

# BROADCASTING CABLE

OCTOBER 28, 2002

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## JOURNALISM

### TV'S ODD SNIPER ROLE

Coverage of suburban Washington's killing spree shows value and pitfalls of wall-to-wall television coverage

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## NETWORKS

### NBC: NO LAUGHING MATTER

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Taking a look at the programs that not only make ratings but help brand their networks

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# ELECTION FRIGHT 2002

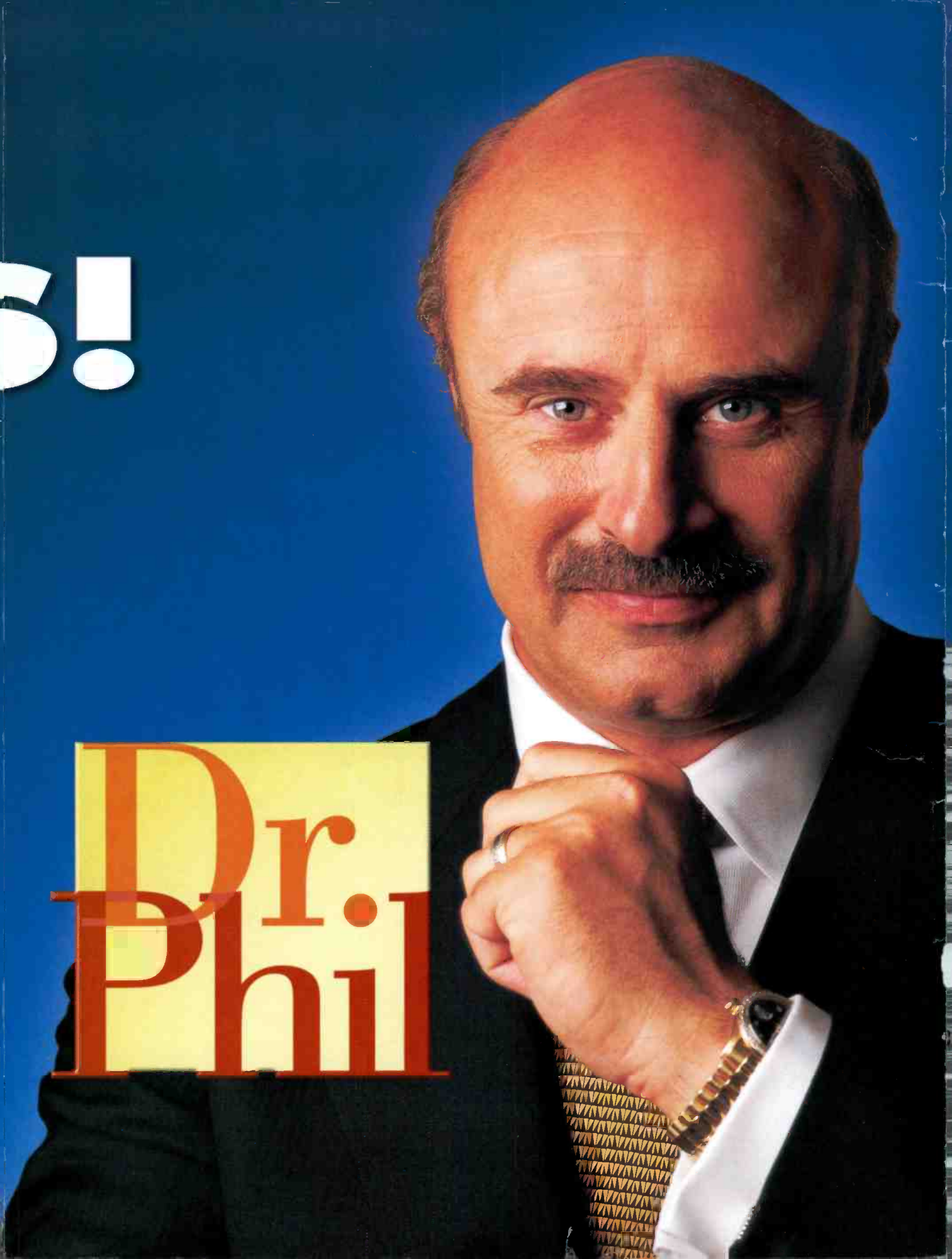
How the networks plan to not screw it up » PAGE 28

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PROGRAM	HH	W 18-49	W 25-54
THE OPRAH WINFREY SHOW	5.7	3.8	4.3
<b>DR. PHIL*</b>	<b>4.2</b>	<b>2.7</b>	<b>3.1</b>
LIVE WITH REGIS & KELLY	3.3	1.9	2.1
MAURY	2.8	2.0	1.8
JERRY SPRINGER	2.3	1.4	1.3
MONTEL WILLIAMS	2.2	1.5	1.5
JENNY JONES	1.4	0.9	0.8
RICKI LAKE	1.4	1.2	1.0
JOHN WALSH*	1.2	0.7	0.8
CAROLINE RHEA*	1.1	0.7	0.7
ROB NELSON*	0.9	0.6	0.6
THE OTHER HALF	0.7	0.5	0.5

Source: NSS Galaxy Explorer, Season Premiere to Date 8/26/02-10/06/02, US AA Ratings, One Hour Syndicated Talk Show Strips.

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**REAL  
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STRATEGIES**

**REAL  
LESSONS**

## Top of the Week October 28, 2002

**CATCHING THE SNIPER** TV news was cursed, used and, ultimately, a help in the investigation and apprehension. » 6

**NOVEMBER SWEEPS** Rival networks are set to make a run at NBC's faltering adults 18-49 base. » 10

**JOB SWAP** A&E Television Networks moves History chief to troubled A&E and A&E's head to History Channel. » 13

**AT A DISTANCE** With a grand jury probing, Charter puts top operating exec David Barford on "paid leave." » 13

*CSI: Crime Scene Investigation* is a vital part of CBS's strong showing against NBC this season and, in the past two weeks, has even toppled the Peacock's powerhouse *Friends* from its No. 1 slot in households. » 10



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### COVER STORY

## GETTING THE COUNT RIGHT

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## SPECIAL REPORT CABLE'S HOT SHOWS

**A golden age** All over the schedule are shows that give cable the right to do a little bragging. » 16

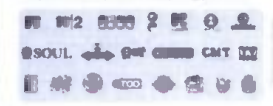
**Feel the heat** A list of hits and contenders, based on a mix of subjective and objective criteria. » 18

*Anna Nichol's* rating is triple E!'s usual in prime time.



**Here's To Freedom of &!\*% Speech**

MTV appreciates artistic support. The MTV network and its parent company, Viacom, support the First Amendment to the U.S. Constitution, which guarantees the right of free speech and expression to all citizens.



**CABLE NETWORKS**

**&!\*%#**

MTV Networks put its money where its mouth is last week, taking out an ad supporting the First Amendment in the program for The Media Institute's awards banquet in Washington (it was also a sponsor of the event). The ad is a photo of MTV's *Osbournes*—known for peppering the conversation with sailor-like language—accompanied by the appropriately salty salute: "Here's to Freedom of &!\*% Speech.—J.E.

**NATPE**

**Bon ton still roulez-ing**

The NATPE convention in January will not boast palatial booths, but the show in New Orleans may still be a place to meet and greet. NBC's affiliate board has decided to hold a meeting there, and Fox's board plans to host an affiliate event



as well. CBS is likely to do so, as may ABC and UPN. Come April, however, the Big Apple will be the place to be, with the NBC affiliates and major TV groups like Hearst-Argyle and Tribune all planning meetings around the Television Bureau of Advertising's gathering.—P.A.

**BC EYE**

Behind the scenes, before the fact

**BROADCAST NETWORKS**

**Lip reduction**



Pax TV appears to have found a hit in new series *Sue Thomas: F.B. Eye*, which debuted Oct. 13 and built on its *Doc* lead-in. But the network first had to lose the show's original title, *Lip Service*.

That name was the choice of creator Dave Alan Johnson and Pax brass. However, the show's star, Deanne Bray (left), and the real Sue Thomas pointed out that it had a pejorative connotation in the deaf community; the show is about a deaf FBI agent whose lip-reading talent gets her assigned to an elite unit. Then there was the dictionary meaning, which suggests not being genuine, says Johnson. Sealing the case was the sexual connotation. At the same time, those reservations were being expressed, an Internet search on the name yielded a pornographic Web site. *Sue Thomas: F.B. Eye* it became.—J.E.

**OLD SERIES BEAT SERIES**

CBS and NBC aired repeats against the World Series on Fox last week, a first, said network execs. The thinking this time: Why not burn off some repeats and save more originals for later in the season? They did better than that. The repeats of *Friends* on NBC and *CSI* on CBS actually beat the game, and by a fairly wide margin.

After five games, Fox was on track to air the lowest-viewed World Series ever. Currently, the least-watched is the 2000 Yankees/Mets "subway" series. Fox has been airing make-goods throughout the games and says it expects to handle all shortfalls within the series.—S.M.



**WASHINGTON**

**Date uncertain**

Rep. Billy Tauzin may be talking tough about imposing a hard 2006 deadline for reclaiming TV stations' analog spectrum, but the House Energy and Commerce Committee chairman's threat isn't panicking broadcasters. "Chairman Tauzin is wedded to a date certain" and 2006 will be that date in next year's legislation, aide Jessica Wallace told an Association of Maximum Service Television crowd last week. But the idea is opposed by many committee members, fearing a consumer backlash. Should Tauzin nonetheless push through the deadline, broadcasters would let him take the heat for consigning 300 million sets and VCRs to the junk pile. "We're already facing digital-service deadlines," one lobbyist said. "We'll let him deal with the fallout if he wants to cut off analog service."—B.M.

**EEO on docket**

New minority- and gender-recruiting rules for broadcasters and cable systems are expected to be approved at the FCC's Nov. 7 meeting. Two previous versions of the rules were struck down by federal judges. The commission is likely to require stations and cable systems to provide job notices to any organization that requests them and post openings on state trade association Web sites.—B.M.

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# TV's tricky role in sniper probe

*Media may have missed the Chevy Caprice but probably helped find the elusive killers*

By Dan Trigoboff

In the exhausting weeks the nation's capital was terrorized by a sniper, the media found itself blamed for telling too much, cursed when it reported stories that were leaked to them, and used when Montgomery County, Md., Police Chief Charles A. Moose needed to communicate directly with the shooters. They were taken, figuratively, for a ride in white vans, cream-colored vans and box trucks.

In the end, the news media probably

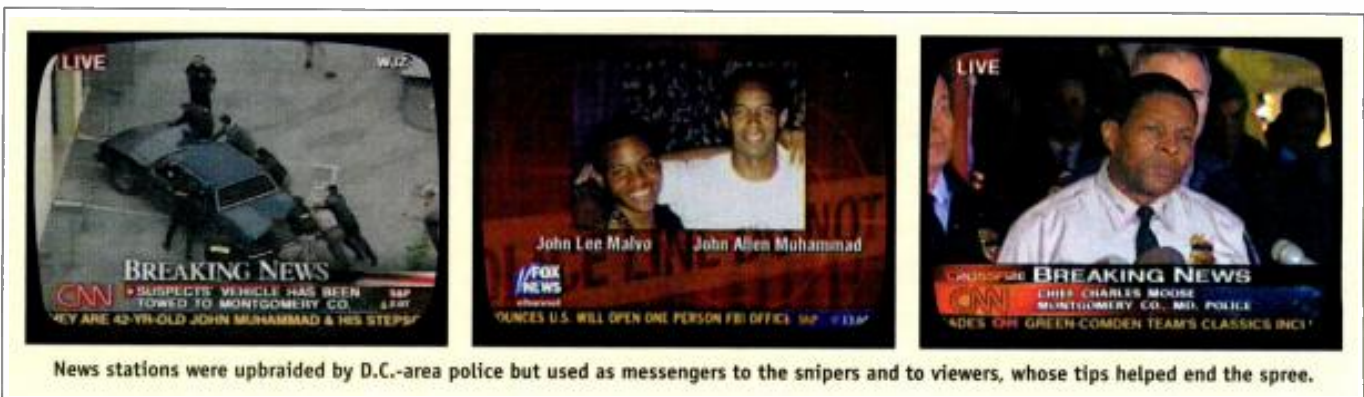
Sabato, who first applied the phrase "feeding frenzy" to media coverage, suggests that the national media overreacted to the story because it took place around Washington. "The media's right there, it was very convenient. It's a huge story, for sure. But did it deserve this much coverage all the time? What if it had taken place in Paducah, Ky.?"

George Mason University Professor and former CNN anchor Frank Sesno noted, "It would take tremendous courage to turn

dangerous and pathetic. In wartime, the press has restrictions regarding national security. The real danger here is when outside experts teach the killer how the police are trying to catch him."

Strangely, for all the time and space they had to fill, the media seemed to forget that there were witnesses who said they had seen a Chevrolet Caprice near the scene of one of the shootings.

In fact, according to both Washington-area daily newspapers, police—and, subse-



News stations were upbraided by D.C.-area police but used as messengers to the snipers and to viewers, whose tips helped end the spree.

helped catch the alleged snipers, John Allen Muhammad, 41, and Lee Boyd Malvo, 17, who were spotted early on Oct. 24 by a truck driver who had heard the description of a 1990 Chevy Caprice, the license number and the occupants just hours before.

Even in a gripping story that had news breaking regularly via police press conferences, there were long periods of coverage with little new to report. During much of that time, television—particularly the cable news networks—trotted out ex-cops and serial-killer experts as if those talking heads were being manufactured off-camera in some backroom.

University of Virginia Professor Larry

the page and tell us what else is happening in the world." Now that cable news has returned to covering other stories, he suggested, "someone should hang a sign that says, 'While you were out.'"

Tom Rosenstiel, director of the Washington-based Project on Excellence in Journalism, who gave the performance of local television high grades, found the broadcast networks' coverage appropriate but was especially critical of cable. "The people in those newsrooms have made a business decision," he said.

"When you put on a panel of discussants who don't know anything, almost de facto, that's bad journalism. But, in this case, there was something even worse,

quently, the public—had been told about the suspicious Caprice following the early shootings in Aspen Hill, Md., Oct. 3.

*The Washington Post* reported Oct. 13 that D.C. Police Chief Charles Ramsey had said authorities were looking for "an older-model, four-door burgundy Chevrolet Caprice with tinted windows that was seen leaving the area of the District shooting Oct. 3 with its lights off."

And the next day, *The Washington Times* cited a CNN interview in which Moose acknowledged that police had been on the lookout for that Caprice. Moose told CNN's Wolf Blitzer there had been a law-enforcement focus on that car but "not a big push for public feedback about that."



## Washington TV, stretched and spent

The *Washington Post* plopped down on front stoops Thursday morning carried late-deadline news that police had identified suspects in the sniper shootings that had terrorized the area. But the newspaper, noted Linda Killian, director of Boston University's Washington Journalism Center, was already outdated: By morning, there had been a capture, and the story had advanced considerably.

The sniper story was one, Killian said, "that people got from television."

In a city that may have more journalists per square inch than anywhere in the world, it sometimes seemed that all of them were camped, with cameras and crew, at Montgomery County, Md., Police headquarters or just outside the police tape at the scenes of the shootings. With a nation focused on the most demanding local story in memory, the resources of Washington stations covering news were stretched, sometimes beyond their limits. Reporters, producers,



technicians and freelancers were continually in service or on call as days turned into weeks.

In the Washington area, the number of homes using television rose about 20% on average during the crisis, with gains of more than 30% in early-morning viewing. Nielsen numbers indicated higher viewing for all four of the D.C. broadcast news stations, with cable's local Newschannel 8 getting some of the highest ratings in its 10-year history.

Local station managers last week said they have not tallied the costs of emergency staffing or lost advertising time, but they acknowledged that it might easily run into six figures per station. They also agreed that not covering the story extensively or sticking with regular, commercial-filled programming would have cost much more.

"It's too soon to be really specific," said Michael Jack, general manager of NBC-owned WRC-TV Washington, "but, at

this point and time, [expenses and losses have] been manageable."

Obviously, said Chris Pike, general manager of Allbritton-owned WJLA-TV Washington, "television stations generate revenue by running commercials. And, because of political advertising, inventory is very tight."

Because of the sniper, he added, "some of that revenue is displaced. Some of it can be made good, and some of it is probably lost." Some local retailers were concerned about drops in business during the sniper's terror reign and had inquired about escaping their advertising commitments, but local executives say none went so far as to pull ads.

A level of cooperation had helped stretch resources. At one point following the shooting in Aspen Hill, Md., last week, through the networks' news consortium called Network News Service, nearly every local station and the cable networks carried a feed from CBS-owned WJZ-TV Baltimore.—D.T.

Last Thursday, Blitzer replayed a portion of that interview, as if to underscore that the information about the Caprice (albeit the wrong color) had been out there for several weeks.

So during that time, Washingtonians were watching out for white vans, and television was spinning theories. The *Los Angeles Times*' Howard Rosenberg suggested it must be very crowded inside the mind of a serial sniper because "television's minions" spent three weeks rummaging through his brain. By Friday, numerous news reports noted how wrong many experts had been on such key factors as the suspects' race, occupation, geographic origins, family structure, age and, of course, the car.

Fox News Channel Vice President for Newsgathering John Stack said he likes the term "educated speculation" to describe the myriad of experts TV that were on display throughout the shooting spree and believes it's a valid way to program.

Stack acknowledged, however, that "we're under the spotlight for 24 hours. We're out there without a net, and we have to fill a huge broadcasting day." But, he added, "the cable medium is pretty open about itself. It's a little soon, but we'll be self-critical."

Sue Bunda, CNN senior vice president, noted that the story was in high demand and "24/7 news coverage by its nature is being there for the viewer whenever they

want the news updated. We looked for an appropriate mix of analyst, criminologist, profiler ... in order to explain, educate and clarify things as they unfolded. There is a danger [in giving out expert criminological information] if you don't think about it beforehand. We recognize that."

MSNBC anchor and editor-in-chief Jerry Nachman finds "an inverse ratio between the amount of official information and the impulse to speculate or suck your thumb on the air.

"One of the reasons there was so much of the latter was the remarkable lack of official information. We can be accused of being irresponsible," said Nachman, "but we had a huge role in catching this guy." ■

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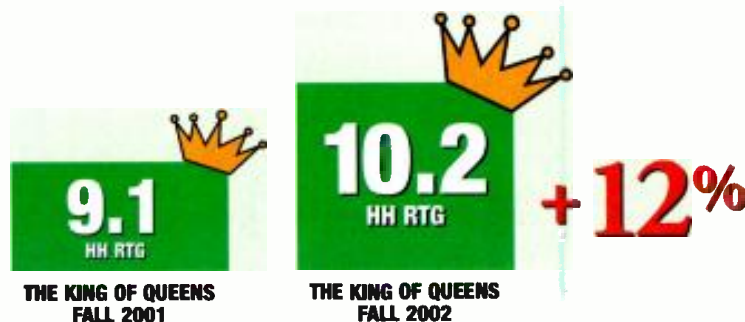
**#1 SHOW** in the Monday 8pm Time Period!

Rank	Station	Show	HH Rating/Share
#1	WCBS	The King of Queens	10.2/15
#2	WPIX	7th Heaven	8.1/12
#3	WNYW	Various*	6.1/9
#4	WNBC	Fear Factor	5.8/9
#5	WWOR	The Parkers	4.9/7
#6	WABC	Drew Carey	3.7/5

**TRIPLES** Its Access Lead-In!



**GROWS** Over Year Ago!



Source: NSI, WRAP Overnights; 9/23-10/21/02; Fall 2001=9/24-10/22/01

\*Various=Boston Public/American Idol in Vegas/Celebrity Boot Camp/Major League Baseball Playoffs

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# Careful sweeps for nets

*But rival networks see a chance to cut into NBC's faltering 18-49 base*

By Paige Albiniak

November sweeps are upon us, and, while ABC, CBS and NBC all have a few tricks up their sleeves, the prime time TV schedule so far this year is remarkably stable, with a majority of new shows picked up for a full-season run.

"November is probably the hardest sweep to schedule because you still are trying to evaluate the new shows and trying to give them every chance to thrive," says Kelly Kahl, CBS executive vice president of programming and scheduling.

Going into the quarterly ratings contest, CBS holds a strong lead in households and viewers, NBC is maintaining a less strong lead in adults 18-49, ABC has managed to make Tuesday nights its own and is waging a fair battle on Wednesdays, and Fox is eagerly anticipating finally letting its new shows out of the gate.

Analysts and media buyers don't expect the picture to look too much different going out of sweeps, but they will be paying attention to whether ABC continues to fare as well on Tuesdays and Wednesdays once Fox's prime time normalizes after the World Series. They also want to see what kind of in-roads CBS can make into NBC's 18-49 lead.

If CBS continues to erode NBC's lead in the demo—and CBS is up 8% in 18-49 so far this year while NBC is down 4%—the network could become that much more desperate to keep *Friends* on the air, notes Stacey Lynn Koerner, senior vice president, director of broadcast research, Initiative Media.

Analysts routinely point out NBC's difficulty in developing a comedy that can replace *Friends*, which has been toppled from its No. 1 slot in households by CBS's *CSI* in the past two weeks but still delivers



**ABC's 8 Simple Rules for Dating My Teenage Daughter (above) beat even the World Series last week in the key adults 18-49 demo. CSI: Crime Scene Investigation is a vital part of CBS's strong showing this fall.**

outstanding ratings and is the No. 1 show in prime time in 18-49.

"Honestly, if you are the number-one network and you only have one problem and you can't even solve that after eight years," says one analyst, "you are going to be subject to criticism."

It's not that NBC hasn't tried: It has launched comedy after comedy on Tuesday and Thursday nights, and, although *Will & Grace* is a bona fide hit coming up on its 100th episode (and doing well in its first year in syndication), it's still no *Friends*. On Tuesday nights, NBC is struggling in its 8-9 p.m. ET hour with *Just Shoot Me* and *In-Laws*, although the declining *Frasier* still manages to win its time period in 18-49 and deliver a strong lead-in for the just picked-up *Hidden Hills* at 9:30 p.m.

"I think NBC really has an issue from 8 to 9 p.m.," Koerner says, "and they have to fix it."

Also helping NBC in the 18-49 race are



its two new Sunday-night dramas: Both *American Dreams* and *Boomtown* were picked up for a full season last week. NBC's nemesis on Sunday nights is ABC, whose *Alias* and *The Practice* are keeping ABC in the 18-49 game, although *Law & Order: Criminal Intent* is making things tough for ABC's sophomore spy thriller.

ABC is building on its strong 18-49 performance on Tuesday nights, led by *8 Sim-*

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ple Rules for Dating My Teenage Daughter, particularly after last week, when it beat even the World Series, albeit a championship tournament that looks to be the lowest-rated Series in history. ABC's Wednesday nights also are showing impressive results from 8 to 10 p.m., but the network loses steam in the 10 p.m. time period, when *MDs* drops ABC off a ratings cliff.

Although analysts say ABC has reason to be "cautiously optimistic" about its performance this year, the network hasn't yet been fully resuscitated. "They haven't turned the network around, but the battleship is beginning to turn," says Garnett Losak, vice president and director of programming for Petry Media Corp.

The real question is whether ABC can maintain its momentum even when Fox returns with its own brand of family-oriented comedies—*That '70s Show* and *Grounded for Life*—and the season premiere of critical darling *24* on Tuesday nights, and *Bernie Mac*, *Cedric the Entertainer Presents* and *Fastlane* on Wednesdays.

"For us, the November sweeps is really



*American Dreams*, one of two dramas helping NBC retain its strength in the 18-49 demographic on Sunday nights, has been picked up for a full season.

about getting into pattern and getting our shows on the air consistently," says Preston Beckman, Fox's executive vice president of strategic program planning.

As for CBS, it's all systems go, but, basically, the network is chugging along on the strength of its Monday-night comedy lineup anchored by *Everybody Loves Raymond*, its *CSI* franchise on Monday and

Thursday nights, *Survivor: Thailand*, and its solid Tuesday-night dramas.

Meanwhile, The WB and UPN seem to have flip-flopped this year, with The WB a media darling showing stellar growth numbers on Sunday, Monday, Tuesday and Wednesday nights, and UPN fighting off a lot of negative press because nothing much is working. ■



A made-for-TV remake of Stephen King's *Carrie* will air on NBC next Monday.

The four major broadcast nets are entering November sweeps with their fall schedules largely intact, so they are expected to spend the month building viewing patterns into the December holidays. But the

## November won't be *that* quiet

attempt to push ratings still will bring some specials to network TV.

CBS plans three big events: a two-part movie on apprehended spy Robert Hansen on Nov. 10 and 17, a made-for-TV movie on Jerry Lewis and Dean Martin on Nov. 24, and the Victoria's Secret very fleshy fashion show (previously aired by ABC) on Nov. 20.

Yes, *Dear*, which airs Mondays at 8:30 p.m. ET, will see lots of guest-star traffic, including Tim Conway and Vicki Lawrence. Also, three HBO regulars will appear on CBS's Monday-night comedies: *Curb Your Enthusiasm's* Cheryl Hines in *Everybody Loves Raymond*, *Sex*

and *the City's* David Eigenberg in *King of Queens* and *The Sopranos'* Lola Glaudino, also in *King of Queens*.

In a sort of tribute to the age of its hits, two of NBC's favorites achieve important landmarks this November: *Friends* airs its 200th episode on Nov. 7 and *Will & Grace* its 100th on Nov. 21. NBC also will broadcast a made-for-TV remake of Stephen King's *Carrie* on Monday, Nov. 4.

ABC hopes to reel in viewers with several big-ticket theatricals, as well as one original movie, a telefilm on Paul McCartney's latest U.S. tour, and several guest stars.

ABC watchers will be able to

see Oscar-anointed Best Pictures *Gladiator* and *Saving Private Ryan*, as well as animated favorite *Beauty and the Beast*. The network also will air original *The Pennsylvania Miners' Story* and will shamelessly cross-promote when *The Bachelorette's* Trista Rehn appears on *According to Jim*.

Fox will be too busy rolling out its new season at last to pull any sweeps stunts, according to Preston Beckman, executive vice president of strategic program planning. The network is hoping that this season will be the one when the critically acclaimed *24* finally catches fire.—P.A.

# Flip-flop at the tippy-top

*Raven goes from History to troubled A&E, and A&E's Davids takes her post*

By Allison Romano

**A**&E is hoping the former head of sister net History Channel can help cure its many ailments. With sagging ratings and a bushel of programming woes, A&E last week tapped History Channel EVP and GM Abbe Raven to fill its top post.

In an unusual exec swap, A&E EVP and GM Dan Davids will assume Raven's position at History. A&E Television Networks President and CEO Nick Davatzes engineered the switch in recent weeks.

"We decided it would be easier if we had someone with more programming experience at the head of A&E," he said of Raven.

The History Channel's "real challenges are ad sales and marketing, and those work for Dan's strong suits," he added.

Of the two, Raven faces the more daunting challenge. (No one at AETN will say it, but the swap smells like a demotion for



Abbe Raven has been called in to revive a flagging A&E.

Davids.) A&E's prime time ratings have been slipping, down 17% in September and off 8% the last two quarters, according to Nielsen Media Research.

"A&E is a little bit stale," said one veteran media buyer. "*Biography* is a little old, *The View* didn't excite anyone, and they lost their best show in *Law & Order*."

Indeed, losing *Law & Order* to TNT left

a gaping hole in A&E's schedule. The legal drama had been a ratings workhorse since 1994, and pairing it with *Biography* every night was a powerful combination.

A&E plunked down \$700,000 to buy a replacement, NBC's middling drama *Third Watch*, but it lacks the same cachet and cult following. *Third Watch* is averaging about a 0.8 rating, half of *Law & Order's* old marks.

Also troubling are A&E's recent original-programming failures. The network canceled its two original dramas, *100 Centre Street* and *Nero Wolfe*, and ousted programming chief Allen Sabinson.

"If you have [shows] that aren't meeting a standard, you have to move on," explained Davatzes. He's still looking to replace Sabinson, but installing Raven, who comes with a programming and production background, buys him some time.

The History Channel is healthier, both in ratings and programming. Prime time marks waffle between 0.8 and 0.9, among the largest audiences for a niche network. Advertisers like its hard-to-reach upscale, male audience. ■

## Barford out in the cold

*As grand jury probes, Charter puts operating exec on 'leave'*

By John M. Higgins

**W**hat has the grand jury found? By placing Executive Vice President David Barford on "paid leave," Charter Communications' CEO Carl Vogel may be signalling that he wants to distance the company from its top operating executive in the midst of a criminal investigation into its accounting practices.

Since federal prosecutors running a St. Louis grand jury subpoenaed Charter in August, execs have minimized the investigation's impact. Wall Street observers say Charter execs privately characterize prose-

cutors as overreacting in an Enron-charged climate. The inquiry initially centered on whether Charter was inflating its subscriber counts, but it's not clear where prosecutors have gone from there. Though perhaps not a repeat of the scandal at Adelphia, the situation at Charter is looking ugly.

"Due to the pendency of a previously announced grand jury subpoena," a company statement said, "the company determined that the most appropriate course of action at this time is to place Mr. Barford on paid leave pending the result of investigation, after which this status would be reviewed."



Charter appears to be distancing itself from Executive Vice President David Barford amid criminal investigation into its accounting practices.

"It's now clear that the company has found some fault internally," said UBS Warburg analyst Aryah Bourkoff. "We don't know how that affects the financials."

Charter's stock price dropped 40%-50% to as low as 91 cents per share. More troubling is the plunge in Charter's bonds, some of which fell from 55 cents on the dollar to 42 cents, a dramatic decline for bonds. ■

## THE WEEK THAT WAS

**MEL'S 'ROCKING'**

"We are rocking big time." That was Viacom President and COO Mel Karmazin's assessment last week of Viacom's performance through the first nine months of 2002.

"All five sectors are extraordinary," he said in a conference call, noting that the company's third-quarter revenue and profit performance was the best in its history. He said to expect further acquisitions in the next 12 months.

For the third quarter, total revenues were up 10%, to \$6.3 billion.

TV revenues rose 14%, to \$1.8 billion, and cable revenues climbed 13%, to \$1.2 billion. The company projects 20%-plus growth in profits for the fourth quarter and said it expects to achieve double-digit earnings growth for the full year 2002.

**IRAQ EXPELLING FOREIGN PRESS**

Iraqi officials have told foreign journalists at CNN, ABC and NBC to get ready to clear out. CNN chief news executive Eson Jordan said that Iraqi officials complained about coverage of what he characterized as an unprecedented anti-government demonstration outside the Ministry of Information, including soldiers firing guns in the air to disperse the crowd.

**SALES EXEC EXITS MEREDITH'S WSMV-TV**

Mike Murphy, sales manager at WSMV-TV Nashville, Tenn., left the station last week, only

**ROSS REPLACES ABRUZZESE AT CBS**

CBS has named JoAnn Ross president of network sales. Formerly, the No. 2 executive at the division, she replaces Joe Abruzzese, who resigned last week to join Discovery Networks as head of sales. Ross has been with the network for 10 years, the last four as executive vice president of the sales division. She's credited with devising new ways to sell advertising in reality shows such as *Survivor*.

days after owner Meredith Corp. and NBC entered talks to resolve accusations that the station had compressed programming to squeeze in additional local commercials.

Sources said Murphy denied that the move was related to the compression flap reported in last week's edition of BROADCASTING & CABLE.

Meanwhile, B&C learned, Meredith earlier compressed time at other stations it owns.

Meredith also operates Fox, UPN and CBS affiliates.

**AVOIDING THE ISSUE**

The interesting thing about AOL Time Warner's internal accounting review isn't the \$190 million in write-offs the company found. It's what

AOL executives aren't looking for. Sparked by allegations of aggressive accounting of online-advertising deals, AOL began reviewing transactions from July 1999 through March 2002. But Sanford Bernstein analyst Tom Wolzien worries that the review excludes AOL's period of highest growth in 1998 and early 1999, the period that Time Warner's board found so impressive when they agreed to sell out to AOL. "Never before has the surviving company in a large acquisition been under investigation for doctoring the numbers that might have changed the outcome of the acquisition," Wolzien said.

**JENNY JONES SCORES A COURTROOM VICTORY**

The Michigan Court of Appeals threw out a \$29.3 million wrongful-death jury verdict against *The Jenny Jones Show*, owner Warner Bros. and distributor Telepictures in the Scott Amedure-Jonathan Schmitz "secret admirer" murder case.

Amedure was shot to death by Schmitz in 1995, three days after Amedure surprised Schmitz by revealing his crush on him during a taping of the episode, which never aired. The court found that the show's duty was limited to reasonably responding to imminent and foreseeable dangers exposed on its premises. During taping, the court noted, Schmitz "gave every appearance of being a normal, well-adjusted adult."

**WHAT'S ON TV?**

TNT's original movie *Big Time* was a sizable disappointment in its Oct. 20 premiere. *Big Time*, which revisits the early days of the TV industry in New York, mustered a 0.7 rating for its debut and a 0.5 for a 10 p.m. repeat, according to Nielsen Media Research. The premiere rating is less than half TNT's 1.6 prime time average for last week. Successful TNT movies have drawn mammoth ratings, such as the 9.6 for 2001's *Crossfire Trail* and 6.8 for last Christmas's *Call Me Claus*. ...

TNN was surprised when Comedy Central declared that it is plunking down about \$28 million for nine seasons' worth of *Mad TV*, the Fox Broadcasting sketch comedy show. TNN has been airing *Mad TV* reruns to terrible ratings (0.2 at 6 p.m. ET) and has rights until August 2004, but Comedy said it will add the show in January 2004. Hmm. Turns out producer Warner Bros. had been talking to TNN about letting the show go early, but no deal had been finalized. ...

King World's *Dr. Phil* still rules among rookie talkers, gaining 5% in the week ended Oct. 13, to a 4.3 rating and holding strong in second place among all talk shows, behind *The Oprah Winfrey Show*. *Dr. Phil* was up across the board in the female demos for the week, 21% in women 18-34, 8% in women 18-49 and 3% in women 25-54. In the previous week, *Dr. Phil* had seen a slight drop in its household rating and the demos.



As president, CEO and later chairman of MCA Inc., Lewis Wasserman was one of the most powerful men in Hollywood for decades. Indeed, when *Broadcasting* profiled him in 1973 he was described as "one of those rare individuals who has become a legend in his own lifetime."

The son of Russian immigrants, he was an usher at Cleveland's Palace Theater while in high school. In 1936 while managing a theater-nightclub, he was hired by Dr. Jules Stein, founder of Music Corp. of America, a Chicago-based band-booking agency. It was Wasserman who transformed MCA into a diversified global entertainment conglomerate comprising Universal Studios, MCA Records, television programming and station ownership, home video, consumer products and the back-lot tour of Universal Studios.

Stein made him president in 1946. Wasserman built MCA into one of the country's largest talent agencies and moved the company to Hollywood to focus on movie star clients that included Dean Martin and Jerry Lewis. In 1950 he formed Revue Productions to syndicate Gene Autry and Roy Rogers westerns. In 1958 MCA paid \$50 million for Paramount's pre-1948 theatrical library and another \$12 million for the Universal TV production lot.

In 1962, MCA was forced to divest its talent agency from its entertainment division following an antitrust suit, and officially merged with Universal. Wasserman, who vowed to never let it happen again, began acquiring political influence by using his Hollywood connections and influence to raise money for political campaigns.

In 1990, Wasserman sold MCA Inc. to Matsushita Electric Industrial for \$6.6 billion. Although he stayed on as chief executive, his relationship with Matsushita grew increasingly contentious, leading to Matsushita's secret sale of 80% of MCA to Seagram Co. in 1995, when Wasserman retired from management with the title of chairman emeritus. Seagram rechristened the company Universal Studios Inc. and sold it to France's Vivendi in 2000.

Lew Wasserman died June 4 at age 89. Sid Sheinberg, who helped run the studio in the 1970s and 1980s, said Wasserman earned his role as Hollywood mogul. "You can't get it by simply achieving a lot of power," he said. "You get it by repeatedly demonstrating you're entitled to it."

## **BROADCASTING**CABLE

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SPACE CLOSING: Friday, Nov. 1  
MATERIALS CLOSING: Monday, Nov. 4



LEW WASSERMAN

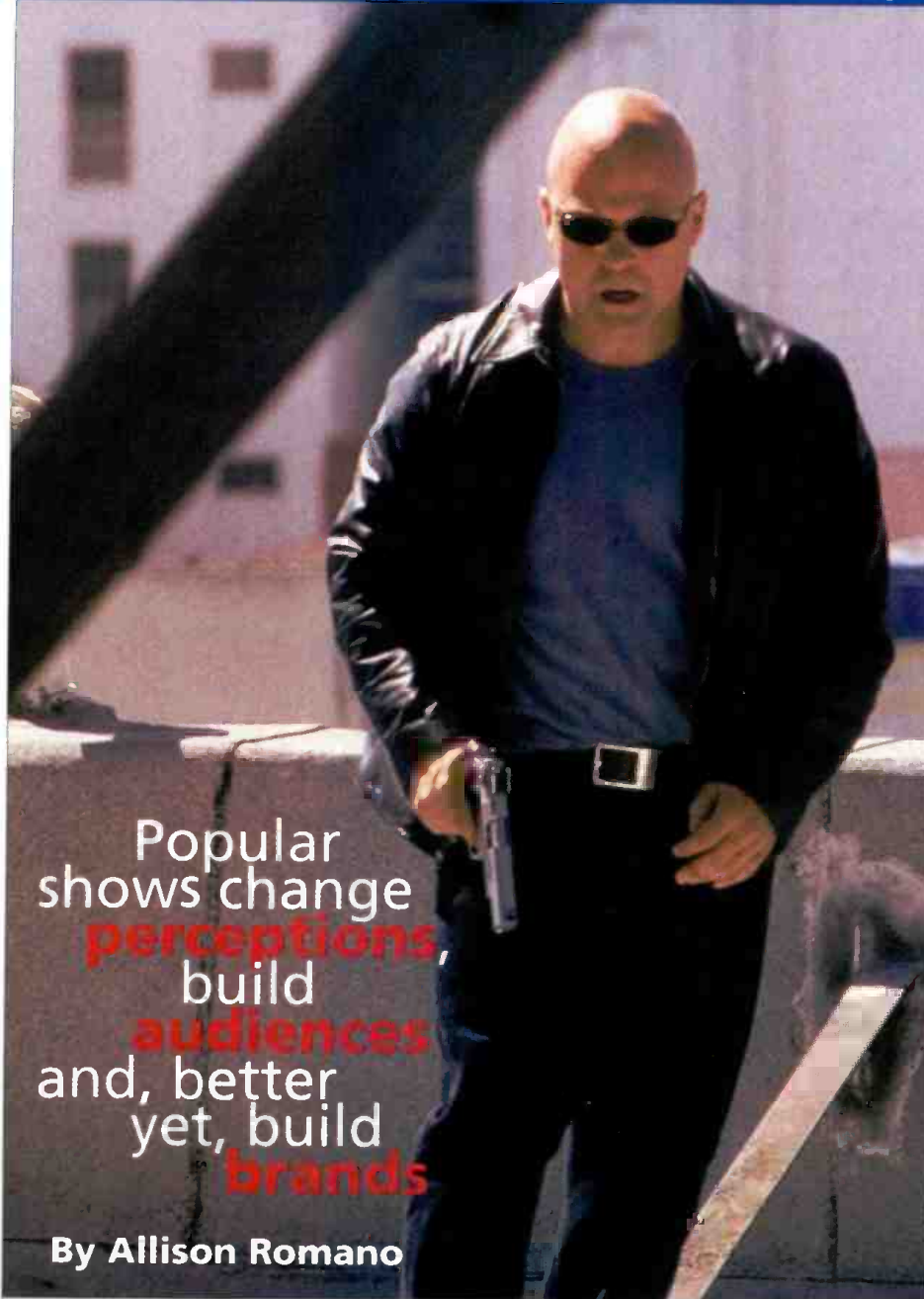
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**BROADCASTING**CABLE'S

12<sup>TH</sup> ANNUAL

# HALL OF FAME

Peter Barton  
Carole Black  
Katharine Graham  
Kelsey Grammer  
Eddy Hartenstein  
Don Imus  
Robert Miron  
Lowell Paxson  
Bob Schieffer  
**Lew Wasserman**  
Oprah Winfrey

Michael Chiklis's Emmy win has given controversial *The Shield* and the FX network a rosy glow.



Popular shows change perceptions, build audiences and, better yet, build brands

By Allison Romano

**Curiosity enticed 4 million** viewers to watch the August premiere of *The Anna Nicole Show* on E! Entertainment Television. The real Anna Nicole promptly drove many away. No matter, say E! execs: By network standards, the show is a dynamo. Since its first few weeks, *Anna Nicole* has cooled considerably and draws an average of just 1.5 million viewers—which is still three times higher than E!'s usual prime time audience.

"We don't have anything else on the network like it," Executive VP of Programming Mark Sonneberg said of *Anna Nicole*. "This is something that has caught people's attention, good and bad."

Cable executives covet the buzz that *Anna Nicole* and other talked-about cable shows attract. A hit brings in fresh eyeballs and new ad dollars. And, suddenly, for the first time in cable's history, there is a sufficient number of cable programs all over the schedule that give cable the right to do a little bragging.

"There's something to be said for a ratings hit, but, in cable right now, there are pervasive, water-cooler hits," said Kathryn Thomas, associate director of Starcomm Media Entertainment.

Indeed, this as close as cable has come to its own golden age of programming.

USA Network President Doug Herzog used to say that media buyers would flinch at the term "original programming." Recent hits like *The Osbournes*, *The Shield* and *Monk*, he contends, have changed that. "We won't see much cringing anymore."

Most networks get giddy over one hit. Some—notably USA, MTV, Nickelodeon—blissfully juggle a few hits, but only HBO can boast a full plate year round. And its

it takes just  
**one hit**

model won't work for all: Its programmers go to work with bigger budgets, more creative freedom and no advertisers to please.

Over the next year, cable programmers face the difficult task for building on their recent successes. New scripted dramas that have won cable so much attention remain a costly gamble; some, like *Witchblade* or *100 Centre Street*, fail to catch on with audiences. And even successful series need to be nurtured into a long-term franchise.

### Skewed priorities

Basic-cable programmers blame economics for the difficulty of launching and developing new hit shows. Cable nets can't take as many shots as the broadcast networks can, executives say, particularly when the tab for a high-quality scripted show runs well over \$1 million per episode. Cable originals have to repeat endlessly to break even, and the money that producers used to get from international sales is getting harder to find.

USA and FX have stepped up their financial stake in original dramas. USA's *The Dead Zone* and *Monk* and FX's *The Shield* all ring in around \$1.5 million per episode.

The difficulty in producing cable hits is compounded by the way programming resources are allocated. Cable networks could make the economics work for more originals, but most just aren't ready to. In fact, with dual revenue streams, from advertising and subscriber fees, most cable networks are actually more profitable than broadcast networks (NBC being the exception).

Even so, most cable programming dollars go to theatrical movies—many of them mediocre box-office performers. TNT and TBS boast the best movie packages; neither currently airs an original scripted show.

Of course, it doesn't always take big money to turn out an original hit. At \$90,000 an episode, TLC's *Trading Spaces* often grabs ratings usually reserved for sports and original movies. MTV's *The Osbournes*, a bargain at \$200,000 for the first season, was cable's biggest hit in recent years. And *Anna Nicole* costs E! about \$100,000 per show.

Both *Trading Spaces* and *The Osbournes* caught fire on word of mouth. In two years, *Trading Spaces* has grown from a 0.4 rating in fringe to a monster 4.0 on recent Saturday

nights. *The Osbournes* kicked off last March with a 2.8 rating—perfectly impressive but nothing compared with the mammoth 5.6 it grabbed for one late-April outing.

Shows like these, which build an audience over time, are the envy of other cable nets. "Flashes in the pans happen often," said Turner Broadcasting's Chief Research Officer Jack Wakshlag, "but enduring hits are hard to find."

Several cable nets have found rating consistency in original dramas. *The Shield*, *Dead Zone*, *Monk*, and Lifetime's *Strong Medicine* and *The Division* maintained steady ratings throughout recent plays.

intangibles that you can't measure. Advertisers want us, artists want to work with us."

Those intangibles are so valuable that MTV is paying the Osbourne clan \$5 million for U.S. rights to season two.

FX couldn't conjure up any marketing campaign that would deliver more awareness for *The Shield* than star Michael Chiklis's winning an Emmy. The Emmy gives FX's controversial hit a rosy halo. "When [a show] becomes a hit, sex and violence becomes love and adventure," said Tom DeCabia, EVP for media buyer AdvanswersNY.

Broadcast networks have noticed the improved quality of cable product, too.



USA Network's quirky detective drama *Monk*, starring Tony Shaloub and Bitty Schram, was so successful that ABC signed on to repurpose it—and the additional exposure on the broadcast network gave a boost to the cable net's awareness and ratings.

With a scripted show, writers can introduce new characters and story lines to hold viewers. Reality shows may not be as fortunate, explains Kris Magel, manager of national broadcast for Optimedia International. "Reality is a more volatile genre. Those shows cool off a lot faster."

### The real value

Strong marks for one or two shows can boost Nielsen ratings a few tenths of a point, but Nielsen marks aren't the real value. Hits drive branding and exposure.

"Cable networks tend to be valued on overall brand perception of one or two marquee shows," explained David Grant, president of 20th Century Television, which produced *The Shield*.

*The Osbournes* means more than ratings to MTV, said President of Entertainment Brian Graden. "*The Osbournes* translates into

ABC has enjoyed success with a repurposed *Monk*, and NBC signed up a limited replay of Court TV's *Forensic Files*. Designed as summer placeholders for the broadcast nets, both shows draw far more viewers on broadcast than on cable. And the exposure has helped cable ratings and awareness.

On Court TV, *Forensic Files'* ratings are up 10%, and an August episode notched a network-high 1.8 rating. "Our little marketing experiment paid off," said Court TV chief Henry Schleiff.

As part of the eight-episode deal with NBC, Court TV received two 15-second promotional spots. "That had real economic value," Schleiff said. "Those would be very expensive spots."

Thanks to that success, cable networks are faced with a new problem: managing the success of returning hits.

"There have been very few long-running

hour-long shows on cable," said Lifetime's head of research Tim Brooks. "The show has to keep evolving."

Cable's ability to build on its recent successes will be measured in January, when this year's hits begin to trickle back into prime time. *The Shield* and *Dead Zone*

return in January; *The Osbournes* and *Anna Nicole*, in the spring; *Monk*, in the summer. Some non-scripted shows, like *Forensic Files* and *Trading Spaces*, offer fresh episodes year round.

Cable generally relies on off-net shows and movies to drive ratings and can allow

its originals to grow into hits, unlike broadcast, which has to fill up to seven nights with original fare and often will ax a mid-dling show after a couple of episodes. Says DeCabilia, "Cable nets have the luxury to hang in there with a show and support it as much as they can." ■

# Feel the **heat**

Cable's hits and contenders, based on a mix of objective and subjective criteria

By John M. Higgins and Allison Romano

Measuring a cable hit remains a wildly inexact science. Ratings certainly help shows make the grade, but even most unsuccessful broadcast shows remain exponentially more popular than cable's highest-rated shows. For cable, a show's success still can be achieved with tiny ratings. Others start small and then take off.

For this year's list, BROADCASTING & CABLE talked to dozens of industry executives, media buyers and outside analysts.

There are some objective criteria for making

this list: Each show demonstratively boosts the ratings, and each has had a measurable impact on the success of its network in attracting advertisers or new subscribers.

But the list also reflects intangible qualities like industry perceptions, media attention and the buzz that a show has generated. It isn't based simply on Nielsen ratings (given below for households), although many of the most popular shows on cable made the list. On the pages that follow are our picks.

## Misses and maybes

### Recent offerings that have missed:

*Breaking News* (Bravo)  
*Late Night With Zach* (VH1)  
*Mohr Sports* (ESPN)  
*100 Centre Street* (A&E)  
*Nero Wolfe* (A&E)  
*Leap Years* (Showtime)  
*Ally McBeal* (FX)  
*Slamball* (TNN)

### Upcoming fare that could hit:

*Monster Garage* (Discovery)  
*Dominick Dunne's Power, Privilege and Justice* (Court TV)  
*Lucky* (FX)  
*My Life as Sitcom* (ABC Family)  
*Sorority Life and Fraternity Life* (MTV)  
*Liza and David* (VH1)  
*NBA* (TNT and ESPN)

Source: BROADCASTING & CABLE, Nielsen Media Research ratings, Industry comments

## OBVIOUSLY HOT



### The Sopranos HBO

**Rating:** 20.3 average HH for new season (in HBO universe) Absence makes the heart grow fonder, even if the plot lines aren't as good. After a 16-month wait, new

episodes of *The Sopranos* are outrating its stunning popularity last season despite complaints from critics that the series is has lost some of its Mob

tension: not enough whacking. In early episodes, viewers also missed actor Tony Sirico (Paulie Walnuts), who has been sidelined by real-life cancer.



### The Osbournes MTV

**Rating:** 4.4 average HH *The Osbournes* is really a spin-off of another show, *Cribs*, MTV's version of *Lifestyles of the Rich and Famous*. When Ozzy

Osbourne opened his home to MTV's cameras, the family's banter and oddness resonated, so wife and business manager Sharon pitched a reality show.

Drawn less by the metalhead's antics than by his attempts at being traditional father, audiences flocked to *The Osbournes*.



### Monk USA Network

**Rating:** 3.3 average HH USA Network successfully gambled that its broad-based audience would accept a quirky detective drama. Now ABC would like

to get its hands on the first window for *Monk*. USA Network President Doug Herzog staunchly says he's keeping the premiere play, but, if ABC makes a rich

enough offer, USA could take the repurposed window for season two next summer.

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YOUR CUSTOMERS CAN WATCH NBA ACTION  
ON THURSDAY NIGHTS THIS FALL.**

**TICKETS OR TNT.**

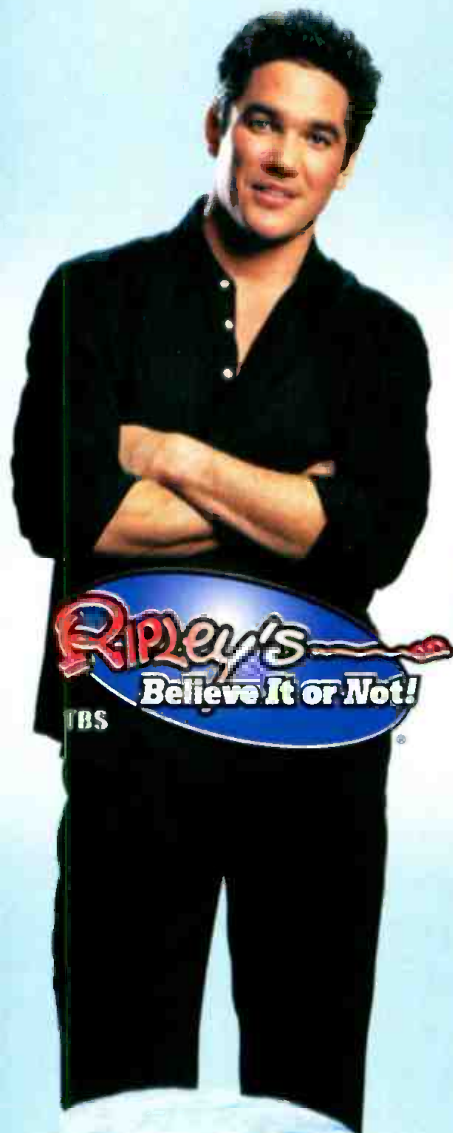


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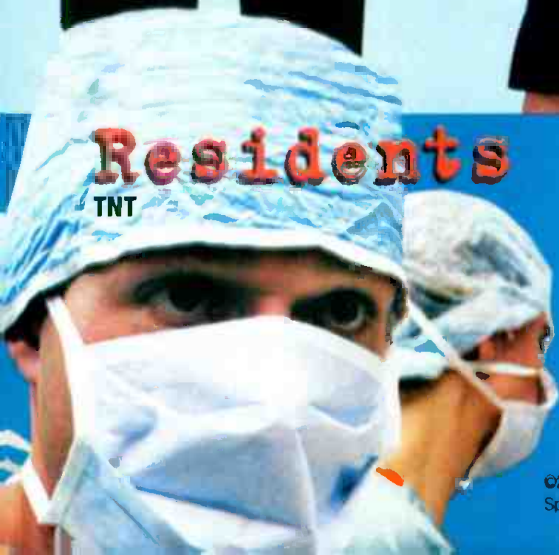
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SHIELD**

FX



**STREET  
TIME**

SHOWTIME

**RUSSIAN  
ROULETTE**

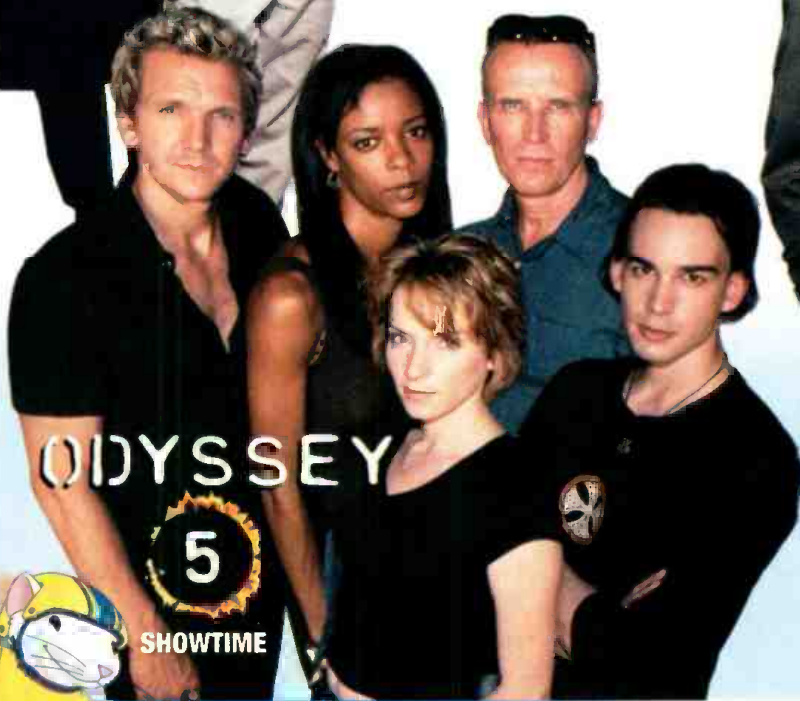
GAME  
SHOW  
NETWORK



**ODYSSEY**

5

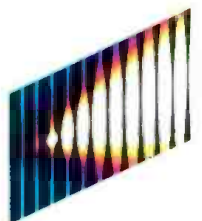
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## OBVIOUSLY HOT

**The Shield** FX

**Rating:** 2.8 average HH  
Advertiser defections and a flap over questionable content earned *The Shield* buzz, but star Michael Chiklis's Emmy Award, basic cable's

first major win at the ceremony, has firmly established the show. With season two coming in January, FX could tone down the show to lure advertisers

back. But, as with *NYPD Blue*, if more viewers embrace the show's gritty style, advertisers will likely relax.

## OUT OF ALMOST NOWHERE

**Six Feet Under** HBO

**Rating:** 11.0 average HH (in HBO universe)  
The drama, which garnered 23 Emmy nominations and six awards this year, was initially seen by network executives as

less promising than the sports sitcom *Arliss*. But, when *Six Feet Under* premiered on a Sunday in 2001, HBO soon noticed that audience levels for *Sex & the City* dropped off

during *Arliss* and bounced back for *Six Feet Under*. HBO executives, who claim not to be held hostage to ratings, quickly moved *Six Feet* up from 10 p.m. ET to 9:30 p.m.

**The Dead Zone** USA Network

**Rating:** 3.1 average HH  
UPN originally developed the show, but USA Network President Doug Herzog gave it a shot. When *Dead Zone* jumped out with strong rat-

ings, Herzog could boast his first hit as head of USA. The series performed well in repeats on sister net Sci Fi and will be back for season two in January.

**The Anna Nicole Show** E! Entertainment Television

**Rating:** 2.1 average HH  
Anna Nicole's 4.1 debut rating came as a relief for E! President Mindy Herman. If the show hit a 5.0 rating, she had promised staffers,

she would sport an Anna Nicole tattoo. After the show's first week, millions of viewers fled, but Anna Nicole is still E!'s highest-rated show and its first hit in

years. Herman has a hit but no tattoo.

**Trading Spaces** TLC

**Rating:** 2.4 average HH (Q3 2002, Saturday 9 p.m. run)  
Sometimes the best ideas for cable originals aren't exactly original. TLC's biggest show was originally licensed from

the BBC show *Changing Rooms* and stuffed into a fringe part of the network's schedule. But, as its audience grew, TLC started popping new episodes into prime

time, making a big ratings score with programming that cost only \$90,000 an episode.

**Justice League** Cartoon Network

**Rating:** 1.6 average HH  
Cartoon Network resurrected popular DC Comics characters like Harvey Birdman for this late-night original show.

Cartoon's highest-rated show, it anchors the late-night Adult Swim block, aimed at attracting more young adults—and new advertisers—to the kid's

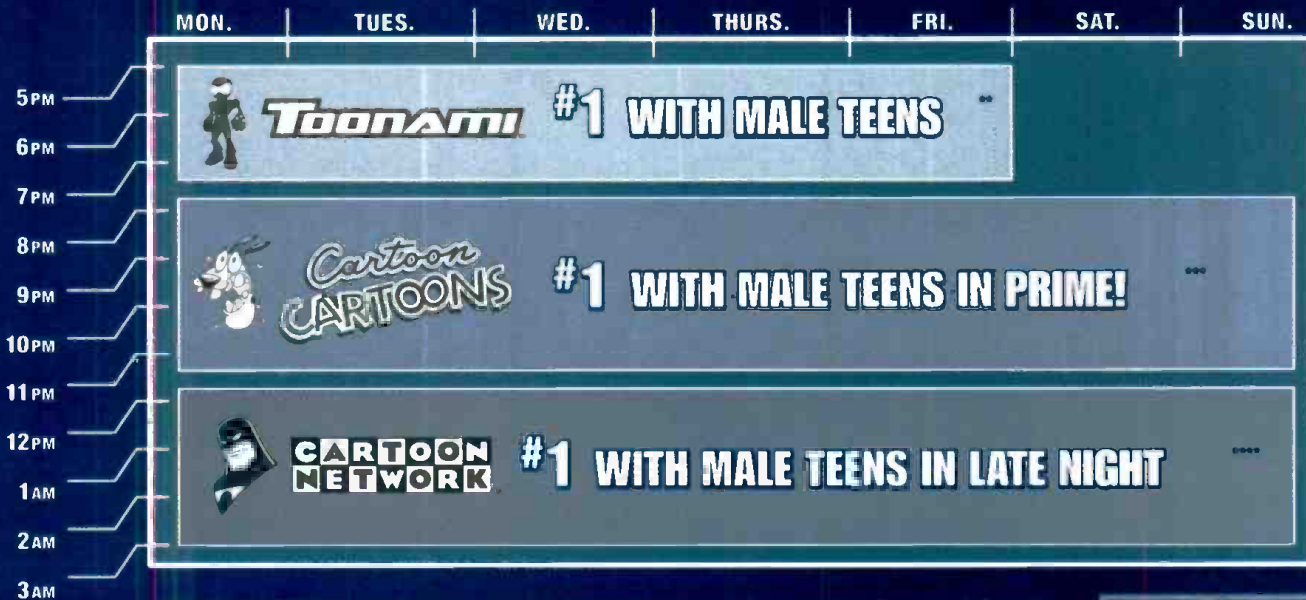
net. (In January, Cartoon expands to Sunday through Thursday, from just Sundays.



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# HBO Original Series and Movies

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## **a·ward·win·ning** (ă-ward-wĭn-ĭng)

*adj.* 1. to be the best in a competition of two or more. 2. an accomplishment that can only be given to one. 3. garnering acclaim from a panel of experts. *See HBO Original Series, Miniseries and Movies.*

### Original Series

---

**2002 Emmy® Award Winner**

Outstanding Directing for a Comedy Series:

**Sex And The City.**

---

**2002 Emmy® Award Winner**

Outstanding Directing for a Drama Series:

**Six Feet Under.**

---

**2002 Emmy® Award Winner**

Outstanding Miniseries and

Outstanding Directing for a Miniseries,

Movie or Dramatic Special: **Band Of Brothers.**

---

**2002 Golden Globe Award Winner**

Best Comedy Series

and Best Actress in a Comedy Series:

**Sex And The City and Sarah Jessica Parker.**

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**2002 Golden Globe Award Winner**

Best Drama Series and

Best Supporting Actress in a Drama Series:

**Six Feet Under and Rachel Griffiths.**

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**2001 AFI Award Winner: The Sopranos.**

---

**2001 AFI Award Winner:**

Comedy Series of the Year: **Curb Your Enthusiasm.**

### Original Movies

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**2002 Emmy® Award Winner**

Outstanding Made-for-Television Movie and

Outstanding Lead Actor in a Miniseries or Movie:

**The Gathering Storm and Albert Finney.**

---

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| ■ Billy Crystal    | ■ Meryl Streep       |
| ■ Albert Finney    | ■ Donald Sutherland  |
| ■ Jessica Lange    | ■ Hilary Swank       |
| ■ Mike Nichols     | ■ Emma Thompson      |
| ■ Al Pacino        | ■ Uma Thurman        |
| ■ Vanessa Redgrave | ■ Stanley Tucci      |
| ■ Susan Sarandon   | ■ <i>and others!</i> |



**The Definition of Leadership**



**The Sopranos**



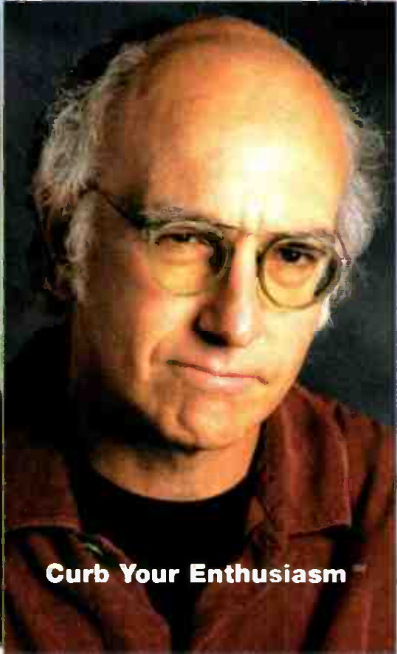
**Sex And The City**



**Six Feet Under**



**Band Of Brothers**



**Curb Your Enthusiasm**



**The Wire**



**The Gathering Storm**

## OUT OF ALMOST NOWHERE

**Forensic Files** Court TV

**Rating:** 1.1 average HH  
Court TV programming chief Art Bell was certain the network needed a show based on forensic investigations. Turns out, both his instincts

and timing were stellar. Though developed earlier, the show arrived just as drama *CSI* put the genre on the map. *Forensic Files* is so strong that NBC is repurpos-

ing the \$125,000-an-episode show, in exchange for a small license fee and some Court TV promo spots, which have juiced Court TV's ratings even higher.

## OLD FAITHFULS

**Sunday Night Football** ESPN

**Rating:** 7.86 average HH for first seven games  
Football is giving ESPN a rosy fall glow. This season, football ratings are up 30%, and the network finished

September with cable's highest prime time average: 2.2. After football, ESPN's flagship highlight show *SportsCenter* triples its usual Nielsen marks.

**Law & Order** TNT

**Rating:** 2.2 average HH  
TNT is paying twice what A&E used to for reruns of *Law & Order* and—luckily—grabbing bigger ratings. TNT is ponying up \$800,000

each for recent episodes and \$250,000 each for those that aired on A&E, a hefty jump from the \$150,000 A&E paid per show. *Law and Order's* established fan

base has dutifully moved to TNT, helping lift TNT's prime time ratings 20% in September alone.

**The O'Reilly Factor** Fox News

**Rating:** 1.9 average HH  
Fox News' bombastic Bill O'Reilly proves you can build a network on the back of a hit show. The highest-rated cable news show has

certainly helped make Fox the most-watched cable news outlet and has remained strong despite attempts by CNN and MSNBC to lure viewers

away with Connie Chung and Phil Donahue.

**Spongebob SquarePants** Nickelodeon

**Rating:** 3.1 average HH  
College kids made *Spongebob* what it is today. During the show's first season, in 1999, Nick ran the initial 16 episodes Saturdays

at 9 a.m. Ratings were just average, but the network received an unusual volume of e-mail from 20ish fans looking to buy *Spongebob* T-shirts and the like. Nick-

elodeon execs scheduled some second-season episodes (at \$500,000 per) in prime time. The result: big Nielsen and merchandising revenue. (It's also a gay cult hit.)

**The Division** Lifetime

**Rating:** 2.5 average HH (for season two)  
One of Lifetime's hit Sunday-night dramas, *The Division* returns in January, for its third season, with

*Ripley's Believe It or Not* hunky host Dean Cain as a guest star. The show averaged a 2.2 rating in repeats, helping Lifetime break even on production

costs. Like broadcast networks, Lifetime orders 22 episodes of its original dramas; more cautious channels stick to 13.

### OLD FAITHFULS



#### NASCAR Winston Cup Races FX and TNT

**Rating:** 4.3 average HH on FX; 4.7 HH on TNT (through seven races)  
Imagine that every pro baseball team negotiated a contract for a couple of games a

season. That's pretty much what NASCAR was like, with track owners cutting rights deals. In 2000, though, the racing association consolidated all the racing rights,

holding a single negotiation and giving NASCAR far greater leverage. The result: more-consistent promotion and packaging, and sharply higher ratings.



#### WWE Raw TNN

**Rating:** 4.4 average HH  
It's amusing that a weekly show clocking a 4.0-plus Nielsen household rating on TNN is considered fading. World Wrestling Entertain-

ment's ratings are down from the lofty 6.0 level a few years, so impresario Vince McMahon is dancing furiously to revive the franchise. The latest: hints of

necrophilia by "evil" wrestler Triple H. (Hey, Vince, the show's fading, not dead.)



#### The Daily Show Comedy Central

**Rating:** 0.7 average HH  
*The Daily Show's* audience may be niche, but Jon Stewart's cachet keeps growing. The show earned three Emmy nods this year, includ-

ing Best Host and Best Show. Rival programmers admire the show because its on-brand and entertaining—the ingredients for a cable hit. Stewart now delights view-

ers abroad with *The Daily Show Global Edition*, a weekly offering on corporate cousin CNN International.

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# Getting the Count Right

Total revamp of VNS aims to prevent another Election Night fiasco

By Steve McClellan

In the debacle of TV's coverage of the 2000 election, ABC, CBS, NBC, Fox, CNN and the Associated Press discovered just how antiquated their jointly owned vote-counting operation—Voter News Service—had become. So did most of the television-viewing world.

As a result, the partners are financing a \$10 million to \$15 million top-to-bottom overhaul of the system.

The problem now: With just a week to go before the midterm elections, questions remain about just how much of the made-over VNS will be ready for action.

"I think everybody would rather be further along than we are this close to the election, but the issues, as they come up, are being addressed and dealt with," said AP Director of Election Information Tom Jory. "I've got my fingers crossed as I think

everybody else does" that the VNS exit-poll service will be ready.

Because of errors of the recent past, though, on-air coverage of next week's election by the networks will have noticeable differences, particularly later projections of winners and detailed reports explaining how the decision to call a race is made (see box, page 29).

Indeed, it's almost as if being consis-

tently last to predict winners may, oddly, become a badge of honor.

The networks have at least one backup system in place to double-check the VNS vote count and even replace it if something goes wrong on Election Night: That's the Associated Press, which showed its reliability in the Florida recount.

The 2000 presidential election fiasco in a nutshell: VNS computer models miscalculated the winner in Florida, twice—first for Gore, then for Bush. The problem: The vote was too close for the sample on which the computer models based the calculation.

The models also failed to consider the absentee ballots cast in Florida, a sizable 12% for the entire state. Aggravating the situation was a VNS computer glitch that prevented AP data from being fed in and compared with VNS data.

The networks were embarrassed, and Rep. Billy Tauzin (R-La.) even suggested that their collective pro-Gore bias was reflected in their projections.

This time around, the networks have new fail-safe methods, the most extensive being CNN's new vote-counting system, called RealVote.

CNN News Group Political Director Tom Hannon says RealVote is similar to VNS but is concentrated in what CNN believes will be the 10 states with the closest contests. Hannon wouldn't identify the states for competitive reasons, but they almost surely include Florida (where the president's brother, Gov. Jeb Bush, is involved in a tight race for reelection), Minnesota and South Dakota.

The other networks talk in vaguer terms about having extra people on the ground in states with highly contested races.

The VNS overhaul is designed as a four-year process, with the basic systems slated to be in place by Election Day. Additional bells and whistles needed mainly for the presidential race are set for 2004.

The hard lesson learned in 2000 was that, in a close election—and it doesn't get any closer than that one—VNS could not be depended on to deliver reliable data.

Up to then, VNS had served very well, producers say.

"I think we took the systems at VNS for granted and expected them to perform a certain way," says Marty Ryan, executive producer for Fox News election coverage.

CBS News Vice President Linda Mason,

 Reed Business Information.  
Television Group



2002  
**FALL WEB**  
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## introduction

It seems unimaginable that as recently as 1994 there were only about 3000 Web sites on the Internet – or that the Internet itself was then generally regarded as a shadowy, exotic realm accessible only to an elite group of techno-nerds hunched over their keyboards late into the night, exchanging arcane secrets in indecipherable languages. Today there are millions of Web sites with new ones being launched on what seems to be an hourly basis.

The Web can still be a complex and baffling place without a road map. Hence this guide, which shows at a glance some of the valuable information and resources that are only a mouseclick or two away at television related Web sites.

Visit us at:

[www.broadcastingcable.com](http://www.broadcastingcable.com)  
[www.multichannel.com](http://www.multichannel.com)





NETWORK CONSUMER



**AMC**  
amctv.com

Amctv.com is the website for movie people. Get an inside look at the action behind the scenes, the stars you love, and the movies that impact your life! Enjoy:

- Program schedules
- Exclusive content
- Interactive games and trivia
- Polls, movie reviews, discussion boards
- Exciting contests and sweepstakes
- Online Movie Mall



**Bloomberg Television**  
www.bloomberg.com

The BLOOMBERG TELEVISION® website is a sub-site of www.bloomberg.com. Bloomberg's corporate site. Log on to the BLOOMBERG TELEVISION area for breaking business and financial news headlines and popular multi-media tools. With a click of the mouse, visitors can watch BLOOMBERG TELEVISION live via streaming video or register for BLOOMBERG® Television Alert.

With Television Alert, whenever user's selected keywords are mentioned on BLOOMBERG TELEVISION they receive an email with the segment transcript and video clip.

NETWORK CONSUMER



**Bravo**  
www.bravotv.com

Through bravotv.com, Bravo is committed to driving cable modem sales and helping pave the way for new interactive services. Compelling, interactive initiatives offer Bravo's viewers an engaging interactive experience, leading the way for future services. In addition, bravotv.com features Go2Broadband, an initiative established by CableLabs® to drive cable modem sales by providing site visitors instant access to information about cable modem service in their area.



**Cinemax**  
www.cinemax.com

Check out Cinemax.com and get closer to your favorite movies – with original web programming and fan communities:

- Background information on Cinemax's exclusive Reel Life documentary series
- Complete Cinemax programming schedule and a downloadable monthly guide
- Online Cinemax sign-up
- Discussion boards and chat rooms

NETWORK CONSUMER



**CNN**  
**CNN.com**

CNN.com is the top ranked news site on the World Wide Web with more than 22 million monthly unique users. Staffed 24 hours, seven days a week by a dedicated global team of almost 4,000 news professionals, CNN.com delivers up-to-the minute coverage of national and international news, politics, technology, entertainment and more.



**CNN en Español**  
**CNNenEspañol.com**

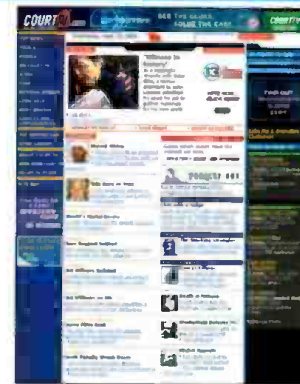
CNNenEspañol.com is CNN's award-winning Spanish-language Web site offering comprehensive news coverage for Spanish-speakers across Latin America and the U.S. Leveraging the CNN News Group's global newsgathering resources, CNNenEspañol.com brings users the world's top Latin American, International and U.S. breaking news stories and headlines, including business and financial news, special in-depth sections, weather reports and forecasts, and information on sports, technology, entertainment, health and travel.

NETWORK CONSUMER



**CNNfn**  
**CNNfn.com**

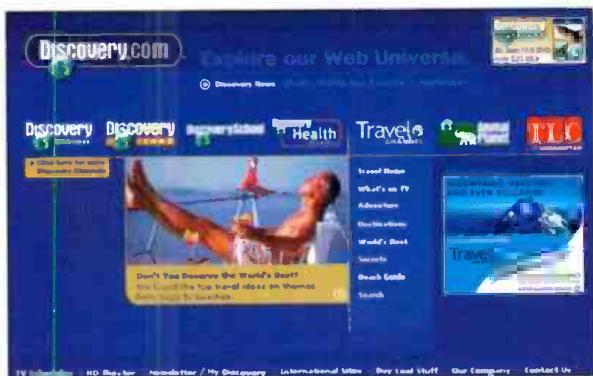
From CNN and Money magazine, CNN/money combines business news and in-depth market analysis with practical advice and answers to personal finance questions. Breaking business news, stock quotes and market insight draw a strong at-work business audience, complemented by personal finance tips, tools and exclusive columns from Money magazine writers.



**Court TV**  
**courtTV.com**

Court TV Online is THE place on the Web relating to all things investigative. From the latest forensic techniques to celebrity concert contracts, across its three Web sites - Courttv.com, Crime Library, and The Smoking Gun, Court TV Online has it all. Courttv.com is fully integrated with the network's primetime and daytime programming. Popular features on the site are the daily 13th Juror polls and the weekly column, "Stupid Crimes & Misdemeanors." Courttv.com also has a content sharing arrangement with CNN.com and is a content contributor to AOL. Crime Library publishes novella-length stories about historic crimes and criminals. With its own brand of irreverent satire, The Smoking Gun posts publicly available documents about everything from the latest celebrity in trouble to audiotapes of actual conversations between mobsters.

NETWORK CONSUMER



**Discovery Networks**  
**Discovery.com**

Discovery.com is your gateway to the world of Discovery Networks- one site with multiple doorways to the best brands in cable, enabling audiences to extend and enhance the network experience on their own terms. Discovery.com is committed to producing the highest quality, family-friendly, real-world storytelling and Interactives with a mission to fulfill curiosity and inspire exploration. It delivers on its mission with unique, in-depth content packages converged with compelling on-air programs, fan sites dedicated to popular series and personalities, conversations, behind-the-scenes newsletters, interactives and games showcasing the best in broadband content, and much more.



**Do It Yourself Network**  
**DIYnet.com**

If you're looking for concise and complete do-it-yourself step-by-step instructions, DIYnet.com is the website for you. With more than 8,600 projects on topics ranging from crafts and decorating to home improvement and hobbies, completion of your next DIY venture is just a click away.

Think of DIYnet.com as your "encycloedia" of do-it-yourself information. With DIY, just Watch. Click. Print. Do!

NETWORK CONSUMER



**FINE LIVING Network**  
**FineLiving.com**

The first television website dedicated to the pursuit of personal passions and making every moment count, FineLiving.com is a powerful companion to the FINE LIVING Network. Along with air times for all our shows, from *Radical Sabbatical* to *The Great Adventure*, FineLiving.com provides resources you can find nowhere else. Take an in-depth look at the Corvette; learn about Beauty Boot Camp, where positive thinking is as important as losing pounds; visit Bill Wilson, who walked away from a lucrative job to pursue his dream to run a winery. FineLiving.com is all about inspiration, information and the resources to make your dreams come alive.



**Food Network**  
**FOODNETWORK.com**

FOODNETWORK.com is the perfect accompaniment to your favorite Food Network shows. The site is easy to use, with complete programming schedules, information about Food Network chefs and shows, and, of course, lots of great food suggestions. In addition to more than 24,000 recipes, the popular website features useful menus and cooking tips for holidays and special occasions, as well as culinary Q and A's. Five different specialty areas explore all aspects of food, from cooking basics to travel to wine. The recipe and menu search page will help you locate your favorite dishes and shows in seconds.

NETWORK CONSUMER



**FOX News Channel**  
foxnews.com

The Name America Trusts for Fair and Balanced News Online

- Fully integrated with the #1 cable news channel
- Fair and balanced journalism trusted by an educated and affluent audience
- Insightful analysis from O'Reilly, Hume, Cavuto, Smith, Hannity & Colmes, Van Susteren and Gibson
- Preferred by FOX News Channel's loyal and engaged viewers

Source #1 cable news channel Nielsen Media Research, August 02 (7/29/02-8/25/02). FNC vs. CNBC, CNN, HLN and MSNBC. P2+ AA(000). Mon-Sun 6am-6am. Subject to qualifications, which will be made available upon request.



**FX**  
FXnetworks.com

FXnetworks.com is a site that has the latest show and schedule information including:

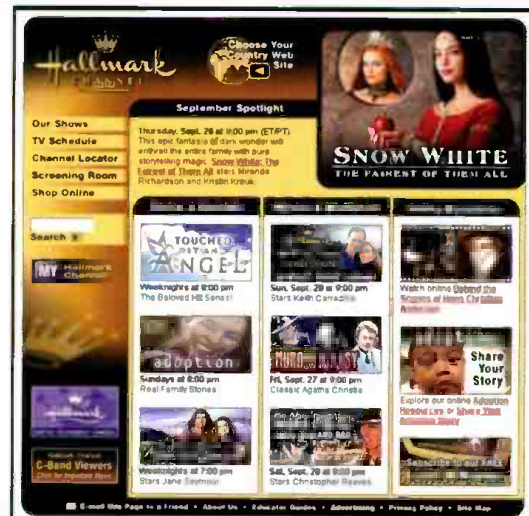
- "Behind the Scenes" footage from FX Originals
- Interactive Games
- Microsites for all FX Original Programs
- Message Boards
- E-mail Newsletters
- Consumer Sweepstakes

NETWORK CONSUMER



**Game Show Network**  
www.GameShowNetwork.com

Wanna play? GameShowNetwork.com hooks you up online with multi-player and sync-to-broadcast games – PLUS weekly sweepstakes for awesome prizes! Catch up on your game show trivia, chat your fingers off, send e-cards, or just check out all the action on the net's hottest playground. GameShowNetwork.com – we've got game!



**Hallmark Channel**  
hallmarkchannel.com

Hallmarkchannel.com is the place to go for the stories behind-the-scenes on Hallmark Channel. Sneak previews of upcoming Hallmark Channel originals, exclusive behind-the-scenes video, cast interviews, photo galleries and the latest sweepstakes enhance the entertainment experience. Innovative and useful features include up-to-date program schedules, a monthly newsletter and "My Hallmark Channel," which provides e-greetings from Hallmark, plus customizable show reminders.

NETWORK CONSUMER



**WE: Women's Entertainment**  
www.we.tv

WE: Women's Entertainment gives busy women a chance to relax and recharge with entertainment that provides energy, ideas and endless possibilities. Join us in the space WE share www.we.tv.:

- Find a movie that suits any mood by viewing WE's complete program schedule
- Learn about new original series like When I Was A Girl and the game show Spend It Fast
- Re-discover popular shows like Felicity and Two Guys and a Girl
- Interact with games, sweepstakes and quizzes.



**The Weather Channel®**  
weather.com

With over 12 million unique visitors and 350 million pageviews every month, weather.com ranks Top 5 among news and information web sites and #3 among cable television-related sites. We're the world's leading source for weather on the web with:

- Forecasts for over 80,000 locations worldwide
- Weather-related lifestyle information for travel, health, golf and more
- Spectacular weather video

The industry leader in ITV and Broadband

Our weather content is optimized for Broadband and ITV applications. Leverage our brand recognition and software to power your Web, Broadband and ITV initiatives.

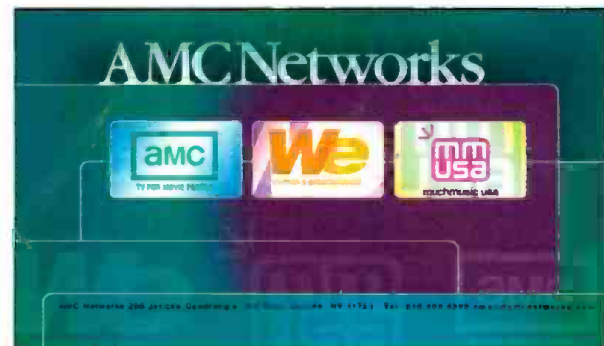
NETWORK CONSUMER



**Wisdom Television**  
wisdommedia.com

The \$230 Billion Mind, Body, Spirit and Earth industry is supported by WISDOM Media Group's Consumer Website. Over 128 million adults are actively involved in the category and www.wisdommedia.com is a reliable resource for programming schedules, events and conferences, in-depth chat discussions, radio streaming, and on-line store for books, tapes, audios and other related products. WISDOM Television, Radio and Internet appeal to Everyone who wants to live a happier, healthier life.

NETWORK AFFILIATE



**AMC Networks**  
www.amcnetworks.com

AMCNetworks.com is the exclusive affiliate resource featuring Marketing, Programming and Local Ad Sales information for AMC, WE: Women's Entertainment, and now muchmusic.usa. Our affiliate partners have immediate access to the campaigns and promotions that help them connect with their customers and local businesses. Visit amcnetworks.com today to find the downloadable materials you need including network logos, unique broadband content, banner ads, monthly programming schedules, tune-in ad slicks, streaming video of TV promos spots and much more.

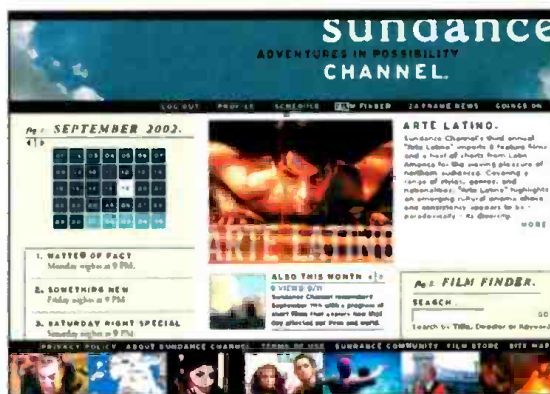
NETWORK CONSUMER



**STARZ ENCORE GROUP**  
**StarzOnDemand.com**

Find out what SVOD is all about on Starz On Demand's consumer site.

- Try the interactive online demo
- Find out where Starz On Demand is available
- Sign up for email updates about the service
- Explore this month's Featured Movies
- Answer all your questions about Starz On Demand in the FAQ section



**Sundance Channel**  
**www.sundancechannel.com**

Sundance Channel Online provides an informative film companion to Sundance Channel programming.

The Site provides:

- A comprehensive, searchable guide to Channel programming.
- Customizable schedule, weekly emails, news and offers.
- Background information and links to the Channel's films and filmmakers, as well as the original shows Anatomy of a Scene and Sonic Cinema™.
- An ongoing directory of local film exhibitions, festivals and film events.

NETWORK CONSUMER



**Turner Classic Movies**  
**Turnerclassicmovies.com**

Turnerclassicmovies.com is the leading online destination for classic movie lovers featuring monthly streaming video content such as movie trailers and clips, as well as photo galleries, message boards, polls, trivia and games. The site provides visitors movie search capabilities by genre, star, director and year of release and an extensive Interactive program schedule that includes personalized email notification.



**Univision**  
**www.univision.com**

Univision Online (www.univision.com) is the most popular Spanish-language internet destination in the United States. It caters to Hispanic Americans by offering them culturally relevant entertainment, news, sports, services and shopping opportunities. Univision Online provides an unparalleled experience that entertains, educates and empowers the nation's online Hispanics by leveraging the power of America's leading Spanish-language broadcaster, the Univision TV Network.

NETWORK CONSUMER



**Outdoor Life Network**  
www.OLNTV.com

OLNTV.com keeps you up on all the adventurous programming OLN is known for. From hiking to cycling, skiing to fishing, OLN's vast spectrum of exclusive programs inspires viewers to take it to the next level in their sport. OLNTV.com is the official website for the Tour de France and your best source for up-to-the-minute standings in the Louis Vuitton Cup and the Calgary Stampede. Bookmark OLNTV.com today.



**QVC**  
QVC.com

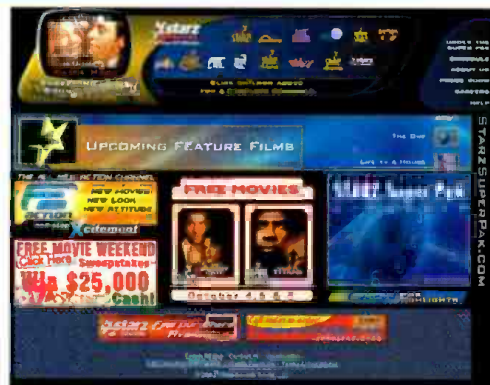
For Quality, Value and Convenience, shop with QVC's top-rated Web site. You'll find nearly a million products over a wide range of categories, including jewelry, fashion, beauty, electronics, and home décor. Watch QVC TV on the Web. Check out our Today's Special Value. And use our LiveHELP for instant online Customer Service.

NETWORK CONSUMER



**Showtime**  
SHO.com

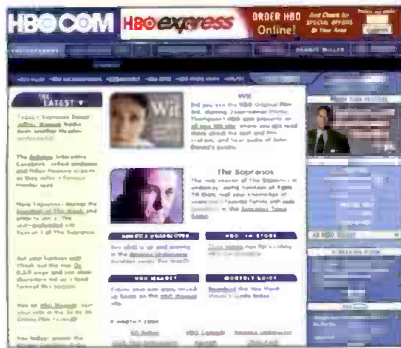
- View Showtime Unlimited® programming schedules, Hollywood Hits and Showtime Original Pictures
- Browse destination Websites for hit serles including QUEER AS FOLK, SOUL FOOD® and THE CHRIS ISAAK SHOW
- Read editorials on America's #1 boxing network(tm)
- Check out Web exclusive product-Queer Duck
- Take advantage of special consumer offers and sweepstakes



**STARZ ENCORE GROUP**  
StarzSuperPak.com

- This fully loaded consumer site has the latest information on all 12 STARZ Super Pak channels, including:
- Customizable Programming Schedule
  - "Remind Me" Email Feature
  - Movie Search
  - Screening Room
  - Upcoming Feature Films with Synopsis and Cast Information
  - "Order the Super Pak" Feature
  - About Us
  - Career Opportunities

NETWORK CONSUMER



**HBO**  
[www.HBO.com](http://www.HBO.com)

Check out HBO.com to get closer to your favorite HBO shows -- featuring exclusive online entertainment and fan communities:

- Live events and chats with HBO stars
- Original web programming
- Discussion boards and chat rooms
- Games and polls
- Video clips from your favorite shows
- Exclusive kids entertainment web site
- Complete HBO programming schedule and a downloadable monthly guide
- Online HBO sign-up



**HGTV**  
[HGTV.com](http://HGTV.com)

*Information, Ideas and Inspiration, Online!*

Home & Garden Television's website, hgtv.com, is America's leading online destination for home and garden information, with original stories and projects straight from the experts. Nearly three million unique visitors come to hgtv.com each month to search our 35,000+ projects, and visitors often spend more time with hgtv.com than visitors to other home and garden related sites.\*

(\*Source: Nielsen Net Ratings)

NETWORK CONSUMER



**The Independent Film Channel (IFC)**  
[www.IFCTV.com](http://www.IFCTV.com)

IFCTV.com was developed with the objective of driving cable modem sales. As the online companion to The Independent Film Channel and IFC Films, IFCTV.com offers an extensive array of video, audio, and other multimedia content best viewed through a broadband connection.

In addition, IFCTV.com incorporates Go2Broadband, an initiative established by CableLabs® to drive cable modem sales by providing site visitors instant access to information about cable modem service in their area.



**muchmusic usa**  
[www.mmusa.tv](http://www.mmusa.tv)  
**Be heard.**

Viewers take control of music television @ mmusa.tv. Our community of music fans have a voice and a choice in mmusa's programming. Viewers get involved by uploading messages, and commentary. mmusa.tv delivers a unique entertainment experience with programming information, artist promotions and contests, customizable e-greetings and access to web exclusive videos. With the Channel Locator, viewers can see if mmusa is available on their cable systems.



NETWORK AFFILIATE



**Bloomberg Television**  
[www.bloombergaffiliate.com](http://www.bloombergaffiliate.com)

Log on to BloombergAffiliate.com for all of your BLOOMBERG TELEVISION sales and promotional needs! This site provides 24/7 access to dynamic marketing materials -- everything including logos, ad slicks, postcards, etc -- all ready to download and print out. You'll also find programming information, ad sales materials, viewer research, powerful promotions, and CCP train support.



**C-SPAN Affiliates**  
[c-span.org/affiliates](http://c-span.org/affiliates)

*Market Your System With C-SPAN*

C-SPAN's affiliate web site at [c-span.org/affiliates](http://c-span.org/affiliates) offers the resources cable systems need to meet their marketing goals. Here, affiliates can order premiums, customize sample letters to educators and government officials, view and request promotional spots, and download logos. Find tools for your local education community, such as C-SPAN in the Classroom's free presidential timeline poster. The site also features Information about the C-SPAN School Bus, including how to request a bus visit to your community and ideas about how to make the most of a visit.

NETWORK AFFILIATE



**Discovery Networks (iPAK)**  
[discoveryaffiliate.com](http://discoveryaffiliate.com)

Discovery Networks Invites you to visit iPAK at [www.discoveryaffiliate.com](http://www.discoveryaffiliate.com), our web site dedicated to the marketing, local ad sales and public relations needs of our affiliates. Gain immediate and up-to-date access to our latest promotions, marketing tools, programming highlights, local ad sales resources, ancillary business support and CSR training tools. Whatever your needs are, iPAK is designed to help drive your business forward. Log on today!



**ESPN**  
[AffiliateZone.espn.com](http://AffiliateZone.espn.com)

ESPN's Affiliate Zone can assist you in maximizing your business objectives. To receive updated programming, marketing and ad sales information, as well as play pools and games designed just for you-visit today.

- One click access to programming on all four ESPN networks
- Regional sections with sales tips, programming, events, promotions, and incentives specific to your state.
- Marketing graphics and materials - order online!
- Affiliate Forum: Interact with industry contacts and ESPN Employees!
- CSR, PPV, Research and Technical Specific Sections
- ESPN Affiliate NFL Pool and College Hoops Challenge: Win trips and big prizes

NETWORK AFFILIATE



**Hallmark Channel**  
[insidehallmarkchannel.com](http://insidehallmarkchannel.com)

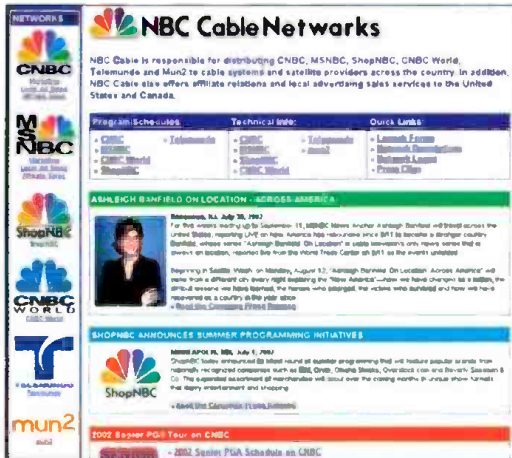
Insidehallmarkchannel.com is an online service providing valuable resources for Hallmark Channel affiliate partners. From program schedules, research and company news to turnkey promotions, print collateral, and online merchandise ordering to e-launch kits, CSR training, and technical data, insidehallmarkchannel.com offers information and tools vital to developing successful marketing and local ad sales programs. Go to insidehallmarkchannel.com to sign up and discover how you can partner with Hallmark Channel to grow your business today.



**MTV Networks**  
[www.mtvn.com](http://www.mtvn.com)

mtvn.com – your direct connection to the strongest brands and affiliate support in the business. The tools and information you need for promoting high speed access, digital acquisition, customer retention, public affairs, training your people, and local ad sales - all together in one place, updated daily and always available. Log on and check out mtvn.com.

NETWORK AFFILIATE



**NBC Cable Networks**  
[www.nbccableinfo.com](http://www.nbccableinfo.com)

This comprehensive site provides ongoing and updated support for all of the NBC Cable Networks affiliates' Marketing, Local Ad Sales and Community Relations efforts. Information can be found on CNBC, MSNBC, The Complete Olympics, CNBC World, ShopNBC, Telemundo, and mun2. Content includes: program schedules, launch forms, promotions, downloadable art, press releases, research, and technical information.



**The Outdoor Channel**  
[www.outdoorchannel.org](http://www.outdoorchannel.org)

Are you looking for an easy way to distribute marketing materials to your staff? Do you need a logo or the latest market research? Do you want to review our current promotions or find a sales contact for your area? Visit [www.outdoorchannel.org](http://www.outdoorchannel.org), for all of the resources that you need without all of the paperwork.

NETWORK AFFILIATE



**Outdoor Life Network**  
[www.OLNTVAFFILIATES.com](http://www.OLNTVAFFILIATES.com)

This isn't just a website, it's a tool to boost your bottom line. Loaded with OLN's schedules, program descriptions, logos and streaming promos, OLNTVAFFILIATES.com is a powerful site you can use every day to enhance and increase sales. Browse special events and programming, read up on the latest promotions and keep your sales force up on what OLN has to offer. Bookmark OLNTVAFFILIATES.com today.



**Oxygen**  
[oxygenaffiliates.com](http://oxygenaffiliates.com)

It's never been more essential to connect with the incredibly diverse world of women than today. That's why Oxygen has made available all the resources that you need to attract new customers and advertisers whenever you need them. Just log on to our new Oxygen Affiliate Website, oxygenaffiliates.com.

NETWORK AFFILIATE



**Playboy TV Networks**  
[pbtvnetworks.com](http://pbtvnetworks.com)

Log on for schedules and marketing support for our entire suite of networks. Available online and easy to download, everything you need is ready when you are!



**Affiliate Sales & Marketing, Inc.,**  
**A Subsidiary of QVC**  
[www.asm.QVC.com](http://www.asm.QVC.com)

The Affiliate Sales & Marketing Web site is filled with valuable information for QVC affiliates. This easy to navigate Web site is designed to help you maximize your marketing efforts, including downloadable ads, cross-channel schedule, marketing messages and The QVC Local stops. View the latest affiliate programs including our Go Low Go Smart, Affiliate Discount and Cross-Channel programs. You will also find your ASM/QVC regional representative information, training materials, Cable In The Classroom information, monthly program guides and our ASM Newsletter.

NETWORK AFFILIATE



**SCRIPPS Networks**  
[affiliate.scrippsnetworks.com](http://affiliate.scrippsnetworks.com)

The Scripps Networks Affiliate website is filled with invaluable information about HGTV, Food Network, DIY-Do It Yourself Network, and Fine Living Network. This easy-to-access database and professional support tool has been created especially for marketing and local ad sales. With up-to-the-minute programming schedules, brand specific promotional materials, proprietary sales information, demographics, research and marketing studies, this site is designed to help you maximize marketing opportunities and local ad sales revenue.

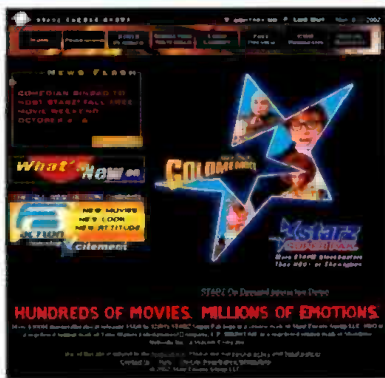


**Showtime**  
[SHOinfo.com](http://SHOinfo.com)

Built to give you unlimited access to everything Showtime with the following:

- Take care of Showtime business 24/7
- Downloadable ad slicks, ad reels, logos and direct mail
- Up-to-date programming schedules and information
- Insider entertainment and industry news
- Research and technology reports that keep you plugged into the latest business trends
- And much more

NETWORK AFFILIATE



**STARZ ENCORE GROUP**  
[StarzEncoreAffiliate.com](http://StarzEncoreAffiliate.com)

Starz Encore Group presents its affiliate web site, the definitive resource for maximizing your success with the STARZ Super Pak.

Access a variety of marketing strategies and tactics for all 12 STARZ Super Pak Channels, including:

- Monthly Affiliate Kits
- 2003 Marketing Plan
- Quarterly Campaigns
- Streaming Video (cross channel spots, on-air promotions)
- Free Preview Campaigns
- Programming Information
- Logo Library
- CSR Programs, Incentives and Much, Much More

To start using the Starz Encore Affiliate site, go to [StarzEncoreAffiliate.com](http://StarzEncoreAffiliate.com) and click on "Request Access Here."



**TurnerResources.com**

Turner's affiliate website, open 24/7 to provide the resources you need to support your business.

Find these resources and more:

- Customizable Programming Grids
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- High-Resolution Photography
- Video Spots
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- Customizable Sales Presentations
- Turner Representative Information

NETWORK AFFILIATE



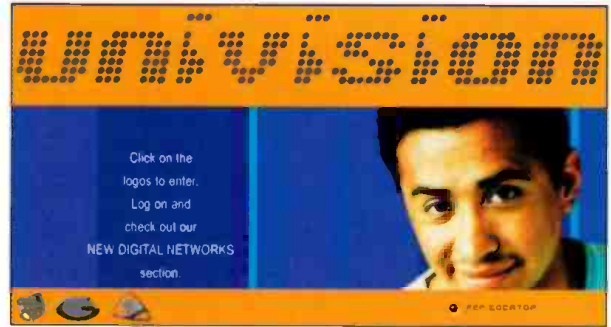
TV Guide

[www.tvguideportfolio.com](http://www.tvguideportfolio.com)

TV Guide's affiliate web site is an online Information and marketing management tool for all of your systems' guidance product needs.

Designed to provide instant access to the entire TV Guide Portfolio and built to help drive your initiatives and revenues.

- Product and Feature Information
- Local Market Promotions
- Local Ad Sales
- Research
- Marketing Tools To Support Your Initiatives
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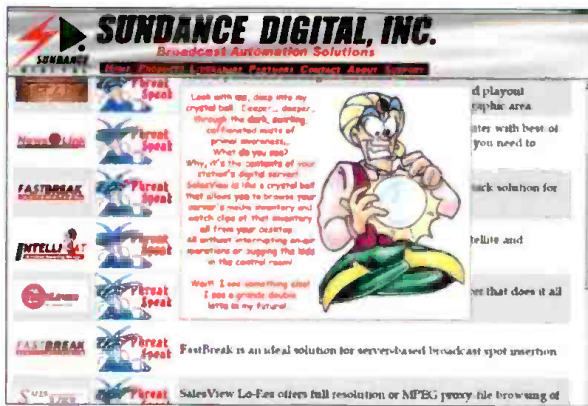
Univision Networks

[www.UnivisionNetworks.com](http://www.UnivisionNetworks.com)

UnivisionNetworks.com is the first and only affiliate website to provide the source for Hispanic marketing intelligence and tools. Gain instant access to an arsenal of materials expertly crafted to captivate Hispanics with UnivisionNetworks.com such as:

- Customizable materials that create awareness and gain distribution
- Research In Hispanic television viewers, buying habits and lifestyles
- Programming schedules and highlights
- Street ready presentations
- Promo spots
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TECHNOLOGY



Sundance Digital, Inc.

[SundanceDigital.com](http://SundanceDigital.com)

Sundance Digital is the leader in affordable television automation for individual, as well as multi-station broadcast operations. At NAB '02, Sundance introduced NewsLink™ to integrate the digital newsroom, and Titan™ to automate large-scale systems. Other high-performance solutions include: FastBreak Automation™ for comprehensive control of server, tape, and station peripherals; and Intelli-Sat™ to manage feed recording.

Contacts:

Steve Krant, VP of Sales & Marketing, 972-444-8442  
[sales@sundig.com](mailto:sales@sundig.com) [www.SundanceDigital.com](http://www.SundanceDigital.com)

ASSOCIATIONS

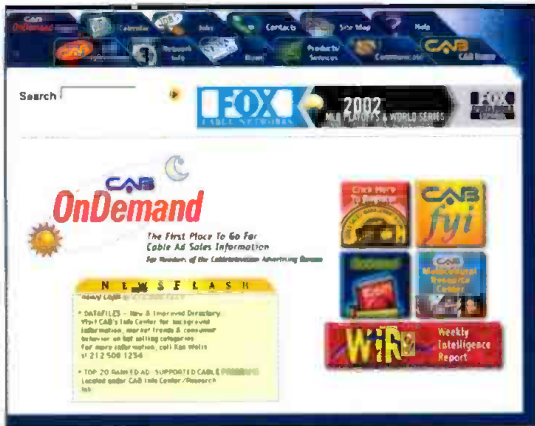


BroadbandPlus

[broadbandplus.org](http://broadbandplus.org)

BroadbandPlus – The New Western Show, runs from December 3-6, 2002, at the Anaheim Convention Center, in Anaheim, California with over 200 exhibitors, 14 participating associations, and a stellar roster of panel session participants, including Brian Roberts, President, Comcast Corporation, Carl Vogel, CEO, Charter Communications, Michael Willner, CEO, Insight Communications, and Rocco Commisso, CEO, Mediacom. Register Now at [www.broadbandplus.org](http://www.broadbandplus.org).

ASSOCIATIONS



**Cabletelevision Advertising Bureau's  
CAB OnDemand**

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CAB OnDemand is the first place to go for cable ad sales information. Available at no charge to CAB members, the service provides cable sales professionals with instant access to the latest planning and presentation information needed to build advertising revenues—including network & supplier profiles, updates on promotions and programming changes, major industry research, key advertising category overviews, marketing success stories, advertiser testimonials, and The Weekly Intelligence Report. To request an access password, E-mail [nancy1@cabletvadbureau.com](mailto:nancy1@cabletvadbureau.com).



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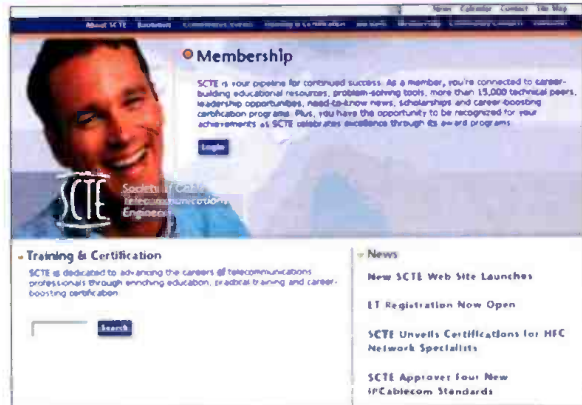
ASSOCIATIONS



**NCTA  
[www.ncta.com](http://www.ncta.com)**

The National Cable & Telecommunications Association (NCTA) is the principal trade association of the cable television industry in the United States. NCTA represents cable operators serving more than 90 percent of the nation's cable television households and more than 200 cable program networks, as well as equipment suppliers and providers of other services to the cable industry. In addition to offering traditional video services, NCTA's members also provide broadband services such as high-speed Internet access and telecommunications services such as local exchange telephone service to customers across the United States.

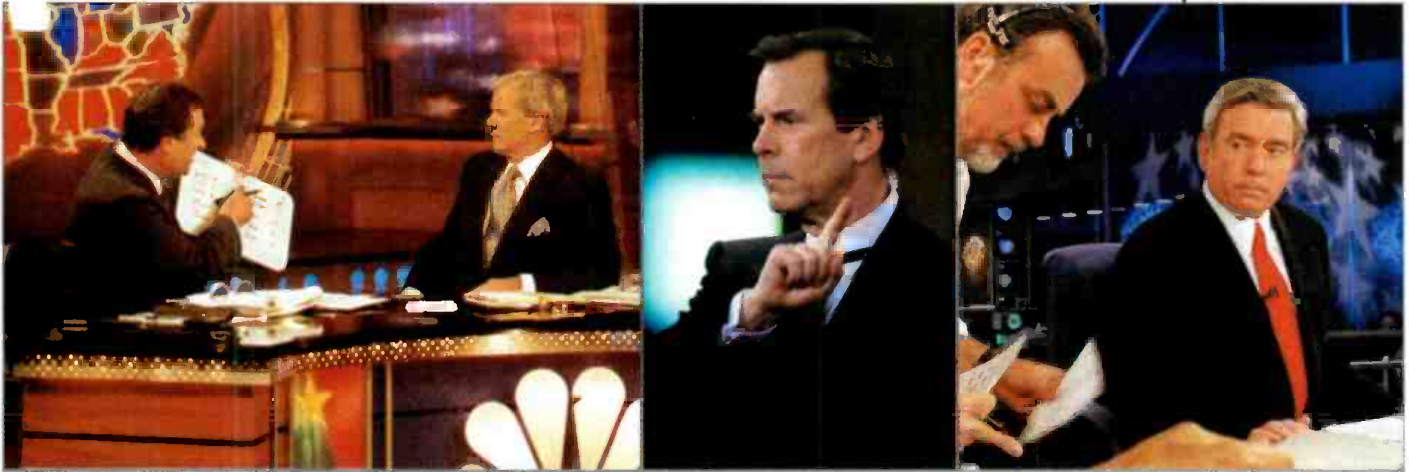
Visit us at [www.ncta.com](http://www.ncta.com) for the latest information about the cable industry, including recent press releases, industry statistics, NCTA regulatory filings and policy positions, cable's commitment to quality programming, technology and public affairs initiatives, and much more.



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[www.scte.org](http://www.scte.org)**

Discover a wealth of practical resources for cable telecommunications engineers, technical personnel and trainers at SCTE Online. The newly renovated site features professional development resources like engineering acronyms, technical dictionaries and encyclopedias, webinars, lectures and more. Plus, explore links that help you keep on top of industry news and stay connected to your peers in the engineering community. The site also features a Members Only section, giving Society members access to bulletin boards and other networking tools.

For more than 30 years, SCTE has advanced the careers of cable telecommunications professionals through excellence in technical training, certification and standards. For more information or to join SCTE for only \$48, visit [www.scte.org](http://www.scte.org) or call 800-542-5040.



Tom Brokaw (l), Peter Jennings (c) and Dan Rather will do play-by-play on Nov. 5 and explain how their networks tally the vote.

a VNS board member, concurs: "We were spoiled because the system worked for 30 years with so few mistakes we didn't give it a second thought."

Network executives say there is no guarantee that VNS won't fail in the future. But the networks are investing a pile of dough to ensure that it doesn't. The news organizations are acquiring state-of-the-art hardware as well as completely rewritten software based on reams of exhaustive white papers and evaluations from outside consultants.

The rub is, the networks have elections to cover as the overhaul is implemented.

The big piece of VNS still in question for next week is the exit polling. As of last week, staffers were working hard to remove bugs from that system.

If the bugs aren't fixed? "We'll adjust," says one network news executive.

VNS chief Ted Savaglio confirms that the vote-counting system is ready. As for exit polling, he says, it is likely that some pieces will be ready while others may not be. "We'll get there. The main priority is caution."

The good news is that the basic vote-counting operation appears ready for action.

"The most important thing is the vote count, and that seems to be working well," says NBC News Senior Vice President Bill Wheatley.

If the VNS vote-counting system does go down, users have the AP service to fall back on. They can also compare VNS and AP data for discrepancies.

Sometime today, the VNS partners will learn whether the revamped exit-polling operation has been successfully debugged. A major technical rehearsal was conducted over the weekend.

The news organizations have relied on exit-polling data to give viewers a feel for how particular elections are going and why citizens vote the way they do. The data is also part of projections on winners and would be missed if it's not available.

But, this year, recalling Dan Rather's assurances on CBS vote projections in 2000, you can take it to the bank that, if the networks get even a whiff that any data coming out of VNS is flawed, it will be tabled. Says ABC News Vice President Jeffrey Schneider, "We're going to go with those pieces of VNS that we have 150% confidence in, and those pieces that don't give us that confidence level will be put off to the side." ■

Networks' new Election Night graphics  
See Technology » PAGE 34

## Caution will be key

Among the differences that viewers may notice in this year's Election Night coverage is that all the networks will be exceedingly careful in calling close elections. All have promised not to call races before the scheduled closings of all polls in a state. The previous policy was a majority of polls closed.

Fox News Channel's Marty Ryan sums up the prevailing attitude: "We are going to be very, very cautious about projecting races. I'm as competitive as the next election producer, but, if we have to be last in order to ensure it's 100% accurate, then we'll be last."

At ABC, CBS and NBC, the

election-night formats will mirror those of 1998: hourly updates in prime time and hour-long specials at 10 p.m. ET, updated live at 1 a.m. ET for the West Coast. Peter Jennings, Dan Rather and Tom Brokaw will lead the charge at their respective networks, backed by the usual cast of political reporters, commentators and experts.

The cable networks are going with full-bore coverage pretty much all night and into the wee hours. The Fox News Channel coverage will be anchored by Brit Hume, with contributors including Tony Snow and Fred Barnes. At CNN, Aaron Brown, Judy Woodruff and Paula Zahn

will anchor coverage. MSNBC's main anchors will be Chris Matthews and Lester Holt.

Most networks are going to great lengths to protect their credibility.

At CBS, new graphics have been designed to stress that projections are network estimates. Al Ortiz, executive producer of CBS's election coverage, says the network also intends to "lift the veil" and explain to viewers in detail how the network tracks the vote. That job will fall to Anthony Mason, who will report from the CBS "decision desk," where the projections are made.

At NBC, Brokaw will explain, either directly or through

dialogue with colleagues such as Brian Williams (who'll report on exit polling), just how the network's projection system works. Fox will take a similar approach, with Hume interviewing such experts as *Almanac of American Politics* author Michael Barone.

But truth be told, most of the on-air changes are cosmetic. The biggest change is the \$10 million-plus overhaul of Voter News Service and network efforts to independently verify VNS data (see story, page 28.). As CBS News Vice President Linda Mason puts it, "VNS isn't driving this train anymore."—S.M.

# Programming

## BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 14-20 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	1.18	NBC	FOX	PAX	upn	WB
4	8.2/13	11.8/18	7.6/12	6.7/11	0.8/1	2.9/4	4.7/7
MONDAY	8:00 65. 20/20 Special Edition 5.2/9	24. King of Queens 9.1/14 19. Yes, Dear 9.6/14	41. Fear Factor 7.2/11	46. MLB National League Championship Series Game 5—St. Louis Cardinals vs. San Francisco Giants 6.9/11	118. Diagnosis Murder 1.0/2	98. The Parkers 2.7/4 91. One on One 3.0/5	61. 7th Heaven 5.4/8
	9:00 19. Monday Night Football—San Francisco 49ers vs. Seattle Seahawks 9.6/16	4. Ev Lvs Raymnd 13.6/20 12. Still Standing 10.5/16	33. Third Watch 7.9/12		130. Body and Soul 0.5/1	91. Girlfriends 3.0/4 95. Half & Half 2.8/4	74. Everwood 4.0/6
	10:00	7. CSI: Miami 12.7/20	35. Crossing Jordan 7.7/12		121. Diagnosis Murder 0.9/1		
	10:30						
TUESDAY	7.6/12	9.8/16	6.9/11	3.8/6	0.8/1	2.3/4	4.4/7
8:00	29. 8 Simple Rules 8.5/14	16. JAG 10.1/16	69. In-Laws 4.9/8	71. That '70s Show 4.6/7	121. Weakest Link 0.9/1	91. Buffy the Vampire Slayer 3.0/5	79. Gilmore Girls 3.7/6
8:30	33. According/Jim 7.9/12		59. Just Shoot Me 5.6/9	83. Cedric/Entertrn 3.5/6			
9:00	50. Life w/Bonnie 6.0/9	25. The Guardian 9.0/14	22. Frasier 9.4/15	83. John Doe 3.5/5	128. Just Cause 0.6/1	110. Haunted 1.5/2	67. Smallville 5.0/8
9:30	50. Less Than Prfect 6.0/9		49. Hidden Hills 6.6/10				
10:00					118. Diagnosis Murder 1.0/2		
10:30	27. NYPD Blue 8.7/14	15. Judging Amy 10.2/17	38. Oatline NBC 7.4/12				
WEDNESDAY	7.0/11	6.1/10	10.2/17	3.5/6	0.9/2	3.1/5	3.1/5
8:00	28. My Wife & Kids 8.6/14	38. 60 Minutes II 7.4/12	40. Ed 7.3/12	77. Bernie Mac 3.8/6	125. Candid Camera 0.7/1	76. Enterprise 3.9/6	95. Dawson's Creek 2.8/5
8:30	36. George Lopez 7.6/12			79. Cedric/Entertrn 3.7/6			
9:00	29. The Bachelor 8.5/13	56. Amazing Race 5.7/9	11. The West Wing 10.7/17	89. Fastlane 3.2/5	118. Doc 1.0/2	100. The Twilight Zone 2.3/4	85. Birds of Prey 3.4/5
9:30							
10:00	72. MDS 4.2/7	65. Presidio Med 5.2/9	5. Law & Order 12.8/22		115. Diagnosis Murder 1.1/2		
10:30							
THURSDAY	4.2/7	13.8/22	13.9/22	2.8/4	1.0/2	3.4/5	1.5/2
8:00	62. Monk 5.3/8	5. Survivor: Thailand 12.8/20	3. Friends 16.1/25	102. Fastlane 2.2/3	121. It's a Miracle 0.9/1		107. Family Affair 1.6/3
8:30			10. Scrubs 11.3/17			85. WWE Smackdown! 3.4/5	113. Do Over 1.3/2
9:00	100. Push, Nevada 2.3/4	1. CSI 18.6/29	8. Will & Grace 12.6/19	85. America's Most Wanted: Sniper 3.4/5			106. Jamie Kennedy 1.9/3
9:30			13. G Mrng Miami 10.3/16		115. Diagnosis Murder 1.1/2		113. Off Centre 1.3/2
10:00	67. Primetime Thursday 5.0/8	17. Without a Trace 10.0/17	2. ER 16.2/27				
10:30							
FRIDAY	6.0/11	5.2/10	8.7/16	3.4/6	0.7/1	1.5/3	2.3/4
8:00	50. America's Funniest Home Videos 6.0/11	59. 48 Hours Investigates 5.6/10	37. Providence 7.5/14	98. Firefly 2.7/5	125. Friday Night Flix—Sue Thomas, F. B. Eye 0.7/1	110. UPN's Movie Friday—The Man in the Iron Mask 1.5/3	104. What I Like/You 2.1/4
8:30							104. Sabrina/Witch 2.1/4
9:00	62. America's Funniest Home Videos 5.3/9	50. Hack 6.0/11	32. Dateline NBC 8.3/15	74. John Doe 4.0/7			94. Reba 2.9/5
9:30							102. Greetings/Tucson 2.2/4
10:00	47. 20/20 6.8/13	72. Robbery Homicide Division 4.2/8	13. Law & Order: Special Victims Unit 10.3/19		124. Diagnosis Murder 0.8/1		
10:30							
SATURDAY	3.7/7	6.1/11	3.8/7	9.4/17	0.7/1	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 106.7 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,067,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
8:00		62. Touched by an Angel 5.3/10	77. NBC Saturday Night Movies—The Fugitive 3.8/7	22. World Series Game 1—San Francisco Giants vs. Anaheim Angels 9.4/18	125. America's Favorite Movies—Victor, Victoria 0.7/1		
8:30	79. ABC Saturday Night at the Movies—Lethal Weapon 3 3.7/7	41. The District 7.2/13					
9:00		56. The Agency 5.7/10	82. Forensic Files 3.6/7				
9:30							
10:00							
10:30							
SUNDAY	6.2/10	6.9/11	6.7/11	12.2/20	1.2/2		2.5/4
7:00				(nr) NFL Game 2 13.5/36	128. Candid Camera 0.6/1		107. Gilmore Girls 1.6/3
7:30	69. Wonderful World of Disney—Liar, Liar 4.9/8	21. 60 Minutes 9.5/16	88. American Dreams 3.3/5				
8:00		41. Becker 7.2/11	45. American Dreams 7.1/11	9. World Series Game 2—San Francisco Giants vs. Anaheim Angels 11.9/20	112. Doc 1.4/2		89. Charmed 3.2/5
8:30		56. Bram & Alice 6.7/9			107. Sue Thomas, F. B. Eye 1.6/2		95. Angel 2.8/4
9:00	54. Alias 5.9/9	55. CBS Sunday Movie—Dancing at the Harvest Moon 5.8/9	18. Law & Order: Criminal Intent 9.7/14				
9:30					115. Just Cause 1.1/2		
10:00	25. The Practice 9.0/15		47. Boomtown 6.8/11				
10:30							
WEEK	6.1/10	8.4/14	8.2/13	6.9/11	0.9/1	2.6/4	3.1/5
5-10	6.3/10	8.8/14	8.4/14	6.0/10	0.9/1	2.6/4	3.1/5



# SyndicationWatch

OCT. 7-13 *Syndicated programming ratings according to Nielsen Media Research*

## TOP 25 SHOWS

Rank/Program	18-34	18-34
	AA	GAA
1 Friends	5.8	6.8
2 Seinfeld	4.1	4.7
3 Everybody Loves Raymond	3.8	4.2
4 Will & Grace	3.3	3.7
5 Seinfeld (wknd)	2.6	3.5
5 That '70s Show	2.6	3.1
7 Home Improvement	2.1	2.6
8 Oprah Winfrey Show	2.0	2.0
9 The Practice	1.9	2.3
9 Entertainment Tonight	1.9	2.0
9 King of the Hill	1.9	2.0
9 Friends (wknd)	1.9	2.0
13 Frasier	1.8	1.9
14 Wheel of Fortune	1.7	NA
15 ER	1.6	1.9
15 Maury	1.6	1.6
17 Dharma & Greg	1.5	1.7
17 Drew Carey	1.5	1.6
19 Jeopardy	1.4	NA
20 Judge Judy	1.3	1.7
20 Eliminate	1.3	1.5
20 Stargate SG-1	1.3	1.4
20 Dr. Phil	1.3	1.3
20 Jerry Springer	1.3	1.3
20 Entertainment Tonight (wknd)	1.3	1.3

## TOP TALK SHOWS

	18-34	18-34
	AA	GAA
1 Oprah Winfrey Show	2.0	2.0
2 Maury	1.6	1.6
3 Dr. Phil	1.3	1.3
3 Jerry Springer	1.3	.3
5 Live With Regis and Kelly	1.0	NA

According to Nielsen Media Research Syndication Service Ranking Report Oct. 7-13, 2002  
 18-34 = Adults 18-34  
 AA = Average Audience Rating  
 GAA = Gross Aggregate Average  
 One Nielsen rating = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States  
 NA = not available

## Strengthening *Weakest Link*



George Gray will host a gaggle of clowns competing for the \$100,000 prize on *Link*.

Just like every other show, NBC Enterprises' *Weakest Link*, hosted by George Gray, will spend November trying to push its ratings up a notch for the sweeps period. In an effort to do that, the show has planned three themed weeks of episodes and one special event.

*Weakest Link's* best national rating since its January debut was a 2.1 during May sweeps, when the producers put together two weeks of themed shows. One of the most popular was a week of "try-again" shows, in which the first contestants to be voted off got to give it another shot.

This time around, *Weakest Link's* producers are doing three themed weeks: Two of them, Big Money Week and College Week, are fairly self-explanatory.

The stranger one is Hard-at-Work Week when viewers will watch clowns, bodybuilders, firefighters, hairstylists and

local radio deejays compete for the \$100,000 prize. "We have a great contestant department," says Linda Finnell, senior vice president of programming for NBC Enterprises. "They will go anywhere they need to for a good clown."

There also will be a TV-trivia show, in which all the questions have something to do with television, an idea of which Finnell is particularly fond.

Over the past two weeks, *Weakest Link* has registered a slight uptick in its national ratings, going from an average 1.6 rating/5 share to a 1.7/5, according to NBC Enterprises.

It also has seen strong ratings in some local markets. In New Orleans, for example, it averaged a 5.0 in October, a 92% increase in its performance in that market over last year. The show airs in the Big Easy at 6 p.m. on Fox affiliate WVUE(TV). In Indianapolis, *Link* scored a 3.4 on ABC affiliate WRTV(TV) at 7:30 p.m., a 13% increase over last year. And in Knoxville, Tenn., the show's performance has jumped 433%, to a 1.6 from a 0.3. It airs in Knoxville on Fox affiliate WTNZ(TV) at 4:30 p.m.

—Paige Albinaki

## THINGS ARE LOOKING UP FOR GOOD DAY LIVE!

**+67%**

NEW YORK  
WNWY/F 12:00pm

**+14%**

CHICAGO  
WFLD/F 1:00pm

**+60%**

SEATTLE  
KCPQ/F 9:00am

**+33%**

SACRAMENTO  
KMAX/U 10:00am

**+50%**

ORLANDO  
WOFL/F 12:00pm

**+5%**

AUSTIN  
KTBC/F 11:00am

**+40%**

NASHVILLE  
WZTV/F 11:00am

**+63%**

COLUMBUS  
WTTE/F 1:00pm

GOOD DAY LIVE

NEW TIME PERIOD GROWTH

NEW DEBUT GROWTH

Source: NIELSEN WRAP Overnight, 481 Reg, New TP Growth = % Growth w/o 10/14/02 vs. 9/16/02 (NY, OR), vs. 9/30/02 (PA), vs. 9/9/02 (AL); New Debut Growth = % Growth w/o 10/14/02 vs. 9/30/02 (RI), vs. 9/16/02 (GA, HI, CO).

20th TELEVISION

GOOD DAY LIVE: AVAILABLE TO AIR NOW!

# StationBreak

BY DAN TRIGOBUFF

## AD MOVE

The Independence Party's New York gubernatorial candidate B. Thomas Golisano pulled ads from WTVH(TV) Syracuse, N.Y., when the station refused to change its debate format to exclude most of the candidates.

The station was told by Golisano's ad representatives that its seven-candidate format was the reason for the cancellation of about \$40,000 in ads. Golisano wanted only himself and the two other major party candidates in the debate.

"We explained that we'd already invited all the candidates and formulated the rules," said WTVH General Manager Gary Wordlaw, a longtime broadcast newsman. "We told them we would stand by that. It was the right thing to do."

And it may not cost the station. Wordlaw said last week that, only days after its withdrawal from the station's schedule, the Golisano campaign had inquired about purchasing time again.

A spokesman for one of Golisano's opponents, incumbent George Pataki, turned the controversy to his political advantage, telling a Syracuse paper that the decision by the Golisano campaign "clearly demonstrates that his temperament is not fit for a governor."

## ROYAL TREATMENT

Competitors to KMBC-TV Kansas City, Mo., are a little ticked at the station's deal for live coverage of the city's American Royal Barbecue and Parade,



## Looking back

WPIX(TV) New York will run an hour retrospective on '70s and '80s kids show *The Magic Garden* on Thanksgiving Day. The special will be followed by two original episodes of the show. Both hours will be repeated the next Sunday. The show will be hosted by original stars and creators Carole Demas (l) and Paula Janis. It's another example of retro-programming from the Tribune-owned station, which last Christmas brought back its 1966-89 video "Yule log" to provide atmosphere for viewers and high ratings for itself.

raising questions about the propriety of exclusive deals for news events. This year, KMBC-TV entered into a deal with the American Royal Association, a local non-profit that sponsors many major entertainment events in Kansas City. The deal includes exclusive live coverage of the annual October barbecue and parade, as well as advertising with the station.

The station also ran a 30-minute special on "the Royal," featuring its news personalities. KMBC-TV says it had sought to do the program before the exclusive-rights deal and gave up no editorial control over the program or its live newscasts from the barbecue.

News directors at the other stations were not happy when they got a letter from the Royal

telling them at what times they would be prohibited from broadcasting live at the event. While the directive hardly carried the weight of law, it was troubling, and some stations reportedly changed plans.

"If we want to go live," said KCTV(TV) News Director Regent Ducas, "we'll go live. But the letter bothered a lot of people."

## PITTSBURGH ANCHOR TO APPEAL SENTENCE

WPXI(TV) Pittsburgh anchor Gina Redmond pleaded no contest last week to charges relating to a summer bar fight in which she was accused of slapping her former producer, Roberta Petterson, now at WTAE-TV Pittsburgh, and was sentenced to community

service. A few hours later, though, she called a local newspaper to say she hadn't understood the court procedure and will appeal the sentence.

Local reports indicate Redmond was unaware evidence would be presented against her to help the judge decide on a sentence. Redmond's attorney, Jim Ecker, noted at the hearing that Redmond has never admitted guilt, but the magistrate overseeing her case commented in court that the evidence presented showed Gina was guilty. The plea had apparently been worked out by attorneys for the two journalists in advance. Redmond was ordered to give three hour-long lectures at area high schools.

## N.D. HONOR

Chester Reiten, a North Dakota broadcaster for nearly 50 years and founder of Reiten Television, has been given North Dakota's highest honor, the Theodore Roosevelt Rough Rider Award, by Gov. John Hoeven. His contributions to the state include founding what is now an annual Scandinavian festival, Norsk Hostfest. He is one of a handful of Americans to have received the St. Olav Medal from the King of Norway. "Chet's recognition," the governor said, "proves that you can achieve great success living and working in North Dakota."

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

# Focus Quincy-Hannibal-Keokuk

## THE MARKET

DMA rank	164
Population	256,000
TV homes	110,000
Income per capita	\$15,322
TV revenue rank	176
TV revenue	\$8,800,000

## COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WGEM-TV	10 NBC	Quincy
2	KHQA-TV	7 CBS	Chelsey

\*May 2002, total households, 6 a.m.-2 a.m., Sun.-Sat.

## CABLE/DBS

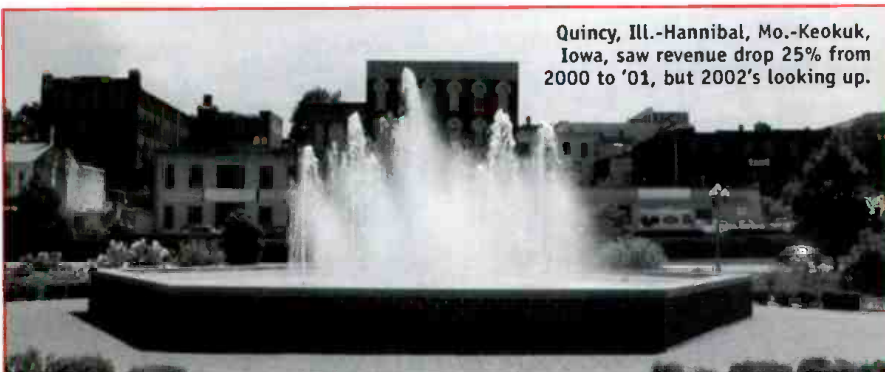
Cable subscribers (HH)	64,900
Cable penetration	59%
ADS subscribers (HH)**	26,400
ADS penetration	24%
DBS carriage of local TV?	No

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

## WHAT'S NO. 1

Syndicated show	Rating/Share***
<i>Wheel of Fortune</i> (KHQA-TV)	13/28
Network show	
<i>ER</i> (WGEM-TV)	19/37
Evening newscast	
WGEM-TV	13/28
Late newscast	
WGEM-TV	14/30

\*\*\*May 2002, total households  
Sources: Nielsen Media Research, BIA Research



Quincy, Ill.-Hannibal, Mo.-Keokuk, Iowa, saw revenue drop 25% from 2000 to '01, but 2002's looking up.

## Thankful for campaign season

With elections in its three states tightening its broadcast advertising inventory, the Quincy, Ill.-Hannibal, Mo.-Keokuk, Iowa, market is having a good fall. It couldn't have come at a better time.

Station managers across the U.S. know life can be easier in even-numbered years, given Olympics and most elections. But, in '01, the No. 164 DMA took a sizable revenue hit, dropping more than 25% from 2000—among the biggest drops in any market in the U.S. As in all markets, 9/11 and the general economic slump were factors; locally, agribusiness consolidation has hurt the local economy and local advertising.

A couple of nearby casinos, Mark Twain's hometown of Hannibal and Quincy's historic late-19th century architecture bring a fair number of tourists. But 2001, local execs say, was a killer in several ad categories, including the all-important automotive.

WGEM-TV owner Quincy Newspapers owns much of Quincy media: the station, newspaper *The Quincy Herald-Whig*, AM and FM radio stations, and two local cable channels, with considerable synergy for local news and sports. "We do a lot of resource-trading with the newspaper," says GM Leo Henning. "People from WGEM-TV file stories for the newspaper."

While WGEM-TV, notes KHQA-TV GM Frank Brady, clearly "has some economies of scale and some resources we don't have," his station has kept its top-market position. The two local VHF network affiliates maintain a close and collegial battle for the top spot, with WGEM-TV reigning as No. 1 and KHQA-TV showing considerable strength in recent books. Both stations offer local programming and highly rated local news.

Both stations take pride in supporting community organizations and in promoting candidate-centered discourse in their political coverage. Each praises the other's effort as well. "This," says Henning, "is the way local broadcasting is supposed to be."

—Dan Trigoboff

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## Washington

# MSTV monitors DTV dustups

*As power levels rise, so do concerns over interference to stations' analog signals*

By Bill McConnell

**B**roadcasters are maintaining an interference "watch list" after signal conflicts began cropping up as digital stations came on line.

To build a record showing that DTV stations ramping up to full power may be creating interference to analog stations on the same channel, the Association for Maximum Service Television (MSTV) plans to chronicle reports of unanticipated interference.

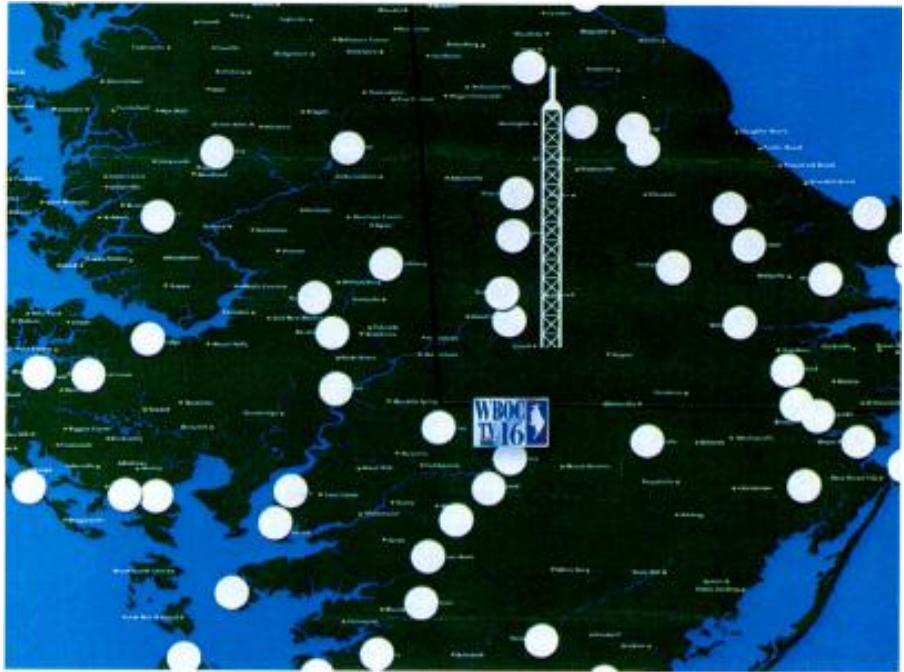
Three such complaints have been reported to the FCC; another two are being dealt with under stations' agreements.

"We are collecting information to help determine whether these are unique instances of interference or indications of a more systemic problem with DTV," said MSTV President David Donovan.

Some industry officials worry that models used to assign channel allotments do not accurately predict digital propagation characteristics. Rather than face the monumental task of extensive field tests of DTV, the government based allotment tables on small amounts of real-world data combined with predictive mathematical models. Now the fear is that, as the real-world data grow, the predictive models won't hold up.

So far, all the reported interference has occurred in markets close to large bodies of water—an indication that the culprit may be duct-skipping, a phenomenon that allows TV signals to travel farther over bodies of water. But there are indications that DTV signals travel much farther than expected over land as well.

Last week, Viacom Executive Vice President Martin Franks said he can pick up



WBOC-TV Salisbury, Md., devised a map locating viewer complaints about interference from WHRO-DT Hampton Roads, Va., nearly 120 miles away.

digital signals from Baltimore using a rooftop antenna on his home just outside Washington.

The number of interference problems may be limited for now because roughly half of digital stations rely on inexpensive lower-power transmitters that reach only their community of license, not their entire coverage area. Interference reports so far involve stations transmitting at power levels sufficient to cover their entire markets.

With many stations happy to save on construction and energy costs by foregoing full-power digital broadcasts, FCC staffer Shaun Maher says the agency has a little breathing room to determine whether the industry faces a widespread problem.

The FCC's hope that stations will cooperate to resolve signal conflicts has mixed results.

LIN Television's WOOD-TV Grand Rapids, Mich., was forced to use a satellite

station to boost its signal to Muskegon viewers, whose picture quality was being impaired by WMVS-DT Milwaukee on the other side of Lake Michigan. Both channels use ch. 8. LIN was on the other side of the problem when it launched digital service for WAPA-DT San Juan, P.R., on ch. 27. After virtually wiping out the signal of a St. Croix analog station on the same channel, LIN reduced power.

In other instances, stations have not been able to reach accommodation, and complaints are pending at the FCC. WBOC-TV Salisbury, Md., is locked in a dispute with WHRO-DT Hampton Roads, Va., over interference on ch. 16. WHRO-DT initially reduced power but powered back up after deciding that the primary cause of WBOC-TV reception problems was many viewers' decision to point antennas toward Baltimore stations. The Salisbury station rejects that explanation. ■



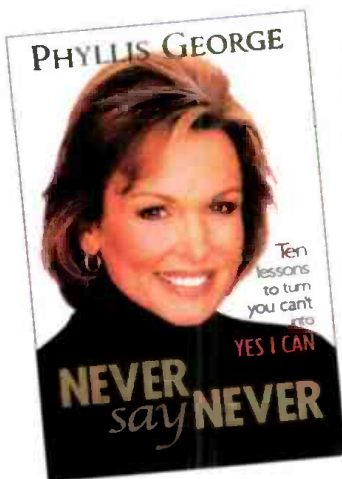
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**Date:** Wednesday, November 13, 2002

**Time:** 6:00 to 8:00 p.m.

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**Fee:** \$20 member; \$25 non-member  
AMEX, MasterCard & Visa accepted

**RSVP:** (212) 481-3038 or  
E-mail: mgmtooffice@aol.com

### ***In Los Angeles***

**Date:** Thursday, November 21, 2002

**Time:** 6:00 to 8:00 p.m.

**Where:** The Viceroy Hotel, 1819 Ocean Ave.  
(at Main), Santa Monica

**Fee:** \$20 member; \$25 non-member  
MasterCard & Visa accepted

**RSVP:** before Nov. 15th (818) 509-0429  
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Copies of *NEVER SAY NEVER: Ten Lessons to Turn "You Can't" into "Yes I Can"* will be on sale at \$15 each to AWRT attendees, a 25% discount from book store prices.



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# Cable tries to explain itself

*To appease investors, MSOs devise new reporting standards for capital expenditures*

By John M. Higgins

Capital spending can be like cholesterol. Just the way cardiologists look at “good” cholesterol that helps your heart and “bad” cholesterol that hurts, cable operators want investors to distinguish between good and bad cable expenditures.

That’s one major goal of the cable industry’s introduction last week of new reporting standards for capital spending and counting of video, data and telephone subscribers. They will enable the 11 publicly traded operators to provide Wall Street more detail. Another goal is to make it easy to sweep away investor uncertainty that cropped up because different cable operators express some measures a little differently.

All of this is in response to the accounting scandal at Adelphia Communications, of course. The most highly publicized scandal involved charges that the Rigas family was using the company as a “personal piggy bank.” But new executives that replaced Rigas family members in management found other accounting irregularities.

Suddenly, investors were riveted by such questions as “How does Cablevision capitalize its labor costs?”

“This is the result of the industry listening to you all saying we need a better understanding of the differences between these companies,” said Michael Willner, CEO of Insight Communications and chairman of the National Cable & Telecommunications Association, told a meeting of securities analysts and investors in New York last Monday. He led the standards effort and was one of nine cable CEOs at the meeting.

Trouble is, it’s a bit like grabbing a garden hose to fight a forest fire. Cable stocks have dropped 70% or so this year, with companies like Adelphia, Charter and

AOL Time Warner ensnared in accounting scandals. It’ll take a lot more than common accounting of high-speed modems to restore confidence in cable operators.

“In this market, I’ll take a garden hose,” said the CEO of one cable operator.

The details are numbing. Most of the effort has gone into agreeing on six categories of capital spending and what to put in them.

Capital expenditures are a huge concern of investors. Media analyst Richard Bilotti



**This is the result of the industry listening to [investors] saying we need a better understanding of the differences between these companies’**

—Michael Willner, Insight Communications

expects cable operators to spend \$14 billion (or \$200 per basic subscriber) this year rebuilding systems and buying video-on-demand servers and digital set-tops.

How huge are those investment demands? Capital spending will consume 77% of the \$18 billion in operating cash flow that cable systems generate, according to Bilotti. That’s actually a big improvement over 2001, when virtually every single dollar of cash flow went to capital expenditures. The companies generally have to borrow money each year to pay interest on existing debts.

So, the new bet is, capital spending will slow, cash flow from new products will surge, and MSOs will throw off lots of cash.

“None of this changes revenues, expenses, cash flow or others down the line,” Comcast CEO Brian Roberts points out. “It’s all about providing more data, not so

much changing the data we already report.”

The more immediate the revenue a particular item produces, the more investors like it. The labor and equipment required to lay a fiber-optic trunk in a system rebuild might not generate new revenue for two or three years. That’s bad. But equipment in a customer’s home, like digital converters or telephone “network interface units,” isn’t installed until the subscriber is ready to buy more services. That’s good.

So customer-premises equipment, com-

mercial accounts, scalable infrastructure (think video-on-demand servers) are good. Line extensions, upgrade/rebuild and support capital (trucks, PCs), while not really bad, don’t generate immediate sales.

The companies wouldn’t detail how their past spending fits the model. But even if they’re spending the same per month per subscriber, companies that have a lot of rebuilding ahead (Charter, Mediacom) will look worse than companies spending more heavily on Internet and phone connections (Cox, AOL Time Warner).

The standards also detail subscriber counts. All companies will specify not just basic subs but “revenue-generating units.” One sub buying basic, digital and data services equals three revenue-generating units. Some companies make the accounting distinction, but the goal is to standardize it, making companies readily comparable. ■

# Changing Hands

## Combos

**KUBA(AM) and KXCL-FM Yuba City, Calif.**

**Price:** \$3.8 million

**Buyer:** Midvalley Radio Partners LLC; no other broadcast interests

**Seller:** Harlan Communications Inc. (Robert Harlan, president)

**Facilities:** KUBA(AM): 1600 kHz, 5 kW day/ kW night; KXCL-FM: 103.9 MHz, 510 W, ant. 2,024 ft.

**Format:** KUBA(AM): Adult Standard; KXCL-FM: Hot AC

**Broker:** Austin Walsh, Media Services Grp.

**WDBC(AM) and WYKX-FM Escanaba, Mich.**

**Price:** \$850,000

**Buyer:** Starboard Broadcasting Inc. (Mark Follett, chairman/CEO); owns 10 other stations, none in this market

**Seller:** KMB Broadcasting Inc. (James R. Cook, president)

**Facilities:** WDBC(AM): 680 kHz, 10 kW day/1 kW night; WYKX-FM: 104.7 MHz, 100 kW, ant. 351 ft.

**Format:** WDBC(AM): Variety; WYKX-FM: Country

**Comment:** In a separate deal, Starboard is purchasing WADW(AM) Pickford, Mich., from Seaway (see below). This deal is contingent on FCC approval of both

## FMs

**WCEF-FM Ripley, W.Va.**

**Price:** \$762,500

**Buyer:** Big River Radio Inc. (Edward Baker, VP); owns one other station

**Seller:** Dailey Corp. (Calvin E. Dailey Jr., president)

**Facilities:** 98.3 MHz, 3 kW, ant. 299 ft.

**Format:** Country

**WADW-FM Pickford, Mich.**

**Price:** \$750,000

**Buyer:** Starboard Broadcasting Inc. (Mark Follett, chairman/CEO); owns 11 other stations, none in this market

**Seller:** Seaway Broadcasting Inc. (Ashley P. Herweg, president)

**Facilities:** 105.5 MHz, 55 kW, ant. 108 ft.

**Format:** Oldies

**Comment:** Barchief LLC owns the option on this station and will receive \$746,500 of the purchase price. Starboard has agreed to purchase two stations from Barchief affiliate KMB Broadcasting (see above)

## AMs

**WCTR(AM) Chestertown, Md.**

**Price:** \$300,000

**Buyer:** Riverside Broadcasting LLC (Brian Wilson, member); no other broadcast interests

**Seller:** Kent Broadcasting Corp. (Jody Taylor, president/GM)

**Facilities:** 1530 kHz, 1 kW

**Format:** Adult Standard

**WVJS(AM) Owensboro, Ky.**

**Price:** \$300,000

**Buyer:** Cromwell Group Inc. (Baynard H. Walters, president); owns 19 other stations, including WKCM(AM), WBIO-FM, WLME-FM, WTCJ-FM and WXCM-FM Owensboro

**Seller:** Brill Media Co. (Alan R. Brill, president)

**Facilities:** 1420 kHz, 5 kW day/1 kW night

**Format:** Adult Standard

**KPSA(AM) Roswell, N.M.**

**Price:** \$250,000

**Buyer:** Roswell Radio Inc. (John M. Dunn, owner); owns KBCQ-FM,

KMOU-FM and KSFY-FM Roswell

**Seller:** Runnels Broadcasting System LLC (Dewey Matthew, president)

**Facilities:** 1230 kHz, 800 W day/800 W night

**Format:** Spanish AC

**WKBH(AM) Holmen (La Crosse), Wis.**

**Price:** \$210,000

**Buyer:** Starboard Broadcasting Inc. (Mark Follett, chairman/CEO); owns 11 other stations, none in this market

**Seller:** Riverview Communications (Pat Delaney, president)

**Facilities:** 1570 kHz, 1 kW day/365 W night

**Format:** Sports/Talk

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## Technology

# Tech's Election Night battle

*Networks tap VizRT, Discreet's Frost graphics systems to keep public informed*

By Ken Kerschbaumer

Come next Tuesday night, it will be Democrats vs. Republicans at the polls and VizRT vs. Discreet's Frost on the tube: The two companies' graphics systems will be in use for the major news networks' election coverage. Frost is the incumbent, having gained favor with the networks a few years ago, but VizRT has begun to make strides.

CBS and Fox News Channel (which made the switch from Frost last January) will both use VizRT's system. "The problem with Frost was that Discreet doesn't continue to support it," says Fox News Channel Vice President and Creative Director Rich O'Brien. "They stopped improvements a couple years ago so we decided to move information graphics over to VizRT."

CNN, NBC and ABC, on the other hand, will continue to use the Frost system. "It hasn't evolved a lot, but the look and the feel and the textures are still very good," explains David Forman, executive producer of CNN's Election Night coverage. "I think it's more of a design issue than a technology one."

One of the advantages of using Discreet's Frost and Vertigo systems for election coverage, he adds, is that there is already a base of material in the system from the previous election, which saves development time. ABC News Creative Director Hal Aronow-Theil says that was a factor in ABC's decision to use Frost again this year.

NBC News Senior Producer Cliff Kappler says the same thing. "We were able to build some pretty good templates on Frost in 2000, and it uses a logical process that can lay out pretty simply."

NBC will use an SGI Onyx workstation running Frost to handle the Voter News



CNN plans to remain loyal to incumbent Discreet's Frost system for its election-data graphics this year.

Service (VNS) data stream and convert it into real-time displays. Another Onyx will work with the interpretive data. "We like to keep things nice and simple," says Kappler. "Towards that end, we're basically taking the same approach we did last time."

One of the things FNC learned from the previous election, O'Brien says, is that people just want to see results. "We designed our boards so that we'd be able to get the information on quicker and

"If we've done our job right, once it gets to that night, it'll just run," explains O'Brien. "People in the control room will call up the boards, and we'll just be dealing with the polling information."

Like FNC, CBS will rely heavily on VizRT graphics software running on SGI Onyx and O2 workstations. The network's coverage will center on a 10 p.m. ET special newscast, with the rest of the evening's

coverage left to quick cut-ins and lower-third graphics running over entertainment programming when a race can be called.

"All the graphics are template-based and use real-time data we'll get from VNS and AP," says Frank Governale, vice president, news operations, for CBS. He's hopeful that the VNS system will be usable for all the races across the country, but, if it isn't, the AP data will be used.

Reworking the VNS system since the

---

**'We designed our boards so that we'd be able to get the information on quicker and cleaner. A lot of time, we build really fancy animations, and the numbers kind of get lost.'**

—Rich O'Brien, Fox News Channel

---

cleaner. A lot of time, we build really fancy animations, and the numbers kind of get lost because there is no time to run those things."

New elections do mean new candidates and, in turn, new graphics. The past couple of months have been busy ones for all network news graphics departments.

debacle of the 2000 election has been a complicated process and has required some technical changes on the part of the broadcasters, according to Governale. For example, VNS data will now be sent over in the XML format, which means that code has had to be rewritten at CBS to allow ingest of the XML data and proper



Media companies have been incorporating much needed digital asset management into their business regime. On November 11, *Broadcasting & Cable* probes the many aspects of this technology and how it's contributing to sizeable savings, expanded productivity and new revenue potential.

# ASSET MANAGEMENT

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generation of the databases.

The networks that use the VizRT system cite its use of template-based graphics as an important feature. Interfaces between the VNS and other polling data and the VizRT workstations allow polling results to be called up immediately in animations and other graphics. FNC, for example, will have its primary VizRT system running on an SGI Onyx workstation in the control room, giving the control room much-improved control over the on-air content. A back-up system will also be on hand.

CBS's VizRT version of a news ticker with race results will have a different look this year, says News Director of Studio Operations Phil Selby. "It has an elegant effect that brings itself on and off the air during the entertainment programming."

Right now, both CNN and Fox News Channel expect to have tickers displaying election results. CNN's, which is run by a Chyron Maxine character generator, will



The graphics department at Fox News Channel has been busy in recent months creating the animations and graphic boards that will be used on Election Night.

be dedicated to election results, but that could change if there are developments in non-election news.

Clutter, however is a concern. Forman says the ticker won't be on the screen when other election-board graphics are on air. "That's just a little too much on the screen at a given time."

ABC is making some changes to its approach. For one thing, it will use Chyron's Duet system coupled with Aprisa

digital disk recorders, which will store animations that will be combined with election results on the Duet. Also new this year will be a proprietary telestrator-based technology that ABC News has created. "Instead of going out and renting some equipment," says Aronow-Theil, "we wanted to develop something for our own use that might have applications down the road

for things like war coverage." The talent will be able to draw on the telestrator and have what they draw appear on a rear-projection television.

The look of CNN's graphics will be a little more modern than the 2000 graphics. "There's a fair amount of red, white and blue involved, which I've seen that some of the other networks are moving away from," Forman says. "But I think it's appropriate for Election Night." ■

# Plug-and-play is on the way

*Panasonic signs on to CableLabs standard; Samsung, others to follow*

By Bill McConnell

Plug-and-play digital TV sets that work with cable but without the need for a set-top box are expected to hit the market next year, as a string of manufacturers in coming weeks pen licensing deals with the cable industry.

On Oct. 17, Panasonic announced it had signed on to CableLabs' "pod-host" interface license, which allows use of technology making TV sets' basic channel-surfing functions compatible with cable-system security measures. Samsung is next in line to sign on to the license, according to sources, with Phillips, Thompson and Sharp expected to follow.

Panasonic was the first manufacturer of consumer equipment to sign the license, which is administered by the cable industry's technology-development arm. Previously, only set-top-box suppliers Scientific-Atlanta, Motorola and Pace had signed on.

Agreement has become possible because the two sides are putting off negotiation of the most contentious issues: copy-protection measures and interactive-TV specifications.

"To get product to market as quickly as possible, we restricted the scope of the license," said Paul Liao, chief technical officer for Panasonic's U.S. operation.

Consequently, sets manufactured under the current spate of deals will differ from traditional TV sets only in their sharp pictures and multicasting capabilities. None of the sets will have outputs necessary for making digital copies, but outputs for ana-

log VCRs will be allowed.

Manufacturers have resisted signing agreements during the past four years, complaining that copy-protection measures required by the cable industry infringed on home-recording rights. Set makers and cable-industry officials credited Congress and the FCC with pressuring them to get at least bare-bones plug-and-play sets to market. The sets are deemed necessary to drive adoption of digital because 70% of homes subscribe to cable and roughly half of them don't use set-top boxes.

Additionally, CableLabs and the broadcast industry's Advanced Television Systems Committee announced last week that they are trying to make compatible their separate interactive television standards, the Open Cable Applications Platform and the Digital Application Software Environment. ■

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Viewers will get a snail's-eye view of the action (l) from a "Floor Cam" embedded in the floor and a bird's-eye perspective from "Free Flight," a camera rigged to an arena's ceiling.

## Cameras on the court

*ESPN plans a raft of innovations for its NBA coverage*

By Allison Romano

ESPN is hoping a few new technological toys will lure viewers to its National Basketball Association coverage, which tips off in late October.

Pro basketball is largely a cable affair these days: Cable net ESPN and broadcast sister ABC share the NBA's new six-year, \$4.6 billion TV package with TNT and the NBA's digital channel NBATV. This season, there will be 223 regular-season games on cable, just 15 on broadcast on ABC.

ESPN is spicing up its NBA action with clever new remote-controlled cameras. An overhead, roving camera, dubbed "Free Flight" and rigged by Cinflex Systems to an arena's ceiling. It's similar to the overhead "Sky Cam" that ESPN recently began using for NFL games.

Players will loom even larger with the experimental "Floor Cam," designed by Broadcast Sports Technology. ESPN wants to embed small cameras, which can pan and tilt, in the floorboards beneath each basket in all NBA arenas. Mainly out of concern for player safety, ESPN is working with the league to find the right positioning.

ESPN hopes to roll out "Floor Cam" by New Year's Day. (ESPN's first game is Oct. 30. There's no basketball on broadcast TV until ABC's Christmas Day double-header.)

The third innovation is the "Above the

Rim" camera, installed above the basketball hoop, a feature that ESPN uses for college-basketball telecasts.

Manufactured by BeXI, all the cameras snap 90 frames per second—compared with the usual 30 frames per second—for super-slow-motion replays.

ABC will use these features for its Sunday-afternoon NBA broadcasts. ESPN airs games on Wednesday and Friday evenings.

On TNT, a new interactive chalkboard will help viewers break down the game action. This season, TNT is rolling out a 3D imaging telestrator, dubbed Player Strater, which lets TNT commentators diagram plays on screen and synchronize graphics with live action.

To enliven its coverage, ABC plans to take its pregame show on location each Sunday, akin to ESPN's popular Saturday college-football lead-in *College Gameday*.

NBA Commissioner David Stern expects the combined force of ESPN and TNT to lift the league's cable ratings. Last season, TNT and TBS averaged a 1.2 for NBA action, up from 1.1 the season before.

TNT is touting its Thursday-night exclusive games as its powerful weapon. Those two games will be the only ones played that night. Exclusivity means "no local competition and no blackouts, two things we've dealt with for the last 18

years," said Turner Sports President Mark Lazarus, adding that ratings gains should be a modest few tenths of a Nielsen point.

TNT also gets the NBA All Star game and more playoff contests, including an exclusive conference final.

The cable competition doesn't appear to be hampering ad-sales efforts. TNT says it's sold out for the 4th quarter and 70% sold for first and second quarters 2003. ESPN says it's 70% sold.

"If the games are good, a viewer will watch" on either TNT or ESPN, said Horizon Media Executive VP Aaron Cohen.

As part of the TV deal, the networks will cross-promote each other's games. "There's a harmony there," Stern said. "As long as the NBA is doing well, the partners will do well."

ESPN could come out on top. "ESPN talks to sports fans all the times," Cohen said. "[TNT] does it once in a while."

ESPN's cross-platform offerings include four networks, its Web site and its magazine, sold in tandem with ABC Sports. "We can play ball with whatever an advertiser feels is important," said ESPN President George Bodenheimer.

For its part, Turner can offer packages with other networks like CNN and Cartoon and with AOL and Time Inc. properties.

As the regular-season tip-off approaches, MSOs have their own concerns. TNT, looking to recoup some of its \$2.2 million NBA investment, wants a 10% increase in sub fees on operators that carry the TNT Plus, the general-entertainment service plus NBA and NASCAR. "This is a new service ... we fully expect to be in partnership with all [systems]," Lazarus said, suggesting that talks could heat up later this year.

ESPN is already the most expensive programmer, charging up to \$2 per subscriber. ESPN, though not asking for an NBA surcharge per se, is looking to hike its rates 20%. And the NBA's new basketball channel (AOL Time Warner is a minority partner) will look for 50 cents per subscriber when it launches around February. ■



# SATELLITE SAVVY

Issue Date:  
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**NOVEMBER 8, 2002**

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2003 promises to be a busy year in the satellite industry. Continued consolidation in some areas, the potential unraveling of a major merger on the DBS side, new satellite radio services challenged by a tough economy and the impact of IP-based satellite delivery all can change the economic and technical fundamentals of the industry. *Broadcasting & Cable's* special report will take a look at the latest trends in the sky and on the ground in Washington, giving our readers the inside scoop on whether the sky's the limit for satellite services next year.



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# People

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

### Broadcast TV

**Larry Audas**, news director, WLTX(TV) Columbia, S.C., named president/GM, KTHV(TV) Little Rock, Ark.

**John Culliton**, co-founder, Internet Broadcasting Systems, Minneapolis, named VP/GM, KNXV-TV Phoenix.

**Jason Elkin**, GM, KOLO-TV Reno, Nev., joins KSBY(TV) San Luis Obispo, Calif., in the same capacity.

**Damon Bryant**, director, advertising and promotion, WBBM-TV Chicago, joins WDAF-TV Kansas City, Mo., as VP/creative services director.

**Chris Conroy**, promotion manager, WAGA(TV) Atlanta, named VP, creative services, WBRC(TV) Birmingham, Ala.

**Debbie Milligan**, marketing research manager, KMOV(TV) St. Louis, promoted to director, marketing and community affairs.

AT WTVZ(TV) Norfolk, Va.: **Marjorie Nelowet**, national sales manager, promoted to general sales manager; **Bonnie L. Pihlcrantz**, staff accountant, promoted to traffic manager; **Robert Guzman**, chief

engineer, USA Broadcasting/Univision, New York and Florida, joins in the same capacity; **Ken W. Kenslow**, account executive, WPXV-TV Portsmouth, Va., joins in the same capacity.

**Sean Hollem**, account executive, KASW(TV) Phoenix, joins WJW(TV) Cleveland, in the same capacity.

### Programming

**Melvin Ming**, CFO, Sesame Workshop, New York, named COO.

**Andrew A. Fessel**, VP, wireless Internet intelligence, business development/global team leader, Telephia, San Francisco, appointed senior VP, research, ABC Television Network, Los Angeles.

**Jeff Apodaca**, VP, sales and operations, Southwest/West Coast, Excite Network, Los Angeles, named VP, integrated sales and marketing, Univision, Los Angeles.

**Harlan Milton**, director, network operations, Fox Broadcasting Co., Los Angeles, joins WB 100+ Station Group, Los Angeles, as VP, technical operations.

**Matt Genova**, director, customer marketing, ESPN

## Obituary

Veteran professional consulting engineer **Robert L. Hammett**, 82, died Oct. 1 at his home in San Francisco.

Having done radio research at Harvard Labs during World War II, Hammett started his own engineering consulting firm in San Francisco in 1952, partnering with Ed Edison in 1956.

Hammett retired in 1988, and the pair were honored with the National Association of Broadcasters' Engineering Achievement Award in 1992.

The firm of Hammett & Edison continues, headed by his son, William F. Hammett.

Hammett is survived by his wife of 57 years, Luana; three children; and nine grandchildren.

ABC Sports, New York, promoted to VP, advertising sales and sponsorship, ESPN Outdoors, New York.

At Game Show Network, Santa Monica, Calif.: **Tim Duffy**, manager, development, promoted to director; **Michael Bevan**, consultant, Los Angeles, joins as director, development.

At the Tennis Channel, Los Angeles: **Larry Meyers**, director, live sports telecasts, Fox Sports Net, Los Angeles, joins as VP, production/co-executive producer; **Keith Manasco**, director, broadcast operations, GTE Main Street Interactive Television, Santa Monica, Calif., joins as VP, operations; **Dean Hadaegh**,

business principal/chief technology officer, S.O.M.A., Venice, Calif., joins as VP, facilities/chief technology officer; **Jill Hisey**, former VP, affiliate marketing and strategic planning, Disney/ABC Cable Networks, Los Angeles, joins in the same capacity.

**Jon Gurevitch**, director, programming, Comcast SportsNet, Philadelphia, joins CN8: The Comcast Network, Philadelphia, as VP, sports programming.

**David Troxel**, VP, operations, Charter Communications, Atlanta, joins Daystar Television Network, Dallas, as VP, affiliate relations.

At In Demand, New York:



John Culliton



Melvin Ming



Harlan Milton



Matt Genova



## People

**Cha Lee**, associate director, affiliate relations research, promoted to director, affiliate and marketing research; **Mau-reen McBride**, associate director, human resources, promoted to director, human resources.

**Jamie Reesman**, director, marketing, National Geographic Channel, Washington, joins Brief Original Broadcasts, Littleton, Colo., in the same capacity.

### Radio

**Steven Kritzman**, local sales manager, WLTW(FM) New York, named general sales manager, WKTU(FM) New York.

### Journalism

**Melinda Murphy**, feature and traffic reporter, WPIX-TV New York, joins CBS's *The Early Show*, New York, as correspondent.

At WCBS-TV New York: **Tony Aiello**, reporter, WNBC(TV), New York, joins as Westchester correspondent; **Kerri Lyon**, political reporter, NY1, New York, joins as education reporter.

**Michele Norris-Johnson**, correspondent, ABC News, Washington, joins NPR's *All Things Considered*, Washington, as co-host.

**Jen Maxfield**, reporter, WIXT(TV) Syracuse, N.Y., joins WABC-TV New York as reporter.

**Curtis Jackson**, White House correspondent, BET's *Nightly News*, Washington, named fill-in anchor, New York.

At News 24 Houston: **Gai-Linn Tatrai**, financial consultant, Salomon Smith-Barney, Indianapolis, named weekday anchor; **Vivian Tamayo**, reporter, WBRC(TV) Birmingham, Ala., joins as weekend anchor; **Darryl Green**, freelance meteorologist, New York, joins as weeknight meteorologist.

**Natalie Tysdal**, reporter, KTVT-TV Dallas, joins KWGN-TV Denver as morning anchor.

**Chris Hopkins**, weekday morning co-anchor, WINK-TV Ft. Myers, Fla., joins WTKR-TV Norfolk, Va., in the same capacity.

**Lynn Kawano**, morning

anchor, KBCI-TV Boise, Idaho, named reporter, KCTV(TV) Kansas City, Mo.

**Kimberly Hunt**, anchor/education reporter, KGTV(TV) San Diego, joins KUSI(TV) San Diego as weeknight anchor.

**Gustavo Almodovar**, freelance reporter, KVEA(TV) Los Angeles, named general assignment reporter, WFTV(TV) Orlando, Fla.

**Andy Drake**, senior producer, London Newsroom, Associated Press Television News, U.K., has been assigned to South Asia, Islamabad, Pakistan, bureau.

### Advertising/Marketing/PR

**Lance Klein**, VP, new media, International Creative Management, Beverly Hills, Calif., joins Endeavor, Los Angeles, as agent, alternative television.

### Technology

**Ferris Peery**, VP, national accounts, Motorola Broadband Communications, Denver, joins Cedar Point Communications, Denver, as

executive VP, worldwide sales.

**Karen Willem**, executive VP/CFO, Brio Technology, Santa Clara, Calif., named senior VP, finance and operation/CFO, iVAST, Santa Clara.

**Dave Polyard**, director, worldwide sales and marketing, AP Broadcast Technology, Washington, joins Omnibus Systems, Charlotte, N.C., as VP, sales and marketing, North America division.

**Tom McDonald**, worldwide product manager, Final Cut Pro, Apple Computer, Silicon Valley, Calif., named worldwide director, market development, Quantel, Los Angeles.

### Associations

**Jeffrey Friedman**, forecasting analyst, Turner Broadcasting Sales, New York, joins Long Island Coalition for Fair Broadcasting, Bethpage, N.Y., as manager, development and marketing.

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*Palleyne@reedbusiness.com*  
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T H E F I F T H E S T A T E R

# A dotcom survivor

*Wadsworth helps Disney's Internet Group reach profitability*

**N**ot everyone has a childhood that, at a glance, has the ingredients necessary for a sitcom, but Steve Wadsworth, president of the Walt Disney Internet Group, is the exception. One thing: a family with three sons. Always a good start for a sitcom. Another thing: a father with an off-beat occupation. How about nuclear submarine commander? It not only sounds like a great sitcom-father job but, no doubt, would have served a young Wadsworth well on the playground in a situation when the phrase "my dad can beat up your dad" was uttered.

Wadsworth lived in New London, Conn., until, when he was 7 or 8, his father got a job at the Pentagon. It was in Alexandria, Va., that he spent most of his youth, developing an interest in engineering, which eventually led to enrollment at the University of Virginia, where he (like both of his brothers) pursued a degree in systems engineering.

"As a nuclear submarine commander, my father was a nuclear

engineer and a general engineer so there was some influence there," says Wadsworth of his educational path. "I was always sort of proficient in engineering, and it interested me as a long-term field and something I'd like to do."

After graduating and spending a couple of years in engineering consulting, though, Wadsworth wanted more. "Consulting was pretty boring, and I thought there were some things that could have been done differently from a management perspective in my company," he recalls. "So I decided to go back to school and get on the business side."

That led to UCLA, where he attended the graduate school of management as part

of a Venture Fellows Program, a program that led him to the Windows Park Group, where he provided consulting services to retail and consumer-product companies.

He had some interest in working at the companies he was consulting to, but it was the early '90s, and that meant a recession in consumer goods. He found an opportunity at Walt Disney's Consumer Products division, where he became director of business planning and spent 30 months helping the division's businesses turn around and acquiring new businesses as well.

At Disney, more than two years at a staff level was a long time, so Wadsworth began looking for the next thing to



**Steve Wadsworth**  
President, Walt Disney  
Internet Group

**B. Sept. 20, 1962, New London, Conn.; BS, systems Engineering, University of Virginia, 1984; MBA, University of California, Los Angeles, 1988; senior analyst, PE Systems, 1984-86; principle, Windsor Park Group, 1988-93; director, business planning, Disney Consumer Products, Walt Disney Co., 1993-95; vice president, business development, strategy and finance, Disney Online/Buena Vista Internet Group, 1995-97; senior vice president/CFO, Buena Vista Internet Group, 1997-99; current position since 1999; m. Lora Riggs Wadsworth; children: Christina (6), Orew (3)**

do. It was 1995, and the entertainment giant was in the early days of a plan to create a Disney Online business, branding an online service targeting kids

and families. He joined the team and division, initially working on business deals but then evolving into the person who kept the trains running.

Even in those halcyon days of dotcoms, Wadsworth says, market momentum forced companies like Disney to look at many things at once, often not as clearly as they should. "I had a pretty continuous level of discomfort about my ability to execute efficiently and our company's ability to focus on what we wanted to do. But that was what was succeeding at the time: the more new things you launched, the higher your stock price went."

Like everyone involved in the Internet since 1995, Wadsworth has seen the highest highs and lowest lows. Probably the lowest was when WDIG shut down the Go portal. Today, though, Disney's Internet efforts are more focused on its core audiences—and on innovation.

To that end, ESPN launched ESPNMotion, ABCNews.com began to charge for streaming-video content, and Disney soft-launched Toontown.com, an online game that is a new type of effort for the company. More important, the Internet is becoming a profitable venture.

"There is a built-in affinity for our brands with a large consumer base that we certainly can and are taking advantage of when extending them into the Internet," Wadsworth says. "No doubt about it." —Ken Kerschbaumer

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# Classifieds

## Television

### NEWS CAREERS

#### ANCHOR

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#### PROGRAM CO-HOSTS

DIY-Do It Yourself Network is currently seeking male and female program co-hosts. Ideal candidate should have extensive experience working with furniture, including building, refinishing, and knowledge of styles and manufacturers, and should have some television hosting experience. For more information, please contact show producer at bethknot@bellsouth.net. Put "Furniture Show" in the subject line of your e-mail. Need leads by November 1st.

#### TIRED OF TV NEWS?

Little Rock's fastest growing advertising agency is seeking an experienced broadcast writer and producer to work on internal video communications programs for a national client. Should be a broadcast journalist with experience producing newscasts, documentaries or magazine shows. Must possess excellent editorial judgment and solid writing skills. Must be deadline driven, able to communicate easily and effectively with corporate officers and possess the ability to make difficult decisions under pressure. If you can write, supervise reporters and anchors, have a good understanding of editing and graphics, a thorough knowledge of television production, then this job is for you. Some travel required. Send writing samples, non-returnable videotape, resume and written resume to Millie Ward, President, Stone & Ward Advertising, 225 E. Markham, Suite 450, Little Rock, AR. Good pay and benefits. Stone & Ward is an EOE. No phone calls, please.

### TECHNICAL CAREERS

#### TECHNICAL OPERATIONS COORDINATOR

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Submit letter of application (including title of position), resume, copy of transcript or diploma and two letters of reference written within this calendar year to: Ms. Gwendolyn Bryant, Executive Director, Administrative/Professional and Technical Staffing, 1500 Biscayne Blvd, Ste 144, Miami, FL 33132. Call 305-995-7061 on Dec. 3, 2002 for screening result. An EOE.

#### EXPERT MECHANIC

Camera-savvy automotive expert wanted. We are producing a new automotive cable series and seek a male and female co-hosts. Preferred candidates will be certified mechanics who possess in-depth knowledge about automobiles. Television experience required; radio talk show experience a plus. No phone calls, please. Need leads by 5 p.m. EDT Friday, November 1st. Please email bethknot@bellsouth.net, and please note "Automotive Series" in the subject line.

#### JOB POSTING - NEWS REPORTER

KTRK-TV is looking for an outstanding News Reporter. Applicants should have significant experience in general assignment reporting, including Live ENG and satellite work. You must be able to develop your own contacts, enterprise good, hard news stories, and respond well to breaking and spot news. The ability to do features is important as well, although this is primarily a hard news position. Outstanding writing skills are required as well as the ability to make good use of graphics and production equipment. KTRK-TV prefers to deal only with the applicants, and not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Dave Strickland  
News Director  
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Houston, TX 77005  
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### DIRECTOR CAREERS

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WVIZ/PBS and 90.3 WCPN ideastreamsm, Northeast Ohio's new award winning multi-media organization is looking for a quality Broadcast Continuity Director. If you have creativity and wit, the skills and experience to create excellence, and a desire to make a difference, then send us your resume, cover letter (including salary requirements) and tape right away. Candidates must be able to conceive, write, coordinate, produce and supervise others in the production of branding, fundraising, promotional and all other interstitial elements of ideastreamsm broadcast streams. Minimum of five years experience in media production, management, advertising design or related field. BA required. Send resume and cover letter to: Dan Novinc, HR Department, WVIZ/PBS and 90.3 WCPN ideastreamsm, 4300 Brookpark Road, Cleveland, Ohio 44134. Email to dnovinc@wviz.org. Fax to 216-749-2560. No phone calls please. Response deadline is November 8th, 2002. EOE

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### RESEARCH SERVICES

WSMV-TV in Nashville, TN seeks a Research Director. Responsibilities include collecting and analyzing NSI data, preparing written and graphic presentations. Maintain TV Scan, Scarborough, ratings, estimates and rationale. Must be detailed oriented with good organizational, interpersonal and PC skills (MS Excel, Word and PowerPoint). Broadcast research experience preferred. Meredith Corporation and WSMV are Equal Opportunity Employers. Candidates should send resume to: WSMV-TV, Attn: RDP, 5700 Knob Road, Nashville, TN 37209. Fax resume to: RDP, (615) 353-2375.

# Classifieds

## Television

### SALESCAREERS

#### SALES ACCOUNT EXECUTIVE

Want to work in beautiful Southwest Florida? WEVU-TV UPN 8 seeks an aggressive, motivated Account Executive that can close new business. We are an up and coming UPN affiliate in the 70th DMA. Candidate must be hard working, ambitious, possess a desire-to-win attitude, and have strong communication and presentation skills. Bachelor's degree plus 2-3 years of media sales. Mail resume to: Human Resources, 301 Tower Road, Naples, FL 34113, Fax to 941-793-9629 or email to resumes@mycablejobs.com. We are an equal opportunity employer and a drug free workplace.

#### SALES/MARKETING DIRECTOR

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### PRODUCERCAREERS

#### JOB POSTING - ASSOCIATE PRODUCER

KTRK-TV has an opening in the News Department for a newscast Associate Producer. Applicants should have experience in broadcast journalism and news writing, as well as a good understanding of television production techniques. Candidates should understand news feeds, and should have the ability to research and write stories independently, using wire services, assignment desk notes, reporter notes, and other material. A desire to produce newscasts or special programming is preferred. Candidates should also be computer literate, and be familiar with the Internet, or have a strong desire to learn. Interested applicants should send a resume, references, cover letter and recent writing samples to:  
Robin Freese  
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KTRK-TV  
3310 Bissonnet  
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#### SALES MANAGER

Media General Broadcast Group [www.mgbg.com](http://www.mgbg.com) is looking for a Local Sales Manager. A minimum of 2-3 years previous television sales management experience is required as is the keen ability to motivate staff. The LSM will be involved in all aspects of the sales operation, must have excellent new business developmental skills, be organized, possess leadership and people skills and have the ability to train others. College degree preferred. EOE M/F Drug Screen. Please send your resume, references and sales management philosophy to: [kbparker@reedbusiness.com](mailto:kbparker@reedbusiness.com) OR send to: #Box 1028, Broadcasting & Cable K. Parker, 275 Washington St., 4th Fl., Newton, MA 02458 EOE/MF/D/V.

#### ACCOUNT EXECUTIVE

KTXL FOX40, Sacramento's Tribune-owned FOX Affiliate seeking an experienced **Account Executive**. Apply at [www.fox40.com](http://www.fox40.com) or Fax resume: 916-733-3110. Include referral source. EOE.

#### JOB POSTING - SALES ACCOUNT EXECUTIVE

KTRK-TV, seeks a Sales Account Executive to join our local sales staff. Applicants should have 3-5 years TV sales experience. The Account Executive is responsible for executing all television sales functions with a high degree of excellence. Position requires the ability to work with advertising agency departments, as well as a proven track record in marketing/new business development. Send resumes to:  
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### ATTORNEYCAREERS

#### ATTORNEY / COMMUNICATIONS LAW

Established New York City Law firm with major media clients seeks associate with 2-3 years experience in communications law. The position will involve drafting / negotiating contracts, and providing advice on a wide range of issues including communications, media, Internet, telephony law and related areas. The position requires excellent interpersonal skills for significant client contact. Experience in cable television law is a significant plus. The firm offers a competitive salary and comprehensive benefits. For confidential consideration, submit resume to: [kbparker@reedbusiness.com](mailto:kbparker@reedbusiness.com) OR send to: #Box 1029, Broadcasting & Cable K. Parker, 275 Washington St., 4th Fl., Newton, MA 02458. The firm is an EOE.

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# Editorials

COMMITTED TO THE FIRST AMENDMENT

## Be on the lookout

The love-hate relationship between the media and law enforcement was on worldwide display during the D.C. sniper spree/investigation that appears, blessedly, to be drawing to a close.

The electronic press became both chronicler and participant, eventually serving as a police conduit to the sniper when tip-line operators apparently hung up on him, then leaking a description of the suspects' license plate that led directly to their capture after the car was spotted by a truck driver listening to the radio.

Throughout the three-week ordeal, there was media criticism of the investigation (not enough information released, procedural missteps), police criticism of the coverage (too much information being reported, some of it wrong) and media criticism of itself for over-coverage and sensationalism. All were legitimate criticisms, and to be expected from adversarial groups under extreme pressure. The police were trying to catch a killer while in the center ring of a media circus. The press was trying to keep a frightened public informed, which is their worthy calling, while hustling for information and angles that would help them outrate their competition, which is the often muddy underbelly of the insatiable news beast. Mistakes were made. They should be studied and avoided in the future.

It was much like a dysfunctionally functional family that, despite its squabbles and flaws, manages at day's end to get together and, to everyone's relief, tuck the children safely in bed.

## Wrongful suit

We have to agree on both counts with the court that threw out the \$29 million wrongful-death judgment against *The Jenny Jones Show*. The case stemmed from a 1995 episode in which the object of a same-sex crush later killed his secret admirer.

The first is that crime is unpredictable. If the police can't prevent it—and it's their job to do so—TV producers can't be held legally liable for their policing failures. The second count is that the court said many would deem that particular piece of television "the epitome of bad taste and sensationalism." Of course, when the court said that, it apparently wasn't aware that Fox News' Rita Cosby had wooed "Son of Sam" killer David Berkowitz.

## Give 'em a hand

There is something for everyone to applaud in Nielsen's planned changes to local ratings. Cable clients will get their ratings at the same time as broadcasters. Broadcasters will be happy because cable-only numbers will be broken out from cable/satellite ratings. Ad buyers will be happy that they don't have to juggle two different sets of numbers coming in at two different times. The only downside is timing. Nielsen says it will be a year before the changes. The sooner the better.

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