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Coverage of suburban Washington's killing spree shows value and pitfalls of wall-to-wall television coverage » PAGE 6

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NBC: NO LAUGHING MATTER
As sweeps approach, NBC's 18-49 lead is getting harder to maintain—and it has trouble with new sitcoms » PAGE 10

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Taking a look at the programs that not only make ratings but help brand their networks » PAGE 16

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Dr. Phil Is The #1 New* Talk Show!

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

CS: 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. » 10

Montgomery County, Md., Police Chief Charles Moose chastised the media for its coverage but used it as messenger to the sniper. » 6

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

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Business
Accounting for spending  To appease investors, MSOs devise industry standards for reporting capital expenditures. » 36

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Election graphics  Two systems will help networks keep viewers informed—easily and accurately—on Nov. 5. » 40
Digital deal  Panasonic is the first set maker to sign on to CableLabs’ DTV standard; Samsung and other will follow. » 42
Shooting basketball  ESPN plans to spice up its NBA coverage this season with three new remote-controlled cameras. » 44

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.
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.

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.

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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200 Programming Categories

TOP OF THE WEEK

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 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 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 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, 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-
The Washington TV, stretched and spent

The Washington Post plumped 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 News Gathering 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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OF QUEENS
ork Triple Play!

#1 SHOW in the Monday 8pm Time Period!

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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 Pblic/American Idol in Vegas/Celebrity Boot Camp/Major League Baseball Playoffs

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Careful sweeps for nets

By Paige Albinia

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 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 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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marie claire
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 battle is beginning to turn," says GarnettLosak, 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 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.

November won't be that quiet

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 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 Hanssen 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 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 program 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

What 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 prosecutors 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.”

“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 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.

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 returns 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. Hmmm. 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.

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.

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 Abruzeze, 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.

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."
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 1996, 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."
Michael Chiklis’s Emmy win has given controversial The Shield and the FX network a rosy glow.

**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 Starcom 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...
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 of 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 boost 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 $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.

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 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 rowdy halo. "When [a show] becomes a hit, sex and violence becomes love and adventure," said Tom DeCabia, EVP for media buyer AdvancersNY.

Broadcast networks have noticed the improved quality of cable product, too.
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 middling show after a couple of episodes. Says DeCabia, “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.

**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 whack-a-mole. 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.

**Missses and maybes**

Recent offerings that have missed:
- Breaking News (Bravo)
- Late Night With Zach (VH1)
- Mohr Sports (ESPN)
- 100 Centre Street (A&E)
- Hero Wolfe (A&E)
- Leap Years (Showtime)
- Ally McBeal (FX)
- Slamball (TNF)

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
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Sony Pictures Television currently produces TEN original series police dramas like THE SHIELD to compelling reality shows like...
ON CABLE!
for EIGHT different cable channels. From Emmy® award-winning RIPLEY’S BELIEVE IT OR NOT!, we’re into cable in a big way.

THE SHIELD
FX

STREET TIME
SHOWTIME

RUSSIAN ROULETTE
GAME SHOW NETWORK

ODYSSEY
SHOWTIME

STUART LITTLE
HBO FAMILY

www.sonypicturestelevision.com
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.

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 ratings, 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, 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 latenight original show. Cartoon's highest-rated show, it anchors the latenight 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.)
MORE MALE TEENS WATCH CARTOON NETWORK THAN ANY OTHER CABLE NETWORK.

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12PM | 1AM   | 2AM  | 3AM   |

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Source: Nielsen Media Research, 12/9/12-11/12, 12-17 Total Day M-Su 6-6, "Prime" 3-9pm, "Cartoons" 3-9pm, "Toonami" 5-12am. All Nielsen and Turner ratings are approximate. All rights reserved.

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MORE MALE TEENS WATCH CARTOON NETWORK THAN ANY OTHER CABLE NETWORK.

MORE MALE TEENS WATCH CARTOON NETWORK THAN ANY OTHER CABLE NETWORK.
HBO Original Series and Movies

**award-winning** (a-ward-win-ing) 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

<table>
<thead>
<tr>
<th>Year</th>
<th>Award</th>
<th>Series/Cast</th>
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<tr>
<td>2002</td>
<td>Emmy Award Winner</td>
<td>Outstanding Directing for a Comedy Series: <em>Sex And The City</em></td>
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<tr>
<td>2002</td>
<td>Emmy Award Winner</td>
<td>Outstanding Directing for a Drama Series: <em>Six Feet Under</em></td>
</tr>
<tr>
<td>2002</td>
<td>Emmy Award Winner</td>
<td>Outstanding Miniseries and Outstanding Directing for a Miniseries, Movie or Dramatic Special: <em>Band Of Brothers</em></td>
</tr>
<tr>
<td>2002</td>
<td>Golden Globe Award Winner</td>
<td>Best Comedy Series and Best Actress in a Comedy Series: <em>Sex And The City</em> and Sarah Jessica Parker</td>
</tr>
<tr>
<td>2002</td>
<td>Golden Globe Award Winner</td>
<td>Best Drama Series and Best Supporting Actress in a Drama Series: <em>Six Feet Under</em> and Rachel Griffiths</td>
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### Original Movies

<table>
<thead>
<tr>
<th>Year</th>
<th>Award</th>
<th>Category</th>
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<tbody>
<tr>
<td>2002</td>
<td>Emmy Award Winner</td>
<td>Outstanding Made-for-Television Movie and Outstanding Lead Actor in a Miniseries or Movie: <em>The Gathering Storm</em> and Albert Finney</td>
</tr>
<tr>
<td>2002</td>
<td>Golden Globe Awards</td>
<td>Outstanding Made-for-Television Movie: HBO Films have won for 9 of the last 10 years</td>
</tr>
<tr>
<td>2001</td>
<td>AFI Award Winner</td>
<td><em>The Sopranos</em></td>
</tr>
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Only the biggest and best work on HBO:

- Alec Baldwin
- Kenneth Branagh
- Billy Crystal
- Albert Finney
- Jessica Lange
- Mike Nichols
- Al Pacino
- Vanessa Redgrave
- Susan Sarandon
- Maggie Smith
- Sissy Spacek
- Meryl Streep
- Donald Sutherland
- Hilary Swank
- Emma Thompson
- Uma Thurman
- Stanley Tucci
- and others!

---

The Definition of Leadership
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 CS5 put the genre on the map. Forensic Files is so strong that NBC is repurposing 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.

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 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 20th 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's 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.
CABLE’S HÔT SHOWS

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 Entertainment’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, including 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 viewers 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 farther along than we are 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 consistently 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 primarily 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,
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.

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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:

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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.

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**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.

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- Background information on Cinemax's exclusive Reel Life documentary series
- Complete Cinemax programming schedule and a downloadable monthly guide
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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
CNNenEspanol.com

CNNenEspanol.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, CNNenEspanol.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.

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.
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 interactive content with a mission to fulfill curiosity and inspire exploration. It delivers on its mission with unique, in-depth content packages, complete with compelling on-air programs, fan sites dedicated to popular series and personalities, conversations, behind-the-scenes newsletters, interactive 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 "encyclopedia of do-it-yourself information. With DIY, just Watch. Click. Print. Do!

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 companion 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.
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: Cable News Network, Media Research August 21, 2002
(FOX, CNN, NBC, ION, and MSG-DC/AR) Produced and distributed by Cable News Networks, Inc. for Cable News Network, Inc.

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-stories 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.
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.

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.

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.
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.

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.
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.

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

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.

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
**HBO**

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

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**HGTV**

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)*

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**The Independent Film Channel (IFC)**

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.

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**muchmusic usa**

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.
Bloomberg Television
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 training support.

Discovery Networks (iPAK)
discoveryaffiliate.com
Discovery Networks invites you to visit iPAK at 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!

C-SPAN Affiliates
c-span.org/affiliates
Market Your System With C-SPAN
C-SPAN's affiliate web site at 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.

ESPN
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
Hallmark Channel
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

mtvn.com is 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, and local ad sales - all together in one place, updated daily and always available. Log on and check out mtvn.com.

NBC Cable Networks
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

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, for all of the resources that you need without all of the paperwork.
Outdoor Life Network
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

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.

Playboy TV Networks
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

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.
SCRIPPS Networks
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.

STARZ ENCORE GROUP
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 and click on "Request Access Here."

Showtime
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

Turner Resources
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
- Local Ad Sales Information
- Promotional Opportunities
- Education and Public Affairs Information
- Ad Sticks and Logos
- High-Resolution Photography
- Video Spots
- On-Line Merchandise Ordering
- Customizable Sales Presentations
- Turner Representative Information
TV Guide
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
- Streaming Video
- Easier: Network and Event Listings Processing

Univision Networks
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
- Logos and images

Sundance Digital, Inc.
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 IntelliSat™ to manage feed recording.

Contacts:
Steve Krantz, VP of Sales & Marketing, 972-444-8442
sales@sundig.com  www.SundanceDigital.com

BroadbandPlus
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.
Cabletelevision Advertising Bureau’s

CAB OnDemand

(An Access Password Is Required For This Members-Only Forum)

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 nancy@cabletvad bureau.com.

**NCTA**

**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 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.

**SCTE Online**

**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 or call 800-342-5040.

**NATPE**

**NATPE.ORG**

NATPE membership is now giving you more access, knowledge and connections than ever before with www.natpe.org! Online industry news and events listings, reference guides, career resources and business directories are available now. Members receive discounted rates for NATPE 2003! Click on www.natpe.org and learn about the resources that you can have at your fingertips all day, every day.
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
### BroadcastWatch

**COMPILED BY KENNETH RAY**

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

| Channel | First | Second | Third | Fourth | Fifth | Sixth | Seventh | Eighth | Ninth | Tenth | Eleventh | Twelfth | Thirteenth | Fourteenth | Fifteenth | Sixteenth | Seventeenth | Eighteenth | Nineteenth |12/30 |
|---------|-------|--------|-------|--------|-------|-------|---------|--------|-------|-------|-----------|----------|------------|-----------|-----------|-----------|-----------|-----------|-----------|

#### Programming

**Monday**
- **10:00** 7.0/11
- **0.8/1**
- **2.3/4**
- **4.4/7**

**Tuesday**
- **11:00** 6.8/11
- **0.8/1**
- **3.1/5**

**Wednesday**
- **12:00** 6.8/11
- **0.8/1**
- **3.2/4**

**Thursday**
- **13:00** 6.8/11
- **0.8/1**
- **3.2/4**

**Friday**
- **14:00** 6.8/11
- **0.8/1**
- **3.2/4**

**Saturday**
- **15:00** 6.8/11
- **0.8/1**
- **3.2/4**

**Sunday**
- **16:00** 6.8/11
- **0.8/1**
- **3.2/4**

### Key
- **Network/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 5,067,000 TV Households**
- **Yellow Tint is Weaker Than Label Slot • (NR) Not Ranked**
- **Ratings/Share Estimated for Period Shown**
- **Prime Time Shows Less Than 15 Minutes in Length Not Shown • 5-7 Days to Season Date**
- **Sources: Nielsen Media Research, CBS Research**

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30 Broadcasting & Cable / 10-28-02
**SyndicationWatch**

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

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### TOP 25 SHOWS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>18-34 AA</th>
<th>18-34 GAA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Friends</td>
<td>5.8</td>
<td>6.8</td>
</tr>
<tr>
<td>2</td>
<td>Seinfeld</td>
<td>4.1</td>
<td>4.7</td>
</tr>
<tr>
<td>3</td>
<td>Everybody Loves Raymond</td>
<td>4.2</td>
<td>4.2</td>
</tr>
<tr>
<td>4</td>
<td>Will &amp; Grace</td>
<td>3.3</td>
<td>3.7</td>
</tr>
<tr>
<td>5</td>
<td>Seinfeld (wknd)</td>
<td>2.6</td>
<td>3.5</td>
</tr>
<tr>
<td>6</td>
<td>That '70s Show</td>
<td>2.6</td>
<td>3.1</td>
</tr>
<tr>
<td>7</td>
<td>Home Improvement</td>
<td>2.1</td>
<td>2.6</td>
</tr>
<tr>
<td>8</td>
<td>Oprah Winfrey Show</td>
<td>2.0</td>
<td>2.0</td>
</tr>
<tr>
<td>9</td>
<td>The Practice</td>
<td>1.9</td>
<td>2.3</td>
</tr>
<tr>
<td>10</td>
<td>Entertainment Tonight</td>
<td>1.9</td>
<td>2.0</td>
</tr>
<tr>
<td>11</td>
<td>King of the Hill</td>
<td>1.9</td>
<td>2.0</td>
</tr>
<tr>
<td>12</td>
<td>Friends (wknd)</td>
<td>1.9</td>
<td>2.0</td>
</tr>
<tr>
<td>13</td>
<td>Frasier</td>
<td>1.8</td>
<td>1.9</td>
</tr>
<tr>
<td>14</td>
<td>Wheel of Fortune</td>
<td>1.7</td>
<td>NA</td>
</tr>
<tr>
<td>15</td>
<td>ER</td>
<td>1.6</td>
<td>1.9</td>
</tr>
<tr>
<td>16</td>
<td>Maury</td>
<td>1.6</td>
<td>1.6</td>
</tr>
<tr>
<td>17</td>
<td>Dharma &amp; Greg</td>
<td>1.5</td>
<td>1.7</td>
</tr>
<tr>
<td>18</td>
<td>Drew Carey</td>
<td>1.5</td>
<td>1.6</td>
</tr>
<tr>
<td>19</td>
<td>Jeopardy</td>
<td>1.4</td>
<td>NA</td>
</tr>
<tr>
<td>20</td>
<td>Judge Judy</td>
<td>1.3</td>
<td>1.7</td>
</tr>
<tr>
<td>21</td>
<td>Eliminate</td>
<td>1.3</td>
<td>1.5</td>
</tr>
<tr>
<td>22</td>
<td>Stargate SF-1</td>
<td>1.3</td>
<td>1.4</td>
</tr>
<tr>
<td>23</td>
<td>Dr. Phil</td>
<td>1.3</td>
<td>1.3</td>
</tr>
<tr>
<td>24</td>
<td>Jerry Springer</td>
<td>1.3</td>
<td>1.3</td>
</tr>
<tr>
<td>25</td>
<td>Entertainment Tonight (wknd)</td>
<td>1.3</td>
<td>1.3</td>
</tr>
</tbody>
</table>

**TOP TALK SHOWS**

<table>
<thead>
<tr>
<th>18-34</th>
<th>18-34</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA</td>
<td>GAA</td>
</tr>
<tr>
<td>1</td>
<td>Oprah Winfrey Show</td>
</tr>
<tr>
<td>2</td>
<td>Maury</td>
</tr>
<tr>
<td>3</td>
<td>Dr. Phil</td>
</tr>
<tr>
<td>4</td>
<td>Jerry Springer</td>
</tr>
<tr>
<td>5</td>
<td>Live With Regis and Kelly</td>
</tr>
</tbody>
</table>

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**Strengthening Weakest 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 get 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 anyplace 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/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.

—Poige Albiniak

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**THINGS ARE LOOKING UP FOR GOOD DAY LIVE!**

- **New York** WNYW/F 12:00pm
- **Chicago** WFLD/F 10:00pm
- **Atlanta** WSB/F 1:00pm
- **Seattle** KCPQ/F 9:00am
- **San Francisco** KRON/F 9:00am
- **Sacramento** KMAX/U 10:00am
- **Orlando** WOFL/F 12:00pm
- **Columbus** WGTW/F 11:00am
- **Austin** KTBC/F 11:00am
- **Nashville** WZTV/F 11:00am
- **Columbus** WTVF/F 11:00am

**NEW TIME PERIOD GROWTH**

- **New York** 67%
- **Chicago** 50%
- **Seattle** 60%
- **Sacramento** 33%
- **New Day Live**

**NEW DEBUT GROWTH**

- **New York** 55%
- **Chicago** 14%
- **Seattle** 40%
- **Sacramento** 63%

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**GOOD DAY LIVE: AVAILABLE TO AIR NOW!**

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**Programming**

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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, 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 30 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. "Chez'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**

<table>
<thead>
<tr>
<th>DMA rank</th>
<th>Population</th>
<th>TV homes</th>
<th>Income per capita</th>
<th>TV revenue rank</th>
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<tr>
<td>164</td>
<td>256,000</td>
<td>110,000</td>
<td>$15,322</td>
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**COMMERCIAL TV STATIONS**

<table>
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<tr>
<th>Rank*</th>
<th>Ch.</th>
<th>Affil.</th>
<th>Owner</th>
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<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>NBC</td>
<td>Quincy</td>
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<tr>
<td>2</td>
<td>7</td>
<td>CBS</td>
<td>Chelsey</td>
</tr>
</tbody>
</table>

*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

**WHAT'S NO. 1**

<table>
<thead>
<tr>
<th>Syndicated show</th>
<th>Rating/Share***</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wheel of Fortune (KHQA-TV)</td>
<td>13/28</td>
</tr>
</tbody>
</table>

**Network show**

| ER (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

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**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

---

**PYRAMID DISCOVERED IN ATLANTA!**

With Its Best Ratings Average To Date, PYRAMID Delivers on WXIA at 4:30pm!

3.4 Household Rating!

+17% Over Debut Week!

+55% vs. Year Ago Programming!

Source: NOL WRAP Overnights (10/14/02 - 10/18/02), up +17% in share vs. debut week (9/16/02 - 9/20/02), up +55% in ratings versus year ago (Oct. 1 Sweeps)

www.sonypicturestelevision.com
MSTV monitors DTV dustups

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

By Bill McConnell

Broadcasters 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 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.
Join us for a cocktail reception, book signing and conversation with Phyllis George, one of America's most admired and accomplished broadcast pioneers. From her Miss America title in 1971 to her position as the first woman co-anchor of the Emmy award winning NFL Today show on CBS, to her entrepreneurship and award-winning humanitarianism, she has served as a role model for over three decades.

Join your friends at AWRT to hear Phyllis share tried and true lessons for success as well as some surprising insights about life in her new book, NEVER SAY NEVER: Ten Lessons to Turn "You Can't" into "Yes I Can" (McGraw-Hill, Oct. 2002). Through her own personal anecdotes as well as those of personalities such as Muhammad Ali, Liz Smith, Paula Zahn, Walter Cronkite, Mary Hart, Larry King, Barbara Taylor Bradford, Roger Staubach and many others, George combines a positive attitude and life wisdom to empower, motivate and inspire others. Publisher's Weekly says Phyllis' book is a "memorable glimpse into the myriad adventures of its tirelessly plucky author." So, join us on November 13th in New York or November 21st in Los Angeles for a memorable evening!

**In New York**

**Date:** Wednesday, November 13, 2002  
**Time:** 6:00 to 8:00 p.m.  
**Where:** ABC Gallery, 77 West 66th Street, 22nd Floor  
(between Central Park West & Columbus Avenue)  
**Fee:** $20 member; $25 non-member  
AMEX, MasterCard & Visa accepted  
**RSVP:** (212) 481-3038 or  
E-mail: mgmtoffice@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  
or E-mail: AWRTLA@yahoo.com

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.

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 who 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 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 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-

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
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/1 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.

FM
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), WBLO-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, KMOW-FM and KSFX-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

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

LIBERMAN BROADCASTING
has acquired
KQQK-FM
Houston, Texas
from
EL DORADO COMMUNICATIONS
for
$24,000,000
The undersigned acted as broker in this transaction and assisted in the negotiations.

Kalil & Co., Inc.
3444 North Country Club Tucson, Arizona 85716 (520)795-1050
Women & Media

On Nov. 18, in our second annual special report, Broadcasting & Cable will recognize the Next Wave of women who have what it takes to get to the top of the TV and radio industry. These women represent the best in cable news, broadcast news, cable programming, broadcast programming, cable system operations, TV stations, radio, law/regulation, syndication and technology. Catch the Next Wave. Plan now to congratulate these powerful women on their many accomplishments. Contact your representative to reserve your space today!
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 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 cleaner. A lot of time, we build really fancy animations, and the numbers kind of get lost."

"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 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.
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 analog 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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www.broadbandplus.org

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The New Western Show
Anaheim Convention Center December 3-6, 2002

Register By November 4th And You Could Win
A Portable DVD Player From Pioneer,
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New Speakers Just Added:

Rocco Comisso
Chairman & CEO, Mediacom

Brian Roberts
President, Comcast

Carl Vogel
President & CEO, Charter

Michael Willner
Vice Chairman & CEO, Insight

Chris Albrecht
Chairman & CEO, Home Box Office

Matt Blank
Chairman & CEO, Showtime Networks

John Sie
Founder & CEO, Starz Encore

Anne Sweeney
President, ABC Cable Networks & Disney Channel Worldwide

Kevin Barry, Vice President, Local Sales & Marketing, Cable TV Advertising Bureau

Sean Bratches, Executive Vice President, Affiliate Sales & Marketing, ESPN

Mark Coblitz, Senior Vice President, Strategic Planning, Comcast Corporation

Randy Fisher, Vice President & General Counsel, Adelphia Communications

Charles Hirschorn, CEO, G4

Paul Kagan, Kagan World Media

Charlie Kennamer, Vice President, Digital Engineering, AT&T Broadband

Gary Laudier, Managing Director, Laudier Partners, LLC

Mike Lee, Vice President, Product Development, Rogers Cable Inc.

Nick Hamilton Piercy, Senior Technology Advisor, Rogers Cable

Jim Ramo, CEO, Movielink

John Roberts, Senior Vice President, Interactive and Online Entertainment, Game Show Network

Jay Rolls, Vice President, Data Engineering, Cox Communications

Michelle Sie Whitten, President & CEO, Encore International

Greg Thompson, Chief Technology Officer, nCube

Julia Veale, Vice President, Business Development, Showtime Digital Media

David Wertheimer, President, iBlast Services

Tom Wolzien, Senior Research Analyst, Institutional Research, Sanford C. Berstein & Co.

Ken Wright, Chief Technology Officer, C-COR.net

...And Many More

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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 BeXl, 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 Bodenheimier.

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.
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.
People

Broadcast TV
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. Pihlerantz, 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 Hollern, 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
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 Hisy, 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:
Cha Lee, associate director, affiliate relations research, promoted to director, affiliate and marketing research; Maureen McBride, associate director, human resources, promoted to director, human resources.

Jamie Reesman, director, marketing, National Geographic Channel, Washington, joins Brief Original Broadcasts, Littleton, named Washington, Geographic Channel, House correspondent, Kern Lyon, New York.

Radio
Steven Kritzman, local sales manager, WLTV(FM) New York, named general sales manager, WKTU(FM) New York.

Journalism
Melinda Murphy, feature and traffic reporter, WPX(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.


At News 24 Houston: Gail-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 weekend 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, KGT(TV) San Diego, joins KUSI(TV) San Diego as weekend 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 CEO of Brio Technology, Santa Clara, Calif., named executive VP, worldwide sales.

Karen Willem, executive VP/CFO, Brio Technology, Santa Clara, Calif., named senior VP, finance and operations/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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“In choosing a Sales/Traffic system, Clear Channel needed a partner capable of supporting our aggressive growth plans, not only through product capabilities, but in helping us define the right path. VCI is that company.”

Steve Spendlove Vice President/General Manager, KTVX-TV Salt Lake City, UT Clear Channel Communications
not 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 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

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PROGRAM CO-HOSTS
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TECHNICAL CAREERS

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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 KTRK-TV 3310 Bissonnet St. Houston, TX 77005 No telephone calls. Equal Opportunity Employer M/F/V/D

DIRECTOR CAREERS

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MANAGEMENT CAREERS

Business Managers
Large group owner is looking for Business Managers in several fast-growing markets with strong competitors to direct activities of the Business Office. This includes month-end close through financial statement preparation with accompanying variance analysis, monthly forecasts, managing the annual budgeting process, human resources, credit and collection, switchboard and building maintenance. Track record of recruiting, developing and retaining a diverse staff is essential. Must have a minimum of 5 years as a Station Business Manager.

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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 resumes to: WSMV-TV, Attn: RDP, 5700 Knob Road, Nashville, TN 37209. Fax resume to: RDP, (615) 353-2375.

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Television

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SALES MANAGER
Media General Broadcast Group www.mgbi.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 OR send to: #Box 1028, Broadcasting & Cable K. Parker, 275 Washington St., 4th Flr., Newton, MA 02458 EOE/MF/DV.

SALES/MARKETING DIRECTOR
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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: Winfred Frazier, Sales Manager KTRK-TV 3310 Bissonnet Houston, TX 77005 No phone calls please. Equal Opportunity Employer M/F/V/D

PRODUCER CAREERS

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 Freeze, Executive Producer KTRK-TV 3310 Bissonnet Houston, TX 77005 Strong Internal Candidate is being considered. No phone calls please. Equal Opportunity Employer M/F/V/D

SERIES PRODUCER - ZORBA PASTER ON YOUR HEALTH
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ATTORNEY CAREERS

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 OR send to: #Box 1029, Broadcasting & Cable K. Parker, 275 Washington St., 4th Flr., Newton, MA 02458. The firm is an EOE.

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Ball State University is an equal opportunity, affirmative action employer and is strongly and actively committed to diversity within its community.
Academic

Applications for Dean, College of Arts and Architecture at Montana State University-Bozeman are being accepted. The College includes the schools of Art and Architecture, and departments in Media and Theatre Arts, and Music and also houses KUSM, Montana PBS. View application information and complete position description at www.montana.edu/msuinfolobs/prof. Direct questions to Dr. Greg Welsentein, Chair, Montana State University, Bozeman, Montana 59717 (telephone (406) 994-6752).

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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 appeared, 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 suspect's license plate that led directly to his 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 overcoverage 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 outwit their competition, which is the often murky 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, take the children safely in bed.

Wrongful suit

We have agreed to go on record 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 broadasters. 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.

Editorials

COMMITTED TO THE FIRST AMENDMENT

BROADCASTING/TELEVISION

Be on the lookout

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Wrongful suit

We have agreed to go on record 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 broadasters. 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.

Editorials

COMMITTED TO THE FIRST AMENDMENT

BROADCASTING/TELEVISION
November 18...
like having HDTV in your briefcase
Watches while her kids are at school.

#1 in Non-Children's Cable Daytime Among Women 18-34*

A Baby Story  9am & 3pm
A Wedding Story  10am & 2pm
A Personal Story  11am
A Makeover Story  12pm
A Dating Story  1pm

*TLC ranks as the #1 non-children's ad-supported cable network among women 18-34 AA% for the 2001-2002 season to date.

Source: Nielsen; 10/1/01 - 9/1/02; Daytime is Monday-Friday 9a - 4p; all ad-supported cable; ratings based on network coverage area; non-children's ad-supported cable excludes networks airing children's programming (Nickelodeon, ABC Family, Cartoon Network and Toon Disney).