

BROADCASTING CABLE

APRIL 16, 2001

www.broadcastingcable.com

NATPE-ITIS HITS NAB

Big Three plan a small presence in Vegas

» PAGE 6

SWEEP & STRIKE?

The May sweeps might be the last one we see for awhile

» PAGE 27

BAD TIME AT NIELSEN

The ratings service forgot to set its clock for Daylight Savings Time. Hey, A.C.: Check the smoke detector!

» PAGE 8

LOU DOBBS REDUX

The old host of CNN's *Moneyline* is the new host of *Moneyline*

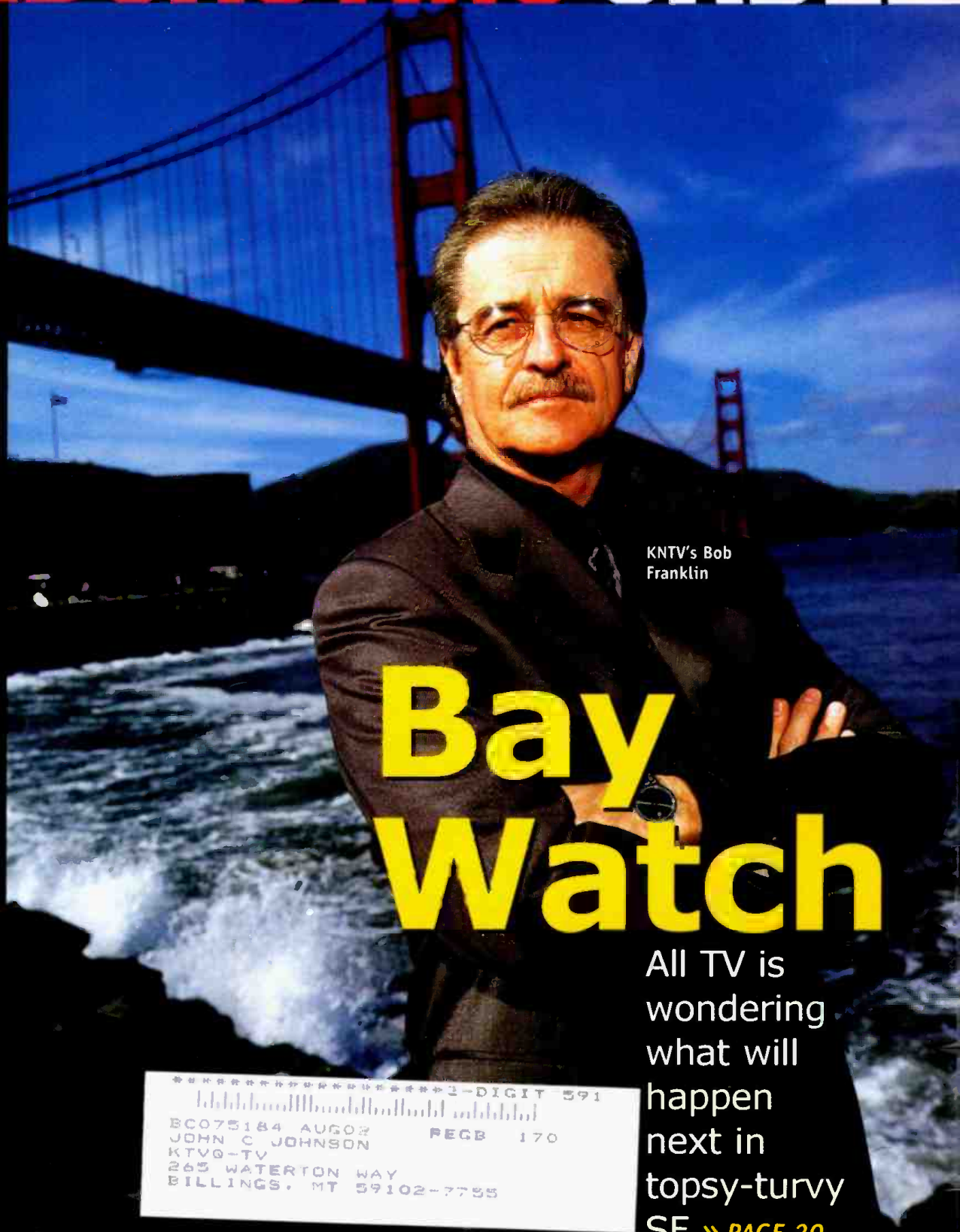
» PAGE 12

SPECIAL REPORT

FLEXIBLE FUTURE

The Road to the MAB, Part II, looks at how cameras, switchers and character generators are becoming increasingly adaptable

» PAGE 38



KNTV's Bob Franklin

Bay Watch

All TV is wondering what will happen next in topsy-turvy SF » PAGE 20

*****3-DIGIT 591
BC075184 AUG02 PEGB 170
JOHN C JOHNSON
KTVO-TV
265 WATERTON WAY
BILLINGS, MT 59102-7755

Streaming video isn't profitable.

(That is, unless you work with Virage.)

Don't believe video on the Internet is a worthwhile investment? Think again. Virage has been helping media and entertainment companies like the BBC, Bloomberg, BMG, CNET, CNN, PBS, Reuters, and Warner Brothers to put their video online and build real business initiatives around their content. We're the experts in streaming video. Whether you're looking for a content management or an Internet video publishing solution, start with Virage.

From archiving to video production automation, Internet syndication to e-commerce, Virage is the leading company helping broadcasters and content owners integrate their video into strategic online applications and programming. See how the Virage Video Application Platform can bring it all together for you. Simply contact Virage today. Phone **650.573.3210** or visit **www.virage.com**.

Come see us at NAB, booth M10053.



VIRAGE®

Enabling Video for the Internet Age™

Top of the Week April 16, 2001



IMPROVING Tests indicate that DTV receivers are getting better. » 12

SEE YOU IN COURT Adelphia and Daniels estate clash over record-setting deal for Daniels cable systems. » 14

DISNEY SHUFFLE Bornstein replaces Callahan at ABC Broadcast Group. » 16

Programming

Pre-strike sweeps? Next month's originals could be the last for a while. » 27

On the market *NYPD Blue* could be helped by bidding war among cable networks. » 34

Washington

Regulators overruled Federal decision could give cable ops more local clout. » 36

Technology

Testing, testing PBS' ongoing trial of enhanced DTV hits a few bumps. » 58

PULLING BACK Big Three nets, some suppliers reduce their presence at NAB. » 6

RATINGS GLITCH Nielsen computer problem means inaccurate numbers for the week of April 2-8. » 8

BACKUP PLANS With strikes threatening, the networks are preparing two schedules for upfronts. » 10

TO THE RESCUE Lou Dobbs returns as host of CNN's ailing *Moneyline*. » 12



CBS had to recall press releases touting ratings for The Masters tournament.

Digital upgrade WLS-TV looked to others' experience in \$5 million project. » 60

Getting along NBC spurs collaboration between DVCPRO 50 and MPEG. » 62

Learn to cooperate Tower supplier suggests stations share resources for DTV. » 62

Interactive Media

Goodbye, NBCi Network opts for more-targeted approach to the Web. » 64

Goofing off Redesigned Comedy Central Web site aims for user participation. » 66



Cover Photo: Corbis Saba

COVER STORY

TURMOIL BY THE BAY

An in-depth look at the upheaval in the San Francisco television market. » 20

SPECIAL REPORT

ROAD TO NAB: PRODUCTION

Camera manufacturers: HDTV isn't dead. » 38

Character generators are more automated. » 52

The demand in switchers is for flexibility. » 58

B&C Eye	4
Cable Ratings	34
Changing Hands	37
Classifieds	82
Commentary	30
Editorials	86
Fates & Fortunes	78
Fifth Estater	80
Financial Wrap-Up	16
Focus	33
Jessell's Column	18
Station Break	32
Syndication Ratings	31



NETWORKS

What's that you say, Ms. Robinson?

Anne Robinson may be an acquired taste. We'll see tonight on NBC when Robinson, the snide British host of the BBC quiz show, *The Weakest Link*, unveils a U.S. version touted to be a little like *Who Wants to Be a Millionaire?* but hardened by her *Judge Judy*-like toughness.

Tough? Ask people in Wales. Two months ago, Robinson branded the Welsh "irritating and annoying," adding, "I've never taken to them; what are they for?" Some people weren't laughing; Robinson received death threats. The host has made several attempts to point out she was joking but won't apologize for "having a sense of humor."

BCEYE

SYNDICATION

Good Fortune

Helping *Wheel of Fortune* really live up to its name, *The Bold and the Beautiful* star Adrienne Frantz (right, with *The Young and the Restless*' Michelle Stafford, left, and Vanna White) won enough cash during her turn on the game strip's "Soap City Week" to keep her selected charity in operation. Close to shutting its doors for lack of funds, Los Angeles' Good Shepherd Shelter will continue to help battered women. "Soap City" players made a total of \$400,000 for their respective charities on the special *Wheel* edition, running April 30-May 4.



ADVERTISING

Moving up in Miami

WSVN-TV Miami anchor Rick Sanchez believes a telling moment in his successful tryout with MSNBC came when he broke from the script in a story on Timothy McVeigh's execution and spoke into the camera about "a guy who cried about killing a small animal when he was a little boy but doesn't feel bad about the 19 children who died in Oklahoma City. He calls them 'collateral damage.' I said that what I think mystifies America is his total lack of remorse."

Now he'll join MSNBC following the May sweeps, with a mission; he hopes his presence there will spur news directors to look for more Hispanic talent.

TAPS FOR CAPS?

It might be too early to carve an epitaph for the station ownership cap, but lawyers for the TV networks think they should at least start shopping for a headstone. Last week, the federal appeals court in Washington set Sept. 7 as the date for oral arguments in a challenge against the cap brought by Fox, CBS and NBC, as well as by cable giant Time Warner. Industry officials are encouraged that the three judges hearing the case, Justices Harry Edwards, Douglas Ginsburg and David Sentelle, previously have proven hostile to government attempts to limit speech.

Even more promising, say network officials, is the court's April 6 decision staying an FCC order requiring Viacom/CBS by May 4 to sell enough stations to get below the 35% cap on one company's TV household reach. The move is a strong indication that the cap will be

raised or even eliminated, network officials say, because courts won't issue a stay unless the requesting side has a strong chance of winning. "Courts don't issue stays willy-nilly," said one network source.

VIVA VIACOM

For years, CBS has done most of its program testing in Las Vegas because of its diverse cross-section of American tourists. Now parent Viacom is unveiling the new Television City Research Center at the MGM Grand there. It'll have a Viacom retail store and video area where people can check out the latest in HDTVs and other Sony video gear. Sony is a partner. So is A.C. Nielsen (co-owned with Nielsen Media Research). Oh yes, about the testing: CBS will set up an entertainment research panel of tourists who stop by and test TV shows, then agree to subsequent surveys via the Web and e-mail.



**Don't just survive
the digital revolution.**

Succeed.

**Visit us at NAB, April 23-26 Las Vegas.
Booth S4119 in the Sands Expo Center.**

The digital revolution will create winners...and losers. Make sure you work with the company that helps top broadcasters like DIRECTV, Cablevision, DIRECTV Latin America, BSKyB, Star TV and iBlast succeed.

SECURITY - Open VideoGuard™ conditional access is the enabling technology used by more than 22 million PayTV subscribers, while CastGuard™ protects IP content.

INTERACTIVE TV - Value@TV™ interactive applications - already used by millions of people - add revenues and subscribers.

PERSONAL TV SOLUTIONS - XTV™ - A third generation PVR system that time shifts content, protects your brand and delivers new revenues from video rental, targeted advertising and personalized listings.

DATACASTING - NDS MediaStorm™ broadcasts rich multimedia content to TVs, PCs, PDAs and mobile devices.

BROADBAND IP - Synamedia™ uses broadband IP to deliver streaming TV and VOD - encrypted for content protection, enhanced and transcoded.



Leaving Las Vegas

Networks pull back on presence at this year's NAB

By Steve McClellan and Michael Grotticelli

For different reasons, ABC, CBS and NBC are either cutting back or withdrawing entirely from the National Association of Broadcasters convention next week. And some vendors are cutting back, as well.

NBC is boycotting the convention completely and canceled the affiliates meeting that had been scheduled

in Las Vegas, as well as an engineers meeting to be held the same day (April 23). The network cited what it said was the NAB's recent decision to support the Network Affiliated Stations Alliance in its filing last month to the Federal Communications Commission. That's the station-sponsored tirade against the networks that argues against lifting the 35% ownership cap. Networks want the cap raised to at least 50%. NASA also asked the FCC to investigate what it called network abuses of affiliates' contracts and commission rules.

ABC said it was canceling its annual affiliates engineering meeting due to lack of interest. The network said it polled its affiliates and determined that stations were sending far fewer engineers to the show this year than last. The network would not provide specific numbers but concluded that the interest level this year didn't justify the cost of hosting the meeting. The network will, however, send its usual contingent of staffers to the convention, led by Preston Davis, president of operations and engineering at ABC.

CBS and Fox both said they would meet with their affiliate engineers as scheduled.

But CBS did say it was sending fewer peo-



Although some companies are sending fewer people to NAB this year, convention officials believe attendance will reach or come close to last year's total crowd of 117,000.

ple—from both the TV and radio sides—than last year. And CBS is also blowing off the panel session/conference side of the show, like NBC, as a result of NAB's recent reiteration of its support for the current ownership cap. Two weeks ago, CBS became the third network to resign from NAB over the TV ownership rules. NBC and Fox quit last year.

A CBS official said the network still found value in working the convention floor and talking with vendors and others that come to the show to explore the latest technology. "But we're not going to eat their shrimp," or participate in any of the panel sessions on the conference side of the convention, he said.

The Grass Valley Group said it was sending fewer people to the convention. "As a sign of the times, we've cut down on the number of people we're sending," says Tim Thorsteinson, president, Grass Valley Group. "Cutting back on nonessential trav-

el is always on the list of things to cut when you're trying to save money."

But it was NBC's wholesale boycott of the convention (with the exception of a handful of staffers from its owned TV-stations division) that captured the most attention last week.

Jack Sander, president of Belo Television and chairman of the NBC affiliate board of governors, was disappointed with the network's decision and said it was "disingenuous" of NBC to cancel the meeting and blame it on NAB. "They didn't have to register with the NAB to hold the affiliates meeting," or the engineering breakfast, he said. And the NAB's support of the current ownership rules is not a new issue, he noted. (The NAB had a terse no comment to NBC's decision.)

Sander said that "both sides worked hard" to set up the affiliates meeting, which was to replace the annual spring gathering that NBC canceled just six weeks ago. "There were an awful lot of general managers who were not going to go to the NAB but decided to go because of this meeting," he said.

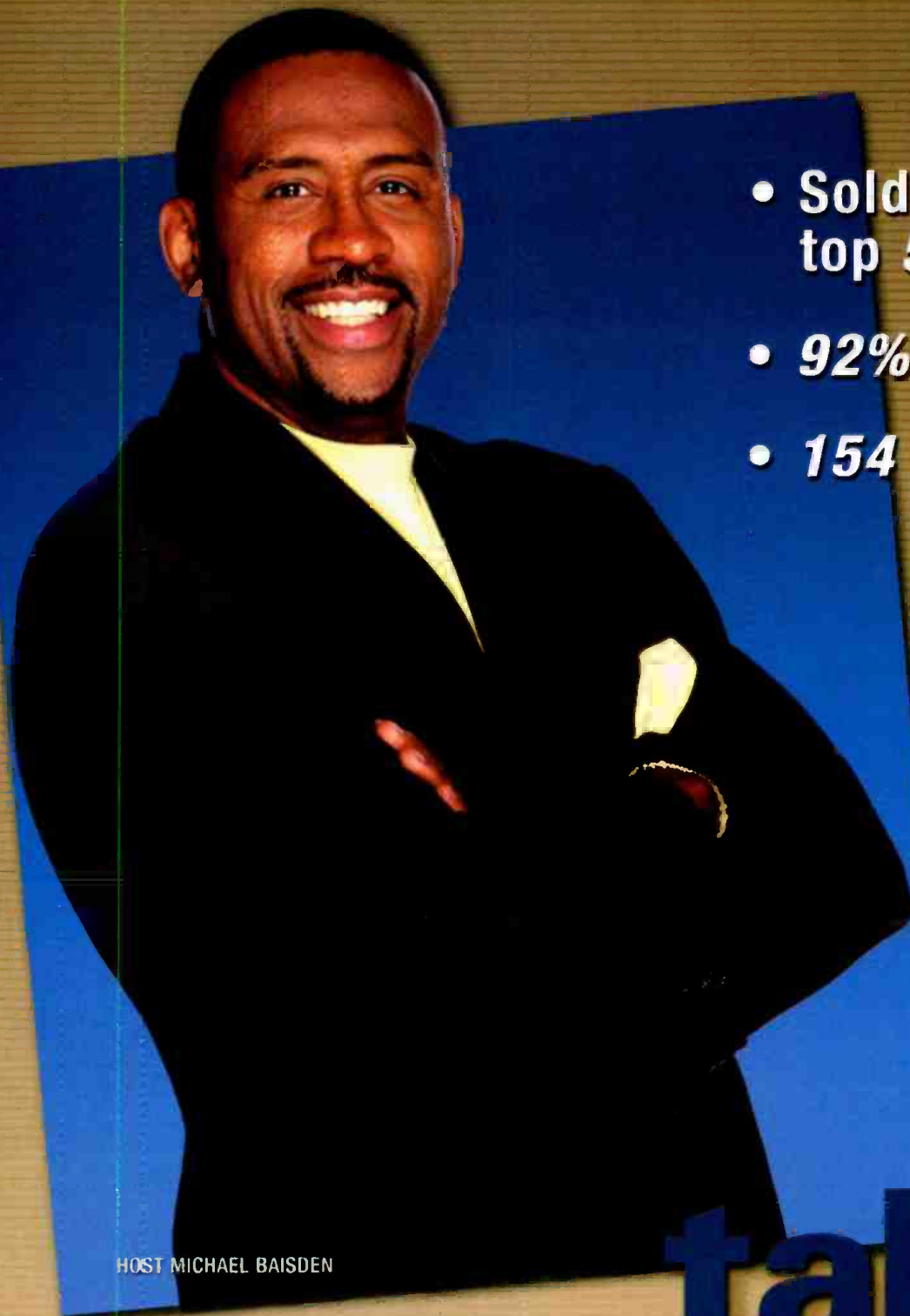
But the affiliates will meet at NAB without the network, said Sander. The board was to meet late last week to set the agenda.

Equipment vendors didn't react strongly to NBC's move. "It's disappointing," said Mark Simpson, president and CEO of Triveni Digital, a datacasting-systems provider. But, he added, "the effect on our company will be marginal as we meet with network people from all the networks throughout the year, not just at NAB."

NBC offered an olive branch last week. It told affiliates that previously announced regional meetings would go forward as planned. And a spokesman stressed that the network still wants a "relationship" with its affiliates: "we expect to go down a path of mutual benefit with them," he said. Just not in Vegas. ■

NBC cited what it said was the NAB's recent decision to support NASA in its filing last month to the FCC.

IT'S A "FIRM GO!"



HOST MICHAEL BAISDEN

- Sold in 48 of the top 50 Markets
- 92% of U.S. H.H.
- 154 Markets Total

talk
or walk™

©2001 Tribune Entertainment Company. All rights reserved.



IN BRIEF

NEW LIFETIME CHANNEL

Lifetime will spawn a second digital cable network, Lifetime Real Women, featuring its "reality" programming. Due this summer, it will offer shows like *Biography* clone *Intimate Portraits*, the off-net *Unsolved Mysteries*, and movies based on true stories. President Carole Black says Lifetime will seek both analog and digital carriage, but she acknowledges that, because she's not paying the launch fees operators generally demand for analog space, LRW's carriage will be primarily on digital tiers. Also, at its upfront presentation last week, Lifetime announced *Women Docs*, a reality series that follows real physicians in their on- and off-hours. The show fills a slot on Saturday, where Lifetime is trying to build up a reality-show base.

LIBERTY SPIN-OFF OK

The IRS last week gave AT&T the green light for a tax-free spin-off of Liberty Media, the cable programming unit led by John Malone. The go-ahead, coupled with AT&T's plan to shed its investment in Cablevision Systems, are the major components of AT&T's plan to meet an FCC order to divest enough cable investments to get under the 30% cap on U.S. subscriber share.

RETAILER PULLS ADS FROM CBS AFFILIS

After a *60 Minutes* story accused Dillard's department stores of discriminating against minority customers, the retailer apparently pulled ads from CBS affiliates in North Carolina, Texas, Kentucky and Ohio. Ironically, none are owned by CBS. KHOU-TV, Houston claims the store axed \$30,000 in commercials. Dillard's did not return calls.

And the number is?

Nielsen's data gets botched, networks left with false ratings

By Joe Schlosser

Nielsen Media Research executives apologized to their network and cable customers last week after suffering through what amounts to a ratings power outage.

After Fox and CBS executives noticed that daytime and prime time ratings on Sunday, April 8, seemed out of whack, Nielsen stopped releasing most cable and broadcast ratings until late into the week.

The culprit was Nielsen's mainframe computer, which went through some routine maintenance work on the same day. When Nielsen technicians put the computer back online, they failed to factor in daylight-saving time and, thus, crossed up national and metered market data.

Some ratings appeared to be altered by an hour; some just appeared out of "right field," network researchers said.

Fox, for example, called Nielsen after noticing unusually low ratings for an original episode of *The X-Files*. "Everything about Sunday's figures seemed off," a Fox spokesman said. Nielsen's Monday morning figures had *The X-Files* at a 5.2 rating/13 share in households, well off its season average of an 8.5/18.

Because of the glitch, by last Thursday afternoon, Nielsen still hadn't released its national broadcast ratings for April 2-8. Usually, those numbers are released on Tuesday.

"We made a mistake; actually, we made a series of mistakes in processing Sunday's data," said Jack Loftus, Nielsen Media Research's vice president of communications. "And it was compounded when we released data that should not have been released because it was wrong. We realize that we let a lot of people down, especially CBS. It was a terrible time to have this happen, and I just wish it didn't happen, but it did."

For whatever reason, the networks took a pass at bashing Nielsen while it was down. "Obviously, we're disappointed" about the glitch, one CBS spokesman allowed.



A Tiger in the ratings? CBS was particularly distressed because *The Masters* is a big draw.

For CBS, the Nielsen delays were extremely painful because the network was coming off *The Masters* with Tiger Woods leading the charge. The network put out press releases on April 9 claiming the golf tournament scored its second-highest ratings ever with some 40 million-plus viewers tuning in.

Later that day, CBS Sports recalled the figures after being notified by Nielsen that the data was not totally accurate. CBS was also forced to recall its weekly national ratings press release, which touted victories in both adults 18-49 and total viewers for the week of April 2-8.

While most of the broadcast networks had received normal overnight ratings service by April 10, a handful of top cable networks said they were not given any ratings data until April 12. Spokesmen for USA Network and FX said both networks were left with only data through April 6 for nearly a week. ■

Note to readers

Because of Nielsen's computer problem, BROADCASTING & CABLE is not publishing the Broadcast Watch grid in this week's issue. Additionally, because of an early deadline, Cable Watch (page 34) and an In Brief item titled "CBS takes April 2-8" (page 28) refer to ratings information that is no longer accurate. The items were edited before the full extent of Nielsen's problems was known.

e.merge™

The Power Behind Digital Entertainment™



Discover a new world of ROI in ITV & VOD

- ✓ **Hardware & Network Independent**
- ✓ **Comprehensive Back Office Solution for ITV & VOD**
- ✓ **Complex marketing and bundled service offerings**
- ✓ **New ROI opportunities (VOD, SVOD, e-Commerce)**
- ✓ **Real-Time Targeted Broadband Ad Insertion**
- ✓ **Unmatched ITV Experience**

See us at NAB
April 21 - 26
Booth #: E5635
Las Vegas, NV
Call: 301.896.9269 for a demo



**BROADBAND &
PROFESSIONAL SERVICES**

(FORMERLY IMAKE SOFTWARE & SERVICES, INC.)

BETHESDA, MD
WWW.IMAKE.COM

Two scenarios

Networks to face upfronts with 'strike-proof' as well as 'normal' program lineups

By Joe Schlosser

With the potential for two talent strikes in Hollywood, the major broadcast networks' upfront presentations next month are shaping up to be anything but normal. Most networks will likely arrive in New York with both a plan A and a plan B.

Jittery advertisers and media buyers say they need to know what the networks will do if a strike by the Writer's Guild of America and/or the Screen Actors Guild occurs.

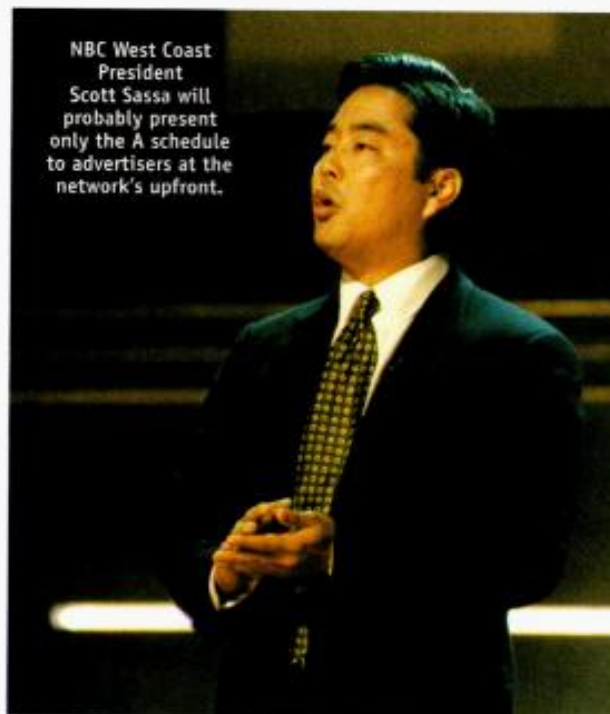
"If they are expecting advertisers to spend a lot of money, they may want to have their ducks in a row," says TN Media's Stacey Lynn Koerner.

"I think the networks are going to give us their A schedules, but I think they will also have to tell us what their precise backup plans are should there be a strike," says media buyer Paul Schulman of Schulman/Advanswers NY.

As for what network executives' will do at their lavish presentations in New York during the week of May 14-18, most secretly say that it depends on where the unions are in their negotiations with the Hollywood studios but that most will have two schedules in hand: a normal fall schedule and one "strike-proof" lineup.

CBS President and CEO Les Moonves says that, if there is a writers' strike come May 16, when the network holds its upfront presentation at Carnegie Hall, he will have to present advertisers with an "alternative" schedule.

"The honest answer is, we are still trying to determine what is in the best interest of the media buyers," says Jordan Levin, The WB co-president of entertainment. "We obviously want to facilitate the best understanding of what our intentions are. And how to do that



is something that we are strategizing. We will have two schedules in our heads, and we would present both if it makes sense."

UPN President Dean Valentine doesn't "want to commit the network to anything until I have a better sense for what's going to happen. Clearly, there will be a coherent strike strategy in terms of what we present to the advertisers. I promise you, if there is a strike, there will be very specific schedules out early enough for the advertisers."

Sources say that ABC, NBC and Fox will probably present only their A schedules at the upfronts, but all three will have backup schedules in their pockets. All three networks declined comment.

One top network executive says it would be "ludicrous" to present anything other than an A schedule at the upfronts. "I don't think there is a chance in the world that any-

one is going to stand up there and announce a schedule with a bunch of stuff on it that is going to leave advertisers yawning in the aisles. I just find it hard to believe that some-

one is going to stand up there, having spent tens of millions of dollars in development, with indeed billions of dollars on the line, and announce a strike schedule."

The network executive adds, "I think, ultimately, everyone is going to announce their non-strike fall schedule and, much like everybody did in the pre-upfront meetings in March, do their best job at reassuring advertisers that, in the event of a strike, we'll be prepared to face whatever comes our way."

Last month, the six largest networks took time out during their annual pre-upfront meetings to outline their preparations for a backup fall schedule. Nearly every network listed reality projects, the number of original episodes it will have in the fall regardless of strikes and movies it's stockpiled.

Maybe there won't be any strikes after all. There was positive news coming out of Hollywood last week on both union fronts. First, WGA officials agreed to return to negotiations with the Alliance of Motion Picture and Television Producers on

Tuesday. The two sides broke off talks angrily on March 1. The film and TV writers' current contract with studios is up May 1.

As for SAG, the actors' union has set up its first negotiation meetings with the AMPTP. The two sides will sit down to discuss a new three-year contract on May 10 in Los Angeles. They have until June 30 to hash out a deal. ■

'We will have two schedules in our heads, and we would present both if it makes sense.'

—Jordan Levin, co-president, entertainment, The WB

We've done it again



Powerful M/E:
Five video layers



FX-Processor:
3D built-in DVE



MultiDef:
Simultaneous operations in SD and HD

And you'll be doing it just **as easy**



Innovating your Image

DD35

Production Switcher Systems

THOMSON MULTI
MEDIA
BROADCAST & NETWORK SOLUTIONS

IN BRIEF

FOX TV TO SELL KTVX-TV

Fox Television agreed to sell KTVX-TV Salt Lake City, which it is acquiring as part of a \$5.3 billion purchase of Chris-Craft. The sale is necessary to win Justice Department approval for the merger. KTVX is an ABC affiliate, and Fox already has an O&O in the market, KSTU-TV. Combined, the stations account for two of the market's top four TV outlets and 40% of TV spot-ad revenue. A federal judge must okay the agreement, and the eventual buyer of KTVX must be approved by Justice. A separate FCC review of the Chris-Craft merger is still under way.

IYANLA CLEARS LOS ANGELES

Iyanla has locked up its last clearance hole, KNBC-TV Los Angeles. The Buena Vista-distributed strip, hosted by self-help author Iyanla Vanzant and executive-produced by Barbara Walters, is clustered on several ABC O&Os, including WABC-TV New York and KGO-TV San Francisco. But packed schedules apparently made it difficult for Buena Vista to sign up ABC stations across the board.

JUDGE MILLS LANE GETS THE AX

Judge Mills Lane will not return next season, say Paramount sources. The court show, which posted a 1.5 Nielsen household rating for the week ended April 1, equaling its series low, has completed production on its third season. There are enough fresh episodes for *Mills Lane* to run through the May sweeps. The cancellation is really no surprise; it has been expected for several months, ever since Tribune Broadcasting confirmed that it would not be taking the series for a fourth season.

Back to the future

CNN brings Lou Dobbs back to rescue Moneyline

By Dan Trigoboff and John M. Higgins

Going with tried-and-true rather than developing new talent, CNN turned to its former business news cornerstone Lou Dobbs to revive its sagging *Moneyline* franchise. Dobbs will return in May to anchor the *Moneyline Newshour*, two years after he left following numerous clashes with then-CNN President Rick Kaplan. Dobbs will replace anchor Willow Bay, who will be reasigned, the network said.

CNN obviously hopes Dobbs' return will be a shot in the arm for *Moneyline*, which has lost about a quarter of its audience since Dobbs' departure. Dobbs' return follows the removal of Kaplan in September and Bay's co-anchor Stuart Varney's resignation last month ostensibly in

outrage over a Ted Turner anti-Catholic comment at a party, but at least in part because he wanted more control over *Moneyline*.



Dobbs says he's not worried about CNN's ratings. "You've got new executives, like Jamie Kellner, who really know television."

CNN was already under attack from CNBC when Dobbs left, but now the network is getting beaten in the Niensens by Fox News Channel. Dobbs said he's not worried about CNN's rating rout. "You've got new executives, like [new Turner Broadcasting Chairman] Jamie Kellner, who really know television and will do things here," Dobbs said.

Dobbs' return to CNN also means his resignation from Space.com, the multimedia company he founded in 1999. He will remain on its board. He is not expected to resume his former role as CNNfn president. ■

DTV receivers get better

By Michael Grotticelli

Just in time for NAB, the FCC's Office of Engineering and Technology has released its interim report on the state of digital-television-receiver development. Test results indicate that things are looking better.

Traveling to 51 sites in and around Washington in a field-measurement test van, OET engineers used a "second-generation" Zenith ProDemodulator and Decoder combination, along with a series of spectrum and vector signal analyzers to measure signal-to-noise ratio. When it became available, a third-generation ProModulator was installed in the test vehicle as well.

The difference between the second- and

third-generation versions was said to be improved pre-ghost performance and longer ghost-cancellation times in the third-generation units. Other manufacturers' receivers were tested, but company names were omitted at the request of the companies.

Outdoor reception with a 30-foot mast was greatly improved over a 1998 FCC test.

Generally, the study found that outdoor reception with a 30-foot mast was good at most of the test sites and greatly improved over a 1998 FCC test using first-generation equipment. Indoor reception antennas performed better, too; a bowtie and a Silver Sensor directional antenna on a 7-foot tripod were used, with measurements taken outdoors.

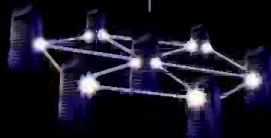
Tests will continue throughout the year in Baltimore. ■



1.2 MILLION FANS ARE ABOUT TO
ASK FOR A REPLAY ONLINE.

REAL CAN HELP.

Internet Users will push your system to its limits. With RealSystem™ iQ, you'll be ready. We've revolutionized internet broadcasting. Using Neuralcast™ Technology, RealSystem iQ enables an intelligent network of digital media servers that talk to each other to find



RealSystem iQ
Neuralcast Technology

media delivery. Coupled with the highly scalable Sun platform, RealSystem iQ delivers a universal foundation to meet the demands of a broadcast-sized audience. It pays to get in the game now. To learn more,

visit realnetworks.com/sun or call



the fastest, most reliable path for internet

866-841-2276. RealSystem iQ. It's just smarter.™



Busting Daniels' last deal

Adelphia, estate collide on huge \$6,700-per-sub deal

By John M. Higgins

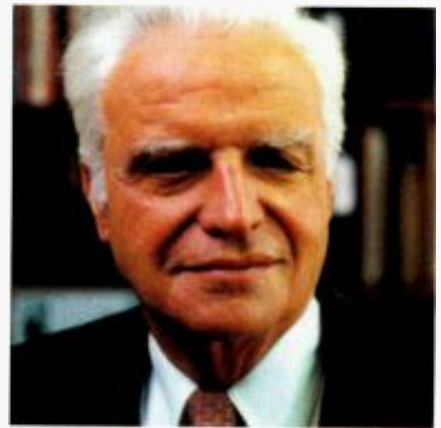
Bill Daniels prided himself on sealing multimillion-dollar cable deals with only a handshake. But the estate of the pioneering cable broker is having a hard time getting Adelphia Communications Corp. Chairman John Rigas to complete a transaction that was actually signed on paper.

The Daniels estate has gone to court accusing Adelphia Communications' Rigas family of backing out of a deal to buy Daniels Cablevision and the few subscribers that the founder of Daniels & Associates still had when he died. Adelphia agreed last September to buy the systems at a record-breaking price, before the finan-

cial markets started really tanking. A privately held Rigas-family company was supposed to complete the transaction.

The papers disclosed for the first time that the deal was even bigger than previously believed. The Rigases agreed to pay \$456 million for Daniels' two California cable systems serving 67,400 subscribers. That puts the price at an enormous \$6,700 per subscriber. The price on the larger of the two properties—the Carlsbad, Calif., system where Daniels lived—went for \$6,900 per subscriber, or \$410 million.

This is the second high-priced deal that has brought the Rigases to court. In January, Adelphia sued GS Comm-



Bill Daniels' estate sued to force Adelphia Communications' John Rigas (above) back to the table regarding the purchase of Daniels Cablevision.

unications over a similarly pricey deal, the \$740 million purchase with 126,000 subscribers in Maryland, Virginia, West Virginia and Pennsylvania. That deal was priced at \$5,873 per subscriber. Securities filings show that Adelphia completed the GS deal and a smaller package of systems in March, but at a sharply reduced price that Adelphia did not fully detail.

The Daniels suit doesn't explain why the Rigases were reluctant to close, saying only that, beginning in March, the Adelphia execs simply refused to discuss the deal or respond to Daniels' lawyers' requests for information. Daniels estate representative Buzz Mitchell sued Adelphia in federal court in Denver but filed to dismiss it four days later without explanation. Mitchell's attorney, Terrence Gill, wouldn't comment on the suit. Mitchell and Adelphia executives did not return calls seeking comment.

Bill Daniels died a year ago after a lengthy, storied career as a cable operator and system broker. As a confidant of the industry's top players, including Rigas, he and his investment banking firm, Daniels & Associates, stood on one side of virtually every major deal in cable for years. The proceeds of the sale of Daniels' systems are slated to fund a \$1 billion charitable foundation he created before dying last year. ■

Tribune takes control with ENPS.

With WGN, Chicago and 21 more top TV markets, Tribune joins the growing trend among group owners who have chosen ENPS to connect and control their news production operations. A news production system like no other, ENPS gives you the technology to run your newsrooms, while providing real time access to the world's richest multi-media content from the Associated Press. Designed by news professionals for news professionals. ENPS puts you in control. Visit enps.com.





Fire Content Around the World or Across the Room

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

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

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

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

Visit us at NAB Booth #L655, North Hall.

P A T H F I R E 
Enabling Digital Media

Formerly Video Networks Inc.

www.pathfire.com

FINANCIAL WRAP-UP

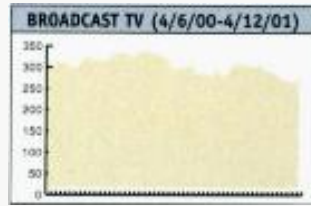
Week of April 9-12

WINNERS

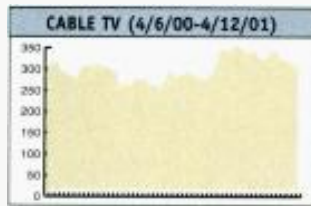
	4/12	% change
Classic Comm.....	\$1.35	72.80
Liberty Satellite.....	\$2.50	26.98
AT&T Corp.....	\$14.67	13.72
Valuevision Intl.....	\$15.06	13.66
Entercom Comm.....	\$43.35	13.42

LOSERS

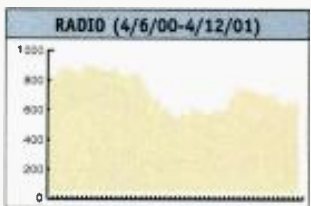
	4/12	% change
Tivo Inc.....	\$4.07	(20.59)
Roger Comm.....	\$12.03	(16.40)
Big City Radio.....	\$2.70	(13.74)
Motorola Inc.....	\$13.14	(12.11)
Sinclair Brst.....	\$5.85	(8.24)



BROADCAST TV (4/6/00-4/12/01)	
Week ending 4/12/01	
Close.....	258.01
High.....	258.01
Low.....	248.42



CABLE TV (4/6/00-4/12/01)	
Week ending 4/12/01	
Close.....	292.90
High.....	292.90
Low.....	285.36



RADIO (4/6/00-4/12/01)	
Week ending 4/12/01	
Close.....	637.85
High.....	637.85
Low.....	609.20



DOW JONES	
Week ending 4/12/01	
Close.....	10070.20
High.....	10070.20
Low.....	9845.15



NASDAQ	
Week ending 4/12/01	
Close.....	1946.48
High.....	1946.48
Low.....	1745.71



S&P 500	
Week ending 4/12/01	
Close.....	1176.19
High.....	1176.19
Low.....	1137.59



Westward? No

Bornstein steps in for Callahan at ABC Broadcast Group

By Steve McClellan

Disney chief Michael Eisner's decision three years ago to move ABC west to Burbank, Calif., is still roiling the network's top management ranks. The latest victim: Robert Callahan, who just under a year ago was named president of the ABC Broadcast Group.

Last week, Callahan opted to exit ABC (effective later this year) after it became clear to him that the Southern California area wasn't a suitable fit for all of his family's needs.

Last year, ABC lost Pat Fili-Krushel, then president of ABC-TV, to the Internet world for similar reasons. After deliberating for months, she opted not to move her family to the West Coast and instead signed on with Healtheon/WebMD.

Callahan will be succeeded by his predecessor in the job, Steven Bornstein, who, company sources say, was underutilized as the head of Disney's Internet Group, given that many of the group's plans, including the now-shuttered Go portal, have been

scrapped. (Indeed, the Internet sector saw more fallout last week with NBC's decision to buy and dismantle most of what remains of NBCi. See page 64.)

Sources confirm that Bornstein was mulling offers from the outside and was prepared to leave if not offered a high-level post on the broadcast side of the business.



Sources say Steven Bornstein was prepared to leave Disney if not offered a high-level broadcast post.

Bornstein's new broadcast job as president of ABC Television is somewhat smaller in scope than his previous ABC post, which was president of ABC Inc. Then, he oversaw cable and radio, which now will report in separately to Disney President

Robert Iger. Steve Wadsworth replaces Bornstein as head of the Internet Group, which will also report directly to Iger.

As president of ABC Television, Bornstein will oversee the ABC Television Network, the network's 10 owned-and-operated TV stations, and Buena Vista Television, the company's syndicated programming arm.

Callahan, who has run the ABC Broadcast Group since last April, never fully

made the transition to the West Coast—he was renting a house in Burbank—and ultimately decided he couldn't do it for personal reasons. Sources say one of his daughters, who has multiple disabilities, attends a special school in New York. After looking at possible replacement schools on the West Coast, Callahan concluded it was in his daughter's best interests to remain at the school she attends, and, thus, it would be impossible for his family to relocate.

Callahan and Disney President Robert Iger had talked about opportunities for him on the East Coast for several months, sources say, but nothing panned out. So Callahan decided to move on after a transitional period.

Bornstein had been running Disney's Internet assets since late 1999 but before that had the top job at ABC—his reward for turning ESPN into a cash cow. But he was only in that job about six months before Disney chief Eisner asked him to take the helm at the company's Internet Group, which even then was struggling to achieve its objectives.

Like the other major traditional-media companies, Disney hoped to create a popular general-interest Web portal to rival the likes of Yahoo and AOL. And, as with other traditional-media companies, those plans proved difficult to implement and then collapsed after the Internet economy turned sour last year. ■

THIS NOTICE APPEARS AS A MATTER OF RECORD ONLY.
AUGUST 2006

TRIUMPH TAXI ADVERTISING, LLC

A COMPANY WITH 8,400 TAXIS SERVING 17 MAJOR U.S. MARKETS

WAS SOLD 100% OF ITS MEMBERSHIP INTERESTS TO

ELLER MEDIA COMPANY

A SUBSIDIARY OF

CLEAR CHANNEL COMMUNICATIONS INC.

WE REPRESENTED THE SELLER.

INDUSTRY:

Out-of-Home Advertising

COMPANY:

Triumph Taxi Advertising, LLC

LOCATION:

Las Vegas, Nev.

GOAL:

Maximize shareholder value and strengthen competitive position.

CHALLENGE:

Position taxi advertising as complementary to the strategic objectives of Eller's traditional out-of-home core business.

OPTIONS:

Continue growth at accelerated pace and acquire major competitors. Or, be acquired by dominant out-of-home company.

DANIELS PROCESS:

Identify best strategic direction. Initiate contacts with the best acquisition candidate.

Highlight Triumph's strengths and strategic fit. Maximize shareholder value.

Finalize acquisition with terms and conditions favorable to both parties.

PROCESS DEFINED: More than a year ago, Daniels & Associates facilitated Triumph Holdings, LLC's strategic acquisition of Taxi Tops of Nevada, Inc. Since then, we've helped our client evaluate its numerous options. To maximize Triumph's value and growth potential, we initiated the transaction with Eller Media Company, a subsidiary of Clear Channel Communications. The Daniels process resulted in the largest out-of-home niche acquisition in history. Daniels helped maximize Triumph's value and set the stage for dramatic new growth. From growing your business to finding the right acquirer, Daniels provides over 40 years of M&A and finance experience across many sectors of the communications industry. Add the Daniels advantage to your next transaction. To begin a confidential discussion of your company's needs, contact David Toliver of our Media and Broadcast Group.

BECAUSE SUCCESS REQUIRES STRATEGY.



**DANIELS
& ASSOCIATES**

Catalyst For Business Results

WWW.DANIELSONLINE.COM 1.800.443.8508 MEMBER NASD, SIPC



Don't cut off your nose...

CBS has reason to exit NAB, but its greater interests demand it remain

You don't often see the words "Karmazin" and "foolish" in the same sentence. But here goes: Viacom President Mel Karmazin was foolish to yank CBS out of the NAB. That's not to say the move wasn't understandable. The organization has fallen into the thrall of some station groups that ratted out the networks to the feds and are doing all they can to limit the number of TV stations the networks may own.

But it was still foolish. As a dues-paying member, CBS might not have been able to block the NAB board from taking positions contrary to the networks' interests, but it would have been able to moderate some.

For instance, several of the station groups were pushing the NAB to oppose a stay of the order requiring Viacom/CBS to come into compliance with the 35% station ownership limit by May. In deference to CBS and ABC, NAB's last remaining network members, the executive committee opted not to oppose the stay. The court subsequently granted the stay. I'm not saying that NAB's brief would have

affected that outcome, but it could have. Now only ABC is left to take the anti-network edge off NAB's actions.

By bailing out on NAB, CBS has weakened itself politically in Washington. NAB is a powerful institution—although not as powerful as when it counted the four major networks among its members.

As this magazine has pointed out repeatedly, much of that power derives from the personal relationships that station-group executives and station GMs have with their senators and local congressmen. The NAB staff has encouraged those relationships and used them to rally deep congressional support for the cause *du jour*.

By itself, Viacom is just

another fat-cat corporation, whose grass-roots political muscle doesn't extend much beyond the major markets, which, by the way, are not particularly well represented on key congressional committees. Without NAB, Viacom will have to find other ways to reach lawmakers from Montana and Utah and Wyoming and all the other un-major-market districts where CBS stations aren't. And those other ways are bound to cost money, perhaps as much as the \$1 million a year it was paying in NAB dues. Hired-gun lobbyists don't come cheap.

In quitting NAB, Viacom is also leaving behind nearly \$85 million. That's how much NAB now has in cash and invest-

ments, thanks to the annual convention that is throwing off about \$30 million a year in profit. The funds are expected to grow at the rate of at least \$10 million a year for the next few years. If I were Viacom, I would like to have a say in how the money is spent. I sure wouldn't put the checkbook in the hands of a bunch of station groups like Post-Newsweek, Cox, Hearst-Argyle that I felt were out to get me. I know that Disney/ABC is not about to let that happen. That's one of the

because they need it for the transition to digital. Before it's all over, broadcasters—all broadcasters—may find themselves in a real fight to hang onto it.

There are other issues on which Viacom and the NAB ought to be working together: interactive TV, political advertising, copyright, copy protection, the DTV transition and content regulation. I'm sure they will work together on some of these on an ad hoc basis. But it just won't be the

Now only ABC is left to take the anti-network edge off NAB's actions.

reasons it's taking the hits and hanging onto its NAB seat.

Viacom may be a big multimedia company with cable networks and billboards, but much of its value still comes from broadcasting: TV and radio. In other words, Viacom still has a lot in common with the station groups and should be working closely with them.

So they can't agree on the ownership caps or must carry. What about really vital issues like spectrum?

I pointed out in this space several weeks ago that broadcasters have been sitting on a big hunk of broadcast spectrum for nearly 50 years—first because it would cause interference to stations and now

same. It's the difference between being married and living together.

Karmazin might be thinking that he can always come back to NAB if he needs to. Not necessarily. Without CBS, NBC and Fox, the station groups could rewrite the bylaws to exclude those broadcasters that also happen to operate networks. Indeed, nobody is saying this publicly, but some of the station groups couldn't be happier that the networks are quitting the NAB.

It's saving them the trouble of having to throw them out. ■

*Jessell may be reached at
jessell@cabners.com or
(212) 337-6964.*



**Helping
broadcasters
reach
new heights.**

Broadcasters today need flexibility. SpectraSite Broadcast Group delivers fully integrated services to meet the unique needs of each broadcaster and each market.

Complete tower design/engineering /fabrication/installation/analysis/ modification. The SpectraSite team includes the names you know best—Stainless, Inc. and Doty Moore.

Community Broadcast Facilities.

A Community Broadcast Facility allows multiple broadcasters to utilize a common tower and transmitter building. We obtain the site, complete the construction and manage the facility for one cost-effective monthly payment.

Turnkey financing/leasing solutions. A simple lease can take care of all your transmission infrastructure needs. Custom financing can cover selected parts of a project or an entire facility.



SpectraSite
Broadcast Group

5601 N. MacArthur Boulevard • Suite 100 • Irving, Texas • 75038
972.550.9500 • www.spectrasite.com

Tales of the city

By Dan Trégoboff

San Francisco sportscaster Gary Radnich was at the NBA All-Star Game in Oakland last year when he learned his TV station would be losing its NBC affiliation. "The owner of the Golden State Warriors tapped me on the shoulder," he recalls, "and told me I was screwed."

Warriors owner Chris Cohar told Radnich he had just talked to NBC President Robert Wright and "they were going to make the announcement tomorrow," the popular KRON-TV sports anchor remembers. "I think he was enjoying himself

because, for years, I'd said the Warriors stink. Now KRON-TV would be going from *ER* as a lead-in to *Gilligan's Island*."

Within days, Radnich's disbelief echoed throughout the industry with word that Granite Broadcasting's KNTV(TV) San Jose, Calif., would replace Young Broadcasting-owned KRON-TV as the NBC affiliate beginning in 2002 and that Granite, in an eye-popping reverse-compensation deal, would pay NBC \$362 million over a decade for the privilege. Historically, of course, networks paid affiliates.

For Young to have lost the NBC affiliation, many thought, was clearly punitive. The network wanted to buy KRON-TV for

its own and essentially had told Young to clear out or face the consequences.

The bonds between networks and affiliates may have been strained in recent years, but they weren't broken. Changes in the San Francisco market may test the strength of historic and strong local presence vs. new affiliation with a major network.

The affiliation switch was just the biggest in a series of shocks in a \$600 million-plus TV market, the nation's fifth-largest, where change now is measured on the Richter scale. Nature, it seems, demands a shakeup in San Francisco every now and then.

"I'd say it's one of the most volatile, most exciting markets in the country," notes Bob

Photo: Kerrick James

San Francisco market is aquiver with change as KRON and KNTV prepare to lock horns

Franklin, general manager at KNTV. "This market's been doing the same things the same way for 50 years. Now it's going to change."

Many of local TV's familiar faces are gone or at least removed from familiar places. Longtime KGO-TV head Jim Topping retired, replaced by longtime WLS-TV Chicago General Manager Joe Ahern. Amy McCombs, longtime head of KRON-TV, left after the Young takeover, as did News Director and former *Chronicle* Editor Dan Rosenheim, who moved to KPIX-TV. Rich Cerussi, sales maven at KRON-TV, hopped to KNTV. Longtime KTVU(TV) News Director Fred Zehnder retired to run a cou-

ple of newspapers. KPIX-TV news anchor Dave McElhatton retired late last year.

And now veteran KTVU General Manager Kevin O'Brien says he'll leave at the end of the year. He intends to continue in television, he says, and does not preclude another job in the Bay Area.

That fog rolling up the hills is no less clear than what will happen next in the San Francisco television market. At the very least, the Bay Area may now help settle a perennial chicken-and-egg-question: Which means more: a longstanding and strong local presence or a strong network affiliation?

Will Granite's KNTV use NBC's mix of *Today*, *Tonight*, soaps, sports, and prime time and its overhauled local news to launch itself as a major player in a major market? Will it offer sufficient over-the-air and cable carriage to reach and ultimately get its San Jose signal broadly enough into the 11-county San Francisco market to afford its payments to NBC and generate sufficient cash flow?

And can Young's KRON-TV's double runs of *Judge Judy*, *Sally Jessy*, *Judge Joe Brown*, *Inside Edition* and *Entertainment Tonight*, combined with *Frasier* reruns and a proven news product,

keep the station riding high? Will the added inventory that would have gone to a network make up for potential ratings drops from the loss of first-run *ER* and *Friends*?

KRON-TV sold prime time at \$22,000 per spot in 2000 as an NBC affiliate (with Olympics and political spending helping greatly) and special events for three or four times that, according to members of San Francisco's sales and ad community. Even with more available spots as an independent, can the station keep pace with its past?

Young Broadcasting's Chairman Vincent Young says the new KRON-TV will do just fine. Responding to a series of e-mail questions, he notes, "KRON may very well be a precursor to the future of local television. Not for every station, but in special situations like this where there is a real need to fill.

"It will be hyper-local in its orientation and will in essence be affiliated with the San Francisco market."

But competitors aren't so sure about KRON-TV or the emergence of KNTV. "Our market share will increase," says O'Brien. His Fox affiliate KTVU shares with KRON-TV the top-station distinction, based largely on its extremely successful 10 o'clock news.

"History has proven that stations that don't move around prosper. KNTV will be a weak station," and KRON-TV will lose a lot of air, as well, he predicts happily. "The last thing we want to do is make a change. The idea is to let them change and confuse everybody."

Says Dave Metz, director of programming for ABC-owned KGO-TV, there is "something to be said for being an island of stability in a sea of change."

With KRON-TV, he adds, "an awful lot of people are still speculating about what their

product is going to be. But it would be hard to look at them and say it will be as strong a station without the NBC affiliation. We're looking at KNTV as a very strong competitor-to-be, but they have some miles to go."

At the Young station, some staff members remain disappointed that they've lost the clout of being an NBC affiliate or the potential of being an NBC-owned station. "People who have been around for a while like working for a network," says one station insider. "But some of the younger peo-

Who's who in the Bay Area

The major stations in the San Francisco-Oakland-San Jose market

STATION	AFFIL.	OWNER
KTVU	Fox	Cox Bcst.
KICU-TV	IND	Cox Bcst.
KRON-TV	NBC*	Young Bcst.
KPIX-TV	CBS	CBS
KGO-TV	ABC	ABC
KFWU	Ind.	Pappas Telecasting
KTNC-TV	Ind.**	Pappas Telecasting
KNTV	Ind.*	Granite Bcst.
KBWB	WB	Granite Bcst.
KDTV	Uni.	Univision
KTSF	Ind.	Lincoln Bcst.
KCNS	Ind.	Shop At Home Inc.
KBHK-TV	UPN	Christ-Craft
KSTS	Tel.	Telemundo
KKPX	Pax	Paxson Comm.
KQED	PBS	KQED Inc.

Bold = Duopoly ownership

*KNTV becomes the NBC affiliate, and KRON becomes an independent in 2002.

**KTNC becomes affiliated with the new Spanish-language Azteca network later this year.

Information provided by BIA Financial Network

KRON-TV General Manager Paul "Dino" Dinovitz says rates will drop in some slots, obviously including NBC-dominated periods like Thursday nights at 10. But, as an independent, he believes, "overall, we should generate significantly more revenue."

Photo: Dino Vournas / San Francisco Examiner



ple feel this might open up opportunities to prove themselves in local news."

Even to KRON-TV staff members who spent a year hoping for NBC to ride in like a white knight to "save" the station from independence, the network lost some luster when it began its own layoffs. "That was a big wakeup call," says a station insider.

Change in ownership and job insecurity are hardly unique to KRON-TV, some staffers point out. While there have been job losses—including some announced a year ago through an infamous "list" of nonunion employees, prepared by Young in advance of the deal's closing—Young has been respectful, insiders say, of the station's culture, as well as of staff anxiety.

The Bay Area TV market has been reeling since 1998 when, after years of infighting, the descendants of the founding deYoung family put Chronicle Publishing's substantial media holdings on the block, including longtime NBC affiliate KRON-TV, typically the market leader from sign-on to sign-off.

Among bidders was NBC itself. A letter

from NBC's Wright to banker Donaldson, Lufkin & Jenrette—a letter called "thug-gish" by *Chronicle* TV writer John Carman—warned prospective competitors that successful bidders could face more hurdles than Skeets Nehemiah before he joined the San Francisco 49ers.

Even so, Young Broadcasting stepped up, shocking the industry with its record \$823 million bid (which became \$737 million at close, due to changes in stock in the deal).

The next tremor came during affiliate negotiations, when Wright proved true to his word. NBC offered an affiliation deal that reversed the standard compensation networks pay stations and instead sought \$10 million from KRON-TV. It also wanted KRON-TV to limit its preemption of network programs for local specials. Young and NBC could not reach agreement.

So Granite came in with a unique deal and profoundly changed television inside—and possibly outside—the San Francisco market. The Granite deal has already reverberated, broadcasters say, in negotiations

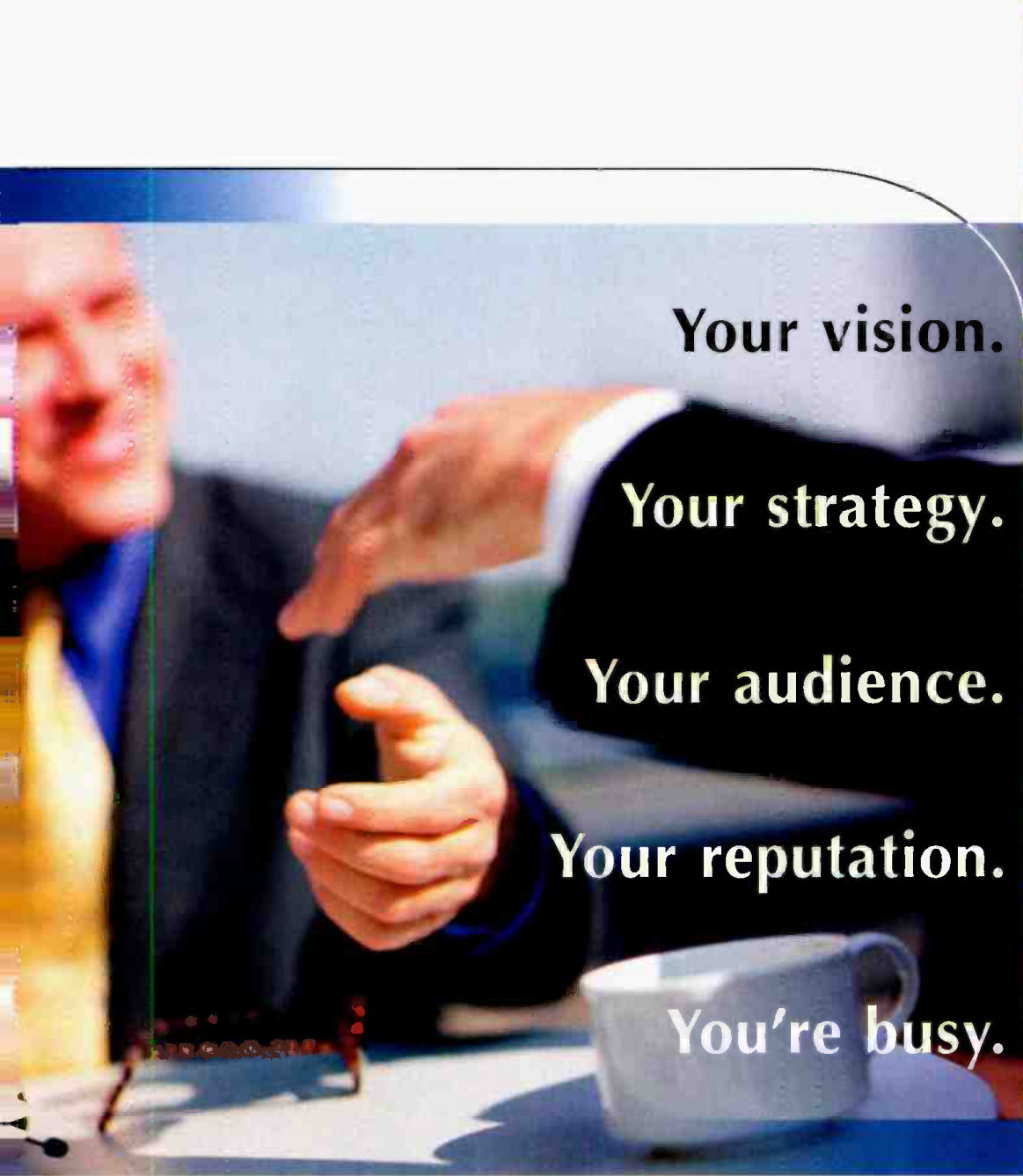
between networks and station groups across the country.

NBC drove a hard bargain with Granite—one cited before the FCC as oppressive by the coalition of network affiliates last month.

But both NBC Television President Randy Falco and Granite Chairman Don Comwell say on the record that their partnership gives the network the benefits of ownership without the heavy price tag that went with KRON-TV. Despite the plans for heavy promotion and re-branding by Granite and NBC, the network expects a drop at the time of the switch but says the payment from Granite should plug the gap. "That was part of the calculation," says Falco.

Still, there seems to be more, or less, than meets the eye about these station swaps. Indeed, some analysts and broadcasters maintain that Young is looking to sell, and, they assert, NBC continues to covet ownership in the Bay Area.

Young, too, gives some hints that the situation isn't quite settled. At least twice at an analysts conference in February, Young said,



Your vision.

Your strategy.

Your audience.

Your reputation.

You're busy.

Our technology.

Our innovation.

Our integrity.

Our reliability.

Our service.

Imagine how your workday would go if you had all the resources you needed. If one phone call could solve a problem. If you could rely on a single business partner for timely delivery, quality product and agile service.

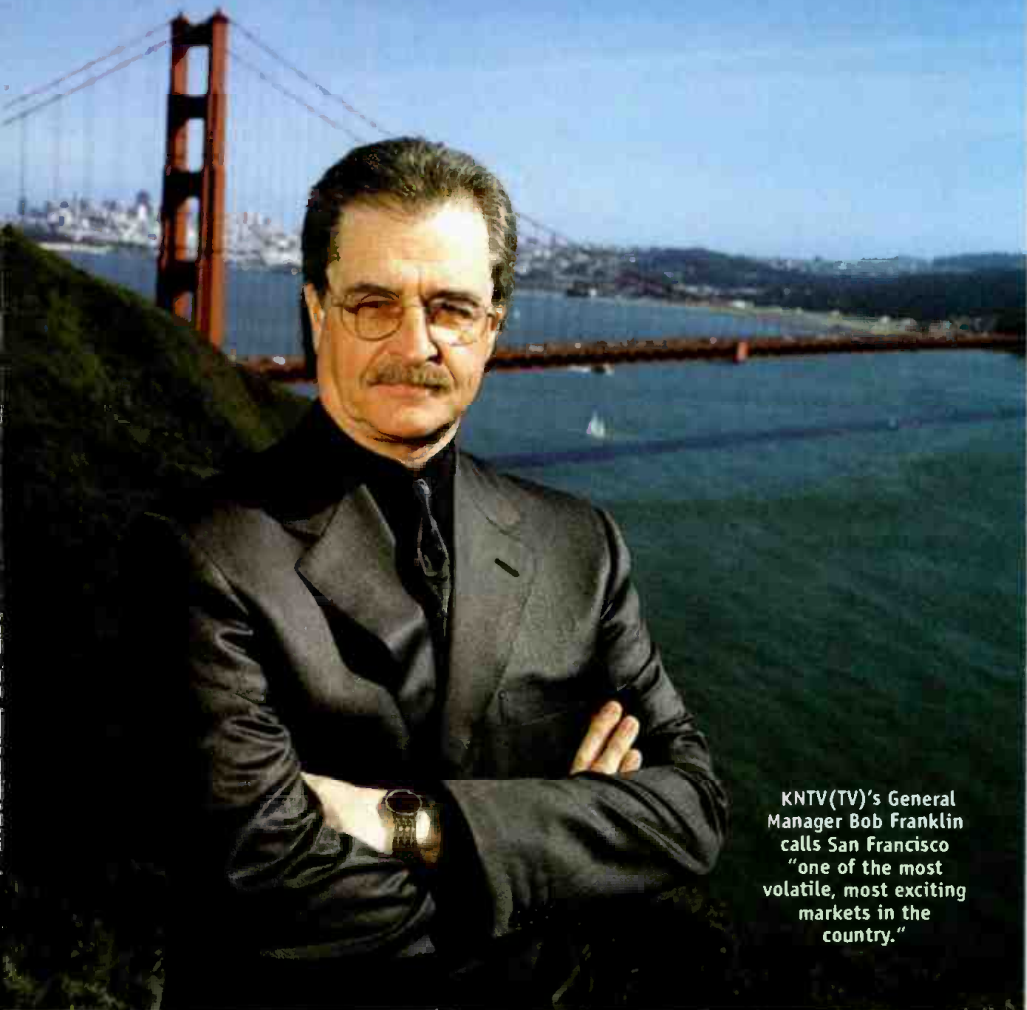
CONUS is exactly the right resource for you. Whether you need B-roll, a complete program package or anything in between, we can deliver. Or if you need satellite time or uplink facilities, we can do that too. And more.

Your imagination. Our tools. Call us.

651.642.4645 • www.conus.com • Saint Paul • New York • Washington • London

© 2001, CONUS Communications Company Limited Partnership. All Rights Reserved. CONUS, the CONUS logo and the CONUS symbol are trademarks of CONUS Communications Company Limited Partnership.





KNTV(TV)'s General Manager Bob Franklin calls San Francisco "one of the most volatile, most exciting markets in the country."

Photo: Corbis Saba

"when KRON becomes an independent" and stopped to amend "when" to "if."

This could mean that this market could continue to provide more twists and turns than a car chase down Lombard Street.

With the right regulatory changes in ownership caps or media crossownership, some suggest, KGO-TV owner ABC or KPIX-TV owner CBS could buy an independent KRON-TV. Or Tribune, which is not currently in the DMA, could rush in. Or Hearst Corp., which owned *The San Francisco Examiner* for a century and just bought the *Chronicle*. Never underestimate the number of deep pockets looking to buy stations in major markets, says one media analyst.

CBS, however, is more likely to work out a swap for KBHK-TV, the Chris-Craft station scheduled to be purchased by News Corp. (Fox), in exchange for a station owned by CBS' owner Viacom—like WDCA-TV Washington. Such a deal would give CBS a

duopoly in San Francisco and Fox, which owns WTTG-TV, one in Washington.

Granite already has a duopoly in the market, with KNTV, now in San Jose, and KBWB(TV) in San Francisco. Cox has one with KTVU Oakland and KICU-TV San Jose. And Pappas Telecasting, which is expected to bring a third Spanish-language station into the market when it simulcasts TV Azteca following a likely spring launch, owns stations KFWU(TV) Fort Bragg and KTNC-TV Concord, both in the San Francisco DMA.

"Obviously," says BIA Financial Network Vice President Mark Fratrick, "there are changes in the competitive balance, changes that make the market more unstable. All the other existing television stations are going to have to think about how they compete against a new NBC affiliate and a new, strong independent. KRON has a well-known brand name in the San Francisco market, and it should be an effec-

tive independent competitor."

Bill Carroll, vice president and director of programming for Katz Television Group, acknowledges KRON-TV's considerable position at the moment but adds that "people watch programs, they don't watch stations. It's probably not an ideal time to launch an independent."

The new KRON-TV clearly plans to capitalize on the strengths of the old station, particularly in its news presence. KRON-TV's majority-owned cable station BayTV, which recently laid off staffers, has consolidated its news operation with the television station. KRON-TV now calls itself "The 24 Hours News Station," and Young promises stronger news, weather and traffic.

Although the station says it will not offer a schedule until later this year, it has dropped significant hints and discussed its offerings with members of the area's advertising community. From that, it looks like KRON-TV will keep its late news, expand morning news and add a prime time hour, although not at 10 p.m., when it would compete against KTVU. Weekends are expected to offer heavy doses of syndication, according to local sources.

Bay Area advertising professionals expect KRON-TV to remain strong in late news, mornings, early evening news and access.

During prime time, the station will benefit, Young says, from the additional 12 minutes of prime time inventory that would have gone to a net. Its first year as an independent will also be a political year, therefore a good one for local advertising on a strong news station.

KRON-TV General Manager Paul "Dino" Dinovitz says that, "in some slots, rates will drop," obviously including NBC-dominated time periods like Thursday nights at 10, "and in some," he predicts, "we'll see an increase." Upbeat and unabashedly optimistic, he asserts that, "overall, we should generate significantly more revenue."

His boss is even more emphatic. "Actually, other than prime time and late night, the programming will change very little," Young says. "Our audience will not decline, in the sense that we will still be serving all of the market that we do now. Other than in the highest-rated NBC prime programming, we

The way
we think
about media and telecom
speaks for itself.

At BMO Nesbitt Burns, our expertise stems from our ability to help media and telecom companies achieve their goals. We can offer you a full range of services that tap into our industry perspectives and global capabilities. For more information, please contact Robert Nolan for Merchant Banking, and Bruce Eatroff or Yvonne Bos for Investment & Corporate Banking services at 212-605-1600. Please visit us at www.bmonesbittburns.com

Urban Cable Works of Philadelphia, L.P.

\$125,000,000
 Senior Secured Credit Facility
*Administrative Agent
 January 2000*

TrinTel

\$100,000,000
 Senior Secured Credit Facility
*Syndication Agent
 June 2000*


 Beasley Broadcast Group
\$300,000,000
 Senior Secured Credit Facility
*Administrative Agent
 August 2000*

WICKS
 BUSINESS INFORMATION
\$55,000,000
 Senior Secured Credit Facility
*Administrative Agent
 July 2000*


\$156,000,000
 Series C Preferred
*Preferred Equity Investor
 September 2000*

RENDA BROADCASTING CORP.
 Financial Advisory Services
April 2000


\$120,000,000
 Senior Credit Facility
*Arranger & Administrative Agent
 December 2000*


\$175,000,000
 Senior Secured Credit Facility
*Co-Arranger & Syndication Agent
 December 2000*



® "BMO" is a registered trade-mark of Bank of Montreal, used under licence. "Nesbitt Burns" is a registered trade-mark of BMO Nesbitt Burns Corporation Limited, used under licence.™ The "M-bar roundel symbol" is a trade-mark of Bank of Montreal, used under licence. Member CIPF.

do not think that our individual program ratings will be much affected."

And he says getting back the advertising slots NBC now controls "will go a long way in replacing" what the station gives up in lower ad rates.

Wall Street has not favored either Young's or Granite's moves. Young has said that the possibility of running KRON-TV as an independent was always factored into the sale. But several analysts and broadcasters contend that the station was overpriced even as an affiliate and the deal got worse when KRON-TV became an independent with an advertising market going south.

They note that other independents—including Young's own KCAL, which has boosted cash flow considerably—profit from sports, which KRON-TV won't have. And, analysts say, Young paid less than half for KCAL in a market twice the size.

Young did get an immediate return from KRON-TV. The station brought in more than \$90 million in cash flow for 2000, a record-smashing year, and could break \$80 million this year. Perhaps it's a comment on KRON-TV's historic success that executives at both Granite and Young are targeting its pre-2000 cash flow of \$50 million to \$60 million as goals for 2002.

Young says he's "more than pleased" with the station's "incredible performance in our first year of ownership. KRON increased its financial performance by approximately 70% last year, adjusting the results for a full calendar year of our ownership. Our forecasts for the future are realistic and were fully formed before we even bid on the station."

Still, others say major-market stations tend to hold their value because they are in limited supply. They argue, too, that the bidding on KRON-TV was, in fact, chilled by NBC's actions. That suggests Young did not overpay—and that, while it could be a difficult year and a half for Young, the value of its properties could well increase in the expected deregulatory environment.

"I do not believe Vincent Young was blindsided," an analyst says. "Vincent had deep discussions with NBC about what the relationship would be if Young owned KRON."

For Granite, with its upcoming NBC affiliation and financial commitments, analysts believe that much of the challenge was to get through this money-losing year and a half between affiliations. That pressure was alleviated by a new financing deal with Goldman Sachs and a new level of cooperation with NBC—including deferral of more than \$30 million of its payment from Jan. 1 next year to a few years down the road.

Since the NBC deal, KNTV has moved from Monterey-Salinas DMA No. 119 to San Francisco-Oakland-San Jose DMA No. 5, recognized by both Nielsen Media Research and the FCC. Franklin also notes a new cable deal that carries the station through most of the area and an improved signal.

While doubters remain, Franklin is undisturbed. "By December, we will reach 1.7 million homes. Eighty-five percent of the population [in the DMA] is south of the Golden Gate Bridge. If television were invented today, would you build a station in a city that, since 1950, had its number of homes go down, like San Francisco? Or would you build it in a city down in the South Bay, where there are six times the number of homes?"

"The ADI is not just San Francisco. It's an 11-county ADI. And I'm situated in the most populous area of the Bay Area."

Every station in the market, says NBC TV President Randy Falco, "has its own set of signal issues." How KNTV stacks up, he says, "depends on whether you think San Francisco is more important than San Jose. I wouldn't want to give up any of it. ... We're in the best place—geographically and demographically—in the DMA."

Viewers will judge that, beginning next year, when KNTV becomes a new affiliate featuring a blockbuster premiere: the Winter Olympics. Granite's Cornwell says, Granite will reap "the benefits of having a very large audience in a very large market. That usually translates into very large revenue."

Likewise, Vincent Young remains optimistic about KRON-TV. "We have reason to believe we have done a very good thing for the company," he says. "The rubber will meet the road, and everybody will figure out whether we're smart or not." ■

Capturing the elusive San Franciscan

Oddly enough, while all of the TV business may be watching San Francisco, that city doesn't watch much TV itself.

During any 15-minute block, according to BIA Financial Network, some 40% of the Bay Area's 2,431,720 households are likely to have their television sets turned on. That's fewer homes using television than in any other top-10 DMA and considerably fewer than No. 7 Dallas with 47%, No. 3 Chicago, No. 4 Philadelphia and No. 16 Atlanta, all with 68%.

Despite the lower viewership, the Bay Area's high education, income levels and tech-savvy make it a desirable market for advertisers—unless the dotcom slide becomes a permanent-collapse. BIA has projected the size of the San Francisco ad pie at \$629 million this year, \$658.4 million next year.

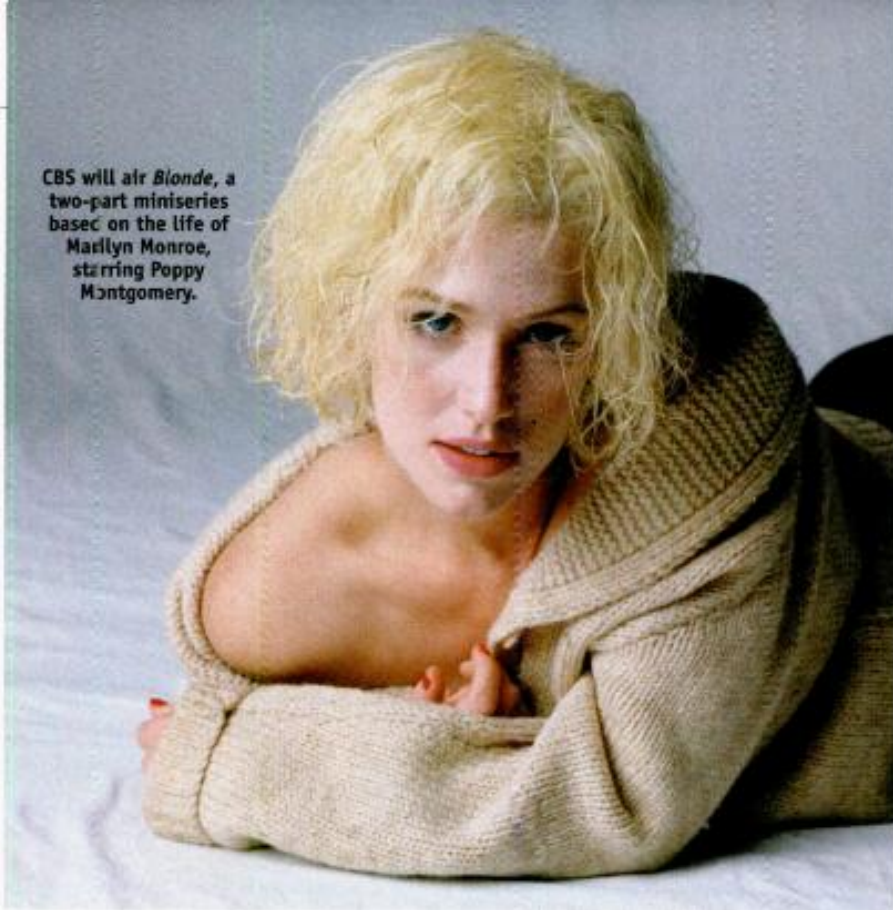
But, says BIA Vice President Mark Fratrik, with a new player, "the pie might grow a little bit, assuming that KNTV gets its [signal and cable] coverage. If Granite comes in strong and you've still got KRON-TV as an established player, that could be enough to make the pie a little bigger.

"This is a very sophisticated market," says consultant and longtime San Francisco media insider Don Fitzpatrick. "People actually go to the opera, to shows. Many people will not be near a television set at 8:30 or 10. There's too much to see and do here."

The city's interest in fine and popular arts is a particular blessing for the Bay Area's four public stations, particularly San Francisco powerhouse KQED-TV, which boasts the highest prime time ratings of any PBS station.

And adds media-buyer Roger Becker, those who stay in are more likely than in other markets to be sitting in front of a PC instead of a TV. San Francisco, in fact, was second only to Salt Lake City last year in homes with computers, at 72%, according to Scarborough Research. —Barry Trigoboff

CBS will air *Blonde*, a two-part miniseries based on the life of Marilyn Monroe, starring Poppy Montgomery.



May sweeps: Bounty before the drought?

Next month's lineup may be the last fresh batch, if WGA or SAG strike

By Joe Schlosser

Take a good look at this year's May sweeps lineup. You may not see their like for quite a while. With the Writer's Guild of America and Screen Actors Guild getting closer to strikes, the upcoming sweeps (April 26-May 23) could be the last time viewers are presented a bounty of original series and movies.

It's not that game shows and reality projects won't be around next month, too but they could be everywhere in November if there is a work stoppage. By the middle of May, if the WGA hasn't agreed to a new contract, the major networks may be forced to unveil alternative fall schedules at their New York upfront presentations to advertisers.

"This may be the last decent book that any local affiliate station gets until February," says TN Media's Stacey Lynn Kocmer, although she says February will be strange because NBC's Olympics telecasts will confuse everything. And this November, sweeps numbers will be compared with November 2000, with the strange presidential election distorting viewing patterns.

The threat of a strike did have some networks holding back original series slated for midseason debuts, but, for the most part, they are going all-out in May.

Here are network-by-network highlights:

CBS

■ CBS kicks off sweeps with the revelation of the \$1 million winner on *Survivor: The Australian Outback* on May 3. It's unclear whether Bryant Gumbel will be back for another round of chats with contestants, but

Programming

you can count on some sort of "post-game" special that night, as well. CBS will announce definitive *Survivor* finale plans shortly.

■ *Blonde*, a two-part miniseries on the life of Marilyn Monroe, starring Poppy Montgomery, will air on Sunday, May 13, and Wednesday, May 16. It's based on a book by Joyce Carol Oates.

■ CBS is again trying its hand at a live movie presentation, teaming Julie Andrews and Christopher Plummer (*Sound of Music* co-stars) for *On Golden Pond* on April 29. (Last year, CBS had George Clooney in *Fail Safe*.)

■ Mary Tyler Moore and Jean Stapleton co-star in *The Kimes*, an original film based on the true story of a mother and son convicted of killing a New York socialite.

■ *The 36th Annual Country Music Awards* (May 9), *Miss Universe 2001* (May 11) and the final episode of *Walker, Texas Ranger* (May 12), capping the show's nine-year run, round out CBS' May.

Fox

■ The network's biggest film of the month is *There's Something About Mary*, which will make its broadcast premiere on May 18.

■ *America's Most Wanted* is using DNA technology to re-examine criminal cases for which someone was found guilty, to determine whether errors were made. *America's Most Wanted Presents Judgment Night: DNA, The Ultimate Test*, airs 8-10 p.m. ET/PT on May 17.

■ Fox will air *The World's Worst Drivers Caught on Tape* (April 26) and a second installment of *Surprise Weddings* (May 10), hosted by *Temptation Island* contestant Shannon Roghair, where five women surprise their longtime boyfriends with a marriage proposal.

■ Guest stars on Fox series include Sting (*Ally McBeal*), Kathy Bates (*King of the Hill*) and Venus and Serena Williams (*The Simpsons*).

ABC

■ ABC has an Anne Frank miniseries, a

IN BRIEF

PAX 1Q RATINGS UP 32%

Pax TV continues to climb in the ratings. Pax scored its best-ever first-quarter ratings, attracting more than 1.4 million prime time viewers between Jan. 1 and April 1, a 32% increase over first quarter 2000. The network also jumped 41% among adults 18-49, 35% in adults 25-54 and 30% in females 18-49, according to Nielsen Media Research.

REALITY: CBS SUES FOX

CBS is suing Fox over *Boot Camp*, claiming the series is a rip-off of *Survivor*. The lawsuit, filed by CBS and *Survivor* Productions in Los Angeles U.S. District Court, charges that "aside from its military setting, the premise of and format of *Boot Camp* are virtually identical to *Survivor*." Fox denied the charges.

SHOWTIME: \$20M PUSH

Showtime next month will kick off a \$20 million marketing campaign, "Turn to Great Entertainment," to promote its recently beefed-up cable package of three new channels: Showtime Next, highlighting the Internet; Showtime Women, featuring female-friendly films; and Showtime FamilyZone, with programs for parents and kids.

CBS TAKES APRIL 2-8

Survivor: The Australian Outback and the NCAA Men's Basketball Championship led CBS to a weekly victory in nearly every major ratings category. CBS dominated the week of April 2-8 in total viewers, averaging 12.5 million viewers with a 4.2 rating in adults 18-49, according to Nielsen Media Research.

STUDIOS USA'S NEW SVP

Jeff Dellin has been promoted to senior vice president of research and program strategy for Studios USA.



Sting (l) will guest-star on an episode of Fox's *Ally McBeal* beside its newest addition, Robert Downey Jr., during the May sweeps period.

pair of Shirley Temple and Paul McCartney original films and more of *Who Wants to Be a Millionaire? Celebrity Edition*.

■ The Holocaust tale of Anne Frank stars Ben Kingsley and Brenda Blethyn and will air on May 20 and May 21.

■ On Sunday, May 13, ABC will air *Child Star: The Shirley Temple Story*, starring Ashley Rose Orr and Hinton Battle.

■ The story of Paul and Linda McCartney will be told in *Wingspan* on May 11.

■ Celebrities lined up for *Millionaire* in May include Chevy Chase, Kelly Ripa, Kevin Sorbo and Ben Stiller. The *Celebrity Editions* will air on May 6, 8, 9, 10 and 11.

■ ABC is also stocked with a handful of theatrical releases, including *Meet Joe Black* (April 28), *Tarzan* (April 29), *Armageddon* (April 30) and *Ace Ventura: Pet Detective* (May 6).

NBC

■ NBC has a big wedding, a miniseries, a game show, some celebrity guest appearances and the end of *3rd Rock From the Sun* in May.

■ On *Friends*, the long anticipated wedding for Monica and Chandler is set for Must See TV Thursday on May 17.

■ Steve Martin's *The Judge*, a two-part miniseries starring former *Law & Order* star Chris Noth, is set for May 6 and 7. Original film *Submerged* will air May 20.

■ NBC's British-import quiz show *The Weakest Link* will air in May, and *3rd Rock* will end its six-year run on May 22 with a one-hour finale.

■ Sally Field is returning to *ER* in May, and Woody Harrelson will be hanging around *Will & Grace* for three episodes.

UPN

■ UPN Entertainment President Tom Nunan says the network is gearing its sweeps around the final episode of *Star Trek: Voyager*. The seven-year-old series will end its run on the network with a two-hour finale on May 23, and UPN will run all original episodes in the sweeps.

■ UPN has added midseason sci-fi/action series *Special Unit 2* in front of *Voyager* for the sweeps on Wednesday nights.

■ The network's movie night, now on Fridays, will also be sci-fi-themed with such titles as *Demolition Man* and *The Fifth Element*.

■ Reality series *Chains of Love* and midseason addition *All Souls* will air on Tuesdays in May.

The WB

■ The WB is once again staying out of the sweeps-specials rat race and going with its normal lineup, although most of its series will have either guest stars or cliffhanger endings.

■ Robert Goulet will appear on *Nikki* May 6; Teri Garr, on *Felicity* May 16. ■

Users.

BBC BET CAN WEST GLOBAL CBC
CBS NEWS ESPN FOX SPORTS NET
HEARST ARGYLE ITN NETWORK TEN
NATIONAL GEOGRAPHIC NPR TWI
NINE NETWORK TRIBUNE TELEMUNDO

Enablers.

ASCENTIAL BDL AUTO SCRIPT CRISPIN
DALET GRASS VALLEY GROUP HARRIS
IBIS LEITCHNETIA OMNIBUS PHILIPS
PINNACLE PROXIMITY QUANTEL
RADIO MANSONY

AP's ENPS has become broadcast-
ing's most popular news production
system. Hundreds of leading stations
and networks around the world
know ENPS means better ways of
writing, editing, and producing.
More newsrooms have moved to
ENPS in the last three years than

installed any other system over the
last decade. Most major manufac-
turers of news production and
automation equipment are actively
working with us on plug-and-play
connectivity using the AP-inspired
MOS protocol.

If you would like to join the list of

those taking control of their tech-
nology investment, call Dave
Polyard at +1-202-736-9670 or see
us at NAB in the Convention Center,



second level,
room N210.
enps.com

It's all about control.

Eye of the beholder

'Obscenity' hinges on 'community standards'; indecency, on FCC's

By Robert Corn-Revere

At least Justice Potter Stewart could say of obscenity that "I know it when I see it." As for "indecency," the Federal Communications Commission tells us, in an April 6 policy statement, about "possible contextual factors that might exacerbate or mitigate the patent offensiveness of particular material."

In other words, the FCC's broadcast-indecency standard remains today just what it was before the commission issued its guidance to the broadcast industry: clear as mud.

Not that the policy statement isn't welcome, even if a bit tardy. The problem lies not so much with the commission but with the legal doctrine itself.

The Supreme Court has held repeatedly that indecent speech is protected by the First Amendment, while obscenity is not. But obscenity at least is governed by the rule of law, whereas indecency is subject primarily to the whim of the regulator.

Practically speaking, obscenity may have greater constitutional protection than "indecent" speech. Consider this:

■ Obscenity is confined to sexual or excretory matters that must be "specifically defined by law"; indecency may consist of "sexual innuendo" and is not specifically defined.

■ Before a work may be found obscene, it must be considered "as a whole"; in an indecency determination, overall context is important but not dispositive.

■ Serious literary, artistic, political or scientific value of material is a complete defense to an obscenity charge; with indecency, the merit of a work is only one of a number of variables to be considered.

■ In determining obscenity, the "patent offensiveness" of a work is assessed by its impact on the average adult member of the community; with indecency, patent offensiveness is determined by its possible effect on children.

■ With obscenity, "patent offensiveness" is determined by contemporary community standards, as established through evidence; indecency, however, is governed by a national standard set by five political appointees.

In this murky area of the law, the FCC's policy statement tells us very little we didn't already know from prior decisions. It devotes 19 pages to explaining that programming is more likely to be considered to be indecent if it depicts or describes sexual or excretory matters in a graphic way, if it dwells on sexual matters, and if it is "pandering."

But then again, perhaps not. The FCC explained that a "highly fact-specific" inquiry could find that patent offensiveness was mitigated or exacerbated in a particular case but that it is "difficult to catalog comprehensively all of the possible contextual factors" that might be relevant.

The commission offered a number of "case comparisons" to illustrate how these factors have been applied in particular instances, but its highly selective sampling provides little guidance for the future.

Some of the cases in which the FCC found material to be actionably indecent are

hard to distinguish from the few examples in which no indecency was found. Otherwise, the policy statement included no discussion of what might be considered close cases.

Ultimately, the commission's "guidance" asks us to trust that those appointed to the FCC will understand and apply the "contextual factors" in a constitutionally sensitive way. Recent experience, however, reminds us that some commissioners are quite comfortable wielding the censor's shears.

And as Judge Dolores Sloviter, of the U.S. Court of Appeals for the Third Circuit, observed in the case of Internet censorship, the government's promise to enforce the indecency standard "in a reasonable fashion ... would require a broad trust indeed from a generation of judges not far removed from the attacks on James Joyce's *Ulysses* as obscene."

The commission's 'guidance' asks us to trust that those appointed to the FCC will understand and apply the 'contextual factors' in a constitutionally sensitive way.

The FCC's highly discretionary standard, coupled with its ability to withhold regulatory approvals while indecency complaints are pending, explains why licensees are loath to test the legality of a commission ruling in court.

At least, none have done so except Evergreen Media Corp. In February 1994, after a federal court

said it would hear Evergreen's constitutional challenge to the government's objection, the FCC quickly entered a settlement agreement dismissing its forfeiture order and promising to publish industry guidance *within nine months*.

Six and a half years later, the commission released the April 6 policy statement. Better late than never, I suppose. But not much help, either. ■

Robert Corn-Revere is a partner at law firm Hogan & Hartson LLP in Washington, D.C.

SyndicationWatch

MARCH 26-APRIL 1 *Syndicated programming ratings according to Nielsen Media Research*

TOP 24 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.8	10.8
2	Jeopardy	8.8	8.8
3	Entertainment Tonight	6.6	6.6
4	Oprah Winfrey	6.2	6.3
5	Judge Judy	6.1	8.8
6	Friends	5.8	6.7
7	Seinfeld (wknd)	5.5	6.1
8	Frasier	5.3	5.9
9	Seinfeld	4.9	4.9
10	Wheel of Fortune (wknd)	4.7	4.7
11	Live With Regis & Kelly	4.0	4.0
12	The X-Files	3.9	4.2
13	Judge Joe Brown	3.7	4.9
14	Hollywood Squares	3.7	3.7
15	Drew Carey	3.6	3.9
16	Friends (wknd)	3.6	3.9
17	Jerry Springer	3.5	3.8
18	3rd Rock From the Sun	3.3	3.5
19	Extra	3.3	3.4
20	Maury	3.1	3.2
21	Montel Williams Show	3.1	3.1
22	Divorce Court	3.0	3.9
23	Entertainment Tonight (wknd)	3.0	3.1
24	Rosie O'Donnell	3.0	3.0

TOP MAGAZINE SHOWS

Rank	Program	HH AA	HH GAA
1	Entertainment Tonight	6.6	6.6
2	Extra	3.3	3.4
3	Access Hollywood	2.9	3.0
4	Inside Edition	2.9	2.9
5	National Enquirer	1.0	1.1

According to Nielsen Media Research Syndication Service Ranking Report March 26-April 1, 2001

HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen Rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States

NA = Not Available

Keeping the wheel turning

Wheel of Fortune will be rolling with activity come May sweeps, dedicating each week's worth of episodes to a different theme. As syndication's typically top-ranked player, the show arguably doesn't need to pull out such stops as traveling to Dallas for "Best Friends Week," running May 14-18.

"But that's exactly why we have to do it. So we can stay on top," explains *Wheel of Fortune* Executive Producer Harry Friedman, who's currently in Philadelphia for a May "Teen Week" for *Jeopardy*, which he also steers.



Wheel of Fortune keeps fans tuning in with events like "Soap City Week," when daytime stars like *Days of Our Lives'* Peter Reckell, *Port Charles'* Lynn Herring and *Guiding Light's* Kim Zimmer joined Vanna White and Pat Sajak.

"It's a ridiculous amount of work" to pack up the shows and tape off-site, "but the audience response is something that you just can't get any other way. It's fantastic in the way that it cements the relationship between the show and the viewers."

Friedman estimates that it costs *Wheel* and *Jeopardy* distributor King World an extra \$1.5 million to \$2 million to tape the series in other cities, but "it's worth it" because the shows would not be hits if they churned out the same format day after day. In fact, he points out, both series unspool special episodes year-round, not just for the key ratings periods.

"The longevity of *Wheel of Fortune* and *Jeopardy* is certainly a boon in terms of audience familiarity and awareness," he explains, "but that also means we have to continually demonstrate to our viewers and our station affiliates that we have the ability to be fresh and innovative."

In helping to keep *Jeopardy* fresh, Friedman is currently narrowing down selections for the "Clue Crew," on which, for the first time next fall, fans will become part of the show's staff, presenting clues from around the world to contestants. And there are also the *Wheel of Fortune* Wheelmobile and *Jeopardy* Brain Bus that go all over the U.S. —Susanne Ault

Appointment Television In Chicago

WCIU/I



THE OFF-NET DRAMA LEADER



StationBreak

BY DAN TRIGOBOFF

PUTTING HEAT ON NONCOMPETES

North Carolina Republican State Senator Robert Rucho has proposed legislation that would restrict noncompete clauses in that state's broadcasting industry. "My concern," he says, "is that most of these individuals become indentured servants to the broadcasting industry. Broadcasters use their licenses to take advantage of the public airwaves to make a very good profit. There has to be a different standard" than in other businesses.

Rucho says his bill specifically targets restrictive clauses when the talent has been terminated but still can't work in the market. "It doesn't wipe out the noncompete," he says, but it would require compensation while the former employee sits out. Rucho rejects broadcaster arguments based on use of trade secrets. Many producers and salespeople not covered by such clauses, he says, know many more secrets.

Broadcasters, naturally,

oppose the bill. The North Carolina Association of Broadcasters will lobby against it, and several individual station executives have also contacted the senator.

Lee Armstrong, vice president and general manager at Cox-owned WSOC-TV Charlotte, says, "Our concern is that broadcasters make a huge investment" in anchors and reporters, including marketing and research. "It can run hundreds of thousands of dollars. To have no protection against that person walking across the street for the same job is not fair." The noncompetes at issue, she says, don't prevent former employees from working, only from working on the air. Reporters and anchors under such clauses are free to work at other stations in behind-the-scenes capacities.

SALUTING SAMARITANS

Former WOI(TV) Ames, Iowa, reporter Kimberly Arms Shirk, who was badly burned in 1997 when the mast on her news van touched a power line, is donat-

ing \$20,000 for scholarships to students at a religious school near the site of her accident.

Students from the Des Moines Christian School pulled Shirk from the van after she was electrocuted and helped extinguish the fire that had engulfed her clothes and body. Shirk spent months hospitalized, including many weeks in a coma, and has had numerous surgeries to repair the damage. The scholarships, she said, were funded from the settlement she received last year in her lawsuit against ENG van equipment manufacturers.

The awards will go to winners of an essay contest on being good Samaritans. "These kids really saved my life," said Shirk. Some, she believes, even came to the accident scene while the ground was still charged with electricity and somehow escaped shock and burns. Several months after the accident, Shirk and her former colleague, David Bingham, who was also injured, participated in a ceremony honoring the students who had come to

their aid. Bingham returned to work after the accident. Shirk worked briefly for KLKN Lincoln, Neb., where she now lives, but is now writing a book on her experiences.

CRACK BUST

Philadelphia stations broke into programming when a man armed with a hammer threatened to put another crack in the Liberty Bell. KYW was late to the story, despite its close proximity to the site, but managed to get some exclusive footage away from rival WPVI. At the scene, KYW producer Monica Avery found a man who had footage of the suspect being taken into police custody. The man said he had tried to sell the video to another station but its reporters weren't carrying cash. Avery took the man to the station, where News Director Melissa Klinzing quickly got some cash—reportedly \$1,000—and paid for the tape.

CLARIFICATION

Last week's item on the injury to KPHO-TV Phoenix reporter Donna Rossi while covering the melee after the University of Arizona Wildcats' loss to Duke University in the NCAA basketball finals should have said the commotion took place in Tucson, outside the college's campus.

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



Focus Youngstown, Ohio

THE MARKET

DMA rank	99
Population	697,000
TV homes	273,000
Income per capita	\$14,532
TV revenue rank	102
TV revenue	\$37.5 million

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1.	WFMJ-TV	21 NBC	Vindicator
2.	WKBN-TV	27 CBS	GOCOM
3.	WYTV	33 ABC	Benedek
4.	WYFX-LP	62 Fox	GOCOM

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

CABLE/DBS

Cable subscribers (HH)	204,750
Penetration	75%
ADS subscribers** (HH)	24,570
ADS penetration	9%
DBS carriage of local TV?	No

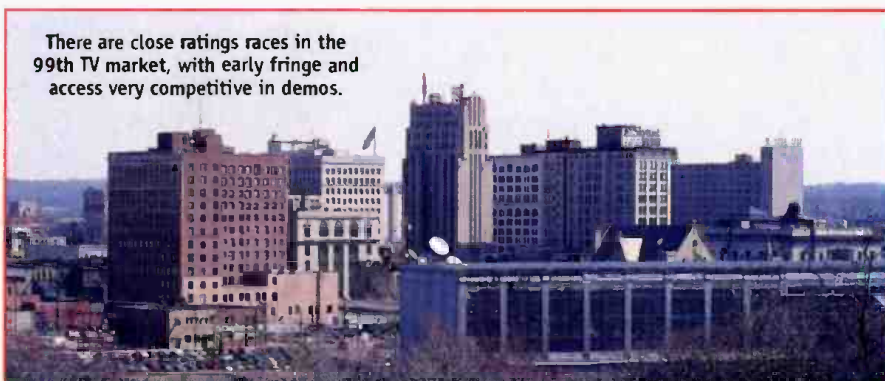
**Alternative Delivery Systems, includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NUMBER ONE

Syndicated show	Rating/Share***
<i>Oprah</i> (WFMJ-TV)	10/24
Network show	Rating/Share***
<i>ER</i> (WFMJ-TV)	26/41
6 p.m. newscast	Rating/Share***
WKBN	13/25

***February 2001, total households

Sources: Nielsen Media Research, BIA Research



There are close ratings races in the 99th TV market, with early fringe and access very competitive in demos.

Light at the end of the sales tunnel

Heavy industry is what built Youngstown, Ohio. That's evident at this Mahoning Valley city's Historical Center of Industry and Labor, where steel's contribution is documented in a current exhibit, *By the Sweat of Their Brow: Forging the Steel Valley*. But Youngstown has moved on.

Now, while the city still is home to manufacturing (the Chevrolet Cavalier plant in nearby Lordstown employs 5,000 to 6,000 people), it's much more than that. According to John Grdic, GM of WFMJ-TV, "there is a lot of economic diversification, with a lot of different businesses. Our suburbs are growing, and that's where the thrust of our new business seems to be coming from. Also growing is new housing. A lot of people who work in Cleveland and Pittsburgh build homes here because they are less expensive." (Cleveland is about 70 miles away, and Pittsburgh is about 60.)

As in much of the country, the beginning of 2001 was tough on the city's four commercial TV stations. Advertising, says Vince Nelson, VP/GM of WYTV, "particularly national, has been down considerably from last year. Of course, last year, we had the benefit of political advertising, particularly in the first quarter, that we did not have this year." But things are looking up, he adds: "We are seeing more local advertising, particularly automotive. In December, January and February, automotive sales were off from the same time the year prior. We've been trying to work with several of the principal dealers in the market," and the station has found that the dealers' "March numbers indicated a kind of resurgence, almost equivalent to March a year ago. That's a good sign."

To open up new selling opportunities, WYTV is offering plans "that enable local advertisers to tie into the consumer, either with sponsorships or with interactive e-mail programs," says Nelson. In addition, WYTV has "just rolled out dual TV/Web-site buys in the last couple weeks." Nelson sees this as allowing his station to "bring more to an advertiser in terms of value and multimedia. We think that's the wave of the future." —Mark K. Miller (mrkmiller@aol.com)

NEW YORK'S FINEST!

New Station: WNYW. New Time Period: 11pm. Outstanding Results!

#1 Off-Net Program in New York!

#1 Strip on WNYW!

+139% vs. Week Ago Programming



COLUMBIA TRISTAR
TELEVISION
DISTRIBUTION

CASTLE ROCK
ENTERTAINMENT
An AOL Time Warner Company
© 2001 Castle Rock Entertainment. All Rights Reserved.

The Leader in Young Adult Programming™
CTD.COM

CableWatch

APRIL 2-8 Cable programming ratings according to Nielsen Media Research

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

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

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	TNN	Mon	10:00P	69	6.0	4.8	2937	15.5
2	WWF Entertainment	TNN	Mon	9:00P	60	5.3	4.3	2620	13.3
3	South Park	CMDY	Wed	10:00P	30	3.0	2.2	1344	8.5
4	That's My Bush!	CMDY	Wed	10:30P	30	2.5	1.9	1128	7.5
5	Roseanne	TBS	Mon	6:33P	29	1.5	1.2	752	7.4
5	Roseanne	TBS	Wed	6:30P	30	1.5	1.2	748	8.5
5	Prime Movie	LIF	Mon	9:00P	120	1.5	1.2	742	3.8
5	RR/RW Challenge	MTV	Tue	10:00P	30	1.5	1.2	731	4.5
9	Eco-Challenge	USA	Wed	9:00P	60	1.4	1.1	698	3.8
9	TNT Big Picture Movies	TNT	Sat	10:30P	135	1.4	1.1	696	5.4
9	Network Window Movie	USA	Tue	9:00P	120	1.4	1.1	695	4.2
9	Daily Show	CMDY	Wed	11:00P	30	1.4	1.0	631	5.2
13	Roseanne	TBS	Tue	6:30P	29	1.3	1.1	678	6.9
13	Roseanne	TBS	Thu	6:30P	30	1.3	1.1	662	7.2
13	Eco-Challenge	USA	Mon	8:00P	60	1.3	1.0	638	4
13	True Life	MTV	Sat	1:00P	60	1.3	1.0	627	8.3
17	Roseanne	TBS	Thu	6:00P	30	1.2	1.0	627	7.6
17	Fresh Prince of Bel Air	TBS	Thu	7:00P	30	1.2	1.0	594	5.7
17	Roseanne	TBS	Fri	6:30P	31	1.2	1.0	591	6.6
17	Fresh Prince of Bel Air	TBS	Tue	6:59P	31	1.2	1.0	586	5.3
17	Fresh Prince of Bel Air	TBS	Mon	7:02P	32	1.2	1.0	584	5
17	Three's Company	NICK	Thu	10:30P	30	1.2	0.9	575	3.7

Rehabilitating *NYPD Blue*

It was no hit on FX, but it may become a hotter property

By Susanne Ault

NYPD *Blue*'s off-net episodes are on the open market but, with iffy ratings on FX, may not be able to demand good money from other cable targets.

Things may be looking up, though. Executive Producer and co-owner Steven Bochco could be underestimating his show's fire-power, and insiders say he could land more than the \$700,000 per episode he said the repeats were worth in his lawsuit, settled April 6, against 20th Century Fox.

In the suit, Bochco claimed Fox and its News Corp. syndication division Twentieth Television struck a sweetheart deal in 1995 when it sold the show to sister cable network FX for \$400,000. *NYPD Blue* can now be bought by another network for air next fall.

Competition might help. Trying to re-brand itself as a mainstream network, Viacom's TNN is a suddenly hungry off-net

buyer, plunking down \$1.5 million for the off-net run of *CSI: Crime Scene Investigations*. As a new aggressive series player, TNN has sparked a bidding war among rival networks that could help Bochco make out nicely.

Bravo, for instance, got *The West Wing* for \$1.2 million, USA took *Law & Order: Special Victims Unit* for \$1.4 million, and Columbia TriStar Television Distribution expects more than \$1 million for *Dawson's Creek*.

"With TNN, there have been a few monkey wrenches thrown in," says one cable insider, noting that a high price for *NYPD Blue* is not guaranteed. For first quarter 2001, the show averaged a 0.5 household rating for FX, below most of its basic cable drama competitors, such USA's

JAG (2.5) or A&E's *Law & Order* (1.8).

Although sources say TNN will pass on the show, Turner Networks is apparently on the hunt for a new hour, and *NYPD Blue* could fill the bill. Court TV is in the running for it, says a spokesperson.

CSI and *SVU* are fresher than *NYPD Blue* and, arguably, worth more. But TN Media Vice President Stacey Lynn Koerner insists *NYPD Blue* "is a tried and true property," noting its consistent top-25 rank-

ing on ABC after seven years on the air.

USA and Turner had no comments at press time. FX still could make an offer, but legal constraints keep the network and Fox from detailing their game plan. Also, neither Bochco nor his attorneys were commenting. ■

New aggressive series buyer TNN has heated up a bidding war among rival networks.



Digicasting

APRIL 2001

www.grassvalleygroup.com

A Publication Dedicated to Media Without Bounds™ Solutions



HIGH-QUALITY VIDEO



ANY CONTENT ANY TIME ANY PLACE



Efficiency driven solutions for maximizing media investments



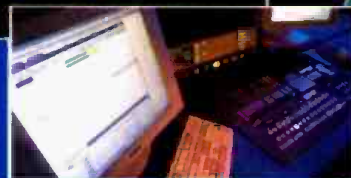
A SPECIAL ADVERTISING SECTION

We offer

what our

competitors do.

(Just a few years sooner.)



At Encoda Systems we believe you shouldn't have to wait for the latest automation systems technology, so we offer it today. By managing \$1 billion in media assets, Encoda has become the largest automation systems provider in the world. This enables us to provide automation solutions for companies of any size and in all market sectors. We take a comprehensive view of your station's operation and integrate it with the latest

technology -- turning your facility into a single coordinated operation. And with our 35 years of experience, we've set the standard for multichannel and end-to-end integrated solutions, providing answers and support, and unifying the business process with your automation system needs.

So give us a call and see what tomorrow's technology looks like, today.

www.encodasystems.com



Encoda Systems™

WITHOUT BETTING THE FARM

MAKING MONEY

Last year, we coined a new phrase to describe an emerging class of content creator: Digicaster. These pre-eminent creators of high-caliber content want to get any content, any time, any place—to take advantage of everything that digital pipelines and expanding bandwidth have to offer. They want to make money with their current business model and be ready for the next BIG opportunity, whatever that is and whenever it gets here. And do it all without betting the farm.

In other words, Digicasters are efficiency fiends. Against the backdrop of the “new, new” economy, who isn’t?

Perhaps no model epitomizes the drive for digicasting efficiency more than central casting. A central-facility model means all things media—and all things that enable the efficient delivery of that media. It acknowledges that broadcasters will have a variety of content-distribution opportunities, from hard-news delivery and multi-channel broadcasting to Internet streaming and interactive television. Which means they’ll need a future-proof way to exploit these new opportunities.

As a leading broadcast equipment supplier, we see central casting as emblematic of an unequivocal market trend: the demand for open, integrated solutions that drive workflow and capital efficiencies. From the infrastructure that provides a facility’s digital underpinnings and the distribution framework that gets content where it needs to go, to holistic solutions for news, digital production, the Internet, and emerging markets such as high-definition presentation, this is where we’ve focused our attention.

And it’s the driving force behind our entire product line.

Let me be more specific. Our Grass Valley™ Media Area Network™ (MAN) shared-storage system simultaneously provides unlimited access to high-quality video and the tools needed to manipulate that video. Our multi-format, multi-resolution Profile® XP Media Platform supports the high-quality standards required for broadcast television and the low-resolution required for the Internet—and upgrades to high-definition signal processing with a board swap. Our digital production systems, including the Kalypso™ Video Production Center, add incredible levels of teleproduction value. And our routing systems offer everything from a handful of cross-points to millions, as well as new a scalable facility control system.

For news production, our Vibrant™ Digital News Production Workgroup offers unprecedented speed and efficiency while being easy to use for lifetime tape operators. A new Profile system offers the bullet-proof performance needed for hard-news and sports production. And leveraging our open ContentShare™ platform for information access and exchange, our solutions offer unprecedented newsroom computing system integration.



Table of Contents:

Welcome	3
Getting the Most from Centralization	4
Tools, Not Toys	8
Digital News Production: Faster, Better, Cheaper	11
Building The Best Digital Infrastructure	15
New Digital Switchers Loaded, Affordable	18
HD Video: Coming To A Mall Near You	19
Digicasting News Briefs	21



For the Internet, our WebAble™ tool suite and powerful Aqua™ Internet encoder offer the capacity to easily, even automatically re-purpose video assets at a fraction of today’s cost—and with far better quality.

These Grass Valley Group products reflect a practical approach that is enabling Digicasters to maintain equilibrium in today’s market, to make step-wise investments in their current business models, and to proceed with their transition to a fully digital model unabated by economic ups and downs.

Which is why Digicasters are endorsing our tack—from leading Internet companies such as Microsoft and professional content creators, aggregators, and distributors such as BitCentral, Comvera, Encoda, Entertainment Broadcast Corporation, and Pathfire to ABC, CBS, FOX, NBC, AOL/TimeWarner-CNN, the BBC, China Central TV, the Australian Broadcast Corporation, and numerous broadcast affiliates and TV groups.

Despite the economy’s recalibration, the digital beat still goes on. So too does the pace of innovation at the Grass Valley Group. To create efficiency driven solutions that maximize media investments.

We have a lot to share with you in this issue of Digicasting. Thank you for reading—and a special thanks to our third-party sponsors for participating.

Tim Thorsteinson
President & CEO, Grass Valley Group

WHY CENTRALIZE OPERATIONS IF YOU CAN'T FIND WHAT YOU WANT?

Digital media distribution offers enterprise-wide access to assets, applications

Escalating operational costs. Fluctuations in ad revenues. Station consolidation. Rising programming costs. Increasing the return on investment of equipment purchases.

No wonder there's talk about centralization.

Whether hub-and-spoke or central casting, the potential of consolidated operations is under closer scrutiny than ever. Do it right and you have exponential operational efficiency gains and reduced operational costs. You have more content, more accessible, going more places—with fewer steps along the way *and* generating far more revenue.

Yet Digidcasters need a lot in return. A centralized operation must maintain production value—affiliates still need to break in with a local story, for example. It's got to offer affordable interconnectivity among *all* facilities, not just trade off equipment savings for higher telecommunications bills. Assets and applications must be available across an enterprise. And worries about reliability simply can't exist.

To bring centralized operations strategies to life, broadcasters need economical and practical content-sharing and equipment solutions for multimedia production, management, and distribution. Solutions that can grow over time. Right now.

OK.

Grass Valley Group's digital media distribution approach

The Grass Valley Group's digital media distribution approach reduces operational costs by enabling a more efficient and effective way to locate, access, process, and distribute rich media content. Spanning a wide variety of tools, partners, and technologies it can literally be adapted to any centralized model.

It all starts with shared storage. The Grass Valley Media Area Network (MAN) system provides simultaneous access to high-



quality video and the tools necessary to manipulate that video. Leveraging the strength of the Profile XP Media Platform, this multi-channel, scalable, RAID-based system only stores one copy of a shared file, simplifying media management.

To provide the WAN and satellite connectivity that lets equipment within and among facilities use these kinds of centrally located resources, the Grass Valley Group supports high-performance, networking technologies such as 100 BaseT, gigabit Ethernet networks, and ATM in redundant configurations. The company has led the interoperability movement with the development of its GXF format (see "Grass Valley Group Leads Interoperability Movement," page 17). And it is implementing interfaces for direct exchange of materials between devices via MPEG Transport Streams.

To keep all the parts running smoothly, the Grass Valley Group offers field-proven systems like those for master control. And its new Encore™ software offers an open, modular, scalable approach for facility control that works as well inside an operation as it does across a private WAN.

For putting all assets and applications within easy reach, the Grass Valley Group offers ContentShare, an eXtensible Markup Language

(XML)-enabled software platform for information access and exchange. Available to any application, the ContentShare platform eliminates the time and cost of writing custom interfaces between asset-related applications, even when those applications change.

Yet centralized operations mean nothing if the workflow gets bogged down. That's why the Grass Valley Group's media distribution approach supports efficiency at every stage along the way—ingest, log, browse, rough cut, edit, playout, and archive—all through a common media access mechanism.

Ingest and logging: simultaneous access to high-res, low-res metadata

Today's workflows are fragmented. And materials are scattered to the four winds. Multiple systems house everything from descriptive metadata and interactive TV data to materials ranging from browse-quality MPEG 1 to broadcast-quality MPEG 2 video—generally all on different systems in different locations.

With the ability of the ContentShare platform to link applications and exchange information, users can access their favorite ingest and logging applications. ContentShare provides access to multiple resolutions of video and metadata by linking Profile and other metadata with metadata created by asset-management application providers such as Convera.

Material browse and editing

With ingest complete and hours of material in archive, there are two problems: how does an editor quickly access that material, and, once they've made changes, how are those changes and newly created edit decision lists (EDLs) made available downstream to other editors and applications?

First, access to material via the ContentShare platform is a snap. Because, via ContentShare, all material, whether recorded on a Profile device, generated from a system such as that from Convera, or resident in an archive, is fingertip accessible to an editor through a single search.

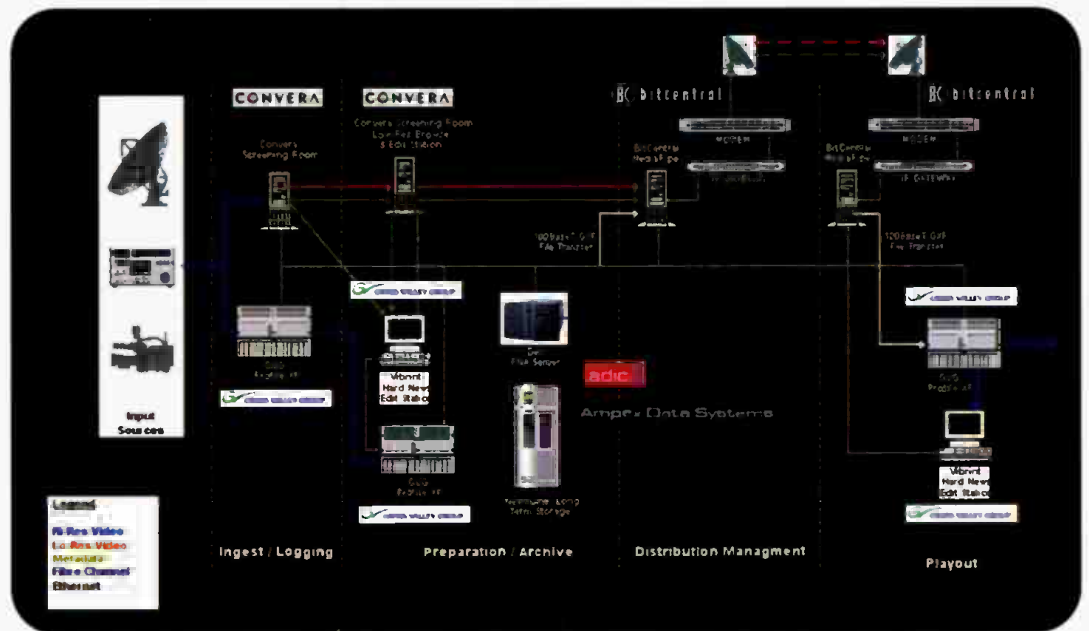
Now that the editor has accessed the material and created an edit with the richest set of content available, how are those changes and new EDLs made available to others? Answer: because applications such as Convera's Screening Room and Editware's Fasttrack VS support the ContentShare platform, a producer can rough-cut edit with MPEG 1 low-resolution browse video using Screening Room

and publish the edit for refinement on EditWare's high-resolution nonlinear editor. Metadata associated with the original piece is maintained for future use and accessible to others via ContentShare. So whether it's browsing material, rough-cut editing in low resolution or editing in high resolution—or multitasking—the process is seamless.

Distribution and playout

There are tremendous efficiencies to be gained in a centralized model. But a significant challenge exists in managing the movement of assets—including video, audio, traffic logs, billing information, and associated metadata such as copy instructions—across multiple facilities over a WAN.

The ContentShare platform lets a central facility take metadata



Spanning a wide variety of tools, partners and technologies, the Grass Valley Digital Media Distribution approach can be adapted to any centralized model.

from the Convera Screening Room application and a traffic system and move it to an affiliate via a delivery and network management system, such as BitCentral's Media Pipe. It can then synchronize with automation playout systems—all via a common mechanism.

The simplicity of access to relevant metadata increases the accessibility of content—and thereby its value. The Profile XP Media Platform works with all premiere automation systems and also integrates well with the Grass Valley Group's master control systems. This integration provides a central or affiliate facility with a common universal access method to content and a robust platform for storage and playout.

True central casting solutions. True workflow efficiencies. The Grass Valley Group's digital media distribution approach. Available today.

Users.

BBC HEARST ARGYLE NETWORK TEN
BET CBC 9 NETWORK FOX SPORTS NET
TWI CAN WEST GLOBAL TRIBUNE
NATIONAL GEOGRAPHIC ESPN
CBS NEWS N PROXY GEN TELEMUNDO

Enablers.

PROXIMITY PINNACLE SONY CRISPIN
OMNIBUS RADIOMAN ASCENTIAL
QUANTELLITCH DALET LOUTHNETIA
GRASS VALLEY GROUP MICROSOFT TV
BDLAUTOSCRIPTIBIS PHILIPS

AP's ENPS has become broadcasting's most popular newsroom production system. Hundreds of leading stations and networks around the world know ENPS means better ways of writing, editing, and producing. More newsrooms have moved to ENPS in the last three

years than installed any other system over the last decade. Most major manufacturers of news production and automation equipment are actively working with us on plug-and-play connectivity using the AP-inspired MOS protocol. If you would like to join the list of

those taking control of their technology investment, call Dave Polyard at +1-202-736-9670 or see us at NAB in the Convention Center,



second level,
room N210.

enps.com

It's all about control.

GRASS VALLEY MAN

No more shared-storage compromises

Nobody likes to compromise. Yet most shared-storage solutions force media companies to do just that. To choose between access to high-quality video and the tools needed to manipulate that video. Between proprietary shared storage and the most efficient production workflows. Between supporting today's business model and being ready for tomorrow's big revenue opportunity.

It's a false set of choices. And an unnecessary one.

Because the Grass Valley Media Area Network (MAN)—a real-time, high-bandwidth, high-availability infrastructure built on high-speed Fibre Channel technology and that leverages the strength of the Profile XP Media Platform—is the only shared-storage system that simultaneously provides access to broadcast-quality video record and playout and access to tools that reside on standard Windows NT-based networks.

The MAN system's design also extracts the greatest efficiency from production workflows—from ingest, editing, and browse to Web publishing and transmission. Any device that supports Windows NT—from video servers and editing stations to gateways—can access shared media files. The MAN system also streamlines file management and reduces disk storage requirements because it stores only one instance of a shared file; it does not need to make copies to share it.

Flexible and scalable, the MAN architecture supports numerous applications, from broadcast transmission and news production to Internet video streaming and interactive TV. It offers multi-channel access to a RAID-protected storage network with thousands of hours of high-quality materials. It supports standard- and high-definition bandwidths (up to 80 Mb/s) and can be configured for the most demanding mission-critical applications.

The MAN system also elegantly extends itself into two critical areas of standards-based infrastructure design: media asset management and remote monitoring and diagnostics. Using the ContentShare platform—an open, industry-standard framework for information access and exchange based on the eXtensible Markup Language (XML) that any application can use—it lets production teams sift through mountains of digital assets without impacting the way they work.

To proactively monitor the health of infrastructure components such as the MAN system's Profile devices, the NetCentral software package uses the open Standard Network Management Protocol (SNMP). If the NetCentral software detects a problem, such as a higher-than-normal rate of media errors that is often a precursor to hard drive failure, it can proactively alert a staff member via a graphical user interface, e-mail, pager, or mobile phone.

TOOLS NOT TOYS

A sensible approach to Internet streaming, Web publishing

There are more predictions about the impact of the Internet on broadcasters than there are options at a coffee bar. It's an advertising bonanza. It's a financial boondoggle. It will replace the broadcast medium. It's not worth a broadcaster's worry. Such prognostications—at both ends of the spectrum—are overstated, if not completely untrue.

Regardless of the Internet's reach and revenue potential, broadcasters and video professionals remain the preeminent creators of high-quality content. Yet there's no question that the Internet is a viable, compelling medium. Indeed, broadcasters are *very* interested in integrating digital streaming into their production and distribution operations—and making it a part of a no-nonsense business model that lets them get any content, any place, any time.

But there's a catch.

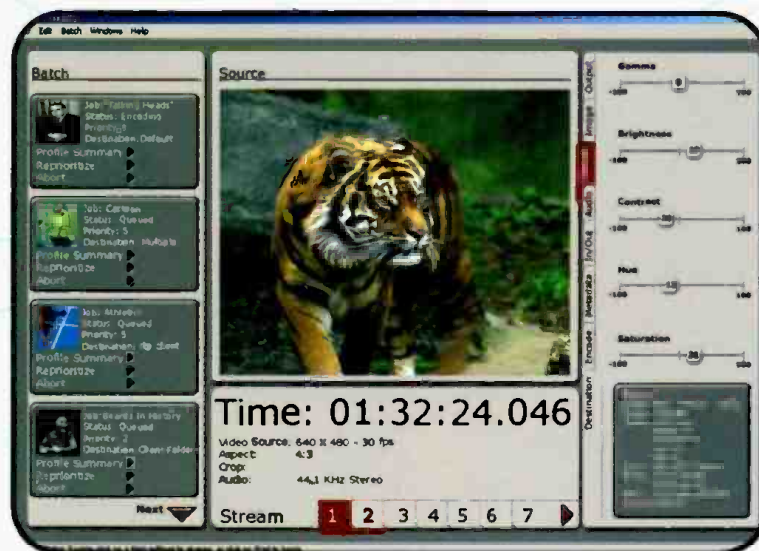
Broadcasters making the transition to digicasting want to exploit the capabilities of the Internet without making major changes in their workflows. They want flexible solutions that

let them maintain equilibrium in today's economy *and* make step-wise investments in their evolving business models. Even though the revenue model is still a work in progress,

broadcasters know Internet streaming will play a big role in their future. So they want to be prepared when that future arrives.

Tools, not toys

Notwithstanding the development, reach, and adoption of various broadband technologies, broadcasters need to integrate Internet streaming into their workflows in a practical, efficient, and cost-effective manner.



The Aqua encoder generates the highest possible quality content more efficiently.

And that means tools, not toys.

It means cost-effective solutions that require little employee retraining and no additional steps in media preparation. These solutions can't require special integration. And they can't be expensive to install, maintain, or operate. But they should produce the best quality output possible, clean and condition dirty input signals and signals requiring conversion, and enhance images. And they must meet the reliability demands of a professional production environ-

ment. Against this set of requirements, conventional streaming approaches don't pass muster. They generally require broadcasters to invest in custom solutions that are expensive to operate and maintain—or costly, one-size-fits-all service offerings. Or that they kluge together simple point products that focus on small parts of the solution.

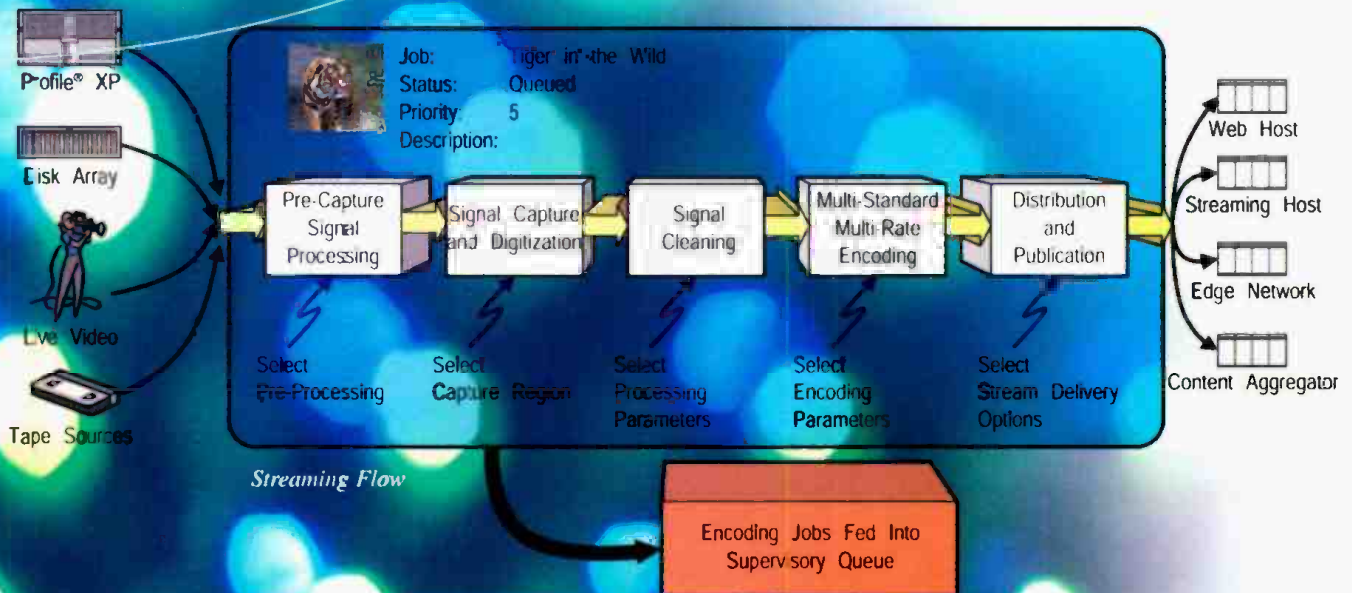
By comparison, the Grass Valley Group's Aqua Internet encoder offers a turnkey system that generates streaming bandwidths ranging from 28.8 kb/s (simple audio) to 2 Mb/s (DVD-comparable video) and supports all major streaming formats, including Windows Media Audio and Video 8, RealNetworks' RealVideo and Apple's Quick Time.

Architected to provide the highest streaming throughput per rack-unit of space, the Aqua encoder's One Pass Encoding™ technology can pre-process, capture, clean and encode an input source and render it into multiple streaming formats at multiple bit rates—all in real time. Accessible through any standard Web browser, the encoder also offers an efficient, unified user interface, simplified input/output controls, and batch processing for "lights-out" operation.

As part of the Grass Valley Group's Web Publishing solution, the Aqua encoder lets broadcasters and video professionals integrate real-world streaming technology with their storehouses of content. It's designed for lock-tight integration with video servers such as the Profile line, which has more broadcast content stored on it than any other. It also features interfaces to rights management systems, the use of the Microsoft.NET framework for remote encoding, and will feature interfaces to various e-commerce and digital media publication and syndication applications.

The Web Publishing Solution, which also includes WebAble technology for streamlining the repurposing of content to the Web and the ContentShare software platform for media asset management, is designed to associate a digital asset with its appropriate metadata—descriptive text, pricing information, legal rights, content shelf life—and make that metadata available through standard eXtensible Markup Language (XML) templates for online publishing.

For digicasters demanding high quality and great efficiencies, it's an approach that only makes sense.



The Grass Valley Group Quick Reference Guide To Web Publishing Solutions

- Aqua Internet encoder
- WebAble technology for streaming repurposing of Profile-based content
- ContentShare software for open information access and exchange

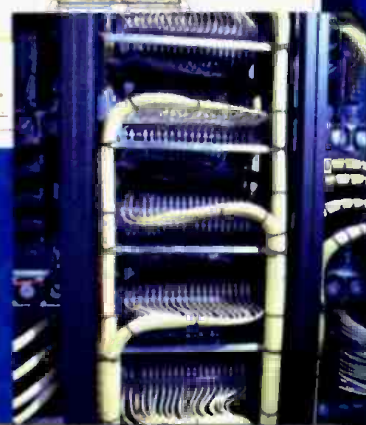
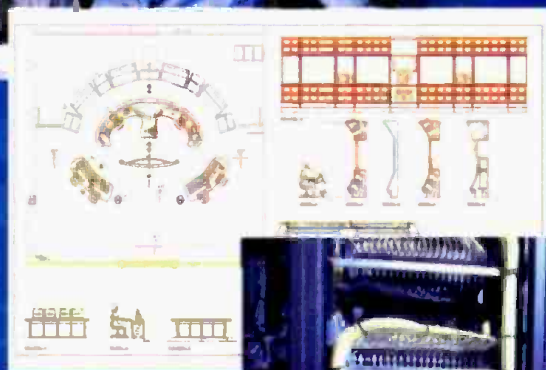


Visit us at NAB Booth #L9012

Technology
Consulting

Engineering

Systems
Integration



A.F. Associates, Inc.

Engineering The Future Of Television

201-767-1200

www.afassoc.com

MAKING MORE MORE

NEWS EASILY

*Digicasting solutions
deliver faster, cheaper,
better newsroom workflows*

So you're a news director. Get out the adrenaline and please pass the Maalox.

Few broadcast environments match the pressure of a newsroom. Because all *you* have to do is hit *all* your deadlines. And quickly deliver great content to more digital pipelines than ever before: cable, satellite, and terrestrial outlets, not to mention broadband connections.

Which means that on top of your day job, you now have to find a news production solution that is *faster, cheaper, and better* than the tape-based systems you have in place today. A news system, incidentally, that gives your staff total access to all the material they want, supports great creative freedom, and lets them quickly re-purpose that material.

So who says you can't have it all?

The Grass Valley Group offers a solution that addresses the entire news production process. One that works as fast as you do. One that can get stories wherever they need to go. One that can increase the production value of your news content. And one that costs less than tape-based solutions.

Offering end-to-end support of DV and MPEG-based news production, the Grass Valley Group news solution is built around the Vibrant Digital News Production Workgroup, the Profile XP Media Platform, the Grass Valley Media Area Network (MAN) shared-storage system, and the industry's most advanced archive technology: the Profile Network Archive.

Compliant with the Grass Valley Group's open ContentShare software platform for information access and exchange, this



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

Suddenly, your nearly impossible job just got a lot more doable.

Faster, cheaper, better

Newsroom digicasters want open, standards-based technologies that let them mix and match products—PC-based newsgathering tools, newsroom computing systems, shared-storage solutions, asset-management software, and Internet encoders—to be as efficient and flexible as possible.

The vanguard of the Grass Valley Group's news solution is the Vibrant Digital News Production Workgroup, which brings digital speed, simplicity, and high-quality to the entire hard-news production process. With leaders in the world's top television markets using Vibrant products, including those in New York, Los Angeles, Boston, and San Francisco in the United States, as well as in Europe and the Pacific, these news products are starting to make a dent in the estimated 90 percent of newsrooms yet to make the transition to digital.

Continued on page 12

NEWS

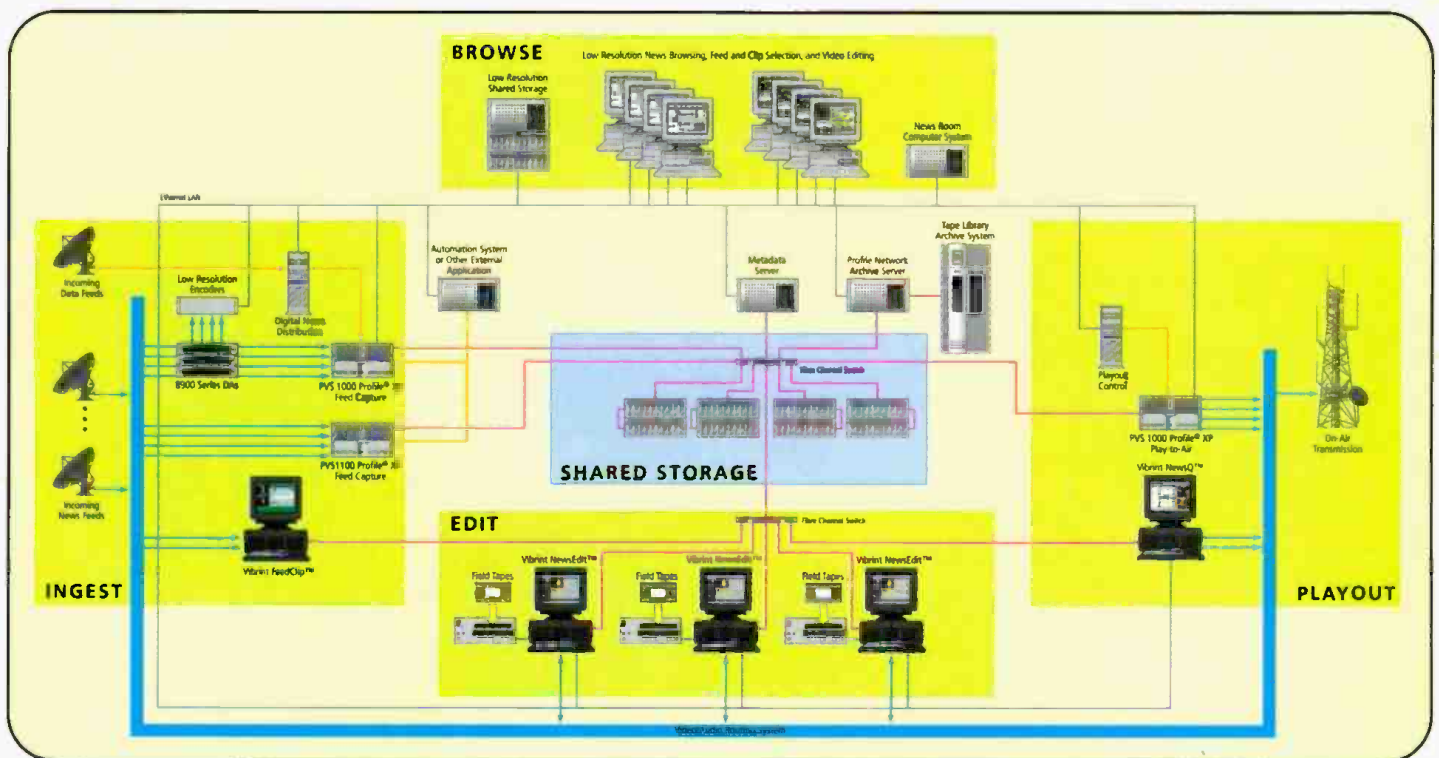
From the capture, rapid assembly, and editing of material to on-air playback. Vibrint products get breaking news to air faster at less cost than traditional tape-based production gear. Comprised of the Vibrint FeedClip™ interactive feed capture system, Vibrint NewsEdit™ nonlinear editing system, and Vibrint NewsQ™ manual playback application, the Vibrint line features native MPEG and DV support at up to 50 mb/s, plus real-time effects.

The Vibrint line is built for speed and workflow efficiency. For example, while a Profile system captures a scheduled feed, a FeedClip system can capture breaking news, letting editors extract clips while the recording takes place. The NewsEdit system has

tion and errors of tape-based playback—and make a control room just a wee bit calmer place to be.

Applications like those of the Vibrint line also enjoy fast and cost-efficient media access through the Grass Valley Media Area Network (MAN) real-time, shared-storage system. Leveraging the strength of the Emmy® award-winning Profile XP Media Platform, the Grass Valley MAN system overcomes one of the biggest short-falls of today's shared-topology storage systems: the inability for third-party applications to work together easily.

The Grass Valley MAN is an open, standards-based system that



Digital News Production Workflow

access to these feeds and clips, making it easy to combine them with material brought in from field crews. Accelerating the process is the unique "Edit to Timeline" feature of NewsEdit, which makes it the fastest non-linear news editor on the market when editing field footage.

Stretching newsroom dollars further, NewsEdit integrates with iNews, AP/ENPS, and Pathfire systems to greatly increase newsroom efficiency. Editors can assemble a low-resolution version of a story using the iNews MediaBrowse system, for example, then pass an edit decision list to NewsEdit to conform the story for high-resolution playout. NewsEdit is also integrated with the Profile XP Media Platform for resilient and automated playback of finished sequences as well as the NewsQ system for strictly manual applications. These digital playback systems eliminate the confu-

fits the way a newsroom works. It is compatible with all mission-critical broadcast applications; in fact, it supports Windows 32 file system access, so any Windows NT-based application can use its shared files. And by leveraging the multi-format capabilities of the Profile XP Media Platform, it supports the broadest array of materials possible, including MPEG 2 4:2:2, D10, DVCPRO50, HD, Windows Media, and Real Networks formats.

Specialized for news: new server for news, sports production

With more broadcast content stored on it than any other, the Grass Valley Group has expanded the Profile line to meet the rigorous demands of news and sports production. The new PVS1100 Profile XP Media Platform system supports DVCPRO,

DVCPRO50, and I-Frame MPEG formats, including the D10 standard compatible with Sony IMX tape decks. It also features a bi-directional codec for on-the-fly channel configuration changes, unparalleled smooth slow-motion technology, and built-in SDTI support for accepting compressed VTR video at up to four times real-time speed.

To ensure high availability, the PVS1100 supports the Grass Valley Group's NetCentral™ software for Simple Network Management Protocol (SNMP)-based remote monitoring as well as the Profile InSync™ automatic mirroring software.

Quickly sifting through mountains of digital assets

Inching your way through hundreds of archived tapes just isn't an option in deadline-driven newsrooms. For fast retrieval of archival footage and other digital assets, the Grass Valley MAN—like all components of the Grass Valley Group news solution—is integrated with the Profile Network Archive (PNA). Using high-speed Fibre Channel technology, the PNA enables multiple Profile systems to access one or more libraries. The PNA also scales easily and affordably. And a recently announced partial-file restore option will enable the PNA to offer even faster asset retrieval.

Then there's the issue of applications compliance—or the lack thereof.

To prevent newsrooms from having to choose between tools that work in their environment and tools they *want*, the entire Grass Valley Group news offering—including the Vibrint Digital News Production Workgroup—is compliant with the ContentShare software platform, an open, industry-standard framework for information access and exchange based on the eXtensible Markup Language (XML) that any application can use. Instead of costly custom interfaces, the ContentShare platform enables organizations to link third-party applications in a standard, cost-efficient manner—and to maintain those linkages even as the applications change.

For example, the Pathfire NewsTracker news-on-demand system saves newsrooms from rolling tape constantly to record news feeds. Its Java-based interface lets news producers review categorized regional, national, and breaking news stories, then select broadcast-quality video clips and associated scripts right from their desktops. Both the NBC News Channel and ABC News One have selected News Tracker for on-demand news delivery.



Using ContentShare, Pathfire is enabling users to move materials from a NewsTracker server into a Profile XP Media Platform system as well as Vibrint systems. This linkage will simplify newsroom operations, allow multiple users to use the same media and, most importantly, improve time to air.

Quick Reference Guide to the Grass Valley Group News Solution

Vibrint Digital News Production Workgroup, first cost-effective, truly open and standards-based solution for digital news production

Grass Valley Media Area Network, a real-time, no-compromises shared-storage option

PVS1100 Profile XP Media Platform, a bullet-proof server designed for the rigors of hard news and sports production

Profile Network Archive, the most advanced storage archive technology

WebAble, a tool suite for streamlined repurposing of Profile-based content

Aqua Internet encoder, a turn key system architected to provide the highest streaming throughput per rack-unit of space compared to any product in its class

ContentShare, an open, standards-based software platform for media asset

Similarly, ContentShare is helping BitCentral in its support of CBS NEWS-PATH NOW, a system for targeted delivery of news content to network affiliates. Using ContentShare, BitCentral can ingest audio, video, and meta data from third-party systems and distribute those materials using its MediaPipe product to 180 CBS affiliates.

Putting news online quickly, cheaply

Here's the paradox of the Internet. In many broadcast operations—and pure-play Internet operations—people are trying to repurpose material very quickly for the Web. And in most cases that involves a lot of people running around looking for tape or looking for the person looking for the tape.

The Grass Valley Group's WebAble suite offers a drag-and-drop method for creating streaming media that fits neatly within newsroom workflows. Using WebAble, transferring a video clip to a Web server is as easy as copying a spreadsheet to a floppy disk; conversion to standard

streaming formats such as Microsoft's Windows Media and RealNetworks' Real Video is automatic.

To put content online, WebAble users need only identify the content or clip they need, drag it to a Microsoft Windows NT-based Web server, and initiate the streaming conversion process as part of that transfer. The resulting digital file is then ready for insertion into a standard Web publishing tool. They can also leverage the signal pre-processing capabilities of the Grass Valley Group's Aqua Internet encoder to turbo-charge the WebAble suite with the highest possible quality video.

It's time to **unlock** the Value of your Video Content



At Convera we understand that content is your business. Our integrated content management solutions give you the power to streamline and optimize your existing broadcast workflow processes using your desktop PC. Then publish your content – to broadcast or the web – more efficiently and in less time than you ever thought possible.

See a live demonstration of the Convera integrated broadcast solutions featuring standard industry broadcast automation equipment during NAB 2001 at Booth #M10263, April 23-26 in the Sands Expo Center.

CONVERA

Solutions That Unlock the Value of Digital Content

See us at
NAB 2001

Booth #M10263
(Sands Expo)

1921 Gallows Road Suite 200 Vienna VA 22182 T 703 761 3700 F 703 761 1990

www.convera.com

WANT TO SLEEP AT NIGHT?

A pocket guide to building the right media infrastructure

A good digital media infrastructure is like the foundation of a building. Do it right, and you've got the strongest digital underpinnings possible. Get it wrong, and it's just a matter of time before the cracks start to show.

A good infrastructure gives you the confidence that your \$3 million Super Bowl spots will play without doing a make-good. Its flexibility will keep pace with your next new business model or revenue generation opportunity. It handles standard-definition signals today and high-definition signals tomorrow with minimal impact—to your wallet and your state of mind. It lets you mix and match best-of-breed equipment and applications without headaches. It lets you implement new business models like central casting and Internet streaming without creating a science project—or robbing a bank. And most importantly, it monitors its health while you, well, sleep.

So what's the best way to build a future-proof media infrastructure? Glad you asked.

Playing the \$3 million super bowl ad to air flawlessly

When it comes to getting high-caliber content to air or re-purposed online, zero-failure is the only measure. Whether the business model is centralized or distributed, an operation's storage, routing, and signal-conversion products must offer rock-solid performance throughout the signal path—while adding value.

Take a central casting operation that serves a station chain or affiliate group. Every single channel relies on this one facility. The smallest glitch could be economically catastrophic.

Fortunately, for those undertaking large, new centralized models, the Grass Valley Group's Media Area Network (MAN) real-time shared storage solution provides the same reliability for which the Profile digital video platform is known. That's Profile—the professional product broadcasters are using in events like the Super Bowl.



Unlike other shared-storage solutions that force users to choose between having high-quality video and having access to third-party tools for manipulating that video, the Grass Valley MAN simultaneously provides access to standard Windows NT-based tools and to broadcast-quality video record and playout from Profile devices. It offers nearly endless channel expansion capacity, a common RAID-protected storage network, and a no-single-point-of-failure design. And it gets network compatibility issues out of the way to extract the greatest workflow efficiencies—from ingest, editing, and browse to Web publishing and transmission.

Keeping pace: building for ultimate flexibility

Buildings that haven't been earthquake-proofed are much more likely to shake in a temblor than the elastic structures being built today. Media infrastructures must be similarly limber—flexible enough to meet new customer demands and new revenue-generation opportunities. Think about signal management. It's more cost-effective and certainly less disruptive to add crosspoints or plug in new modular products than to rip out and replace a signal-management backbone. That's why Grass Valley routers offer incredible scalability—from a handful of crosspoints to millions. Any why Grass Valley 8900 Series modular products plug into a 2000 Wideband Series frame for high definition.

Continued on page 16

For flexibility, 8900 Series and 2000 Wideband Series products can handle all major video and audio formats. On the routing side, the 7500 WB wideband router can switch any digital signal from 10 Mb/s to 1.5 Gb/s. The new compact Concerto™ Series router lets users mix analog and digital audio and analog and digital video in the same frame. And the Grass Valley Group's patent-pending FlexPoint technology lets users reconfigure 14 ports as inputs or outputs to suit the demands of a particular application.

Grass Valley routers derive additional flexibility from Encore, the first open, scalable solution for facility control. With a highly configurable design, it offers a la carte options for centralized and distributed router and machine control, remote monitoring and diagnostic capabilities using the NetCentral software, and signal-integrity analysis.

One of the basic building blocks of flexibility is multi-format support, which is a mainstay across the Grass Valley Group's product lines. The Profile XP Media Platform, for example, is the industry's most open, handling MPEG, DVCPRO, SD, and HD formats.

In addition to baseband video and networking, the Profile XP Media Platform supports SDTI, which enables it to accept compressed video at up to four times real-time speed. The Grass Valley Group is also focused on streamlining the distribution process and is implementing interfaces for direct exchange of materials that use the popular MPEG Transport Stream (MTS) standard. Its MTS interface, called Flexistream, is designed to eliminate many of the decoding and encoding stages present in the network distribution path. Implementing Flexistream on the Profile platform preserves editing flexibility by unwrapping, storing, and moving materials as separate audio, video, and data tracks

Getting to high-definition

Whether or not they need it today, complex, centralized operations do need to be ready for high-definition (HD) programming. But they don't need a painful transition.

From servers and routers to switchers and modular gear, the Grass Valley Group is HD ready. The plug-and-play Profile XP Media Platform can easily upgrade from standard definition (SD) to HD. Designed to be the most cost-effective HD server on the market, it lets users to grow their server platform as their needs evolve by adding channels or storage capacity. And, unlike other shared-storage solutions, the Grass Valley MAN enables a smooth and immediate HD transition.

Meanwhile, the Grass Valley 7500 WB wideband router, together with the 8900 Series and 2000 Wideband Series of modular products, offer a step-wise, cost-effective transition from analog to SD to HD—without changing core signal-management infrastructures.

Finally, Grass Valley switchers are designed with an eye toward HD. For example, the new low-cost Zodiac™ system is an excellent solution for SD facilities today that require an HD path tomorrow.

Mixing and matching applications

What's the point of having a powerful, centralized operation if people can't use the assets or applications of their choice?

With the Grass Valley Group's standards-based approach, there are no such dead-ends. Nor the possibility of technological obsolescence.

Whether it's applied to playout of a Super Bowl ad or the editing a news package, an infrastructure based on open, standards-based technologies for storing, transporting, retrieving, and manipulating digital assets is the best way to ensure you are not locked into a limited choice of applications.

At the core of each Grass Valley Group product is a common set of architectural parameters: increased use of Grass Valley Group and third-party software; use of the latest chip and networking technologies; and the combination of these components with smart mechanical designs for more compact products and more competitive price/performance. In support of the company's strategy to offer its customers greater value and increased flexibility, these products also offer the industry's broadcast standards and format support, including that for SNMP, Windows NT and Microsoft's .NET framework, and streaming media formats such as Microsoft Windows Media Audio and Video 8, RealNetworks' RealVideo, and Apple's QuickTime.

Similarly, the Grass Valley MAN supports direct Win 32 API file system access for any Windows NT-based application. As well, it offers the most extensive video server API in the industry with more than 100 third-party software applications.

For moving digital assets among third-party applications easily, the ContentShare platform provides an open, industry-standard framework for information access and exchange based on the eXtensible Markup Language (XML) that any application can use. And since ContentShare is middleware, it can integrate with applications without impacting the way a production team works.

Quick Reference Guide to the Grass Valley Group Infrastructure Solutions

Profile XP Media Platform, the industry's most open, supporting MPEG, DVCPRO, SD, HD, and MTS formats

Grass Valley Media Area Network, a real-time, no-compromises shared-storage system

7500 WB router, able to switch any signal from 10 Mb/s to 1.5 Gb/s

Concerto Series compact router, for robust signal-type mixing in the same frame

Encore, an open, scalable facility control system

8900 Series modular products

2000 Wideband Series modular products for high definition

NetCentral, SNMP-based software for remote monitoring and diagnostics

ContentShare, an open, standards-based software platform for information access and exchange

WebAble, a tool suite for streamlining repurposing of Profile-based content

Aqua Internet encoder, a turnkey system architected to provide the highest streaming throughput/rack-unit of space compared to any product in its class

Digicasters also need to exchange materials between products from different manufacturers—and do so in the most efficient manner possible. As part of an effort to facilitate product interoperability, the Grass Valley Group created GXF (see sidebar), a streaming file format for moving media files among heterogeneous pieces of professional television equipment and over IP.

So whether it's asset management, automation or nonlinear editing applications, a Grass Valley Group media infrastructure provides the strongest foundation.

Supporting new business models like Web publishing

Anymore, it's not enough to be a broadcaster—today's digicasters, and their infrastructures, must just as easily embrace new media like the Internet and interactive TV. And deliver content to these digital pipelines with drag-and-drop ease. Illustrative of such an approach is the Grass Valley Group's Web Publishing solution, comprised of the Profile XP Media Platform, the WebAble technology suite, and the Aqua Internet encoder.

WebAble technology streamlines the process of repurposing content from Profile systems to the Web. The Aqua Internet encoder offers a turnkey system with the highest streaming throughput per rack-unit of space compared to any product in its class. Supporting all major streaming formats, it can output everything from simple audio to DVD-comparable video, offers robust signal-conditioning tools, and can generate multi-format, multi-rate video streams—all in real time. Its signal-conditioning capabilities can also turbo-charge WebAble with the highest possible quality video.

Get your beauty rest

No matter how open, scalable, or flexible, a digital infrastructure has to work. All the time.

Ensuring this kind of uptime means having systems with redundant, easily replaceable components. Grass Valley Group products exemplify this kind of field-friendly design. The Grass Valley Concerto Series router, for example, has front-accessible modules, boards, and fans for quick, hot-swappable service and expansion. Similar features let a technician service the components of a Profile XP Media Platform in 15 minutes.

From a systemic point of view, reliability also means getting a heads-up *before* things go wrong and making sure the right person knows how serious the trouble is. The predictive-failure capabilities of the SNMP-based NetCentral software, for example, can notify a technician or operator when a component is likely to fail, sending a notification via e-mail, pager, cell phone, or graphical user interface. And it can monitor a network of any size and scope using a standard Web browser, streamlining facility maintenance and management costs.

So you can implement a successful move into Digicasting. And get some rest at the same time.

Grass Valley Group Leads Interoperability Movement

An essential feature of a next-generation media infrastructure is the ability to exchange material between products from different manufacturers. While it is possible to exchange material using standard video connections like analog composite or serial digital interfaces, forward-looking companies are eyeing to the added advantages of networking technology to make it easier to exchange materials within and between their facilities. They want a drag and drop type user interface instead of a "you press play and I'll press record" system.

The availability of high-speed network transports makes the delivery of material faster and more convenient than ever before. With a network transfer, not only can a single user initiate a dub, all the metadata associated with the clip—the name, duration, format and user metadata—accompanies it in the transfer, eliminating the retyping of basic information.

The Grass Valley Group has worked since the earliest introduction of the first Profile disk recorder in 1994 to evolve a highly efficient, simple streaming file format that can move audio, video, and metadata between pieces of professional television equipment. In 1997, it delivered the GXF format for doing just that. Since then, it has deployed the format on high-speed networks connecting thousands of Profile servers around the world.

To date, GXF has been tested over a variety of transport layers, including Fibre Channel, Ethernet, and ATM as well as proving its flexibility as a format that can be used efficiently in data tape-based libraries.

In mid 1999, the Grass Valley Group took a leadership position in interoperability by publishing GXF. This move led to a submission of GXF format to SMPTE for consideration as a current practice standard. Dubbed SMPTE 360M, the format is in the final stages of standardization. As such, it will let any manufacturer implement a driver that allows the exchange of material with other SMPTE 360M-compliant devices over a network connection. Several companies already do so.

Today, SMPTE 360M is used in the delivery of commercials by Media DVX in the United States and DubSat in Australia. Avalon and IBM use it as an archive format. And editing systems including the Grass Valley Group's Vbrint product, Avid's NewsCutter, and Panasonic's NewsByte all use it to support network file exchange of source or finished material.



SWITCHERS

SWITCHERS

Digital production systems step up to efficiency and cost challenges

What a difference a year makes. Twelve months ago, broadcasters and other high-quality content providers were awash in ad sales; now they're working hard to keep those revenue streams full. Not to mention trying to exploit new revenue opportunities *without* radically expanding their production teams or technologies.

As a result, smart digicasters are taking a hard look at how production systems can make the most of their capital and workflow investments. And many like what they see in a new class of product: the Grass Valley Zodiac Video Production switcher.

The far-and-away leader in terms of price performance, the Zodiac switcher offers users a cost-effective way to replace aging analog switchers—or build new digital operations from scratch. It features 2.5- and 3 mix/effects (M/E) configurations, low power consumption, and a seven rack-unit size—perfect for mobile and OB van, sports arena, and mid- and small-sized broadcast applications.

But the real power of Zodiac is under the hood. It supports up to four keys per full M/E for graphics or logos over a background video—and a utility bus per full M/E for such functions as external masks, video-in-wipe-border operations, or video wipe transitions. Each keyer has an integrated channel of digital video effects.

Each Zodiac M/E also has a complex wipe generator for transitions and a simple pattern generator for each keyer, as well as support for the Grass Valley E-MEM™ effects memory system. And all



keyer and background busses feature source specific YUV color correction and other video processing, including optional RGB color correction for all M/E keyers.

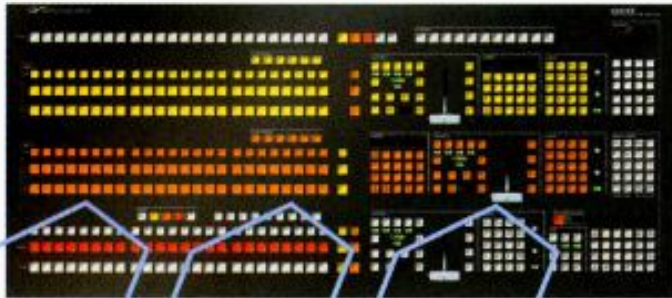
With a plug-and-play design, the Zodiac switcher can ease the transition from analog to digital. In fact, its control panel drops into the console cutout for the popular Grass Valley Model 250, Model 3000-2, and Model 4000-2B switchers—and its familiar Grass Valley interface streamlines user training.

What's more, the Zodiac switcher may be upgraded to take advantage of emerging high definition production requirements now being considered for many digicasting facilities.

The Zodiac system joins the Grass Valley Group's widely heralded and adopted Kalypso Video Production center family, which combines industry-leading switching and powerful M/E capabilities with an open, networked architecture that offers a precedent-setting degree of operational integration. The Kalypso family's latest features include a transform engine for digital effects, including a new Kalypso Kurl option that provides

page turn, page roll, and intersecting plane capabilities; M/E control of internal or external effects; and the ability to roll multiple devices easily.

More than 150 Kalypso systems have been delivered in the product's first year of availability to production leaders worldwide.



HIGH DEFINITION COMING TO A MALL NEAR YOU

Dazzling, compelling video fuels HD presentation market

When people see high-definition images, they're hooked—the quality and clarity are simply like nothing they've ever seen. Little wonder that digicasters see high-definition video as part of a strong, long-term payback from their digital investments.

But high-definition technologies are also making rapid inroads into new markets. From corporate theatres and sports arenas to theme parks and convention centers, there is a growing recognition of the inspirational qualities of HD images—and a demand for digital presentation technologies that can deliver them.

Consider the Enterprise Broadcast Corporation (EBC), which is constructing a national network of luxury, theater-like retail centers in malls and city centers. Free to the public and linked to an e-commerce network, the theatres will serve as centers of commerce where providers of high-end goods and services—such as ocean cruises, rafting and hiking excursions, and sports cars—can communicate directly with targeted consumers in a highly memorable fashion.

A big part of that experience is the Grass Valley Group's Profile XP Media Platform, which EBC will use to play out high-definition video images to a 23-foot screen. If it's a rafting trip, the platform does everything but hit viewers in the face with a bucket of water. And it can easily distribute complimentary images, such as trip ordering information to a seat-based touchscreen and presentation trailers to a plasma display outside a theatre.

The ease with which the Profile XP Media Platform supports high-definition presentations like these of EBC lies in its open design.

It only takes a board swap, for example, to upgrade from SD to high-definition signal processing.

EBC will use the Profile XP Media Platform to assemble high-definition programming elements and feed them to multiple locations via satellite. Key to this process is the platform's ability to support multiple channels of video—in fact the Profile XP Media Platform is the only multi-channel HD digital media platform available today. And its ability to store and later distribute materials gives EBC the flexibility to time its programming to meet advertisers'

scheduling requirements as well as deliver materials on the fly.

To maximize uptime, the Grass Valley Group's NetCentral software can monitor the Profile devices in the EBC theatres and proactively alert a technician in the event of an error condition, such as a rising temperature that could indicate a malfunctioning fan.

So that all viewers get the best out of any given presentation.



Quick Reference Guide to the Grass Valley Group HD Presentation Solution

**PVS2000 Profile XP Media Platform,
the only multi-channel HD platform**

**7500 WB router, able to switch
any signal from 10 Mb/s to 1.5Gb/s**

2000 WB series modular products for HD

**NetCentral software for SNMP-based
remote monitoring and diagnostics**



Software for the Management and Distribution Of Video in a Digital File Format

CENTRALCASTING
TARGETED DISTRIBUTION
GUARANTEED SATELLITE DELIVERY
VIDEO ASSET MANAGEMENT
CREATE VIRTUAL CHANNELS
COMMERCIAL INSERTION



SYNDICATION
RETAIL
BROADCAST TELEVISION
ADVERTISING
CORPORATE
NEWS DISTRIBUTION
EDUCATION

mediapipe

CBS NewsPath chose BitCentral's Mediapipe software for the management and distribution of broadcast quality news and associated metadata to over 200 of its affiliate stations. Utilizing an easy-to-use web browser, Mediapipe facilitates the gathering, storage, transmission, and playout of content into an all-digital broadcast environment. Mediapipe allows all media in a broadcast facility to be easily accessed by everyone simultaneously -- thus removing the need to duplicate, manage, and archive video on tapes.

"Our goal is to help broadcasters eliminate tape from their workflow and manage all video in a network computing environment. Recent advances in computing technology, combined with IP storage affordability, now streamline the Mediapipe solution for broadcasters seeking to achieve substantial cost reduction."
(Fred Fourcher, BitCentral, CEO)

Visit our booth at NAB-2001 Booth# S4650 or contact us directly at 949.253.9003. Our proven technology, and over 20 years of experience in the industry, can affordably provide your network with the same efficiencies currently being experienced by the major broadcast networks.

ELIMINATE TAPE
ELIMINATE TAPE
ELIMINATE TAPE

NEWS BRIEFS

Digicasting: The Systems Approach

Bob Timpone, AFA Senior Engineering Consultant

A.F. Associates has designed and built every type of video content system there is, including production/post-production, cable networks, DBS facilities, Internet broadcasting operations, and commercial and PBS stations. All these groups share a common vision: to successfully develop/deliver information or entertainment to the viewer. The delivery medium is of less consequence than the content—the content, as the saying goes, is king.

With this in mind, the key to success is to build a system that is extremely reliable, industry competitive, and *at the same time* delivery independent. The system must be made to serve many masters, from traditional delivery methods (like cable and over-the-air broadcast) to Internet delivery.

Flexibility in a broadcast system is also achieved by first *designing the system to serve the people who generate the content*, i.e. the producers, directors, and graphic artists. The best way to achieve this flexibility is to build the system around industry-standard equipment. That way, content creators can focus on designing truly compelling content, and not on the need to learn/teach new workflows resulting from or based on the installation of new custom equipment. We strongly believe in and support innovation, but our premise is that technology must first support the content creators, not the reverse.

We have all heard the theories for why Internet broadcasting has not taken off as the pundits predicted. Some say the signal's low bit rate makes for an undesirable viewing experience. History shows us, however, that the consumer will accept drastically reduced quality in order to access the content they want—witness MP3 and VHS. Imagine how the consumer (and therefore the advertising dollar) would react if there were easy access to high quality content *and* delivery!

The Grass Valley Group's new MPEG-4 processing system is one that makes this objective achievable by providing a quality signal for the end viewer and allowing content designers to use familiar tools to serve less-familiar mediums.

The Grass Valley Group supports our belief that the best approach to success in system design combines hands-on experience with knowledge and understanding of the latest in technology. AFA's goal is to guide our customers through the conflicting choices that challenge today's broadcasters, and to deliver systems designed to fulfill both today's business and tomorrow's promise.



Convera's Asset Management Solutions Help Broadcasters Unlock Value in the Digital World

As television stations and video producers continue to move from analog to digital format, they must make strategic and operational changes to support their entry into and success in the digital media arena. Among the greatest challenges is finding a single source for managing digital content easily and effectively—from capture and indexing to encoding and archiving, from enhancement and re-expression to protection and secure distribution over the Internet.

Whether an organization is looking for a "behind-the-firewall" asset management solution or is looking to introduce interactive broadband applications, Convera enables companies to create more compelling digital assets, manage them more effectively, protect them, and publish them. In short, Convera is the "single source" that helps broadcasters and video producers unlock the value of their digital content assets.

"Digital content has become a vital enterprise asset, and digital content management has emerged as a strategic necessity," said Ron Whittier, chairman and CEO, Convera. "Meeting this challenge is Convera's business."

Tools that focus on indexing, organization, storage, retrieval, and security of video, text, and other content are not only a necessity for management in a digital world, but also offer cost-saving opportunities through increased efficiency in workflow processes and revenue-producing opportunities through distribution of digital content.

Among Convera's digital content management solutions is Screening Room. Users can automatically capture and index video; browse visual storyboards; catalog content using metadata, annotations, closed-caption text, and voice sound tracks; search for precise video clips using text and image clues; create rough cuts and "Edit Decision Lists" for further production; and publish video assets to the Web for streaming. And teamed with the Grass Valley Group's ContentShare software platform, Screening Room can access and exchange media created by other applications, in some other place, and on some other platform. In short, Screening Room turns video assets into useful, profitable resources in a very cost-

Continued on page 22

NEWS BRIEFS

Continued from page 21

effective way. Convera also has developed a standard platform of applications that addresses the complete flow of digital content management, from content acquisition, indexing, and database building to content protection, business model support, and distribution to virtually any digital receiver, including PCs, set-top boxes, and wireless devices. The National Basketball Association works with Convera for the distribution of personalized highlights, archival material, and, eventually, more than 1,000 basketball games per year directly to end users over the Internet.

Managing digital content presents a challenging set of tasks—but also an outstanding opportunity. Convera's unique combination of technologies, products and solutions effectively addresses the digital content management imperative and helps companies exploit the growing opportunities afforded by the Internet economy.

Now fully integrated with the Grass Valley Group's Profile XP Media Platform, which features the WebAble technology suite for online content repurposing, see why nearly 700 customers around the world rely on Convera in the digital economy.

Encoda Systems – Managing your Assets

Encoda Systems—created by combining established industry leaders Columbine JDS, Enterprise, and Drake Automation (DAL)—delivers end-to-end systems that optimize operational efficiencies and enhance revenue.

Encoda Systems understands that assets are everything that add value to a business. They include playout of programming and spots, digital bandwidth, even the business-to-business transactional systems that link a company and its customers. Assets are everything. And the better a company manages them, the more efficient and profitable it can be.

Whatever the method of delivery – broadcast, cable/satellite, new media, syndication, or some combination—Encoda understands business needs and has the systems to address them holistically.

In fact, Encoda is the world's leading automation provider. Managing more than a billion dollars in media revenue per week, Encoda's global success originates from the reliability of its products and a commitment to partnering with customers and market leaders like the Grass Valley Group.

Continuing to lead the broadcast industry, Encoda is introducing the next generation of broadcast automation solutions for video servers, master control channel management, and full system solutions at

NAB 2001. These systems fully integrate with a facility's broadcast environment and provide operators with an effective presentation of broadcast information and operations.

Encoda's full range of automation solutions are compatible with the Grass Valley Group's broadcast products. Encoda's DAL Playlist Manager, for example, is available as a pre-packaged video server automation solution with the Profile XP Media Platform. The packaged system interfaces with all Encoda traffic products and provides a seamless transfer of schedules and as-run logs between traffic and master control for automation playout and traffic reconciliation, completely integrating a broadcast environment.

In addition to playlist management and video server control, DAL Playlist Manager provides video server balancing, redundant playout, and segmented program playback. DAL Playlist Manager also has distributed control that allows a facility to monitor and control from a remote location. DAL Playlist Manager will be available in English, Portuguese, French, and Spanish.

Encoda's DAL automation products are used by many leading broadcasters around the world, including Bell Express Vu, BskyB, DirecTV, MSNBC, NTL, Televisa, UPC EuroHits, and Viasat.

Visit the Encoda website at www.Encodasystems.com and see what tomorrow's technology looks like today.

Are You Ready?

While little has changed in the basic recipe for the success of a news operation, newsrooms are increasingly dependent upon technology to help people work smarter and to be more competitive.

For example, newsgathering is quickly moving to an object-oriented world, with tape and printed scripts replaced by media files and eXtensible Markup language (XML)-based interchange. The functions of the traditional tape label, shot sheet, and tape itself are merging into a single computer file that can be stored in digital format on a hard disk and moved from point to point via TCP/IP, the transmission language of the Internet.

This is a paradigm shift of similar magnitude to the move from film to magnetic tape. Are you ready? Here are the concepts:

- **Objects.** Anything recorded on video or audio tape, or even film, can be recorded, stored, transmitted, manipulated and played as file "objects" containing video, audio, photos, graphics, and/or text.
- **No generation loss.** Quality loss is eliminated because file objects are exact copies.
- **Playing with time.** Unlike tape, video and audio objects can be dubbed and/or transmitted faster or slower than real-time.

- Automated feed processes. Because media objects can be transmitted and received much like e-mail, the transfer processes can be automatic.
- Descriptive metadata. Textual descriptions of objects are part of the objects, transmitted with them, and cannot be unintentionally separated or lost.

These are examples of the benefits of ENPS and MOS.

ENPS, the Electronic News Production System from The Associated Press, is a key enabler of file-based technologies and has proven itself in an object-based "drag and drop" world. Reporters, writers, editors and producers working on tens of thousands of desktops in more than 30 countries turn to ENPS every day to write scripts, read news wires, plan coverage, maintain contact lists, collaborate with colleagues, research archives and control on-air programming.

AP's broadcast technology teams have long been focused on collaboration and integration, with one of the most visible concepts involving the creation of MOS, a tagged text, TCP/IP, socket-based Media Object Server protocol. Used to seamlessly link audio and video servers, desktop audio and video browsers and editors, character generators, still stores and other news production equipment, including news solutions from the Grass Valley Group such as the Profile XP Media Platform, MOS functionality is a newly-important advantage in broadcast environments.

ENPS and MOS have set new standards for news production systems and for empowering users. AP is committed to continuing innovation and evolution. The future is here, and it's all about control.

BitCentral: Proven Solutions for Media Management and Distribution

From global networks to independent stations, media industry companies are under tremendous pressure to lower costs, increase productivity and integrate increasingly complex operating environments. With traditional and new players offering a variety of products and services, media companies are looking for a reliable partner to provide a proven end-to-end solution for content management and distribution that meets their unique needs.

BitCentral's Mediapipe platform is recognized as one of the leading broadcast industry solutions to facilitate the management and distribution of video in a digital file format via satellite. By adopting a network computing architecture, broadcast customers seamlessly integrate IP and broadcast technologies to enable the goal of "encode once play everywhere." Mediapipe is easy to use—authorized users can access, edit, and share video and associated metadata from their desktops.

Utilizing an emerging technology known as *central casting*, BitCentral has developed a digital media solution that gives networks and station groups the ability to broadcast geo-demographically targeted media from a single location to *virtual* broadcast stations. BitCentral teamed with the Grass Valley Group to provide an end-to-end solution where content organized on a single Profile server can be replicated to many Profile systems at remote locations over a one-way satellite link. Central casting creates new and exciting opportunities for targeted marketing and programming.

BitCentral's solution extends beyond hardware and software to include serving as a "one stop shop" to lead the complex task of managing multiple vendors and diverse distribution systems. Our strategic industry partnerships include more than 50 manufacturers, multiple technology companies, broadcasters, a global network of installers and financing partners. Our Professional Services Organization offers systems engineering and systems integration expertise, 24X7 technical support, maintenance, installation, and training.

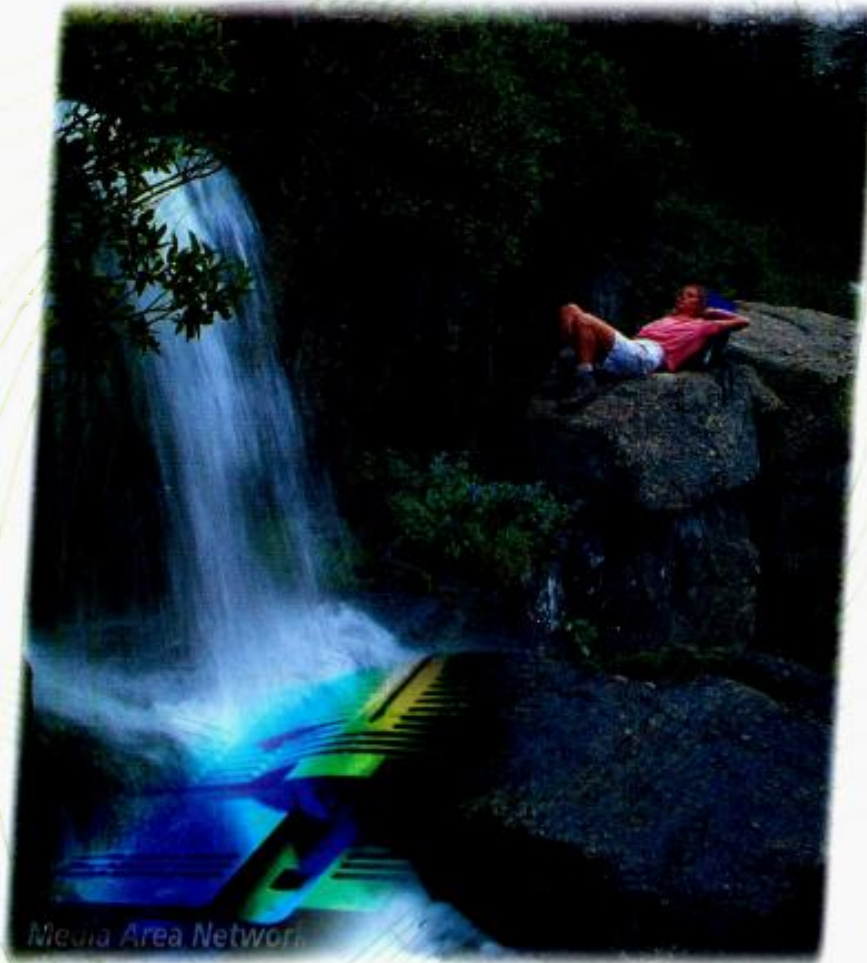
Customers like CBS Newspath have implemented BitCentral's Mediapipe to lower costs and increase efficiencies. Direct costs that can immediately be eliminated in a tapeless, all-digital workflow include tape stock, tape storage, satellite transmission, equipment/maintenance, and real estate. To increase productivity and maximize the use of time, Mediapipe customers have eliminated manual and paper based processes, migrated workflows from edit rooms and tape libraries to PCs and desktops, and increased collaboration within the station (i.e., editors, producers) and between the station and the network. BitCentral offers several performance-based pricing models including a simple monthly service-based contract. With all of these cost-saving benefits, significant savings can be achieved, resulting in improved operating margins.

Visit **BOOTH# S4650** at NAB-2001 to see a live demo of our Mediapipe solution. We're currently integrating with industry leaders like Grass Valley Group, Convera, Thomcast and others to create an all digital "ingest to air" workflow. Feel free to call our Sales Hotline at 800-214-2828 to request more information or speak with a sales representative. Make sure to request an invitation to our traveling Mediapipe Roadshow when we are in your area.

For over 20 years, BitCentral has been a leader in the global distribution and management of broadcast video via satellite.

(c) 2001 Grass Valley Group, USA. Grass Valley Group and Profile are registered trademarks and Aqua, Concerto, ContentShare, E-MEM, Encore, FeedClip, Grass Valley, InSync, Kalypso, Media Area Network, Media Without Bounds, NetCentral, NewsEdit, NewsQ, One Pass Encoding, Vibrant, WebAble, and Zodiak are trademarks of Grass Valley Group Inc. All other trade names referenced are the service marks, trademarks, or registered trademarks of their respective companies.

This feeling now comes cleverly disguised as the industry's first no-compromise shared storage solution.



Compromising stinks. Unfortunately, most shared-storage solutions force you to choose. Between access to high-quality video and the tools you need to manipulate that video. Between proprietary shared storage and the most efficient production workflows. Between supporting your business today and being ready for tomorrow's big revenue opportunity. Even between shared-storage itself and easy migration to HD.

No more tradeoffs. The Grass Valley™ Media Area Network™ (MAN) real-time, shared-storage option for the Emmy winning Profile® line simultaneously provides access to standard Windows NT®-based tools and to broadcast-quality video record and playout from Profile devices. It gets networking compatibility issues out of the way so you can extract the most efficiency from your workflows—from ingest, editing, and browse to Web publishing and transmission. Oh, and it provides an easy transition to HD.

Media asset management. Remote monitoring and diagnostics. Streamlined Web publishing. And the peace of mind that comes with being prepared for your next big opportunity—whatever that may be. It's all part of the Grass Valley MAN. We're sure you'll find it all very refreshing. www.grassvalleygroup.com/ad/man

@mbrace the future



Super Session

Communications and the Net in the New Economy: Who Will Tie it All Together?
Keynote Address
Dr. Eric Brewer
Co-Founder and Chief Scientist, Inktomi



OPEN TO ALL ATTENDEES!
NAB MultiMedia World
Keynote Address
Lou Dobbs
Chairman and CEO
Space.com



Super Session

**The Programming Edge:
Over-the-Air, Cable or Internet**
Sam Donaldson
ABC News
* Also see Sam Donaldson speak
one-on-one with Michael Powell at
the FCC Chairman's Breakfast.



Super Session

**Interactive Lifestyles -
Personalizing the Net**
Keynote Address
John Gage
Chief Researcher
Sun Microsystems



Super Session

**Broadband - The Dawning of a
New Era in Communications**
John Sidgmore
Vice Chairman
Worldcom/UUNET



**All-Industry Opening Ceremony
State of the Industry Address**
Eddie Fritts
President and CEO
National Association
of Broadcasters



**FCC Chairman's Breakfast
The Honorable
Michael Powell**
Chairman, FCC



**All-Industry Opening Ceremony
Distinguished Service Award**
Catherine L. Hughes
Founder and Chairperson
Radio One, Inc.



**All-Industry Opening Ceremony
Keynote Address**
Jack Valenti
President
Motion Pictures
Association of America

Log Onto Tomorrow @ NAB2001

Whether you create or deliver electronic content, you'll find breakthroughs affecting your success this April at **NAB2001**. Electronic Media's Convergence Marketplace presents the products and services fueling the digital revolution - and your industry's future.

Kick off your time at NAB2001 with five exclusive **Super Sessions**. These dynamic events explore the issues critical to electronic media - and offer perspectives by top-notch industry leaders. The way to attend the NAB2001 Super Sessions - and to take advantage of the education that only comes from their experts and topics - is to register for the **Full Convention Package**.

Multimedia and Web professionals will gain valuable insight from Jeff Mallett of Yahoo, at the NAB MultiMedia World Keynote Address - open to all attendees. Also of special interest is the **Digital Video Production Workshop**. Separate registration required. Co-produced by NAB and CMP DV Media Group.

NAB2001...Uploading Success

For more details and to register today, visit www.nab.org/conventions, or call 1.388.740.4622.



Conferences: April 21-26, 2001
Exhibits: April 23-26
E-TOPIA Exhibits Premiere: April 22
Las Vegas, Nevada USA

www.nab.org/conventions

Washington

Score one for cable op

Local regulators are overruled in California franchise sale

By Bill McConnell

Cable mogul Paul Allen won a big victory last month when a federal judge overruled local regulators, allowing the Microsoft co-founder to buy a cable franchise in Santa Cruz County, Calif. But the decision also could grant more leeway to other cable operators as they tussle with local regulators.

If the judge's decision withstands Santa Cruz's appeal, operators across the country would gain long-sought legal ammunition in their own fights with testy municipal governments over license transfers and renewals, as well as in disputes over how much they can charge customers.

Judge William Alsup ruled that Santa Cruz officials overstepped their authority in denying Allen the right to buy the local system operated by Charter Communications.

Alsup said Santa Cruz violated Allen's First Amendment rights by denying him the franchise after he refused to comply with an unusual set of demands. "County agents made up the rules," he said. "Such 'regulation' lends itself to the suppression of speech."

Santa Cruz also was found to have illegally ordered Allen to:

- Hire an outside consultant to analyze Allen's business plan and undergo a second

round of inquiry from the county, despite expiration of the FCC's 120-day limit on local reviews of license transfers.

- Incur additional expenses, including a \$500,000 "mitigation" fee, beyond the 5% of revenues that local franchises are allowed to charge in regulatory fees.

- Freeze rates, even though a two-year freeze agreed to by a previous owner of the franchise had expired.

"This is a reminder to cities that they can't use renewals and transfers to extract things they otherwise aren't permitted to demand," said Daniel Brenner, general counsel for the NCTA.

Following another court decision last month striking down the limit on a cable company's subscriber reach, the ruling shows "renewed respect for First Amendment rights involving cable," said Ben Golant, cable adviser to FCC Commissioner Harold Furchtgott-Roth.

Santa Cruz's allies, however, predict that the federal appeals court in San Francisco will back them up and provide some much-needed

guidance to help cities decide whether franchise sales serve the public interest. "Determining what is the standard for review will be the key ruling coming out of this case," said Bill Marticorena, the consultant who advised Santa Cruz officials in the Allen deal.

The franchise was one of 473 franchises that were part of Allen's deal when he bought Charter Communications in July 1998 for \$4.5 billion. The transaction rocked the cable industry because of its then-unheard-of \$3,600-per-subscriber price tag.

After Allen refused to pay for an unprecedented financial analysis of the transaction, Santa Cruz officials turned down his request on grounds that he would cut back on local service or try to increase local rates in order to earn an "acceptable" rate of return.

The county's concerns were justified "up to a point," said Alsup. But he noted that Allen paid cash for Charter, negating any risk that the company would have to cut services or jack up rates to avoid default on loans if cash flow flagged. "The extreme economic fears ... were grossly disproportionate to the actual risks," he wrote, noting that Santa Cruz's cable ordinance stipulates that no license transfer may be "unreasonably withheld." ■

**The ruling shows
'renewed respect for
First Amendment
rights involving
cable.'**

—Ben Golant, adviser to
FCC Commissioner
Harold Furchtgott-Roth

www.patcomm.com

PATRICK



COMMUNICATIONS at **NAB 2001**
LAS VEGAS HILTON, SUITE 28110

Larry Patrick, *President* • Susan Patrick, *Executive Vice President*
Terry Greenwood, *Vice President* • Greg Guy, *Vice President*

Call Today to Discuss Your Station's Brokerage and Financing Needs

(410) 740-0250

Changing Hands

TVs

WJAL-TV-DT Hagerstown, Md./ Washington

Price: \$10.7 million (includes \$400,000 bridge loan)

Buyer: Entravision Communications Corp., Santa Monica, Calif. (Walter F. Ulloa, chairman/10.6% owner; Philip C. Wilkinson, president/10.6% owner; Univision Communications Inc., 26.25% owner); owns/is buying 19 other TVs and 58 radios. Entravision also owns WMDO-LP Washington and has nonattributable interest in attributable shareholder of buyer of WTMW(TV) Arlington, Va./Washington

Seller: Good Companion Broadcasting, Chambersburg, Pa. (Meredith S. "Buddy" Merrick, VP); no other broadcast interests

Facilities: Ch. 68, 4,000 kW visual, 400 kW aural, ant. 1,335 ft.

Affiliation: Ind.

Broker: Media Services Group Inc. (seller)

Marinette and WSFQ(FM)

Peshigo/Marinette, Wis.

Seller: Roberts Broadcasting Inc. (W. Donald Roberts Jr., trustee); no other broadcast interests

Facilities: WJMS: 590 kHz, 5 kW day, 1 kW night; WIMI: 99.7 MHz, 100 kW, ant. 561 ft.; WJMT: 730 kHz, 1 kW day, 127 W night; WMZK: 104.1 MHz, 24 kW, ant. 617 ft.

Formats: WJMS: country/talk; WIMI: hot AC; WJMT: soft AC/talk, MOR, talk; WMZK: rock

Broker: Kozacko Media Services

two AMs

Seller: Southern Entertainment Corp., Virginia Beach, Va. (D.C. Auman, owner); no other broadcast interests

Facilities: 106.7 MHz, 6 kW (to be 50), ant. 328 ft.

Format: Oldies

Broker: Media Services Group Inc. (seller)
KGWY(FM) Gillette, Wyo.

Price: \$1.9 million

Buyer: Legend Communications LLC (Larry and Susan Patrick, principals); owns/is buying 10 radios, including six in Wyoming; is building two Wyoming FMs
Seller: Quality Communications Inc., Gillette (Howard Stern, president); no other broadcast interests

Facilities: 100.7 MHz, 100 kW, ant. 635 ft.

Format: Country

Broker: Patrick Communications

—Compiled by Elizabeth A. Rathbun

Combos

WJMS(AM)-WIMI(FM) Ironwood, Mich., and WJMT(AM)-WMZK(FM) Merrill, Wis.

Price: \$3 million (for stock)

Buyer: Badger Communications LLC (David Winters, principal); owns WAGN(AM)-WHYB(FM) Menominee, Mich., and WMAM(AM)-WLST(FM)

Station Trades

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

THIS WEEK

TV/Radio □ \$0 □ 0
TVs □ \$10,700,000 □ 1
Combos □ \$3,000,000 □ 1
FMs □ \$5,400,000 □ 2
AMs □ \$0 □ 0
Total □ \$19,100,000 □ 4

SO FAR IN 2001

TV/Radio □ \$200,000,000 □ 1
TVs □ \$370,540,000 □ 13
Combos □ \$2,415,265,820 □ 33
FMs □ \$109,947,900 □ 72
AMs □ \$66,344,811 □ 45
Total □ \$3,162,098,531 □ 164

Pamal Broadcasting, Ltd.

JIM MORRELL - Chairman

has acquired the Assets of

WEBK/FM

Rutland/Killington, Vermont

from

Killington Broadcasting, Ltd.

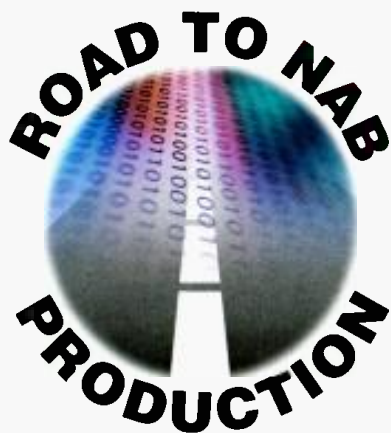
DAN EWALD - Partner

Closed April 2, 2001

*We were privileged
to serve Pamal and Killington in this transaction.*

Frank Boyle & Co., L.L.C.

2001 West Main Street, Suite 280, Stamford, CT
Phone 203-969-2020 Fax 203-316-0800



Cameras flex their resolution

Makers ease DTV transition and stress that HDTV isn't dead

By Karen Anderson Prikios

NAB is always a playground for production professionals, who browse the offerings for improved capabilities in the tools for the art of television. This year's NAB is no different, and this second leg of the Road To NAB takes a closer look at the cameras, production switchers and character generators that will be on display on the show floor. A theme common to all the products is increased flexibility with the help of digital technology.

If there's one message camera manufacturers hope to convey loud and clear at NAB 2001, it's that, despite very slow acceptance by consumers and broadcasters, HDTV is not dead.

"While as an industry we're still searching for the most viable and profitable application of digital television, I must say that reports of the death of HDTV have been greatly exaggerated," says Ed Grebow, deputy president of Sony Electronics. "I can't tell you that we're not frustrated by the

incredibly slow acceptance of HD in the U.S. marketplace. But recently, there have been some signs of life. With the FCC, NAB and MSTV supporting 8-VSB modulation, there is good reason for manufacturers and broadcasters alike to move forward."

Nonetheless, the chicken-and-egg situation that has been impeding the growth of HDTV continues.

"There aren't a lot of home receivers where [consumers] can enjoy benefits of high definition, and broadcasters are waiting for the flood of people to buy home receivers," says Bob Estony, director of communications at Ikegami. "That's not happening. It's a catch-22 situation."

Juan Martinez, product marketing and development manager for JVC, believes that, as consumers slowly begin to adopt the new technology, broadcasters will make the investment, but it will take time.

"Broadcasters depend on ad revenue. HD-set sales are very low, so this means the audience is quite small and ratings are then quite low," Martinez says. "For broadcasters to change to HD, it means they have to create a new [infrastructure]. Upconversion and passing along a network feed for retransmission will continue until they see revenues. I think HDTV will take off around 2003."



JVC will offer up the GY-DV700W camcorder at this year's NAB convention. The camcorder has three 1/2-inch IT CCDs and can record up to 104 minutes per cassette at 50 Mb/s.

Get the **picture?**

Are you **focused** on what our innovative broadcast solutions can do for you?



See us at booth# S4859

- ◎ **ATM:** Flexibility through dial-on-demand connectivity
- ◎ **ATSC:** Send opportunistic data with your HDTV
- ◎ **Distribution:** Halve your satellite space costs
- ◎ **OB:** Clearly covering every angle on the move
- ◎ **DTH:** Turnaround digital content for less money
- ◎ **Broadband:** Streaming media at broadcast quality

TANDBERG
Television

Check out www.hotstuff-tv.com

ROAD TO NAB PRODUCTION

SPECIAL REPORT

Until that happens, JVC is attempting to ease broadcasters into the transition with solutions that allow broadcasters to produce in standard definition and upconvert for high definition.

"JVC is uniquely positioned for this," Martinez says. "Our D9 camcorders sample signals using 4:2:2," which "inherently has a higher resolution," so "the upconversion is much more convincing."

Jack Breitenbucher, vice president of Hitachi's Broadcast and Professional Group, believes that, despite slow set sales, more broadcasters would be willing to produce HDTV programming if it weren't so expensive.

"The problem is that right now it's too costly and it's a major investment for broadcasters," he says. "[We're developing] cost-effective ways for broadcasters to get into this high-def format and generate revenue. Our new focus is to try to get that as cost effective as possible."

For Ikegami, the goal at NAB this year is simple: to help broadcasters face the ongoing transition to digital. "The broadcaster has this mandate, and they're concerned about how to do this," Estony says. "We're trying to work along with them in purchasing cameras that are flexible and can handle HDTV and NTSC."

24P ADDS FLEXIBILITY

As broadcasters seek more flexible ways to produce HDTV, the digital 24 frame progressive (24p) high-definition production format is sure to generate some buzz at NAB. Although still in its infancy for

broadcasting, many are touting the format, which is already popular among film producers, as the answer to flexible, cost-effective HDTV production.

The format, with progressive scanning and a 24-per-second frame rate, allows for easy downconversion to NTSC and a smooth transfer to 35mm film.

JVC, Panasonic, Philips and Sony are all showing their own version of the 24p camera, while Ikegami and Hitachi are still monitoring the market to determine demand.

Sony is convinced the demand is there. "The acceptance of 24p by program producers has exceeded even our own expectations," Grebow says.



Panasonic's AJ-HDC27VA is a multi-frame-rate camera that can be used for 24p production and can also be over- or under- cranked to create visual effects like slow motion.

"Whether it be for motion picture feature production or prime time episodic television, 24p is firmly established throughout the world."

In fact, last June, Alliance Atlantis announced that it was producing the fourth season of Gene Roddenberry's *Earth: Final Conflict* using Sony's 24p HDW-F900 camera.

JVC also is seeing some interest among episodic television producers in the 24p format. The manufacturer is codeveloping a system with 20th Century Fox, the producer of the *X-Files*, that it will be showing privately at NAB.

"It's specifically for episodic television,"

says Martinez. "The big advantage is that it allows us to have a much higher color resolution and no subsampling," which causes artifacts. "So we have the best of both worlds."

Stuart English is vice president of marketing for Panasonic Broadcast & Television Systems Co. He believes 24p is a perfect solution for many broadcast needs because it combines the "best of video with the best of film" in that you're recording onto tape what is essentially letterbox.

"Whichever discipline you're coming from, the camera can work in the way you are used to working in, and you can cross over," he claims.

English says that although episodic television production has been the testing ground for the use of 24p in the television industry, the format is suitable for a variety of applications, including sports. With 24p, photographers can "overcrank" or "undercrank" to alter the recorded speed of the action for special effects, such as slow motion.

In addition, shooting at 24 frames per second produces a "filmic" look that suits commercials, music videos, documentaries and theatrical productions, English says.

Although 24p is new to broadcasters, Panasonic has been developing and field-testing the format for years.

In fact, English says, many of the features of its new multi-format 24p camera stem from what Panasonic learned by producing *Monday Night Football* in high definition with ABC in 1999.

The result, English says, is that they were able to improve the sensitivity and image processing of the camera. "There are some rigorous conditions that you cannot replicate in a lab," he explains.

The camera is expected to have a street value of about \$65,000. English believes that offering a product at that price may encourage some broadcasters to produce



PLAN FOR 100% FAULT-RESILIENCE. AT 50% OF THE COST.

Build your fault-resilient operation with SeaChange and cut your server costs in half. Other video servers require that you copy each and every video file to achieve 100% fault resilience. That can double your storage costs. However, through its patented architecture and innovative software, the SeaChange Broadcast MediaCluster® provides total fault resilience with one file copy. No costly mirroring required. SeaChange does the job of two for the price of one. Just think how much you'll save in storage, space and maintenance – especially as your operation grows.

Your counterparts worldwide are deploying Broadcast MediaCluster servers to ensure profitability, improve performance and slash costs. Not to mention prepare for multichannel broadcasting, IP streaming and HDTV. SeaChange does it all. With your existing equipment. With 100% fault resilience, 100% of the time.

To learn how the SeaChange Broadcast MediaCluster can cut your server costs in half, visit www.seachangeinternational.com. Or call 978-889-3081 to receive a free video on our MediaCluster single-copy advantage.



www.seachangeinternational.com



©2001 SeaChange International, Inc. 124 Acton Street, Maynard, MA 01754
phone: 978-897-0100 fax: 978-897-0132 All rights reserved.
MediaCluster is patented, and is a registered trademark of SeaChange International, Inc.



SEACHANGE
INTERNATIONAL

Changing television for good.

ROAD TO NAB PRODUCTION

in HD and downconvert for NTSC broadcast.

"You can tell if something is being produced in high def and downconverted," he says. "It's a clean NTSC feed and there's silkiness with the picture that's just not there" when you are producing in NTSC.

LET'S GO TO THE DISK

While HDTV is still on the minds of many broadcasters, most are focusing on new ways to streamline production from acquisition to on-air playout.

Disk-based production is one solution that several camera manufacturers are offering this year. Disk-based solutions would allow broadcasters to acquire the video in a digital format and move the disk directly into the editing system, eliminating

SPECIAL REPORT

tape-transfer time.

"This tapeless format is a complete editing format," says Hitachi's Breitenbucher. Hitachi is offering a low-end disk-based camera that lists for just \$2,000.

"It has a prosumer front-end," says Breitenbucher. "We're working on a more professional 3-CCD version."

JVC's Martinez believes that disk-based cameras can help broadcasters see "incredible" improvements in productivity.

"Broadcasters are some of the most conservative people on the planet, but they can see that disk can yield increases in productivity—because of the random access, you don't have to access the video linearly," he explains. "Frankly, you still need to archive, and I believe that anyone considering a disk solution has to take that into consideration."

According to Martinez, a disk-based camera offers the same picture quality as a DVCPRO camera. "The cost of media itself—the disk—is higher than tape, but the tape is consumable. The disk is reusable over many, many cycles, which can save you money over time."

Martinez says he expects that disk-based cameras will be priced similarly to tape-based cameras. ■

Cameras in the spotlight

Hitachi Denshi is introducing two versions of a newly designed HDTV camera with prices starting at less than \$60,000.

The multi-format cameras are capable of providing simultaneous NTSC and HDTV video output in 1080i, 480 and 720p formats.

Ikegami will exhibit switchable (4:3/16:9) digital processing cameras in NTSC, SDTV/HDTV and HDTV and a new 720p camera that the company showed as a prototype last year. The HDK-790E and 79E have built in upconverters for HD.

JVC will show a new professional 16:9 switchable DV camcorder, the GY-DV700W. The GY-DV550U studio DV camcorder, which comes fully configured as a fully functional camcorder or studio camera will also be shown, as well as a hard-disk camcorder. While it is not the final version of the product, the company says it is more than an early prototype.

Panasonic is introducing its first multi-frame-rate camera capable of producing in the 24p format, the AJ-HDC27V.

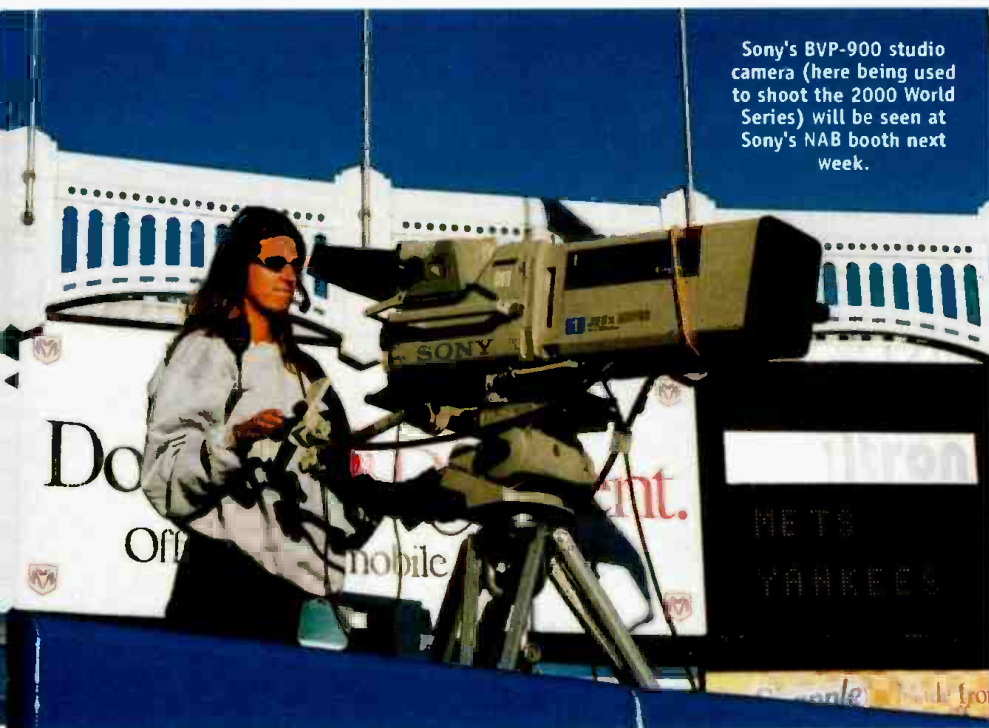
Sony will present its own 24p high-definition camera system, the HDW-F900, which is part of the CineAlta product line already being embraced in Hollywood for major motion picture features, as well as by some television producers.

Thomson Broadcast will offer the 1707 12-bit digital triax camera designed for both studio and outside broadcast applications.

There are two versions: Sportcam and Microcam. The Sportcam version enables conversion from a portable configuration into a studio or field production configuration with a 17 cm (6.7-inch) viewfinder.

The Microcam is based on a 1707 camera body with the CCD block mounted remotely (up to 100 meters) to capture hard-to-get shots. The CCD block may be re-mounted in the camera body for use as a conventional portable 1707 camera.

—K.A.P.





We're expanding our universe so you can expand yours...

Telesat. Now, there's a new choice in digital satellite communications. Backed by an impressive 30-year history, Telesat knows what customers need—and how to meet those needs with flexible, customized, solution-driven services.

Through our expanded coverage of the Americas, we're taking our world-leading solutions to more customers than ever before, boosting their productivity and sharpening their competitive edge.

Telesat delivers:

- competitive and flexible pricing
- a full range of digital services
- occasional-use and full-period C-band and Ku-band capacity
- complete range of content-delivery services
- international services and events
- round-the-clock customer service
- technical support and network monitoring
- a flexible and responsive service team

Expand your universe of opportunity.
Call us today.

1-888-875-0100

Telesat
Communications Services



CGs generate own whistles

Closer ties with automation improve functionality

By Karen Anderson Prikios

Five years ago, broadcasters didn't need too many bells and whistles on character generators. The flat, retro look that was popular then did not require much computing power. But slowly, broadcasters began to abandon that flat look for a layered look with 3D graphics, requiring much more from their CGs.

Today, broadcasters are moving beyond static images to a more animated on-air look, pushing the envelope for CG manufacturers. Manufacturers will be responding at NAB 2001 by offering more systems with new, automated features.

Pinnacle's Deko lineup now offers an HD version that has the same user interface as other Deko models.

"They want more movement on the screen; they want to have stuff happening," says Jim Karpe, Deko product manager for Pinnacle.

Phil Carmichael, director of graphics product management at Chyron, agrees. "Broadcasters need the ability to animate with ease and affordability," he says. "I think what they're looking for is easier solutions, better solutions so the bottom line is cheaper."

Karpe points to morning news programs, which have developed their own on-air looks by creating an "abstract background, with a layer of animation topped by a layer of text."

Pinnacle Systems is helping broadcasters create more distinctive looks by allowing them to integrate animation from a variety of sources. Operators can take animations created with a software system like 3Dstudio Max, or Quantel's Hal or Henry, and integrate them with the CG.

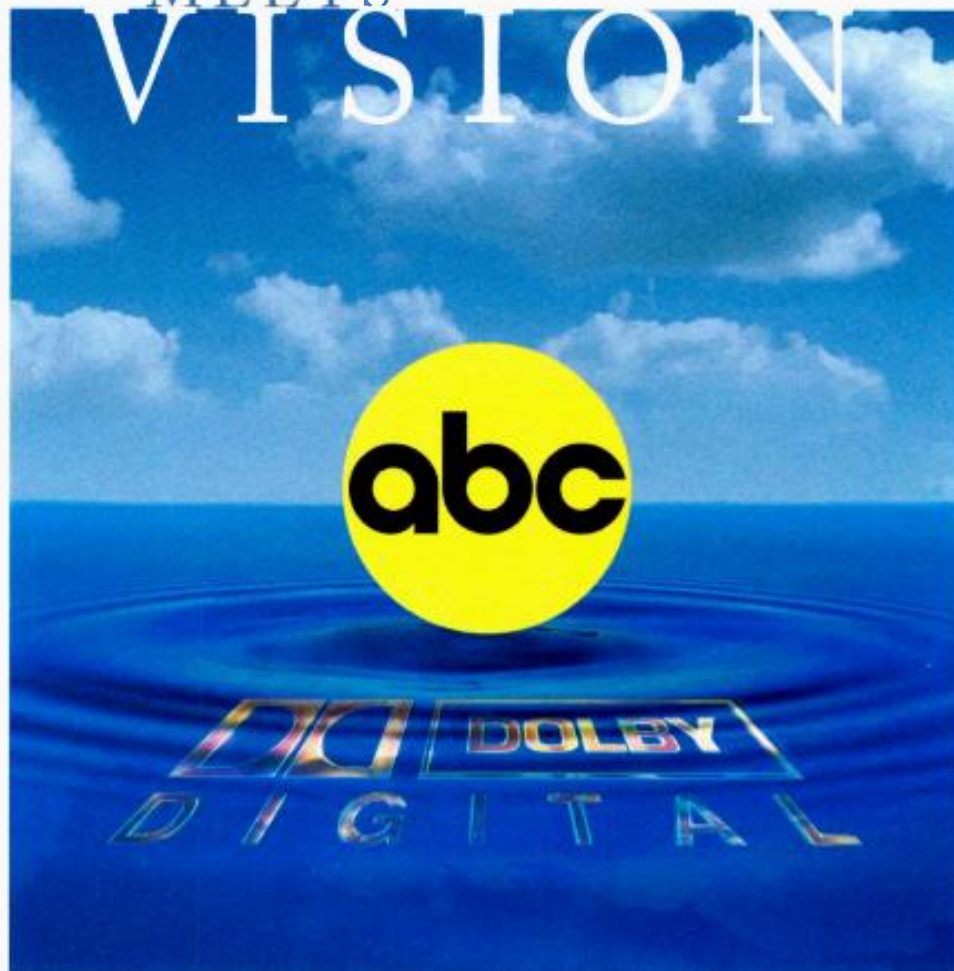
"You have more and more functionality coming in and out of the CG," Karpe says.

Another factor is automation systems, changing the way broadcasters use CGs as they become more tightly integrated into the news-production process.

Carmichael points to integration of CGs into newsroom computer systems as a major step toward automating character generation. "Even though automation is taking over, you don't lose the ability to animate," says Carmichael. "Animation is built on a template, which can be updated by an external computer. You could do it before,



SOUND MEETS VISION



ABC was the first to bring HDTV and Dolby Digital 5.1 to terrestrial broadcast in November 1998. And now with the 2001 season of *NYPD Blue*, ABC is broadcasting the first network drama series using Dolby Digital 5.1. This is HDTV the way it was meant to be—amazing picture quality with outstanding sound.

Dolby is proud to be part of ABC's vision of the future.

www.dolby.com/tvaudio



BREAKING SOUND BARRIERS

Dolby Laboratories, Inc. • 100 Potrero Avenue, San Francisco, CA 94103-4813 • Telephone 415-558-0200 • Fax 415-863-1373
Wootton Bassett, Wiltshire SN4 8QJ England • Telephone (44) 1793-842100 • Fax (44) 1793-842101 • www.dolby.com

Dolby and the double-D symbol are trademarks of Dolby Laboratories. All other trademarks remain the property of their respective owners. © 2001 Dolby Laboratories, Inc. 801/13604

ROAD TO NAB PRODUCTION

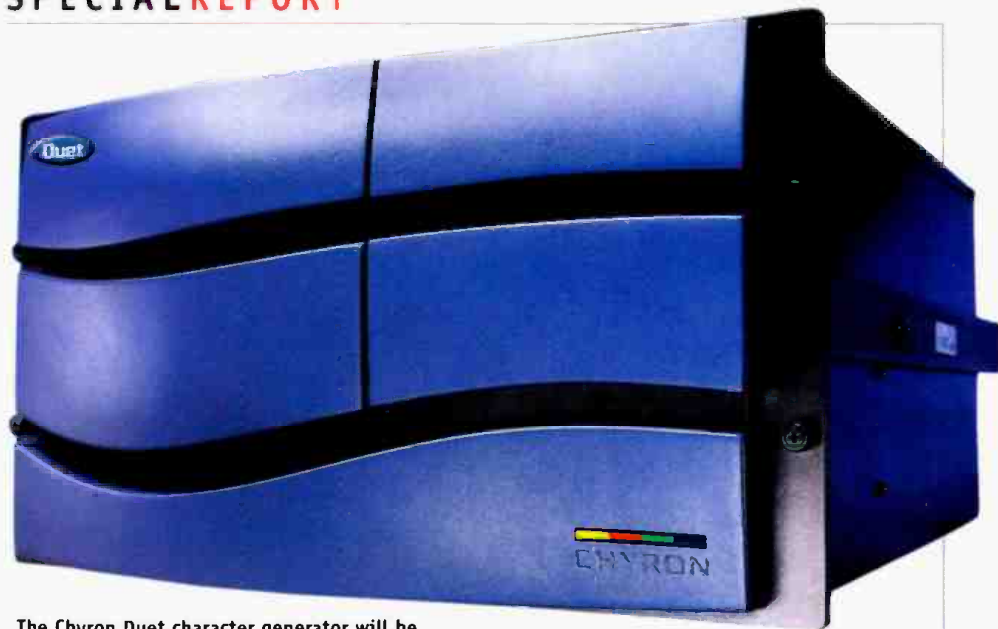
but it's much easier now."

The emerging MOS standard, the communications protocol for interfacing newsroom computer systems and broadcast production equipment, has helped CGs take a major leap in newsroom operations.

MOS, which is being championed by a number of manufacturers including AP Broadcast, allows CGs to easily fit into the broadcast plant by facilitating communication with a range of third-party products. In addition to interfaces with AP's ENPS newsroom computer system, it connects seamlessly to station automation systems, including Omnibus, Harris, Sony, CJDS DAL, Pro-Bel and Philips. CG manufacturers such as Chyron, Pinnacle and Pixel Power support the MOS Protocol.

AP has been working at new ways to incorporate CG functions into the newsroom. For example, last year, it released an election-statistics package for ENPS which allows stations to collate, view, display and publish election results directly from the ENPS desktop. The system monitors AP election wires and automatically updates vote totals sent to the producer-control

SPECIAL REPORT



The Chyron Duet character generator will be available in a lower-cost single- or dual-channel version compatible with both the Duet and Infnit. It's designed for stations that want to add to their existing system.

screen and the character generator.

Pinnacle's Karpe points out that such functionality is especially helpful for small, one-man-band news operations. "We've seen newsrooms with as few as two or three people, a CG operator, a technical director and producer," he says. "The operations are limited to what you can do with the CG. If they're able to stick with a preplanned format, they can achieve a more-polished look and reduce staff for a cuts-only operation."

On the sports front, thanks to improvements in CGs and increased automation (sports producers call it interfacing), broadcasters are able to easily add more pizzazz to their sportscasts by flying the score in and

out of the screen and adding moving animation to players stats.

"There is more and more information coming in through interfacing databases with rosters of information events like tennis with real-time updates of score information at multiple courts," says Karpe. "The ability to get information from whatever source is really vital, and they can bring it in with the same look of the CG pages that are handcrafted. We put as much functionality into the operators' hands and allow them to create the same look from the graphics that come in through automation to graphics that they put in themselves."

CBS Sports used Pinnacle Systems' FXDeko character generators this past season to deliver its scores, statistics and player graphics for *The NFL Today*, its Sunday noontime sports show, and for Super Bowl

MiniQ

Get the max with the MiniQ
A budget friendly DTV transmission solution.

See us at NAB Booth #L8645

Meet your FCC DTV transmission obligations without breaking your budget.

The MiniQ® series of UHF TV transmitters is intended to allow budget sensitive stations to join the DTV revolution. Based on years of field proven technology, the MiniQ® incorporates QUANTUM® quality innovations in both design and manufacture.

And we stand behind it. Acrodyne provides you with 24-hour, 7 days a week service and technical support.

The next generation of transmitters is now!



ACRODYNE
The Broadcaster's Company

ACRODYNE Industries, Inc.
P.O. Box 808 | 200 Schell Lane | Phoenixville, PA 19460
800-523-2596 | 610-917-1300 | Fax: 610-917-8148
E-mail: acroinfo@acrodyne.com | www.acrodyne.com



The Omneon Networked Content Server. The All-in-One Infrastructure for Digital Media.

It's here: the industry's first data-type independent, shared-storage infrastructure for digital media. A storage architecture to support your applications, in multiple data types, over any transmission method. Making the real-time creation, management and distribution of digital content easier than ever before. Enabling a world of new revenue-generating services – from enhanced TV, to rich media streaming, HDTV and beyond. And it's available today.

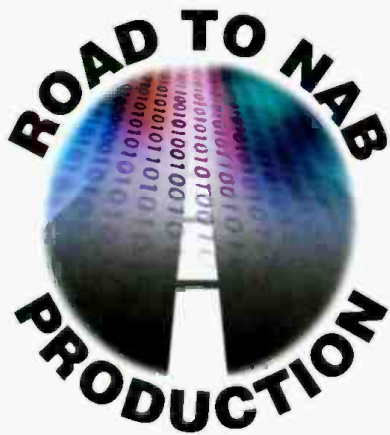
- Format-independence supports many media formats on a single platform
- Distributed I/O topology allows the addition of inputs and outputs as needed
- System scalability grows from a few to many channels, and to thousands of hours of media storage
- Intuitive Web-based system manager and configuration tool runs from a standard Web browser
- Industry standard control protocols support a choice of applications for transmission, collaborative production, media and asset management
- Extended File System allows simultaneous access to all content on all channels

Discover the Omneon difference at
www.Omneon.com

NAB Booth # L529



OMNEON
VIDEONETWORKS



XXXV. With the FXDeko systems, typing the player or team number automates the retrieval of the team and athlete data, and that information is instantly and automatically combined with the template graphics.

According to Karpe, CBS found its system's "content independence" to be an asset. Pinnacle's content independence allowed the operator to create effects regardless of the actual characters or words that were being used. For the starting lineup during the Super Bowl, for example, the operator was able to use a transitional effect to "fly" in words, individual characters or an entire row.

"The operator doesn't have to be concerned with how many characters or how many words are going into the effect; the machine takes care of that," says Karpe.

CBS also found this feature to be useful in helping it create a unique on-air look. For its NFL coverage, the network used a frame around the text using a frame template it created.

"You can have five letters to 20 letters and it will expand to fit the frame while maintaining details at end," Karpe says. "That's something that the CBS people find invaluable."

Pinnacle Systems is helping broadcasters create more distinctive looks by allowing them to integrate animation from a variety of sources.

This February, for the second year in a row, Chyron was one of the stars of ESPN's 2001 Winter X Games. ESPN created 3-D animations and headshots using a Chyron Aprisa 300 Video Replay System, a Chyron Infnit CG, and two Chyron Duet video platforms running Lyric animation and graphic software. The Lyric software provided producers the ability to work off-line, reducing the amount of gear needed in their edit and graphics suites.

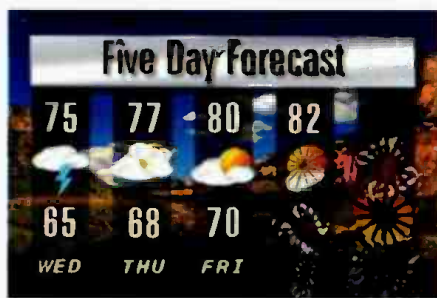
According to Carmichael, this configuration helped ESPN bring "eye-catching graphics live to air or live to tape faster and easier than ever before."

Just hearing the word automation may make some CG operators cringe, but, as applications become more complex, Karpe believes the CG operators are playing a more important role than ever.

"It used to be that the technical director was the person who controlled what came on, what came off with a switch-controlled DVE," Karpe says. "More and more, the technical director punches in CG and just leaves it there, and CG operators can transition graphic elements on and off."

The way it has traditionally been done, and what is still usually done today, is that when it's time to bring in the CG page, the technical director brings it up on preview to verify that it's there, and he or she moves to page.

"As these machines are getting more and more sophisticated, I'm seeing more and more responsibility going to the CG operators, especially among the top operators," says Karpe. "The CG has so much capability. It's almost like a little sub-control room." ■



Pinnacle Systems' FXDeko character generator has been used by broadcasters for everything from weather forecasts to football stats for *The NFL Today*.

New in CGs

This year at NAB, Melville, N.Y.-based Chyron is unveiling Duet LE, a lower-cost single- or dual-channel character generator compatible with Duet and Infnit. It's targeted toward stations that want an entry-level Duet or want to add to their existing Duet system.

It also is introducing Version 3 Lyric software for Duet with preprogrammed effects and increased compatibility with Infnit; Quantel import/export browse, enabling faster connectivity and exchange between Quantel and Duet systems; HD Frame Grab Board for Duet, which allows broadcasters to capture HG image and save as file; and a two-channel DVE squeeze-back board for Duet, which provides two channels of live input video that can be squeezed back over Lyric text and animation.

HD Deko500 is the newest character generator from Pinnacle Systems. The on-air HDTV system real-time, no-render effects include rolls, crawls, wipes, pushes and dissolves. It uses the same familiar user interface as Pinnacle System's standard-definition Deko products and permits live composition of CG pages directly onto the HDTV output.

ClipDeko is a hardware upgrade for the company's line of Deko CG systems. ClipDeko gives broadcasters the means to record a full-screen digital-video stream and play it back at the same time as a Deko graphic or sequence.

Pixel Power, which has its U.S. headquarters in Boca Raton, Fla., is offering its Collage 2 platform for integrated CG, still store, painting and graphics functionality. Its Collage 2 TG is designed for playout of graphics prepared on either the Collage 2 CG or GX character generators. Collage 2 CG is a character generator with an integrated still store. The Collage 2 GX, in addition to being a character generator, is a graphics system that handles cel animations and clock functions and has an integrated paint system with freehand brushes, image effects, color correction, matte creation, rotoscoping and VTR control. —K.A.P

Intense every night

doesn't have to mean out of control.



Avid Unity™ for News integrates all parts of your news environment to make sure everyone – from the newsroom to the promotion department to master control – is informed and seamlessly working in parallel.

Avid Unity for News allows multiple users to simultaneously access the same media at the same time to help you get late-breaking news to air faster than ever before. When used with NewsCutter™ nonlinear news editing systems and AirSPACE™ servers you can simultaneously create and play out content to air and to the Web.

With an integrated Avid environment, the intensity of your day is focused on what you care about most – getting the story to air first.

To receive a FREE technology brief on Avid Unity for News, visit www.avid.com/bdcst_cable or call 1-800-949-AVID [2843].

See us at

NAB

Sands, M8318

web | video | film | audio | animation | effects | workgroups

Avid

©2001 Avid Technology, Inc. All Rights Reserved. Product specifications are subject to change without notice. Avid and NewsCutter are registered trademarks, and Avid Unity and AirSPACE are trademarks of Avid Technology, Inc. All other trademarks contained herein are the property of their respective owners. 2/01/0101



The switcher bread box

Production demands call for functionality, flexibility

By Karen Anderson Prikios

As television production becomes increasingly elaborate, broadcasters are constantly looking for ways of getting more efficiency from their production tools. Over the years, the production switcher has gone from being a simple machine to switch from camera A to camera B to a full-featured production system.

This year at NAB, manufacturers will be demonstrating increased functionality of these versatile machines. The introduction of Grass Valley Group's Kalypso video-production center in August 1999 set a new par-

adigm for production switchers. It was one of the first systems designed to put live-video production, graphics and effects tools in a single unit. Today, the Kalypso has become a popular system for mobile production.

"We worked closely with the mobile and broadcast communities, as well as other high-quality content providers, to design a system that leapfrogged other switchers in terms of production capabilities and overall value, while addressing space, weight and power concerns," says Tim Thorsteinson, president of Grass Valley Group.

Last year at NAB, Pittsburgh-based NEP Supershooters exhibited the first mobile version of the Kalypso system in its new Supershooters SS20 mobile unit, and Trio Video, of Chicago, announced that it was installing a Kalypso in a new mobile teleproduction truck.

This year, Crosscreek Television Productions, a remote television production company in Alabaster, Ala., ordered its second Kalypso Video Production Center in six months. The company uses the system in its Voyager IV truck primarily for coverage of National Hot Rod Association (NHRA) racing. Last August, the mobile company installed a Kalypso Video Production Center system in Voyager VI, a new, 53-foot digital production truck commissioned by CBS Sports.

Responding to demand for this level of productivity in the mid-markets, Pinnacle Systems has introduced its new PDS 9000 switcher for live production. According to Paul Turner, business manager for new

The Grass Valley Group's Kalypso production switcher offers three or six channels of built-in digital effects and up to four channels of external effects control, as well as a 100-frame still store.



Global reach
is ours.



And new opportunities
are yours.



The globalization of GE Americom is complete. With it comes our unparalleled ability to deliver enhanced content to an expanded universe of users. Nearly all the people in the world are able to enjoy entertainment and media channels to profit from end-to-end enterprise solutions and benefit from congestion-free Internet applications.

GE Americom customers can now take advantage of links across both the Atlantic and Pacific Ocean to the world's premier regional satellite system. In addition, we are planning the next generation of satellites and next level of services. Our mission is simple: to be recognized globally as the leader in customer satisfaction.

Now that globalization is ours...its benefits are yours.

Call us today at +1-800-273-0329 (U.S.) or +1-609-987-4200, or e-mail us at info.americom@gecapital.com for more information.

Come Visit Us At

NAB
The
Convergence
Marketplace
2001
Sands #T2330



GE Americom

We bring good things to life.

www.geamericom.com

ROAD TO NAB PRODUCTION

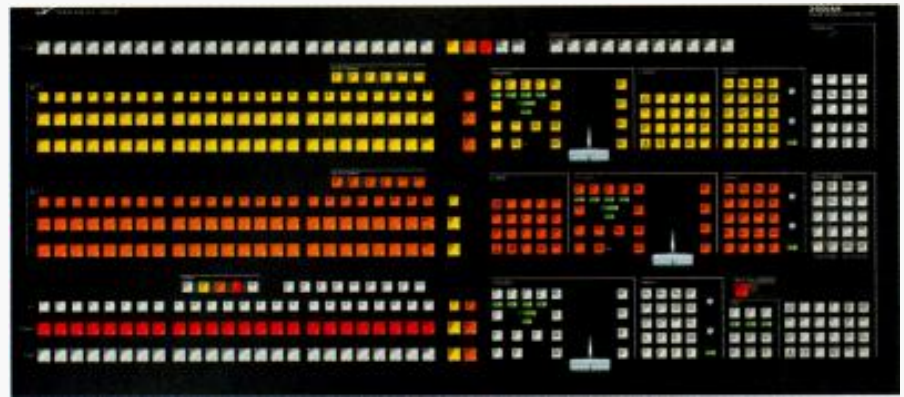
SPECIAL REPORT

product development, it's the first product with this high level of functionality specifically developed for broadcast news and local-interest programming.

"The switcher has just taken another monumental stride as a production tool, and it really is in direct response to the needs of the users," says Turner. "We're taking tools that would normally cost hundreds of thousands of dollars and putting them inside the switcher. Now a mid-market broadcaster can afford to put together a very high-end look that before only the networks could afford."

Building on its expertise as a DVE manufacturer, Pinnacle's switcher provides internal video processing for squeeze backs, page turns, and over-the-shoulder graphics.

"It really simplifies things from a bunch of perspectives, especially cabling and controlling DVE," says Turner. "By putting the DVE inside the switcher, all of that goes away—no external cabling, no programming of two separate devices. It's all just one entity



The Grass Valley Group Zodiac production switcher is the company's latest, designed for mid-market needs and available in 2.5 and 4 M/E versions.

that just dramatically improves workflow and the general engineering of the studio."

Turner also sees another trend affecting Pinnacle's target market—the need for increased graphics-processing power. For most mid-market broadcasters, adding a graphics machine to do the increasingly popular bug on the lower right side of the screen is not feasible. "They would be hard-pressed to justify the cost of graphics box or a character generator," Turner says.

So Pinnacle has put graphics tools inside the switcher. "Modern TV is very graphics oriented, and to have the ability to play back the graphics from within the switcher is a huge improvement," Turner says.

Its new switcher has 19 frame stores, each capable of storing and playing back one of four images. "So you have 76 frames of video

for immediate use at all times," he says. "Once you have that power, it's very hard to go back. It's an enabling technology."

Sony is also looking to meet the demand for switchers that do more than switch. Jay Gravina, production switcher product manager for Sony, says that the MVS (multi-format video switcher) will have up to eight channels of digital effects, both video and key, built in. "And regarding stills, more than 200 standard-def stills can be output from any one of the eight on-board frame memories," he adds. "Those memories are also animation capable."

As for a character generator, Sony's plan for integrating CG is to allow the user to choose the software package they prefer. "This CG application can be interfaced directly into the switcher using an application plug-in like Deko."



Pinnacle's PDS 9000 switcher is designed for live production and broadcast-news demands.

A SLOW MOVE TO HD

Although a few very small broadcast operations are still buying analog switchers, for most it's no longer an option to go digital.

"It seems the political climate this year is suggesting broadcasters will, in fact, have to be digital-ready on schedule," says Mark Everett, vice president of advanced technologies at Videotek. "This is the year that decisions really have to be made by broadcasters. And with this year's stock market, it's not the best year to be spending money. They have to invest wisely where it is going to give them the best and give the most bang for the buck."

And while broadcasters seem to be readily adopting digital production technology,

HD XS HD XS HD XS HD XS

Now You'll Be Able To See The Forest For The Trees.



See Canon's NEW "Future Proof" Lenses at NAB 2001.

Maximize Your Camera's Performance.

Visit Us At NAB Booth# L10436,

Canon KNOW HOW™

Canon and Canon Know How are trademarks of Canon Inc. ©2001 Canon USA, Inc.

ROAD TO NAB PRODUCTION

SPECIAL REPORT

manufacturers report that the demand for high-definition products remains low.

"They're not looking for HD," says Jeff Moore, marketing manager for Ross Video. "We've seen almost no demand for it in broadcast circles."

David Ross, president of Ross Video, adds, "They want to transmit in HD, but they don't want to spend the money on an HD switcher, so the HD audience sees ugly black bars."

Turner says it's no mystery why the adoption of HD is so slow. "Everybody is still very concerned about making a mistake until consumers buy into HDTV, so they are taking something of a wait-and-see attitude," he remarks. "Going to HD is even more frightening than going to digital. Frankly, it's out of reach for most mid-market stations."

That's why Pinnacle's switcher is designed to handle both the 16:9 and 4:3 aspect ratios.

Having the ability to work in both aspect ratios is something that Ross Video feels very strongly about, as well. "This is one of our big soapboxes—to discuss this issue and to build awareness among broadcasters," says Moore.

"When broadcasters go to their archive, material is in 4:3, and, when they go to the satellite, it's 4:3. How do we handle it?" he asks. "We've built in an aspect-ratio converter."

Ross Video calls this feature the Aspectizer. "You can create dual-aspect-ratio production on the fly, so you can turn a 16:9 source to 4:3 or a 4:3 source to 16:9, and you do it in a way that respects the format that it comes in," Moore explains.

When it comes to true HD production gear, Panasonic believes it knows what broadcasters are seeking. "Keep it small, keep it flexible, keep it simple," says Stuart English, vice president of marketing for Panasonic Broadcast & Television Systems Co. "The HD arena is still something that's a little uncertain. There is some demand, but it's not great and it's not large scale."

According to English, high-definition switchers are slowly finding their way into HD mobile production trucks and small studio installations. Broadcasters are buying HD switchers on a limited scale for promotion insertion and simple editing of a short program. ■

The right switch

Grass Valley Group will be showing its Kalypso video production center. The Kalypso offers three or six channels of built-in digital effects and up to four channels of external-effects control and a 100-frame still store with animation capability that makes ploy-out of animated logos quick and easy.

GVG will also show its Zodiac switcher. The Zodiac, comprising three or four circuit boards, comes in 2.5 and 3 M/E versions, with each M/E supporting up to four keys. It also has a utility bus for external masks and video-wipe transitions.

Panasonic will offer its Millennium series switchers, available in two models, the AV-HS3100 and the AV-HS3110. It handles full bandwidth HDTV production and offers internal DVE features.

Pinnacle Systems will show the PDS 9000 switcher. The PDS 9000 is a 36 input, 2.5 M/E Production Switcher aimed at mid-market live production, specifically news and local interest programming. It offers 9 built-in 3D DVEs, 19 frame stores, and RGB color correction.

Ross Video is offering its Synergy Series Digital Production Switchers, available in 2, 3, and 4 MLE models based on an 11 RU electronic frame. Each model can be equipped with up to 64 video inputs and can be individually configured.

Snell & Wilcox is introducing the HD 2524 switcher supports all HD formats including 24p and has an option for switchable HD/SD production. It has 24 video/key inputs and a 2.5 M/E architecture.

Sony's MVS live switcher can shift from SD to HD. It can be configured with two, three or four mix-effects banks, each with four keys. The switcher also incorporates 3-D digital effects with multiple time lines per channel and LCD buttons that can be labeled electronically.

Videotek will have its Digital Prodigy switcher. The 10-input serial digital production switcher is designed with current and future user needs in mind. Features include two upstream keyers and two downstream keyers.

—K.A.P



Snell and Wilcox will introduce the HD 2524 production switcher, which supports all HD formats, including 24p.



Opportunity knocks and knocks and knocks ... Let it in with the one resource for all your custom MPEG solutions.



How will you capitalize on the full potential of your broadcast business? Unlock all the opportunity with the single source for digital delivery, Thomcast. Superior technology, like our OpenMux[®] real-time multiplexing, is redefining broadcasting. From DTV transmission and Data Broadcasting to Encoding Systems and MPEG man-

agement solutions for video, audio, data and IP, we'll customize a solution to maximize all your bandwidth. Backed by the industry's most versatile portfolio of digital products, services and training, the Thomcast team can open new doors for growth and profitability. Make us the single source for all your solutions.



NAB Booth L-9000

THOMCAST

Where innovation is always in the air.

www.thomcastcom.com
Tel 413.569.0116

IN BRIEF

MATSUSHITA TO OPEN HOLLYWOOD LAB

Matsushita Electric plans a Panasonic Hollywood Laboratory to serve as a state-of-the-art R&D facility and collaborate with studios on video compression and digital content distribution for new broadband services. This will include applications for mobile communications and digital TV. The new facility, headed by Director Masayuki Kozuka, will also have an internal Digital Image Quality Lab for evaluating high-definition image quality for digital cinema, digital TV and next-generation DVD, as well as highly compressed imaging for next-generation mobile devices.

WLVI ADDS AMS NEVE BTC CONSOLE

As part of a major upgrade throughout the past year, The WB affiliate and Tribune Broadcasting station WLVI Boston has installed an AMS Neve BTC analog console within the audio suite of the station. The console is the central mixing board for the station's live daily production schedule, as well as its commercial and public affairs programming. It replaces the studio's 1979 ADM console.

De-bugging e-TV

PBS test of new ATVEF spec for enhanced DTV hits a few bumps during on-going trial

By John Merli

Results from the Public Broadcasting Service's month-long trial of enhanced digital-TV service using the new ATVEF standard have so far been mixed.

The trial, which runs through May 1, is making "tremendous progress" but has had some difficulties, concedes Deron Triff, director of business development at PBS Interactive.

"Not all the various software and hardware would recognize each other at first," he says. "The 'lock size,' the amount of data carouseling out in packages, has to be worked out. But these are not major concerns. We'll work on them."

PBS launched the trial in late March, using four episodes of its regular weekly series *Scientific American Frontiers*, hosted by Alan Alda. The trial is aimed at testing the new Advanced Television Enhancement Forum (ATVEF) Transport B Type specification for broadcasting enhanced TV over broadcasters' digital TV stations.

The enhanced service embeds related Web-

like text and graphics in the programs prior to their digital broadcast. Equipped with either Zenith's ADS-2001 set-top box (for TV reception) or a Wavexpress TVTonic PC card (for PC reception), trial participants should be able to call up the extra information by clicking on an icon while watching the programs. About 100 homes have the set-top; 50 have the PC cards.

Each of the four episodes includes national data from PBS, along with local data from each of the seven participating public stations in Washington; Portland, Ore.; Trenton, N.J.; Lewiston, Maine; Minneapolis/St. Paul; Philadelphia; and San Francisco.

Lew Zager, technology vice president at WETA(TV) Washington, says he was able to successfully receive the first broadcast—*The Bionic Man*—on March 27 via an

indoor antenna at his northern Virginia home. And with the help of the Wavexpress card, he clicked on the icon and found the extra data.

Another trial participant, who asks to remain anonymous (some participants signed non-disclosure agreements), says, however, that the first enhanced broadcast "half-worked, half-didn't." The participant, whose home receives the digital terrestrial signal of WMEB Lewiston, uses an outdoor antenna

The enhanced service embeds related Web-like text and graphics in programs prior to their digital broadcast.

on screen | on air | online

creative moves come from within...

IN BRIEF

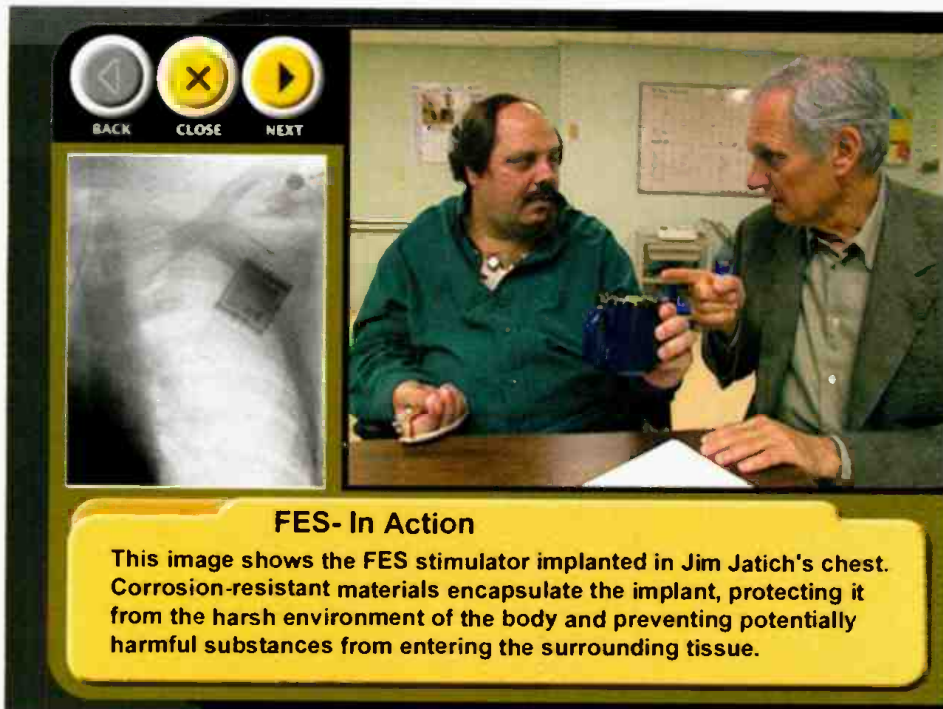
GROUP TO DEFINE E-BILLING STANDARDS

To date, there has been no successful attempt at defining technical standards for handling the various business transactions from original order through changes, make-good notifications, revisions and invoicing. Now a group of companies are involved in developing open and freely available XML-based standards. The companies—Ad2Media, AdConnections, eMadison, InVision Inc., MediaGravity, MediaOcean, MediaPartnerships, Spheric Media, SQAD and VCI Collaborate—initially intend to develop standards that encompass the business transactions that occur over the life cycle of a television advertising order. The first set will be published by June 30.

KASSENNA TAPS ALLGYER

Warren Allgyer has been named vice president of worldwide sales for broadband-service provider Kassenna Inc., responsible for sales in Africa, the Americas, Asia, Europe, and the Middle East. Allgyer is the former president and CEO of Panasonic Broadcast and Television Systems Co.

Adding to its global sales management team, Kasenna also named Preston Lau director of Asia Pacific Operations.



FES- In Action
 This image shows the FES stimulator implanted in Jim Jatich's chest. Corrosion-resistant materials encapsulate the implant, protecting it from the harsh environment of the body and preventing potentially harmful substances from entering the surrounding tissue.

Using several methods of display, PBS member stations hope to generate consumer interest in secure, enhanced data. The test involves four episodes of *Scientific American Frontiers*.

and a Zenith set-top.

Brian Hickey, Wavexpress marketing vice president, says that terrestrial "reception issues still need to be worked out" in Portland, Washington and Trenton, where Wavexpress cards are being used. "We heard that it worked fine, not flawless but fine for a first run at it."

Wavexpress is using the EMBASSY (Embedded Application Secure System) chip from parent Wave Systems for the trial's commerce transactions and for security. The chip is not embedded in the tuner card; it uses a USB computer plug-in.

Triveni Digital is providing its SkyScraper broadcast data systems for the trials, which

allow content provider PBS to insert and manage enhanced data on a secure basis.

Other key players: Agilent Technologies, for its enhanced underwriting messages; Chedd-Angier Production Co.; and Nielsen Media Research, which will soon begin providing confidential feedback from participants.

John Taylor, Zenith public affairs vice president, says his company's set-tops, for the most part, appeared to work well, judging from the limited feedback he received.

He says the trial is "contributing to the continued evolution of DTV by showing the flexibility and capabilities of the ATVEF. That there have been problems is not unexpected, he notes. "That's why they call it a trial." ■

Powerful, production proven, forward thinking.

Lead your local market today and tomorrow with Discreet's advanced broadcast solutions. Discreet™ delivers powerful effects, 3D, real-time graphics, virtual studio, and workgroup editing tools to help build your station's brand and gain a wider audience. And with improved workflow and productivity, artists and editors can create compelling content once, and use it in virtually any medium, from film to HDTV to the web. Make your move to Discreet. It could be the start of a beautiful relationship.

Visit www.discreet.com or call 1.800.869.3504

but a great partner never hurts

discreet

WLS-TV's on-air lessons

Station sets out to profit from others' experience in \$5 million upgrade to digital

By Michael Grotticelli

ABC O&O WLS-TV Chicago has put the finishing touches on a \$5 million build-out to support digital television operation and new master-control facilities. The multiyear project was aimed at experimenting with new technologies and learning from those who had gone on-air with DTV before.

The station is now operating two channels: its current NTSC channel (ch. 7) and its DTV channel (ch. 52). The latter, offering upconverted NTSC programs and limited weekend feature films in HD from ABC (plus weekly *NYPD Blue* episodes in HD), runs in 720p, the format of choice for the network.

The building that houses WLS was originally a furrier in the 1920s and is located on the corner of State and Lake streets, across the street from the historic Chicago theater. The station used to occupy the top floors of the 13-story building, the 12th housing most of the equipment for its NTSC operations. Over the years, the building had been purchased by station management and new studios and control rooms built on the first and third floors. It was on the third floor that "TV3," its all-digital studio and control room, was built last year.

"Having the equipment room on the 12th floor, far above the new studio, created many problems with the long cable runs that were necessary," says Director of Engineering Kal Hassan. "Any time you're dealing with power on different floors that far apart, you get hum in the system."

One of the first things he did was to move the equipment room from the 12th floor to the fifth floor, which was empty. This made the cable runs shorter and solved a number of problems. The fifth floor is approximately 12,000 square feet. The master control is now located there, with all the equipment



WLS-TV's master-control area features separate Saturn master-control panels for 720p HDTV (in foreground) and standard-definition channels (background).

(for both analog and digital) racks rewired and taking up about 5,000 square feet.

One critical lesson Hassan learned—one that anyone creating a serial digital infrastructure should be aware of—is latency: Because of the digital-to-analog conversion, the video picture often lags behind the audio signals. To prevent this, two control rooms—which have Sony 7350 production switchers, each with three channels of digital effects—were complemented with Solid State Logic Aysis Air digital audio consoles, with audio delays added to the outputs to compensate for the video latency.

To manage the multiple feeds, WLS purchased a large (160x192) Venus2001 digital router with a JupiterPlus control system from Philips Digital Networks' Media Networking and Control division. This serves as a complement to its existing Venus 128x128 analog

video router and Venus 128x128 stereo audio router. Hassan notes that the station has already outgrown the digital I/O capacity and is looking to expand it. "One thing I would recommend is that stations should install the biggest router they can afford."

"One thing I would recommend is that stations should install the biggest router they can afford."

—Kal Hassan, WLS-TV

WLS has also added an ADC Broadcast 256x256 digital AES audio router for standard-definition distribution and a high-definition (32x32) router to accommodate an HD island, including feeds from the network. The advantage of JupiterPlus,

according to Hassan, is that it can easily control routers from other manufacturers, such as the ADC system.

The second phase of the rebuild, accommodating both NTSC and DTV, was a new master-control room, based on the Philips Saturn switcher. Designed as a digital island in the building, it has serial digital video and

VEIL™ is Everywhere!

VEIL
Cards

Cell
Phones

Interactive
Games

Computer
Interfacing

Toys

PDA's

**The Universal VEIL™ Platform Provides
Cost-Effective iTV Solutions into the Home and Beyond.**

"Think of it as Bluetooth for your television." - Andy Rubino, Technology Reporter, Wired News

Come See Our "Family" of New VEIL™ Interactive Products at NAB - Sands M10274



One Memorial Drive
St. Louis, MO 63102-2450
314.345.1000 www.veilinteractive.com



**VEIL™
Means
Business!**

multichannel AC-3 digital audio. The rest of the facility is not AES-stereo-compatible yet because not all the feeds are stereo audio. The NTSC channel is served by an SDV601 Saturn with four channels of digital audio (stereo, SAP and DVS). The DTV channel is served by an HD-video Saturn with six channels of digital audio (for surround sound). Both the NTSC and the DTV channels are under Floral automation control.

Up to 34 Digital Processing Systems 470 and 475 frame synchronizers are used.

The ADC HD router provides WLS with the capability to handle six channels of Dolby Digital (AC-3) audio. When the network sends a movie with multichannel audio, it can be decoded into its component six channels and passed through the Saturn switcher on six discreet channels. The audio is then sent to a Dolby AC-3 encoder, which feeds a Harris/Lucent encoder. The encoder combines the HD video, audio and data to produce the "transmission stream" of 19.39 Mb/s for distribution to the transmitter and, ultimately, to consumers' homes. ■

Working together

NBC spurs DVCPRO 50 and MPEG interoperability

By Michael Grotticelli

At the behest of NBC, Panasonic and Snell & Wilcox have come together to develop technology that enables interoperability between DVCPRO and MPEG compression-based tools, while avoiding compatibility issues and picture-quality loss. The network was looking for a bridge between the two to facilitate production efficiency.

Like many other broadcasters, NBC has chosen Panasonic's DVCPRO for news-gathering and editing and MPEG for contribution feeds, transmission and storage.

The "intraframe" compression approach of DVCPRO makes for easy and cost-effective program production, while the "long-GOP" compression scheme of MPEG offers highly efficient contribution, storage and transmission.

According to those involved, the network asked engineers at Panasonic and Snell & Wilcox to create a bridge that would enable it to enjoy the best of both worlds.

Their approach preserves the MPEG MOLE data (pioneered by Snell & Wilcox) in transcoding to DVCPRO 50. MPEG recoding data is defined in the SMPTE 327M standard and provides substantial improvement to MPEG multi-generational performance.

MPEG recoding data can be transported as additional metadata through current 50-Mb/s DVCPRO 50 products. This subjectively eliminates multi-generation losses and provides DVCPRO users with the option of using MPEG compression for their storage requirements without fear of image degradation. ■

The need for common ground

Digital conversion by May 2002 seems unrealistic without combined resources

By Michael Grotticelli

While the NAB and assorted station groups are asking Congress for more time to build out their digital television, a major manufacturer of towers says the mandated May 2002 deadline for commercial stations isn't "unrealistic" if stations learn to cooperate.

Doug Standley, president of Irving, Texas-based SpectraSite Broadcast Group, says that because many stations are building their own separate transmission facilities, the digital transition is happening that much slower.

Instead, Standley argues, stations should be considering the co-location approach, whereby multiple stations share a common tower and transmission building.

That's been the approach at Sutro Tower in San Francisco, the DTV Condo in

Needham, Mass., DTV Utah in Salt Lake City and elsewhere, but Standley sees the majority of stations doing it "the hard way."

"We're adding more crews all the time, and we could get up to the capacity we'd need to, but I feel that this transition will be successful only if broadcasters quit trying to work independently," Standley said. "I've seen studies that state that more than 780 towers will have to be built to get almost every station on the air [with digital]. Nineteen of them were built in the year 2000. You do the math."

For the DT transition to happen on time, he says, "broadcasters would have to look at life differently," he said. "Honestly, I see a slim chance of that happening. There are still a significant number of broadcasters that do not have a fully digital plant. The amazing thing is that several of them are

out-licensing companies like iBlast to use their digital spectrum, but it isn't going to be available to them because they are not going to be transmitting digitally."

Dave Glidden, director of television transmission products at transmitter manufacturer Harris Broadcast in Mason, Ohio, agrees the industry can do more to move the transition along. "There are various combining issues and other things that we have to deal with in co-location situations," he says, "but, in general, there is some logic to getting stations on the air sooner by combining their resources."

As proof that stations are making an effort to get on the air, Harris has seen "record bookings" in the last three months and double the rate of the same time last year. They could do more, however, if there were more orders. ■

The trustees of the Foundation of American Women in Radio and Television invite you to celebrate quality programming by, for and about women at...

The Gracies™

Anne Heche

Emcee & honorary Chair

May 31, 2001 | The Plaza Hotel | New York City

Black Tie Dinner and Awards Program | 6:30 – 10:00 p.m.

Gracie Allen Awards™ Sponsorship and Gala Registration

Individual Tickets

- Advance purchase (by 5/21) \$175
- A/WRT member \$160
- Tickets at the door \$200

For more information, contact AWRT at (703) 506-3290.

Payment Information

- Check/Money Order (payable to AWRTF)
- VISA MasterCard American Express

Card Number _____

Expiration Date _____

Signature _____

Total Enclosed

Name _____

Title _____

Company _____

Full Address _____

City/State/Zip _____

Phone _____

Fax _____

Sponsorship Opportunities

President's Circle | \$10,000

- 10 VIP passes to the 2001 Gracie Allen Awards™ (one table)
- A full-page ad in the awards program
- Opportunity to distribute a promotional item at the event
- Recognition as a sponsor in press releases, marketing collateral and on-site event signage

Producer | \$7,500

- Six VIP passes to the 2001 Gracie Allen Awards™
- A full-page ad in the awards program
- Opportunity to distribute a promotional item at the event
- Recognition as a sponsor in press releases, marketing collateral and on-site event signage

Director | \$5,000

- Four VIP passes to the 2001 Gracie Allen Awards™
- A half-page ad in the awards program
- Recognition as a sponsor in press releases, marketing collateral and on-site event signage

Send with payment to

AWRT
1595 Spring Hill Road, Suite 330
Vienna, VA 22182
Fax: (703) 506-3266
Phone: (703) 506-3290
www.awrt.org

All proceeds benefit the Foundation of AWRT.

Gracies Sponsors

The Foundation of AWRT gratefully acknowledges the following 2001 Gracies™ sponsors for their generous support and contributions.

Corporate

- ABC Radio
- CNN
- National Basketball Association (NBA)
- New Line Television
- Philip Morris
- Prudential
- WE: Woman's Entertainment

Publications

- Broadcasting & Cable
- Electronic Media
- Radio & Records
- Radio Ink

For more information about sponsorship, contact Maria Brennan at (703) 506-3290.

For media information, contact The Larose Group at (215) 546-9608.



IN BRIEF

DST DOES NAVISITE SITE

Systems integrator Digital System Technology has completed construction of an Internet broadcast operations center for NaviSite Inc., Andover, Mass. The 10,000-square-foot facility, a rebuild of a previous company's operations center, is equipped to receive audio and video from fiber and satellite. It allows NaviSite to handle up to 120 encoded live and on-demand video streams per hour. NaviSite's first successful stream—a live Madonna concert from London viewed at Msn.com last year—was considered the largest Internet broadcast to date. Other recent projects included a live stream at MirReentry.com of the Mir Space Station's descent and plunge into the Pacific Ocean.

HDTV OVER IP

This month, 2netFX, a provider of streaming systems for intranet and broadband Internet media delivery, demonstrated an HDTV multicast delivered over the Internet. The demonstration, at only 20 Mb/s, took place via an Internet2 connection using the company's ThunderCast HDTV/IP v3.5 server, located at Manoa, at the University of Hawaii.

NBCi new casualty of ad slump

NBC dumps portal concept for more-targeted approach to the Web

By Steve McClellan

Internet good (potentially), portal business bad. NBC became the latest media company in recent months to deliver that message to investors last week when it announced that it is essentially abandoning its money-losing Internet portal business for a more targeted approach to the Web.

In the process, NBC said, it is buying the 61.4% of portal NBCi it doesn't already own for \$2.19 a share, or roughly \$85 million. That's a 46% premium over the \$1.50 per share at which NBCi was trading on April 6, the last business day prior to the announced buyout, but about 98% below its highest price. When NBCi went public about a year and a half ago, the stock opened at \$74 and change per share and peaked at \$100.17 on Jan. 27, 2000.

Parts of NBCi will be folded into NBC, namely NBC.com, which will be overseen by NBC West Coast head Scott Sassa out of Burbank, Calif. The remaining parts will be sold off or shut down.



Synergy hasn't attracted ads to NBC's portal or viewers to the floundering XFL.

Executives said NBC's 300-person work force, already down from its peak of 800, will be reduced "dramatically." Top management, lead by CEO Will Lansing and CFO Tony Altig, will leave the company upon the closing of the sale to NBC. That's expected in about three months. Until then, they will be working with NBC Chief Financial Officer Mark Begor and NBC Digital Media President Marty Yudkovitz to sort out which NBCi assets will be integrated into the network and which will be disposed of.

Lansing told analysts and reporters last week that liquidating NBCi's assets and splitting the cash among investors was one option the company considered before selling to NBC. He also said that other sale offers were considered, but, in the end, NBC's offer gave the most cash back of any scenario.

"This was a difficult decision for NBC," said Begor, who is also president of NBC business development and interactive media. But ultimately, he said, it was the best deal that shareholders, including NBC, could hope for. "Looking back, NBCi had a strong



Host: Todd Newton

brand, a competitive portal offering," but unfortunately "the business model was not viable or sustainable."

Executives blamed the soft ad economy for the demise of the portal. Dotcom advertising is practically nonexistent, and traditional advertisers never bought ads in significant numbers. "The sharp advertising declines in the Internet advertising space both in banner advertising and sponsorships," Begor said, "demonstrated that it didn't make sense to pursue an independent portal strategy."

Close to 70% of NBCi's advertising came from the dotcom sector. But as the dotcoms began to dissolve, NBCi's efforts to get more-traditional advertisers to replace them didn't bear much fruit. "We think that will continue to be a challenge. We don't see real revenue upside by having this integrated." In the near term, NBC.com will be focused more as a promotional tool, Begor said.

These efforts were hurt, of course, by the downturn that has hit traditional-media advertising, as well. "What we found broadly was that the effectiveness of the banner and Internet sponsorship advertising for all of our Internet business has really come into question," said Begor. "NBCi was built on that, and, as that revenue model collapsed, it wasn't a business."

The acquisition was negotiated and approved by non-NBC members of NBCi's

board of directors, the companies said.

NBC's Yudkovitz said that NBC entered the portal business "very early on" for a traditional-media company. "What looked like a sector tailor-made to our interests turned out to be an economic disappointment for just about everybody in the portal sector." But, he added, "we haven't grown gun-shy. We remain totally committed to the Internet as an inevitably big growth opportunity for our core media business."

NBC has learned that targeted approaches to the Internet—like CNBC.com and MSNBC.com—work better than a scattershot portal approach, Yudkovitz noted. "Therefore,

'What looked like a sector tailor-made to our interests turned out to be an economic disappointment for just about everybody in the portal sector.'

—Marty Yudkovitz,
NBC Digital Media

we will be taking a vertical integrated approach tied to our core brands."

NBCi was formed in November 1999 with the combined assets of Internet companies Snap, Xoom.com and C-Net and included NBC.com and other properties.

NBC has invested "well over" \$100 million in NBCi, according to Begor. Financial losses widened as the portal's

audience eroded. The fourth quarter 2000 loss totaled \$245 million, more than triple the comparable-period's \$68.2 million loss.

And it had become clear that NBCi was not going to hit its revenue targets for 2001, initially projected at \$100 million. For the first quarter, revenue totaled about \$16 million, and, according to NBCi's Altig, second-quarter revenues would not reach that mark. ■

TV-NEWS SITES

February 2001
Ranked by unique pages per month
Source: Jupiter Media Metrix

Site	Avg. unique pages per month	Chg.
1 CNBC.COM	19.6	up
2 CNN.COM	15.6	up
3 MSNBC.COM	11.1	up
4 ABC NEWS*	8.4	down
5 BLOOMBERG.COM	7.7	down
6 FOXNEWS.COM	7.3	up
7 CNNFN.COM*	7.2	down
Total WWW	622.2	

CABLE-TV SITES

Site	Avg. unique pages per month	Chg.
1 BET.COM	39.5	up
2 ESPN*	35.1	down
3 HGTV.COM	21.0	up
4 CNBC.COM	19.6	up
5 FOODTV.COM	18.8	down
6 CNN.COM	15.6	up
7 LIFETIMETV.COM	15.5	down
8 CARTOONNETWORK.COM	14.9	up
9 SCIFI.COM	13.9	up
10 ABC*	13.3	down
11 TVLAND.COM	12.7	up
12 CBS.COM SITES*	12.2	up
13 COURTTV.COM	11.8	up
14 MSNBC.COM	11.1	up
15 NBCI*	10.6	down
Total WWW	622.2	
Cable/Network Universe	27.3	

Average unique pages per visitor in a month: The average of the sum of the number of unique pages viewed per day over the course of the month by those persons visiting a specific Web site or category, channel or application.

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

** From January 2001 to February 2001.

—Statistically insignificant traffic.

Note: Sites categorized by BROADCASTING & CABLE.

NA: Comparison with previous month not available.

NC: No change from January 2001 to February 2001.

Sample size: More than 60,000 nationwide.

Play Hollywood Showdown on



and screen test your entertainment knowledge.



Tune in - 10am & 8:30pm EST M-F.

www.gameshownetwork.com

Looking for more laughs

Comedy Central's new site aims for user registrations

By Ken Kerschbaumer

The uncertain future of many Web sites may be no laughing matter, but Comedy Central is relaunching its Web site this week in an effort to increase chuckles, traffic and revenues.

Ken Locker, Comedy Central's senior vice president, enterprises and new media, made the new site a priority when he came on board, pushing for it to be up during April, when the network was celebrating its 10th anniversary. The staff kicked into high gear and managed to do in eight months what ordinarily would take a year.

"We've totally redesigned it, taking something that was very horizontal and making it very vertical," explains Locker. "The navigation system is easier. Before, it was complex and would give you a headache."

A visit to the new site makes it clear that the number of laughs per page is up. The use of Flash animation, games and hidden surprises gives the site a liveliness that the previous version didn't have. The goal is to create ownership for visitors, allowing them to participate in the site to a much greater degree than previously. And areas like "Time Wasters," which encourage visitors to goof off by keeping a running tab on how much time they have wasted and then crowning them champion like the videogames in arcades of yore, may just do that—and, in the process, increase user registrations.

"We create a lot of incentives for people to register, whether by playing games or becoming part of the community," notes Locker. Currently, 280,000 users are registered at the site. Locker hopes to raise that to 1 million by the end of the year.

"One of the key revenue generators is registering your users, because then you get



The Web site is designed to create user "ownership" and to encourage visitors to goof off.

various data points that you can leverage into money," he explains. "We send about 4 million e-mails a month, but we expect that to grow to about 20 million a month by the end of the year. We have about 280,000 registered users and hope to have that up to a million by the end of the year. Once we do, we can start effectively monetizing this with targeted advertising."

Getting those numbers up is important because the classic way of judging a Web site's effectiveness, through page views, is increasingly, a bad indicator of quality visits. "Page views are very deceptive because, if someone goes to Comedy Central Radio on our site, they're probably there for about a half-hour but that registers as a one page view," Locker says. "And they're probably getting 500 ad impressions. So page views aren't indicative of the effectiveness of your site."

Comedy Central's new-media staff numbers only 20, with outside contractors hired to build a game or other feature. "One of the problems with most dotcoms is, they way

over-expanded in terms of head count," says Locker. "We hire as we need rather than have a whole bunch of people sitting around."

Each Comedy Central program will have its own area offering chat, games and other features. And *The Daily Show With Jon Stewart* will provide a deeper experience for viewers by allowing them to read jokes that never made it to air, something that will no doubt help fuel social commentary among college students, who rely on the program for their daily news fill.

One of the key factors in the improved functionality is the use of Interwoven's TeamSite, an open-source publishing system that can work with XML, HTML and other common tools. Previously at Comedy Central, each page had to be produced by hand, every day. As a result, new pages were kept to a minimum given creating them was so labor-intensive.

"Now we have an automated publishing system that allows us to create dynamic pages that we can change as quickly as we can create the artwork," says Locker. "And it's

rules-based as well, so we can tell it when to publish things or take them off the site."

The system's simplicity enables writers for *The Daily Show* to make their unused jokes available for public consumption.

"It doesn't require a high degree of technical knowledge to use because we create templates and the backend defines the text," explains Locker. "So it allows us to have producers who don't have to know HTML."

Call it the new version of the easy laugh. ■

'One of the key revenue generators is registering your users, because then you get various data points that you can leverage into money.'

—Ken Locker, Comedy Central

MORE USERS.

MORE SAVINGS.

MORE VALUE.



Set the pace by adopting a remotely-hosted approach to your company's eProcurement and eMarketplace requirements. elcom is focused on the media industry and is responsive to the demanding requirements of broadcasting and cable operations. For example, CBS became elcom's first remotely hosted customer and has been using elcom's eProcurement solution since September 1999. elcom enables companies of all sizes to get up and running faster and less expensively than any other eProcurement provider without sacrificing features and functionality.



THE NEXT STANDARD OF VALUE IN B2B eCOMMERCE

1-800-446-9904 www.media.elcom.com

BOSTON NEW YORK CHICAGO SAN DIEGO LONDON JHANNESBERG DELHI SAO PAULO



Visit us at the NAB 2001 Convergence Marketplace in Las Vegas
April 23 - 26 in the Sands E-Topia section, booth #E2933

E-TOPIA

DESTINATION INNOVATION

BY LEE HALL

The Sands Expo Center is Ground Zero for E-TOPIA: The Ultimate New Media Proving Ground

E-TOPIA: NAB'S New Technology Showcase

THE NATIONAL ASSOCIATION OF BROADCASTERS proved again that necessity truly is the mother of invention. Faced with an influx of new tech-oriented exhibitors and nowhere to highlight them on an already sprawling exhibit floor, NAB exhibition specialists needed a new idea.

Welcome to E-TOPIA. What started as a method to accommodate new exhibitors has turned into an exciting demonstration of new technology for broadcasters.

Located in the lower level of the Sands Exhibition Center, E-TOPIA will fill more than 115,000 square feet and will feature some of the coolest gadgetry, software and services available to help broadcasters navigate their way into the future. NAB bills it as "Destination Innovation."

"Our idea was to make this so cool, so much fun and so different that people would want to visit and stay. If visitors to the show are looking for something new and exciting, this will be the place to go," said Gene Sanders,

NAB's director of exhibit sales and services.

Many of E-TOPIA's more than 250 exhibitors are either new companies or those that have new-to-market products or services. Lacking a history of exhibiting at NAB, these companies would have been unable to arm their way into prime locations.

"We had to create an area where these companies that might be new to our market could have a place to showcase their products and services rather than speckle them in with all the other companies that are more established," Sanders said.

Thus was born E-TOPIA, the new gathering

spot for next generation technology. NAB has transformed the Sands's basement into more than just another exhibit floor.

Exhibiting companies run the gamut from those offering Internet related products and



Deadline Media Services, Your Total Content Source™ provides a wide variety of writing, research and media relations services for clients nationwide. The company is based in Atlanta, Ga. info@deadlinemedia.net

e.merge™

The Power Behind Digital EntertainmentSM



Discover a new world of ROI in ITV & VOD

- ✓ Hardware & Network Independent
- ✓ Comprehensive Back Office Solution for ITV & VOD
- ✓ Complex marketing and bundled service offerings
- ✓ New ROI opportunities (VOD, SVOD, e-Commerce)
- ✓ Real-Time Targeted Broadband Ad Insertion
- ✓ Unmatched ITV Experience

See us at NAB
April 21 - 26
Booth #: E5635
Las Vegas, NV
Call: 301.896.9269 for a demo



BROADBAND &
PROFESSIONAL SERVICES

(FORMERLY IMAKE SOFTWARE & SERVICES, INC.)

BETHESDA, MD
WWW.IMAKE.COM



services to digital security, video editing and effects, interactive television and wireless technologies.

"E-TOPIA was promoted to us as leading-edge technologies and that's certainly what we are about," said Martin Sebborn, chief executive officer, Internet Pro Video (E-4621). Although IPV exhibited at NAB before, Sebborn liked the idea of moving to the new showcase.

Over and above the obvious attraction of new technology, NAB will offer some persuasive incentives to draw attendees to the Sands.

E-TOPIA exhibits open for a special pre-show preview on Sunday, April 22, from 2:00 p.m. to 6:00 p.m., followed by an on-floor cocktail reception. A brewpub will feature a daily happy hour Monday through Wednesday afternoons to give NAB attendees a chance to unwind while taking in the latest technological toys.

The Sands Expo Center will host the main convention registration area and the NAB Cyber Cave, sponsored by Panasonic, where attendees can check their e-mail and play video games.

But the real star of E-TOPIA is the technology and the wealth of expertise on where lies the future of broadcasting.

"Broadcast technology is advancing at an incredible pace, to a point where it is becoming difficult to stay current," said Bob Hoffman, chief engineer, Bonneville Communications in St. Louis.

"The digital age has drastically shortened the lifespan of equipment," added Ralph Hogan, assistant general manager, Northwest Public Radio and Television, Pullman, Wash. "Replacing equipment every few years is just not sustainable for many stations."

E-TOPIA will provide a number of opportunities to catch up on innovations and trade ideas with colleagues. New this year is an Interactive Living pavilion, presented in partnership with

Continued on page

BROADCAST TECHNOLOGY TIMELINE

1920	• First U.S. radio broadcasts (KDKA/Pittsburgh, WWJ/Detroit)
1923-1926	• American Charles F. Jenkins, Scottish engineer John Baird separately develop primitive television systems
1923	• Westinghouse, General Electric, RCA, and AT&T begin U.S. television research.
1923	• Russian immigrant Vladimir Zworykin granted U.S. patent for an electronic camera known as the "iconoscope"
1927	• AT&T engineers produce first long distance TV transmission between Washington and New York
1928	• WGY, Schenectady, N.Y., established as first U.S. television station.
1930	• American inventor Philo Farnsworth patents early form of electronic television.
1930	• NBC granted experimental television license.
1933	• More than 600 radio stations are broadcasting in the U.S.
1935	• RCA intensifies research into television
1936	• Germany broadcasts Berlin Olympic Games
1938	• W2XMN in New Jersey becomes first FM station
1939	• RCA introduces television to the public at the New York Worlds Fair
1941	• CBS, NBC granted commercial broadcast licenses.
1941	• FCC authorizes commercial FM broadcasting
1941	• U.S. adopts 525-line black and white television standard
1946	• First tape recorder.
1946	• Total number of U.S. television sets in use surpasses 10,000
1947	• First televised World Series
1948-1949	• CBS, NBC announce separate development of color television systems.
1953	• One-half of U.S. homes now have TV sets
1953	• FCC authorizes NTSC television standard compatible with existing black and white sets.
1954	• First color TV broadcasts in U.S. using NTSC standard
1955	• Introduction of videotape
1958	• Philco Corp., RCA and Kahn Research Labs separately propose plans for AM Stereo broadcasts.
1960	• Total number of U.S. television sets surpasses 60 million
1962	• Launch of Telstar heralds the beginning of the satellite transmission of broadcast signals.
1968	• NBC announces plans to convert its entire prime-time lineup to color
1969	• ARPANET, precursor to the Internet, links four university computers
1968	• Apollo 11 transmits first live broadcast from the moon
1974	• 97% of American homes have at least one TV set
1974	• First known use of the term "Internet"
1982	• FCC agrees to "let the marketplace decide" on AM Stereo standard
1984	• Stereo television authorized.
1990	• CD Radio files the first application for a satellite-delivered radio service
1992	• World Wide Web developed by CERN, a European research lab
1982	• First documented audio, video transmissions via the Internet
1993	• FCC adopts Motorola C-QUAM standard for AM Stereo broadcasts
1995	• FCC issues rules and policies for proposed Digital Audio Radio Service
1996	• Birth of the commercial Internet
1996	• FCC adopts standards for digital television
1997	• FCC authorizes Digital Audio Radio Service
1998	• HDTV demonstrated at Consumer Electronics Show and NAB
2001	• Sirius Satellite Radio and XM Satellite Radio plan launch of Digital Audio Radio Service



AS OF NOW, THERE IS NO DISTANCE
BETWEEN TWO POINTS.



GLOBAL COVERAGE.

Only Iridium's 66 satellite constellation delivers voice and data from any point "A" to any point "B."

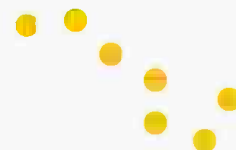
Now, no matter where your next story takes you, you'll be able to keep open the lines of communications. Iridium, the world's only global communications service, is back and more capable than ever. The handset goes where you go without weighing you down. And it's incredibly easy to use. Our 66 low-orbit satellites keep the signal strong even in the most remote terrain. And

improved data capacity lets you send and receive text. Count on Iridium to close your communications gaps. The U.S. Department of Defense does. Call 1-866-947-4348 *toll-free*, or visit www.iridium.com.



SMALLER AND TOUGHER.

The Model 9505 handheld unit weighs only 13.2 ounces and resists water, dust, and shock.



IRIDIUM

TRULY GLOBAL. TRULY MOBILE.

BY DENNIS KELLY

While television broadcasters struggle with how to make best use of the Internet, radio has taken the lead in finding new ways to pick up audience and revenue.

A Digital Radio Success Story

The radio world is undergoing revolutionary change. Gone are the days when radio was the exclusive domain of terrestrial broadcasters with their towers, transmitters, studios, FCC licenses and cookie-cutter formats.

As the new millennium settles in, radio is experiencing a radical metamorphosis, shedding its old restrictive skin for newer models of delivery. Through the emerging technologies of the late 20th century, radio is now heard through the Internet and, coming later this year, satellite radio.

Today's radio listeners can now stream a radio station that plays nothing but Celtic music or Grateful Dead tunes or all news for federal government employees on their office or home computer.

For consumers of information radio, the



their email addresses," said Jim Farley, vice president of news and programming for WTOP AM/FM in Washington, D.C. "Our thought was 'what a target audience!'"

One year ago, WTOP launched WTOP2 - 'FederalNewsradio.com,' a

radio station designed solely for the web and targeting federal workers around the globe.

"The product was immediately profitable from the launch," Farley said.

"Despite sluggish advertiser spending in early 2001, WTOP2-FederalNewsradio.com continues to show a profit and is pacing ahead of 2000," said Scott Levy, director of interactive for Bonneville International Corp., the stations' owner.

Using the Associated Press All News Radio as a foundation, WTOP2-FederalNewsradio.com supplements the AP product with locally produced features on federal issues, network feeds of hearings and news conferences of interest to federal employees worldwide and a variety of revenue and non-revenue partnerships with such federal entities as the

FBI and General Services Administration.

"WTOP2-FederalNewsradio.com would never have been possible without the invention of Internet radio," Farley added.

The key to the revenue success of WTOP2-FederalNewsradio.com is the genius to its genesis. WTOP's strategy was to target a highly focused revenue stream with its web radio station. Billions of federal dollars are spent every year by several hundred key federal decision-makers. This is the true audience of the product.

In December, 70,012 streamers listened to the product. The average listening time is nearly 25 minutes. All news radio stations typically have



wtop2.com
federal news radio
listen live while you work!



choices are about to explode. Soon, listeners will be able to hear more than just a favorite hometown news and talk radio station. While many news and talk radio stations stream their original on-air content on the web, not all do. Currently, only a select few are brave enough to innovate new web-only products.

"When we began streaming (Bonneville International Corporation's all news radio station in Washington DC) WTOP's audio over the Internet we received tons of positive emails from listeners who could finally hear us inside office buildings. We noticed over a third of the emails had dot-GOV or dot-MIL at the end of

ENGINEERS' CORNER

What is your biggest concern about the future direction of broadcast technology?

the most listeners during commuting hours in the morning and afternoon. The listening curve of WTOP2-FederalNewsradio.com is inverted with most of the listening occurring from 9 am to 5 pm.

WTOP2-FederalNewsradio.com does not employ the banner ad revenue model. WTOP treats the web-only product as just another radio station and sells local audio commercials.

"(XM and Sirius-operated) Satellite Radio is a huge threat to music radio stations around the country. But satellite radio won't have local news, local traffic and local weather. This is where web radio can take the lead," said Farley.

(Dennis Kelly is the president of News Talk Concepts Inc, a Seattle-based radio programming consultancy)



Vincent Lopez
CEV/CBNT
Systems Technician,
WSYT/WNYS TV
Syracuse, NY

The fact that the technology moves so fast concerns me. Just when you settle one technology, bang, something comes along to enhance it or to replace it completely. We need to react to that and continue to offer educational opportunities for engineers in these new emerging technologies.



Dane E. Ericksen,
P.E., CS RTE
Consulting Engineer,
Hammett & Edison, Inc.
San Francisco, CA

The continued chipping away of broadcast auxiliary spectrum, either by outright re-allocation or by shar-

ing with other services. Preservation of BAS spectrum is a constant concern and ongoing battle.



Ralph Hogan
Assistant General Manager,
Engineering Services
Northwest Public Radio and
Television
Pullman, WA

Uncertainty of the fate of over the air digital television. There are many small stations that have not begun to convert and may not have the financing to become digital. Also consumer interest in purchasing 16:9 digital receivers has not materialized. This may have a great impact on our industry if by 2006 we do not have a critical mass of receivers in place and NTSC transmitters are turned off.

DON'T BE A BROADBAND DUMMY ...GET EDGEUCATED

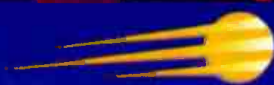
LIGHTNINGEDGE™

See Digital Broadcast TV,
VOD and HDTV running
simultaneously over
Ethernet and IP in booth
E5555.



www.worldwidepackets.com

115 N Sullivan
Veradale WA 99037
866.342.5997



WORLD WIDE PACKETS™
ACCESS BRILLIANCE

EXHIBITOR PROFILES

INTERNET VIDEO EDITING IN THE PROPER TIME FRAME

IPV technology makes distance editing a reality



Editing video delivered over the Internet has proved difficult at best. Distance editing over wide-area networks has been darn near impossible. IPV (Internet Pro Video), Woodland Hills, Calif., will introduce a solution at e-Topia it claims will solve the key problem associated with distance editing.

"What we have developed is a technology that allows you to stream video and yet have instant access for editing," said Martin Sebborn, IPV president.

Broadcasters are already familiar with IPV's SpectreView, used for broadcast



MARTIN SEBBORN
President, IPV

video browsing. The new technology, Flexible Media Architecture™, permits distance editing of frame- and time-code-accurate files.

Until now there were only two ways to latch onto digital files over the Internet. Downloading huge video files is impractical and time-consuming. Video streaming, although quicker, does not work well in a professional environment because of frame loss during the streaming process.

FMA technology can transmit a low-resolution version of an entire video file almost instantaneously, even over a dial-up Internet connection.

Editors can quickly hone in on a partic-

ular segment of the video with which they want to work. The resolution of the segment continues to improve as data delivery continues in background.

FMA can work with any configurable encoding scheme. IPV develops and licenses the technology to application developers. Cloud Systems, a San Francisco digital production services company, is one of the first to try it out.

"With this technology, Internet broadcasting becomes a viable entity," said Jim Mathers, Cloud Systems vice president. "The efficiency within which this technology can deliver high quality video over a network connection is amazing. I have not had a client yet who has seen it who has not literally had their jaw drop."

IPV will demonstrate the product at booth E-4621.

VIDEO STREAMING ON THE FLY: Sky's The Limit with New Osprey 2000 Video Capture Card



Viewcast Corp. may not be a household name, but its products are widely known and used by broadcasters. Dallas-based Viewcast will show off its newest Osprey video capture card at e-Topia. The Osprey 2000, released to the market in early April, combines the quality of industry standard MPEG with the power of streaming video and state-of-the-art professional audio/video inputs.

"This product extends the ability of broadcasters to distribute their content and reach different audiences," said Neal Page, senior vice president, Osprey Video Division.



NEAL PAGE
Senior VP, Osprey Video

The card also addresses another issue for broadcasters by permitting them to capture digital content in MPEG2 format one time, and play it back in the future using whatever the current state-of-the-art media quality format might be without having to re-encode.

"Typically in order to stream content, the producer will have to encode four versions of the same content, a high- and low- resolution version for

Real Media and Windows Media. With the 2000, that content can be encoded once in MPEG2 format, and the card can be used to decode on the fly," Page said.

Production houses are also finding new uses for the card. Internet Pictures Corp (IPIX), Oak Ridge, Tenn., has been beta-testing the Osprey 2000 for several weeks with digital video camcorders.

Using the new card, IPIX captures and stores digital images in DV format directly from the camcorder.

"The magic of the Osprey 2000 is that it will take the DV in via the FireWire connection, and output video for Windows. There is no other card that will do that. It was the missing link for the kind of work we're doing," said IPIX video engineer Danny Pressley.

See the Osprey 2000 at the Viewcast booth, E-2905.

E-TOPIA: NAB'S New Technology Showcase

Continued from page

the TV-Anytime Forum, where more than 30 interactive technology companies will show audio, video and personal entertainment products and services.

Streaming of audio and video content is sure to be a hot topic of discussion on the E-TOPIA floor and several exhibitors will show off their respective solutions to help broadcasters find new ways to generate listeners and viewers and make some money in the process.

"NAB last year was the first time we had broadcasters coming to us asking for streaming delivery options, saying they just didn't know how to do it. We are seeing an overall trend toward the use of streaming content as a means to monetize content and reach new audiences," said Neal Page, senior vice president and general

manager, Osprey Video Division, Viewcast Corp.

"We, like many other stations, are exploring alternative delivery methods

What we are doing is a bit radical, a new way of thinking.

such as the Internet. In this digital world, data may be our mainstay in the future," Hogan said.

Digital "world" provides an appropriate description of the E-TOPIA exhibit floor. Nearly one-third of the exhibiting companies hail from overseas, representing 17 countries and four continents.

"What we are doing is a bit radical,

a new way of thinking. Exhibiting at E-TOPIA is a good way for us to test the waters in the U.S.," said John Kostak, vice president, global marketing at Net Insight (E-1942), based in Stockholm, Sweden.

German companies represent the largest global contingent. More than a dozen will share a huge German Pavilion (E-2333).

Several more traditional and familiar vendors have repositioned themselves into the E-TOPIA space. Companies such as Panasonic, Sony, Intel, and Chiron will have a presence there.

"You are seeing a lot of the more traditional companies moving into the new media arena, because these products are here to stay," Sanders said.

As the ultimate technology proving ground, E-TOPIA is guaranteed to be an attention grabbing destination.

The E-TOPIA exhibit floor will be open during normal exhibition hours, in addition to the special Sunday afternoon preview.

Germany at NAB 2001 The Convergence Marketplace Las Vegas April 22-26, 2001

The Official German Presentation is sponsored by

Federal Ministry of Economics and Technology

in cooperation with

Association of the German Trade Fair Industry (AUMA)

and supported by

German Internet & Multimedia Association (dmmv)

made
in
Germany

The following companies are looking forward to seeing you at the Official German Presentation at the Sands Expo Center E-TOPIA Destination Innovation, Stand No. E 2333

Schulze-Brakel produces windscreens for microphones.

MPEG AG develops billing systems for video- and audiotransfer.

GiAG is the worldwide leader for integrated Content Management Systems.

COMM-TEC is a designer and manufacturer of professional AV products.

satup Databroadcasting AG provides turnkey solutions for information distribution using satellite broadband technology.

director's friend GmbH is a constructor and manufacturer of portable editing solutions.

AXCENT GmbH develops and markets PVR-technologies and business applications.

P+S Technik GmbH is a professional cine equipment manufacturer offering ARRIFLEX upgrades and conversions.

MikroM GmbH develops components for MPEG-2/MPEG-4 Audio/Video and video format conversion for multimedia applications.

InterMedia Solutions GmbH provides advanced tools for streaming media and rich media authoring.

convergence integrated media develops complete software solutions for digital and interactive television.

The Image Processing Department in the Center of Computing Technologies is part of the University of Bremen. Its main activities are in the field of Content Management Systems for multimedia documents.

EXHIBITOR PROFILE

FROM POSSIBILITY TO PROFITABILITY: Reliacast Helps Determine Who's Watching And Listening To Internet Content



Broadcasters looking to generate profits from audio and video streaming over the Internet have a new tool to help guide them. Reliacast, Inc., Herndon, Va., can help content providers get a handle on who's really watching and listening.

"In the past providers really didn't have a good idea of who the end users were, and that has made it very hard to make money on," said Tom Klaff, Reliacast chief executive officer.

Klaff likens his company's solution to that of a "cyber stadium." Reliacast's conditional access software enables con-



TOM KLAFF
CEO, Reliacast

tent providers to determine in advance who gets a "ticket" into the stadium, and who doesn't. A television station, for example, would be able to set up pay-per-view events, targeted advertising campaigns or a tiered programming service in a specific geographic area, much like those frequently offered by cable companies.

"They are one of a very few companies that have any expertise in this area," said Perwaiz Nihal, president Multicast Media, a company that offers a subscription-based Internet programming service.

"Reliacast provides us the base software to provide conditional access, one essential part of being able to monetize our content."

By determining in advance who's eligible to enter the "stadium," Reliacast can anticipate how much bandwidth and network capacity are needed.

Unlike current ratings services that can only estimate a viewing or listening audience, Reliacast software can provide hard numbers in real time, and can monitor content streams to make sure end users receive a high-quality feed during times of network congestion.

Visit Reliacast at booth E-2541 at e-Topia.

 Cahners.

TVinsite™

The Definitive Source of Industry News.

Now there's only one place you need to go for cable and broadcast industry news and information. From the brands you've always counted on in print—Broadcasting & Cable, Cablevision Magazine, Multichannel News, and the International Group—The Cahners Television Group now brings you TVinsite. The one address that houses them all.

EXHIBITOR PROFILE

BROADCASTERS CAN SAY "BYE BYE BIRDIE" Swedish Company Demos New Process To Stream Professional-Quality Video Over The Internet



Imagine being able to transmit broadcast-quality, full-motion video over the Internet, completely bypassing expensive satellite carriers at a cost saving of up to 50 percent. Stockholm, Sweden-based Net Insight will demonstrate its Internet-based solution on the E-TOPIA exhibit floor; a method the company claims will enable video producers to change the way they handle remote broadcasts.



BENGT OLSSON
CEO, Net Insight

The company develops and markets network switches for fiber optic broadband networks. Using a process known as DTM (dynamic synchronous transfer mode), the technology per-

mits the transfer of real-time video, professional streaming and file transfer.

Swedish telecom giant Ericsson began research into DTM in the mid-1980s, aimed at developing a networking technology that would enable live transfer of moving pictures across large switched fiber optic networks. Continuing the research, Net Insight has registered more than 50 patent and patent applications

worldwide. New to the U.S. market Net Insight has built partnerships with some of Europe's

largest network operators.

"It's been very difficult to do this over the Internet," said John Kostak, Net Insight's vice president of global marketing. "We are the first company that can offer real-time broadband solutions in spite of the fractal nature of the Internet."

"There are hundreds of TV-broadcasters in Europe who need to transfer footage between numerous fixed locations such as local studios, arenas and independent production companies, and Net Insight is founded on the idea that optical networks offer a very attractive alternative for rich media transport," said Bengt Olsson, the company's chief executive officer.

Net Insight will demonstrate its technology at E-TOPIA, booth E-1942.



**ELECTRONIC
DATA
ENTERPRISES, INC.**

Series 5000 version 6.0
Facility Management Software

In partnership with Interface Software, Inc., we are pleased to announce an entirely new Series 5000.

The Series 5000 Facilities Management System has been designed by experienced industry professionals (project managers, operations personnel, account executives, and facility managers) to help with the day to day events in a teleproduction facility. It is a comprehensive software package designed to give you a competitive advantage by providing the tools you need to become an invaluable resource to both your clients and your company. It will also help make your day to day job easier, no matter what area of the company you are working in, by providing centralized access to information.

See us at NAB 2001. We will be in Sands booth E5206 and are eager to demonstrate why Series 5000 should be your Facility Management Software.

Features

- Client & Proposal Management
- Sales Call Management
- Individual Ticklers
- Project Management
- Billing & Purchase Orders
- Unlimited* Resources and Pricing Categories
- Equipment Maintenance
- Vault Library
- Web Interface
- Much more...

* limited by your storage capacity

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

Cable

Arthur Minson, VP, business operations, Rainbow Media Holdings, Jericho, N.Y., promoted to senior VP, finance.

Mike Morrison, group manager, media distribution, Bloomberg Television, New York, appointed president, FactBased Communications Television, Rome, Italy.

Jill Campbell, VP, Cox Communications, Las Vegas, promoted to VP, operations, Atlanta.

John Kelly, senior VP, sales and marketing, Sharp Electronics Corp., Mahwah, N.J., appointed VP, home innovations and entertainment, QVC Inc., West Chester, Pa.

Eileen O'Neill, director, programming, Discovery Health Channel, Bethesda, Md., promoted to VP, programming.

Keith Hall, associate, Pedley, Zielke, Gordinier & Pence, PLLC, Louisville, Ky., joins Insight Communications, New York, as VP, government and regulatory affairs.

Lavonne Bebler Johnson,

marketng consultant, FLG Strategies, Philadelphia, named director, communications, New Jersey Cable Telecommunications Association, Trenton, N.J.

Broadcasting

Dan Renaldo, VP/CEO, NBC International and Ventures, New York, named VP, finance and operations, ABC News, New York

Ritamarie Peruggi, VP, productions, The Jim Henson Co., Hollywood, Calif., promoted to executive VP, worldwide production.

Appointments at College Television Network Media Group's ad sales department: **Bob Riordan**, VP, sales, XFL, New York, joins as executive VP/Eastern regional advertising sales manager, New York; **Maury Moore**, VP, Midwest sales, Engage, Chicago, joins as senior VP/Midwest regional advertising sales manager, Chicago; **Rosemary Ombres**, senior VP/director, national broadcast, Bates-USA, New York, joins as VP, Western regional advertising

sales, Los Angeles; **Tim Hedstrom**, senior account executive, Discovery Communications, Chicago, joins as VP, Midwest advertising sales, Chicago.

David Miller, director, engineering, WAND(TV) Decatur, Ill., appointed director, engineering, WTNH-TV/WCTX-TV New Haven, Conn.

Jon Hitchcock, general sales manager, WTHN-TV New Haven, Conn., promoted to VP/station manager.

Appointments at WITF-TV Harrisburg, Pa: **Angel Hernandez**, station manager, WLRN-FM Miami, named VP, production; **Barry Stoner**, president, Stoner Productions, Seattle, appointed senior VP, content development.

Claudia Montgomery, director, sales, KEYE-TV Austin, Texas, appointed manager, general sales, KMSB-TV/KTTU-TV Tucson, Ariz.

Ken Bauder, manager, general sales, WYFF(TV) Greenville, S.C., named president and general manager, KHBS(TV) Fort

Smith, Ark., and KHOG-TV Fayetteville, Ark.

Rick Stanley, manager, general sales, KTXA(TV) Dallas, named director, sales WBBM-TV Chicago.

Radio

John Scelfo, VP/chief financial officer, Dell Computer Corp. Asia Pacific, Tokyo, joins Sirius Satellite Radio, New York, as chief financial officer.

Programming

Gary Holland, VP, advertising and promotions, Paramount Television Group, Hollywood, Calif., has joined TBS Superstation as VP, on-air projects.

Kirstine Layfield, general manager/VP, programming, Trio Television, Toronto, appointed senior VP, programming, The Hallmark Channel, Denver.

Liz Skoler, VP, business affairs, MTV, New York, promoted to VP, co-productions.

John Litvack, senior VP, current programming, The WB, Burbank, Calif.,



Arthur Minson



Claudia Montgomery



Gary Holland



Liz Skoler

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

promoted to executive VP, current programming.

Appointments at The Weather Channel, Atlanta: **Sarah Davis**, senior manager, Kurt Salmon Associates, joins as VP, strategy and development. **Harold Lewis**, vice president, product development, eLaunchPad, Atlanta, appointed director, corporate development; **Mardell N. Artis**, corporate strategy consultant, PricewaterhouseCoopers, New York, joins as director, corporate development; **Felicia McDade**, senior financial manager, strategic planning, Turner Entertainment, Atlanta, named director, business development.

Journalism

Jordana Green, morning anchor at WXIN(TV) Indianapolis, appointed main anchor, WFTC(TV) Minneapolis.

Advertising/Marketing/PR

Serena Tereca, coordinator, media relations, Survivors of the Shoah Visual History Foundation, Los Angeles, named director, public



Milt Laughlin

relations, Vendely Communications, Los Angeles.

Stephen Kessler, chief financial officer, Versaware Inc., New York, appointed chief financial officer, Everad Inc., New York.

Scott Kerr, VP, marketing, Real Media, New York, appointed VP, director of media services, Stein Rogan & Partners, New York.

De Angela Napier, consultant, sales, Sony Music, New York, appointed director, marketing and sales, Eagle Vision Inc., New York.

Technology

Milt Laughlin, senior director, information technology, Broadcast Music Inc., Nashville, Tenn., promoted to VP, operations and information technology.

Daniel Barnathan, senior VP, ABC-TV New York, named executive VP, portal sales, Medscape, New York.

Mark Jancola, director, product development, Cisco Systems, Seattle, named VP, engineering, Midstream Technologies, Bellevue, Wash.

Stan Honey, chief technology officer, Sportvision Inc., New York, appointed president of the company.

Allied Fields

Appointments at Devlin Video International, New York: **Cari Davis**, executive director, operations, promoted to executive VP; **Mick O'Connor**, production manager, Audio Plus Video International, Northvale, N.J., as VP, sales.

—Compiled by P. Llanor Alleyne
palleyne@cabners.com
 212-337-7141

Hearst Argyle makes the connection with ENPS.

One of the biggest US television station groups is adding ENPS to their formula for success in news programming in over 27 locations. A news production system like no other, ENPS gives you the technology to run your newsrooms, while providing real time access to the world's richest multi-media content from the Associated Press. Designed by news professionals for news professionals. ENPS puts you in control. **Visit enps.com.**



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

Discovery's early adopter

Programming vet seeks to give the network more personality

When Clark Bunting started scheduling programming for The Discovery Channel, it was so easy. Head over to Europe with an empty suitcase. Meet with producers who had barely heard of the nascent cable net. Load your luggage with video masters and screeners that sometimes went immediately on the air and occasionally went on Bunting's personal credit card.

"It was a bit like MTV at the beginning," Bunting says. "Whatever was there went on the air. This was before we thought about things like audience flow and schedules."

He will probably be a little more disciplined now. Years after he began acquiring programming for Discovery and its other networks, Bunting is the new general manager of Discovery Channel, a payoff for his success starting up Discovery Communications' Animal Planet.

That channel was envisioned in 1995 as cheap filler for cable operators' digital cable tiers. But response from operators and viewers was strong enough to make it a full-blown analog cable network,

with strong distribution into 67 million homes, although Nielsen ratings are still mixed.

His goal is to give Discovery's programming a little more personality and structure. Discovery is better known for events like Shark Week and *Raising the Mammoth* than its regular series. It also has no breakout stars like Animal Planet's Steve Irwin, the loud Australian host of *The Crocodile Hunter*.

"I see great ratings; I see great image," Bunting says. "I'd like to warm up the network a bit, a little tone and range. Put a little connective tissue between those big events."

Bunting was not made for television. The son of a Rochester, Mich., engineer for Chevrolet, he spent five years

behind the sales counter of a Troy, Mich., jeweler waiting for his wife to finish grad school. Then he spent a year on the Washington staff of Michigan Congressman Bob Carr.

Itchy, he saw a want ad in the *Washington Post* for someone to work on acquiring programming for Cable Education Network, then a tiny startup that had just launched Discovery Network.

Bunting got a full evangelical dose of Chairman John Hendricks, who had hit on the idea of educating the masses, building on thinly watched and distributed nature documentaries made for U.S. public television and overseas outlets. Even though the 3 p.m.-3 a.m. network had only 150,000 subscribers, Bunting was hooked.



Clark Bunting
*Executive Vice President
and General Manager,
Discovery Channel*

B. May 17, 1955; Detroit; Michigan State U., B.A., 1977; M.B.A., 1984; retail sales, Kimberley & Co., Troy, Mich., 1977-83; district liaison, Rep. Robert Carr (D-Mich.), 1984-85; director, programming, Discovery Channel, 1985-90; senior VP, Discovery Productions, 1990-94; senior VP, programming, Discovery Networks U.S., 1994-96; VP/GM, Animal Planet, 1996-2001; current position since March; m. Karen Camille, June 9, 1979; children: Kaitlyn (13), Ryan (10).

"He was obviously a very charismatic kind of guy," Bunting says. And what impressed Hendricks about Bunting? "I don't think he could afford anybody with a background in television," says Bunting, Discovery employee No. 19. "In Washington, D.C.,

in 1985, there weren't a lot of people to choose from."

It was not glamorous. Hendricks was about six months away from running out of cash. Bunting cold-called producers around the world, armed only with exhibitor catalogs from international TV conventions. The books were scrounged from executives at other TV companies who had actually attended the markets.

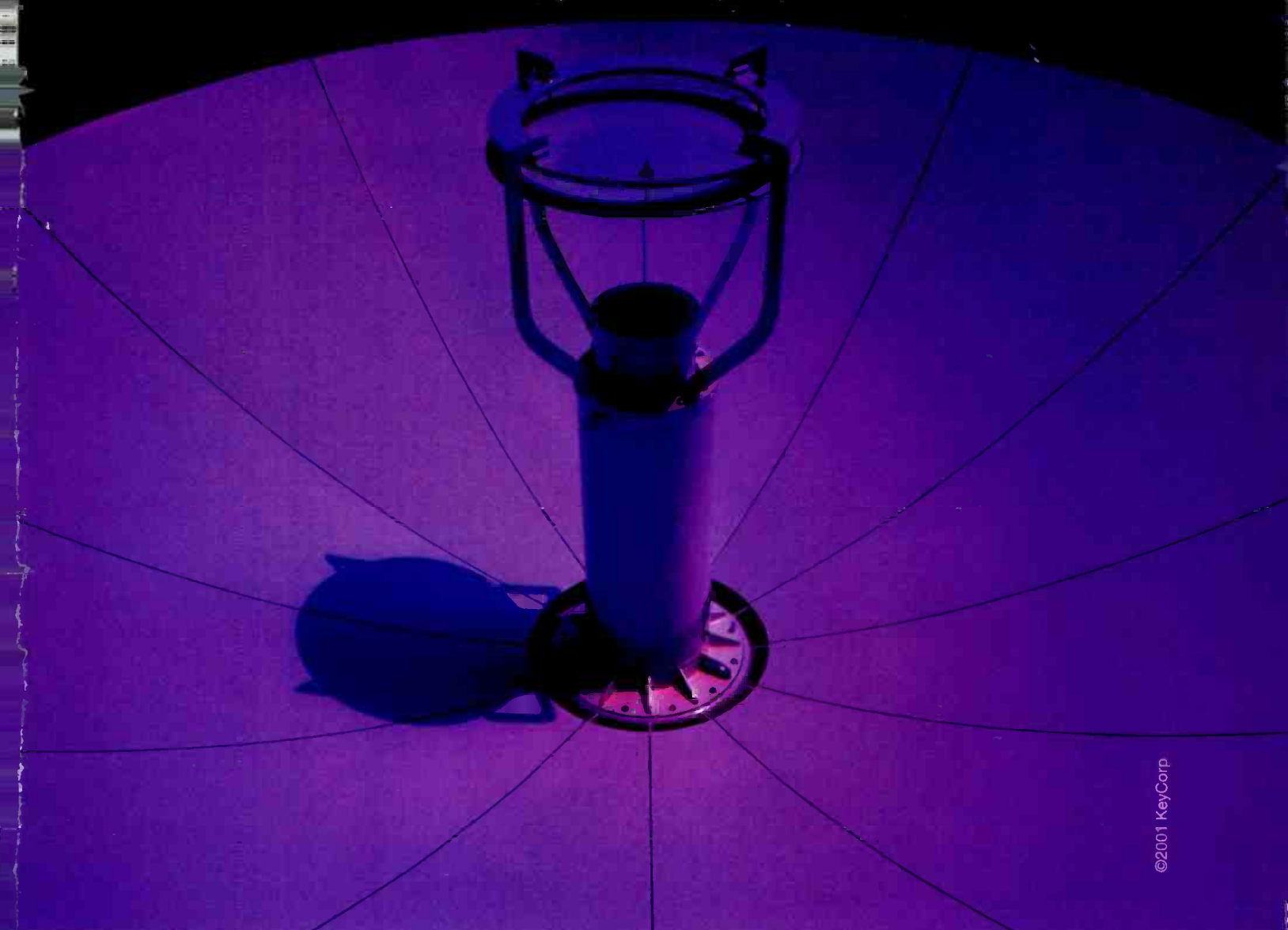
It got easier. Major cable operators Cox Communications Inc., Tele-Communications Inc. and Newhouse Broadcasting Corp. stepped in with cash to keep Discovery going. By 1988, it was big enough to start co-producing its own big-splash events, the first being *Ivory Wars*, a critical study of elephant poaching. The company now stakes not just documentaries but expeditions, the way National Geographic did for decades.

"It gave me a great understanding of production and production management," says Bunting. "We're not on sound stages in L.A. You're in remote places; things can get away from you." He was in Kenya with *Ivory Wars*' producers when legendary British critic of lion poachers George Adamson was killed by robbers.

Bunting appreciates his ability to advance while staying at Discovery. "Obviously, we are conscious of ratings, and ratings are important," he says. "You get to do things that are illuminating. That opportunity is gone from most of media today." ■

—John M. Higgins

In an industry moving at the speed of light, isn't it nice to know you can find a financial partner who isn't in the dark?



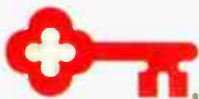
©2001 KeyCorp

There's only one constant in today's telecommunications and media business. Change. Which makes people who can keep up pretty important. Because when opportunity knocks, your financial institution had better be prepared to answer the door with you. Key Media & Telecommunications Finance understands this. Our relationship managers are specialists in the field and use their expertise to synchronize the right solution at the right time. So whether you need the merger and acquisition or debt and equity experience of McDonald Investments* or our corporate finance resources, Key can help. And do it at light speed.

For details, call Kathleen Mayher at 1.800.523.7248 ext. 4-5787 or visit key.com/media.

Corporate Finance • Debt & Equity • M & A

*McDonald Investment Inc. is a KeyCorp Company. Member NASD, NYSE, SIPC



Achieve anything.

Classifieds

Television

EXECUTIVE CAREERS

**When Your Business
Is People,**

Account Executive

Person to sell the benefits of advertising on WRAL-TV. Will grow current client revenues and focus on the development of new accounts. A college degree or equivalent experience and a successful sales background in television or a broadcasting-related field are required.

Send a resume and a cover letter, indicating Job #01-063, to:
Human Resources, WRAL-TV, P.O. Box 12800, Raleigh, NC 27605. A pre-employment drug test is mandatory. Women and minorities are encouraged to apply. EOE, M/F

Division of Capitol Broadcasting
Company, Inc.

www.wral-tv.com



People Notice.

DIRECTOR CAREERS

DIRECTOR OF PROGRAMMING, BBC AMERICA

Cool, competitive and wickedly entertaining? BBC America wants you as Director of Programming. Your success in US television and solid experience in a Nielsen-rated environment have equipped you to keep our growing cable network ahead of the curve.

Your confident and competitive approach to program scheduling strategy, effective management of people, projects and budgets and excellent acquisitions contacts will deliver a line-up of series, movies and specials, to take BBC America to the next level.

Reporting to the Vice President of Programming and leading a small scheduling team, you'll inspire and enable the marketing, promotions, press, PR and online/interactive teams, continually building the brand and the business of BBC America. You possess an appreciation of classic and contemporary British comedy and drama, so you know why no one expects a Spanish Inquisition.

BBC America offers a competitive compensation and benefit package, which includes fully paid family health, dental and vision, life, LTD, 401(k), etc. EOE

Please forward your resume, cover letter and desired salary to human@speakeasy.net, or by fax to 410-964-6484. Due to the proliferation of viruses on the Internet, we ask that all e-mailed cover letters and resumes NOT be in attachments, but instead be sent as text files only.

SALESCAREERS

GENERAL SALES MANAGER

Are you a GSM candidate who is creative and a motivator who understands what it really takes to make a difference while having fun? Then write us... Must know the basics and have a track record. We sell great things, including Buffalo Bills football. Nexstar is 18 stations strong. Send bio to GM, WROC-TV, 201 Humboldt St., Rochester, NY 14610. EOE.

LOCAL SALES MANAGER

Top rated CBS affiliate is seeking a top rated Sales Manager to oversee local sales staff. We need a motivator that can also educate. Great pay, bonuses and benefits available. Send resume or apply in person at KOAM-TV, 745 Range Line, Joplin MO 64801. KOAM-TV is an Equal Opportunity Employer.

Over 125 New Career Opportunities!

\$\$\$ - 70 Cities! Account Executives
Sales Management - Marketing - Research
- Traffic - Production -

www.MediaRecruiter.com

Free to Candidates!
303-368-5900

LSM

Hearst-Argyle has a LSM opening at the #1 NBC affiliate in top 35 market. Candidates must have strong sales management background to lead team of professionals. Experience in revenue and expense budgeting is essential. A demonstrated history of new business and NTR development is required. Candidates must possess leadership, communication, organizational and people skills along with a working knowledge of qualitative data including TVScan and STAR. Please send cover letter, resume and references to: HR Manager, WYFF-TV P.O. Box 788, Greenville, SC 29602. EOE

MANAGEMENT CAREERS

RESEARCH MANAGER

Provide management and staff with basic and specialized research information designed to aid in the accomplishment of objectives. Develop, execute, and interpret qualitative and quantitative marketing and media research. Resume to Ben Oldham, Sales Director, KYW-TV3, 101 S. Independence Mall East, Philadelphia, Pa. 19106 or e-mail to oldham@kyw.com. EOE ADA M/F.

SALES MANAGER (LOCAL)

KYW-3, the CBS station in Philadelphia, has an immediate opening. Must possess strong leadership skills to motivate and direct local sales staff; college degree preferred; computer skills necessary. Send resume to Ben Oldham, Director of Sales, KYW-TV3, 101 S. Independence Mall East, Philadelphia, Pa. 19106 or e-mail to oldham@kyw.com. EOE ADA M/F.

FOR SALE STATIONS

CABLE TV NETWORK/FACILITIES FOR SALE

Complete production and post-production studio featuring master control and all equipment. Fully redundant facility is located in Bucks County, PA. Network is transmitted in DigiCipher II format. 30'x37' studio features digital cameras and switcher, dimmer/lighting package, etc. Facilities and network may be sold separately.

For info email brads@d2utv.com or call 215-766-3909 x2149.

www.tvinsite.com/broadcastingcable

CREATIVE SERVICES

GRAPHIC DESIGNER

KTRK-TV, ABC owned and Houston's #1 station, has an exceptional opportunity for a talented and experienced graphic designer. If you have paid your dues creating news graphics and you are ready to move up, we offer the tools and a creative working environment, plus Houston's a great place to live. Quantel Hal, Paintbox and print experience preferred.

Please send resumes to: Dana Decker, Design Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D

ADMINISTRATIVE CAREERS

HUMAN RESOURCES MANAGER

KVUE, the ABC affiliate in Austin Texas is looking for a Human Resources Manager. Responsibilities include benefit and compensation administration, employee training and professional development, recruitment and selection activities, performance management process and employee dispute resolution. Bachelor's degree in HR Management or affiliated field. Knowledge of employment law and HR practices, and expertise in staff development. Submit resume to Human Resources, KVUE-TV 3201 Steck Ave, Austin Texas 78757 or email to jmcthompson@kvue.com

CLOSED CAPTIONING SERVICES

VISUAL AUDIO CAPTIONING, INC.

provides
Superior Quality Real-Time Captioning
Excellent Service
Competitive Rates

www.visualaudiocaptioning.com
703-278-9110

Classifieds

Television

NEWS CAREERS

REPORTER

KVUE, the ABC affiliate in Austin, Texas is looking for a Reporter. Applicants must be creative and compelling storytellers. We are looking for an enterprising, persistent reporter who can develop daily story ideas. Must have excellent conversational skills and enjoy being live. Requires a four year degree and two years of reporting experience. Bilingual in English and Spanish is preferred but not required. If you have an interest in this position, please send resume, references, and a videotape to: Human Resources, KVUE-TV 3201 Steck Ave Austin Texas 78757 or email to jmcthompson@kvue.com. EOE

NEWS DIRECTOR

News Director - Station in 75+ market seeking TV News Director candidates. Requires journalism degree, 3 years of news management. The ability to teach a staff of newer and veteran professionals is encouraged, along with a need to be #1 - in a hurry. Send a letter detailing news philosophy and your expectations, with resume and tape of current newscasts by 5/1/01 to: Box 416, Broadcasting & Cable, 275 Washington Street, 4th fl., Newton, MA 02458, attn: K. Parker.EOE.

REPORTER - KXLX

Looking for a creative reporter who wants to move to the next level. Must be a creative storyteller, self-starter with strong writing skills. Previous live reporting experience a must. Degree in Journalism, Communications or equivalent and valid driver's license required. Rush tape and resume to: EEO Coordinator, KXLX Broadcast Center, 500 W. Boone Ave., Spokane, WA. 99201, by April 30, 2001. Specify this position and your referral source. EEO.

PART-TIME NEWS PRODUCER

An award-winning news department is looking for an Early Sunrise news producer. This is a part-time position that requires good writing skills and news judgement. If you have experience, send a letter, resume and non-returnable tape of your work to Veronica Bilbo, EEO Officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE

SITUATIONS WANTED

MENTOR WANTED

Newcomer to TV industry seeks honest/successful mentor for good advice/direction. Currently working P/T as TV host in NY market.

NancyDtv@aol.com

VIDEO CONSULTING

ANCHORS AND REPORTERS

Satisfied with your current situation?
Want to be a better broadcaster?
Refine your image with help from the Communication and Media Specialists at Morton Media and Marketing.
www.MortonMandM.com

PRODUCER CAREERS

DOCUMENTARY PRODUCER

Wanted experienced TV news reporter with engaging storytelling ability desiring to produce documentaries. On-camera reporting, field producing and hands-on editing experience required. Must have excellent writing and interviewing skills. Our documentaries have received Telly, Emmy, and Edward R. Murrow awards this year. Bring your documentary production skills to public television serving Virginia's beautiful Shenandoah Valley. Send resume and non-returnable work sample VHS to: WVPT TV, Attn: Executive Secretary, 298 Port Republic Road, Harrisonburg, VA 22801-3052. EOE

PRODUCER

Bachelor's Degree in mass communication, telecommunications or related field, and experience as studio and/or remote producer required. Prefer supervisory background and experience in ENG shooting and reporting. Produces and assists in the production of weekly football and basketball coaches' shows. Serves as a producer on various other shows featuring Gator athletics. Interested applicants send letter of interest, current resumé, a non returnable VHS tape with examples of work, and wage requirements by May 4, 2001:

Human Resources/Producer Search
University Athletic Association, Inc.
P. O. Box 14485, Gainesville, FL 32604-2485
EOE M/F/D/V

EXECUTIVE PRODUCER

NEWS 12 WESTCHESTER

Our successful news program has a highly visible position available for a professional to supervise producers and reporters and production of newscasts during day and/or eve part as assigned. A minimum of 5 years TV exp highly desired. Mgmt background preferred. Dedication to journalistic standards of accuracy required.

We offer an excellent comprehensive benefits package. For consideration, mail resume, stating REF # 041601BC2759JFE in cover letter, to: Rainbow Staffing, Dept JFE, 1111 Stewart Ave, Bethpage, NY 11714 or Email to: careers@cablevision.com (include REF # in subject line of email).

Equal Opportunity Employer

VIDEO PRODUCER/DIRECTOR

Montgomery College, Rockville Campus

Montgomery College, and the Montgomery College Cable Channel, seeks two Video Producers/Directors. For more information and an application call (301) 279-5373 or visit www.montgomerycollege.org/employment for a complete position announcement for vacancy #S2001-940/3246. Applications must be received by 5 p.m. on April 27, 2001.

TECHNICAL CAREERS

Regional Director of Engineering

Should have a minimum of 10 years as a Television Chief Engineering or equivalent with a strong background in RF and Management. Will oversee approximately 10 television stations. Location of home office is flexible, but preferably Chicago with regular travel required to all stations in your group.

Chief Engineer of Television Station

We have several openings for Television station Chief Engineers across the country. Applicant should have a minimum of 5 years as a Television Chief Engineer or equivalent, with a strong background in RF.

Project Engineer

Must have strong organizational and computer skills. Must be self-motivated and detailed oriented. Position required strong management skills and able to sufficiently and productively handle multi-tasks at hand.

Technician for Broadcast Integration Facility

Several applicants are needed at Paxson's integration facility to interconnect broadcast equipment into a "turn-key" master control. Capability to read schematics, solder, work with your hands and attention to detail is a must.

For more detail and job qualifications, please send your resume, indicating position desired to: Paxson Corporate Engineering, 11300 4th Street North, Suite #180, St. Petersburg, FL 33716. Fax to: 727-576-2876 or email: engjobs@paxemail.com. EOE

WE PLACE ENGINEERS • TECHNICIANS

Employer Paid Fees - Confidential
20 Years Personal Service
All locations in the

USA, Canada and Mexico



MAIL & FAX:

KEYSTONE INT'L., INC.

Dime Bank, 49 S. Main St., Pottstown, PA 18640 USA

Phone (570) 655-7143 • Fax (570) 654-5765

website: keystoneint.com

We respond to all

Employee & Employer Inquiries
ALAN CORNISH / MARK KELLY

01/01

PUBLIC NOTICE

PUBLIC NOTICE

Meetings of the Public Broadcasting Service Business and Interconnection Committees will take place at PBS's offices, 1320 Braddock Place, Alexandria, Virginia on May 2, 2001. The schedule and tentative agenda for each meeting follows: Business Committee, 10:00 a.m., in executive session to review FY 2001 3rd quarter financials and year-end projections, and other business. Interconnection Committee, 11:00 a.m., to review and approve the interconnection budget and other business.

To place an ad in the magazine and on the web,
call Kristin at 617-558-4532 or Neil at 617-558-4481

Classifieds

Television

MISCELLANEOUS CAREERS

TELEVISION

Metro Traffic & Weather, the nation's only 24-hour channel, consisting of five regional feeds devoted exclusively to traffic and weather, has the following open positions:

OPERATIONS MANAGER

Responsible for all aspects of program production and supervision of studio and on-air personnel. Works closely with on-air traffic reporters to ensure all editorial objectives are met. Ideal candidate should have 5 years television studio operations/producing exp and 2 years of management exp. Must be proficient in TV program production. REF # 041601BC2735JFE

SR. VIDEO ENGINEER

Will provide scheduled and urgent maintenance of television equipment and facilities. Ideal candidate will have 5 years of television engineering or related electronics maintenance exp. Strong knowledge of analog & digital circuitry and microprocessors. Must be willing to work a flexible schedule. REF # 041601BC2724JFE

CONVERGENCE PRODUCER

Takes an active leadership role in all aspects relating to the look and content of specific assigned programming. Responsible for reformatting all analog channel information so that it can be used on a variety of digital platforms. Ideal candidate will have 3 years exp as a producer preferably involving digital platforms. REF # 041601BC2726JFE

METEOROLOGIST

Responsible for creating and communicating computer generated weather information. Will develop graphic weather forecasts using a sophisticated weather service provider. Must possess on-air reporting experience, and have a flexible schedule. REF # 041601BC2732JFE

We offer a competitive salary and a comprehensive benefits package. For consideration, send resume, which must include REF # in cover letter, to: Rainbow Staffing, 1111 Stewart Avenue, Bethpage, NY 11714, Email: careers@cablevision.com (include REF # in subject line of email). Equal Opportunity Employer

NICHIKI INTERNATIONAL

30 years Prime time programming in Japan. Available for production, Japan coordination, satellite feed, stock library, event planning.

Bilingual staff - call 24 hours 81-3-3797-9258
Fax 81-3-3498-0027

Academic

FACULTY CAREERS

GENERAL MANAGER WEIU FM AND TV, DIRECTOR OF RADIO AND TELEVISION CENTER

WEIU FM and TV is seeking an energetic, motivated visionary to manage a small, university licensed radio and television station and bring it into the new century. This person will be responsible for the general management of the stations as well as work with outside agencies seeking funding, working with various boards at the university and community level, develop and follow through with long-range planning, and assure that the Center is in compliance with all applicable laws and regulations. Minimum of 3-5 years experience in station management with experience in public television or a university setting preferred. A Bachelor's degree in communications, broadcasting or related field required, and a Master's preferred. Salary range, depending on experience, \$60-\$75K. Please forward a letter of application, resume, and the name, address and phone number of five references to: Joan Zieren, External Relations Eastern Illinois University, 600 Lincoln Avenue Charleston, IL 61920.

Credential review will begin on May 15, 2001 and continue until the position is filled.

Eastern Illinois University is an equal opportunity/equal access/affirmative action employer committed to achieving a diverse community.

Radio

FOR SALE STATIONS

2001 OPPORTUNITIES AT 2001 PRICES! FM

FM Upstate NY \$3.5 M
FM Central PA \$2.4 M
FM/FM/AM OH \$2 M

AM

AM Cleveland \$3.8 M
AM New Jersey \$2.7 M
AM Birmingham AL \$1.8 M
AM Raleigh/Durham \$1.2 M
AM Chicago Suburb \$1 M
AM Maryland \$1 M
AM Albuquerque \$1 M
AM Charlotte Suburb \$750,000

TV

CA VHF Network \$8 M
SE UHF Network \$6.5 M

Blackburn & Company

Call Bruce Houston
703/519-3703

AM/FM/RADIO - TV FOR SALE

SEE US AT THE NAB

Las Vegas April 23-26

Call Us For An Appointment

HADDEN & ASSOC.

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

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

www.Haddenonline.com

A.M. RADIO STATION FOR SALE OR LEASE

So. Calif. Location.
Sale \$1.8 Million / Lease \$20,000 mo.
Broker Co-Operation

Call Marc 949/975-0544

AUGUSTA STATE UNIVERSITY AUGUSTA, GEORGIA

Tenure-track Assistant Professor position, beginning August 2001. Candidate should hold a Masters degree or higher, with professional experience in TV/Video production. A working knowledge of all aspects of media, including linear and non-linear editing (particularly AVID), is required. Candidate should be familiar with all studio-based and field production equipment. Send letter of application, a detailed vita, and three letters of recommendation to Lillie Johnson, Chair; Department of Languages, Literature, and Communications; 2500 Walton Way; Augusta, GA 30904. Applications received after April 30, 2001, cannot be guaranteed full consideration. Augusta State University is an Equal Opportunity/Affirmative Action Employer.

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

...This is the place to be!

Broadcasting & Cable Classifieds

Call today to place an ad! 617-558-4532 or 617-558-4481

Classifieds

Professional Cards & Services

du Treil, Consulting
Lundin & Engineers
Rackley, Inc.

Sarasota, Florida
941.329.6000 WWW.DLR.COM
Member AFCCCE

CARL T. JONES
CORPORATION

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

LOHNES AND CULVER
CONSULTING ENGINEERS
8309 Cherry Lane
Laurel, MD 20707 4830
(301) 776-4488
locul@locul.com

Since 1944 Member AFCCCE

COHEN, DIPPPELL AND EVERIST, P.C.
CONSULTING ENGINEERS
Domestic and International Communications
Since 1937
1300 "L" STREET, N.W., Suite 1100
WASHINGTON, DC 20006
PHONE: (202) 898-0111 FAX: (202) 898-0895
E-MAIL cdepc@atl.net
Member AFCCCE

John F.X. Browne
& Associates

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

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS

Box 280068
San Francisco, California 94128
HE 707/996-5200
202/396-5200
www.h-e.com

Multiple Satellites
One Antenna

See us @ the
NAB 2001
Booth # S7929

www.stcl.net

Executive Recruitment
Staffing—Freelance & Fulltime
Camera Crews Nationwide
Payroll Services Nationwide

MASLOW
media group INC.

202.965.1100

CARL E. SMITH
CONSULTING ENGINEERS

AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry
for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440



Denny & Associates, PC
Consulting Engineers

PH 202-452-5600
FX 202-452-5301

Member AFCCCE EM info@denny.com

TOWER/ANTENNA CONSULTANTS

NATIONWIDE TOWER COMPANY, INC.
ERECTOR * DISMANTLER * ANTENNA * RELAMP
ULTRASONIC * STRUCTURAL ANALYSIS * PAINT
INSPECTIONS * REGUY * ENGINEERING
P.O. BOX 1829 HENDERSON, KY 42419-1829
PHONE (270) 869-8000 FAX (270) 869-8500
E-MAIL: hjohnston@nationwidetower.com
24 HOUR EMERGENCY SERVICES AVAILABLE

• Turnkey Systems • Towers • Antennas
• Transmitters: Analog/Digital

LeBLANC Broadcast Inc.
Ray Carnovale President

Tel: (303) 665-5016 Fax: 665-8805



Munn-Reese, Inc.

Broadcast Engineering Consultants

P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers

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

Shoalbred Engineers, Inc.
Structural Engineers

Towers and Antenna Structures
Robert A. Shoalbred, P.E.

1040 Morrison Drive
Charleston, S.C. 29403 • (843) 577-4681



UNIVERSAL TOWER, Inc.

Manufacturer of
Self-Supporting Towers,
Guyed Towers and Accessories

P.O. Box 276 • Henderson, Kentucky 42419-0276
Tel: 270-833-6181 • 270-833-1479
www.universaltower.com

HATFIELD & DAWSON

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

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

10300 Eaton Place, Suite 200
Fairfax, VA 22030
(703) 591-0110 (202) 332-0110
Fax (703) 591-0115
www.cmdconsulting.com
www.DTVinfo.com



WALLACE

ASSOCIATES

Dennis Wallace

SPECIALIZING
IN DIGITAL TELEVISION

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

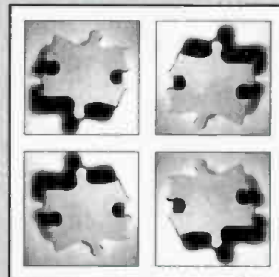
NATIONWIDE MONITORING SERVICES, INC.

P.O. BOX 1829
HENDERSON, KY 42419-1829
P: 270-869-8000
F: 270-869-1068
E-mail: info@nightmonitoring.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.

Solve Your Advertising Puzzle

with
Broadcasting & Cable's
Classified Ads and
Professional Cards &
Services

Call Classified Sales
617-558-4532 or
617-558-4481



**ADVERTISE THE EASY WAY WITH
YOUR BUSINESS CARD!
CALL 617-558-4532 OR 617-558-4481**

Editorials

COMMITTED TO THE FIRST AMENDMENT

If your friends can't tell you

Two weeks ago, ABC drama *Once & Again* featured a fainting spell in a high-school girls' locker room where viewers could see girls stripping to their underwear in the background. Last week, *NYPD Blue* showed—not once but at least twice—the naked corpse of a young girl who was 18 but described as looking 15. We single out these fine dramas only because they are the most recent examples we can cite and, perhaps, because they were somewhat jarring in shows that are otherwise so praiseworthy.

We are all for TV that takes chances and breaks down barriers. But our impression was that setting the scene in the locker room and seeming to dwell on the naked girl were two decisions that could have been made differently with no compromise to the dramatic stories either show was telling.

Now, that is only our opinion, and the shows' producers would obviously disagree. To do otherwise would be to concede that either the intention or the result was exploitative. We offer our opinion as fans of both shows and of TV that breaks boundaries in a good cause. It was ABC, after all, that almost two decades ago had the guts to air *Something About Amelia*, which dealt with incest. And only a few years after ABC censor Al Schneider predicted "We will not see full frontal nudity on network television in our lifetime," ABC and Schneider himself broke that boundary in 1988 in *War & Remembrance*. The scene? Men and women in a Nazi death camp. Context is everything.

We say this as a warning to broadcasters not to become cavalier with their increasing lack of external constraints. It may sound oxymoronic to suggest that broadcasters shouldn't be too free with their freedom, but it is pushing the line between freedom and license against which we are warning, not between degrees of freedom in pursuit of a story worth telling. Ultimately, it is up to programmers to decide which they are doing.

The right step

Attorney General John Ashcroft has agreed to televise, via closed circuit, the execution of Oklahoma City bomber Timothy McVeigh. We applaud the recognition that TV can be used to overcome the space limitations and allow 250 or so relatives and friends of the dead to be witnesses. Perhaps it will also make it a little easier to someday allow others with a vested interest in the procedure, which in a federal execution is everyone in the country, to be witnesses as well. The government's protestations that this is not precedent notwithstanding, the next step is not such a large one. If allowing a roomful of witnesses is holding a candle up to the act, then expanding that circle to a closed-circuit feed is holding a lantern to it. Perhaps someday we will bring it into the light of day so that more can be deterred, or satisfied, or repelled.

Broadcasting & Cable (ISSN 0007-2028) (USPS 0068-0000) (GST #12397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 W. 17th St., New York, NY 10011. Broadcasting & Cable copyright 2000 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 \$149, 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). Cahners 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

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

CAHNERS TV GROUP

William McGorry/SENIOR VP/212-463-6543

Lawrence Oliver/VP and GROUP PUBLISHER/212-463-6544

Marianne Paskowski/EDITORIAL DIRECTOR/212-463-6581

Carol Jordan/EDITORIAL DEPUTY/212-463-6582

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

Michael Grotticelli/SENIOR EDITOR/518-893-3329

Richard Tedesco/ASSOCIATE EDITOR/212-337-7025

Beatrice Williams-Rude/COPY EDITOR/212-337-7140

Nadia Croes/COPY EDITOR/212-337-7143

P. Llanor Alleyne/EDITORIAL ASSISTANT/212-337-7141

Gerard Flynn/EDITORIAL INTERN/212-337-7147

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. Eggerton/DEPUTY EDITOR/202-463-3712

Dan Trigoboff/SENIOR EDITOR/301-260-0923

Elizabeth A. Rathbun/ASSOCIATE EDITOR/202-463-3709

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

EDITORIAL/LOS ANGELES

Joe Schlosser/BUREAU CHIEF/323-549-4111

Susanne M. Ault/STAFF WRITER/323-965-5361

ADVERTISING/NEW YORK

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

Rob Payne/NATIONAL SALES DEVELOPMENT MANAGER/212-337-7022

Yvonne Pettus/REGIONAL SALES MANAGER/212-337-6945

Michael Farina/REGIONAL SALES MANAGER/212-337-6941

Tamika Brown/SALES COORDINATOR/212-337-6940

Dana Levitt/MARKETING SERVICES DIRECTOR/212-463-6546

Georgina Sculco/ART DIR., CREATIVE SERVICES/212-337-7154

Melissa Mitas/Creative Copywriter/212-337-7047

ADVERTISING/LOS ANGELES

Marcia Orcutt/ADVERTISING DIRECTOR/323-549-4114

Eric Low/SALES COORDINATOR/323-549-4113

Chuck Boltcom/DIRECTOR OF TECHNOLOGY ADVERTISING

775-852-1290; Fax 775-852-1291; email: chuckbolt@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

Steve Labunski/DIRECTOR, SPECIAL EVENTS/212-337-7158

Sandy Friedman/SPECIAL EVENTS COORDINATOR/212-463-6740

PRODUCTION/NEW YORK

Luis Mendes/PRODUCTION MANAGER/212-463-6524

Farrah Aponle/PRODUCTION ASSISTANT/212-463-6571

CIRCULATION/NEW YORK

John LaMarca/CIRCULATION MANAGER/212-337-7080

SUBSCRIPTIONS/DELIVERY

BROADCASTING & CABLE: 800-554-5729

Online Customer Service: www.pubservice.com

BROADCASTING & CABLE YEARBOOK: 800-521-8110

CABLEDAY: 800-563-9056, TV FAX: 800-554-5729

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: 323-937-4240; Ad Fax: 323-937-5272



CAHNERS BUSINESS INFORMATION

Marc Teren/CHIEF EXECUTIVE OFFICER

Tad Smith/PRESIDENT, MEDIA DIVISION

Dan Hart/VICE PRESIDENT, FINANCE

Sol Tishoff/FOUNDER AND EDITOR (1904-1982)



True Sharing?

**It's the key reason
our transmission servers have grown up
strong and powerful.**

In 1994, we pioneered the shared-storage server architecture that broadcasters are rapidly adopting as today's standard. And while our competitors are still figuring out how to best implement it, we've been refining its integration for years. Why is this important for you?

Your transmission server must be absolutely reliable and easily scalable, while lowering your costs of operation. A true shared-storage solution from Leitch delivers all of that in the easiest-to-operate and most flexible server on the market. Our Fibre Channel architecture provides simultaneous direct access



for as many as 44 users, to up to 7 terabytes of content. And that's with no file transfers. None.

Single channel or multi-channel master transmission. From basic commercial insertion to round-the-clock program playout. Stand-alone stations or group operations linked via IP WAN networking. But don't just take what we're telling you on faith. Call us. We'll show you how integrating the industry's most powerful transmission server into your operation can be like - well, child's play.

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

Canada +1 (416) 445 9640 USA East +1 (800) 231 9673 USA West +1 (888) 843 7004 Europe +44 (0) 1344 446000
 Hong Kong +852 2776 0628 Australia +61 (2) 9939 3355 Japan +81 (3) 5423 3631 Brazil +55 (11) 3151 5093 Latin America +1 (305) 512 0045

www.leitch.com
1-800-231-9673

All The News, All The Time, in Real-Time

PINNACLE SYSTEMS NETWORKED NEWS



When it comes to getting your news stories to air, Pinnacle Systems' Networked News solutions are FAST, really FAST. Our innovative products are designed to easily integrate into your existing facility today, and provide awesome extensibility for future expansion. Because our Broadcast Solutions are totally networked, your entire news team can work collaboratively or alone to create better content, streamline their story approval process, and work on ANYFILE, ANYWHERE, in REAL-TIME.

Transcend your wildest expectations for news creation, editing, collaboration, storage, and speed-to-air with our Networked News Solutions. When every second counts, our Networked News solutions will keep your team ahead of the competition. *Affordable. Reliable. Upgradable. That's Pinnacle Networked News!*

FEATURES

VORTE X NEWS

NEXT GENERATION NEWS PRODUCTION

(((((The Better Way to Broadcast™)))))



Visit us at
NAB Booth
#L11327

To learn more about our Networked News and other broadcast solutions please visit our website at www.pinnaclesys.com/broadcast/news or call 800-964-8103 to arrange for a demo.