business and commercial

settings where space is an important consideration.

Similar in design, style, and performance to the award-winning PFM-42B1 display, the Sony PFM-32C1 flat-panel monitor features a native 16:9 plasma display panel with high brightness and anti-reflective screen, high resolution 1024 x 852 pixels, and improved contrast ratio. Plus, with pixel conversion and reverse 3:2

pulldown technology enhancements, the new plasma monitor can accurately reproduce image quality from the source material.

The Sony PFM-32C1 flat-panel monitor is available now through authorized Sony resellers for a suggested list price of about \$6,000. For more information on this product and Sony's lineup of plasma monitors, visit www.sony.com/news. ■



REVOLUTION

continued from page 1

duplicating facilities in Hollywood specifically requested the PAL version of our DSR-2000P to serve clients who feel that the 25-frame structure of the PAL format provides the best transfer of video to film."

Film footage for *Full Frontal* was converted via a telecine and imported directly into the DVCAM VTR through its serial digital interface (SDI).

"The SDI circuitry of the DSR-2000P provides the most pristine data transfer possible, thereby providing the highest picture quality," Yanagi says. The DVCAM VTR, which offers the versatility to play back an array of consumer and professional DV formats, plays back MiniDV footage easily.

Once the MiniDV footage was dubbed to the DVCAM format, the video for the motion picture was transferred over the VTR's i.LINK® IEEE-1394 digital interface directly into the Power Mac G4s for editing. Edited footage was then transferred back to the DVCAM VTRs for storage or playing on Sony professional monitors.

In addition, DVCAM VTRs feature component and composite I/Os, easily connecting to Sony and other professional monitors, which allowed editors to view footage throughout the post-production process.

"The Sony dual system monitors enabled us to view our PAL movie from Final Cut Pro® and screen our NTSC VHS tapes as needed," Kramer says. "The underscan was appreciated because we could see how the image would look in the theater. We could also turn off the underscan to see how home TV viewing would look."

Final edited footage for the movie was transferred back to the telecine through SDI

for the purpose of making film prints.

"The DSR-2000P has all the industry-standard interfaces that cover all the analog and digital bases," says Ramy Katrib, founder of DigitalFilm Tree. "We've been proponents of DVCAM and have used the format in a lot of innovative ways. It is the best all-around video format we've used and it allows you to work with a number of formats."

Evan Schechtman, principal of Outpost Digital, says that DVCAM media is the most resilient tape stock in a digital format. "DVCAM tape performs superbly under intense shuttling and loading," he says. Throughout the post-production process, the movie's editors were impressed with the DVCAM VTR's performance.

DAVID TURNLEY

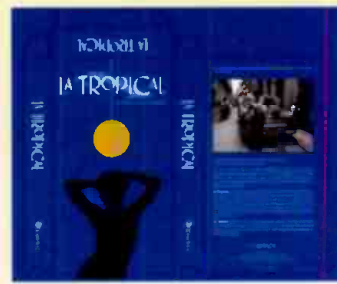
Pulitzer Prize-winning photojournalist David Turnley recently put down his still image camera and picked up a Sony DVCAM camcorder to shoot his first documentary.

"I wanted to take on the challenge of storytelling through moving images, and I wanted the end result to be stunning," says Turnley, whose two decades of work as an acclaimed still image photographer have taken him to Beirut, Tiananmen Square, South Africa, and Kosovo. "But I needed a video camera that offered the best possible image quality in a small form factor."

Turnley used a DSR-PD100A and two DSR-PD150 DVCAM camcorders to shoot *La Tropical*, which is set in Cuba and captures the allure of an open-air dance hall of the same name. Established nearly 50 years ago, the popular nightclub becomes "a gyrating

pool of passion every evening," attracting Cubans who yearn to dance to their culture's best music, says Turnley.

Turnley handpicked eight *La Tropical* reg-



ulars to interview at length over two months. Their stories provide the narrative for the film and convey the importance of the dance hall in both their personal lives and the broader Cuban culture.

During shooting, the camcorder offered stunning picture quality and maximum flexibility, allowing Turnley to capture compelling footage that has helped the film garner early critical attention.

"The superb imaging capabilities of the DSR-PD100A and DSR-PD150 cameras under a wide range of lighting conditions—along with the DVCAM format's robust recording characteristics—are clearly seen in this piece," says Craig Yanagi, senior manager of corporate marketing at Sony Electronics' Broadcast and Professional Company. "It is wonderful to see a work that has brought out the best of the camcorders' attributes. *La Tropical* is an example of what can be achieved when either the DSR-PD100A or DSR-PD150 are placed in the hands of a professional like Turnley."

The cameras' wide range of sensitivity allowed Turnley to use natural light, freeing him from having to produce elaborate lighting set-ups. During daytime shots,

Turnley took advantage of the abundant natural sunlight, while at night the camera adjusted well to the lower light of the nightclub, he says.

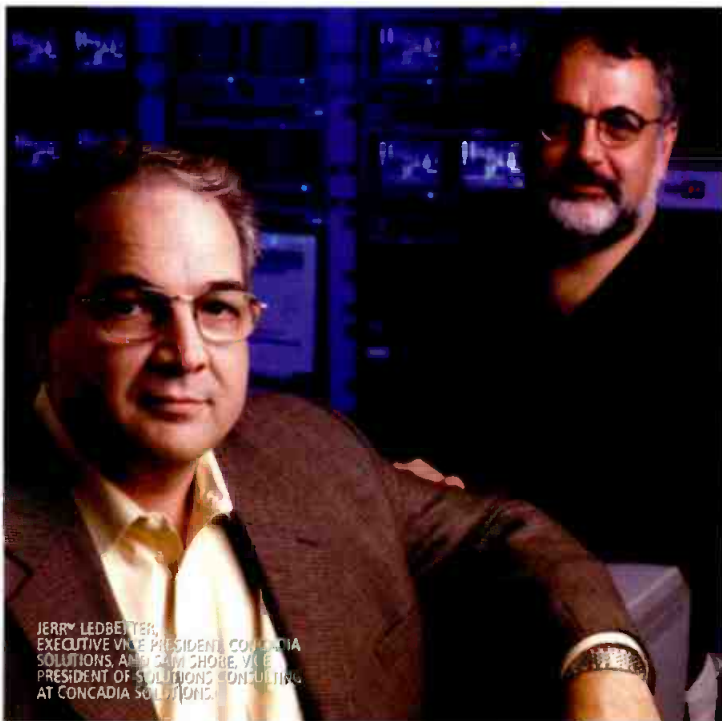
"I wanted to work with people in their daily lives without having to worry about lighting conditions, and the camera allowed me to do that," says Turnley.

The entire documentary is black-and-white. Turnley removed the chroma from the DSR-PD100A to capture black-and-white in the camcorder. Footage shot with the DSR-PD150 was transferred to black-and-white in post-production.

The camcorders' form factor also allowed Turnley to capture footage from interesting points of view. Turnley, for instance, would place the camera on his lap during interviews, creating a perspective in which the interviewee is looking above the camera to the interviewer, as opposed to the more common viewpoint in which the camera is at eye-level with the subject. Turnley also employed a wide-angle converter lens to capture intimate shots of his subjects.

La Tropical has earned early critical attention, with many critics calling it a beautifully shot documentary. It was named best documentary in the Miami International Film Festival and took second place in the documentary category at the Sarasota International Film Festival in Florida.

One of the world's leading photojournalists, Turnley earned a Pulitzer Prize for photography in 1990. "Invariably, Sony equipment helped me make a very interesting film with a look that makes me proud," says Turnley. "I wanted a film that showed I really applied myself as I did as a still photographer. And I think I achieved that." ■



JERRY LEDBETTER,
EXECUTIVE VICE PRESIDENT, CONCADIA
SOLUTIONS AND SAM ZHORE, VICE
PRESIDENT OF SOLUTIONS CONSULTING
AT CONCADIA SOLUTIONS

COURT TV CASHES IN ON CONTENT

COURT TV RELIES ON **CONCADIA SOLUTIONS** TO ARCHITECT AND IMPLEMENT AN ARCHIVE AND ASSET MANAGEMENT SOLUTION

Court TV has selected Concadia Solutions to implement a digital archive system, enabling the network to re-engineer workflow processes, streamline on-air operations, and improve its overall air quality. The archive will also serve as the repository for future Court TV Media Asset Management (MAM) initiatives.

SUCCESS WITH CINEALTA

continued from page 4

ities allowed Uzzle to establish both wide shots and capture close-ups without having to change the camera lens for each take.

Uzzle founded Jungle Entertainment, an independent feature and film production company in 1996. Uzzle wrote, directed, and produced the critically acclaimed short, *A Porcelain Dream*, that was screened at Dances with Film Festival and the African-American Film Market Showcase.

Sony's 24P HDCAM HDW-F900 camcorder is a central element in the company's CineAlta high-definition production system. The CineAlta system includes the HDW-F500 videotape recorder and the multi-format BVM-F24U video monitor. Sony supports its core CineAlta system with a wide array of digital production tools, such as the XPRI™ nonlinear video editor and the MVS-8000 production switcher. ■

BIGGER IS BETTER

continued from page 4

of News and Network Operations at Sony Electronics' Broadcast and Professional Company. "We offer everything pertaining to centralcasting from consulting to system design and installation to software and hardware to comprehensive network-wide support and monitoring services. Sony is uniquely positioned to offer a total centralcasting package."

While centralcasting has proven to be profitable for many broadcast companies, it doesn't make good financial sense for everyone. "Every organization is different," says Savoie. "Whether centralcasting is a viable option for a broadcast organization depends on many factors, such as its local infrastructure and its national syndication, and whether its stations are clustered together and residing in similar markets."

To help companies decide if central-

The archive implementation for such Court TV signature shows as *Forensic Files*, *The System*, and *Mugshots* is the result of an extensive consulting engagement performed by Concadia Solutions for Court TV during Fall 2001. The archive will serve initially as the nearline storage sub-system for the master control room upgrade scheduled for the Court TV Manhattan facility. Over time the archive will be extended to store production and library content.

"The Concadia team helped focus our long-range MAM implementation plans," says Rob Pumo, senior vice president of operations at Court TV. "Their deep knowledge of the broadcast business made it easy to produce valuable results in a short period of time."

Concadia Solutions was also engaged by Court TV to investigate potential new sources of revenue using the unique Court TV library of trial and other legal programming. Repurposing of content is critical today, and Court TV recognized the need to make sure it left no opportunity unrealized.

"Managing assets and more importantly making money from those assets is foremost on the minds of content owners today," says Jerry Ledbetter, executive vice president of Concadia Solutions. "Concadia was created to assist those content owners as they transition to the world of asset management."

The typical archive and asset management solution is comprised of products from dozens of vendors. The technical landscape changes constantly as vendors come and go and product lineups change.

"We rely on Concadia to know who the vendors are and more importantly, how all of these products work together," says Joe Schwinghammer, vice president of engineering at Court TV. "Their vendor neutral approach was an important factor in our decision."

A joint venture formed by Accenture and Sony Electronics, Concadia Solutions focuses on consulting and system implementation associated with media management. Concadia is a professional services company with staff located in New York, Chicago, Los Angeles, and San Jose. Its services focus on the broadcast, security, government, and education markets, but its offerings are valid for any customer that has a need to manage media.

For additional information, visit www.concadia.com or contact James Howley, vice president of business development at Concadia Solutions, at 408-955-6800. ■

casting is right for them, Savoie recommends that companies contact Concadia Solutions, a joint venture between Sony Electronics and Accenture. Based in San Jose, Concadia Solutions helps companies analyze their centralcasting needs and opportunities.

Concadia Solutions has interviewed more than 30 percent of the nation's station groups about centralcasting. Concadia Solutions has identified the technology and business plans for six different centralcasting models. Concadia Solutions uses the six models and additional technical and financial information to jump-start a customer's entry into the world of centralcasting.

For the implementation of centralcasting, Sony's hands-on experts include the Sony Systems Solutions Division (SSD), which includes the Sony Systems Integration Center (SIC) and Sony Broadband Solutions Group (BSG).

"SSD is the largest broadcasting inte-

grator in the world," says Savoie. "SSD can integrate traffic and automation systems, or install central storage or central archive, or create a delivery system that can push the content out.

Sony recognizes there isn't any single comprehensive, off-the-shelf solution for managing all aspects of a centralcasting solution. For that reason, Sony BSG has created the Broadcast Archive Framework to work with and integrate products from Sony and third-party vendors to form an integrated solution. "Whatever the project is, SSD can scale the project to the client's demands," says Savoie.

Once a centralcasting system is installed, Sony can provide system support. Sony Operations and Technical Services' (SOTS) SystemWatchSM program can monitor network and PC performance.

"The advantage with Sony is the width and breadth of our core competencies," says Savoie. "We can offer everything." ■

READY TO RECORD

SONY UNVEILS THREE **NEW DVCAM™ RECORDERS**
THAT PROMISE EXCELLENT
PICTURE AND SOUND QUALITY

DSR-DU1 VIDEO DISK RECORDER

The DSR-DU1 is a compact video disk unit that is set to bring a new level of operational versatility to DVCAM production. Introduced for use with Sony DVCAM and Sony DV camcorders, it provides up to three hours



of DV format recording—equivalent to the maximum recording time of a DVCAM tape.

Through an i.LINK® (DV) connection, the output of a compatible camcorder camera can be simultaneously recorded to both the hard drive of the DSR-DU1 and the camcorder's tape cassette.

The DSR-DU1 is an extremely versatile unit. When a shoot has been completed, it can be detached from the camcorder and used for field off-line logging or EDL creation, as a player for making dubs, or as a source feeder machine for i.LINK-equipped and compatible nonlinear editors. The DSR-DU1 also offers many other convenient features such as loop record-

ing to avoid missing an important scene and internal recording to capture scenes over a long period.

The DSR-DU1 presents an outstanding workflow innovation to DVCAM users in field acquisition and in production.

DSR-25 DIGITAL VIDEO RECORDER

The DSR-25 is a DVCAM digital recorder specially designed for use in DV-based nonlinear editing suites. In operations ranging from those in small production houses to corporate institutions and from video journalism to event videography, the DSR-25 is ideal as a source feeder or recorder. It is also an ideal tool for uploading and downloading video to and from i.LINK-equipped and compatible nonlinear editing systems.

The DSR-25 allows the freedom of recording in either DVCAM or DV formats, as well as NTSC or PAL systems. With its two-inch built-in LCD, the DSR-25 is easy to use because important information, such as the recorded image, audio level, set-up menu, and system status is vividly displayed when you need it. In addition, the DSR-25 features one-touch duplication, the capability to preset user bits and time codes for DVCAM format recordings, a built-in tape counter, and a wireless remote. All of this is offered in one compact and lightweight package.

DSR-45 DIGITAL VIDEO RECORDER

As digital video recorders evolve, they give users more tools to get the job done quickly and properly. The DSR-45 is very versatile, with a full array of I/O and control capabilities. It can be placed in small to medium-sized production houses as an ideal source feeder for both linear A/B roll editing systems and today's popular nonlinear editing systems. Whether editing weddings, corporate training videos, or cable television programs, the DSR-45 gets the job done in a timely manner with professional results.

The DSR-45's i.LINK interface allows seamless integration into compatible DV-based editing suites. In addition, analog component connectors allow the unit to accept and transfer high-quality video and audio. For external control, the DSR-45 comes standard with RS-422A and RS-232C interfaces. Equipped with a two-inch built-in LCD, the DSR-45 displays information including audio level, system status, and the working range as they are needed. The DSR-45 videocassette recorder is an ideal choice for small to medium-sized production houses. ■



DSR-45 DIGITAL VIDEO RECORDER

TURNER SPORTS

continued from page 1

Lenny Daniels, vice president and senior director of Turner Sports. "That's what executives at Turner Sports envisioned for coverage of the NBA on TBS Superstation and TNT. We chose Sony's NewsBase system not only because we like the hardware, but for a project of this magnitude we simply trusted Sony.

"The system enables us to get to air faster, with a better product," Daniels explains. "Because there are no tapes, there is no chance for them to be lost or mislabeled. We have a production team of production assistants logging each incoming feed, making a note of each outstanding play. As the production team becomes more adept, the better ones can also mark In/Out

points, effectively editing their own highlight segments. This is far more efficient than conventional tape-based production, so we can do more in less time. We can imagine a time when we can share assets across the Turner properties without once sending a tape via FedEx."

Originally conceived for television newsrooms, the Sony NewsBase system features centralized server storage of news assets, dedicated edit bays for tapeless editing at full resolution, and moderate-resolution cuts-only editing on journalist workstations.

"As originally configured, the journalist workstation 'proxies' did not present enough resolution to read the uniform numbers of the players, the game clock, and the score," says Daniels. "We challenged Sony to re-engineer the system to

our requirements, and Sony really stepped up to the plate."

In the course of creating the NewsBase system for Turner Sports, Sony improved the journalist workstation proxy video from 2.5 to 10 megabits per second, for a corresponding increase in resolution. Sony engineers in the Atsugi, Japan facility and at its Sony's System Solutions Division (SSD) in San Jose, CA, made substantial revisions to the NewsBase hardware and software code. And Sony Operations and Technical Services (SOTS) provided field support, while Turner Engineering contributed significant on-site execution and troubleshooting.

"This is a major new expansion in the capabilities of the NewsBase system," says

Stephen Jacobs, senior vice president of marketing for Sony Electronics' Broadcast and Production Systems Division. "The variety of applications for the NewsBase system continues to broaden at a rapid pace—from broadcast to news to sports and corporate to a wide-variety of applications."

The NewsBase system at Turner Sports includes 14 journalist workstations to log and annotate incoming game feeds, five DNE-2000 nonlinear editing systems for full-resolution professional editing, and three MPEG-based MAV-2000 servers with nine MAV-S2000 RAID's for central storage of all assets. The Sony NewsBase system also encompasses integration with host editorial and news editing systems, plus integration with play-to-air automation systems. ■

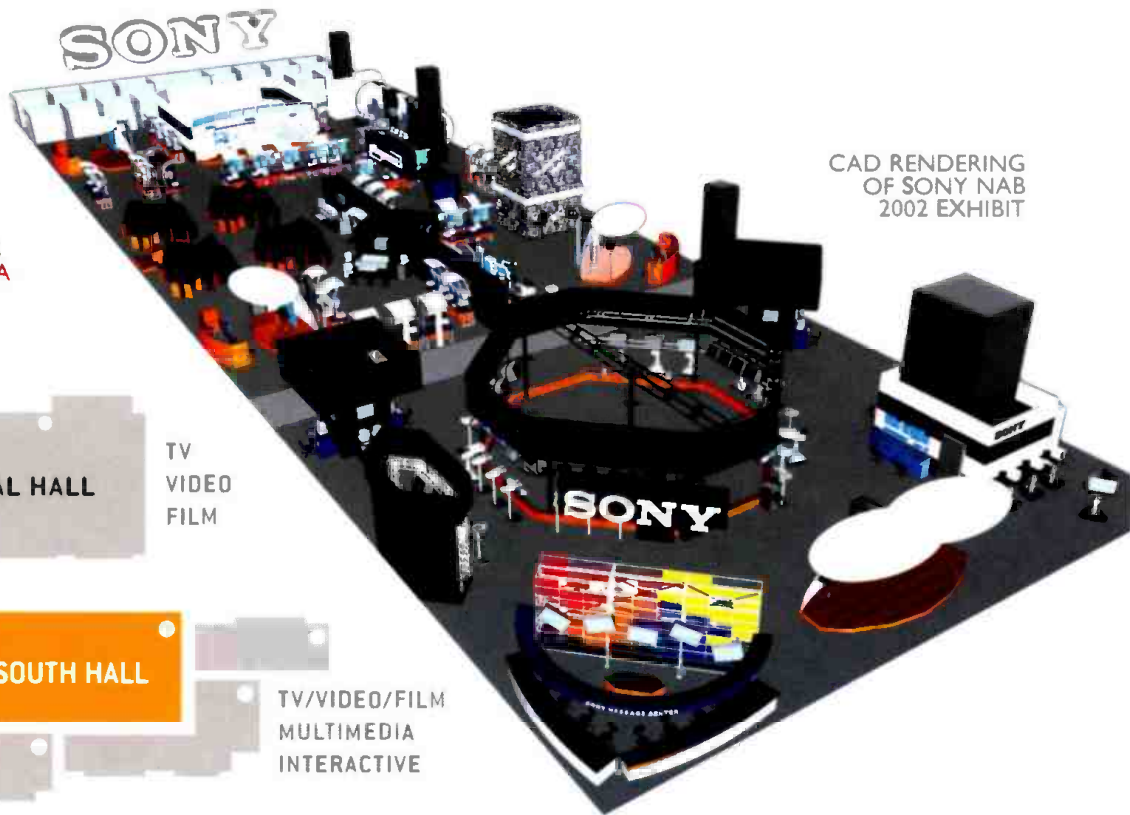
SONY ANYCAST™ EXHIBIT IN NEW SOUTH HALL AT NAB

The Sony exhibit at NAB 2002 will be our largest booth ever. Covering 30,000 square feet, the booth consolidates last year's Main Floor exhibit with the Sony Demo Center, all in one convenient location.

The Sony Anycast exhibit will be applications focused with solutions for production, post-production, news and network operations, sports, and corporate markets. Sony products and services will also be

represented in the Mobile Media Exhibit hall, where you can see six trucks integrated by Sony Systems Solutions Division.

The Sony Anycast World at NAB 2002. You can't miss it.



ALSO SEE SONY INTEGRATED TRUCKS AT THE MOBILE MEDIA EXHIBIT HALL

MOBILE MEDIA HALL

CENTRAL HALL

TV VIDEO FILM

SONY SOUTH HALL

TV/VIDEO/FILM MULTIMEDIA INTERACTIVE

CREATING A DIGITAL INFRASTRUCTURE

continued from page 2

introduction of our MPEG IMX™ camcorder. The MSW-900 camcorder gives us a 50-megabit option for advanced fieldwork. It makes terrific pictures. What's more, the MSW-900 is 60i and 30p switchable.

Including Digital Betacam® tapes, there's something like 200 million half-inch cassettes that have been shot. For the customer who doesn't know what kind of tape will walk in the front door, the J3 Series player is the solution. It's a true Swiss Army knife that provides playback of all half-inch formats. So, if a customer has a stringer with an analog Betacam® tape or Digital Betacam SX tape one day, a pro-

duction house with a Digital Betacam tape the second day, and our newest MPEG IMX tapes the third day, the J3 is the perfect answer. It's a low-cost player that plays back any and all half-inch tapes. It's an ideal NLE feeder machine.

How's Sony helping analog customers change?

We can help them understand the benefits of today's digital technology. That's partly an education process. More to the point, we can make digital more affordable. At NAB, we'll announce several financial incentives to help customers make the move from analog to digital.

Finally, Sony offers a wide array of e-Services such as Concadia Solutions' sophisticated consultative capabilities, sys-

tems integration, and our award-winning operations and service group, SOTS.

What's the role of MXF, the material exchange file format?

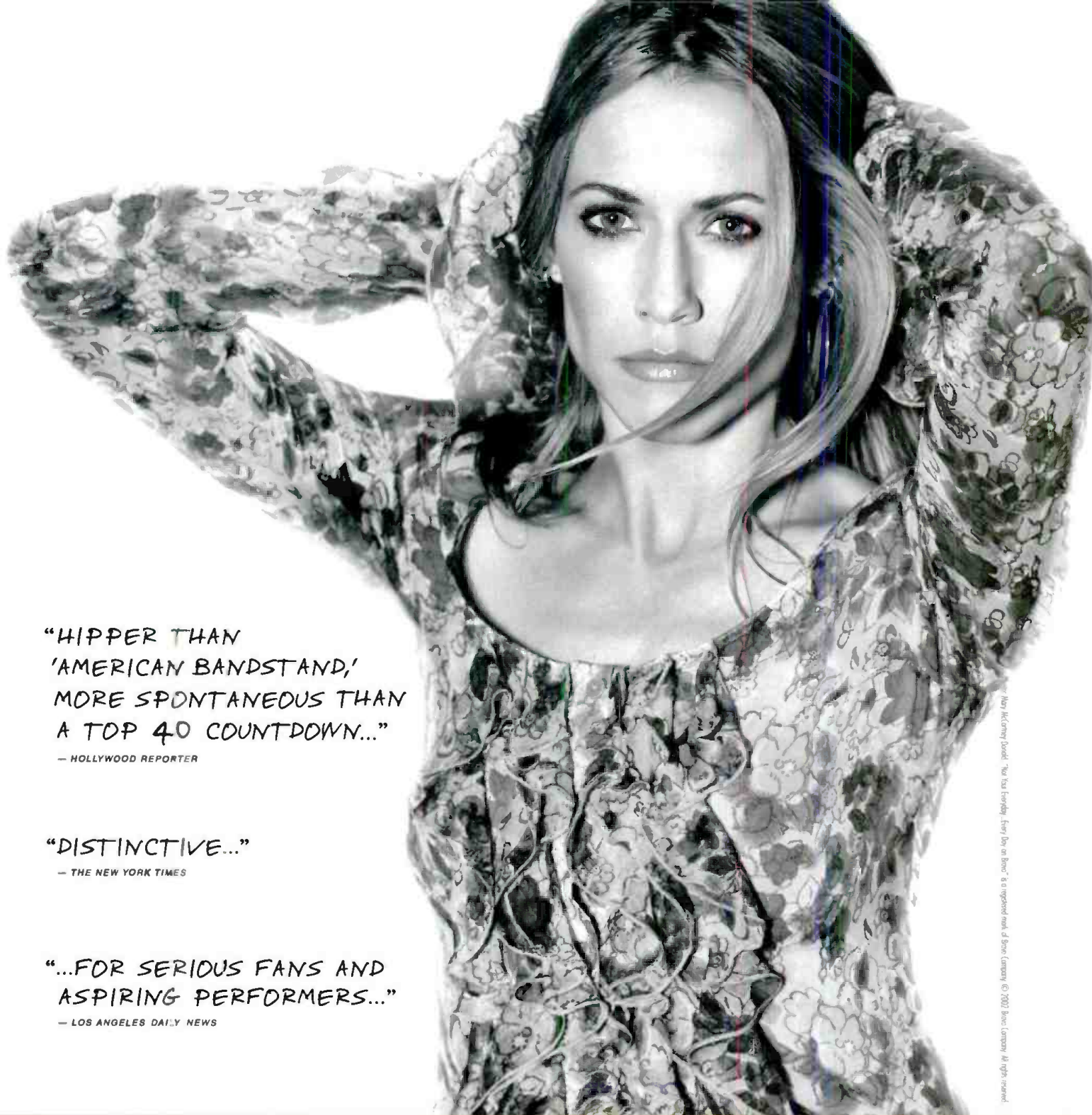
MXF, like Sony's eVTR card and MPEG servers, are critical bridging technologies. The eVTR card, for example, allows us to take an MPEG stream from an MPEG IMX machine, surround it in an IT wrapper, and transfer the file over an IP network. It's an amazing technology that allows us IT-like file transfers with eVTR-equipped MPEG IMX VTRs, MXF servers, and nonlinear editors. As many of you know, MXF is not just a Sony standard. SMPTE has nearly completed its final, final ratification of MXF. And it's supported by Avid, Pinnacle, and other manufacturers.

It's startling how rapidly Sony is changing.

What we're seeing is an increasingly rapid transition. Sony, the premier analog production company, is quickly changing into the digital content, creation management, re-purposing company. Like our decision to embrace all-digital acquisition, it's based on a simple truth that we and our customers share: the cost of digital is so much less and delivers so much more than the analog technologies that they replace.

With our new e-Services suite, our MPEG IMX products, MXF, the eVTR, our other new landmarks in AV/IT integration, and most importantly, our all-digital acquisition line, Sony is perfectly positioned to help our customers enter the digital future.

Network at NAB 2002 is published by Sony Electronics Inc. in association with MPAA Custom Publishing, a division of United Entertainment Media, a CMP Information Co. Editor: Jack Rosenberger. Managing Editor: Louise Nardone. Art Director: Marshall Moseley. Editorial Office: 6 Mannasset Ave. Port Washington, NY 11050. Ph: 516-944-5940. Fax: 516-767-1745. Entire contents Copyright © 2002 Sony Electronics Inc. unless otherwise noted. The opinions expressed in bylined articles herein represent those of the author alone and not of Sony. No part of the publication may be reproduced without the written permission of Sony Electronics Inc. Sony, Anycast, Betacam, Betacam SP, Betacam SX, CineAlta, Digital Betacam, Digital Betacam, DVCAM, HDCAM, i-LINK, MPEG IMX, NewsBase, SupportNET, SystemWatch, Tele-File, and XPR1 are trademarks of Sony. For more information on any of the Sony products mentioned in this magazine, please contact Sony Broadcast and Professional Company at 1-800-686-SONY. MPAA Custom Publishing, a division of United Entertainment Media — President: Paul Gallo; Senior Vice President: Martin Porter; Director: Anthony P. Montesano.



"HIPPER THAN
'AMERICAN BANDSTAND,'
MORE SPONTANEOUS THAN
A TOP 40 COUNTDOWN..."

— HOLLYWOOD REPORTER

"DISTINCTIVE..."

— THE NEW YORK TIMES

"...FOR SERIOUS FANS AND
ASPIRING PERFORMERS..."

— LOS ANGELES DAILY NEWS

© 2007 Bravo. All rights reserved.

Musicians

A BRAVO ORIGINAL SERIES WITH INTERVIEWS & PERFORMANCES
MONDAYS AT 10E/P – NEW EPISODES BEGIN APRIL 29TH

FOR MORE INFORMATION, CALL HANNA GRYNCAJG AT 212-382-5221

Not your everyday...
every day on

Bravo
NETWORK

bravotv.com

*The George Foster Peabody Awards
The Grady College of Journalism and Mass Communication
and The University of Georgia
Request Your Presence at*

The 61st Annual Peabody Awards Presentation Luncheon

Your colleagues and co-workers have created the year's most outstanding work in broadcasting, cable, and new media. Don't miss another opportunity to congratulate them in our special Souvenir Peabody Journal. The Souvenir Journal will be distributed in both Broadcasting & Cable and at the luncheon celebration. Contact your Broadcasting & Cable representative today.

Walter Cronkite,
Master of Ceremonies
May 20, 2002
The Waldorf=Astoria
New York

For Tickets:
Steve Labunski
212-889-6716
212-448-9010 (fax)

61ST ANNUAL Peabody Awards



The University of Georgia

The Peabody Awards are administered by
The University of Georgia's
Grady College of Journalism and Mass Communication

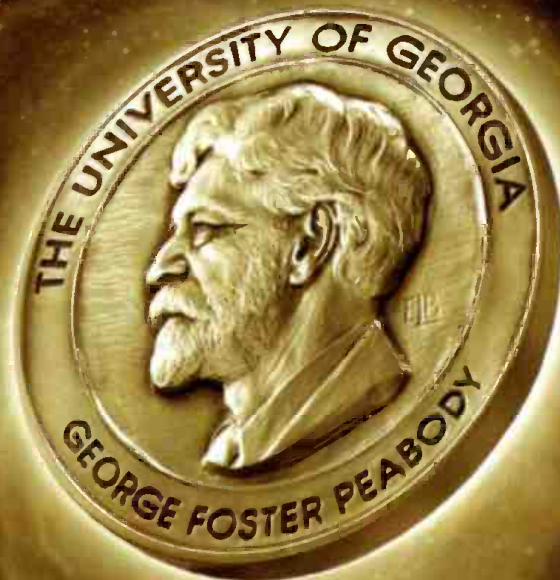
**To reserve ad space,
please contact:**
Rob Payne
212-337-7022

**Space Close Date: May 3
Materials Close Date: May 6**

www.broadcastingcable.com

BROADCASTING CABLE

A portion of all ad proceeds is donated to
the Peabody Awards



The George Foster Peabody Award
The Standard of Excellence in Broadcasting, Cable, and New Media.

Court-ordered program reform

New emphasis on entertainment lifts the crime, justice net out of cable's middle ranks

By Allison Romano

The verdict is in: Court TV was smart to step outside the courtroom. Both viewers and advertisers have taken new note of the cable net.

"For two years," said Court TV Chairman and CEO Henry Schleiff, "we've been shouting that crime and justice could be information and entertainment."

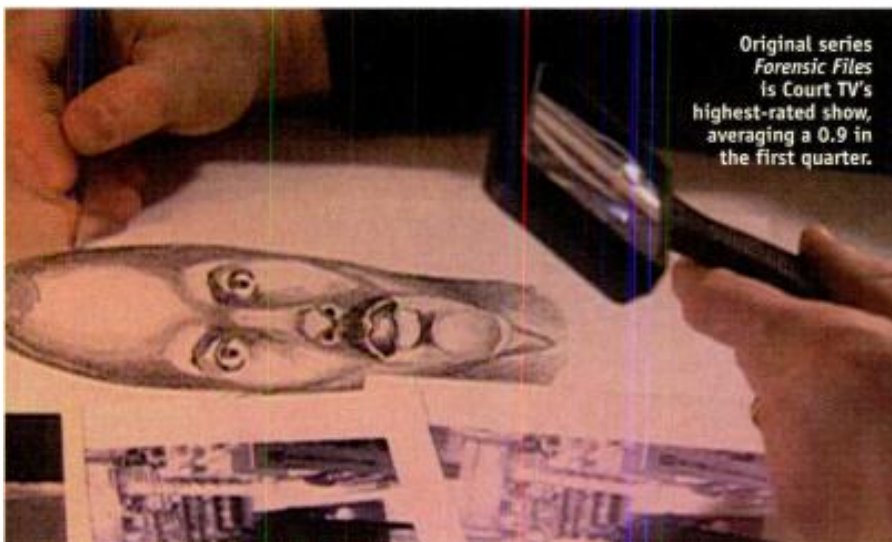
Although landmark trials like the O.J. Simpson case will always give Court TV a ratings spike, assault and battery doesn't always draw a crowd. In January 1999, Schleiff engineered a relaunch of Court TV, splitting the channel into distinct dayparts. Daytime stayed true to the channel's roots: trial coverage and legal analysis. But entertainment, including off-nets *Homicide* and last year's pick-up *NYPD Blue* and originals like *Forensic Files*, drive nighttime.

"During the day, they compete with news networks like CNN and Fox News and, at night, against USA and TNT," noted Horizon Media Senior Vice President of Research Brad Adgate.

The combination has lifted Court TV out of cable's middling crowd. Distribution exploded from 29 million in January 1999 to the current count of 71 million. In first quarter 1999, Court logged a meager 75,000 households in prime. In first quarter 2002, the figure jumped to 555,000.

Court now commands a stronger spot on some media plans. "You don't say, 'I have a few bucks to spare, I'll give it to Court' anymore," says Howard Nass, principal of HN Media. "They've become a player."

Ownership changes fueled the net's evolution. When legal-media baron Steven Brill founded Courtroom Television Network in 1991, he set out to bring live legal drama to American homes. But the con-



cept found limited audience appeal, and he sold his stake to Time Warner Entertainment, Liberty Media and NBC in 1997 (NBC was bought out soon after). Schleiff, a lawyer and veteran TV exec, joined the network in 1998 to craft the changes.

Originals and off-nets drive prime time ratings (a network-high 0.8 in first quarter). Original *Forensic Files* is the highest-rated show, averaging 0.9 in the first quarter. *NYPD Blue*, shared with TNT at a cost of about \$700,000 per episode, pulls in 0.7.

Court shelled out \$120 million to \$140 million on programming over the past two years; Schleiff says he'll spend even more over the next two. "The lion's share is for documentaries, series and some movies, but we'll keep a little in our pocket for a worthy off-net series."

Some suitable off-nets, like CBS hit *CSI* and NBC's *Law & Order* trio, are out of Court's financial reach. The net bid for cable rights to *CSI* last year, losing to TNN, which paid \$1.5 million per episode.

Court is branching out into investigation,

problem-solving and mystery genres with upcoming series like *Dominick Dunne's Power, Privilege and Justice* and *I-Detectives*.

Schleiff's bullish on original movies: "A compelling, smart movie is still something that can draw viewers in." Court's first original movie, *Guilt by Association*, notched a 1.5 rating at its January debut. Plans call for two to four original movies per year.

Schleiff doesn't believe there's sufficient appetite for pricey original dramas. "Some networks create a supply when a demand just isn't there," he said. "The batting average isn't great." Safer, tested network fare like *Profiler* and *NYPD Blue* works just fine.

Partnerships with broadcast give Court added traction. NBC's *Dateline* and CBS's *60 Minutes* often team up with Court. ABC News' Ted Koppel is regularly on the net.

For now, the Nielsen elite ranks, where a 1.8 or 2.0 is all in a month's work, remain out of reach. "They're not in the promised land just yet," said Lifetime head of research Tim Brooks, "but they are moving in the right direction." ■

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

APRIL 1-7 Broadcast network prime time ratings according to Nielsen Media Research

Week 28	abc	CBS	NBC	FOX	PAX TV	U/P/N	WB
	6.4/10	12.5/20	7.1/11	4.1/6	0.9/1	2.0/3	2.8/4
MONDAY	8:00 38. America's Funniest Home Videos 6.5/10	14. Ev Lvs Raymnd 9.4/16 25. Baby Bob 7.9/13	53. Shared Gold: Skating Champs 6.5/9	71. Boston Public 4.4/7	137. Miracle Pets 0.6/1	109. The Hughleys 1.8/3 105. One on One 1.9/3	85. 7th Heaven 3.2/5
	9:00 32. The Bachelor 7.0/11	3. CBS NCAA Basketball Championship—Indiana vs. Maryland 15.0/24	22. Third Watch 8.2/12	79. The American Embassy 3.8/6	125. Touched by an Angel 0.9/1	100. The Parkers 2.3/4 105. Girlfriends 1.9/3	99. 7th Heaven 2.4/4
	10:00 48. Once and Again 5.8/9		28. Crossing Jordan 7.8/12		117. Diagnosis Murder 1.3/2		
TUESDAY	8:00 62. Dharma & Greg 5.1/8	23. JAG 8.0/13	37. Frasier 6.6/11	67. That '70s Show 4.8/8	132. Mysterious Ways 0.7/1	105. Buffy the Vampire Slayer 1.9/3	96. Gilmore Girls 2.5/4
	8:30 49. Dharma & Greg 5.7/9		38. Watching Ellie 6.5/10	74. Andy Richter 4.3/7			
	9:00 45. NYPD Blue 6.1/10	29. The Guardian 7.3/11	16. Frasier 9.2/14 30. Watching Ellie 7.1/11	55. 24 5.4/8	132. Doc 0.7/1	117. The Parkers 1.3/2 117. Girlfriends 1.3/2	92. Smallville 2.8/4
WEDNESDAY	8:00 33. My Wife & Kids 6.9/12	25. 60 Minutes II 7.9/13	38. Ed 6.5/11	79. That '80s Show 3.8/6	132. Candid Camera 0.7/1	84. Enterprise 3.3/5	88. Dawson's Creek 3.1/5
	8:30 45. George Lopez 6.1/10	42. The Amazing Race 2 6.3/10	7. The West Wing 11.4/18	77. Grounded/Life 3.9/6			
	9:00 52. Drew Carey 5.6/9			65. Bernie Mac 4.9/8	124. Touched by an Angel 1.0/2	105. Wolf Lake* 1.9/3	100. Felicity 2.3/4
THURSDAY	8:00 91. Whose Line Is It 2.9/5	6. Survivor: Marquesas 12.2/19	4. Friends 14.7/24	95. Family Guy 2.6/4	132. It's a Miracle 0.7/1	75. WWF Smackdown! 4.1/6	114. Gilmore Girls 1.5/2
	8:30 81. Whose Line Is It 3.6/6		12. Leap of Faith 9.7/15	96. Greg the Bunny 2.5/4			
	9:00 55. Who Wants to Be a Millionaire 5.4/8	2. CSI 16.1/25	10. Will & Grace 10.4/16 13. Just Shoot Me 9.5/15	96. King of the Hill 2.5/4	128. Touched by an Angel 0.8/1		109. Charmed 1.8/3
FRIDAY	8:00 42. America's Funniest Home Videos 6.3/12	93. A.F.P. 2.7/5	25. Providence 7.9/14	85. That '70s Show 3.2/6 89. That '80s Show 3.0/6	128. Weakest Link 0.8/1	109. UPN's Movie Friday—Space Jam 1.8/3	104. Sabrina/Witch 2.0/4 109. Raising Dad 1.8/3 102. Reba 2.2/4 114. Maybe It's Me 1.5/3
	9:00 57. Bloopers 5.3/9	69. First Monday 4.5/8	21. Dateline NBC 8.3/15	85. Dark Angel 3.2/6	140. Mysterious Ways 0.5/1		
	10:00 30. 20/20 7.1/13	77. 48 Hours 3.9/7	9. Law & Order: Special Victims Unit 10.8/19		128. Diagnosis Murder 0.8/1		
SATURDAY	8:00 93. Totally Outrageous Love 2.7/5	57. Touched by an Angel 5.3/10	(nr) NBA Basketball 2.8/6	71. Cops 4.4/8 60. Cops 5.2/10	125. PAX Big Event—Diagnosis Murder: Out of the Past 0.9/2		
	9:00 81. ABC Saturday Night Movie—Romy and Michele's High School Reunion 3.6/6	62. The District 5.1/9 41. The District 6.4/12	53. NBC Saturday Night Movies—Kiss the Girls 5.5/10	49. AMW: America Fights Back 5.7/10			
	10:00 6.2/10	9.3/15	6.4/11	5.2/8	0.8/1		1.5/2
SUNDAY	7:00 67. ABC Sunday Picture Show—October Sky 4.8/8	10. 60 Minutes 10.4/19	(nr) NBA Basketball 3.1/6	89. Futurama 3.0/6 76. King of the Hill 4.0/7	128. Candid Camera 0.8/1		114. Flix from the Frog—I Know What You Did Last Summer 1.5/3
	8:00 18. Celine Dion: A New Day 8.9/14		65. Weakest Link 4.9/8	34. The Simpsons 6.8/11 34. Malcolm/Middl 6.8/11	125. Ooc 0.9/2		
	9:00 36. Alias 6.7/10	17. CBS Sunday Movie—Deep End of the Ocean 9.1/14	19. 50 Years of Late Night 8.7/13	60. The X-Files 5.2/8	132. Ponderosa 0.7/1		113. Jamie Kennedy 1.6/2 117. Off Centre 1.3/2
10:00 20. The Practice 8.6/14				137. Touched by an Angel 0.6/1			
10:30							
Next Week	5.5/9	8.2/14	8.3/14	4.3/7	0.8/1	2.4/4	2.1/3
5-10	6.5/11	8.1/13	9.0/15	5.9/10	0.9/1	2.7/4	2.4/4

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 RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN
 * *PREMIERE * PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN * S-T-O = SEASON TO DATE
 * SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH

SyndicationWatch

MARCH 25-31 *Syndicated programming ratings according to Nielsen Media Research*

TOP 25 SHOWS

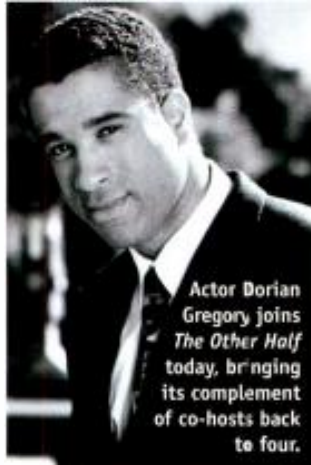
Rank/Program	HH AA	HH GAA
1 Wheel of Fortune	9.5	NA
2 Jeopardy	8.1	NA
3 Friends	7.1	8.4
4 Entertainment Tonight	6.6	6.7
5 Seinfeld	6.4	7.1
6 Everybody Loves Raymond	6.0	6.7
7 Judge Judy	5.7	8.4
8 Oprah Winfrey Show	5.2	6.3
9 Seinfeld (wknd)	4.5	5.0
10 Live With Regis & Kelly	3.9	NA
11 Maury	3.7	3.8
12 King of the Hill	3.5	3.8
13 Judge Joe Brown	3.4	4.6
13 Frasier	3.4	3.5
15 Wheel of Fortune (wknd)	3.3	NA
16 Entertainment Tonight (wknd)	3.2	3.4
16 Friends (wknd)	3.2	3.3
18 Inside Edition	3.1	3.1
19 The X-Files	3.0	3.4
19 Jerry Springer	3.0	3.2
21 Divorce Court	2.9	3.9
21 Extra	2.9	2.9
21 Everybody Loves Raymond (wknd)	2.9	NA
21 Access Hollywood	2.9	2.9
25 Hollywood Squares	2.8	2.8
25 Stargate SG-1	2.8	3.0

TOP TALK SHOWS

	HH AA	HH GAA
1 Oprah Winfrey Show	5.2	6.3
2 Live With Regis & Kelly	3.9	NA
3 Maury	3.7	3.8
4 Jerry Springer	3.0	3.2
5 Montel Williams Show	2.6	2.7

According to Nielsen Media Research Syndication Service Ranking Report March 25-31, 2002
 HH/AA = Average Audience Rating (households)
 HH/GAA = Gross Aggregate Average
 One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States
 NA = not available

Another Half



NBC Enterprises hopes to take *The Other Half* into a second season next fall, but it's not a firm go yet. Last week, signaling its commitment to the show, it added a fourth co-host, actor Dorian Gregory, who joins the show today. He replaces Dr. Jan Adams, who left earlier in the season, and joins Dick Clark, Danny Bonaduce and Mario Lopez to bring the complement of co-hosts back to four.

The show is cleared in 85% of the country, and both Gannett and Hearst-Argyle Television, partners in a syndication-program-development consortium with NBC, have indicated their commitment for a second season.

The big question is whether the NBC stations in New York and Los Angeles will carry the show next season in time periods attractive to both viewers and advertisers.

Word is, NBC Stations won't decide until after the May sweeps. In February, *The Other Half* averaged a 1.6 household rating and a 6 share across the top 100 markets, according to a Katz TV Group analysis of the Nielsen Station Index ratings.

In New York, in the March ratings book (Feb. 28-March 27), *Other Half* was fourth in its time period, with a 1.6/5 at 10 a.m., behind *Rosie O'Donnell*, *Maury* and *The Guiding Light*. In Los Angeles as well, the show was fourth in its noon time period.

At this point, NBC Stations has more program commitments than decent time periods. The group has picked up two new shows: the John Walsh talker and *Life Moments*. So far, the only show definitely leaving the lineup in New York is *Sally Jessy Raphael*. In Los Angeles, the only known departure from KNBC will be *Rosie*. "*The Other Half* is less a question mark now than it was at the beginning of the year," says Katz Programming Vice President Bill Carroll. "Key station groups have re-upped." And the addition of Gregory is a clear sign, he says, "they aren't going to be coasting through the May book."

—Steve McClellan

ACCELERATING IN THE MOTOR CITY!

DETROIT
WJBK/FOX
1 PM

UP 27%

HH rtg

GOOD DAY
LIVE

From Debut Week

Source: NSI, WMAP Overnight, wk of 4/1/02 vs wk of 3/18/02, HH Rtg

StationBreak

BY DAN TRIGOB OFF

FAMILY CONNECTIONS

Fourteen-year-old part-time WTSP(TV) Tampa, Fla., and *St. Petersburg Times* film critic Billy Norris was in the middle of the late-night wars last week, courted by both NBC's *Tonight Show With Jay Leno* and CBS's *The Late Show With David Letterman*.

Seeking video of the youthful critic, *Leno* producers contacted Norris's editor for his phone number, according to the *Times*' Eric Deggans. The editor's name? Gretchen Letterman—who mentioned the phone call to her brother, David. That Letterman jumped on the booking, and the Tampa teen critic appeared on his show last week.

BOGUS BILLS

A former production manager at WHYY-TV Wilmington, Del., has been charged by federal authorities with involvement in a telemarketing-billing scam authorities call "shipping air." They said Harold M. Parsons approved fake invoices from a supply firm that totaled more than \$200,000, in exchange for about \$60,000 in payoffs. Parsons, who has since retired from the station, was one of 22 people and three companies indicted in alleged billing scams last week.

REIGN ENDS AT WHDH-TV

WCVB-TV Boston raided rival WHDH-TV Boston to win the services of 25-year WHDH-TV meteorologist Harvey Leonard. The popular

Leonard signed a five-year deal and will begin in August, News Director Colleen Marren said during the NAB-RTNDA conference last week. WHDH-TV apparently had the option of matching the offer but did not. Leonard told reporters his friendship with WCVB-TV's Dick Albert and the chance to work with him were factors in the move.

CENTENARIAN SUCCUMBS

The stress of a life in television may not appear to lend itself to longevity, but pioneer Michigan broadcaster Harold Gross was 100 when he died in his sleep last week. Already a 20-year radio veteran, Gross launched WJIM-TV—named for his son—in 1949. He would later note that, at the time, television was rare in markets the size of Lansing.

The station, now WLNS-TV and owned by Young Broadcasting, still operates out

of the facility to which Gross moved it in 1949. The station brought nearly \$50 million when he sold it in '83.

OPEN COURT

Mississippi Supreme Court Justice James Graves met with the media and other members of the judiciary in Jackson last week in an effort to improve relations. The dominant subject was cameras in the court, although Graves has said he doesn't want the meetings he plans around the state limited to that issue. Ultimately, he says, he hopes to improve public access and education regarding the courts. A report is expected in the fall.

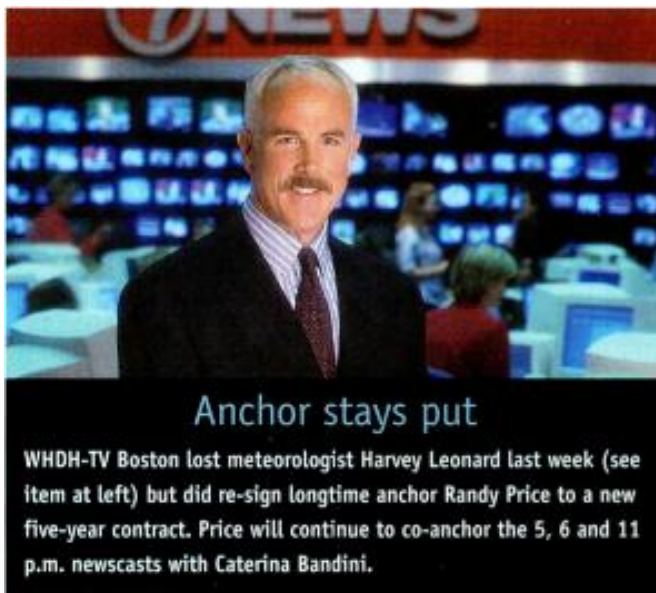
LET'S HAVE THE VIDEOTAPE

North Carolina TV stations last week faced lawyers' requests for videotape of a drug raid in Durham in February. TV stations typically object when asked to provide

video that did not appear on the air. Attorneys for men arrested in the raid believe that the tapes will support their contention that the raids violated the defendants' constitutional rights. Judge Orlando F. Hudson has ordered WNCN(TV) Goldsboro, WTVD(TV) Durham, and WRAZ-TV, WRAL-TV and WLFL(TV) Raleigh to provide the tapes for his review, during or following a hearing scheduled for late last week. Actually, local stations said, only WTVD(TV) was invited on the raid and shot any footage. Defense lawyers say the inclusion of the media to tape the raid supports their claim that it was unconstitutional. WTVD is fighting the order and believes it is protected under the state's shield law from having to hand over the tape.

CBS RE-UPS IN HARTFORD

A week after negotiations between CBS and Post-Newsweek stations ended with WJXT(TV) Jacksonville, Fla., going independent and the Jacksonville market without a CBS affiliate—at least temporarily—CBS has reached its 40th affiliate agreement in 19 months. CBS and Meredith-owned WFSB(TV) Hartford, Conn., agreed to a long-term deal in the No. 28 market.



WHDH-TV Boston lost meteorologist Harvey Leonard last week (see item at left) but did re-sign longtime anchor Randy Price to a new five-year contract. Price will continue to co-anchor the 5, 6 and 11 p.m. newscasts with Caterina Bandini.

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

Focus Providence

THE MARKET

Population	1,514,000
TV homes	575,000
Income per capita	\$17,542
TV revenue rank	52
TV revenue	\$89,000,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WJAR(TV)	10 NBC	NBC
2	WPRI-TV	12 CBS	LIN
3	WLNE(TV)	6 ABC	Freedom
4	WNAC-TV	64 Fox	WNAC LLC

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

CABLE/DBS

Cable subscribers (HH)	471,500
Cable penetration	82%
ADS subscribers (HH)**	28,750
ADS penetration	5%
DBS carriage of local TV?	as of May 15

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

WHAT'S NO. 1

Syndicated show	Rating/share***
<i>Jeopardy</i> (WPRI-TV)	10/16
Network show	
<i>ER</i> (WJAR)	23/34
6 p.m. newscast	
WJAR	15/27
11 p.m. newscast	
WJAR	13/27

***May 2001, total households

Sources: Nielsen Media Research, BIA Research

Tourism in the Providence, R.I., market gets a boost from the NBC drama *Providence*.



As seen on TV

Certainly, NBC's *Providence* does more to shed a positive light on its real-life namesake than does, say, ABC's *NYPD Blue*.

The show has helped area tourism, says WJAR(TV) General Manager Lisa Churchville: "The airlines will tell you that the phones ring right after the show." The post-9/11 drop in air travel boosted tourism in New England, in driving distance of New York.

Summer tourism is very strong in this oceanfront market. Year-round, Providence is a relatively well-off though not wealthy market. The state capital, it has heavy government, health-care and major-university employment.

For running the market runaway leader, Churchville was recently dubbed "the most powerful person in Rhode Island television" by *Rhode Island Monthly* magazine. The NBC-owned station dominates in local and network ratings and, naturally, in revenue.

Dominance, of course, presents a challenge to competitors. LIN Television, which owns CBS affiliate WPRI-TV and runs Fox affiliate WNAC-TV, is taking aim at WJAR with co-branded *Eyewitness News* on both stations. WPRI-TV will look for a boost with *Judge Judy* in late afternoons next year. LIN, in fact, is headquartered in Providence.

Freedom Communications' WLNE(TV) has been trying to take advantage of its strong signal on Cape Cod—which is, in fact, officially part of the No. 8 Boston market—to sell to advertisers there. "We call it our 'Bigger Than Boston' presentation," says General Manager Kingsley Kelley. Station salespeople tell Cape advertisers they can get more for their advertising dollar by spending it in the Providence market.

WLNE is expanding both its Spanish translations for the growing Spanish-speaking population and the airing of its own locally produced courtroom show, *Caught in Providence*, "starring" Municipal Justice Frank Caprio. "It's our counterpoint to NBC's *Providence*," says Kelley.

—Dan Trigoboff

SOLD!

94% Of The Country!

PYRAMID

Hosted by Donny Osmond

Premieres Fall 2002

COLUMBIA TRISTAR



DOMESTIC TELEVISION

The Leader In Young Adult Programming™

CTDTV.COM

Washington

Paying the piper.com

RIAA, radio Webcasters find something to pan in royalty rules

By Paige Albinak

Although the chances are slim that the U.S. Copyright Office will change its compromise formula for how much content owners should be paid for Webcasting, that's not stopping both sides of the issue from taking their best shots.

Those sides are singing distinctly different tunes, however. Radio Webcasters don't want to be priced out of the business, while the content providers want top dollar—or, in this case, fraction of a penny—for their intellectual property.

After hearing months of testimony last fall, a three-judge arbitration panel in February issued its preliminary judgment, setting royalty fees for commercial Webcasters simulcasting radio stations at 0.07 cents per song per listener. It would cost twice that amount, 0.14 cents per song per listener, to stream copyrighted works that are not part of a traditional radio broadcast.

Noncommercial Webcasters would pay 0.02 cents per performance per listener for Internet simulcasts of traditional radio broadcasts and 0.05 cents for other Internet transmissions.

Both commercial and noncommercial Webcasters would be required to pay an additional 9% to cover "ephemeral recordings," copies that computers make of digital products as they are streamed over networks and through servers and another \$500 for the license fee.

Comments to the Copyright Office were due last week, and most reflected some opposition to the scheme. After collecting comments and replies, the Copyright Office must submit its recommendation for final rules to the Librarian of Congress

by May 21. Traditionally, the Copyright Office's decisions closely resemble the recommendations of the arbitration panels.

The complaints filed last week were expected. Immediately following the ruling, both the recording industry and radio Webcasters said they were unhappy with the compromise.

Webcasters—including traditional broadcasters, pure Webcasters and non-commercial broadcasters—said the fees were so high they would discourage streaming altogether. Record companies said they were too low: "We would have preferred a higher rate," said Hilary Rosen, president of the Recording Industry Association of America.

In the ruling, the panel also laid out a complex set of reporting rules that Webcasters must follow to qualify for the blanket copyright license that allows them to stream protected works. The recording industry supports those rules. Webcasters oppose them.

"As presently formulated, the Copyright Office's proposed rule totally ignores the realities of the radio industry and would impose on broadcasters an unrealistic and impossibly burdensome reporting and recordkeeping regime modeled on the demands of the record companies," wrote lawyers representing radio broadcasters. "The burden that would be imposed by the proposed rule is so out of keeping with the ancillary nature of Internet streaming that most broadcasters would simply stop streaming were it to be adopted."

And the rule would similarly stifle non-commercial radio, wrote Rep. Dennis Kucinich (R-Ohio), the only member of Congress to submit comments. "The per-



Hillary Rosen, president of the Recording Industry Association of America, wants more money for streamed content.

song, per-listener fees proposed will be unduly burdensome to college radio stations exploring the emerging Webcasting technologies," he wrote, mentioning several schools in his district that would be adversely affected.

In a similar letter to Rep. Howard Coble (R-N.C.), chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, Kucinich said: "Burdensome restrictions on content, fee structures making independent radio and Webcasting impossible, and recordkeeping requirements which are impossible for independent college, educational, and small Webcasting entities, will have a chilling effect on free speech through the Internet. While I understand that the Recording Industry Association of America is seeking royalties for its clients among the five or six largest media groups, other independent media must not be allowed to be choked out of existence."

The House Judiciary Committee, of which Coble's subcommittee is a part, last week began a review of the issues with all parties. The deadline for filing proposals to the full committee was Monday, April 8. From those proposals, the Judiciary Committee is going to try to craft some legislative compromise this year, although that task is daunting considering the strong views on all sides. But most expect that the battle will leave the Copyright Office and move to Congress. ■

Dissing two-dish compromise

Two FCC commissioners say that the Media Bureau let EchoStar off too easy

By Paige Albiniak

FCC Commissioners Kevin Martin and Michael Copps last week chastised the FCC's Media Bureau for not putting a stop to EchoStar's policy of requiring customers to have two satellite dishes if they want to get all their local TV signals.

Strange political bedfellows Republican Martin and Democrat Copps agree "wholeheartedly" with the Media Bureau that EchoStar's two-dish solution "failed to provide consumers with access to local broadcast signals at a non-discriminatory price or in a non-discriminatory manner" and essentially violates the law.

But then, Copps and Martin say, the bureau offers remedies that allow EchoStar to keep offering the signals in exactly the same way.

The Media Bureau two weeks ago ruled that, by putting local TV signals on two satellites, EchoStar is discriminating against many local broadcasters. To solve the problem, the bureau gave EchoStar several options.

It could move all the local TV signals onto one satellite, receivable by one dish, or the company could do a better job of informing customers how they can receive all their local stations.

The bureau also ruled that EchoStar could ask for a waiver to delay implementation of this ruling so that no customers would lose their satellite service.

In particular, Copps and Martin are upset that the Media Bureau suggested that, by providing customers with "better notice" of the two-dish option, the problem could be solved.

"Such a remedy effectively eviscerates the finding that EchoStar's current policy is unlawful," the two wrote. "We fear that the order will allow EchoStar to continue its two-dish policy—albeit with better

notice—in a manner that continues to make some local broadcast signals inaccessible to consumers as a practical matter."

In January, a statutory deadline kicked in that requires EchoStar to provide its customers with all local TV signals in every market it serves. To meet that deadline, EchoStar told the commission, it would be offering customers an extra satellite dish to mount on their roofs to receive local TV signals from some of EchoStar's more outlying satellites.

Copps and Martin also are disturbed because, initially, EchoStar told the FCC that it would offer the two-dish solution until it was able to get both of its spot-beam satellites launched and in operation, which the company expected to happen by this fall.

According to the Media Bureau's order, however, EchoStar now says it plans to keep the solution in place until the fate of its

planned merger with DirecTV is determined. ■



Democrat Copps agrees with Republican colleague.

Out in the field
or back in the
newsroom,
nothing makes
news like ENPS.

Whether you're at your desk or plugged into a satellite phone in the desert, ENPS lets you do more with what you've got. Scripts, rundowns, wires, archives, plus control of MOS-enabled equipment, all in one simple package. Learn more about AP's powerful news production system at enps.com.



A turnaround, watershed show

NAB convention marked by business-like mood and new unity on DTV deployment

By Ken Kerschbaumer and Carl Lindemann

Recent NAB conventions have been the equivalent of a race for the Triple Crown: fast, furious and full of enough adrenaline that, even before the show, attendees and exhibitors knew it would be an exhausting run.

Not so for NAB 2002. In the weeks leading up to the show, everyone seemed curious about what they would find in Las Vegas. Would it have the excitement of a run for the roses or the dry appeal of a harness race on a Tuesday afternoon? By show's end, the convention managed to keep out of the glue factory and finished up as the racing equivalent of a nice night out at the track for most exhibitors.

The mood of the show was sober compared with 2000, when the industry was drunk on new-media excesses. New media's presence overall was fairly limited, particularly at the North and newly opened South Halls. The halls had an old-school feel, dominated by transmitters, cameras, lenses, and production and editing tools.

And, while there was a heavy presence of networking topologies that take advantage of new-media stepchildren like Ethernet and file-transfer protocols, those tools were often in applications to help old-media products like cameras and VTRs operate more efficiently.

Chyron Vice President Rich Hajdu, for example, said his company's Dual Streamer product saw interest from broadcasters as an off-air monitoring system. "The hype is gone," he added. "Before the show, we didn't know what to expect. But the people who are here are serious."

Serious may mean that the old maxim of "quantity vs. quality" fit the show and that the lower attendance (expected to clock in around 95,000) can be at least rationalized as acceptable. But more-serious buyers didn't necessarily translate into an influx of business.

One major manufacturing executive said the networks were buying but station groups were a mixed bag. He expected sales momentum from the show to last into the early summer but drop off after June or July.

Dave Netz, vice president, marketing and planning for Encoda Systems, reported that the traffic at his company's booth was about the same as last year's and American broadcasters who visited the booth said their revenues for the fall quarters were improving.

"Everyone has been through a crunch and hard time, but people aren't pessimistic," he said. "We have too many groups that are doing new initiatives that are trying to control expenses, and we try to work with them on that."

The idea of "working" with potential customers popped up time and again in discussions with manufacturers.

"We have to do a lot more to make a sale," said Hajdu. "It might mean creative financing, throwing in training, whatever. If things get good again, people may buy more, but the way they buy has changed forever. Engineers who used to only be concerned with features and specifications are now concerned with return on investment."

For John Shike, Snell & Wilcox vice president, marketing, Americas, business bouncing back is a bit of a strong meta-

Dialing up digital radio

iBiquity Digital's announcement with three manufacturers introducing IBOC digital radio transmission exciters at NAB wasn't a surprise, but it was a major step forward for the technology that many radio stations hope will ensure that satellite radio doesn't eat into their business.

"Everything that a station needs to transmit IBOC is available," says iBiquity President and CEO Bob Struble.

The manufacturers were Harris, Broadcast Electronics and Nautel. Digital radio promises incremental improvements to both FM and AM (bringing CD quality to the former and FM quality to the latter). Wireless data services also promise to be in the mix. Struble, in fact, says radio is charting a new course toward becoming a multimedia format.

That may be, but, for now, it will focus on rolling out in six

major markets by next CES, when the consumer-grade radio receivers will be introduced. New York, Los Angeles, Chicago, San Francisco, Seattle and Miami will be the first, chosen by the receiver manufacturers.

Struble says the average investment for IBOC transmission capabilities is around \$75,000, with the low end around \$30,000 and the high end upwards of \$200,000. "If you have older equipment that

might not pass the digital section, you might be at the higher end," he says, "but, if you bought equipment in the last 10 years, you'll probably be okay."

Harris's new products include the DX and DX Destiny AM/IBOC exciters and transmitters and the Z-IBOC FM/IBOC transmitter. BE's products include the ASi 10 and the FSi 10. Nautel also offers both AM and FM IBOC exciters. —K.K.

Pathfire's Digital Media Gateway™ Is Coming To Your Station

Pathfire's DMG enables news producers to quickly and easily access and manage digitized news content right from their desktops.

The Digital Distribution and Management Platform for News, Syndication, Short Form and Ads

Pathfire is changing the face of digital distribution through its expanding network of servers and its revolutionary Digital Media Gateway (DMG) platform.

- Pathfire's DMG has been deployed in hundreds of stations and is expanding throughout the broadcast industry.
- More content providers have discovered Pathfire's DMG for asset management and content distribution such as: syndication, news, ads, features and stock footage.
- Automated content delivery through the Pathfire network minimizes the need to schedule or monitor satellite feeds, reduces the need for tape and streamlines station workflow.
- Broadcast quality content arrives automatically on DMG servers at stations. Multiple users can access all their content and search local and remote archives through their desktop computers.

Learn more and find out how you can access Pathfire's Digital Media Gateway at <http://dmg.pathfire.com>



PATHFIRE
Enabling Digital Media™

www.pathfire.com

phor, but he does think people are getting back into buying.

"There was a point when people had to sit down and do a master reset of what projects to move forward with and put on hold," he said. "Now that that's done, they know what they want to do." Archiving and ingest were two Snell & Wilcox product areas that attracted strong interest at the show, as did HD upconversion and production switchers.

On the production side, one of the hot topics continued to be 24p, with Panasonic rounding out its 24p line with a small DV-based camcorder and Sony touting an electronic-cinema future as bright as Las Vegas skies. The format also opens up more business for companies that have designed 24p post-production devices. For example, Sony President and COO Kunitake Ando expects more than half of all movies to be shot on digital by 2005, and he plans to push Sony Pictures very hard to join the movement.

Said Shike, whose company has been involved with the post-production of formats like 24p, "The 24p format is allowing video companies and NAB as a show to embrace digital cinema and the film world. A lot of us have been involved there because we did post-production, but now what we're doing here is going further and providing tools that can be used through the process, like 24p in all of our switchers."

Sony's booth was the star of the 500,000 square feet of exhibit space in the South Hall. Alec Shapiro, vice president, marketing communications, Sony Broadcast and Professional Co., said traffic was stronger by far than expected. "It's good that we have everything consolidated into one area versus multiple exhibits [we've had in years past]."

There was plenty of room at the South Hall—space that next year will be taken up by exhibitors from the Sands, which will no longer be a venue. Some exhibitors long established at the Sands have already moved to the Las Vegas Convention Center. And some of those remaining at the Sands found things somewhat off-center.

"The center of gravity seems to have



Attendance may have been lower than in years past, but many exhibitors found booth visitors to be more-serious buyers.

shifted to the LVCC," said Matrox spokesperson Maria Koukopoulos. "People really seem to be juggling to get out here."

But Tandberg Television Director of Marketing Lisa Hobbs found it to her liking. "Even if the Sands was off the beaten path, aggressive marketing yielded good response by turning it into a destination. We expected attendance to be down, so we're very pleased with the good levels of traffic."

JVC's Juan Martinez, national product marketing manager, Digital Video Division, found that customers that once sent 50 people to NAB this year sent just five. "The show did start off slow. It took time for things to percolate. We saw less people but also far fewer tire-kickers."

One area that definitely saw fewer tire-

kickers and more buyers was transmission. Ai (formerly Acrodyne) National Sales Manager Mark Polovick said booth traffic was down to 30% of past shows. But he expects sales of almost \$30 million, twice what his company has done in past years.

"Eight hundred stations are getting extensions for digital," he said. "Of those, I'd guess that 90% will opt for low power to make basic compliance. But I know of an 18-station group that simply isn't going to comply," he added. "They don't care if they lose the digital license."

Another transmitter maker, Axcera, had slower traffic than last year, when engineers were lined up three to four deep, said Marketing Director Rick Schwartz. "We're

continued on page 44

DESIGN SYSTEM PROCESSES 8 STREAMS

Media 100's 844/X system for content design was one of the products offering the most bang for the buck at the show. Starting at \$65,000 and available this spring, it's designed for artists and designers who work in many layers, according to President and CEO John Molinari. It's based on the company's own GenesisEngine, which offers throughput of more than 420 MB/s, allowing the system to process eight streams, four video with four motion alpha keys, simultaneously in real time. It also uses 10-bit quantization for resolution, making possible uncompressed, progressive video processing. It also supports QuickTime for media sharing with other applications.

TEK'S HAND WAVE

Tektronix has introduced a handheld waveform monitor

capable of monitoring both digital and analog signals. The Tektronix WFM90D/91D is a battery-powered, composite analog and SD-SDI component digital waveform monitor equipped with a variety of display modes, including picture mode and vectorscope. The WFM90D handles NTSC, and the WFM91D handles PAL. Both are priced at \$3,995 and will be available in June.

MIRANDA MASTER

Miranda Technologies introduced the Master Control Glass Cockpit. The integrated master-control system can be used by a single operator for control of multi-channel broadcasts. It uses Miranda's Kaleido-K2 Virtual Monitor Wall, Kaleido-QC, iControl Signal Integrity and System Monitoring products in conjunction with the Oxtel Series Presmaster master-control technologies to handle the



The SRS Circle Surround encoder allows for 6.1 channels of audio to be sent over a stereo audio pair.

functions. One or more operators can handle up to 200 automated channels with the Presmaster's color touchscreen display. It can also be configured to support multigroup audio mixing, including 5.1 surround sound and multilingual broadcasting. Pricing is to be determined.

AP PARTNERS WITH WORLDNOW

WorldNow, which helps broadcast stations with online development, and the Associated Press have developed ENPS+WorldNow. The system is designed to consolidate content production for both online and on-air. For example, text can be exported out of the ENPS system directly into WorldNow's Producer Internet publishing system.

SRS CIRCLES SURROUND

Surround sound is hitting the two-channel broadcast market. SRS Technologies now offers a Circle Surround encoder (the CSE-07) and Circle Surround reference decoder (the CSD-07). The encoder handles up to 6.1 channels of discrete program material for transmission via any consumer stereo medium, including two-channel broadcast and Internet streams. It is backwards-compatible with all playback

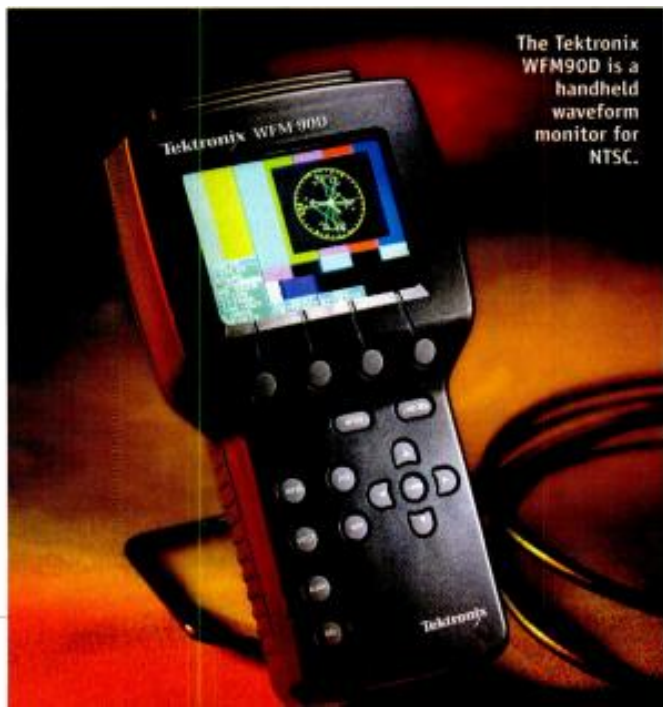
formats, but the company says optimal performance occurs with the decoder.

JVC TAPS PHOTON VISION FOR SENSORS

JVC has selected Photon Vision Systems to provide PVS's QuadHDTV sensors for use in JVC's Ultra High Definition (UDTV) color camera. Each sensor has 8.3 million pixels, for a total of 25 million pixels. The camera will operate at 30 frames per second and is selectable between progressive or interlace formats. Resolution, according to JVC, is 3840x2160 pixels.

NEW CAPABILITIES FOR QUANTEL PAINTBOX

Quantel's Paintbox has some new features this year. The company says the system now allows material of any resolution to be freely mixed and then output to air in any format thanks to its "Resolution Co-existent" technology. Another new feature, the Digital Rostrum Camera, offers template tools to speed up graphic design. A new compositing feature allows all layers to be live. Other new additions include keyframeable color correction, DVE and blur with multiple levels of undo and a large range of effects plug-ins.



The Tektronix WFM90D is a handheld waveform monitor for NTSC.

spending less time explaining bottom-line features and giving more overviews.”

While transmitter and production-gear manufacturers were relatively happy with the show, one audio manufacturer, Digi-gram President Neil Glassman was concerned about its lack of focus. “The show is too unfocused for other visitors and too spread out for the number of visitors and exhibitors,” he said. “This is my 20th NAB and the first I’ve had time to have lunch on Monday. You can see that things are way down: Restaurants are empty, it’s easy to get a cab; I even got a table for breakfast. You can feel there’s no frenzy.”

There was also a lack of finger-pointing over DTV. Previous NABs have been marked by wrangling over a variety of DTV issues, but this year’s show seemed to be marked by a relative calm and sense of unity.

“No one is talking about whether the

standard is the right standard anymore,” said CEA President and CEO Gary Shapiro. “The issues are how to move forward and how do we make it happen in a way that works for everyone. I don’t know if it’s that the standard issue is resolved, that we realize it’s inevitable or the post-9/11 cooperative bliss that still remains.”

ATSC President Mark Richer agreed, saying that the general atmosphere surrounding DTV was much improved over previous NABs. “It’s much more positive. Terrestrial digital can and will be successful, and HDTV is definitely the killer application in everybody’s mind again.”

Broadcasters and electronics suppliers seem to be jointly turning their energies to the third player involved in the DTV transition: cable. “We want to see movement in the other industries,” said Shapiro. “The biggest challenge right now is obviously

cable, which is a huge bottleneck in so many ways. But, if you see a brick wall, you knock it down, go around it, or pole-vault over it.”

Television-receiver maker NxtWave introduced a new chipset family that may actually help the consumer-electronics firm deal with that wall without drastic action. The integrated circuits can handle 8-VSB and 64 or 256 QAM signals on a single chip. The 2005 family comprises three chips, each with slightly different capabilities.

Said NxtWave Director of Worldwide Marketing Mike Gittings: “Our vision was that, if you buy a TV today, you never look to see if your set is compatible with cable; it’s a no-brainer. We see the same thing happening going forward in the U.S.”

All the NxtWave chips allow the TV set to be hooked up to an off-air antenna for over-the-air reception and also to cable for reception of 64 QAM or 256 QAM signals. The differences in the chips concern the handling of encrypted cable content.

It’ll be a while before sets with the chips are at retail. The 18- to 24-month development window and alpha sampling of the chips mean it will probably be mid-2004 before they hit store shelves.

“There are still issues on the backend, copy protection, etc., but we think those things will be resolved by the time the roll-out is required,” said Gittings. “It won’t be like the great debate on the terrestrial side.”

Whether NAB 2002 signaled the beginning of the post-new-media era remains to be seen. Early indications are that NAB 2003 will have the same sense of sobriety NAB 2002 did, and there’s an increasing sense among the larger exhibitors that trade shows, while important, aren’t the be-all and end-all they were 10 years ago. Manufacturers may find that, even when things bounce back, they don’t need to increase investment in the NAB show.

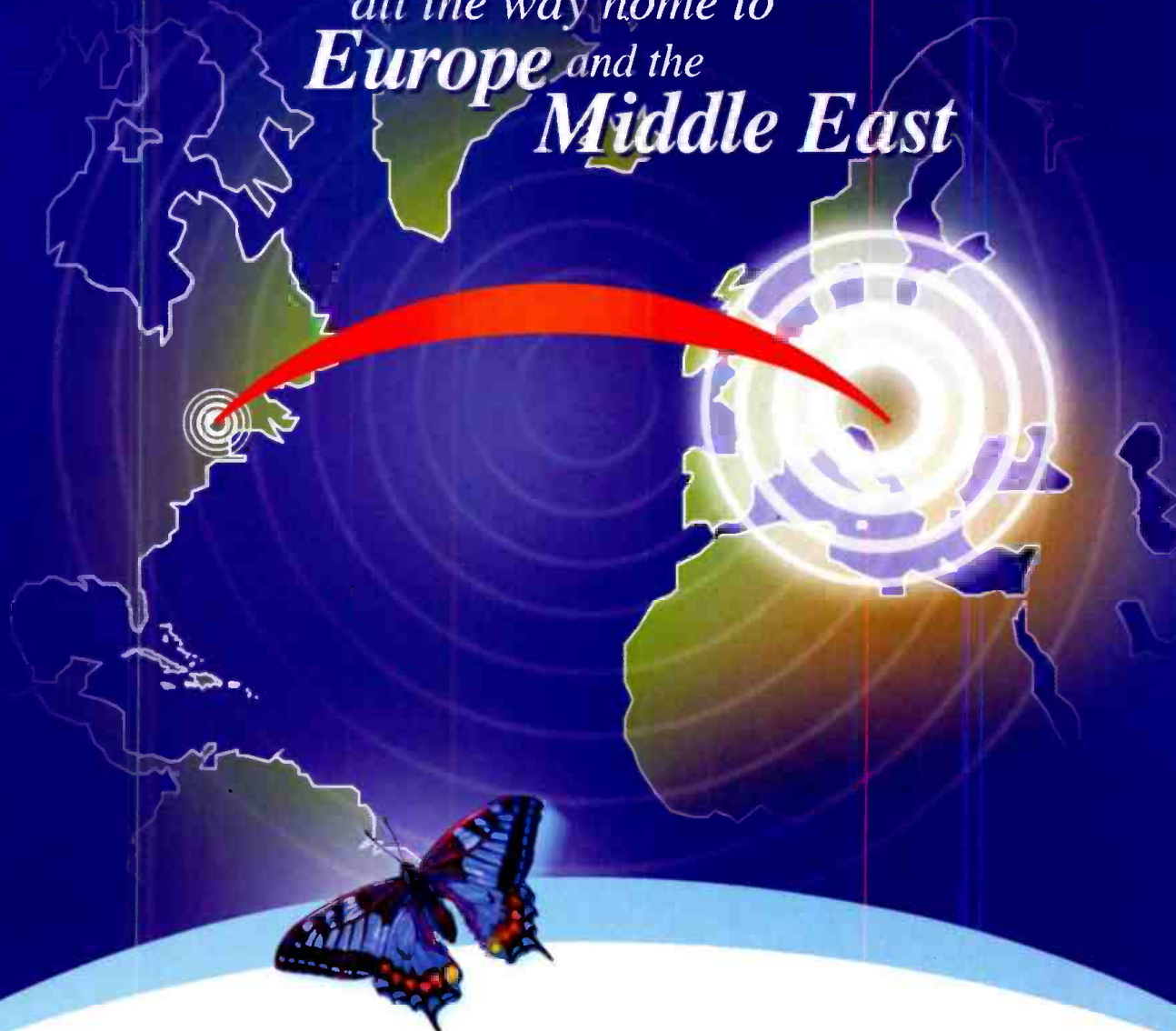
“Five years ago, we spent a million-plus dollars on an NAB booth,” said Hajdu. “We spent under \$500,000 on our booth this year. And if everything gets good, we’re not going back to a million dollars. I think our customers think the same way.” ■

**No matter
what language
you speak,
ENPS
means news.**

With support for 42 languages and counting, ENPS is the news production system of choice for nearly 400 broadcasters, cable news channels and networks in 39 countries. Learn more at enps.com.



Follow the **AMOS** satellites...
all the way home to
Europe and the
Middle East



RAZ Designers

AMOS
space to expand

The AMOS co-located two-satellite configuration creates a Hot Spot at 4° WEST, to deliver high quality DTH broadcasting to the Middle East, Europe and the East Coast of the U.S. The choice of leading pay TV companies, DTH/DBS service providers, cable companies and Internet Service Providers, AMOS satellites get you all the way home.

THOMSON SWITCHERS SELL

Thomson Broadcast Solutions hit the NAB show floor with a number of sales announcements for its Grass Valley Kalypso video production center, Zodiac digital production switcher and DD Series of switchers. C-SPAN purchased two Zodiac systems for its live studio control room. The Kalypso systems were tapped by a number of stations, including three New York Times

stations: KFOR-TV Oklahoma City, WREG-TV Memphis, Tenn., and WTKR(TV) Norfolk, Va. Also buying the systems were CBS O&Os WCCO-TV Minneapolis, WPZI-TV Philadelphia and WABC-TV New York.

WLS BROWSES AVID

WLS-TV Chicago has purchased a 70-seat Avid Media Browse system to be used alongside Avid's iNews newsroom system.

The station will receive the 2.2 version of Media Browse for use on 36 seats licensed for browse only and 34 seats licensed for browsing and editing. Media Browse gives users MPEG-1 video at the desktop so that journalists can more accurately match text-based news stories to video images. The server and editing systems will be provided by Thomson Broadcast Solutions.

PAXSON TAPS HARMONIC

Paxson Communications chose Harmonic and Thales Broadcast & Multimedia to help upgrade the company's Network Operations Center in Clearwater, Fla. The center has a 10-channel, variable-bit-rate encoding system that uses Harmonic's DiviTrack statistical multiplexer and two channels of constant-bit-rate programming. New systems installed include DiviCom MV50 encoders and the Thales Pearl PSIP Manager. Paxson also signed a two-year agreement with Thales for service and software updates. The center serves programming to Paxson's 65 stations as well as the Christian Network.

MEREDITH SELECTS THALES

Thales is supplying six digital transmitters to Meredith Broadcasting Group. Thales DCX Millennium transmitters will be installed at KCTV(TV) Kansas City, Mo.; WNEM-TV Bay City, Mich.; WOGX(TV) Ocala, Fla.; and WHNS(TV) Asheville, N.C. Ultimate 10-kW solid-state liquid-cooled transmitters will be used at KVVU-TV Las Vegas and WSMV-TV Nashville, Tenn.

AXCERA HELPS NITTANY LIONS

Axcera has been chosen by Penn State Public Broadcasting to develop a network of DTV transmitters to deliver its signal to portions of its audience that cannot receive the main signal due to terrain. Axcera's Innovator DT solid-state transmitter will use synchronized DT2B modulators to maximize coverage and minimize interference. The main transmitter will be located in Clearfield, Pa., with boosters in State College, Altoona and Johnstown, Pa.

ALABAMA OPTS FOR SEACHANGE

Alabama Public Television will use a single SeaChange Broadcast MediaCluster video server to send video to its nine public stations located across the state. The server will be located at APT's Birmingham headquarters and will use a microwave link to send the content to the stations.



PVTV
Strategic Broadcast SolutionsSM

- ▶ Producing 100's of hours of live news programming each week, coast-to-coast
- ▶ Offering systems suitable for all markets and newscasts
- ▶ Changing the economics of TV News - one station at a time

ParkerVision, Inc.
800-532-8034 or 904-737-1367
www.PVTV.com

DON'T MISS YOUR LAST CHANCE...

**ABSOLUTELY
POSITIVELY**

AN EVENING TO BENEFIT CABLE POSITIVE

APRIL 25 2002

HONORING

WILLIAM MCGORRY

SENIOR VICE PRESIDENT
REED BUSINESS INFORMATION
TELEVISION AND TELECOM GROUP
2002 JOEL A. BERGER AWARD HONOREE

**HOSTED BY
JON STEWART**

**WITH SPECIAL
PERFORMANCE BY
THE B-52'S**

FOR TICKET/TABLE INFORMATION CONTACT: SANDY FRIEDMAN
TEL: 212.463.6740 FAX: 212.337.6948
EMAIL: SAFRIEDMAN@CAHNSERS.COM

For more information about Cable Positive, visit www.cablepositive.org.

cable positive

EXCLUSIVE ENLIGHTENING ESSENTIAL

BROADCASTING & CABLE'S GUIDE TO THE

TOP 25 MSO's

The exhibition floor at the NCTA is always packed, and this year it will once again be filled with the top MSOs in the industry. Representing 90% of U.S. cable households, our guide to the Top 25 will take you straight to the leaders in the business-and to your potential customers in the cable marketplace.

Our exclusive Pre-NCTA MSO report is the perfect guidebook for the NCTA, which means this issue will be seen by thousands of industry executives. Don't miss your opportunity to reach the top with your message. Call your representative today and reserve your space.

PRE-NCTA SPECIAL REPORT: Guide to the Top 25 MSOs

ISSUE DATE:

April 29, 2002

AD CLOSE:

April 19, 2002

MATERIALS DUE:

April 23, 2002

BROADCASTINGCABLE

Chuck Bolkom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945 • Rob Payne: 212-337-7022

Classified Advertising & Marketplace Advertising: 866-251-1075



Changing Hands

TVs

WHPN Janesville, Wis.

Price: \$5.6 million

Buyer: Acme Television LLC (Jamie Kellner, chairman/CEO)

Seller: Puri, Harish (Michael E. Keppler, trustee)

Facilities: Ch. 57, 5,000 kW, ant. 1,116 ft.

Affiliation: UPN

Comment: Acme Communications is purchasing WHPN-TV Janesville out of bankruptcy and will begin operating the station under an LMA immediately

Combos

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

Price: \$1.87 million

Buyer: Community Broadcast Group Inc (Jerry Russell, president); owns 13 other stations and is buying KACO-FM Ardmore and KNOR-FM Healdton, Okla.; KYYK-FM and KNET(AM) Palestine, Texas; and KCLA(AM), KOTN(AM), KPBO-FM and KZYP-FM Pine Bluff, Ark. (see items below)

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

Facilities: KRPT-FM: 103.5 MHz, 75 kW, ant. 292 ft.; KDDQ-FM: 105.3 MHz, 6 kW, ant. 302 ft.; KXCD(AM): 1350 kHz, 180 W day, 70 W night; KKEN-FM: 97.1 MHz, 6 kW, ant. 328 ft.; KXCA(AM): 1380 kHz, 1 kW

Format: KRPT-FM: country; KDDQ-FM: hot AC; KXCD(AM): talk; KKEN-FM: country; KXCA(AM): talk

Broker: Bill Whitley of Media Services Group

KCLA(AM), KPBO-FM and KZYP-FM Pine Bluff, Ark.

Price: \$1.05 million

Buyer: Community Broadcast Group Inc. (Jerry Russell, president); also buying KOTN(AM) Pine Bluff (see first Combos item)

Seller: Seark Radio Inc. (Dawn Deane, president)

Facilities: KCLA(AM): 1400 kHz, 1 kW; KPBO-FM: 101.3 MHz, 25 kW, ant. 328 ft.; KZYP-FM: 99.3 MHz, 3 kW, ant. 157 ft.

Format: KCLA(AM): nostalgia; KPBO-FM: country; KZYP-FM: urban AC

Broker: Bill Whitley, Media Services Group

FMs

KXCR-FM El Paso, Texas

Price: \$1 million

Buyer: Educational Media Foundation (Richard Jenkins, president); owns 50 other stations, none in this market

Seller: Etcom Inc. (Arturo Vasquez, president)

Facilities: 89.5 MHz, 180 W, ant. 1,093 ft.

Format: NAC

Broker: Greg Guy, Patrick Communications
KACO-FM Ardmore and KNOR-FM Healdton, Okla.

Price: \$960,000

Buyer: Community Broadcast Group Inc. (Jerry Russell, president); is also buying KRPT-FM Anadarko, KDDQ-FM Comanche, KXCD(AM) and KKEN-FM Duncan and KXCA(AM) Lawton, all Okla. (see first Combos item)

Seller: Witko Broadcasting LLC (Dick Wilkowski, president)

Facilities: KACO-FM: 98.5 MHz, 14 kW, ant. 341 ft.; KNOR-FM: 97.7 MHz, 25 kW, ant. 328 ft.

Format: KACO-FM: oldies; KNOR-FM: dark

AMs

WMET(AM) Gaithersburg (Washington), Md.

Price: \$7.03 million

Buyer: IDT Corp.; no other broadcast interests

Seller: Beltway Communications (Sondra Linden, owner)

Facilities: 1150 kHz, 19 kW day, 500 W night

Format: Business news

WHKT(AM) and WPMH(AM) Portsmouth (Norfolk-Virginia Beach-Newport News), Va.

Price: \$1.08 million

Buyer: ABC Radio Inc. (John Hare, president); owns 59 other stations, none in this market

Seller: Chesapeake-Portsmouth Broadcasting Corp. (Nancy Epperson, president)

Facilities: WKHT(AM): 1650 kHz, 10 kW day, 1 kW night; WPHM(AM): 1010 kHz, 5 kW day, 449 W night

Format: WKHT(AM): talk/sports;

WPHM(AM): Christian/talk

Broker: Bill Schutz of John Pierce & Co.

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

C L O S E D

HISPANIC BROADCASTING CORPORATION

McHenry T. Tichenor, Jr., *Chief Executive Officer, President*

has agreed to acquire

KAJZ-FM

North Fork, California

for **\$5,000,000** from

SAN JOAQUIN RADIO COMPANY, LLC

Ed Hoyt, *President*

PATRICK



COMMUNICATIONS (410) 740-0250, www.patcomm.com

People

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

Broadcast TV

Craig Allison, national sales manager, WCPO-TV Cincinnati, named station manager, KSHB-TV Kansas City, Mo./KMCI(TV) Lawrence, Kan.

Kat Brumback, account executive, WGNT(TV) Portsmouth, Va., joins WTVZ(TV) Norfolk, Va., as sales account executive.

Ronald Rowe, assistant chief engineer, WBZL(TV) Miami, named chief engineer.

Cable

Gerard Lewis, general counsel, Half.com, Plymouth Meeting, Pa., joins Comcast Cable Communications Inc., Philadelphia, as senior counsel and chief privacy officer.

Regina Martin, director, field operations, Cox Communications, Hampton Roads, Va., joins Urban CableWorks, Philadelphia, as GM.

Programming

Michael Wright, VP, movies and miniseries, CBS Entertainment, Los Angeles, joins Turner Network Television, Los Angeles, as senior VP, movies and miniseries.

Tracy Beckett, director, programming, National Geographic Channel International, Washington, promoted to VP, programming.

Eric Strong, VP, Eastern sales, Warner Brothers Domestic Television Distribution, Los Angeles, named VP, Eastern region, Columbia TriStar Domestic Television Sales, New York.

Alexa Verveer, deputy assistant attorney general, office of justice programs, Department of Justice, Washington, joins Discovery Communications Inc., Bethesda, Md., as VP, government relations and public policy.

Andy Kazen, general sales manager, KYKY(FM) St. Louis, joins Metro Networks/Shadow Broadcast Services, St. Louis as GM.

Jayne Lim, coordinator, licensing and merchandising, BBC Worldwide Americas, New York, promoted to manager, marketing and licensing.

Faye M. Hollander, line producer/writer, Birth Day, Banyan Productions, Philadelphia, promoted to executive producer.

Radio

Chris Ruh, VP/editor-in-chief, *Hitmakers* magazine, Canoga Park, Calif., joins NBG Radio Network, Portland, Ore., as director, affiliate relations.

Journalism

Susan Friedman, writer, CNN, Atlanta, named co-anchor, *CNN Student News*.

Appointments at KING-TV Seattle: **Pat Reynolds**, freelance reporter, named reporter; **Ryan Craig**, research director, KUSA-TV Denver, joins in the same capacity; **Jeff Parry**, account executive, Stevenson Advertising, Seattle, joins in the same capacity.

Appointments at NorthWest Cable News, Seattle: **Paul Fry**, VP/GM, promoted to president/GM;

Sandra Palmer, affiliate-marketing manager, Bravo: The Film & Arts Network, Chicago, joins as national account executive; **Linda Hartley**, account executive, New England Cable News, Newton, Mass., joins in the same capacity; **Justin Lee**, sales assistant, promoted to account executive.

Diane McInerney, reporter, News 12 Long Island, New York, joins WNYW(TV) New York, as reporter.

Eric Burke, reporter, WEHT(TV) Evansville, Ind., joins WDAF-TV Kansas City, Mo., as reporter.

Advertising/Marketing/PR

Tim Kennedy, national account manager, Captivate Network, Los Angeles, joins E-Poll, Encino, Calif., as director, sales.

Luba Timchinna, coordinator, special events, Katz Media Group, New York, promoted to manager, meetings and special events.

Jill Schuck, director, Beantown Productions, New York, joins Soundhound Inc., New York, as executive producer, video broadcast services.

Reba Talmonn, manager, direct marketing services, Northlich Communications, Cincinnati, joins DMR, Cincinnati, as domain manager, direct mail services.

Appointed account executive at National Cable Communications: **Brenda Hurner**, account manager, KARE-TV Minneapolis; **Bob LeBlanc**, account executive, Harrington, Righter & Parsons, New York; **Jennifer**

Mamaril, account executive, United Television Sales, Los Angeles; **Lori Seger-Ludington**, marketing manager, WJBK(TV) Detroit.

Mary Ram, senior VP, client services, Media Direct Partners/ID Media, New York, joins The Direct Network, Hoboken, N.J., as VP/director, account and media services.

Technology

Joseph Stovcsik, director, remote operations, NASCAR Digital Entertainment, Charlotte, N.C., named senior VP, operations, Sportsvision Inc., Mountain View, Calif.

Joe Franzetta, senior VP, corporate development and strategy, Mixed Signals Technologies Inc., Culver City, Calif., named senior VP, corporate development and strategic partnerships, GoldPocket Interactive, Los Angeles

Stan Sands, VP, sales, Micromuse, Atlanta, joins NDS Group PLC, London, as VP, corporate sales.

Internet

Charles Chappell, sales executive, Real Networks, Seattle, joins Belo Interactive, Seattle, as Internet account executive.

Satellite

Gregory T. Willis, VP, global sales operations and marketing, PanAmSat Corp., Wilton, Conn., promoted to senior VP.

—P. Llanor Alleyne
palleyn@cabners.com
212-337-7141

F A C E T I M E



Breathing easier

Oxygen Chairman and CEO Geraldine Laybourne and fashion designer Isaac Mizrahi were among 1,400 telerati who celebrated the network's second anniversary at the New York nightclub Exit. Mizrahi hosts a show on the network.

Also on hand for the event, which featured a concert by Grammy nominee India.Arie: investors Oprah Winfrey, Paul Allen and Tom Werner. Werner was with his girlfriend, *Today* show anchor Katie Couric. Winfrey and Laybourne closed the night on stage toasting Oxygen with a shot of vodka. Oxygen will air the India.Arie concert May 3.—A.R.

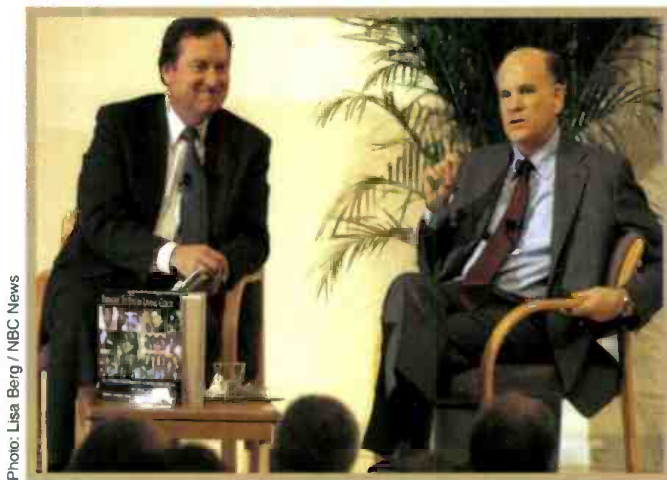


Photo: Lisa Berg / NBC News

Peacock proud

Tim Russert, host of NBC's *Meet the Press* and head of the network's Washington bureau (l), and NBC Chairman/CEO Bob Wright last week reminisced about their favorite NBC moments and discussed the evolution of broadcasting at the Hirshhorn Museum in Washington—all part of the network's on-going celebration of its 75th anniversary.

Russert and Wright also used the occasion to introduce a commemorative book: *Brought to You in Living Color: 75 Years of Great Moments in Television & Radio From NBC*. The book is the companion to a three-hour prime time retrospective of the same name, scheduled for broadcast May 5.—D.T.

Caliente, Maria!

Maria Celeste Arraras is already a star among Spanish-language television viewers, but her fan base may soon expand to include some English speakers. The former co-anchor of No. 1 Univision's popular investigative program, *Primer Impacto*, has joined rival Telemundo—just acquired by NBC—to front her own "infotainment" show, *Al Rojo Vivo*, one month after negotiations with Univision tanked. But Arraras will also make appearances on NBC. NBC President Andrew Lack wants the bilingual reporter to contribute to *Dateline NBC* and *Today*. *Al Rojo Vivo* will debut on Telemundo on April 29.—P.A.



MEDIA BIZ QUIZ

1. To ensure that its new syndicated action hour, *She Spies*, gets off to a fast start, NBC plans to

- A) promote it as a third-person sequel to *I Spy*.
- B) cast beautiful women and make them wear skimpy outfits.
- C) force every NBC affiliate to air the first four episodes.
- D) hire John Forsythe to handle voice-over for promos.

2. Experts predict that cable upfront will be up (down) by how much in 2002?

- A) -2%
- B) 12.5%
- C) 10%
- D) 2%-3%
- E) All of the above

3. What is the name of Louis Rukeyser's new show on CNBC?

- A) *Lou's Rukeyser's Wall Street Show*
- B) *The Lou Ru Experience*



Did Carson dis Chase?

- C) *Louis Rukeyser's Wall Street*
- D) *The Money Store With Lou Rukeyser and Phil Rizzuto*

4. Years ago, Chevy Chase had been rumored as a possible replacement for Johnny Carson on *The Tonight Show*. Carson's response:

- A) "Sure, when people eat sheep testicles on network

- TV."
- B) "Chevy Chase couldn't ad lib a fart after a baked-bean dinner."
- C) "Well, maybe he'd be a good fall-back if David Letterman's film career takes off."
- D) "I can't believe I'd be replaced by a Maryland suburb."



SPONSORED BY network

Answers: 1-B & C, 2-E, 3-C, 4-B

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

Back to community TV

Cary envisions a media network investing in local news, programming

In the late 1990s, Bray Cary was preparing a speech for a journalism class at West Virginia University when his wife unearthed an old essay he had written about why he wanted to work in journalism in West Virginia.

Then living in North Carolina, where he was helping to turn NASCAR into one of the most popular of American spectator sports, he had already been thinking about returning to West Virginia. That essay had helped him win a scholarship to the university in 1965 and provided the foundation not only for his speech, he says, but also for his current goals.

After a long detour that included producing and syndicating football and basketball programming, sports syndication, and the world of auto racing, Cary has returned to embrace journalism in West Virginia—but not as a reporter or editor.

Cary owns the station—three, actually—and a weekly newspaper as well. And, if things continue to go well and the government

allows it, he plans to own a network of TV and radio stations and daily and weekly newspapers in all West Virginia markets and beyond.

Cary thinks common ownership of a local newspaper and television station would not eliminate a voice but strengthen it. In smaller markets, he believes, there's not a lot of in-depth reporting in either medium on local issues. But, he says, a different economic model might provide for more local reporting in both media.

His priority, though, is the state in which he grew up and got his start as a teen-age sports editor for a local newspaper and weekend disc jockey for a small radio station. "What we want to do here," Cary says, "is

return to the old community television, television as a key part of the community. We want it locally owned, locally managed, with a focus on the community. West Virginia is an underserved market with a lot of growth potential."

Cary sees his fledgling media network as "a fundamental way to invest in West Virginia economically. With this network, we can make investments in people and in local news and programming."

It won't be the first time Cary started with a product that was small and local and expanded it. When he started with the Sun Belt Conference, TV stations weren't interested in its sports programs. "None of the traditional networks or



Albert B. Cary Jr.
President and CEO, West Virginia Media Holdings

B. June 15, 1948, Clifton Forge, Va.; BS, journalism, 1970, MPA (masters in Public Administration), 1971, West Virginia University; general manager, off-campus housing, University of South Florida, Tampa, Fla., 1971-77; sports information director, assistant commissioner, associate commissioner, Sun Belt Conference, 1977-83; founder, Creative Sports, Charlotte, N.C. 1984-94; vice president, Broadcasting and Technology, NASCAR, 1998-2000; current position since May; m. Dianne Shutts, Dec. 19, 1970

syndicates had any interest at all," he recalls. "So we produced everything in-house."

In its first year, the conference lined up enough stations to make a profit with its 10-game schedule. The basketball

games were popular enough to preempt the early part of the 1980 Super Bowl telecast to broadcast the finish of the University of New Orleans-Virginia Commonwealth game.

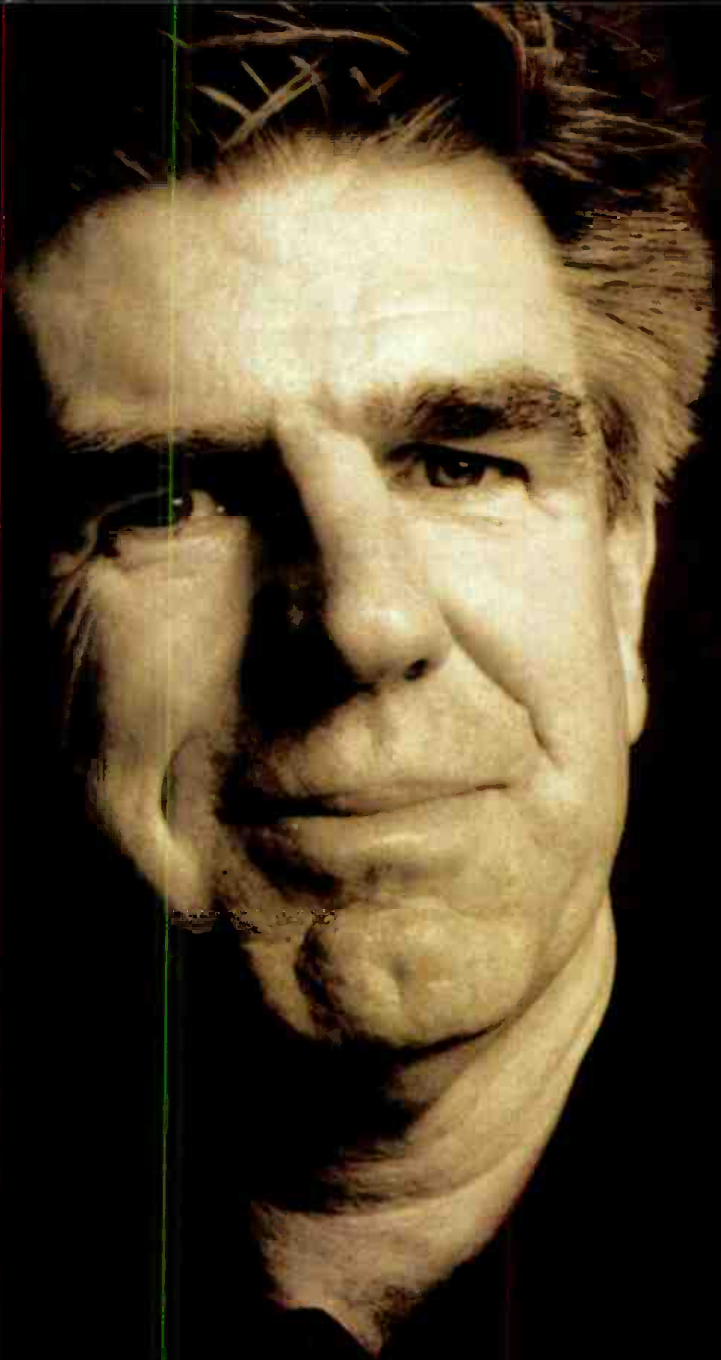
"By our third year," he says, "we were making a million dollars a year. That's when I figured out that I really liked this business and could make a living at it."

Cary's own company grew as the appetite for sports on cable TV grew. Creative Sports worked extensively with ESPN on Dallas Cowboys, Charlotte Hornets, boxing and NASCAR and with Turner networks as well. It was immensely successful, earning annual revenues of more than \$100 million, and was eventually sold for more than \$20 million.

Living in Charlotte, N.C., Cary first became involved with NASCAR as a fan. But both his involvement and the sport grew significantly, and he soon helped consolidate all TV rights to NASCAR races under a \$2.4 billion, six-year contract with Turner/AOL that will advance the sport not only on television but via the Internet as well.

But it's his new venture that's closest—literally and figuratively—to where he lives. "We want to raise the bar on local news in this state and to redefine how this state markets itself. What I've been able to do in my career is find unique niches in sports and reposition them. We've got another unique niche here."

—Dan Trigoboff



T. Howard Foundation

Honors

Tom Freston

*Chairman & Chief Executive Officer
MTV Networks*

For his outstanding
commitment to diversity
throughout the satellite and
telecommunications industry

*9th annual
fundraising dinner
2002*

Featuring ESPN's Stuart Scott
as Master of Ceremonies

Tuesday, April 30, 2002
The Waldorf-Astoria Hotel
New York City



Sponsors

DOUBLE PLATINUM MTV Networks • Showtime Networks, Inc.

PLATINUM Black Entertainment Television • DIRECTV • Home Box Office • Lifetime Television
National Football League • NRTC • Rainbow Media Holdings, Inc. • Starz Encore Group, LLC • Turner Network Sales, Inc.

Silent Auction Items

Two tickets to the Mike Tyson vs. Lennox Lewis Fight
Memphis, TN, June 8th, 2002 • Sponsored by Home Box Office and Showtime Networks, Inc.

Two tickets to the MTV Video Music Awards Show
September 2002 • Sponsored by MTV Networks

Sony 24" FD Trinitron Wega
Sponsored by Sony Television

For tickets, sponsorship, and silent auction information, contact the Foundation at (703) 739-8346 or visit www.t-howard.com
Leading The Way To Diversity In The Satellite/Telecommunications Industry

CREOLE BLUES JAZZ

NCTA

Let the festivities begin!

With all the news and information you'll find at this year's NCTA Show, (not to mention the good food and jazz synonymous with New Orleans)...you'll need a source you can trust to keep you up-to-date on what's going on.

The Reed Business Information Television Group's family of publications provides the most in-depth coverage of breaking show news. From our show issues to dailies, we'll keep you on top of the festivities and bring you up-to-date on all the latest events as they unfold.

With our extensive in-room and show distribution, you can be sure you'll have high visibility with all top level industry and MSO executives. So don't let the party pass you by. Call your representative to reserve your space today, and say "let the festivities begin!"

Multichannel

Issue Date	Focus	Space close	Materials Due
April 29	NCTA Preview Issue	Tues., 4/16	Wed., 4/17
May 6	NCTA BlueBook	Tues., 4/16	Wed., 4/17
May 6	NCTA Issue/Newsday	Tues., 4/23	Wed., 4/24
May 6	Newsday	Tues., 4/23	Wed., 4/24
May 13	NCTA Wrap -Up	Tues., 4/30	Wed., 5/1

Contacts: Brian Campbell 303-470-4874 • Lauren Cohen 212-463-6574 • Larry Dunn 212-463-6572
Leandra Kreshak 323-549-4115 • Paul Mauriello 212-337-6960 • Cheryl Mahon 212-463-6528

BROADCASTING CABLE

Issue Date	Focus	Space close	Materials Due
April 29	Pre NCTA Show	Fri., 4/19	Tues., 4/23
April 29	Top 25 MSO's	Fri., 4/19	Tues., 4/23
May 6	NCTA Show Issue	Fri., 4/26	Tues., 4/30
May 7-8	NCTA Show Dailies	Fri., 4/26	Tues., 4/30
May 13	Top 25 Media Groups	Fri., 5/3	Tues., 5/7

Contacts: Chuck Bolcom 775-852-1290 • Marisa Orcutt 323-549-4114
Rob Payne 212-337-7022 • Yvonne Pettus 212-337-6945

CED

Issue Date	Focus	Space close	Materials Due
May	Interactive TV and VOD	Mon, 4/8	Fri, 4/10
May	NCTA Daily	Wed, 4/17	Fri, 4/19
June	NCTA Wrap-up	Fri, 5/3	Wed, 5/8

Contacts: Linda Sommer 303-470-4871 • Bill Parker 303-470-4870 • Todd Marquez 303-470-4873



THE CABLE CHANNEL

Be seen at The NCTA Show. On TV, in print, and online.
Call Steve Nelson: 978-524-0066 www.cablechannel.com

Classifieds

Television

MANAGEMENT CAREERS



A Powerhouse South Texas Station

Current **General Manager** is retiring... A great station is looking for a great "hands on" GM with proven News, Sales, and Community Relations ability. Station just moved to brand new facilities. Consistant ratings leader in all news areas for 28 years. A great family oriented city. If you're good, give us some info. Send a letter of introduction, resume and any additional information to:

Corporate Offices, Attn: HR
4575 Viewridge Avenue, San Diego, CA 92123
Fax to: 858-505-5050
E-Mail to: flaherty@kusi.com

Kiii-TV is an equal opportunity employer

EXECUTIVE CAREERS

Vice President Engineering & Operations

Milwaukee FOX O&O is looking for a talented and proven professional to lead our technological and broadcast operations. Join a dynamic management team and an award-winning news operation producing 45 hours of news a week. You'll be responsible for a department of 45+ (incl. 8-person production crew) and daily mgmt of our broadcast and production operations. Negotiate & maintain technology; real estate and facility-related contracts; administration and negotiation of IBEW labor issues; develop & implement long-range broadcast technology, facilities, plus current & long-range capital spending plans; develop & oversee operating budgets for engineering, facility, production & technical aspects for news and creative services; manage all capital expenditures; liable for station compliance with FCC, OSHA, EPA and DOT regulations. **REQUIREMENTS:** Degree in electronics/electrical eng w/5 yrs broadcast engineering mgmt exp or equivalent education, training & experience. FCC General Class license required. SBE certification preferred. Commercial driver's license desired. Must have solid understanding of high power VHF & UHF transmitters and current FCC, OSHA, and DOT regulations. Need proficiency in Project, Excel, Word, PowerPoint and AutoCAD 14. Strong leadership, communication, organizational and interpersonal skills a must.

Respond to: Marcia Mikich, SPHR, Dir. of HR
9001 N. Green Bay Road, Milwaukee, WI 53209
FAX (414) 354-7491 EMAIL mmiki623@foxtv.com



If it has anything at all to do with
Cable Television or the Telecommunications Industry...

B&C is the place to be!

For more information, contact: Kristin at 617-558-4532, kbparker@cahners.com
or Sarah at 617-558-4481 (CA Only), sjking@cahners.com

MISCELLANEOUS CAREERS

The One & Only WJXT, the Post-Newsweek powerhouse in Jacksonville, Florida, is redefining local television. We're dropping our network affiliation and almost doubling our news and local programming. And we're adding the people and equipment to do it right! Want to be a part of the team that dares to do what others only talk about... want to work at a station that's truly making a difference...want to make TV fun again? Come be a part of something big!

Newscast Producers
General Assignment Reporters
Assignment Editors
Photojournalists
Videotape Editors
Promotion Producers
Directors/Technical Directors
Assistant Directors
Chyron Operators
Linear/Non-Linear Editor
Graphic Artists
Operating Technician
ENG Technician

Please send resume and tapes to Human Resources, WJXT-TV, 4 Broadcast Place, Jacksonville, FL 32207. EOE.

NEWSCAREERS

MINORITY EDITORIAL APPRENTICE PROGRAM

18 mo. program gives exposure to all aspects of the newsroom. A college degree is required for this salaried position. Candidate must be motivated self-starter who wants to learn about the editorial preparation at "Action News." This is not an on-air position. Send resume (no calls/faxes) to Camille Edwards, Asst. News Director, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

NEWSWRITER/PRODUCER

ABC 7, Chicago's #1 news operation, is looking for a newswriter/fill-in producer. Candidates should possess 3-5 years newswriting/show producing experience in a major television news market. Excellent writing skills and a college degree a must. Strong computer skills and knowledge of non-linear news operations a plus. Send tape, resume and letter detailing your interest to: Jennifer Graves, News Director, WLS-TV, 190 N. State Street, Chicago, IL 60601 (Please, NO emails or telephone calls.) ABC 7 is an equal opportunity employer.

NEWS DIRECTOR

WTVY-TV, a Benedek Broadcasting station and CBS affiliate, has an immediate opening for a News Director. WTVY is located in Dothan, Alabama, only a short drive from the Gulf Coast and the world's most beautiful beaches. If you can take a solid, #1 rated news operation to a higher level, then this is an excellent career opportunity for you. Candidates should possess strong writing, producing, creative, management and leadership skills. Must be able to effectively recruit, train and motivate. If you believe you have the proper qualifications and abilities, tell us why by sending the appropriate information including references to General Manager, WTVY-TV, P.O. Box 1089, Dothan, Alabama 36302. EOE.

Classifieds

Television

SALESCAREERS

GENERAL SALES MANAGER

WNEM-TV5 in Saginaw, MI has an immediate opening for a GSM. Responsible for the overall sales effort including the development of new business, station marketing position and revenue growth. Must be able to manage & motivate people, excellent communication & organizational skills required. College degree or equivalent sales experience preferred. Need at least 3 to 5 years' local television sales or related experience. Need a thorough knowledge of television traffic and operations. Negotiating and supervisory skills are a major portion of job. (Must be assertive) Basic PC knowledge, good written and verbal communications skills. Please send cover letter and resume to Robin Gover/Business Office, WNEMTV-5, P.O. Box 531, Saginaw, MI 48606 or email at rgover@wnem.com. WNEMTV-5 is an EOE.

PROMOTIONCAREERS

Fox 18 / WCCB-TV has an immediate opening for a

NEWS PROMOTION PRODUCER

JOB REQUIREMENTS: FOX 18 seeks an imaginative, energetic and upbeat writer/producer to create daily news topicals and on-air image campaigns for Charlotte's #1 rated 10:00 newscast. Strong writing and non-linear editing skills are a must. Experience with on-air graphic design and animation is a plus. Applicants must have 2-3 years experience in TV news promotion. Candidates must be organized with strong pre-production skills and adaptable to tight production schedules.

If your promos are visually arresting with a unique voice and can cut through the clutter, send your resume and reel to:

Jeff Arrowood, Program/Promotion Director, FOX 18 WCCB, ONE TELEVISION PLACE, CHARLOTTE, NC 28205. EOE

TECHNICALCAREERS

CHIEF ENGINEER

WFTX-TV, the Emmis Fox affiliate in Ft. Myers/Naples, FL seeks a Chief Engineer to oversee technical and news production operations. Successful candidate will lead the engineering department's strategic planning initiatives and oversee all equipment and property acquisitions. Applicants must possess extensive knowledge of digital broadcasting and television production techniques as well as superior communications, project management and customer service skills. Computer LAN/WAN networking experience is a must, and HDTV transmitter experience is a definite plus. Minimum of two years experience as assistant or chief engineer in the television industry is required. Send cover letter and resume to: General Manager, WFTX-TV, 621 SW Pine Island Rd., Cape Coral, FL 33991. EOE/no phone calls please.

To place an ad in the B&C magazine and online,
email Kristin at kbparker@cahners.com
or email Sarah at sjking@cahners.com

DIRECTOR OF SALES

WTVG 13abc Owned & Operated station has an opening for a Director of Sales. Responsibilities include leading a sales team, local managers, and traffic department. Candidate should have a solid track record with national and/or local sales and new business development. Responsibilities also include budgeting, forecasting, pricing, and inventory control. Experience with Political considered a plus. Must have a minimum of five years television sales experience including some management and supervisory responsibilities. Computer knowledge preferred. Please send resume to Lesa James, WTVG 13abc, 4247 Dorr St. Toledo, OH 43607 EOE

Miscellaneous

FORSALESTATIONS

RADIO & TV FOR SALE

Vermont AM/FM combo\$2.5M

Orlando Market AM Fulltime\$1.295M

Savannah TV Group Network\$17.9M

Gainesville/Ocala 2 AM 2 FM Group.....\$2.7M

Atlanta Market AM/FM, C3, Cash Flow..\$1.9M

Email Haddenws@aol.com or visit us online at:

www.Haddenonline.com

HADDEN & ASSOC.

(Office) 407-699-6069 (FAX) 407-699-1444

OVER 150 JOBS AVAILABLE RSM-AE-LSM-NSM-GSM-GM

www.MediaRecruiter.com

America's #1 Ad Sales Job Site

Radio

CREATIVESERVICES

CREATIVE SERVICES ASSOCIATE

WQXR-FM, America's most-listened-to classical station, seeks Creative Services Associate to help with stations' contests, promotions and website content while providing administrative support. Strong organizational and communication skills. Experience in radio preferred. Send resume and cover letter with salary requirements to: WQXR, Box BC, 122 5th Avenue, New York, NY 10011. No telephone calls, please.

If it has anything at all to do with
Cable Television or the
Telecommunications Industry...

B&C is the place to be!

For more information, contact:
Kristin at 617-558-4532
Sarah at 617-558-4481 (CA Only)

THE WORLD HAS GONE DIGITAL. SHOULDN'T YOU?

Place your ad in the magazine AND online and get
DOUBLE EXPOSURE!



www.broadcastingcable.com

For information on advertising in the magazine AND on the web site,
contact Kristin (617-558-4532) or Sarah (617-558-4481 - California Only)

Classifieds

Professional Cards & Services

du Treil,
Consulting
Lundin & Engineers
Rackley, Inc.

Sarasota, Florida
941.329.6000 WWW.DLR.COM
Member AFCCE

CARL T. JONES
CORPORATION

CONSULTING ENGINEERS
7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417
MEMBER AFCCE www.ctjc.com

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers

9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115
Member AFCCE

COHEN, DIPPELL AND EVERIST, P.C.
CONSULTING COMMUNICATIONS ENGINEERS
Domestic and International
Since 1937
1300 "L" Street, N.W., Suite 1100
Washington, DC 20005
(202) 858-0111 FAX: (202) 898-0895
E-Mail: cd9pc@attglobal.net
Member AFCCE

John F.X. Browne
& Associates

A Professional Corporation
Member AFCCE
BROADCAST/TELECOMMUNICATIONS
Bloomfield Hills, MI Washington, DC
248.642.6226 (TEL) 202.293.2020
248.642.6027 (FAX) 202.293.2021
www.jfb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
Box 280068
San Francisco, California 94128

HE 707/996-5200
202/396-5200
www.h-e.com

HATFIELD & DAWSON
Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
MEMBER AFCCE

Cavell, Mertz & Davis, Inc.
Engineering, Technology
& **Management Solutions**

7839 Ashton Avenue
Manassas, VA 20109
(703) 392-9090
Fax (703) 392-9559
www.cmdconsulting.com
www.DTInfo.com



CARL E. SMITH
CONSULTING ENGINEERS
AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry
for over 80 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

Denny & Associates, P.C.
Consulting Engineers

 301 768 5600 tel.
301 768 5620 fax
www.denny.com
Member AFCCE

WALLACE 101 West Ohio St.
20th Floor
Indianapolis, IN 46204
Dennis Wallace (317) 684-6754
wallacedtv@aol.com

ASSOCIATES

SPECIALIZING
IN DIGITAL TELEVISION

NATIONWIDE MONITORING SERVICES, INC.
P.O. BOX 1829
Henderson, KY 42419-1829
P- 270-869-8000
F- 270-869-1068
E-mail: info@lightmonitoring.com



Incandescent and strobe lights, Reporting and Solutions, HVAC, Doors, Alarms, Generators, Temperature, Humidity and others.
Notification via fax, e-mail, phone, and beeper.
Reporting and/or Filing to FAA, Owner or Others.

Munn-Reese, Inc.
Broadcast Engineering Consultants
P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339
Fax: 517-278-6973
www.munn-reese.com

TOWER/ANTENNA CONSULTANTS

Advertise in the
Professional Cards and
Services Section
& get the results you need!

SHOOLBRED
ENGINEERS, INC.

STRUCTURAL CONSULTANTS

Towers and Antenna Structures
Robert A. Shoolbred, P.E.
1049 Morrison Drive
Charleston, SC 29403 (843) 577-4687
Email: bob@shoolbred.com

NATIONWIDE TOWER COMPANY, INC.
ERECTOR • DISMANTLER • ANTENNA • RELAMP
ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
INSPECTIONS • REGUY • ENGINEERING

P.O. BOX 1829 HENDERSON, KY 42419-1829
PHDNE (270) 869-8000 FAX (270) 869-8500
E-MAIL: hjohnston@nationwidetower.com
24 HOUR EMERGENCY SERVICES AVAILABLE

Broadcasting & Cable is the weekly newsmagazine for the broadcast and cable television, radio, satellite and interactive multimedia industries.

The publication features articles and information on media technologies, FCC actions, station sales and programming, the Internet, Nielsen ratings and more.

In this aggressive market, it is imperative that your advertising message targets your specific audience.

This is where Broadcasting & Cable can work for you:

• Commercial TV Stations • TV Markets & Networks • Local News Stations • Cable Networks

B&C has a circulation of 36,000 and is published 52 times a year.

Please contact: Kristin Parker at 617-558-4532, kbparker@cahners.com

ADVERTISE THE EASY WAY WITH
YOUR BUSINESS CARD!
CALL 617-558-4532 FOR MORE INFORMATION

Editorials

COMMITTED TO THE FIRST AMENDMENT

Get with the plan

As of last week, two out of three of the warring parties—broadcasters and TV-set manufacturers—were on board or at least willing to work toward FCC Chairman Michael Powell's voluntary plan for speeding the DTV conversion. As Powell pointed out to an NAB crowd last week, self-interest should be enough carrot to obviate a big government stick.

And whether it takes a carrot or a stick, cable needs to get some of that team spirit, too.

As every editor knows, you need deadlines. You don't always make them, but, without them, there is no hope of putting the paper to bed. Let's call them goals if deadlines sound too scary. From here, these goals seem reasonable (as contrasted with the 2002 DTV station build-out deadline, which was always unrealistic). Powell wants to start with a prod to the Big Four networks to devote 50% of their prime time schedules to HDTV/multicasting, while requiring affiliates to pass through that signal and cable to carry some kind of HDTV or digital service on up to five channels (depending on system size). Also, sets have to start sporting DTV tuners as standard equipment.

The cable industry continues to balk at giving up the channel space, but those few channels may just have to be its public-interest contribution to making this transition happen. Maybe it doesn't even seem fair. Think of it, then, as an eminent-domain issue involving the building of the information superhighway. It's your house, but, if the government decides it's in everybody's interest to have an on-ramp there, the majority rules. Well, giving up those channels may be the DTV on-ramp.

Not everyone may be ready to say "Hallelujah," as NAB attorney Valerie Schulte did, in response to Powell's plan. A quiet "Amen" or even a grudging "OK" will do.

Easy call

If anyone ever questioned why we argue so passionately for keeping the government out of the broadcasting business, they need look no further than an attempted legislative gambit that came to light last week.

Sen. Robert Smith (R-N.H.) proposed an amendment to election-reform legislation that would have fined broadcasters up to \$10 million and/or jail them for broadcasting election information turning out to be "false." Fortunately, cooler heads prevailed; the amendment was canned. Still, an alternative amendment that was included charges a newly created Election Administration Commission with studying how election results are broadcast and reporting to Congress. This was all prompted, of course, by broadcasters' difficulty in calling some states correctly in the 2000 election, one of the hardest to call in U.S. history.

One easy call was the proper fate of this wacky amendment, which was roundfile material from the get-go. But the more reasonable-sounding commission bears watching as well.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0066-0000) (GST #123397457) is published weekly, except at year's end when two issues are combined and for one week in April, when it is published semi-weekly, by Reed Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2002 by Reed Elsevier Inc., 275 Washington St., Newton, MA 02158-1630. All rights reserved. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post IPM Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$159, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 U.S., \$10 foreign. Please address all subscription mail to: Broadcasting & Cable, P.O. Box 15157, North Hollywood, CA 91615-5157. Microfilm of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Rd., Ann Arbor, MI 48106 (800-521-0600). Reed Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Broadcasting & Cable was founded in 1931 as Broadcasting: The News Magazine of the Fifth Estate. It now incorporates Broadcasting-Teletesting, introduced in 1945; Television, acquired in 1961; Cablecasting, introduced in 1972; Broadcasting/Cable, introduced in 1989; and Telemedia Week®. It was named Broadcasting & Cable in 1993. Broadcasting & Cable® is a registered trademark of Reed Publishing (Nederland) B.V., used under license. Telemedia Week® is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

The Fifth Estate TELEVISION Broadcasting #

BROADCASTING CABLE

www.broadcastingcable.com

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964
P.J. Bednarski/EDITOR/212-337-6965
Paul Audino/PUBLISHING DIRECTOR/212-337-7111

REED TV GROUP

William McGorry/SENIOR VP/212-463-6543
Lawrence Oliver/VP and GROUP PUBLISHER/212-463-6544
Marianne Paskowski/GROUP EDITORIAL DIRECTOR/212-463-6581
Carol Jordan/GROUP DEPUTY EDITORIAL DIRECTOR/212-463-6582
William Knight/GROUP DESIGN DIRECTOR/212-463-6512
Rawle Moore/DIRECTOR OF FINANCE/212-463-6445

EDITORIAL/NEW YORK

Harry A. Jessell/EDITOR IN CHIEF/212-337-6964
P.J. Bednarski/EDITOR/212-337-6965
Stephen McClellan/DEPUTY EDITOR/212-337-7023
John M. Higgins/DEPUTY EDITOR/212-337-7024
Susan Qualtrough/MANAGING EDITOR/212-463-6432
Ken Kerschbaumer/ASSISTANT MANAGING EDITOR/212-337-7011
Allison Romano/STAFF WRITER/212-337-7027
Linda Moss/CONTRIBUTING EDITOR/212-463-6592
P. Llanor Alleyne/EDITORIAL ASSISTANT/212-337-7141

DESIGN/NEW YORK

Todd J. Gast/ART DIRECTOR/212-337-7017
Miguel Romero/ASSISTANT ART DIRECTOR/212-337-7144

EDITORIAL/WASHINGTON

Donald V. West/EDITOR AT LARGE/202-463-3701
John S. Egerton/DEPUTY EDITOR/202-463-3712
Dan Trigoboff/SENIOR EDITOR/301-260-0923
Paige Albinak/ASSISTANT EDITOR/202-463-3708
Bill McConnell/ASSISTANT EDITOR/202-463-3706
Kim McAvoy/CONTRIBUTING EDITOR/540-341-4234
Doris Kelly/OFFICE MANAGER/202-463-3711

INTERNET/NEW YORK

Dave Levin/DIRECTOR OF WEB OPERATIONS/212-463-6736

ADVERTISING/NEW YORK

Paul Audino/PUBLISHING DIRECTOR/212-337-7111
Rob Payne/NATIONAL SALES MANAGER/SPECIAL REPORT/212-337-7022
Yvonne Pettus/REGIONAL SALES MANAGER/212-337-6945
Dana Levitt/MARKETING SERVICES DIRECTOR/212-463-6546
Georgina Sculco/ART DIR., CREATIVE SERVICES/212-337-7154

ADVERTISING/LOS ANGELES

Marcia Orcutt/ADVERTISING DIRECTOR/323-549-4114
Eric Low/SALES COORDINATOR/323-549-4113
Chuck Bolkcom/DIRECTOR OF TECHNOLOGY ADVERTISING
775-852-1290; Fax 775-852-1291; email: chuckbolk@aol.com

ADVERTISING/ASIA

Yukari Media Inc./Masayuki Harihara
81-66956-1125; Fax 81-66956-5015

CLASSIFIED ADVERTISING/NEWTON, MASS

Kristin Parker/ACCOUNT EXECUTIVE/866-258-1075
Neil Andrews/ACCOUNT EXECUTIVE/866-258-1075
275 Washington St., Newton, Mass. 02458; Fax 617-630-3955

EVENTS

Sandy Friedman/DIRECTOR, SPECIAL PROJECTS/212-463-6740
Carolyn Gibson/CONVENTION SERVICES MANAGER/303-470-4832
Steve Labunski/SPECIAL EVENTS SALES/212-889-6716

PRODUCTION/NEW YORK

David Rice/PRODUCTION MANAGER/212-463-6524
Fatrah Aponte/PRODUCTION ASSISTANT/212-463-6571

CIRCULATION/NEW YORK

John LaMarca/CIRCULATION DIRECTOR/212-337-7080

SUBSCRIPTIONS/DELIVERY

BROADCASTING & CABLE: 800-554-5729
Online Customer Service: www.pubservice.com/Ch.htm
BROADCASTING & CABLE YEARBOOK: 800-521-8110
TV FAX: 800-554-5729. MULTICHANNEL NEWSDAY: 800-563-9056

LISTS/REPRINTS

ANNE-MARIE LeGRAND/LIST RENTAL/800-323-4958 EXT. 2251
TOM MICHALS/REPRINTS/651-582-3800/tlmichals@reprintservices.com

OFFICES

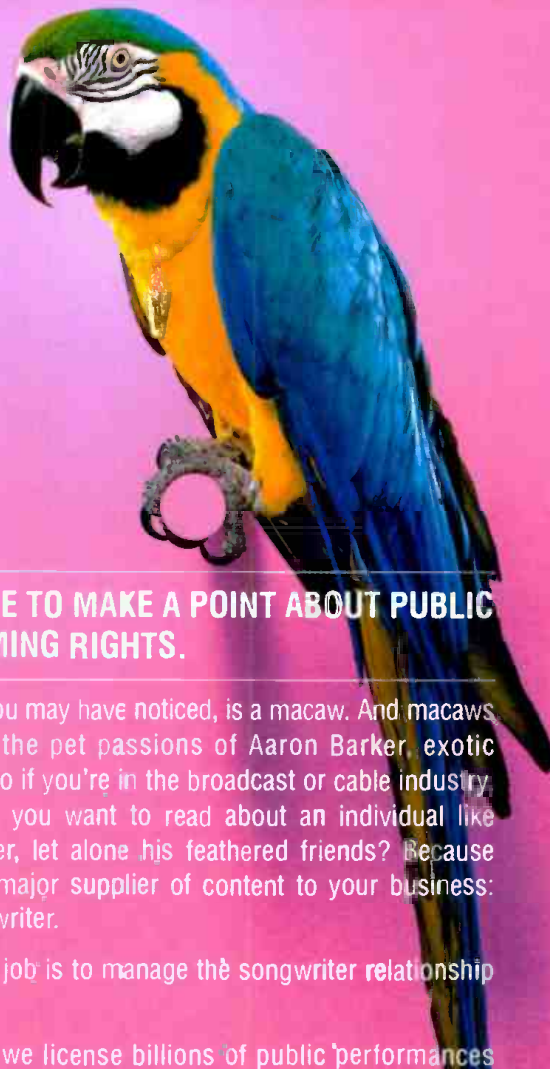
New York: 245 W. 17th St., 10011 / 212-645-0067;
Edit Fax: 212-337-7028 or 212-463-6610; Ad Fax: 212-337-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax: 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax: 323-965-5327; Ad Fax: 323-965-2432

 Reed Business
Information.

REED BUSINESS INFORMATION

Jim Casella/CHIEF EXECUTIVE OFFICER
Tad Smith/PRESIDENT, MEDIA DIVISION
Dan Hart/VICE PRESIDENT, FINANCE
Sol Taitshoff/FOUNDER AND EDITOR (1904-1982)

Meet Milton



HE'S HERE TO MAKE A POINT ABOUT PUBLIC PERFORMING RIGHTS.

Milton, as you may have noticed, is a macaw. And macaws are one of the pet passions of Aaron Barker, exotic bird lover. So if you're in the broadcast or cable industry, why should you want to read about an individual like Aaron Barker, let alone his feathered friends? Because Aaron is a major supplier of content to your business: he's a songwriter.

At BMI, our job is to manage the songwriter relationship for you.

Every year, we license billions of public performances of musical works from songwriters, composers and publishers. Operating on a non-profit-making basis, we distribute the fees we receive as royalties to Aaron and hundreds of thousands like him. Tasks that would otherwise have to be performed by you.

Now, we have no doubt you'd enjoy doing business with someone as creative as Aaron. The question is: do you really have the time to do business with 300,000 different Aarons?

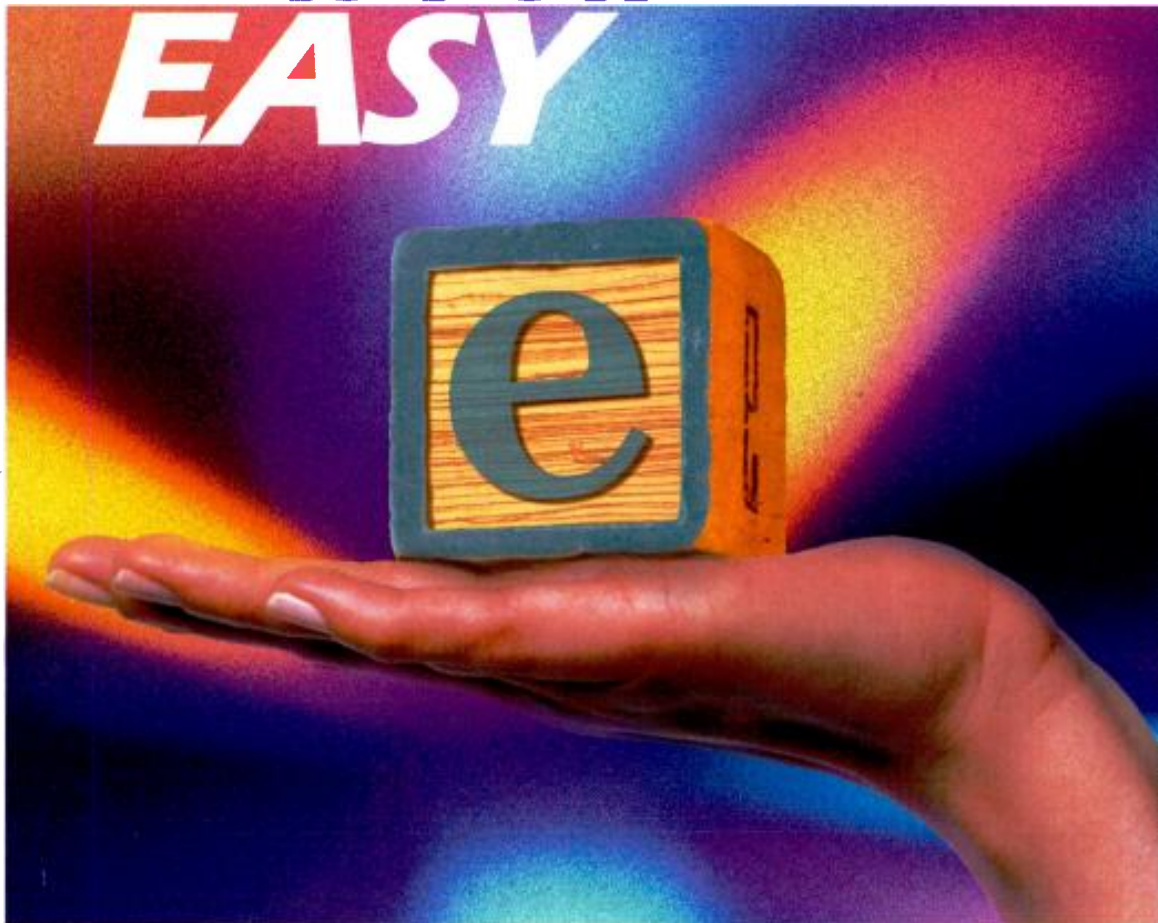
Managing the songwriter relationship.™

BMI

© 2002 BMI is a registered trademark of Broadcast Music Inc.

DOLBY E **IS FOR**

EASY



Moving 5.1-channel surround sound through your DTV station is hardly child's play. Dolby E, however, offers an easy solution to automate your multichannel audio delivery. Along with eight channels of audio, Dolby E carries metadata, which automatically changes the channel configuration between stereo and 5.1, and controls the loudness at the local affiliate station.

The DP572 Dolby E Decoder allows you to pass through Dolby E from the network, mix in local audio as a voice-over, or switch over to local audio when upconverting. The DP572 also automatically delivers clean audio transitions to the downstream Dolby Digital (AC-3) encoder. With Dolby E you can forget about the audio and focus on the grownup problems—like getting your DTV station on air.

www.dolby.com/tvaudio

DD Dolby

BREAKING SOUND BARRIERS™