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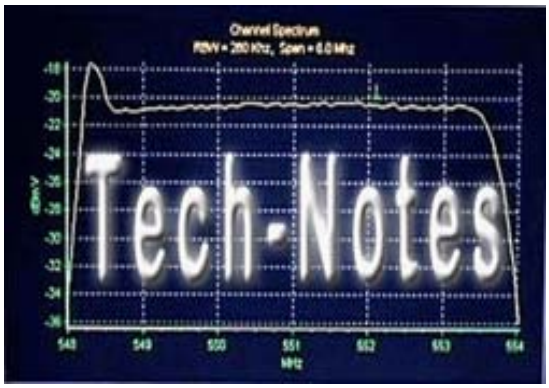


http://www.Tech-Notes.tv
April 2, 2003

Tech-Note – 115
Established May 18, 1997

Our purpose, mission statement, this current edition, archived editions and other relative information is posted on our website. We've had over 30,650 different visitors since we started the website on July 1st, 2000. .

Thanks to our regulars and welcome to the new folks.
This is YOUR forum!

Editor's Comments

We'll be at NAB 2003!

THE WORLD'S LARGEST ELECTRONIC MEDIA SHOW
April 5-10, 2003 · Las Vegas, NV

Providing a Thrill a Minute!

With less than a week, this is our NAB 2003 edition. In addition to this, we will provide daily reports on the technology we've seen that impresses us. If you're going to be there, keep an eye open for the fat guy in an electric scooter zipping up and down the isles. Stop

him and say hi. He'll be meeting with all those good folks who will be under writing the Road Show, which is coming together quite nicely. Look for a full report on the status of this event later on in this edition of the Tech-Notes.

The **Order of the Iron Test Pattern** will also be meeting during NAB 2003. They will join the 11th Annual Lunch gathering of the really great folks who hang out on the Internet on the broadcast.net forum on Tuesday at noon at the Riviera Hotel Buffet Restaurant ... (just west and across the way from the Las Vegas Convention Center). This forum is hosted by Barry Mishkind. (Mishkind has a really cool website of old radio gear at: www.oldradio.com where he is called "The Eclectic Engineer.") These folks are a mix of radio and TV engineers from all over. The broadcast.net also hosts many of the SBE websites. The "Order" will be presenting a few awards at this event. For more details on this, check out the **Order of the Iron Test Pattern**'s website at: www.OITP.org.

The other really great gathering is the one put on by the folks on the OpenDTV Internet forum. These are most TV guys who have an opinion on just about everything, hosted by Craig Birkmaier. This "Dutch Treat" dinner will be at Lawry's Prime Rib on Wednesday evening April 9th. Typical cost per person is $25-40. Lawry's is on Flamingo - more info and a map is at the following URL:

http://www.lawrysonline.com/primerib/f_vegas.html

Birkmaier has announced on the OpenDTV forum: "We may also be joined by industry veterans who have been awarded the coveted Order of the Iron Test Pattern." Should you wish to attend this gathering, please RSVP to Craig ASAP at craig@pcube.com. Spouses are welcome.

Before we get started, it's darn hard to put one of these editions out by yourself. I missed Mendrala's help this past month and I'll miss him at NAB……. LB.

A Little Bit of History

(From across the ocean)

(Editor's Note: If you know of historic events, please let us know for future articles.)

British Television was of course the first in the world, and began on January 27th 1926 when John Logie-Baird first demonstrated that it was possible to transmit pictures using his mechanical scanning apparatus.

It wasn't until 1929 that the first experimental service was broadcast by the BBC in collaboration with The Baird Company. At this time transmission took place for thirty minutes per day using the Baird 30-line system.

It was around 1934 that the first simple patterns were generated to test the equipment. These consisted of a simple circle and line chart (which you will see later), which tested the picture ratio and the first wedge-shaped "frequency grating" for testing high-frequency response. It is worth bearing in mind that this could have been the time of the first "wide-screen" television, as the standard picture ratio at that time was 7:3. Unfortunately this was portrait, the image was much taller than it was wide. Early television recordings have been found and restored by Don McClean, check the links section for further information.

In November 1936, high definition television began. Baird had managed to improve his still mechanical system to 240 lines. However he faced competition from the Marconi-EMI electronic system, which provided 405 lines. The two systems were transmitted on alternate weeks, from Alexander Palace. It didn't take long for the government to decide that the 405 line system was far superior to the Baird system, and the Marconi-EMI 405 line system BBC Television Service was launched on February 8th 1937.

1937 saw the beginning of the BBC Tuning Signal. This was used to identify the station, and provide something for viewers to look at whilst waiting for the equipment to warm up. It was usually a simple pattern, which aided the viewer whilst adjusting the numerous knobs that controlled all of the fine tuning on their sets. Not that there were many viewers in 1937, it is estimated that only a few hundred people received these early transmissions.

1937 was also when the first electronically-generated test signal was broadcast. The "Art-bars" consisted of a large black cross on a white background.

Between 1939 and 1946 there was no television due to the war.

After the war, television took off again. 3350 viewers tuned in to some new tuning signals and the first BBC Clock. (There were programmes of course - I wouldn't want anyone to think that the BBC only broadcast test patterns!)

It was around this time that the BBC generated the first true "Test Card". Test Card A was designed to aid aligning studio cameras and testing response. It was also broadcast, aiding the field engineer who was setting up television sets. "Test Cards" are so called because the original ones were indeed cards, usually hand-drawn on large pieces of card. Typically they would measure 2ft by 3ft and a large camera would be placed in front. These test cards are usually referred to as "Opacities".

Later Test "Cards" were transparencies, varying in size from 1ft wide down to the 35mm slides common today.

There were also monoscopes, Cathode Ray Tubes with a metal plate onto which the image was etched. These were expensive to produce, and impossible to adjust. However, the generic term "Test Card" is used to describe all of these patterns, regardless of the medium used.

The rest? Well that's history. You will see a fair amount of that in The Test Card Gallery.

For modern, up to date "Test Cards." Visit **DSC Labs.**

(Editor's Note: If you know of historic events, please let us know for future articles.)

NEWS

A lot of water has gone under the bridge since Jim Mendrala and I founded this newsletter back in May 1997. We have not always agreed, but we have never lost respect for each other either personally or professionally. I can't begin to count the many late night hours we've spend on the phone solving not only issues relating to these Tech-Notes, but many of the worlds problems as well. In that light it is not difficult to see how, if anything, that respect has grown over the years making Jim not only my co-publisher, but probably my very best friend.

Our professional relationship extends back several decades when we first met while we were both working for NBC in Burbank, so when Jim's wife, Sue informed me that he was rushed to Henry Mayo Newhall Memorial Hospital, in Santa Clarita, CA, Sunday evening (3/9/03) having been diagnosed as having Meningitides, it was more then unbelievable.

Things were not easy for the Mendrala family. Within a day or so of Jim's admission, his wife Sue was also admitted into the hospital with pneumonia in both lungs. To help out, Jim and Sue's daughter flew in from Nashville, TN. Not to make light of her condition, she was release just a day or so before Jim and she is still mending.

The road to recovery has been very intense with over a week in the intensive care unit (ICU) and then more days in the hospital's general ward. Now that Jim is out of the Hospital, he has not returned home, but has chosen to recover at his mother-in-laws single story home in Lancaster, CA for the time being. Jim has a way to go before he has his strength back and will most likely miss NAB this year; the first time in many years. Jim still tires very easily. He hopes this will pass so he can again attend all the various organizations he so enjoys and participate in the various committees he is on. It will be a while before he'll resume his duties here with Tech-Notes.

Jim has not had access to his computer or the internet. Those of you who have tried to correspond with him have recently found his mail box full. I would be more than happy to pass on any messages, verbally.

The report link on Jim's condition from our website will be discontinued and it its place will be a link to our daily report from NAB 2003, as we did last year.

Subject: **SBE's Live Coverage at NAB 2003**
From: Dave Biondi

For those that can't make the NAB convention next week, Broadcast Net/BNetRadio will provide live and on demand archived streaming coverage of the SBE-EAS seminar 2-4 pm LV Time (Room 242 LVCC) Monday 4-7-2003 and the SBE General Membership Meeting 5-6 pm LV Time (Room 239/241 LVCC) Tuesday 4-8-2003. To listen to the webcasts, go to http://www.bnetradio.com at the time and date of the event. I probably won't be able to get the archives up on the events until I return from LV on Wednesday. The archive link will be available on the BNetRadio website and on the SBE website (http://www.sbe.org)

For those that have never attended the SBE general membership meeting, it is a well attended meeting where the past years accomplishments and future plans are addressed by HQ staff, board members and committee members. Information disseminated is quite valuable to all broadcast engineers. The SBE-EAS seminar will be conducted by Clay Freinwald and cover the many facets of this ever changing service.

The audio from these live sessions will be sent to our Houston Studio via a set of Tieline POTS codecs graciously supplied by Tieline and then on to the net over BNetRadio. You will be able to listen to the live feed via Windows Media (56K & 20K) and Real Media (56K) or your favorite MP3 player (56K). The archive will be a 20K Windows Media stream so those with dial up connections will be able to listen.

Tieline has made available these codec units for any SBE event that warrants wide dissemination via internet. If your chapter has an interesting program planned that would be of interest to other engineers around the country, let me know and I will get a Tieline field unit shipped in to you (unless a station in your area already has one to loan). Remember, you will need access to a phone line for codec connection.

IMPORTANT NOTE:

Tech-Notes was informed that the vendor that was going to provide the telephone line for the SBE-EAS meeting feed has backed out of the show and they NEED to have some exhibiting vendor step forward to order and underwrite getting a phone line installed in

Room 242 for Monday afternoon. There are many vendors that subscribe to these Tech-Notes that can do the job. If someone can help out here, please give them a call at 713-926-2209 ASAP so they can bring this important EAS seminar to those who can't attend.

Incidentally, the phone line for the SBE membership meeting is being underwritten by Tieline.

Subject: DTV Transition Score Board
From: The National Association of Broadcasters

The National Association of Broadcasters very recently announced that 14 more television stations have begun transmitting a digital signal, bringing the total number of stations broadcasting in digital to 801.

DTV signals are now being transmitted in 187 markets that include 97.44% of U.S. TV households. In addition, 74.12% of the more than 106 million U.S. TV households are in markets with five or more broadcasters airing DTV and 44.61% are in markets with eight or more broadcasters sending digital signals.

Subject: **What to see at NAB 2003**
By Larry Bloomfield

Need a guest pass to get in? On line registration is at www.nab.org/conventions/nab2003 and Pixel Instruments has provided their code number for our readers: MJ0530.

With every indication that the Iraq war is likely to be a long drawn-out affair, it will be interesting to see what affect this have both on attendance figures and the general feeling and atmosphere of the show. We've already heard of a few Europeans and Orientals canceling their trips - and flight schedules are changing daily.

Due to the shortness of time and help, we've the honor of using information provided by two organizations: SCRI and an associate across the Atlantic not only because we can, but because it is very complete and comprehensive. SCRI's information can be found at www.SCRI.com. The information provided by folks from across the duck pond is about press conferences etc. We find that this is the place to find out what's new in technology and besides, this is where they usually have engineers to answer questions. So, thanks to Broadcast HARDWARE International and Creation International magazines for their kind input and use of this information.

INDUSTRY SNIPPETS:

- 5D's visual effects systems, used to create special effects for films including 'Lord of the Rings' and 'Harry Potter', has been sold by Edward Symmons & Partners to Discreet (www.discreet.com). A separate sale of the company's industry leading special effects 'plug-ins' software has been concluded with Speedsix Software Limited, a company set up members of 5D's former management team.

- Snell & Wilcox has announced that it will cease further expansion of the disk-based hardware platform originally developed at its Newbury Research Centre. It will therefore no longer sell the 'Spirint' workstation, 'Splicer' conformer and 'Piccaso' color correction products that were originally acquired as part of the purchase of Newbury-based HD workstation manufacturer Post Impressions in September 2001. This decision only affects this generation of hardware development. Snell & Wilcox says it is committed to building on the system know-how acquired in the platform development program, on its understanding of the AAF format and on the capabilities of its 'Synapse' software. Synapse is a workgroup metadata server based on the AAF (Advanced Authoring Format) object model. Snell & Wilcox will continue to provide service and support to current customers of disk-based products. (www.snellwilcox.com)

- The day when major corporations can bypass traditional broadcasters and produce their own TV channels is a little nearer with the following announcement from ATG Broadcast: "The Streaming Systems division of ATG Broadcast has announced a complete Corporate Television System (CTS) enabling individual companies and associations to originate, edit and broadcast their own television channels efficiently and affordably. Using high quality digital camcorders, portable lighting, radio microphones and a sound mixer, high quality programmes and presentations can be produced ready for live streaming over an existing local area network and onward to the internet. The system also provides a basis on which traditional broadcasters can add online information channels such as streamed news to support their on-air services. www.atgbroadcast.co.uk

NAB 2003 PRESS CONFERENCES/PARTIES/EVENTS: “Guaranteed to keep you out of the casinos! Ya- Right. Please note: while every effort has been made to ensure this listing is as accurate and comprehensive as possible, no responsibility can be taken for any errors or omissions - please don't shoot the messenger!

It must be pointed out that some of these events are 'strictly invitation only' affairs and they’ve not been listed here. Other events may also be also so crash at your own risk! Maps to the various locations at NAB are available in Broadcast Engineering’s latest edition. They are available FREE at the entrance to the LVCC.

SATURDAY 05 APRIL

4.00-6.00pm - Omneon Video Networks Press Conference - Le Montrachet - Las Vegas Hilton

5.30pm - Kasenna Reception & News Conference (conference: 6.00pm) -Conference Rooms 1-2 - Las Vegas Hilton

9.00pm till late - Manor Marketing NAB Advance Party! (sponsored by Aspex, Chyron, IABM, OminiTek, TSL & Trilogy) - Tommy Rockers

SUNDAY 06 APRIL (clocks forward by one hour!)

8.30am - Chyron Press Conference & Breakfast - Pavilion - Rio Hotel (ask cabs to go to rear of hotel)

9.00-9.45am - **Wohler Technologies** Press Conference - LVCC - Room N253 (Road Show Sponsor.)

10.00-10.45am - Uchida Yoko Press Conference - LVCC - Room N253

10.00-11.15am - Panasonic Press Conference - Roman Ballroom - Palace Tower - Caesars Palace (transport to Apple event)

11.30am-12.15pm - BBC Technology Press Conference & Lunch (lunch: 12.15-1.00pm) - Verona & Turin Rooms - Caesars Palace

12.00-1.00pm (registration from 11.30am) - Apple Press Conference - South Seas Ballroom - Mandalay Bay Convention Center

1.00-1.45pm - IBM Press Conference - LVCC - Room N253

2.00-3.30pm - Sony Electronics Press Conference - LVCC - Rooms S232 & S233

3.00-3.45pm - Leitch Technology Press Conference - LVCC - Room N253

4.00-4.45pm - Thomson Broadcast & Media Solutions Press Conference - LVCC - Room N253

5.00-5.45pm - Pioneer Electronics Press Conference - LVCC - Room N253

5.00-7.00pm - Avid Technology Press Event (presentations: 5.45pm) - Festival Hall - The Hard Rock Hotel (Bus transportation from the South Hall of the LVCC from 4.15-5.15pm)

MONDAY 07 APRIL

8.15am - Thales Broadcast & Multimedia Press Conference - LVCC Room N253

9.00am - Rohde & Schwarz Press Conference - LVCC - Booth C335

10.00am - Adtec Press Conference & Breakfast (with food & freebies!) - LVCC - Booth SU5870

10.00-10.45am - FastChannel Network Press Conference - LVCC - Room N253

12.00 - Soundtracs Digico Press Conference - LVCC - Booth SL1557

1.00-1.45pm - RCS Press Conference - LVCC - Room N253

2.00-2.45pm - 12 Inch Design Press Conference - LVCC - Room N253

3.00-4.00pm - Telestream Press Conference - LVCC - Room N253

4.00pm - Rohde & Schwarz Anniversary Jubilee (champagne & cakes!) - LVCC - Booth C335

4.30pm - OmniBus Systems Press Conference - LVCC - Booth C2670

5.00-5.45pm - China Infomedia Press Conference - LVCC - Room N253

5.00pm - Euphonix Press Conference - LVCC - Booth N3014

5.00-8.00pm - BBC Technology VIP Party - Bellagios - Strictly Invitation Only

6.00pm - Virage Press Conference - LVCC - Booth SL1854

6.00pm - NVISION Press Briefing & Wine Reception - Piero's

6.30pm - Pinnacle Systems Press Conference & Reception - LVCC - Booth SU5003

9.00pm - Mike Jarvis' Ex-Avid Get-Together - The Hard Rock Hotel

9.00pm - USC Annenberg School for Communication "Fiesta Annenberg" (great food & music) - Palazzo Ballroom - Venetian Hotel

TUESDAY 08 APRIL

8.30am - Syntrillium Press Breakfast - Le Montrachet - Las Vegas Hilton

9.00am - Network Electronics Press Conference & Breakfast - LVCC - Booth SU7045

9.00-9.45am - Bella Corporation Press Conference - LVCC - Room N253

9.00am - Encoda Systems Press Conference (coffee, doughnuts & demos) - LVCC - Booth C3211

10.00-10.45am - Barco Projection Systems Press Conference - LVCC - Room N253

11.00am - Meteorlogix Press Conference - LVCC - Booth C868

NOON - The Order of the Iron Test Pattern awards luncheon in association with the Broadcast.net's 11th Annual Luncheon at the Riviera Hotel Buffet Restaurant ... (just west and across the way from the Las Vegas Convention Center). A must attend event.

1.00-1.45pm - Opticomm Press Conference - LVCC - Room N253

2.00pm - Lighthouse Press Conference - LVCC - Booth SL1545

3.30pm - Solid State Logic (SSL) Champagne Reception - LVCC - Booth N2512

4.00-6.00pm - Triveni Digital Cocktail Party - LVCC - Booth SU5475

4.30pm - Studio Network Solutions (SNS) Press Conference - LVCC - Booth SL2636

5.00-8.00pm - Ciprico Cocktail Party - Suite #5-112 - North Tower - Las Vegas Hilton

5.45-7.00pm - Ulead Systems Press Conference - LVCC - Booth SL436

5.45-7.00pm - Masstech Group Media and Analyst Reception & Presentation (wine & hors d'oeuvres) - LVCC - Booth SU5307

6.00-7.00pm - Sundance Digital NAB Party (Food, Fun & Frosty Beverages!) - LVCC - Booth SU5337

6.00-7.00pm (refreshments: 5.45pm) - Pro-MPEG Forum Press Conference followed by TV-Anytime Press Conference - 'The Interoperability Centre' - LVCC - Room S230

7.10pm - AAF Association Press Conference - LVCC - Room S230

WEDNESDAY 09 APRIL

9.00am - Calrec Audio Press Conference - LVCC - Booth N2646

7.00pm OpenDTV Internet forum "Dutch Treat" dinner at Lawry's Prime Rib on Flamingo Rd. Typical cost per person is $25-40. A map is at the following URL:

http://www.lawrysonline.com/primerib/f_vegas.html

Craig Birkmaier has announced on the OpenDTV forum: "We may also be joined by industry veterans who have been awarded the coveted Order of the Iron Test Pattern." Should you wish to attend this gathering, please RSVP to Craig ASAP at craig@pcube.com. Spouses are welcome.

Subject: **TV tower planned for Times Sq.**
By: Fred Lawrence

According to a New York Daily News - (http://www.nydailynews.com) article dated March 27, 2003, a TV tower is planned for Times Sq.

Touted as the first new broadcast tower in midtown Manhattan since the Empire State Building went on the air in 1931 is in the works and the first signal from that location could be from one of the nation's Spanish language networks.

"Univision is close to signing a deal to transmit from a new, 358-foot tower on top of the Conde Nast Building, also known as 4 Times Square, real estate sources said," The article reports. The Durst Organization owns the building.

The tower will rise 358 feet above the roof, putting it 1,142 feet above street level, at a price tag of $25 million and is set to be completed in October.

The Dursts have received the necessary approvals. The proposed Times Sq. tower isn't good enough for the Metropolitan Television Alliance (MTVA), including WNBC, WNET, WABC and other stations. They say they need a taller tower than the Dursts or the Empire State Building. The MTVA plans a 2,000-foot tower in Bayonne, N.J.

MTVA has been pushing for a tower on Governor's Island, New York City recently acquired, but city officials have not shown any interest in the project. The most recent proposal is to build a temporary antenna on the island in exchange for $8 million to $10 million in annual rent. The group would build a permanent tower on top of an office building at Ground Zero, guaranteeing a revenue source for the project.

And the search goes on to find a suitable replacement that is acceptable to all parties concerned to replace the World Trade Center installation destroyed in the heinous 9-11 tragedy.

Subject: FCC Report
Compiled by: Charlie Nullya

The FCC has issued a document address the "Second Periodic Review of the Commission's Rules and Policies Affecting the Conversion to Digital Television," as related to the Public Interest Obligations of TV Broadcast Licensees, Children's Television Obligations of Digital Television Broadcasters, Standardized and Enhanced Disclosure Requirements for Television Broadcast Licensee and Public Interest Obligations.

All of this is relates to the following documents: MB Docket No. 03-15, RM 9832, MM Docket No. 99-360, MM Docket No. 00-167 and MM Docket No. 00-168.

On January 27, 2003, the Commission released a Notice of Proposed Rulemaking (NPRM) seeking public comment on certain aspects of the Commission's rules and policies in relation to the transition to digital television and the recovery of spectrum at the end of the transition. The NPRM established comment and reply comment deadlines of April 14, 2003 and May 14, 2003, respectively.

On March 21, 2003 the FCC received a joint request from the National Association of Broadcasters (NAB) and the Association of Maximum Service Television (MSTV) seeking a one-week extension of the comment deadline to afford time to finalize their joint comments following the April 7, 2003, MSTV Board of Directors meeting. The FCC found that it is in the interest of compiling a complete record to briefly extend the comment period to enable interested parties sufficient time to analyze the many important issues raised in the NPRM and to coordinate their analyses. Therefore they extended these dates until April 21, 2003, for comments and May 21, 2003, for reply comments.

You might want to make some waves.

FCC Media Bureau Marks Its First Anniversary

MICHAEL POWELL

The Media Bureau of the Federal Communications Commission (FCC) is marking its first year anniversary. The Media Bureau commenced operations on March 25, 2002 as part of FCC Chairman Powell's modernization plan promoting a more efficient, responsive, and effective organizational structure. The Bureau is responsible for policy and

licensing programs for cable television, broadcast television and radio, and post-licensing direct broadcast satellite matters.

Bureau Chief W. Kenneth Ferree said, "I congratulate the staff on a job well done over the past year and on meeting the many challenges set before them. The converging technologies of the broadcasting and cable television industries increasingly raise policy issues that require expertise in both areas. The evolution of the Media Bureau reflects today's dynamic media marketplace."

Highlights of Media Bureau actions in during the last twelve months include facilitating the transition to digital television through several actions including:

- Notice of Proposed Rulemakings (NPRMs) involving a Broadcast Flag copy protection mechanism for digital broadcast signals; the "Plug and Play" agreement between the cable and consumer electronics industries; and the Second Periodic Review of the DTV transition;
- Special temporary authorizations and construction permits for full power DTV stations;
- Review of hundreds of TV stations' requests for time extensions to construct DTV facilities.

The Bureau also prepared a Report & Order adopting In Band – On Channel (IBOC), which will permit terrestrial radio to transition to digital, and authorization of the first digital radio stations.

In the area of Media Ownership, Media Bureau staff produced the 2002 Biennial Review of Broadcast Ownership Rules NPRM and is currently reviewing the more than 15,000 comments that have been filed in this record. Staff also produced eight papers in the Media Bureau Working Paper series as part of an effort to produce theoretical and empirical analysis supporting the FCC's 2002 Media Ownership Biennial Review.

In addition, the Bureau completed the review of two major industry mergers. The FCC approved the Comcast-AT&T transaction and denied approval of EchoStar's acquisition of DirecTV by issuing a hearing designation order. The Bureau also continues work on "flagged" radio transactions.

In the area of Homeland Security, Chairman Powell formed the Media Security and Reliability Council (MSRC), a Federal Advisory Committee, following the events of September 11, 2001, in order to study, develop and report on best practices designed to assure the reliability, robustness and security of the broadcast and multichannel video programming distribution industries. As part of this effort, more than 40 media industry CEO's, organization executives and public safety officials met in May and November 2002 to discuss how to coordinate both internal and public communications in future emergencies.

Reflecting additional FCC modernization efforts, the Media Bureau expanded electronic filing capabilities to make it easier for multichannel video programming distributor services to submit applications, reports, and other documents. This will allow the agency

to conduct effective and timely licensing activities and respond to Congress, consumers, and the communications industries in a timely manner.

The Bureau also continues its work developing policy guidelines for broadband over cable, implementing the Satellite Home Viewer Improvement Act, and processing audio and video licenses.

In an interesting, but long, document
http://hraunfoss.fcc.gov/edocs_public/attachmatch/FCC-03-39A1.doc,
The FCC addresses amendment to Parts 2, 73, 74, 80, 90, and 97 of the Commission's Rules to "Implement Decisions from World Radiocommunication Conferences Concerning Frequency Bands below 28000 kHz." It is also listed as ET Docket No. 02-16. The very long document touches on just about every radio service under the FCC's jurisdiction. It could be of interest of some and you might want to see if it affects you.

New License Renewal Forms

The FCC has a new form for those filing for station license renewals. The revised form is FCC 303-S, March 2003 edition of the Application for Renewal of Broadcast Station License. This revised form is effective immediately and should be used by all broadcast station licensees. All previous editions of the FCC 303-S are obsolete and may not be used. The FCC 303-S form may be accessed using the Media Bureau's Consolidated Database System at www.fcc.gov/mb/elecfile.html.

Be careful what you say to the FCC

The FCC recently announced that it has revised its rules to strengthen the requirements for the submission of truthful statements to the Commission.

As amended, section 1.17 of the Commission's Rules prohibits written and oral statements of fact that are intentionally incorrect or misleading and written statements of fact that are made without a reasonable basis for believing that the statement is correct and not misleading. In requiring that submitters of written statements in fact-based adjudications and investigations have a reasonable basis to believe that what they say is correct and not misleading, the Commission is imposing on the submitters a duty of due diligence, including the duty to take appropriate affirmative steps to determine the truthfulness of what is being submitted.

The revised section 1.17 broadens the category of persons subject to its requirements to include: (1) any applicant for, or holder of, any Commission authorization; (2) any person performing without Commission authorization an activity that requires Commission authorization; (3) any recipient of a Commission citation or letter of inquiry, or any

person subject to a Commission or staff investigation; (4) in a proceeding to amend the FM or Television Table of Allotments, any person filing an expression of interest, and (5) to the extent not already covered above, any cable operator or common carrier. Attorneys and engineers acting in their representational capacities are not covered by the amended rule. The amended rule applies to investigatory and adjudicatory matters. It does not apply to declaratory ruling or to rulemaking proceedings except for expressions of interest in proceedings to amend the FM or Television Table of Allotments, and tariff proceedings.

Sen. Snowe

According the FCC, "The new rule is a clearer, more comprehensive, and more focused articulation of the standards for truthful statements than the old rule." The Commission also said that the new rule will enhance the effectiveness of its enforcement efforts.

Subject: **US Senators look into media rule changes**.
By: Fred Lawrence

According to a story from Reuter's news service recently, Three U.S. senators have asked the Federal Communications Commission to publicly release proposed changes to media ownership limits before adopting them as hard and fast regulations

The FCC is weighing whether to adjust rules limiting how much of the national television audience one ownership can reach, as well as bans on common ownership of television and radio stations or newspapers and broadcast stations in a single market.

Sen. Allard

Sen. Snowe

Sen. Collins

Republican Sens. Wayne Allard of Colorado, Olympia Snowe of Maine and Susan Collins of Maine sent a letter to FCC Chairman Michael Powell seeking public and congressional review of any changes to existing limits.

"Please do not proceed with a final rule until the commission provides both a full description of all proposed changes and the empirical foundation for the changes, as well as provide for an ample public comment period, so that members of the public and

Congress will have an opportunity to evaluate the new rules' potential impact," the lawmakers said.

Some of the rules have come under fire from an appeals court that said the agency failed to sufficiently justify having the restrictions. Powell, a Republican, hopes to vote on revised regulations by late May or early June.
General Electric Co.'s GE.N NBC network, News Corp.'s NCP.AX NWS.N Fox network, Viacom Inc.'s VIAb.N CBS network and Tribune Co. TRB.N are some of the companies lobbying for easing the rules. Meanwhile some small broadcasters and newspaper owners have urged the limits be kept in place to preserve diversity and local programming.

Rules under review include:
-- a ban on common ownership of newspapers and local television or radio stations (adopted in 1975);
-- limits on ownership of local radio stations (adopted in 1941);
-- a 35 percent cap on the reach of national television broadcasters (adopted 1941);
-- limits on how many television stations in a market can be owned by a company (adopted in 1964);
-- limits on common ownership of radio stations and newspapers in a market (adopted in 1970);
-- a ban on a company owning two of the four major television networks (adopted in 1946).

Subject: Satellites Deliver War Coverage
By Larry Bloomfield

Little did I realize when I helped put up Syncom I, II & III, the world's first Geosynchronous Satellites, that the day would come when you could see a war in living Color live, in your living room. As Rush Limbaugh would say, "War does two things - kills people and breaks things." Satellite TV brings it to you live; as it is happening. There aren't too many people, who relish the concept of war, but supporting our troupes is a whole different issue and seeing the great bravery the exhibit is certainly reassuring.

So yes, Satellite TV has the war with Iraq covered;, delivering the latest news and events from the several week-old military action to viewers across the country and around the world.

News networks have become the top destination for those watching the events.
According to Nielsen Media Research, FOX News averaged 5.58 million prime-time viewers when it all began, with CNN attracting 4.37 million and MSNBC 2.15 million.

Satellite is delivering the channels mentioned above as well as others originating from the Middle East. The Middle East offerings are being promoted as exclusives for dish services.

Where does one find the alternative feeds?

GlobeCast is the exclusive distributor of Abu Dhabi Television in North America, and it's delivering the channel free-to-air via its GlobeCast WorldTV DTH Platform on Telstar 5. Abu Dhabi TV, which originates from the United Arab Emirates, has been a major video source of war coverage.

Charlie Egan's EchoStar/DISH Network carries news network Al Jazerra in a package of 10 Arabic-language channels. Reception of the Arabic programming requires a second dish for reception.

On satellite radio, both XM Satellite Radio and Sirius are promoting their news offerings, which include FOX News, CNN and BBC World Service. XM said it conducted an online survey of its subscribers and found that the conflict has compelled more than half of listeners (52 percent) to listen to news channels more often than normal.

Subject: **PVRs-HDTV in Technologies Top 10**
From: SkyReport

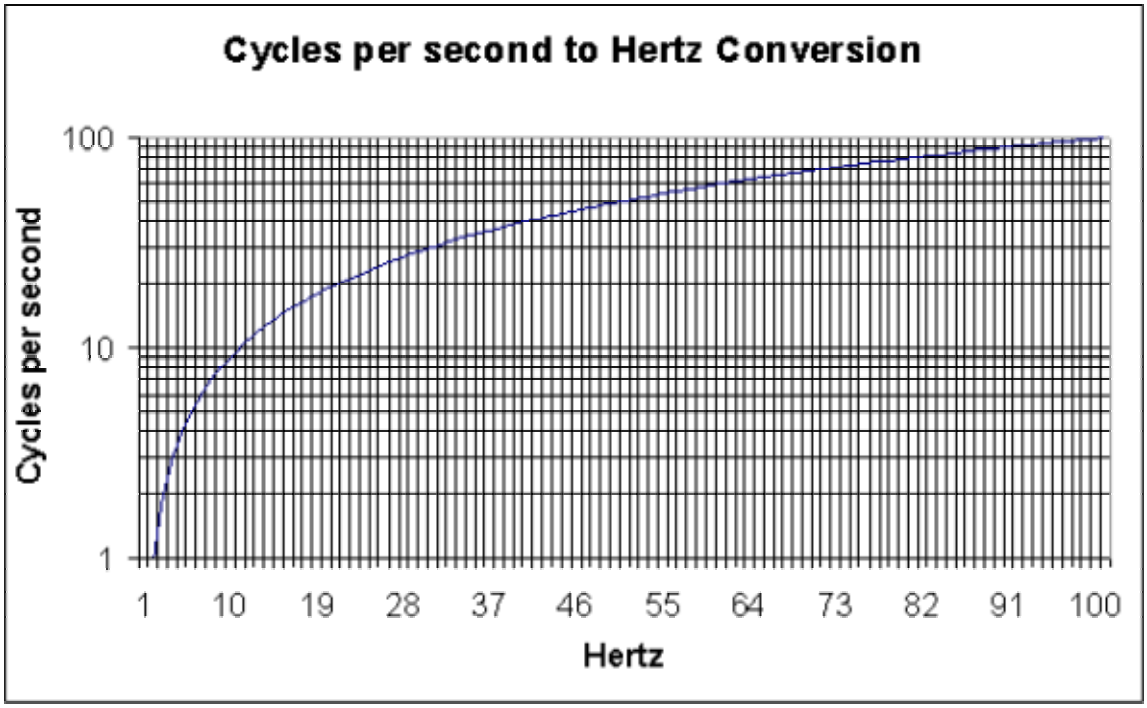
In case you missed it, the Wall Street Journal listed the 10 technologies you need to know about and if the Journal soothsayers are in good sooth, you can expect a lot of action on the high-def and personal video recorder fronts in the very near future.

Also well worth your while are the pieces on Wi-Fi and Bluetooth, both of which could have big impacts on broadband bandwidth issues.

Subject: Cycles Per Second (CPS) to Hertz (HZ)

From: Mark Persons WØMH

(Editor's Note: Done ever let it be said that we don't have a sense of humor.)



Frequency Conversion April 1, 2003: Those involved in electronics in the 1960's will remember that the unit of frequency measurement was Cycles per Second. Scaled up, that was Kilocycles per Second or Megacycles per Second. In the mid-60's, the world converted to frequency measurements in Hertz. Abbreviated, it is Hz. The change was to honor Heinrich Hertz. If you still have magazines and books describing frequency in Cycles per Second or Megacycles, you will want to convert those numbers to Hz (Hertz) or MHz (Megahertz). To do that, use the chart above that was graciously provided by long time ham, Jim WAØAXB.

Subject: **Media's New, High-Tech Gear No Match for Iraqi Sand**
By Charlie Nullya

According to a Wall Street Story by Joe Flint (joe.flint@wsj.com) , the gear isn't fairing too well in the desert sand environment. The sand is so fine over in Iraq that it can not be used in making cement. Anyone who's been over there will tell you that it finds it way

into nearly everything, so it's not difficult to understand why the mechanical camcorder's days may well be numbered.

So far camcorders with hard disk drives have not made much of a dent in the television news industry. The Avid Camcutter was well before its time; the mechanical factors and weight disadvantaged the Camcutter relative to tape-based systems. But today, we have the technology and it would be quite easy to develop either a hard disk based or RAM based camcorder that would provide workable "loads." Considering some of the holographic base recorders in development with their 100 gigabyte capacities, this may well be just around the corner.

The larger question is whether a hard disk bases camcorder would be more reliable than a tape based system? Hard disks are hermetically sealed, which should be an advantage, but there may still be issues with fine dust getting into the motors. RAM based systems would be immune to mechanical problems, but would need a highly reliable power system to protect the data.

One factor that would make RAM based systems feasible is improved compression, such as the new H.264 Advanced Video Codec. We will be seeing HD programs source coded at 6 Mbps at NAB. Let's assume a relatively high data rate of 8 Mbps for an SD quality camcorder, including audio.

This means we need 1 MB per second of storage, which gives us 1000 seconds or 16.67 minutes of storage per gigabyte. Clearly this is well within the realm of economic viability today, and will keep getting better as RAM storage densities continue to increase. For high reliability applications such as the conditions described in the following article, the economics could be justified today. AND, the source would already be compressed to a level that would facilitate distribution via bandwidth limited satellite connections.

Flint points out in his story that camcorders are not the only problem. CNN correspondent Ryan Chilcote, embedded with the 101st Airborne in central Iraq, isn't answering his phone; he can't get the buttons on his Thuraya satellite phone to work.

We've seen a great deal of story filing and on the air reports from videophones, which converts video and audio signals into digital data and then sends the stream via a satellite phone. Used alone, satellite phones are mere audio devices. But in a sandstorm, they are often the only working tool available. As a result, over the past couple of days, many correspondents' reports have been sound-only, with a map and photo of the reporter put on the screen in lieu of footage.

Supplies are an issue News reporters and producers in the field sometimes make do with rubbing alcohol and Q-Tips to clean their pricey cameras. And it's difficult, at best to geg the point across to someone who doesn't have a clue about the conditions which they have to work under. They have frequent frantic conversations with their tech-support people back in the States. They constantly clean the lenses -- but the sand is so fine, it is

practically impossible to get every grain out. The result is video glitches.

One story Flint relates is on about Byron Pitts. “Pitts, a CBS News correspondent, was doing a live report for “48 Hours" during a sandstorm. To communicate via his satellite phone, Mr. Pitts needed to point the phone toward the dish mounted on his SUV -- so sitting in his vehicle or crouching behind it weren’t options. Doing a stand-up would have meant chewing sand for the rest of the war. With deadline approaching, Mr. Pitts hopped on the SUV’s roof and taped a voice-only report lying flat on his back, facing the dish. The story's subject? “The effect of sandstorms on the war.”

This picture is typical of the kind of thing that Pitts and everyone else over there were putting up with during the storm.

Subject: **Direct to Home Satellite service, HDTV and the FCC**
From various sources compiled by Larry Bloomfield

The FCC was poking around trying to find out what the Satellite folks are doing with respect to their high definition TV roll out. DirecTV recently responded its efforts, which included an assessment of the number of HD set-top boxes deployed and how the high-def business is going for the satellite TV service.

In a letter detailing HD happenings, DirecTV told commission officials that it has 180,000 active subscribers with HD set-top boxes. The company also told the agency about 260,000 HD set-top boxes has been shipped.

DirecTV told the FCC that it anticipates rolling out 30,000 to 50,000 HD-DVR set-top boxes in 2003 and 2004, with the bulk of shipments in 2004. Actual volumes for the product, which allows for the digital recording of programming, will depend on consumer demand, DirecTV said.

DirecTV also commented on the use of ATSC tuners in HD set-top boxes. The company told FCC staff that its HD models can receive over-the-air ATSC broadcasts as effectively as other ATSC devices.

The follow-up letter came two weeks after DirecTV executives met with commission officials on issues concerning the delivery of local stations via satellite. Satellite interests have been eyeing efforts at the commission and on Capitol Hill concerning the Satellite Home Viewer Improvement Act, which is up for renewal in 2004.

DirecTV is not alone in its HD talk. In early February, EchoStar Chairman Charlie Ergen met with FCC commissioners to discuss concerns with a requirement that would force satellite operators to carry local broadcast signals in high-definition.

According to a FCC filing, Ergen also discussed the possibility of requiring delivery of locals on a single-dish, as well as consolidation in the media marketplace.

Letters to the Editor

From: Bohus Blahut
Help!

Good to see that you guys are meeting at NAB. Wish that I were going so I could meet a lot of you gentlemen in person. I'd love to hear some of the stories that I'm sure you'll exchange over those days... hopefully I'll make it out next year.

I have a strange request for you. I have recently been working on some audio humor stuff, somewhat in the vein of old time radio but with some Firesign Theatre style comedy thrown in for good measure. I've found a few LP's of 60's era production elements that are perfect. Especially ones that I found that are like "instant commercials" - they're 30 second tracks with a pre-recorded announcer at the beginning with some generic message, a music bed that each individual station was supposed to talk over, then music at the end.

These tracks are really a lot of fun and lend themselves to my style of comedy. The thing is that these records are a bit hard to find. I've managed to scrape together about a dozen but would love to find some more. Do you know of anyone on your list who might have a box of these types of records laying around? Since I've begun my dearch, I've heard a couple stories of people who "just threw out" a box of 200 because they didn't think that anyone cared anymore.

I've been cleaning up these records of their years of dust, then re-recording them into the computer so that I further fix up the sound digitally... these tracks have never sounded so good! I don't have a great of money to spend on such a project, but I could certainly pay for shipping. Any leads that you might have would be very much appreciated. If I can get enough raw material, I think that I could come up with an album's worth of good funny stuff.

Thanks a million for you help. By the way, I found out what the testing instrument was that I asked you about and you were kind enough to run a picture of. It is for video testing by TV repairmen. That strange connector is for plugging right into the picture tube of old televisions. I think that we're talking some scary voltages here...

Again, thanks and keep up the good work!

Bohus Blahut
(BOH-hoosh BLAH-hoot)
director- The Vantage Point
773.465.5158

www.thevantagepoint.net

From: Paul Boyden paul.boyden@usdtv.com
Need Help

I wanted to check in with you, let you know where we are and ask for a little help from you. Our little company is really struggling, but has not given up completely. All of the employees except for the two founders have been officially laid off. Unofficially, that was just for liability sake, and the instant there is more funding, most of us will be re-hired. That would be swell, but in the mean time, I am looking for something else.

You are a newsletter with your ear to the ground, and I think you may be able to put me in touch with the right people. I will supply my resume to interested parties. I am very flexible as far as job description and location. My small family of three could move at a moment's notice. All of that said, should USDTV start moving again, we will need to re-open our discussions as we build out our national operations center.

Thanks in advance for your help.

Paul Boyden, Director of Engineering/Broadcast Operations Manager
US Digital TV
10421 S Jordan Gtwy Ste 630
South Jordan, UT 84095
work 801-501-8019 - cell 801-949-1901

Features

Subject: Some of My Observations
By: Burt I. Weiner biwa@earthlink.net

Whatever to do with the F.A.A. -- Chapter II

Remember, I recently wrote the story about the client station, the tower lights and the FCC inspection? Well, there's more to this continuing saga.

The tower light problem was corrected and the FAA properly notified. I know, I called to report the repairs myself. I spoke to a Mr. "Fuzzy Bear". I gave the station's call letters and exact location per the FAA's wording. Mr. Bear took the information and told me he'd report the repair. He thanked me for letting them know and we hung up. Simple, right? HA!

A few days later I received a call at home from the FAA. They were going through their records and just wanted to know what the status of the station's tower lights were. I recall his exact question, "Have your tower lights been repaired?" I proceeded to tell him what had been done and about my call to Mr. Fuzzy Bear. The fellow I was talking to (this time) admitted their record keeping wasn't the best in the world.

By the way, why did I get this call at home? When I was trying to get this problem straightened out the first time, I left my home number for the supervisor to call me back. He did, and he understood it was my home number. That, they managed to log and not lose!

There's one last hope. Next time you need to report a tower light problem, follow up your phone call with a registered letter. In Los Angeles their address is:

Hawthorne Flight Service
12111 S. Crenshaw Boulevard
Hawthorne, CA 90250
ATTN: NOTAM Position - Operation Floor

Don't forget the return receipt. When you pay for the return receipt, you should be given a "receipt for certified mail" by the Postal Clerk. Attach the receipt along with a copy of

the letter to your station log. When you receive the signed returned receipt in the mail attach it your station log along with the letter and original receipt.

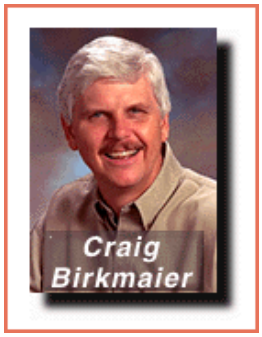
Check with your local F.A.A. office for the reporting point, phone number and mailing address nearest your station.

Report the repair by telephone and letter. What could be more simple. Only time will tell.

Since I originally wrote this article we've had to register towers using coordinates. The FAA still wants to know the actual location in bearing and distance from a navigational aid because pilots navigate by these aids, not necessarily coordinates.

Burt I. Weiner Associates

Subject: **Addressing HDTV picture quality - Contrast - Perceived Resolution etc.**
From: Craig Birkmaier craig@pcube.com.



About a decade ago I was walking around the show floor at NAB, which is filled with displays; at the time almost all were CRT displays. I was in a booth where I could see several SDTV monitors at viewing distances of about 5-10 picture heights; there was a wide screen display in another booth about 30 feet away. The SDTV displays had excellent contrast; the more distant display looked weird- it was all washed out, although it was in an area with subdued lighting. So I went over to see what was wrong: Turned out that it was a 1250/50 HDTV display in the booth of the European HD-Mac project. As I stepped up close to the monitor I could see that there was a higher level of detail than on the high contrast monitors around the show floor. But I had to get very close to the approximately 30 inch diagonal display to perceive this detail, and the picture still looked washed out, even up close.

Contrast is VERY important in the perception of detail. If you want a real world example, just go to the nearest TV and turn down the contrast control. NOTE: most TVs in consumer environments operate with the contrast set at or near the maximum setting - this should tell you something about human perception.

The subjective psycho-visual impact of contrast on the perception of detail, and the relationship to the Modulation transfer function is very important. MTF is an issue for both acquisition (cameras and scanners) and for displays. And there is an additional factor that has a dramatic influence on MTF; the optical and/or electronic filtering that is used to eliminates aliasing in electronic acquisition systems.

A good way to understand the relationship of MTF to the perception of detail is to view a multiburst signal on a display. At the lower frequencies there is excellent contrast; you can easily perceive black lines and the white area between them. What is less easy to perceive is the grey samples in the transitional area between the black lines and white background; these transitional samples are necessary to comply with sampling theory so that we can prevent the perception of aliasing. As we move to higher frequencies the contrast of the lines reduces. As we reach the upper limit of the legal bandpass for the system the contrast approaches zero; the black lines and white background become a neutral grey as the filters roll off the response at the higher frequencies.

As we have discussed before, and mark pointed out again, over-sampling is one way in which we can improve contrast (i.e get more information under the MTF curve. And as we have discussed before, most HDTV cameras today do come close to delivering the full response that is possible in the bandpass of the system. For example, 1080i is said to have a bandpass of 30 MHz. But current 1080i cameras begin to roll off their response at 20-22 MHz and are down to zero by 24-25 MHz.
In essence, optical and electronic filtering modifies the information seen by the camera sensor. At higher frequencies a black line becomes a grey line then a grey blur. This is quite different than the high contrast response of the display you are now viewing to read this message. Computer displays make a different trade-off than video displays. We accept a higher level of aliasing in order to achieve a higher contrast ratio, which improves the psycho-visual perception of sharpness.

Finally, there is another factor that must be considered. That is the relative size of the stimulus on the human camera, our eyes. This is where we get into the issues of display size, viewing distance and our ability to resolve fine details. I like to use the metric of cycles per degree (CPD) delivered to the retina. The nominal test of perception of CPD is to place two black lines on a white field - i.e. maximum contrast. The lines are moved closer together until we reach the point where the human subject can no longer differentiate the two lines. This is taken to be the cut-off for the perception of detail for this observer; it is typically in the range of 22-30 CPD. 22 CPD is considered to be a sharp image for the average viewer.

What happens if we present the viewer with more than 22 CPD of detail? For all intents and purposes it is not perceived - it washes out just like that multi-burst test pattern.

So if we attempt to watch an HD source on a small display at a comfortable viewing distance, the level of detail presented should exceed our ability to perceive the detail. IF we could preserve contrast and detail as the size of the image presented to the human observer increased at a given viewing distance, we should perceive more detail. And this is why you need a big screen to fully appreciate the HDTV viewing experience. On smaller screens, contrast is probably more important than the level of detail, as it relates to the perception of a sharp image. As Mark has pointed out in the past, interlacing may contribute to the perception of improved sharpness; this is probably related to the perception of aliasing, just as we perceive the test in this image as being sharp on the

computer display.

The optimum viewing experience is achieved when we over-sample and present an image with higher MTF levels on a display that is well matched to the human observer (i.e. the display is capable of resolving the detail at the preferred viewing distance for the observer. While aliasing may contribute to the perception of sharpness, we are seeing false information. Aliasing can also interfere with the perception of fine detail; NHK noted this in their basic HDTV research, which pointed to the use of progressive scanning as a major factor in the elimination of aliasing and the perception of fine detail.

On this very issues, an associate recently said: "If you push an analog system much beyond its specifications, a black pixel and a white one that would be side by side would tend to melt together or, at least, the amplitude difference between them will gradually converge towards zero. But if you don't go beyond the, say, 3 dB attenuation that marks the end of the useful specified bandwidth, then in most of the useful spectrum, the contrast ratio should be about the same. This is basically correct; however you must take into account the effect of filters on response.

He continued, "In a properly designed digital system, the contrast ratio should be about the same up to the maximum resolution allowed, at a quarter of the sampling rate (if you use over-sampling)."

The limitation is related to the allowable response at the delivered resolution. The filtering must deal with the delivered image and thus there will be reduced contrast at higher frequencies. What over-sampling does is to move the upper limit on acquisition extending the range of frequencies at which full contrast is permitted. And you can even cheat a little, using less filtering during acquisition, since the process or re-sampling to the delivered resolution will reduce any aliasing; as Mark indicated, you get more information under the MTF curve, and these samples are more accurate than those from a camera that does not over-sample.

As I indicated in the beginning, displays have their own MTF curves. One of the issues we must deal with today is optimization of source for the characteristics of each display device. This image processing may further reduce contrast and detail, depending on the kind of re-sampling and image enhancement that is applied.

Regards

Craig

Subject: Digital Cinema Acquisition on the Rise
From Des Chaskelson, des_chas@scri.com

Results from SCRI's 2003 - 2005 Digital Cinema Marketplace Report show that digital cinema acquisition is on the rise.

By when do you plan to shoot a feature film digitally instead of on motion-picture film?

At the end of 2002, over four in ten digital marketplace facilities (43.2%) report already shooting feature film digitally instead of on motion-picture film. By 2003, the cumulative percentage of facilities will increase 31.1% to 74.3%. With 15% unsure, the actual penetration rate is likely to be even higher.

For more information on SCRI's 2003 - 2005 Digital Cinema Marketplace Report, go online to: http://www.scri.com/sc_reprt.html or contact info@scri.com

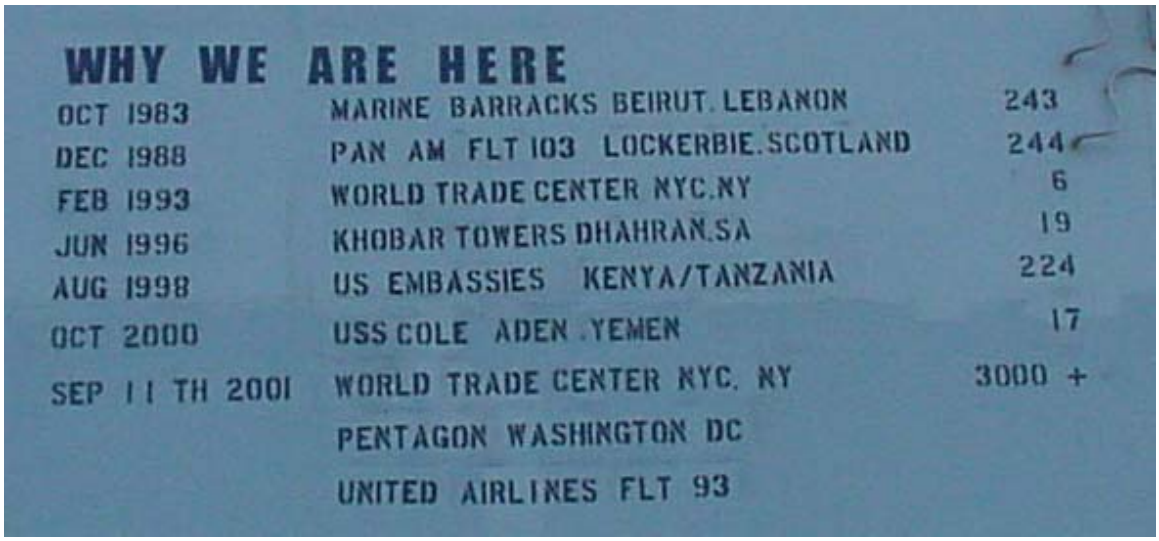
Parting Shots

By Larry Bloomfield

Larry@Tech-Notes.TV

As much as I want to take the time to talk about the Road Show, which is coming along just fine and NAB, which is next week, I feel very compelled to speak about reporters responsibilities when covering stories not only here and abroad, but especially during times of armed conflict: case in point Iraq. I don‘t think for one minute any of my ranting and raving here will have much impact, but since I can, I will!

The issues of why we’re in Iraq are much cannon fodder for formal and backyard debates. The picture to the left, dated March 8, 2003, showing the superstructure of one of our ships of the line, spells out why we’re there, at least for me. I have enlarged the print area incase you can’t read it. Look on the next page.



Having served sixteen years of honorable service in the United States Navy and worked in both radio and television as an engineer, when not so engaged, I well know that there are engineers out there providing the support, holding the cameras, seeing that the stories are gotten back to the studios and network centers for air. I have worked with really great news people like Connie Chung, who I have a great deal of professional respect for, and many others. I have also worked with egotistical maniacs whose sole purpose in life is for the glory of being on camera and getting their faces recognized; irrespective of the story and no matter the price. Thank God these are in the minority and usually not very good reports when held next to the true professionals.

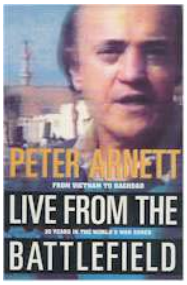
Some report/producers are good, but occasionally display a bout of just plane stupidity. Stupidity can be tolerated on occasion because we are all subject to fits of it at one time or another in our lives. It is, however never tolerable when it places our troupes in harms way. Appropriate action not only should be, but MUST be take! Get those idiots out of there and then review why they were ever sent there in the first place.

There probably isn't too many who remember the World War II catch phrase, "**LOOSE LIPS SINK SHIPS**." Well it's just as today as it was then. According to our sources, Geraldo Rivera has left Iraq, but Fox News has appeared to leave the door open for him to return to the war.

Rivera apparently created a furor by allegedly violating rules for reporting from war zones, Fox News Channel said Rivera had left for Kuwait. "Geraldo Rivera has volunteered to return to Kuwait from his embedment with U.S. troops after learning of concerns that he may inadvertently have violated the rules governing embedded journalists," a network spokeswoman said. "Given those concerns, Fox News

and Geraldo thought it better that he return to Kuwait while the situation is reviewed. Fox News believes that Geraldo did not knowingly disregard the rules of embedment." During a report this past week, Rivera drew a map in the sand designed to show viewers his relative position in Iraq and where troops might next move. He had been traveling with the Army's 101st Airborne Division. Before Rivera left the country, some observers pointed out that the military has asked other journalists to leave for less serious offenses.

Rivera needs a course in "Military Savvy" and a healthy dose of smart pills before anyone should even remotely permit him anywhere near our troupes.



Rivera isn't the only one who is cited as being in the "dunce reporter category." Just when Peter Arnett's post-"Operation Tailwind" career rehabilitation campaign was hitting its peak, the veteran war correspondent made what he admitted was "a stupid misjudgment" in granting an interview to Iraqi state TV that cost him his job with "National Geographic Explorer" and ended his burgeoning relationship with NBC News and MSNBC.

Arnett's blunder was a 15-minute interview with Iraqi-controlled television, in which he strongly criticized the tactics of the U.S.-led war effort and praised Iraqi officials for their "courtesy" in allowing reporters to work in the country in the years since the 1991 Persian Gulf War. To reinforce his lack of judgment or understanding of what he did, Arnett said; "I am still in shock and awe at being fired. I report the truth of what is happening here in Baghdad and will not apologize for it."

Hundreds of reporters from around the world are currently assigned to U.S. and British military units to report the war in Iraq under ground rules that allow them freedom to report without compromising the security of the troops. My comment is: JUST DO IT.

There's little doubt that we'll all get to some of the technology at NAB this next week that is making all this reporting possible. Now all we have to do is keep the minority of dummies from giving away all our military secrets. For the most part, the reports and their technical support teams have done a stellar job. My closing though: I pray the conflict is short termed, the casualties on both sides are low and we achieve our objectives -- a free Iraq.

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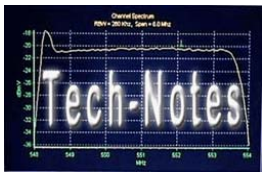

Thanks.