

September 24, 2003

Marlene H. Dortch  
Secretary  
Federal Communications Commission  
TW-A325  
445 Twelfth St., SW  
Washington, DC 20554

Re: *Ex parte* presentation in MB Docket No. 02-230, CS Docket  
No. 97-80 and PP Docket No. 00-67

Dear Ms. Dortch:

At our meeting with the Media Bureau on Monday, Sept. 22, Public Knowledge, together with representatives of Consumers Union and the Electronic Frontier Foundation, further presented our doubts about the central premises underlying the broadcast-flag protection-scheme proposal. That meeting also included representatives of the Commission's Office of Strategic Planning of Policy Analysis and the Office of Legislative Affairs.

Among the premises we challenged was the *presumption* that unprotected broadcast original television content, which *already* can be digitized and retransmitted to the Internet and elsewhere, undermines the additional revenue streams of VHS and DVD sales, as well as those for later syndication of that original programming. In our presentation and filings, we have consistently noted the lack of any clear evidentiary foundation for the presumption of such harm to these aftermarkets.

Our argument on this point prompted Jonathan Levy of the Office of Strategic Planning of Policy Analysis to ask Public Knowledge whether there is in fact evidence that seems to contradict this presumption. Although necessarily constrained by time as these proceedings move forward quickly, we were able to find a range of articles that, taken together, cast doubt on the presumption of a harm to aftermarkets attributable to unprotected broadcast original programming that is captured and redistributed over the Internet. The "threat model" presumption proffered by broadcast-flag-scheme proponents is at best simplistic, and most likely simply incorrect.

Given the lack of evidence for that presumption, we continue to believe that no *prima-facie* case has been made for the broadcast-flag scheme -- a technological regime of dubious effectiveness that is being offered to justify a regulatory framework that would drastically limit current legitimate consumer use of broadcast television content, that risks throttling innovation in the IT Industry, and that would undermine consumer acceptance and adoption of the DTV transition. We urge the Media Bureau and the Commission to consider the materials we have attached support of our argument regarding the absence of evidence of harm to aftermarkets.

Among the attachments are recent articles that suggest that the DVD market for repackaged broadcast (and other) TV content is strong and even surprisingly on the upswing. This *growth continues to occur* despite the fact that digitized broadcast programming already may quickly become available “for free”: 1) though the individual-to-individual direct sharing of recorded broadcast programming via VCR, TiVo, or computer TV “capture cards;” or, 2) over the Internet.

While some of the attached articles do not distinguish the aftermarket for repackaged broadcast programming from those for repackaged original cable programming, they do suggest that there are, in fact, ways in which the DVD aftermarket, and even the syndication aftermarket, add value that “free” Internet redistribution does not. In part, the articles suggest this may be due to DVDs’ sheer convenience and increasingly low price points, as well as to the added features that DVD repackaging commonly offers. Adams Media Research argues expressly that there is “simply no evidence for the claim that consumers think DVDs are too expensive or that they are ready to embrace downloads as a replacement for discs.” Another article notes that it is not yet evident that even DVDs, which may present a full season of episodes more quickly and conveniently (and with more features) even than “stripped” syndicated rebroadcast can, have had any effect on the audiences for syndicated rebroadcast content. At a minimum, these articles, taken together, suggest that the television-viewer market is rather more complex and segmented than the Broadcast Flag proposal assumes. Certainly the articles demonstrate that there is no single, simple model of how television audiences prefer to enjoy original broadcast programming.

If, however, the Media Bureau and the Commission determine even in the absence of any evidence that this broadcast flag proponents’ “threat model” for high definition broadcast television is an accurate one, Public Knowledge and Consumers Union continue to adhere to the belief we expressed in our joint filings in this proceeding: that there are better approaches to protecting high definition broadcast programming and associated business models than the Broadcast Flag scheme. We believe that, at a minimum, a full range of technological choices (and associated costs and cost allocations) must be explored before the Commission decides upon a Rule in this matter. This debate has not yet been conducted by any standards group or by any other inter-industry entity, or even by the government itself.

If there is a content-protection problem to be solved, let us go about finding the right solution rather than insisting on blessing the first proposal out of the starting gate. We continue to stand ready to assist you in exploring the nature of this problem and the question of which solution or set of solutions works best for all stakeholders, including of course, ordinary citizens and consumers.

Respectfully.

A handwritten signature in black ink that reads "Mike Godwin". The signature is fluid and cursive, with the first letters of "Mike" and "Godwin" being capitalized and prominent.

Mike Godwin  
Senior Technology Counsel  
Public Knowledge

Cc:

Chairman Michael K. Powell  
Commissioner Kathleen Q. Abernathy  
Commissioner Michael J. Copps  
Commissioner Kevin J. Martin  
Commissioner Jonathan S. Adelstein  
Mr. Paul Gallant  
Mr. Matt Brill  
Mr. Jordan Goldstein  
Mr. Anthony Dale  
Ms. Johanna Mikes  
Mr. Robert Pepper  
Mr. W. Kenneth Ferree  
Mr. John Rogovin  
Mr. Rick Chessen

Ms. Amy Nathan  
Ms. Mary Beth Murphy  
Ms. Susan Mort  
Ms. Lori Holy  
Mr. William Johnson  
Ms. Alison Greenwald  
Mr. John Wong  
Mr. Jonathan Levy  
Mr. Mike Perko  
Ms. Deborah Klein  
Mr. Thomas Horan  
Mr. Steve Broeckaert  
Mr. Michael Lance  
Mr. Alan Stillwell

## Contents

1. Nothing Is Forever (Except TV Shows), Laura M. Holson, *The New York Times*, August 17, 2003..... Appendix A
2. Sick of ' Buffy' Cultists? You Ain't Seen Nothing Yet, Emily Nussbaum, *The New York Times*, June 8, 2003..... Appendix B
3. Taking Back Television, One Disc at a Time, Emily Nussbaum, *The New York Times*, August 17, 2003..... Appendix C
4. Buyer's market for low-priced DVDs, Thomas K. Arnold, *USA TODAY*, April 2, 2003..... Appendix D
5. TV series can live long and prosper on DVD, Mike Snider, *USA TODAY*, July 16, 2003..... Appendix E
6. Kiddie cartoons rolling out on DVD, T.K. Arnold, *USA TODAY*, June 11, 2003..... Appendix F
7. Adams Media Research, <http://www.adamsmediaresearch.com/>..... Appendix G
8. Terminator is back, on 'Extreme DVD,' Mike Snider, *USA TODAY*, April 28, 2003..... Appendix H

## **Appendix A**

*The New York Times, August 17, 2003*

Copyright 2003 The New York Times Company  
The New York Times

**August** 17, 2003, Sunday, Late Edition - Final

**SECTION:** Section 2; Page 19; Column 1; Arts and Leisure Desk

**LENGTH:** 879 words

**HEADLINE: TELEVISION;**  
Nothing Is Forever (Except **TV** Shows)

**BYLINE:** By LAURA M. HOLSON

**BODY:**

IN **television** these days, almost everyone is getting a chance at a comeback.

In the last three years, the popularity of whole seasons of **television** shows on **DVD** has exploded, giving new life to both popular and obscure programs that, once they went off the air or ended a successful syndication run, used to be gone for good. Now pay cable channels are taking advantage of pent-up demand for popular shows like "The Sopranos" and "Sex and the City." Modern classics like "Friends" and "The Simpsons" are almost as ubiquitous as old episodes of "I Love Lucy." And **television** executives are learning what their movie counterparts have known for some time: there is money to be made satiating foreign appetites for all things American.

"It's not so much the size of the audience but their ferocity," said Peter Staddon, senior vice president of marketing for Fox Home Entertainment. "What we are finding is that for every **television** show there is a must-have audience."

To be sure, the \$600 million market for **television** shows is still dwarfed by the overall demand for **DVD's** of nearly \$11 billion. A large part of that, industry executives say, is theatrical film releases. But according to the **DVD**

Release Report, which tracks what **DVD's** are distributed, offerings of multi-disc **television** series increased a record 114 percent in the first seven months of 2003 over the same period last year. (**DVD** releases in general -- including movies, music and animation -- showed a 28.5 percent increase).

Most industry analysts and executives chalk up the boom to the **DVD** itself. Hardcore **television** fans have always been able to buy the most popular episodes of their favorite shows on VHS tapes. But a year's worth of shows took up a lot of shelf space. "The thing about **DVD's** is you can fit a whole season onto one," said James Cardwell, president of Warner Home Video, which distributes, among other shows, "Friends." "You don't have the clunkiness you had with tapes."

Ralph Tribbey, who edits the **DVD** Release Report, said distributors in the late 1990's first began releasing old episodes of science-fiction favorites like "Star Trek" and "The Twilight Zone," which were then snapped up by zealous fans. But in 2000, more recent mainstream fare began to hit retail shelves. In May of that year, the "X Files," broadcast on the Fox network for nine years, became the first mainstream **TV** series to be released on **DVD**, Mr. Tribbey said. That was followed by the 1999 season of the HBO series "The Sopranos," which has become one of AOL Time Warner's most popular titles on **DVD**, according to the company.

Mr. Cardwell attributed the popularity of "The Sopranos," in part, to the notion that fans who didn't want to pay for HBO but wanted see the show had bought the **DVD** instead. On Amazon.com, the first season of "The Sopranos" now sells for \$84.99, nearly the same cost of some monthly cable bills. As a result, selling series on **DVD's** is becoming an important new revenue source for **television** production, something media companies are only beginning to capitalize on.

"I see it as a growth engine for studios," Mr. Cardwell said. "We have a huge library which we can launch in phases over the next few years."

And not just in the United States. For example, in the

mid-1990's, Mr. Cardwell said, British teenagers were hungry for anything related to "Friends," which they could get only on pay satellite **television**. (It later became available on free **television**.) So in May 2000, after a modest release on VHS, Warner Home Video released the first season of "Friends" on **DVD** in Britain and quickly sold 2.1 million units, Warner Home Video said, an eye-popping number, given that Great Britain is a small market compared to the United States. "Friends," he said, is AOL Time Warner's most popular selling title internationally.

Still, what dominates retail shelves most are shows that had a particularly loyal following when they were on the air. Shows like "Dr. Quinn Medicine Woman" and "Little House on the Prairie" are particularly popular with women, said Mr. Staddon of Fox. (On Amazon.com, they are even packaged as a set.) Science-fiction fans gravitate to "Babylon 5" and "X Files."

Fox's most popular show is "The Simpsons," Mr. Staddon said, and it has already sold a combined 2.8 million copies for the first and second seasons and will be releasing the third season soon. "It's still a niche audience, but it's big enough to be profitable," he said.

What is yet to be determined, though, is what effect, if any, releases will have on syndicating popular shows. According to several media executives, it is still too early to tell what kind of effect **DVD's** will have on syndication. But so far, some companies are taking advantage of the crossover between demand on **television and DVD**.

In September, the Sci Fi Channel is rebroadcasting the 10-part Stephen Spielberg science-fiction mini-series "Taken." Dreamworks, which is distributing the **DVD**, plans to release the series after the third episode. "All we need to do is get one person sucked into the first one or two episodes," said Kelley Avery, head of worldwide home entertainment at Dreamworks. "Then if they miss one after that, they want them all."

<http://www.nytimes.com>

**GRAPHIC:** Photo

**LOAD-DATE:** August 17, 2003

---

Source: [News & Business](#) > [News](#) > [By Individual Publication](#) > [N](#) > **The New York Times** 

Terms: **dvd sales of tv shows** ([Edit Search](#))

Mandatory Terms: **date from 03/23/2003**

View: Full

Date/Time: Tuesday, September 23, 2003 - 10:57 AM EDT

---

---

[About LexisNexis](#) | [Terms and Conditions](#)

---

[Copyright ©](#) 2003 LexisNexis, a division of Reed Elsevier Inc. All rights reserved.

## **Appendix B**

*The New York Times, June 8, 2003*

Copyright 2003 The New York Times Company  
The New York Times

**June 8, 2003, Sunday, Late Edition - Final**

**SECTION:** Section 2; Page 24; Column 1; Arts and Leisure Desk

**LENGTH:** 925 words

**HEADLINE:** TELEVISION: RERUNS;  
Sick of '**Buffy**' Cultists? You Ain't Seen Nothing Yet

**BYLINE:** By EMILY NUSSBAUM

**BODY:**

Where do we go from here? That's the question the **Buffy** ensemble asked in one of the finest episodes of "**Buffy** the Vampire Slayer," the musical episode, a highlight of the much-disputed **Season 6** -- or at least, much-disputed by the type of person who knows lyrics from an episode of "**Buffy** the Vampire Slayer," which **season** they're from, and who sang them.

Because let's face it: there are fans, and there are fans. And for seven glorious **seasons**, **Buffy** has consistently attracted the second type: your scholarly theoryhead, your web geek uploading fan fiction, your cocktail party evangelist. Just because our show has been staked through the heart -- the series finale was shown a month ago, with all the requisite media mourning and top-10 lists -- doesn't mean that our fanhood has ended with it. At last, we can start living in the past.

For neophytes, **Buffy's** death is even better news. Over the years, the series' internal mythology became so dense it was a challenge to watch without a native guide. For those who never got "**Buffy**," the show's demise is a chance to get in on the ground floor.

If it's sad to have one's favorite show go off the air, the secret truth is, it's also a relief. A television cult can't really start in earnest until the show has ended. (See:

"Freaks and Geeks." No, really, see it.) For all its pleasures, appointment TV is also a lot of pressure. There's the anxiety of raised expectations, the friendship-threatening debates over the proper plot arc, the misfiring VCR's, the leaked plot spoilers. Now everything is spoiled, and we can settle in and enjoy -- treat the story as one big, satisfying narrative. Few shows reward rewatching as much as "**Buffy**," a series which might appear campy at first sight, but over time reveals as many layers as Tony Soprano's Oedipal complex.

There are two ways to wallow in a dead show: **DVD's** and reruns. Syndicated "**Buffy**" reruns appear on FX, and they're certainly a good stop-gap -- an after-work treat at 6 and 7 p.m. There's a delirious rush to these reruns: you can scarf up an entire **season** in two weeks or so. You can witness alterna-slayer Faith pop into town on Monday, become morally ambiguous on Thursday, evil the next Tuesday and redeemed in a month or two. But there's a downside, too: editors far more evil than Faith have trimmed several minutes out of each episode, to make space for more commercials. Not only can these trims throw off the rhythms of the show -- splitting up scenes meant as mini-climaxes for each episode's four acts -- but the best jokes often go missing. This week's FX schedule features "Fool for Love" (6 p.m Tuesday), a standout episode from **Season 5** featuring the platinum-haired vampire Spike. But its eerie centerpiece, a sequence in which the show's four most evil vampires -- Spike, Drusilla, Angel and Darla -- stride together in slow-mo through the carnage of the Boxer Rebellion, has disappeared.

That's what **DVD's** are for. In fact, people have been known to purchase **DVD** players for **Buffy's** sake alone. And next week, when the **Season 4 DVD** is released, those people will be four-sevenths of the way to the complete **set**. (We'll also have some intriguing extras, like a commentary by the show's creator, Joss Whedon, on the dream imagery of the poetic **season** finale "Restless." ) Using such tools, viewers can delve into "**Buffy**" the way we dig into a novel like "Great Expectations" (which was also originally distributed in installments) -- without the cliffhangers, the larger themes rise to the surface

Take "Fool for Love." Out of context, the episode simply reveals the origins of Spike, the strutting vampire who began as **Buffy's** enemy and then fell in love with her. But the episode also provides both foreshadowing and vivid retroactive continuity -- recasting Spike's earliest appearances on the show. In **Season 2**, Spike strode on the scene as punk rock incarnate, all leather jacket and Cockney accent. "Fool For Love" reveals that as a human, Spike was a shy Victorian nerd, a wanna-be poet rejected by an upper-class lady he worshiped from afar. His tough guy accent is a working-class pose he adopted after he became a vampire. For all his Fonzie bravado, Spike is revealed to be as much of a wounded outsider as the rest of the characters.

Like the villain Warren, like **Buffy's** best friend Xander, Spike's riddled with angry nerd damage. His cocky banter conceals his anxieties about female rejection. Even his leather jacket turns out to have been a kind of costume, ripped from a slayer he killed. Confined to a wheelchair in **Season 2**, implanted with a brain chip that prevents him from biting in **Season 4**, unrequitedly in love in **Season 5**, as the **seasons** pass, Spike's aggression is revealed as overcompensation for his fears that he's less than a man. Often this metaphor is made explicit. In "The Initiative" (**Season 4**), when Spike finds himself unable to bite **Buffy's** friend Willow, the incident is presented with morbid cheekiness: first as a terrifying date rape, then as a metaphor for sexual failure. ("Doesn't this happen to all vampires?") By the time **Season 7's** "Lies My Parents Told Me" rolls around, the episode's Freudian revelations make perfect sense

Now that the show is over, fans can explore such connections with a sense of perversely satisfying closure. In "Fool for Love," **Buffy** is looking for a way to avoid her death, to keep her expiration mark a long way off, "like a Cheeto." But there's more than one way to achieve eternal life.

<http://www.nytimes.com>

**GRAPHIC:** Photo: Juliet Landau and James Marsters as Drusilla and Spike in the episode "Fool for Love." (Byron

Cohen/WB)

**LOAD-DATE:** June 8, 2003

---

Source: [News & Business](#) > [News](#) > [By Individual Publication](#) > [N](#) > **The New York Times** 

Terms: **dvd box sets seasons buffy supranos** ([Edit Search](#))

Mandatory Terms: **date from 03/23/2003**

View: Full

Date/Time: Tuesday, September 23, 2003 - 11:58 AM EDT

---

---

[About LexisNexis](#) | [Terms and Conditions](#)

---

[Copyright ©](#) 2003 LexisNexis, a division of Reed Elsevier Inc. All rights reserved.

## **Appendix C**

*The New York Times, August 17, 2003*

Copyright 2003 The New York Times Company  
The New York Times

**August** 17, 2003, Sunday, Late Edition - Final  
Correction Appended

**SECTION:** Section 2;Page 19;Column 1;Arts and Leisure  
Desk

**LENGTH:** 1948 words

**HEADLINE:** TELEVISION;  
Taking Back Television, One Disc at a Time

**BYLINE:** By EMILY NUSSBAUM; Emily Nussbaum  
writes the Rerun column for Arts & Leisure.

**BODY:**

**DVD's** embody everything live television does not. They're collectible instead of ephemeral. They're private instead of public. They allow the viewer to own the TV schedule instead of being controlled by it. And unlike their dorky predecessor, the VHS tape, with its transparent innards and tendency to choke under pressure, they are technologically efficient, with a cavernous storage capacity.

For more serious collectors, the ability to snap up several TV **seasons** on a whim may be as much a curse as it is a blessing. After all, if you collect 50 movies, you can expect to watch every one of them. Collect 50 television shows -- full **seasons**, 20 hours or more! Commercial-free! -- and you've got yourself a very high-maintenance entertainment commitment. Soon every evening will be spent watching episodes of "Alias" not once, not twice but five times in a row. And then watching them again, to catch all of the nuances. And then again, to imbibe the commentary track. And maybe catch a couple of the deleted scenes. And the commentary tracks on the deleted scenes.

At this point, it's 5 in the morning and time to call in sick for work.

At least, that's the ideal scenario. For the truth is, the platonic ideal of the television **DVD** -- one brimming with juicy insider extras -- is still pretty hard to find. While there's been plenty of ink spilled about the fabulousness of movie commentary tracks, with their bitter revelations of directorial compromise, their alternate endings shooting off like firecrackers, television collections tend to be somewhat less candid. Part of this is sheer pragmatism: once a movie is finished, it's finished. The creator can say what he will. But TV series run for many **seasons, and DVD sets** are increasingly being released while the show is still on the air, either in first run or in syndication. The result of this speeded-up cycle is that most creators are not quite as prone to risk alienating their colleagues with juicy rants or mea culpas. And classic television collections (your "Honeymooners," your "All in the Family") often include little extra material at all.

But if the quality of television **DVD's** can be variable, the best ones are addictive. **DVD's** are perfect for fast-paced arc shows like "24," increasing the intensity of the action and introducing the sickly pleasures of binge-viewing. For fans of prematurely canceled shows like "Once and Again," "Freaks and Geeks" and "Firefly," **DVD's** are their savior, an opportunity to preserve the brilliance that might once have been junked in some studio's broom closet. (On Web sites like tvshowsondvd.com, viewers lobby for early release like a pack of public defenders.) Arcane titles -- Japanese anime, obscure British sitcoms -- are finally available without recourse to the grim reaches of 10th-hand e-Bay dubs. And for more artistically ambitious series, **DVD** technology can allow viewers to act like scholars instead of passive recipients, examining scenes like cineastes and taking a peek into the writerly process. Even the junkiest of shows have their **DVD** appeal: reality television can be surprisingly rewatchable, especially in its more soap-operatic varieties -- a trend presaged by MTV's notoriously hypnotic Real World Marathons. (One caveat: a **DVD** of "Space 1999" may sound like fun, but in practice a bad show's flaws are grotesquely magnified when watched in a thrilling high-quality format.)

Television commentary tracks come in several flavors.

First, there's what might be called the Publicist Track, a puff-tinged presentation that's quasi-informative but mostly self-congratulatory. Take the executive producer Darren Star's remarks on the **DVD set** for the third **season** of "Sex and the City." Tracing Carrie Bradshaw's descent into her affair with Mr. Big, Mr. Star does illuminate some nice details, like the frantic camera motion that precedes the lovers' first tryst. But the bulk of his audio track consists of praise for the actors ("Sarah Jessica is so wonderful here") and remarks about the show's groundbreaking qualities -- all accurate but not especially illuminating. (But it is endearing how fashion-addled Mr. Star is: his harshest remark is reserved for a short-short black velvet bodysuit.)

Then there's the Auteur Package: one director or writer, one serious analysis. The **box sets** for "The Sopranos" provide several such one-on-one commentaries, with smart, straightforward analysis of editing choices and only the occasional dash of behind-the-scenes color. On the audio extra for the second-**season** episode "Funhouse," the director, John Patterson, describes choices made for the episode's various dream sequences -- including a debate over whether the talking fish should actually move its lips -- and alludes to a bit of behind-the-scenes tension during filming of a telephone sequence. The first-**season** package of "The Sopranos" also includes an exceptional hour-long interview with its creator, David Chase, during which Peter Bogdanovich (the film director who plays Melfi's psychiatrist) interrogates the hawk-faced, grimly sexy and super-articulate writer/director. (One side effect of **DVD** commentary tracks: crushes on the creative team.) It's a discussion so in-depth, and so unlike the garden-variety **DVD** promotional mini-film, that it feels as if we are voyeuristically sitting in on an interview for a magazine profile, able to get the director's insights without mediation. Among other details, Mr. Chase describes his fascination with earlier gangster films like "Goodfellas" and explores his worries about viewers romanticizing his gangster characters too much.

Group commentary tracks tend to provide a stranger breed of **DVD** commentary, with participants sliding back and forth between silly and serious. On the **DVD** for the

first **season** of "Oz," a team track between its creator, Tom Fontana, and the actor Lee Turgeson is peppered with "Beavis and Butthead"-like banter too obscene to excerpt in this paper. Animated shows -- "The Simpsons," "Family Guy," "Futurama" -- are collaborative by nature, and their commentary tracks tends to include hilarious, competitive banter from comedy writers used to pitching jokes and getting shot down. On **DVD's** of "The Simpsons," each audio track includes a nice mix of antic snark and arcane bits of background. Among the tidbits a listener learns: Montgomery Burns's lawyer is based on Roy Cohn; as a prisoner, Sideshow Bob wore Jean Valjean's prison number; and the guest star Joe Frazier asked the writers to cut a scene, complaining "Joe Frazier does not get beaten up by Barney; Joe Frazier beats up Barney."

Then there's the Meta Method, in which a show's creators use the audio track as a new kind of experimental theater -- a technique that will surely blossom as **DVD's** generate their own satirizable cliches. The **DVD's** for "Mr. Show," the late, lamented comedy show, feature a deliberately bizarre mix of background information and inside jokes. Ensemble members wander in and out of the room. Fictional characters like Jeanette Dunwoody and the acting coach D'Uberville L'Avignon periodically chime in, as well -- a technique that deserves plaudits for brashness but is somewhat funnier in theory than in practice.

Finally, there is the Enthusiast Approach, my personal favorite. Such tracks are notable for commentators getting so giddily caught up watching their own show that they morph into fans. In the worst-case scenario, the over-enthusiastic commentator clams up and happily watches along. But at best, an Enthusiast track gives the listener the impression of being a silent participant in the most thrilling type of bull session. The fourth-**season** "**Buffy** the Vampire Slayer" track for the werewolf episode, "Wild at Heart," features banter from the creator, Joss Whedon, the executive producer, Marti Noxon, and the actor Seth Green. The three communicate in a kind of sarcastic **Buffy**-speak that's hard to transcribe but fun to listen to. "You folks don't know what it's like to do **DVD** commentaries!," Mr. Whedon

mock-moans at one point. "We shot these episodes three years ago, we all hate each other now. We've been using a digital Alyson Hannigan for the last two years, nobody knows about it, she lives in France, it's a thing."

On the forthcoming "Alias" first **season** commentary tracks, which will be released in September, the cast is affectionate, with Jennifer Garner sweetly consoling Ron Silver as he complains about the closeups on his wrinkles. ("What's that flap?" he moans at one point.) And the whole cast bursts into horrified, nervous giggles during a torture scene: "Look, they're jerking his head around like it's a pumpkin!" Also worthy of special note are the "Felicity" stars Keri Russell and Scott Speedman, who deserve some kind of award for the single sexiest team commentary, weighing in on the show's second-**season** episode "The List." Watching themselves kiss, the former real-life couple giggle in embarrassment, and they pepper the audio track with hilariously self-deprecating remarks. "What a dink," Mr. Speedman says, watching his character gaze at Felicity. "What a nutbag, always mistaking hungry for horny."

Such tracks deliver a delicious sense of insidersness as well as the implication that the show was a labor of love. But there's something to be said for the sour and the bitter as well. If true conflict rarely enters into television **DVD** commentary, even the most supportive commentaries have moments of behind-the-scenes conflict, many of which force you to read between the lines. "That's the swagger of someone on a hit TV show surrounded by a whoooole lot of watchers," drawls one "NYPD Blue" director, watching David Caruso lounge on a park bench. "Don't ever think that doesn't get into the show."

Aside from commentary tracks, television **DVD's** provide a range of other extras, some of them pointless, others treats. Worst of the bunch: anything dependent on text, including the many lame bios -- nothing duller than accounts of the actors' resumes -- and doofy "quizzes." Original shooting scripts are fantastic in theory: you can read the stage directions and cut lines, and get a sense of the creator's original intent. But clicking past page after page on a TV monitor feels awkward (although for

people who own laptop **DVD** players, the feature is more usable.) Most promotional "featurettes" amount to little more than advertisements for a television show one already owns. (And do the **sets** have to be sold in what amounts to child-proof packaging? King Tut wasn't this tightly wrapped.)

The best extras fulfill fantasies of total access -- audition tapes, scenes that have been edited out, alternate endings. The **DVD** for "Six Feet Under" includes a cut scene from the premiere, with Claire high on crystal meth and riffing madly to her brother David. The "Family Guy" collection includes a banned episode. A "Simpsons" mini-jukebox allows viewers to play song sequences from the show, like the stirring rescue anthem "We're Sending Our Love Down the Well." And the "Mr. Show" **DVD's** included material from the show's original live performances, and a few truly perverse TV spots (among them one featuring the stars in ball gags and full bondage)

It's enough to whet your appetite for the impossible. In the future, one imagines, nothing will be denied the superfan: the casting sheets, every inch of the trimmed footage, leftovers from the food services cart -- and the technology to do our very own edit of the show. Call it the curse of the groupie: give out backstage passes, and soon enough, everyone wants to join the band.

<http://www.nytimes.com>

**CORRECTION-DATE:** August 17, 2003, Sunday August 24, 2003, Sunday

**CORRECTION:**

An article on Page 19 of Arts & Leisure today about **DVD** versions of television series gives a misspelled surname in some copies for the film director who interviews the creator of "The Sopranos" on a recording of its first **season**. He is Peter Bogdanovich, not Bognonvich.

An article last Sunday about **DVD's** of television series

misidentified two people who appear in commentary tracks. The producer whose remarks appear on the third-**season** collection of "Sex and the City" is Michael Patrick King, not Darren Star. The actor who complains about close-ups of his wrinkles on the first-**season** collection of "Alias" is Ron Rifkin, not Ron Silver.

The article also misspelled the surname of an actor who comments on the first-**season DVD** of "Oz." He is Lee Tergesen, not Turgeson.

**GRAPHIC:** Photos: Left, a scene from "Space 1999," which demonstrates how a bad show's flaws can be magnified on **DVD**. Below, Peter Krause and Lauren Ambrose in the HBO series "Six Feet Under." (Photo by Larry Watson/HBO); (Photo by Everett Collection)

**LOAD-DATE:** August 17, 2003

---

Source: [News & Business](#) > [News](#) > [By Individual Publication](#) > [N](#) > [The New York Times](#) 

Terms: **dvd box sets seasons buffy supranos** ([Edit Search](#))

Mandatory Terms: **date from 03/23/2003**

View: Full

Date/Time: Tuesday, September 23, 2003 - 1:28 PM EDT

---

---

[About LexisNexis](#) | [Terms and Conditions](#)

---

## **Appendix D**

USA TODAY, April 2, 2003

Copyright 2003 Gannett Company, Inc.  
USA TODAY

**April 2, 2003, Wednesday, FINAL EDITION**

**SECTION:** LIFE; Pg. 3D

**LENGTH:** 319 words

**HEADLINE:** Buyer's market for low-priced **DVDs**

**BYLINE:** Thomas K. Arnold; Special for USA TODAY

**BODY:**

You can rent a **DVD** for \$ 5 for five nights. Or in a growing number of discount stores, you can buy one for not much more.

\* Most Wal-Mart stores are now selling older films for as little as \$ 5.88. The selection at one Oceanside, Calif., store included such movies as *Hush*, with Gwyneth Paltrow and Jessica Lange; *Made in America*, with Whoopi Goldberg; and *Desperate Measures*, with Michael Keaton.

\* Target Stores just rolled out racks of \$ 5.99 **DVDs**, including *Grand Canyon* and *Paradise Road* with Glenn Close.

\* Best Buy has converted half its remaining videocassette section to **DVDs** priced at \$ 7.99 or less, with *Good Morning, Vietnam* for \$ 7.99 and Debra Winger in *Forget Paris* for \$ 6.99.

"We're seeing 10 years of VHS history compressed into one," says analyst Tom Adams of Adams Media Research in Carmel Valley, Calif., noting it was the late '90s before VHS prices took a similar fall.

John Quinn, executive vice president at Warner Home Video, says the real trigger is demand by retailers and consumers. The big chains typically sell new releases at or below cost, "so the margins on these low-priced **DVDs** tend to be higher," he says. And consumers are responding. "Even a movie that's not an Academy Award winner will sell at the right price."

Jeff Slankard, 49, a wine buyer from San Diego, has about 75 **DVDs** and rarely buys new releases that cost \$ 15-\$ 20. Those, he rents.

"But to round out my collection, \$ 5 **DVDs** are a bargain," he says.

Most of these cheap **DVDs** carry suggested list prices of \$ 9.98, but the wholesale cost is low enough that retailers can still profit by selling them for less, analysts say.

The ***DVD Release Report***, a weekly video industry tip sheet, reports that studios and other video suppliers last year released 1,150 **DVDs** priced below \$ 10, up from 939 in 2001 and only 359 in 2000.

**LOAD-DATE:** April 02, 2003

---

Source: [News & Business](#) > [News](#) > [By Individual Publication](#) > [U](#) > **USA Today** 

Terms: **dvd sales tv shows** ([Edit Search](#))

Mandatory Terms: **date from 03/23/2003**

View: Full

Date/Time: Tuesday, September 23, 2003 - 1:31 PM EDT

---



## **Appendix E**

USA TODAY, July 16, 2003

Copyright 2003 Gannett Company, Inc.  
USA TODAY

**July 16, 2003, Wednesday, FINAL EDITION**  
Correction Appended

**SECTION:** LIFE; Pg. 4D

**LENGTH:** 1172 words

**HEADLINE:** **TV** series can live long and prosper on **DVD**

**BYLINE:** Mike Snider

**BODY:**

Despite being a self-described **DVD** junkie, Michael J. Fox had not noticed how the video stores he frequented had become inundated with hardcover-book-size **DVD** collections of **TV** series.

So the actor was surprised when DreamWorks called seeking his help in creating one for *Spin City*, in which he starred from 1996 to 2000. "I was napping when this whole **TV-shows-to-DVD** thing got started," he says.

Fox, 42, who won an Emmy for his role as deputy mayor Michael Flaherty, picked 22 favorite *Spin City* episodes from his four years on the show. Then the studio taped his comments about each one as an extra for the **DVD** release. "We had so much stuff going on in the show," Fox says. "It was fun trying to recall it."

The two volumes -- each has two discs and sells for \$ 22.95 -- arrive in stores Aug. 26, adding to the latest rage in home video, **TV DVDs**. *Spin City* fits perfectly into the trend, he says. "It was obviously popular enough to be on for six years, but it was never a breakout hit. So the upside is that it leaves it open for discovery."

**Television** studios have discovered that series need not live on only in syndication these days. A wave of shows reborn on **DVDs** began in May 2000 with the arrival of complete first-season sets of *Sex and the City* (\$ 40) and *The X-Files* (\$ 150).

Since then, the flow of series to **DVD** has turned into a flood. The 222 released so far this year are closing in on the 264 released all last year. **Sales of TV DVDs** are outpacing all other categories, too, says *Video Store* magazine, accounting for 10% of all **sales** last year (about \$ 870 million), up from about 6% (\$ 300 million) in 2001.

In addition to improved video quality, "**TV DVDs** are just so highly collectible and their success reflects the American passion for **television**," says the magazine's director of research, Judith McCourt. She predicts that **TV DVD sales** will easily surpass \$ 1 billion this year. "You can own your absolute favorite **TV** series or one you may have missed or one you want to have your children watch."

**TV DVD** choices include:

\* Classics such as *All in the Family*, *I Love Lucy* and *M\*A\*S\*H* (the Season Four three-disc set, out this week, \$ 40).

\* More recent faves *Friends: Season 4* (\$ 45, this week) and *ER: The Complete First Season* (Aug. 26, \$ 60).

\* Fringe series such as *Transformers*, *Son of the Beach* and *The Man Show* (just out, \$ 30).

In fact, it seems as if no show is too small for **DVD**. "Time will tell if it is a short-lived novelty," says Scott Hettrick, editor of *Video Business* and home entertainment

editor for *Variety*. "But for now, just about everything is selling at some level. Until the surge in interest subsides, studios are rapidly putting anything and everything they have on **DVD**."

After its early successes, HBO tested the depths of **DVD** devotion last year with *Mr. Show: The Complete First and Second Seasons* (\$ 35), a two-disc collection of the late-night comedy show (1995-1998) starring little-known comedy writers David Cross and Bob Odenkirk. The **sales** "told us there might not be a mass audience out there but there is definitely a core audience," says HBO's Cynthia Rhea. A third season set (\$ 35) is out Aug. 26.

Other studios are branching out, too. Last year *The Osbournes* (\$ 30) and *Felicity* (\$ 60) sold well enough to make Disney's Buena Vista "feel a lot more comfortable about what we can bring out on **DVD**," the studio's Gordon Ho says. Due Tuesday are *Alias Season 1* (\$ 70) and *Felicity: Season Two* (\$ 60), and classic soap operas *General Hospital* and *All My Children* are being prepared for release next year.

Studios won't release **sales** figures on individual **DVDs**, but *Video Store* magazine market research estimates that *The Simpsons -- Season 1*, the best-selling **TV** series on **DVD** so far, has sold nearly 2 million copies -- still way short of best-selling movie **DVDs** such as *Spider-Man* (12.7 million) and *Shrek* (10 million).

But **TV DVDs** are holding their own. "If you look at our top 25 on any given day you will see *Buffy the Vampire Slayer*, *The Simpsons* and *Stargate*," says Stefan Pepe, group manager for **DVD/Video** at Amazon.com. "Customer demand for these titles is just like that for large theatrical ones."

**TV DVDs** can play various roles in studio strategies. Universal will cross-promote the six-disc *Battlestar Galactica: Complete Epic Series* set (out Oct. 21, \$ 120)

and the SciFi Channel's new *Battlestar Galactica* miniseries Dec. 7. Buena Vista is quickly releasing *Alias Season 2* Dec. 2 to get fans caught up with the series during its third season.

And Universal has started to release individual **DVDs** with pilot episodes for series such as *Monk*, *Law & Order: Criminal Intent* and *Law & Order: Special Victims Unit*. Eventually, full sets will be released, but "there might be people who want to try a show rather than buy the whole thing," the studio's Ken Graffeo says.

While many beloved series have found a new home on **DVD** and on viewers' shelves, a few holdouts such as *Seinfeld* and *Northern Exposure* remain -- but not for long. **DVD** releases are in the works for both series. They are among the most requested **DVDs** on Amazon.com. Also in the works: Jon Lovitz's animated *The Critic*, *King of Queens* and *Barney Miller*.

And studios have begun to pack **TV DVDs** with the kind of extras buyers have come to expect on their movie discs. *Felicity: Season Two* has an unreleased original version of the series' pilot. *CSI -- The Complete Second Season* (Sept. 2, \$ 70) has commentaries and more short features, including one with technical adviser Elizabeth Devine.

*ER: The Complete First Season* has interviews with co-creators Steven Spielberg and Michael Crichton. Fox's *The X-Files Season Seven* (\$ 150) features Gillian Anderson's first commentary and the *24 Season Two* set (Sept. 23, \$ 70) has an entire disc of extras.

The first-season **DVD** set for *24* had just an alternate ending and an introduction from star and producer Kiefer Sutherland. But during the second season, "we had a (**DVD**) crew capturing stuff on the set from day one," Fox's Steven Feldstein says.

"You now find producers of **TV** shows trying to keep in mind material that would be potentially interesting for the **DVD**," Ho says.

For *Spin City*, DreamWorks enlisted Fox because "we wanted to really tap into his personality and his insight into the making of that series," DreamWorks' Kelly Sooter says.

The disc also has information about Fox's research foundation for Parkinson's disease. Fox was diagnosed with the disease in 1991.

As for a *Family Ties* **DVD**, Fox says, "I imagine if this trend continues, someone could get around to that." The best episodes from the series' six years, 1982-1989? "I'd just pick the ones my wife (Tracy Pollan) was in," Fox says.

**CORRECTION-DATE:** July 17, 2003, Thursday

**CORRECTION:**

A story Wednesday included the incorrect date for the arrival of the *Alias* Season 1 **DVD** set in stores. The correct date is Sept. 2.

**GRAPHIC:** GRAPHIC, B/W, Adrienne Lewis, USA TODAY, Source: Video Store Magazine Market Research (U.S. **DVD sales** do not include VHS) (BAR GRAPH); PHOTO, B/W, Eric Leibowitz, ABC; PHOTOS, B/W (4); Around again: *Spin City* star Michael J. Fox picked 22 episodes for a **DVD** release. At left is Alan Ruck.

**LOAD-DATE:** July 22, 2003

---

Source: [News & Business](#) > [News](#) > [By Individual Publication](#) > [U](#) > **USA Today** 

Terms: **dvd sales tv shows** ([Edit Search](#))

Mandatory Terms: **date from 03/23/2003**

View: Full

Date/Time: Tuesday, September 23, 2003 - 1:32 PM EDT

---

---

[About LexisNexis](#) | [Terms and Conditions](#)

---

[Copyright ©](#) 2003 LexisNexis, a division of Reed Elsevier Inc. All rights reserved.

## **Appendix F**

*USA TODAY, June 11, 2003*

Copyright 2003 Gannett Company, Inc.  
USA TODAY

**June 11, 2003, Wednesday, FINAL EDITION**

**SECTION:** LIFE; Pg. 4D

**LENGTH:** 899 words

**HEADLINE:** Kiddie cartoons rolling out on **DVD**

**BYLINE:** T.K. Arnold; Special for USA TODAY

**BODY:**

The Rugrats. Spongebob Squarepants. Bob the Builder. Clifford the Big Red Dog.

No, it's not the world as seen through the eyes of a channel-surfing 5-year-old. It's the latest in a growing parade of cartoon characters making the transition from the **TV** screen to **DVD**.

Now that **DVD** is making steady headway among mainstream audiences -- the format is expected to be in 50 million homes, or about half of all U.S. **TV** households, by midsummer -- video suppliers are aggressively going after the children's market.

The **DVD** Entertainment Group's Amy Jo Donner calls children's **DVD** the "last frontier."

"It's a natural evolution," says Tom Lesinski, president of Paramount Home Entertainment. "**DVD** has become a family-friendly product."

Help for busy parents

Cartoons have long migrated from **television** to

videocassette, but the move to **DVD** is recent.

More kids rooms now have game consoles that play **DVDs** as well as video games. And more households are buying **DVD** players for less than \$ 50 when the VCR goes on the blink.

Only recently "have we started seeing a significant amount of children's programming coming to **DVD**," says Jan Saxton, an analyst with Adams Media Research. "It's gotten hot."

Indeed, Paramount last year began releasing **DVDs** of cartoons from the popular Nickelodeon network and now counts compilation discs of *Rugrats*, *Spongebob*, *Blue's Clues* and *Dora the Explorer* episodes among its top sellers. The discs sell in stores for about \$ 20.

"**Television** is easier to digest on **DVD** than it is on **television**," Lesinski says. "Once you get involved in the characters, it's fun to watch more than one episode. And if you can provide an hour or more of content, that's exactly what mom needs to occupy her 6-year-old."

Or dad. Brett Evans, a 30-year-old graphic designer from Orange, Calif., picks up *Spongebob* **DVDs** as soon as they come out. He watches them with his daughter, Shelby, who is 9.

"We like the silly humor, wrapped in adult themes," Evans says. "Shelby watches *Spongebob* on **TV**. But the **DVDs** are so much more convenient. She can watch them whenever she likes."

Superheroes rule

Warner Home Video is another big player in the burgeoning cartoons-on-**DVD** market. The studio last

summer released a handful of *Batman the Animated Series* episodes on **DVD** and now has four entire brands of superhero **DVDs**, including *X-Men*, *Justice League* and *Super Friends*.

**DVD** compilations are released sequentially, "so kids can collect them," says Ewa Martinoff, Warner's vice president of family marketing.

"Superheroes are huge," she says. "We got a huge response with our first *Batman Animated DVD*, and what we found is that the audience is not just kids. It extends to the teen area as well."

Martinoff says cartoons are selling even better on **DVD** than they did on videocassette because suppliers can cram more episodes on a disc than on a tape and add special features, like the character bios and interactive Batcave tour on *Batman Animated DVDs*.

*Clifford the Big Red Dog DVDs* (\$ 15) are a popular title for Artisan Home Entertainment. Anchor Bay Home Entertainment is releasing a steady stream of *Thomas the Tank Engine* discs (\$ 15-\$ 20). Columbia TriStar Home Entertainment has several *Bear in the Big Blue House DVDs* (\$ 12) and Buena Vista Home Entertainment is putting out **DVDs** of episodes from the *Power Rangers* and *Kim Possible* series (\$ 20).

Sony Wonder has released dozens of *Sesame Street* and *Arthur DVDs*, as well as a handful of *Dr. Seuss* discs. But unlike studios that provide an hour or more of programming, Sony Wonder puts only about a half-hour of programming on its discs, which sell for about \$ 12.

Ageless appeal

Contemporary cartoons aren't the only ones going to **DVD**. Warner recently released some vintage *Tom and*

*Jerry and Scooby-Doo* cartoons on disc. MGM Home Entertainment has released four *Hello Kitty* **DVDs**, featuring episodes from the 1986 **TV** series, and plans to release a gift set later this year.

And Artisan Home Entertainment has just come out with a collection of *Speed Racer* cartoons from the 1960s. The 11-episode "collector's edition" comes packaged in a case made of tire rubber and sells for \$ 20. Special features include interactive Mach 5 control demonstrations, production notes, a theme-show singalong and a villains' gallery.

"People are buying it," says Glenn Ross, president of Artisan's Family Home Entertainment division. "But I'm not sure if it's for their kids, or for themselves."

Watch out for Arthur, Thomas

With the end of the school year, video suppliers have stepped up releases of cartoons on **DVD**, from Jimmy Neutron: Confusion Fusion to Elmo's World: The Great Outdoors. Here's a selected list of upcoming releases:

This week

\* Arthur's Tasty Treats, Arthur's Best Friends, Arthur's Baby, Arthur Writes a Story, \$ 12 each

The week of July 8

\* Thomas the Tank Engine: James and The Red Balloon & Other Thomas Adventures, \$ 20

July 22

\* Clifford the Big Red Dog: Look Out, Clifford! and Big Fun in the Sun, \$ 15

\* Batman the Animated Series: Out of the Shadows, \$ 20

\* Justice League: Paradise Lost, \$ 20

\* Challenge of the Super Friends: United They Stand, \$ 20

**GRAPHIC:** PHOTOS, B/W, Nickelodeon (2); Spongebob: More **DVDs** are on the way. <>Rugrats: Compilation discs of Tommy's and Chuckie's adventures are hot sellers.

**LOAD-DATE:** June 11, 2003

---

Source: [News & Business](#) > [News](#) > [By Individual Publication](#) > [U](#) > **USA Today** 

Terms: **dvd sales tv shows** ([Edit Search](#))

Mandatory Terms: **date from 03/23/2003**

View: Full

Date/Time: Tuesday, September 23, 2003 - 4:07 PM EDT

---

---

[About LexisNexis](#) | [Terms and Conditions](#)

---

[Copyright](#) © 2003 LexisNexis, a division of Reed Elsevier Inc. All rights reserved.

## **Appendix G**



# Adams Media Research

The Authority in Entertainment Media

[Client Log In](#)

[Subscription Renewal](#)

[Home](#)

[Research Central](#)

[Newsletter](#)

[Data Sales](#)

[Consulting](#)

[Company](#)

[Contact AMR](#)

[Pricing & Ordering Info](#)

## **Adams Forecasts: Film Entertainment by Pipeline to 2012**

Which film exploitation windows generate the most consumer spending?

Which of the Hollywood Aftermarkets--video, pay-per-view, pay TV and free TV--generate the most revenue for studios? And how much does a typical film generate as it moves through the domestic release windows?

**Film Entertainment to 2012.**

[View Details](#)  
[Order Now](#)

## **NEW REPORT!**

### **Studio Home Video Market Share 1996-2002**

Realizing that new formats require new metrics, AMR has developed a series of market share rankings in the home video business that throw essential strategic light on the changing dynamics of the video business. How much money really is flowing to each of the studios from rental and sell-through, VHS and

## **RESEARCH ALERT!**

### **Just-Revised Video Projections Suggest Forrester Errs In Projecting Revenue Declines**

Having just published revised projections showing home video revenue to be on the way to a 53% gain '02-to-'08, we were stunned 9/2 to see Forrester Research project that digital downloads and piracy will take an 8% bite out of video revenue by '08. There is simply no evidence for the claim that consumers think DVDs are too expensive, or that they are ready to embrace downloads as a replacement for discs. On the contrary, the average DVD home stepped up its disc buying in the first-half of 2003.

Get AMR's view of the future of video revenue through 2008 in the latest edition of [Hollywood Aftermarket](#). Or if you would like to obtain electronic versions of AMR's full 10-year projection models of the future of video rentals and sales, you can purchase them by clicking below.

**Home Video Rental, Home Video Sell-Through or DVD & VHS Shipments** [Order Now](#)

Or, for more info click [Data Details](#)



### **In This Month's Issue Video Revenue Growth Accelerating in 2003**

Consumer spending on video in the U.S. is on track to break \$25 billion in 2003, up 13% from last year. That's the biggest percentage gain the industry has posted since 1989, the height of the VHS boom.

Ironically, it's happening despite a meltdown in VHS revenue. With DVD gains continuing to astound, find out how AMR has revised its projection model of the future of home video to account for the wild success of the new format, and the imminent demise of the old, in the latest issue of AMR's...

[Hollywood Aftermarket](#)

DVD?  
[Order Now](#)  
[View Details](#)

### **Adams** **Reports**

Video Rental  
2002:  
A Strategic  
Analysis  
In-Depth look at a  
market  
at the  
crossroads.  
[Order Now](#)  
[View Details](#)

### **Adams** **Forecasts**

High Speed  
Internet to 2012  
How long until we  
see enough  
broadband homes  
to support a robust  
Internet audio/video  
marketplace?  
[Order Now](#)  
[View Details](#)

Video  
Sell-Through to  
2012  
The DVD  
revolutionizes  
video sales.  
[Order Now](#)  
[View Details](#)

A La Carte  
Networks to  
2012  
Video-on-demand:  
Hollywood's  
next cash cow?  
[View Details](#)  
[View Details](#)

*All Hollywood Aftermarket*  
Subscribers receive a monthly print  
report, and password access to our  
Subscriber Zone. For more information  
about visit our [Newsletter](#) page.  
Already know you want *Hollywood*  
*Aftermarket*?

[Order Now](#)     [View Details](#)

START A FREE THREE MONTH  
TRIAL SUBSCRIPTION NOW !

[Trial Subscription](#)

[Home](#)   [Research](#)   [Central](#)   [Newsletter](#)   [Data](#)   [Consulting](#)   [Company](#)   [Contact](#)   [Pricing](#)  
[AMR](#)   [Ordering](#)   [Info](#)

For more information about our custom research and  
consulting services,  
call 831-624-0303 or email  
[consulting@adamsmediaresearch.com](mailto:consulting@adamsmediaresearch.com)

## **Appendix H**

USA TODAY, April 28, 2003

Copyright 2003 Gannett Company, Inc.  
USA TODAY

**April** 28, 2003, Monday, FINAL EDITION

**SECTION:** LIFE; Pg. 4D

**LENGTH:** 335 words

**HEADLINE:** Terminator is back, on 'Extreme **DVD**'

**BYLINE:** Mike Snider

**BODY:**

Want a peek at HD-**DVD**? When *Terminator 2: The Extreme **DVD*** (\$ 29.98) arrives June 3, it will have two discs -- one standard, one high-definition.

There is a catch, however.

The high-definition disc, which comes courtesy of Microsoft and uses its proprietary Windows Media format, will be viewable only on souped-up PCs running -- naturally -- Microsoft's Windows XP and Media Player 9. Microsoft says the video quality, without needing new hardware, is three times that of current **DVDs** and better than HDTV broadcasts. "Pop this into your **DVD-ROM** drive and you will get a new experience," says Microsoft's Dave Fester.

Still, you're not likely to appreciate the full effect unless you own one of the few PCs with a high-definition display or one that can hook up to the latest digital TVs via special connections such as RGB, DVI or component outputs.

It may not be a PC-only experience for long: Panasonic may bring to market new **DVD** players that will play Windows Media 9 files.

And it's part of Microsoft's larger lobbying effort to supply the technology that carries entertainment to consumers. In movies, Landmark Theaters plans to equip 177 theaters with Windows XP-Windows Media 9 computers for digital films. The purpose: to safeguard films from piracy. "The integrated digital rights management (ensures) the content does not get stolen," Fester says.

And last week, Microsoft introduced a copy-resistant music CD in hopes of persuading the music industry to depend on its software to protect tunes from Net swapping.

Its first improved-resolution (though not quite HD) **DVD**, *Standing in the Shadows of Motown*, also hit stores last week. And Microsoft is offering its compression technology as the standard for the next generation of video discs.

Studios may be leery of giving the software giant too much power. "Microsoft has the fact that it's Microsoft both for and against it," says analyst Michelle Abraham of tech research firm InStat/MDR.

**GRAPHIC:** PHOTO, B/W, TriStar; Extreme viewing: Arnold Schwarzenegger in Terminator 2.

**LOAD-DATE:** April 28, 2003

---

Source: [News & Business](#) > [News](#) > [By Individual Publication](#) > [U](#) > **USA Today** 

Terms: **dvd sales tv shows** ([Edit Search](#))

Mandatory Terms: **date from 03/23/2003**

View: Full

Date/Time: Tuesday, September 23, 2003 - 1:37 PM EDT

---

[Copyright ©](#) 2003 LexisNexis, a division of Reed Elsevier Inc. All rights reserved.