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**Before the
FEDERAL COMMUNICATIONS COMMISSION
Washington, D.C.**

In the Matter of)

Game Show Network, LLC,)

Complainant,)

v.)

Cablevision Systems Corporation,)

Defendant.)

File No. CSR-8529-P

EXPERT REPORT OF MICHAEL EGAN

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I. INTRODUCTION

1. My name is Michael Egan. I have been asked by counsel for Cablevision Systems Corporation (“Cablevision”) to assess, from a programming expert’s perspective, the claim made by Game Show Network, LLC, (“GSN”) in its Program Carriage Complaint filed October 12, 2011 (“Complaint”) and in its Reply filed January 17, 2012 (“Reply”) that its cable network, GSN, is and was “similarly situated” with WE tv and Wedding Central in programming content and audience. I have also been asked to respond, as appropriate, to the declarations and reports of Timothy Brooks and Hal J. Singer in this proceeding, including as set forth in the Declaration of Timothy Brooks dated November 19, 2012 (“Brooks 2012 Decl.”) and the Expert Report of Hal J. Singer, PH.D. dated November 19, 2012 (“Singer Report”).

II. QUALIFICATIONS

2. I have worked in the cable television industry for more than 30 years, first entering the business in 1979 with Satori Productions, a New York City-based television production company, where I soon became Producer and Production Manager. I joined the cable television multiple system operator Cablevision Industries (“CVI”) in 1980, working there until 1996. My initial position was corporate Director of Programming, and with the continued expansion of my responsibilities, I became Senior Vice President of Programming and Product Development and a member of the senior management team. During my tenure with the company, CVI grew from 38,000 to 1.25 million customers, becoming the eighth largest cable operator in the United States, owning and operating cable systems in 16 states.

3. As a senior executive at CVI, I was involved in all aspects of cable operations and strategic planning, from policy development to system builds and purchases to content

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acquisitions and investments. Regarding content specifically, I had the senior responsibility for the company for the negotiation of and company-wide compliance with hundreds of affiliation agreements encompassing license fees, marketing support, retransmission consent, carriage requirements, and other arrangements with cable networks and broadcast programmers. I also supervised all aspects of channel lineup development and revision, product tiering, advertising sales, and copyright administration; managed the company's introduction of new products; and led CVI's investments in the start-up cable networks Golf Channel, Food Network, and Sunshine Network. As head of TV production activities for the company, I was responsible for all regional television studios and local programming departments. Through the years, CVI won many honors for excellence in production and programming from local and national organizations, including NCTA, NFLCP, and local Emmys.

4. In 1996, I co-founded Renaissance Media, LLC ("Renaissance"), which acquired a number of cable systems in partnership with private equity investors. In addition to my involvement in devising the business plan and the partnership structure, raising capital, and analyzing and bidding on cable properties for Renaissance, I led corporate and field operations in programming, new product development, and advertising sales.

5. During my 19-year tenure at CVI and Renaissance, I worked continuously with programmers as they sought my feedback on and involvement with their plans for network launches, proposed programming and/or branding evolutions of existing networks, and argued for distribution or revised business arrangements to address dynamic marketplaces. I also led all CVI research efforts in the programming, advertising sales, pay per view, and new product development areas.

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6. After the sale of the Renaissance properties in 1999, I founded Renaissance Media Partners, LLC, offering strategic analysis and business development expertise to multichannel video programmers and distributors as well as technology companies. Projects have included: providing strategic analysis and recommendations to national cable programming networks, both multi-network media companies and independent national cable networks; developing company-wide program carriage analyses and recommendations for three of the top-five cable MSOs; designing and implementing cable system operational turnaround strategies for an independent cable system operator; conducting extensive brand research, programming development, and affiliate agreement negotiations for the regional expansion and national launch of an independent programming network; and providing product and business development services to three interactive television companies. In addition, I led the development of a new, national museum that opened to great acclaim, winning several industry awards for its cutting-edge multimedia productions.

7. In addition to this proceeding, in which I previously provided a declaration and a Supplemental Declaration, I have also provided expert witness services to the major college and professional sports leagues before the U.S. Copyright Office as well as to Comcast Cable Communications, LLC and Time Warner Cable, Inc. (including in the following FCC proceedings: *Herring Broadcasting, Inc. d/b/a Wealth TV v. Time Warner Cable, Inc.*, *Bright House Networks, LLC, Cox Communications, Inc., and Comcast Corporation; Tennis Channel, Inc. v. Comcast Cable Communications, LLC*; and *Bloomberg L.L.P. v. Comcast Cable Communications, LLC*).

III. METHODOLOGY

8. In the course of this research and analysis, I reviewed a large quantity of material, virtually all of which I identified and selected. I obtained much of it directly, independent of Cablevision, such as the 2009, 2010, and 2011 programming schedules for GSN and the 2009 schedule for WE tv, press releases and show information from GSN's and WE tv's web sites and multiple other online sources, articles from general public and trade publications, and numerous books (textbooks and the like) written by scholars and critics on the subjects of TV genres and TV production. The balance of the materials were obtained in response to my requests, such as the 2010 and 2011 WE tv programming schedules, WE tv's presentations to advertisers and affiliates, its internal tracking reports, ratings and qualitative research data from Nielsen and MRI, Cablevision's Audience By Network reports, copies of numerous WE tv specific shows and descriptions, as well as many GSN and WE tv documents produced in discovery. As will be discussed later in this report, I also sourced a great deal of GSN and WE tv video online. In addition, I selected and recorded a week of primetime programming of each network for my review in my office. I have personally performed the overwhelming majority of this work, and I also employed the services of a long-time industry programming colleague to assist in certain aspects of the work under my direct supervision. A list of the documents I relied upon in preparing this report is attached as Exhibit 1.

9. I provide my expert opinion with respect to certain issues relevant to this matter based on my experience as a cable television system owner and operator, independent programming executive and media producer, teacher of high school and college level television and radio courses, expert witness in several program carriage-related FCC proceedings, and my

review of the FCC's Second Report and Order¹ as well as the materials and all other sources noted herein.

IV. SUMMARY OF CONCLUSIONS

10. My conclusions are:

(a) **Programming.** GSN is today and at least since 2009 has been extremely dissimilar in programming content to WE tv and Wedding Central (prior to its termination in July 2011). In fact, the degree of dissimilarity between GSN and each of WE tv and Wedding Central is and was unusually large compared to that between WE tv/Wedding Central and most other major non-sports, non-news basic cable networks programmed for adult audiences.

(i) **Genre.** The genres carried by the two networks are distinct.

During the period I examined, WE tv is Reality, Drama, Comedy, Movie, and News genre programming for 93% of its broadcast day, while GSN is Game Shows and Gaming genre programming for 98% of its broadcast day.

(ii) **Target Programming.** The target programming of the two networks is and was distinct. WE tv seeks to acquire and display content for and about women in their family-centered ages of 18-49 and 25-54 with an emphasis on weddings, raising children, and being part of a family (or group that functions as a family), all told from a distinctly female point of view. On the other hand,

¹ See *Leased Commercial Access; Development of Competition and Diversity in Video Programming Distribution and Carriage*, MB Docket No. 07-42, Second Report and Order, FCC 11-119 (rel. Aug. 1, 2011) (“*Second Report*”).

GSN displays programming for those adults, *both* men and women, seeking to play along with a Game Show or poker Gaming contest.

(iii) **Programming Expenditure.** Programming expenditure is a measure that can provide insight into the valuations of cable network content by both buyers and sellers in the marketplace. WE tv spent an average of {{**[REDACTED]**}} annually in 2010 and 2011, while GSN spent {{**[REDACTED]**}}, an average of only {{**[REDACTED]**}}. Moreover, judged by industry averages, GSN invests far less in programming each year than the other cable networks with a similar number of subscribers, falling short of their averages for both total dollars spent and per-subscriber expense by more than {{**[REDACTED]**}}.

(b) **Flaws In GSN's Discussions Of Programming Similarity.** GSN and its experts fail to provide an authentic investigation and analysis of programming similarity. Instead, in an effort to equate the Game Shows on GSN with the family and romantic relationship-themed Reality shows on WE tv, they virtually ignore the other nine (of 10) genres aired on WE tv and:

(i) forgo both the genre and target programming analyses specified by the *Second Report*, proclaiming a genre analysis to be relatively unpersuasive in this case;

(ii) rely on a grossly insufficient amount of data, consisting of simply naming a total of just nine of the 66 unique program series and specials aired on GSN from 2009 through 2011 and only eleven of the 260 unique programs WE tv ran during those three years;

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(iii) invent a sweeping and non-distinguishing new genre they call “relationship” and boldly deny the existence of the long-standing Reality genre;

(iv) fail to provide any objective analysis or third party support for GSN’s allegation that the three specific Game Shows named are similar to three of WE tv’s Reality shows, a claim that collapses immediately upon scientific examination; and

(v) seriously misrepresent the content on the two networks, alleging, without substantiating, that Game Shows especially appeal to “women.”

Moreover, they fail to demonstrate that Game Shows appeal to the specific group of women between the ages of 18 – 49 and 25 – 54 which GSN claims to be the shared target audience for whom the networks compete and who define the supposed similarity in audience. And, GSN implies that the two networks have carried similar amounts of reality and competition-focused shows when the facts make it obvious that the networks differed almost entirely in the amount of each type aired.

(c) **Audience.** GSN is and was very dissimilar in audience to WE tv and Wedding Central as is evidenced by the target audiences and actual viewing audiences of the networks.

(i) **Target Audience.** The Second Report specifies the consideration of target audience (that is, the audience the network is actively seeking to attract). Although the Complaint alleges that the networks share and compete for a single common target audience of Women 25 - 54 (GSN later added Women 18 - 49), the factual evidence does not support that claim. WE tv has very publicly

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(d) **Flaws In GSN's Discussions Of Audience Similarity.** GSN and its experts fail to provide an objective investigation and analysis of audience similarity.

(i) They do not analyze target audience, instead conflating it with actual viewing audience, while at the same time carefully avoiding a consideration of how well GSN's actual viewing audience measures up to the important age component of its claimed target demo.

(ii) The undisputed reality is that 97% of Cablevision's subscribers in the systems where GSN was repositioned reside in the New York DMA. But rather than focus on *local* NY DMA research which portrays the viewing of *Cablevision's subscribers*, GSN and its experts attempt to divert the discussion by their extensive use of unrepresentative *national* ratings. In a similar tactic, they heavily rely on the broadest possible units of viewing measurement – households and persons and, occasionally, “women 18+” (as if all ages of women were the same) - rather than the units constituting 100% of the substance of GSN's audience claim, the allegedly-shared female 18 – 49 and 25 – 54 audience targets.

(iii) GSN and its experts cavalierly dismiss large and meaningful differences in both national and local ratings for WE tv and GSN in the allegedly competitive demos without providing factual justifications for doing so. Moreover, the snippets of ratings for WE tv and GSN among Cablevision's households presented by GSN's expert are anomalies, carefully-selected fragments of one quarter of 2010 that do not represent the networks' performances for 2009 or 2010. In addition, the GSN ratings Mr. Brooks quotes are significantly higher than those I obtained for the same territory. As a result of

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these problems, the clips portray GSN in a far more favorable light relative to WE tv than it actually earned for either year.

(e) **The Beta Research Corporation Cable Network Study.** The study GSN's expert, Mr. Brooks, relies on is not relevant to the inquiry at hand. Mr. Brooks describes this study as widely used to measure subscriber satisfaction. In reality, it is neither a subscriber satisfaction survey nor a study frequently sought and used by multichannel video programming distributors ("MVPDs"). Moreover, not even one of the respondents in this national study was a Cablevision customer in the pertinent, NY, market. As a result of these failings, the Beta Research study bears no relevance to Cablevision and its customers. And Mr. Brooks has no basis for projecting results from this unrepresentative, national sample to Cablevision's NY cable system subscribers.

(f) **Price Per Rating Point Or Ratings-Adjusted Price.** The "price per rating point" and "ratings-adjusted price" formula adapted and relied on by GSN's expert Dr. Singer to argue that GSN is appropriately priced to Cablevision is factually incorrect and has no relevance to Cablevision's real-world, business considerations when making cable network evaluations and carriage decisions. Because this calculation is wholly dependent on ratings, and MVPDs typically place equal or greater importance on multiple other factors, it grossly misstates Cablevision's business imperatives, is unsuited for the purpose proposed for it by GSN and Dr. Singer, and is not an MVPD operating tool or standard.

V. THE PROGRAMMING ON GSN IS NOT AND WAS NOT SIMILAR TO THAT ON WE TV AND WEDDING CENTRAL

11. Based on my experience, I believe that the analysis of whether or not GSN and WE tv/Wedding Central are/were similar in programming content should examine the fundamental factors of *genre* and *target programming*, as specified in the FCC's Second Report , as well as *programming expenditure*.

A. GSN Is Not Similar In Genre To WE tv.

- 1. WE tv devoted 93% of its broadcast hours to its top five genres of Reality, Comedy, Drama, Movie, and News while GSN aired content of those genres in less than 3% of its airtime. WE tv offers programming in 10 different genres while virtually all of GSN's programming is found in just two genres.**

12. The term genre typically refers to groupings of literature, art or entertainment works by imitative form.² These forms include, but are not limited to, narrative structure (for example, the hero always investigates the crime in a Police Drama), setting (westerns and Medical Dramas are obvious examples), and convention (a contest of luck and skill featuring prizes is a conventional setup and tipoff of a Game Show, for example).³ According to the Museum of Broadcast Communications's *Encyclopedia of Television*, "Television users and audiences are familiar with uses of the term (genre) that appear in popular television criticism, in programming strategies and schedules, and in the common designations found in newspaper and

² Arthur Asa Berger, "Genre", *Encyclopedia of Television (1st Ed.)*, <http://www.museum.tv/eotvsection.php?entrycode=genre>.

³ Jason Mittell, "Genre", in Horace Newcomb, ed., *Encyclopedia of Television (Second Edition)* (New York, Fitzroy Dearborn, 2004), ("Mittell"), p. 971.

magazine listings.”⁴ Some very commonly cited TV genres are: Game Show, Reality, Comedy, News, Talk, and Drama.

13. A few genres are extremely broad. Over many years, TV producers have developed multiple forms within those very broad genres, each of which is well-defined and differentiated, and have robustly exploited them such that these categories have become widely known as their own genres. For example, the Drama genre contains the long-standing police, science fiction, and period or costume genres (among others); the Comedy genre includes the Sitcom, stand-up, and sketch Comedy genres; and the News genre offers news reporting and analysis as well as public affairs. Some other TV genres are, to varying degrees, more narrow in scope, relying on only modest deviation from consistent, defining characteristics, and as a result, have spawned very few (if any) well-recognized genres to date. The Reality and Game Show genres are examples of the more narrow scope, and therefore, are readily recognizable as distinct and standalone genres.

14. While creative works routinely share some traits (for example, themes, subject matters, and humor), distinguishing among them by their dominant attributes to arrive at a categorization by genre has long been a standard and accepted practice of scholars and experts. As the *Encyclopedia of Television* explains, in the *study* of television, genre criticism is a major approach, one often used to classify programs, and, for those who *produce* television shows, the term is absolutely central to the organization and structure of the production industries:

[G]enre is used to organize the actual production process. Half-hour situation comedies are generally produced inside studios, before live audiences, with multiple cameras using either film or videotape to capture a script performed in sequence, line by line, scene by scene... By contrast, one-hour action programs,

⁴ <http://www.museum.tv/eotvsection.php?entrycode=genre>.

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*melodramas, courtroom or hospital stories, are shot out of sequence, on location, with a single camera. These productions -- actually small, one-hour movies -- move from script to completed production in seven to nine days, again with additional time required for post-production. Even the scripts for half-hour comedies and one-hour programs are formatted differently on the page. It is easy to understand, then, why genre affords a handy organizational structure for the television industry.*⁵

15. Because GSN and its experts seek to blur distinctions between the Reality and Game Show genres in order to support their arguments of similarity, I provide a detailed description of the essential qualitative elements of the Game Show and Reality show genres so that the Court may distinguish between them. To provide an objective, fact-based list of defining attributes, I reviewed published, analytical scholarship and criticism about the genres and also drew upon my industry programming and production experience as well as my teaching experience at the S. I. Newhouse School of Public Communications at Syracuse University where I taught television and radio writing, announcing, and production, including for Game Shows. Those published resources include both the online and print editions of the Museum of Broadcast Communications' *Encyclopedia of Television*;⁶ a popular college textbook entitled *Media Programming: Strategies and Practices*;⁷ a textbook I used while teaching a course in broadcasting, *Television and Radio*;⁸ *TV Game Shows* by Maxine Fabe;⁹ a scholarly exploration

⁵ <http://www.museum.tv/eotvsection.php?entrycode=genre> (emphasis added).

⁶ See <http://www.museum.tv/publicationssection.php?page=520>, and, Horace Newcomb, editor, *Encyclopedia of Television* (New York: Fitzroy Dearborn, 2004).

⁷ Susan Tyler Eastman and Douglas A. Ferguson, *Media Programming: Strategies and Practices* (Boston, MA: Thompson Wadsworth, Eight Ed. 2009). (“Eastman and Ferguson”).

⁸ Giraud Chester, Garnet Garrison, and Edgar Willis, *Television and Radio* (Englewood Cliffs, NJ, Prentice-Hall, Inc., Fourth Ed 1971).

⁹ Maxine Fabe, *TV Game Shows* (Garden City, New York, A Dolphin Book, 1979) (“Fabe”).

of the game show form, *Daytime Television Gameshows and the Celebration of Merchandise: The Price Is Right*;¹⁰ and an often-referenced college textbook, *TV Culture*.¹¹

16. Like the Sitcom and action programs described above by the *Encyclopedia of Television*, the Game Show genre¹² has several defining attributes, and a Game Show will exhibit most or all of them:

- **A competition.** As noted by Jason Mittell in the *Encyclopedia of Television*, the essential organizing characteristic of a Game Show is that it is a *contest* (a “game”) with winners and losers (and prizes).¹³ In the large majority of cases, the game is based on everyday and academic knowledge or human/social knowledge of a specific person or persons. Fiske cites *The Price is Right* as an example of the former and *The Newlywed Game* and *Family Feud* (both staples of GSN’s lineup) as examples of the latter type of knowledge.¹⁴ In a minority of cases, the game is based on other challenges, often physical.
- **A scripted show.** All or virtually all of the action is strictly controlled by the show’s producer and emcee. Each episode repeats the same segment order and content.¹⁵

¹⁰ Morris B. Holbrook, *Daytime Television Gameshows and the Celebration of Merchandise: The Price Is Right*, (Bowling Green State University Popular Press, 1993) (“Holbrook”).

¹¹ John Fiske, *Television Culture* (London, Great Britain, Routledge, 1987) (“Fiske”).

¹² As the *Encyclopedia of Television* explains, the Quiz show scandal of 1958 motivated a change of name for this genre from Quiz show to Game Show. See <http://www.museum.tv/eotvsection.php?entrycode=quizandgame>.

¹³ Mittell, p. 971.

¹⁴ Fiske, pp. 265, 267, 268; Holbrook pp. 37 – 41.

¹⁵ Fiske, p. 265.

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The emcee opens the show, introduces the players, runs the game, awards the prize, and closes the show.

- **An omni-present host or master of ceremonies** (“emcee”) who is the star personality of the show, a genial host, and a stern (but fair) schoolmaster-examiner. He/she is guardian of this knowledge and uses its possession as a means of controlling the competitors and the progress of the game.¹⁶
- **Simple and highly formalized production techniques**¹⁷ of switching between multiple, fixed-place cameras. The show segments are usually recorded in the same sequence as they will be seen, resulting in little to no post-production editing being required. The productions are generally so rudimentary that, as Fiske points out, five or six episodes are typically taped in one day’s recording session.¹⁸
- **The repeated use of a single set in one location** for all, or virtually all, of the shows.¹⁹ Typically, this is in a studio.
- **The “showbiz” elements of a vocal studio audience: flashing or dramatic lighting, dramatic, canned music; applause.**²⁰

¹⁶ Fiske, p. 267; Holbrook pp. 67 – 72. A similar description of the outsized role of the Game Show emcee is contained in *TV and Radio Broadcasting* by Chester, Garrison, and Willis in its section on Game Shows (at 393); “The personality of the MC is a vital factor in the success of such shows...he must inspire the confidence of participants...be intelligent...keep the audience informed...have contagious enthusiasm...take anything in his stride...be extremely fair and courteous to those on his program.” Maxine Fabe describes the emcee’s all-powerful presence and role similarly in *TV Game Shows*, for example, “Everything that happens in front of the camera is the host’s responsibility.” Fabe, p. 20.

¹⁷ <http://www.museum.tv/eotvsection.php?entrycode=quizandgame>.

¹⁸ Fiske, p. 272.

¹⁹ Eastman and Ferguson, p. 174.

²⁰ Fiske, p. 277, Holbrook, pp. 64, 69, and Fabe, pp. 18, 65.

17. The Reality genre is a more recent form, but has been popular for more than 20 years. It is, perhaps, the most common and talked-about genre on television today. Like Game Shows, Reality shows incorporate most or all of several distinguishing characteristics:

- **“Real” events.** The primary organizing characteristic of a Reality show is that it features footage of “real” events²¹ occurring that were not scripted by the show’s writers. As a result, in the TV industry, Reality is often referred to as “*Unscripted Drama*” programming. Rather than snippets of controlled or contrived conversation on a studio set such as in a newscast, Talk, or Game Show, the viewer watches the drama of what appears to be unfettered “reality” unfolding, at length. Even if the show’s producers manipulate the environment or activities, they do not control the reactions of the participants (*i.e.*, the cast).
- **Cinema-verite.** The camera captures the scenes as they happen,²² unobtrusively, like a fly-on-the-wall. Via this cinema verite-style camera, the intention is to capture and show the participants acting naturally (real) with each other, as if the camera was not present, as opposed to a staged scene, interview, or game. The viewer is observing the participants like fish in a fishbowl.
- **Production requirements that are comparatively complex and time-consuming.** The cameras and microphones must shadow the cast participants from location to location. The post-production editing to piece together the show is extensive since the show is created in the edit room using a fraction of the footage shot, most often out of sequence. Similar to the one hour action programs

²¹ <http://www.museum.tv/eotvsection.php?entrycode=realityprogr.>

²² <http://electronics.howstuffworks.com/reality-tv.htm.>

described above by the *Encyclopedia of Television*, the significant production and post-production processes required by these Reality shows are like those for “small movies.”

- **The use of locations (exterior and/or interior; usually more than one) that appear to be real-world, as opposed to studio sets.**

18. In contrast to Game Shows, if the Reality show employs a host at all, he or she is not the always-present, all-powerful, in-control schoolmaster totally; instead, the host usually lets the participants have significant control over the course of events. Unlike a Game Show, neither competition nor a studio audience is essential to the genre, and, as a result, some Reality shows feature competition and audiences while most do not.²³ Finally, Reality shows generally exhibit a season-long continuity in the cast of participants (which, in the case of Reality shows that do involve competition, may decrease episode by episode).

19. As the above list makes clear, Reality and Game Shows differ substantially in these specific programming characteristics. As a result, almost all of the programs on GSN and WE tv were found to be readily genre-identifiable because they were overwhelmingly dominated by the attributes of one genre or another of the total of 11 genres identified.

²³ Over the last 10 or so years, a succession of hit shows which embody the attributes delineated above for Reality genre shows and also feature competition among contestants, such as *Survivor*, *American Idol*, and *The Voice*, has brought enormous attention to this type of Reality show. As a result of the public awareness and industry focus, it is sometimes labeled with its own moniker, “Reality-Competition”, perhaps indicative of a Reality sub-genre or even a closely-related, but separate, genre. Although common on some other networks, throughout 2009, 2010, and 2011, GSN and WE tv each carried minuscule amounts of Reality-Competition programming. In fact, during the 12 representative sample weeks, of the 47 titles GSN aired, just one (*Dog Eat Dog*) was a Reality-Competition program, filling less than 1% of the network’s airtime. Similarly, of WE tv’s 106 titles, only two (*Iced With Sylvia Weinstock* and *Momma’s Boys*) were Reality-Competition shows, also accounting for less than 1% of its airtime. I placed all three shows in the Reality genre category.

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20. An authentic identification of the programming genres aired on GSN and WE tv²⁴ cannot consist of the consideration of a handful of self-selected shows without regard to how long ago they were run. Nor can it ignore the amount of airtime a network devotes to such shows if they are put forth as accurately representing the network's programming. A legitimate analysis must examine the full menu of content offered by each channel throughout all of its airtime for an appropriate and comprehensive period of time. As a result, my review includes, but is not limited to, the consideration and categorization by genre of every program aired on each of the networks during common sample weeks of 2009, 2010 and 2011.²⁵ In order to ensure that each season of each of the years would be captured, I chose one week per quarter using a random number generator, for a total of 12 sample weeks.²⁶ This resulted in a large sample of programming, composed of 47 of GSN's 2009 – 2011 total of 66 unique program titles (different series and specials) and 106 of WE tv's total of 260 unique titles. As a result, I am confident that the programming examined is closely representative of that aired by each network

²⁴ After examining the 2010 daily programming schedules for Wedding Central and reviewing the descriptions of the content, date, and origin of every show that aired during the year, I determined that it was extremely similar to WE tv in programming and audience during its 22 month existence. Its mix of genres was dominated by Reality and, like WE tv, also included movies, documentary, fashion and shopping, and food and drink. In fact, approximately 75% of the programs that aired on Wedding Central in 2010 also aired on WE tv. Almost all of the programs were directly concerned with or somehow encompassed a wedding. As a result of this substantial similarity to WE tv and the fact that Wedding Central was discontinued on July 1, 2011, I will not focus on the network any further in this declaration.

²⁵ The list of genres used is virtually identical to that used in my declaration and report submitted in the above-referenced WealthTV FCC proceeding. My list was not challenged by the Commission.

²⁶ The 12 common weeks are those beginning: 1/19/09, 6/29/09, 9/07/09, 11/02/09, 2/1/10, 5/17/10, 9/6/10, 12/13/10, 3/21/11, 5/23/11, 7/11/11, and 10/17/11.

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as a whole throughout 2009, 2010, and 2011.²⁷

21. The schedules for each network (with shows color-coded by genre), a list of every program aired, and program descriptions and genre identifications can be found in Exhibit 2A through Exhibit 2D.

22. After identifying the genre of each program aired in the sample weeks, I calculated the percentage of total broadcast hours each genre represented on the networks. It showed stark distinctions between GSN and WE tv's programming genres and the amount of airtime given to them by each network.

- GSN devoted 98% of its broadcast hours to its defining genres of Game Shows and poker Gaming while WE tv aired that content in *less than 1%* of its hours.
- WE tv devoted 46% of its broadcast hours to the Reality genre while GSN aired that content in *less than 1%* of its hours.
- WE tv devoted 93% of its broadcast hours to its top five genres of Reality, Comedy, Drama, movie, and News while GSN aired that content in *less than 3%* of its hours.

²⁷ To perform this analysis, I obtained the total broadcast day schedules for WE tv and GSN for every day of 2009, 2010 and 2011. The GSN schedules and the 2009 WE tv schedules were purchased from Tribune Media Services, one of the leading providers of TV listings to MVPDs and newspapers throughout the United States. I requested and was given the 2010 and 2011 WE tv schedules and the show descriptions for all three years and also accessed those at WEtv.com. The GSN show descriptions were obtained online at GSN.com as well as numerous other web sites. Web sites used for this and other purposes also include TV.com, IMDB.com, reelz.com, aoltv.com, thetvdb.com, youtube.com, thefutoncritic.com, offthefence.com, xfinitytv.comcast.net, Zap2it.com, iTunes, Wikipedia.com, and tvtango.com. I identified, requested, and received full episodes of certain WE tv programs from WE tv's counsel for review. In other cases, full episodes and clips of GSN and WE tv shows were viewed online at some of the web sites mentioned above.

<u>GENRE HOURS & RANKINGS (2009 - 2011)</u>				
<u>Genre</u>	<u>GSN</u>		<u>WE tv</u>	
	<u>Rank</u>	<u>% of Hrs.</u>	<u>Rank</u>	<u>% of Hrs.</u>
Game Show	1	91%	9	<1%
Gaming	2	7%		0
Comedy	3	2%	2	18%
Reality	4	<1%	1	46%
Drama:				
SciFi/Fantasy		0	3	12%
Movie		0	4	10%
News		0	5	7%
Documentary		0	6	4%
Talk		0	7	2%
Fashion & Shopping		0	8	<1%
Food & Drink		0	10	<1%
<u>Total</u>		<u>100%</u>		<u>100%</u>

% of Hours excludes paid programming hours which were virtually identical for the two networks

23. The difference in breadth and diversity of programming on the two networks is also clearly differentiating. GSN aired a total of four genres during the representative weeks of 2009, 2010, and 2011 while WE tv ran two and one-half times as many different genres for a total of 10. It is significant that *all* of GSN's hours of Reality programming consisted of just two short-lived programs. One was *Dog Eat Dog*, a Reality-Competition series that seems to have been taken off the air after only five months of airing in 2009. The other, *Carnie Wilson: Unstapled*, after receiving terrible reviews,²⁸ was cancelled within two months of its premiere in

²⁸ See, for example, the {{** [REDACTED] **}}.

January 2010, seemingly after producing a total of nine episodes.²⁹ Those episodes were then run as repeats through June of 2010 when it was taken off the air for good, leaving GSN with programming from only three genres during the balance of the sample weeks in 2010 and all of 2011.

24. This significant difference in programming breadth and diversity is also evident in the list of program titles that ran in the sample weeks over the three years.³⁰ While GSN ran a total of only 47 unique titles (series and specials), WE tv aired more than two times that for a total of 106 unique titles (series, movies, and specials). These totals are in sync with a review of *all* 156 weeks of the full three years of 2009 – 2011 which determined that GSN aired only 66 unique titles while WE tv ran 260. Significantly, during the sample weeks, fully 37% of GSN’s programming airtime consisted of episodes of just *three* well-known Game Shows: *Deal Or No Deal*, *Lingo*, and *Family Feud*.

25. Because cable networks typically describe their programming on their websites, I also reviewed the websites of GSN and WE tv to learn if and how they identified their genres. Their self-descriptions support the findings of my genre analysis.

GSN - In the “About” GSN tab, GSN.com defines GSN’s programming as TV Game Shows, game programming, and online gaming.

“GSN is a multimedia entertainment company that offers original and classic *game programming* via its 73 million subscriber television network and online games sites. GSNs cross-platform content puts winning within reach for viewers and participants, whether through GSNs popular *TV game shows*, gsn.com’s free casual games or its WorldWinner competitive cash tournaments.”³¹

²⁹ See <http://www.imdb.com/title/tt1533007/>.

³⁰ See Exhibit 2A.

³¹ <http://tv.gsn.com/about.jsp> (emphasis added; accessed June 19, 2012).

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No mention is made of a “relationship and female-oriented reality” genre or any of the other similar compound names opined to be Reality genre programming on GSN by the Complaint. In fact, no mention is made of Reality at all, or any genres other than Game Shows and Gaming. Notably, GSN has employed this same self-description on its YouTube television channel.³²

WE tv – Unlike GSN.com, WE tv.com does not name the TV network’s genres. However, in the “Who WE Are” tab, WE tv.com says, “WE tv is family 2.0. It’s the *real*, familiar stories that make us say ‘that could be me!’”³³ and lists some of the shows on the network. Notably, all of the shows it chooses to highlight as indicative of the network are widely recognized as Reality shows, and none are Game Shows:

“Original programming includes:

- *Braxton Family Values*: A candid look at the relationship between singer/songwriter Toni Braxton, her mom, and her four sisters - who are all aspiring singers - and captures the drama surrounding their conflicts, both personal and professional, combined with lots of family love and laughter.

- *Downsized*: Follows the Bruce family, a nine-member blended family trying to survive difficult economic times.

- *Joan & Melissa: Joan Knows Best?*: Melissa Rivers’ world is rocked when her mother Joan sets out to switch coasts, change her lifestyle and infiltrate Melissa’s home.

- *My Fair Wedding with David Tutera*: Viewers follow celebrity wedding planner, David Tutera, as he transforms the misguided wedding visions of enthusiastic brides into platinum style affairs.”³⁴

³² <http://www.youtube.com/user/GSNVideos>. The description appeared as of my December 2011 visits but was removed sometime thereafter prior to June 7, 2012.

³³ <http://www.wetv.com/who-we-are> (accessed June 19, 2012; emphasis added).

³⁴ <http://www.wetv.com/who-we-are>. Notably, all of these WE tv shows are labeled as “Reality Genre” by the online TV database IMDbTV as well as iTunes. <http://www.imdb.com/tv/> and <http://www.apple.com/itunes/> (accessed 7-6-12).

of the relationship genre,” “reality-based,” and “real-life talk/relationship.”³⁶ Like the findings of my genre analysis, recent public statements by GSN’s senior executives belie those genre characterizations, affirming my conclusions that GSN has been a Game Show network from birth through this point in time.

29. During this year’s 2012-13 TV season upfront meetings, GSN announced with great fanfare that it intends to significantly “transform” its programming in the upcoming season. Reporting on the meetings in its article, *GSN Plans to Add Reality TV to Its Game Show Roster*,³⁷ the New York Times said, “The GSN cable channel plans to expand into Reality television for the 2012-13 season, the channel’s programming and advertising executives said at an upfront breakfast on Wednesday. In moving beyond its roster of traditional Game Shows, ‘we’ll drop the four walls of the studios,’ said John Zaccario, executive vice president for ad sales at GSN.” The Times goes on to quote David Goldhill, president and chief executive of GSN, as saying “GSN ‘had been seen more as a museum of game shows than a contemporary television network’”; that the addition of Reality programming is an expansion, “‘to broaden the appeal’”; and that the new programming is a “‘transformation’.”

30. GSN’s upfronts press release explained that, in the next season, the network would begin to air for the first time what it called “real-life games”, making it clear that GSN believed that the new shows will be a break with the past and a new format for the network. “In addition to the network’s popular studio-based game shows, GSN is broadening its programming

³⁶ Complaint, ¶¶ 18, 36; Brooks 2012 Decl., ¶¶ 7 – 8; Singer Report, ¶¶ 4, 31; *id.*, Exhibit 1, Declaration of David Goldhill, dated October 7, 2011, ¶ 7.

³⁷ <http://mediadecoder.blogs.nytimes.com/2012/03/21/gsn-plans-to-add-reality-tv-to-its-game-show-roster/>.

and brand promise to incorporate real-life games.”³⁸ Likewise, and more recently, in its August 9, 2012 press release announcing the 2013 premiere of one such “real-life game show”, GSN bluntly explained its opinion that these shows will add a new genre to a network consisting of Game Shows, “This announcement is part of GSN’s overall development strategy to broaden into other programming genres in addition to the network’s popular studio-based game shows.”³⁹

31. Even GSN’s private communications throughout the years have made it clear that it is a Game Show and Gaming genre network. One of the many examples makes the point.

{{**

[REDACTED]

**}}⁴⁰

B. GSN And WE tv Do Not Have Similar Target Programming.

32. While the broadcast television networks generally program and brand themselves for broad and diverse audiences comprising viewers of many different interests and demographics, most cable networks employ a far more targeted narrowcast strategy. Using an umbrella-like, organizing theme as its guide (often referred to as a “brand promise”), a cable network develops its target programming, that is, *the programming content it seeks to acquire, produce, and display in order to distinguish itself and attract its target audience.* For example,

³⁸ <http://corp.gsn.com/press/releases/gsn-unveils-its-new-programming-and-development-slate-during-network-upfront-event-ne>.

³⁹ <http://corp.gsn.com/press/releases/gsn-greenlights-new-original-series-family-trade>.

⁴⁰ GSN_CVC_00058774.

ESPN has called itself the “The Worldwide Leader in Sports” for many years, and it acts as such, targeting the rights to high profile, very popular sporting events. Another, Discovery Communications’s Planet Green, was an eco-friendly themed network airing programming centered on issues and events affecting our environment. Recently, Planet Green was rebranded as Destination America with a new, Americana target programming theme organizing its programming and branding. According to its senior vice president of content strategy “What makes us unique is that we’re only about America - we can go deeper and examine America’s roots, character, and really get into the true grit and tenacity that defines who we are.”⁴¹ To date, Destination America has acquired and produced a lineup of U.S.-specific travel, food, history, and lifestyle programming.

33. To further examine whether or not GSN and WE tv were similar in programming, I identified and compared their target programming themes as well as the competition between them, if any, for the rights to air specific programs and talent that embody those themes. Regular and on-going competition therein might possibly be an indicator of similarity in target programming. And, while there are many unrelated reasons why two cable networks might cooperate on promotion, I also evaluated the frequency and nature of past cooperative efforts between GSN and WE tv because the Complaint claimed these resulted from programming similarity.

34. The target programming theme of a network is articulated through the *subject matters* and *look and feel* of its programming, interstitials, promotional spots, and website. In

⁴¹ R. Thomas Umstead, “Discovery Unfurls Destination America”, Multichannel News, May 28, 2012, p. 6.

addition to reviewing these, I also gathered and reviewed third party descriptions of each network as well as those of the networks' own presentations that I was able to obtain.

1. **The subject matters of GSN and WE tv programs differ dramatically. WE tv typically displays content for and about women in their family-centered ages with an emphasis on weddings, their families, and their challenges, all told from a distinctly female point of view. On the other hand, GSN airs programming centered on contests and the games are the primary subject. It is designed to attract those adults, both men and women, seeking, as GSN's programming chief explained, "the excitement and fun of winning."**

35. GSN launched in the mid-1990s as Game Show Network, airing classic Game Shows almost entirely from syndicators' libraries. In 2004, it shortened its name to GSN, added a tagline of "The Network for Games", and, while keeping its traditional game shows on air during the day, it broadened its nighttime programming by including some original poker shows and Reality-Competition programming.⁴² However, later in 2005, amid numerous executive personnel changes, GSN moved its primary focus back to studio-based game shows although the poker shows remained. Since that time, GSN has added numerous original game shows as well as several play-at-home interactive games.⁴³

36. WE tv launched in 1997 as Romance Classics, televising romance movies and series wholly targeted to women. In 2001, it re-branded as WE: Women's Entertainment, shortening to WE tv in 2006. After 2001, while remaining targeted to women, the network dramatically reduced the amount of movie programming in favor of off-network Drama,

⁴² <http://www.multichannel.com/content/reinvention-channel/111135>.

⁴³ GSN aired poker shows each week throughout 2009, 2010, and 2011; however, a review of the GSN schedule on its web site on September 27, 2012 indicated that it is no longer running such shows on the television network although they can be streamed on the GSN website.

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Comedy, and News series as well as acquired and originally-produced Reality programs, such as its first break-out hit original, *Bridezillas*, which premiered in 2004.

37. In reviewing the three years of programs that aired on WE tv and GSN via the representative sample weeks of 2009, 2010 and 2011, I found that each of the networks was consistent in the subject matter it acquired and developed. I also found that, other than in the case of the short-lived GSN Reality series, *Carnie Wilson: Unstapled*, there was practically no overlap between the subject matters of the 106 different programs (show series, specials, and movies) that aired on WE tv and the 47 different programs that ran on GSN.

38. The large majority of the programs on WE tv speak of and to subject matters generally of particular interest to women in the age range most typically associated with marriage and family, 18 to 54 (which also happens to be a particularly desirable age range for advertisers). In its 2010-11 TV season stage presentation to the annual “upfront” gathering of national media reporters, advertisers, and executives, WE tv showed a slide communicating its target programming with the heading {{** [REDACTED]

[REDACTED] **}} The page is attached as Exhibit 3. Of course, a corollary to this female-centric programming menu is that most of these programs would generally be of far less interest to the average adult male.

39. In large part, WE tv’s original programming consists of shows revealing real women (not actors) experiencing the emotional stresses and joys accompanying weddings

(Sunday has been branded “Wedding Sunday”⁴⁴); families (*e.g.*, sisters, mothers and daughters); female entrepreneurship; best-female-friends; and couples. In recent years, several of these series have followed female celebrities and entrepreneurs, seemingly day to day, caught up in the throes of such real-life experiences. These subjects and some of WE tv’s Reality show celebrities can be seen in the excerpts of its {{** [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] **}}

40. WE tv’s perspective is, without question, female. {{** [REDACTED]

[REDACTED]

[REDACTED] **}} (See Exhibit 5). WE tv also offers off-network Dramas and Sitcoms focused on strong female protagonists, programs involving fashion and shopping, and the type of movie sometimes referred to as “chick flicks.” Notably, as will be discussed in section V.E.1.c.iv, less than three percent of all of the programs on WE tv feature competition.

41. In contrast, regardless of topic, virtually all of the programs on GSN are built around a contest, and the game is the primary (perhaps the only) concern. In *TV Culture*, Fiske explains that *Game Shows are primarily games and produce particularly active, participatory viewers.*⁴⁵ In *TV Game Show*, Fabe wrote, “a game show has to actively involve the viewer.”⁴⁶

⁴⁴ Through 2011, 100% of WE tv’s Sunday airtime was devoted to wedding shows, while in 2012, Sunday night’s programming is all wedding-centric.

⁴⁵ Fiske, p. 265.

And, in *Games in the Global Village: A 50-Nation Study of Entertainment Television*, Anne Cooper-Chen quotes a contest coordinator for the show *Scrabble* in explanation for why Game Shows are so compelling “people like to...play along – they like to feel smart.”⁴⁷ In short, *the primary determining audience characteristic for virtually all of GSN’s programming – regardless of whether it’s Hollywood Squares, Baggage, Love Triangle, The Newlywed Game, Jeopardy, Deal Or No Deal, Who Wants To Be A Millionaire, or the poker Gaming shows – is not one’s gender, but rather, one’s interest in contests and Game Shows.*

42. GSN’s presentations and internal studies over the years have spoken regularly of this target programming theme. GSN’s presentation to {{** [REDACTED]

⁴⁶ Fabe, p. xiv.

⁴⁷ Anne-Cooper-Chenn, *Games in the Global Village: A 50-Nation Study of Entertainment Television* (Bowling Green State University Popular Press, 1994), p. 17.

⁴⁸ GSN_CVC_00060715 and GSN_CVC_00060744.

⁴⁹ GSN_CVC_00013862, GSN_CVC_00013900, GSN_CVC_00013888.

⁵⁰ GSN_CV_00116655.

[REDACTED]

[REDACTED]

[REDACTED]**}}

43. GSN’s executive vice president of programming, Amy Introcaso-Davis, has preached this message more than once. In a GSN press release she described the “core attributes” of GSN’s brand promise as these three components: “the excitement and fun of winning, entertainment for the whole family, and viewer engagement.”⁵¹ And commenting on the recent acquisition of the Game Show *MINUTE TO WIN IT*, she detailed the important attributes of a GSN target program, “Fun, entertaining and competitive -- this game show brings all the elements that resonate with our core audience.” Todd Whiting, GSN’s Senior Vice President, Cable & New Media Distribution, further underlined the essence of the network’s programming theme, saying in the same release, “GSN, with its emphasis on interactive games, is a perfect home for *MINUTE TO WIN IT*.”⁵²

44. Just a couple of examples from the sample weeks underscore the contrast between GSN and WE tv with regard to the role gender plays for each in determining its target programming.

45. WE tv’s *Cinetherapy* would be totally out-of-place on GSN. It consists of a host in what appears to be her apartment who combines talk and a movie. As WE tv.com describes it, “You watch a movie on WE tv and our cinematherapist Jackie Tranchida helps people like you let it all out! Make an appointment to watch Jackie work — the session’s on

⁵¹ <http://corp.gsn.com/press/releases/gsn-unveils-its-new-programming-and-development-slate-during-network-upfront-event-ne>.

⁵² <http://corp.gsn.com/press/releases/gsn-acquires-network-rights-minute-win-it>.

WE!” The movies chosen are those targeted to women with such subjects as romance, emotional family relationships, sisterhood among female best friends, girls coming of age, mothers and their children, and female empowerment. Some of the many such films aired in 2009 through 2011 were: *Pretty in Pink*, *The Bridges of Madison County*, *Bridget Jones’s Diary*, *Dirty Dancing*, *Divine Secrets of the Ya-Ya Sisterhood*, *Ever After: A Cinderella Story*, *Ghost*, *Never Been Kissed*, and *Steel Magnolias*.

46. In contrast are the poker shows *Doubles Poker Championship*, *High Stakes Poker*, *World Poker Tour*, and *Pokerstars Caribbean Adventure* on GSN. TV poker is traditionally aimed at a male demographic target. For example, according to GSN’s internal report,

{{** [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]**}} Throughout the sample weeks of 2009, 2010, and part of 2011, GSN devoted the majority of primetime for one or more nights every week to poker Gaming shows. WE tv has never aired a poker show since it is entirely incompatible with its female target audience.

47. An abundance of publicly and privately available third party resources confirm that the target programs of WE tv concern women in their family-centered ages, and that GSN’s target programs continue to be competition-focused Game Shows. (Of course, GSN also aired poker Gaming programs in the relevant years, 2009 – 2011.) The web site of the National Cable & Telecommunications Association states, “WE tv (www.wetv.com) is the women’s network

⁵³ See GSN_CVC_00003002-3003.

that showcases an unfiltered view of modern family life.”, and, “GSN is a multimedia entertainment company that offers original and classic game programming and competitive entertainment.”⁵⁴ SNL Kagan, a leading media business analyst and publisher, describes WE tv as “dedicated to helping women connect to one another and to the world around them.”, and GSN as “a game content provider distributing competition programming through its cable network and its casual and skill-based online portal, GSN.com.”⁵⁵ (See also Time Warner Cable Media, describing GSN: “gives game lovers the opportunity to win cash and prizes”, and “offers original and classic game programming and competition entertainment”; and describing WE tv: “WE tv “gives viewers compelling perspectives on women’s lives” and “knows that family is at the center of women’s lives”).⁵⁶

48. The two networks also communicate their subject matters on their web sites, and the difference in themes is obvious at a glance. The WE tv site immediately makes clear that this content is aimed at females, 18 – 54, via its images of dynamic women entrepreneurs and celebrities, weddings, and families. Its color palette is dominated by pastels. WE tv’s tagline “life as WE know it” heads the page and its brand promise is stated as, “Every kind of family. All kinds of drama. That’s life as we know it on WE tv network.”⁵⁷

⁵⁴ See National Cable & Telecommunications Association, Cable Networks, at <http://www.ncta.com/Organizations.aspx?type=orgtyp2&contentId=2907>.

⁵⁵ See SNL Kagan, “Network Profiles”, in *Economics of Basic Cable Networks* (2011), pp. 327, 624.

⁵⁶ Time Warner Cable Media at <http://www.twcmedia.com/TWC/PB/CustomerSubLanding.aspx?id=4720>; Cable Advertising Bureau at <http://www.thecab.tv/>.

⁵⁷ See <http://www.wetv.com/> (accessed October 26, 2011).

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49. On the other hand, the GSN site is reminiscent of a casino video terminal.⁵⁸ It is primarily deep blue in color, very busy, dominated by changing invitations to play games and win prizes such as to “Cash Competition”, “Play 300 Spins” or “Ways To Win Today”, all of which is accompanied initially by loud, video gaming-type instrumental music. In contrast to WE tv, its self-description does not mention women, relationships, or topics of special interest to many women, but instead, says it offers “original and classic game programming via its 73 million subscriber television network.” In the “Shows” tab, a rotation of graphic slides plays at the top, including one with what was described as the network’s tagline motto by Multichannel News,⁵⁹ “THE WORLD NEEDS MORE WINNERS.” For ease of comparison, I captured a screen shot of each site as of October 26, 2011 and included them together on one page at Exhibit 6.⁶⁰

50. In short, the subject matter of the programming on the two networks is extremely dissimilar, one centered on contests and winners, while the other is focused on the personal lives of women and families. As a WE tv programming executive explained in an email { {** [REDACTED]

⁵⁸ <http://www.gsn.com/> (accessed Oct. 26, 2011).

⁵⁹ See http://www.multichannel.com/article/474942-GSN_Adds_Incentive_For_Affiliates_Jackpots.php.

⁶⁰ This screen shot comparison was captured in October, 2011 and originally included as an exhibit to my December 12, 2011 declaration (*Game Show Network, LLC v. Cablevision Systems Corporation*, Answer of Cablevision Systems Corp. (filed Dec. 12, 2011), File No. CSR-8529-P (“Cablevision Answer”), Declaration of Michael Egan, attached as Exhibit A (“Egan 2011 Decl.”). Although as of October 6, 2012, each web site remained very similar overall to its 2011 status, including in subject matter, content, graphics, functionality, and look and feel, as is customary to keep entertainment sites fresh and to reflect programming changes, each site has been revised somewhat.

outside during the day versus indoor and at night.”⁶³ This year, USA is moving into the Reality genre for the first time with the help of that successful look and feel. Its co-president, Chris McCumber, explained the strategy, “The reality we’re doing ...where we (are) giving people a new lease on life or giving them that dream job or dream career... the tone that we’re taking is very aspirational and blue sky, which is in keeping with what we have on the rest of the network.”⁶⁴

53. To compare the look and feel of GSN and WE tv, I recorded each network from 7pm through 11pm ET for the week of November 8 through November 14, 2011. I then viewed much of the programming for each network as well as numerous GSN and WE tv shows and show clips found on line (a total of about 15 hours of recorded programs and another 25 clips) in addition to the GSN sizzle reels and the WE tv sizzle reels.

54. Because GSN has been almost entirely old and new Game Shows, its on-air look can best be described as “Traditional Game Show.” As Fabe wrote in *TV Game Shows*, “Game Shows look and sound different from any other kind of television program.”⁶⁵ With few exceptions, GSN consistently delivers that “different” look and sound created by the typical Game Show visual and audio elements described by Fiske, Holbrook, and Fabe,⁶⁶ including:

- an all-powerful emcee;
- music that often turns dramatic during tense moments as the game approaches its climax;

⁶³ <http://www.post-gazette.com/stories/ae/tv-radio/cable-networks-brand-themselves-through-the-look-and-feel-of-programs-307387/>.

⁶⁴ R. Thomas Umstead, Multichannel News, “USA Co-Chiefs: No Risk, No Reward”, May 28, 2012, www.multichannel.com/article/485150-USA_Co_Chiefs_No_Risk_No_Reward.php.

⁶⁵ Fabe, p. 65.

⁶⁶ See Fiske, pp. 267, 272, 277; Holbrook, pp. 64 – 69; Fabe, pp. 18, 65.

- theatrical or flashy lighting;
- fixed-place cameras showing a single studio set; and
- a boisterous audience whose oohs, ahs, and applause let us know its opinions of the contestants' answers and choices.

55. The show hosts are overwhelmingly male (both in the programs I watched as well as during the twelve sample weeks: 39 men and 11 women) while the Game Show players are roughly equally divided in gender and the poker shows players are dominated by males.

56. Typically, one GSN show is separated from another only by commercials and promos for other Game Shows on the network, although, occasionally, a promo runs for a block of Game Shows labeled “Flashback Fridays” or “Million Dollar Mondays” (old games shows running back to back). I did not see an attempt by the network to create a GSN personality separate from the Game Shows or a thematic umbrella to connect the shows to each other or to any specific demographic group in its audience. In short, GSN lets the Game Shows speak for themselves. GSN alluded to its own, long-standing look and feel in its 2012-13 upfronts press release describing how it hopes to add shows in the future “whose overall look, feel, and sound design will be innovative and a departure from those typically associated with television game shows.”⁶⁷

57. In sharp contrast, WE tv presents a single-minded theme and focus on 18 – 54 year old women, their relationships, and their families via the shows themselves and the promos in between them. It is articulated through the subject matter; the age, look, and gender of the show “casts”; the graphic styles and colors; the music; and the taglines. The shows

⁶⁷ <http://corp.gsn.com/press/releases/gsn-unveils-its-new-programming-and-development-slate-during-network-upfront-event-ne>.

REDACTED - FOR PUBLIC INSPECTION

overwhelmingly feature women, including, to name just a few of the many, pop music diva Toni Braxton, her many sisters and mother; Los Angeles haute couture hair stylist Kim Kimble; the brides of the numerous wedding-related Reality shows; Joan & Melissa Rivers; the three super-powered sisters fighting evil in *Charmed*; and Jennifer Love-Hewitt as a newlywed who helps the recently-deceased in *Ghost Whisperer*.

58. Unlike GSN, WE tv ties these shows to each other and to its brand promise via a theme of WE tv's creation, articulated by its promotional spots between shows. Without stating it in words, one branding spot I saw cleverly made it clear in just 30 seconds: *This network tells the personal story of the emotional ups and downs of family life, directly from the female point of view*. While upbeat music played, it proceeded as follows:

- WE tv logo and tagline “life as WE know it” in red;
- *Braxton Family Values* show clip of the Braxton sisters and mother laughing;
- “Every Kind of FAMILY” in red;
- *Joan & Melissa* show clip with Joan & Melissa Rivers hugging and a clip of *My Fair Wedding* lead David Tutera hugging a bride;
- “All Kinds of DRAMA” in red;
- Clip of Joan & Melissa Rivers arguing, a clip of a bride from *Bridezillas* crying, and a clip of the Braxton family members fighting;
- “Every Kind of FAMILY” and then “All Kinds of DRAMA” in red;
- Clip of two girls hugging and a clip of Joan & Melissa toasting as Joan says “To family!”; and
- WE tv logo and tagline “life as WE know it” in red.

[REDACTED]

[REDACTED]

[REDACTED]**}}

65. In response to my request, WE tv identified three other such instances not mentioned by GSN in its Complaint. {** [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]**}} These four events are examples of what is typically called a “barter deal” in the business. As can be seen in the chart in Exhibit 7, since 2008, WE tv has engaged in {** [REDACTED]**}}. Many of these differ radically from WE tv in audience and/or programming, including {** [REDACTED] [REDACTED]

[REDACTED]**}}

66. Tammy Pescatelli is a stand up comedian who, according to GSN, { [REDACTED]

[REDACTED] }}. In 2011, Ms. Pescatelli appeared on WE tv in one, short-lived Reality program. She also seems to be an ongoing presence across the television landscape, appearing on many different networks and programs. Recent bios on her website

⁷² See { [REDACTED] } at CV-GSN 0016202.

⁷³ Simmons OneView Summer 2011 12-month survey, 7/26/10-9/2/11, Comcast Spotlight, <http://www.comcastspotlight.com/network/spiketv>.

Moreover, while GSN's annual investment in programming {{** [REDACTED] **}}

GSN – WE TV

PROGRAMMING EXPENSES COMPARISON (million \$)⁷⁵

{{** [REDACTED] **}}

1. WE tv's {{** [REDACTED] **}} programming budget provides the financial resources for it to produce and acquire {{** [REDACTED] **}} programming, containing the attributes MVPDS typically value most.

69. In my experience, when making carriage decisions, cable operators place primary importance on a network's perceived contribution to the attributes of subscriber satisfaction, acquisition, and retention, the drivers of the month-to-month video subscriber revenues constituting *almost the entirety* of a cable company's video revenue. Several elements are important to their analysis of the network's contribution, most notably, its license fee and its programming.

70. When focusing specifically on the programming element, especially if the network's carriage is on a broadly-penetrated tier, in my experience a major MVPD generally evaluates its potential impact on these subscriber attributes based on the network's ability to deliver its own, standalone, identifiable value that is additive to the rest of the lineup ("added

⁷⁵ SNL Kagan, *TV Networks Summary – Basic Cable Networks by Programming Expenses (\$000)* available at http://www.snl.com/interactivex/tv_NetworksSummary.aspx (subscription required) (last visited Nov. 13, 2012).

value”). For example, in a service level lineup of 75 or more channels, on a cable system with hundreds of viewing options, simply delivering a modest rating does not make a network stand out among the “white noise” of the many other choices. As a result, a major MVPD typically will place a higher value on cable networks that separate themselves from the crowd via such characteristics as their brand, talent, and genre popularity and the network’s promotional commitments to exploiting these to the benefit of the MVPD; the content elements of uniqueness, originality, exclusivity, breadth, quality, and reach within the subscriber base; and a meaningful amount of customer demand.

71. The *production* and airing of original and exclusive programming is one tactic often employed to break through the clutter of viewing options, create “buzz”, and deliver these operator-desired programming characteristics. The *acquisition* of rights to air content that is already popular via its airings on broadcast networks (or in movie theaters) is another. However, producing original programming meeting these high standards is relatively expensive. Likewise, acquiring the rights to air such programs is unusually costly since the more popular a program has already been and can be expected to continue to be with the viewing public, the more its licensor will demand in the programming sales marketplace for the right to display it.

72. During 2009, 2010, and 2011, WE tv and GSN each produced a significant amount of original programming, {**

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]**}}

73. Although GSN has invested in original programming, it is my opinion that its originals have not attracted the consistent level of attention among the public and the trade press needed to deliver the added value characteristics prized by cable operators and described above.⁷⁷ On the other hand, it appears that at least two of WE tv's original series in production during those years have created a significant public buzz, *Bridezillas* and *Braxton Family Values*. While the former series is a long running hit, *Braxton Family Values* has generated both high ratings and significant social media chatter since its early 2011 premiere. Its January 26, 2012 airing ranked WE tv as the number three ad-supported cable network in primetime among women 18-34, number five among women 18-49, and the program ranked number one among African-American women 18-49 and 25-54. Its social media conversation was unusually loud, placing it in the top five overall TV rankings in the social media universe.⁷⁸ Later in 2012,

{{ [REDACTED]

⁷⁶ {{ [REDACTED] }
}} The detail of costs for each network is available at Exhibit 8A.

⁷⁷ Apparently, Cablevision agreed with my assessment. See Cablevision Answer, Exhibit D, Declaration of Thomas Montemagno, Senior Vice President, Programming Acquisition, Cablevision Systems Corporation, dated 12/9/11, ¶¶ 24, 26, 41, 45, 46, in which he voiced similar conclusions about GSN's lack of value to his cable system.

⁷⁸ http://www.amcnetworks.com/release_release_press.jsp?nodeid=6473#.

[REDACTED]

[REDACTED]}}

74. Nonetheless, the far bigger difference in program expenditures between the two network's spending appears to be in the acquired programming component. According to GSN, it spent {{** [REDACTED] **}} on programming acquisitions in 2011. In contrast, WE tv spent {{** [REDACTED] **}} to license its acquired series and movies.⁷⁹

75. For the most part, the WE tv series were marquee, off-broadcast-network, Dramas and Sitcoms, starring well-known talent, including *Ghost Whisperer* with Jennifer Love Hewitt, and *Frazier* with Kelsey Grammer and David Hyde Pierce. And WE tv's Movies included the hits *You've Got Mail*, *While You Were Sleeping*, and *The Pelican Brief*. In contrast, like GSN's original programming, most of its acquired Game Shows did not bring a high level of public popularity equivalent to that of the WE tv acquisitions, in my opinion.⁸⁰ The dramatic difference in licensing costs for each network's acquired programming component suggests that the programming sales marketplace also placed a far greater value on the WE tv acquired programming than on the GSN acquired programming.

76. Although GSN's inexpensive acquired programming may not deliver the value attributes desired by some cable operator buyers, {{** [REDACTED] **}}

⁷⁹ These are the expenses each network amortized (expensed) for acquired programs in 2011. The detail for each network is available at Exhibit 8B.

⁸⁰ For example, during 2011, only five GSN Game Show acquisitions, *I vs. 100*, *Are You Smarter Than a 5th Grader?*, *Deal Or No Deal*, *Million Dollar Password*, and *Who Wants To Be A Millionaire*, brought with them a moderate or high level of public awareness from several seasons of recent broadcast network airings, while seven off-network, acquired series (*The Golden Girls*, *Frazier*, *Ghost Whisperer*, *Charmed*, *48 Hours*, *20/20*, and *Girlfriends*) and several dozen "pre-sold", Hollywood theatrical movies that aired on WE tv were accompanied by that level of public popularity.

[REDACTED]

- [REDACTED]
- [REDACTED]**}}

77. It appears that, by limiting its spending almost exclusively to Game Shows and the occasional Gaming show, through 2011, GSN was able to keep its programming expenditures extraordinarily low compared to both the cable network industry as a whole and to those networks with a similar number of subscribers.

2. **Examined by multiple measures, WE tv invests {** [REDACTED] **}}**

78. The table below contrasts the two networks' 2011 programming expenses to industry benchmarks and to each other. Even though its subscriber count makes it one of the

⁸¹ See {** [REDACTED] **}} at GSN_CVC_00014853.

⁸² "Graden GSN Presentation", June 22, 2011, attached to email dated June 22, 2011 at 8:47 PM from Kelly Goode, Senior Vice President, Programming, GSN to the network's programming and production executives and later forwarded by Jennifer Freeman, Executive Director of Programming, GSN on July 8, 2011 at 5:10:43 PM. GSN_CVC_00013487.

largest of the nearly 200 cable networks tracked and analyzed by SNL Kagan, GSN's programming expenditures appear to be {{** [REDACTED] **}}.

79. Although GSN was {{** [REDACTED] **}} The results in 2010 were nearly identical to those of 2011.

PROGRAMMING EXPENSE COMPARISON
TO INDUSTRY AVERAGES 2011⁸³

[[** [REDACTED] **]]

⁸³ SNL Kagan, *TV Networks Summary – Basic Cable Networks by Programming Expenses (\$000) (2008-2015)*, and *TV Networks Summary – Basic Cable Networks by Subscribers (M) (2008-2015)*, both available at http://www.snl.com/interactivex/tv_NetworksSummary.aspx, and *GSN – Industry Benchmarks Report (2008-2015)* and *WE tv – Industry Benchmarks Report (2008-2015)*, both available at <http://www.snl.com/InteractiveX/BriefingBook/TvNetwork/IndustryBenchmarksReport.aspx?ID=164> (subscription required) (both last visited Nov. 13, 2012).

3. Compared to their broadly-penetrated cable network peers, WE tv
{{** [REDACTED] **}}

80. In addition to comparing the networks against industry-wide averages, it is also enlightening to examine them within their subscriber-count peer group of cable networks, all members of which also enjoyed carriage on well-penetrated service levels such as expanded and digital basic. The table below shows the average of the 2011 programming expenditures of all of the cable networks within {{** [REDACTED] **}} subscribers. The {{** [REDACTED] **}}. Due to the uniquely high cost of sports rights, I excluded the six sports-oriented networks {{** [REDACTED] **}}. The detailed listing of the 24 networks and their programming expenses can be found at Exhibit 9.

81. It is clear that GSN's annual investment in programming {{** [REDACTED] **}}
[REDACTED]
[REDACTED] **}} Conversely, WE tv's programming expenditure was {{** [REDACTED] **}}
[REDACTED] **}}

**COMPARISON OF GSN AND WE TV TO THEIR
SUBSCRIBER-SIZE PEER GROUP
BY 2011 PROGRAMMING EXPENSES⁸⁴**

			**}}

82. The vast difference between GSN and WE tv in annual programming investment is meaningful and distinguishing. ***

***}} enabling it to produce numerous high-profile original and exclusive series and specials and to acquire multiple, marquee series and movies, presumably in an effort to create and sustain significant value for its affiliates, its advertisers, and its ownership.

D. Conclusions Regarding Programming Content Similarity.

83. As explained at the start of my report, experience informs me that the analysis of whether or not these two video programming networks are/were similar in programming content should examine the factors of genre, target programming, and programming expenditure.

Having done the extensive empirical research necessary to reach informed findings, I conclude as follows.

⁸⁴ See SNL Kagan, *TV Networks Summary – Basic Cable Networks by Subscribers (2008-2015)*, and *Basic Cable Networks by Programming Expenses (2008-2015)*, available at http://www.snl.com/interactivex/tv_NetworksSummary.aspx (subscription required) (both last visited Nov. 13, 2012).

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(a) **The two networks are not at all alike in genre.** WE tv is Reality, Drama, Comedy, Movie, and News for 93% of its broadcast day while GSN is Game Shows and poker Gaming shows for 98% of its broadcast day.

Notably, the oft-repeated claim in the Complaint and Reply that each of GSN and WE tv feature Reality programming, making the networks similar in genre as a result, is both entirely inaccurate and a serious mischaracterization of GSN. In truth, from 2009 through 2011, Reality was an insignificant element of GSN's schedule. GSN aired *only two* Reality genre *programs* during the sample weeks, representing *less than one percent of its programming airtime* while WE tv aired 36 Reality titles which accounted for 46% of its airtime. In fact, a careful review of *every* show aired by GSN during *all* of the 156 weeks within the three years of 2009 – 2011 determined that GSN aired *only four* shows that might meet the criteria of a Reality genre show, and those shows together accounted for *far less than 1%* of GSN's airtime.⁸⁵

In addition, WE tv delivers a much greater number and diversity of both genres and programs, totaling two and one-half times as many genres and three times as many different program titles as were aired on GSN during this three year period.⁸⁶

⁸⁵ During the sample weeks of the three years, GSN aired two Reality shows, *Carnie Wilson: Unstapled* and *Dog Eat Dog*. During the balance of the weeks of the three years, GSN aired two other shows with substantial degrees of the Reality genre elements: *Dog Park Superstars* and a one-time special, *Baggage First Dates*, which followed two contestants from the Game Show *Baggage* on a date. These four programs aired for a combined total of 110 hours during the 21,900 hours of the three year period which equates to less than 1% of the total. Although I have included *Dog Park Superstars* in these calculations as a Reality show, I have not been able to locate enough on line video or descriptions to be sure that it qualifies as a Reality show versus another Game Show.

⁸⁶ Throughout *all* 156 weeks of 2009 – 2011, GSN aired 66 unique program titles (series and specials) while WE tv aired a total of 260.

(b) As will be detailed in the next section, the characterizations in the Complaint and by Mr. Brooks that each of the networks airs programming featuring competition, implying similarity in this respect, is a grossly misleading characterization of WE tv.⁸⁷ From 2009 through 2011, *less than three percent* of WE tv's different programs and *less than one percent* of its airtime consisted of shows, regardless of genre, with competition during the sample weeks. On the other hand, 96% of GSN's shows and *more than 97%* of its airtime consisted of programming from the Game Show and Gaming genres, wholly centered on competition.

(c) **The two networks are not at all alike in target programming.** GSN and WE tv are each tightly-focused on different organizing themes around which they acquire and develop their programming, resulting in shows with dissimilar subject matters and look and feel, and consequently, distinct target programming. WE tv airs content for and about women in their family-centered years of 18 – 54 with, as AMC Networks spelled out in its April 2011 presentation to lenders, {** [REDACTED] [REDACTED] **} See Exhibit 10. In contrast, GSN delivers on its promise to delight those adults, both men and women, seeking to be part of a Game Show or poker Gaming competition. As its President and CEO David Goldhill explained to the New York Times, “Nobody watches a game show without playing along. It’s almost an involuntary action.”⁸⁸ As a result, perhaps it should not be surprising that the networks seem to have so little opportunity and interest in

⁸⁷ Complaint, ¶ 36; Brooks 2012 Decl., ¶ 9.

⁸⁸ <http://www.nytimes.com/2010/08/31/business/media/31adco.html?pagewanted=all>.

sharing programming or talent, and that I was unable to identify any incidents of competition between them for target programming or talent.

(d) **The networks are not alike in programming expenditures.** WE tv's annual programming investments dwarf those of GSN by a factor of {{** [REDACTED] **}}, an insight into the relative valuations of their programming content by the buyers and sellers in the marketplace. Moreover, compared to their cable network peers, WE tv invests {{** [REDACTED] **}}

For these reasons, I conclude that GSN and WE tv are very dissimilar in programming.

E. Flaws In GSN's Discussions Of Programming Similarity.

1. Regarding Genre.

a. Neither GSN nor Mr. Brooks presents a genre analysis.

84. The *Second Report* identifies genre as one of the factors to be analyzed in determining similarity in programming content. Initially, I undertook an extensive genre analysis that included both a qualitative identification of certain genres and a quantification of the hours and percentages of airtime dedicated to every genre carried by each of GSN and WE tv, enabling me to provide an accurate description of the full composition of both networks' programming over the course of two years (2010 and 2011). I presented my findings earlier in this proceeding in my 2011 declaration filed in this proceeding. For this Report, I expanded the scope of the quantitative research to include an additional year (2009) of programming on each network, pursued additional qualitative research, and have presented the detail and conclusions regarding the three full years in section V.A.

85. GSN has taken a different approach. Earlier in this proceeding, while criticizing the length, depth, and conclusions of my genre analysis, Mr. Brooks stated that a genre analysis “serves little purpose.”⁸⁹ Perhaps realizing now that his dismissal flies in the face of the *Second Report*, Mr. Brooks now softens the expression of his disregard, saying that genre analysis “is not as persuasive as audience measurement data.”⁹⁰ That position might be logical and appropriate if the parties were in agreement regarding the similarity of genre question. In other words, if after reading my genre analysis, Mr. Brooks and GSN accepted my conclusions of genre dissimilarity, thereby resolving the status of that programming factor, there would be no need for Mr. Brooks or GSN to undertake the genre research. However, they reject my analysis and conclusion, but fail to provide an analysis of their own. Nonetheless, they somehow still manage to come to a conclusion of genre similarity between GSN and WE tv.

86. Moreover, as a result of their decision to forgo both a qualitative and a quantitative analysis of the programming genres on the two networks, GSN and Mr. Brooks fail to identify (much less take into account) many of the 11 television genres aired on either GSN or WE tv. Instead, they focus almost entirely on just two, Game Shows and Reality. This undermines any pretense of a bona fide consideration of the genre factor, especially with regard to WE tv which delivers programming in 10 different genres.⁹¹ As a result, they lack meaningful consideration of 80% of the programming genres aired by WE tv which fill *more than 50%* of its programming airtime!

⁸⁹ Brooks Reply Decl., ¶ 11.

⁹⁰ Brooks 2012 Decl., ¶ 83.

⁹¹ See section V. A. 1., above.

- b. The data presented by GSN and Mr. Brooks is grossly insufficient for the purpose of determining whether or not the networks are similar in programming genre.**

87. Excluding paid programming (infomercials), GSN aired 66 unique programs (different series and specials) from 2009 through 2011. In making their claims that GSN programming “overlaps” and is therefore similar in genres aired to WE tv, Mr. Brooks and GSN point to a combined total of *only nine* of these GSN 66 programs. During this same three year period, WE tv aired 260 unique programs. Of those, GSN and Mr. Brooks name a total of *just eleven* of these WE tv programs in making their case of similarity in programming genre.⁹²

88. Moreover, the GSN and WE tv shows were not chosen by a scientific sampling method to obtain representative “test tube” samples of programs that would accurately resemble the compositions of the 66 and 260 title menus, but rather, they were carefully self-selected, seemingly to achieve a pre-determined result. Due to this deficiency in quantity and the bias in their selection, neither group of programs should be assumed to legitimately represent the

⁹² Mr. Brooks and GSN name just four GSN Game Shows - *Baggage*, *The Newlywed Game*, *Love Triangle*, *Family Feud* - and its one short-lived Reality series, *Carnie Wilson: Unstapled* as similar in some way to WE tv Reality shows. In reaching the total of nine I liberally credit them with above, I also included four Game Shows that Mr. Brooks proposed not as similar to WE tv shows, but as examples of the overlap of the Reality and Game Show genres. His basis for doing so is a Wikipedia entry he quotes as saying “many people” group them under *both* the Reality TV umbrella *and* the traditional Game Show one. The “many people” do not include Mr. Brooks who, in 2007, had categorized all four of these shows *only* as “Quiz” (Game) shows in his published catalog, *The Complete Directory to Prime Time Network and Cable TV Shows, 1946-Present* (Tim Brooks and Earle Marsh, *The Complete Directory to Prime Time Network and Cable TV Shows, 1946-Present*, (New York: Ballantine Books, 9th Ed. 2007)). These four Game Shows are: *Deal Or No Deal*, *Weakest Link*, *Dog Eat Dog*, and *Who Want To Be A Millionaire?* See Brooks 2012 Decl., ¶ 81. The 11 WE tv shows named are all Reality series - *Bridezillas*; *Rich Bride, Poor Bride*; *I Do Over*; *My Fair Wedding*; *The Cupcake Girls*; *Downsized*, and *Braxton Family Values*, plus four more Reality shows Mr. Brooks named not as similar to GSN programs, but simply as examples of Reality and Game Show genre overlap, *Adoption Diaries*; *Amasing Wedding Cakes*; *Amsale Girls*; and *Staten Island Cakes*.

networks' programming. And, any comparisons made using these collections cannot amount to more than opinions based on anecdotal evidence.

- c. **Many of the characterizations of GSN and WE tv programming made by GSN and its expert are not substantiated by facts and are erroneous.**
 - i. **The claims that GSN “primarily airs women-oriented” programming and that Game Shows have a special appeal to women are unsubstantiated. Moreover, the expansive “women-oriented” label does not address whether or not GSN’s programming is similar to WE tv’s programming which is narrowly targeted to women 18 – 49 and 25 – 54.**

89. In lieu of a credible genre analysis, GSN and Mr. Brooks repeatedly characterize GSN’s programming as “women’s entertainment”, having a “predominant focus on women,” “women-oriented,” and “female-oriented,” even stating that GSN “*primarily* airs women-oriented programming”⁹³ (emphasis added). However, they present neither a qualitative analysis of the programs themselves to substantiate the claim that they are specifically designed to appeal to women (*i.e.*, *targeted* to women), nor a scientific accounting of the hours such self-described “women-oriented” programming is aired to prove that it constitutes a significant portion, much less the *majority*, of the network’s programming.

90. Instead, Mr. Brooks and GSN just repeat – often - their simplistic claim that Game Shows have always and continue to exhibit a special appeal to women.⁹⁴ Mr. Brooks attempts to substantiate this opinion with a quote from a 2005 industry publication, *TV Dimensions 2005* (New York: Media Dynamics, p. 281), stating that the adult audience for daytime TV Game Shows averages 67% female and for syndicated early fringe Game Shows,

⁹³ Complaint, ¶¶ 15, 18; Reply, I. C.; Brooks 2012 Decl., ¶¶ 7, 8, 71.

⁹⁴ Brooks 2012 Decl., ¶¶ 71, 74, 83; Brooks 2011 Decl., III.1.c; Reply, I. A. 2., and I. C.

60% female.⁹⁵ The clear implication is that these female skews for Game Shows are extraordinary and represent the evidence needed to confirm a preference among females for Game Shows above other types of programming.

91. In fact, these Game Show skews are not out of the ordinary at all, and Mr. Brooks's source contradicts his implication. In the same table containing the Game Show skew numbers quoted, *TV Dimensions* also provides the skews for the four other types of programming nationally aired. It clearly displays that *Game Shows are less female-skewed than the majority of the other program types*, ranking fourth of five in daytime and tied for third of five in early fringe. With a 67% skew in daytime, Game Shows trail Serials at 76%, Sitcoms at 73%, and Talk shows at 71%. In the early fringe period (just prior to primetime), the Game Show skew of 60% trails Sitcoms's 63% and that of Magazine shows (61%), tying it with local News for third place of the total of five program types. *TV Dimensions* illuminates the truth of the matter: *daytime and fringe TV audiences overall have been skewed to women historically* and the Game Show audience portion is no exception. The fact that Game Shows aired in the daytime and fringe – when women strongly dominate all TV viewing - draw more women than men viewers does not indicate that Game Show programming has a special appeal to women nor that its content is designed to appeal to women.⁹⁶

⁹⁵ Brooks 2012 Decl., ¶ 83 and n. 79.

⁹⁶ To bolster his notion that Game Shows hold a special appeal for women, Mr. Brooks includes one line snippets from three other publications in note 66. Although Mr. Brooks chooses to isolate these tiny clips to serve his purpose, the full texts and contexts of all three of his sources actually corroborate my discussion above that daytime audiences skew female for *multiple* genres of programming, not just Game Shows. These are Edd Applegate, *Journalism in the United States: Concepts and Issues* (Scarecrow Press, 2011), p. 90; Morris B. Holbrook, *Daytime Television Game Shows and the Celebration of Merchandise: The Price Is Right* (Bowling Green State University Popular Press, 1993), pp. 43, 82 – 84; and Anne-Cooper

92. In short, GSN fails to provide the evidence (qualitative and quantitative) to substantiate its claims that Game Shows appeal especially to women and that GSN's schedule of Games Shows and poker Gaming programs in 2009, 2010, and 2011 was targeted to women.

93. Ultimately, GSN's unproven assertion that it primarily airs "women-oriented" programming fails to address the crux of the question of whether or not GSN's programming is similar to that of WE tv. It is undisputed that WE tv primarily airs programming purposefully targeted to women *between the ages of 18 – 49 and 25 – 54*. The paramount question is: does GSN do so as well? GSN's unsubstantiated characterization of its programming as being primarily "women" oriented, that is, targeted to *all women of all ages*, flies far wide of that target.

ii. The claim that much of the programming GSN airs is "relationship-themed" and similar to WE tv's family and romantic relationship-themed programming is unsupported by facts and is predicated instead on the invention of a sweeping, and non-distinguishing, new genre.

94. In an effort to equate GSN's wide variety of Game Show programming with WE tv's dominant genre of Reality and its consistent subject matter of family and relationships, the Complaint, GSN's President and CEO, and GSN's experts each embrace a newly-fabricated "relationship" genre, asserting that the programming of both networks is defined by this creation.

Chenn, Cooper-Chenn, p. 92. Notably, all three of his sources also present additional insights into the age compositions of overall television, daytime, and Game Show audiences, some of which I will discuss in the audience section of this report, *i.e.*, that they skew to senior citizen women in particular. Quoting a Nielsen research report, Applegate writes, "Women 55+ viewed the most [TV] among all demographics." Quoting another expert's work, Holbrook says "older women are much more likely to be interested in the daytime quiz and game programs." And "their data show peak ratings for daytime game shows among women over 50 years of age." Holbrook, p. 84. The last, Anne-Cooper Chenn, writes "the 55+ female viewer remains the mainstay of game shows' audience." Cooper-Chenn, p. 71.

Rather than substantiate this new relationship genre with a factual qualitative analysis of third party criticism and objective, empirical evidence identifying how these programs meet its defining criteria, GSN and its experts offer a handful of vague and ill-defined opinions. As in the case of their “female-oriented” characterization, they again fail to provide any comprehensive and statistically legitimate quantification of the hours such programming aired or the percentage of airtime it constituted for either network during the relevant years. Instead, they identify as members of this new genre a combined total of only *four* of the 66 shows that have aired on GSN, however briefly⁹⁷, during the three years between 2009 and 2011- *Baggage, Love Triangle, The Newlywed Game, and Family Feud* - labeling them, alternately, as “relationship and female-oriented reality”, “relationship-themed”, “relationship-based”, and “real-life talk/relationship.”⁹⁸

95. These multiple, new GSN labels are not recognized as a television genre by any authoritative source of television criticism or analysis with which I am familiar (nor do GSN or its experts cite any such source in support of their argument). Moreover, the “real-life talk/relationship” version cobbles together three long-standing, well-known, and quite distinct TV genres, Game Show, Reality, and Talk show.

96. “Relationships” is a vague subject matter, not a genre. It is, perhaps, the most common subject matter on television, being regularly a part of nearly all TV genres, such as Drama, Soap Opera, Sitcom, sci-fi, Movies, and Talk, in addition to Reality and Game Show. This GSN-proposed standard for substantial similarity – all networks airing *any* programs having

⁹⁷ *Love Triangle* seems to have run for five months in 2011 and then been taken off the air.

⁹⁸ Complaint, ¶¶ 18, 36; Brooks 2012 Decl., ¶¶ 7 – 8; Singer Report, ¶¶ 4 – 5, 29-31; Goldhill Decl., ¶ 7.

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anything to do with romantic or family relationship - is so vague and encompassing that it fails to be a distinct and distinguishing measure. I estimate there have been hundreds of television shows and movies centered on that eternally popular and thoroughly routine topic that have aired on dozens of cable networks and many more broadcast TV stations.

97. For example, a tiny sample of the plethora of such shows, encompassing multiple genres, includes current/recent hits from (1) *broadcast television*, such as the hit comedies, *Modern Family*, *Big Bang Theory*, *How I Met Your Mother*, *Two and A Half Men*, and *Family Guy*; the Dramas, *Parenthood*, *Desperate Housewives*, and *Grey's Anatomy*; the Reality shows, *The Bachelor* and *The Bachelorette*; (2) *basic cable*, such as *The Real World*, *Jersey Shore*, *Real Housewives of New Jersey* (and all the other versions of the show from: New Jersey, Atlanta, New York, Beverly Hills, Orange County, Miami...), *Rock of Love*, *Flavor of Love*, *Kate Plus 8* and; (3) *premium cable*, such as HBO's *Girls*, *Big Love* and *Sex and the City*, and Showtime's *The L Word*. Of course, there are countless more such shows that air and have aired on various networks and broadcast stations as reruns such as *Friends*, *Cheers*, *Everybody Loves Raymond*, *The Dating Game*, *All In The Family*, *The Bill Cosby Show*, and many, many others.

98. While easily recognized as inconsequential from a macro perspective, the proposed new "relationship" genre looks untenable from up close. For example, one of the GSN shows Mr. Brooks presents as a "relationship" game is *Family Feud* which "emphasizes families working together on challenges." He then states that many of WE tv's reality shows "touch upon the same themes as GSN's 'relationship' games – dating, romance, and family dynamics." One such WE tv Reality show he names is *Downsized* which is also centered on a family's dynamics

and its challenges.⁹⁹ Since both shows have *something* to do with family relationships, they qualify as members of the new genre, and Mr. Brooks thereby equates *Family Feud* with *Downsized*. In truth, the shows have nothing in common other than this meaningless “family dynamics and challenges,” *i.e.*, “relationship,” description.

99. *Family Feud* is a nearly 30 year-old, prototypical Game Show, 30 minutes long, typically stripped Monday through Friday, and most famously hosted by the wry and amusing, “Kissing Bandit”, Richard Dawson. GSN’s web site describes *Family Feud*:

*Survey SAYS...! This icon of game show history pits family against family in a race to guess top survey responses to topical questions and control the game board. The final Fast Money round requires two family members to step up and play for their clan to win thousands of dollars in cash prizes!*¹⁰⁰

100. WE tv’s *Downsized*, which premiered as recently as 2010, is a 60 minute, original, weekly Reality series following the (melo)dramatic personal lives of a family attempting to cope with its economic woes, including bankruptcy, over the course of multiple television seasons. WE tv’s web site describes it:

*Flat broke with two homes in foreclosure, a collapsed contracting business and a daily struggle to make rent, Todd and Laura Bruce are doing everything possible to keep their family of nine above the poverty line. From dumpster diving to food stamps, tune in to “Downsized”, an original WE tv series, to watch this modern day “Brady Bunch” navigate the very real stresses of life in modern America.*¹⁰¹

101. Obviously, the Game Show *Family Feud* is not at all similar to the Reality Show *Downsized*. GSN’s newly-fabricated “relationship” label is not a genre and fails to qualify as a significant, much less distinguishing, programming factor.

⁹⁹ Brooks 2012 Decl., ¶¶ 7, 9.

¹⁰⁰ <http://www.gsn.com/shows/familyfeud/index.html>.

¹⁰¹ <http://www.wetv.com/shows/downsized/about>.

- iii. **The claim that the three GSN Game Shows named are similar to the three WE tv Reality shows named disregards genre analysis, the third party evidence, and even GSN's own public characterizations.**

102. In making its claim of a “relationship” genre, GSN alleges that its three programs named, *The Newlywed Game*, *Love Triangle*, and *Baggage*, are especially similar to three Reality shows on WE tv, *Bridezillas*, *Rich Bride*, *Poor Bride*, and *I Do Over*.¹⁰² To analyze the claim, I watched the available clips and/or episodes of the shows cited and researched their descriptions on GSN.com and WE tv.com as well as other television web sites.

103. In the table below, I categorized the programs by the most defining attributes of the game and Reality genres that I delineated above in section V. A. 1. Obviously, there is *no* commonality of genre between the GSN and WE tv shows. Each of the GSN shows is, without question, a Game Show in the tradition of the genre, and each of the WE tv shows is a bona fide Reality show.

¹⁰² Complaint, ¶ 18.

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	<u>Yes = Game Show</u>	<u>No = Reality Show</u>
<u>Scripted</u>	<i>The Newlywed Game</i> <i>Love Triangle</i> <i>Baggage</i>	<i>Bridezillas</i> <i>Rich Bride, Poor Bride</i> <i>I Do Over</i>
<u>Simple, Formalized</u> <u>Production Techniques;</u> <u>Little Post-Production</u>	<i>The Newlywed Game</i> <i>Love Triangle</i> <i>Baggage</i>	<i>Bridezillas</i> <i>Rich Bride, Poor Bride</i> <i>I Do Over</i>
<u>Emcee/Host; Omni-</u> <u>Present and In Charge</u>	<i>The Newlywed Game</i> <i>Love Triangle</i> <i>Baggage</i>	<i>Bridezillas</i> <i>Rich Bride, Poor Bride</i> <i>I Do Over</i>
<u>Single Studio Set</u>	<i>The Newlywed Game</i> <i>Love Triangle</i> <i>Baggage</i>	<i>Bridezillas</i> <i>Rich Bride, Poor Bride</i> <i>I Do Over</i>
<u>“Showbiz” Elements:</u> <u>- Studio Audience</u> <u>- Dramatic Music</u> <u>- Flashing/Dramatic</u> <u>Lighting</u>	<i>The Newlywed Game</i> <i>Love Triangle</i> <i>Baggage</i>	<i>Bridezillas</i> <i>Rich Bride, Poor Bride</i> <i>I Do Over</i>

104. Furthermore, while *all* three GSN programs are centered on the essential Game Show characteristic of a contest among the show’s participants (“game show contestants”), *none* of the WE tv programs involves competition at all.

105. Notably, GSN itself labeled each of these shows a Game Show in its press release of February 16, 2011, saying “As part of GSN’s original spring programming line-up, the network will showcase a new “love block” of relationship-oriented *game show* programming every weeknight, featuring LOVE TRIANGLE, THE NEWLYWED GAME, and BAGGAGE, hosted by Jerry Springer.” The press release went on, “Kelly Goode, GSN’s SVP of Programming said, `BAGGAGE and THE NEWLYWED GAME are our two highest rated

series, and pairing them with LOVE TRIANGLE – another relationship-oriented *game show* – will form a great, original `love block.’”¹⁰³

106. Third-party confirmations of my genre classifications are plentiful. Just two examples illustrate the overwhelming consensus. Tribune Media Services (“TMS”), distributor of entertainment content reaching over 100 million consumers worldwide every day and a leading provider of TV guide listings to the U.S. multichannel television industry, classifies all three GSN programs as Game Shows and all three WE tv programs as Reality shows. And the web site IMDB.com, one of the most popular and comprehensive on line television databases, likewise categorizes each of the GSN programs as a Game Show and each of the WE tv programs as a Reality show.

iv. GSN does not attempt to (and cannot) support its egregiously-inaccurate implication that each network airs similar amounts of “competition shows”.

107. In addition to its “relationship and female-oriented reality” label, GSN also calls these same three GSN shows “competition programming” and “Reality and Game Shows.”¹⁰⁴ It then attempts to equate these shows to WE tv shows by saying, “Likewise, WE tv airs a number of competition and reality shows” and names two of the three WE tv shows again (*Rich Bride*, *Poor Bride* and *I Do Over*) along with one additional show, *My Fair Wedding*.¹⁰⁵ In truth, *not one* of the three WE tv shows named involves competition. Mr. Brooks makes a related and erroneous statement that also misrepresents WE tv’s programming and is nearly as unsupportable as GSN’s when, in referring to three programs that aired between 2006 and 2008, he says, “WE

¹⁰³ <http://corp.gsn.com/press/releases/gsn-announces-new-premiere-dates-drew-careys-improv-a-ganza-and-love-triangle-with-we> (emphasis added).

¹⁰⁴ Complaint, ¶ 36.

¹⁰⁵ Complaint, ¶ 36.

tv has also aired some competition shows similar to those on GSN, including *Weight Loss Challenge*, *Style By Jury*, and *Skating's Next Star*.”¹⁰⁶ The first two shows named did not involve competition. They were makeover programs. Only the last of the three was a Reality-Competition program.

108. The implications that the networks air similar amounts of programming featuring competition, indicating similarity in this respect, are seriously inaccurate and misleading characterizations of WE tv. From 2009 through 2011, in the representative sample weeks, WE tv aired only *three* programs featuring competition among its 106 different programs, accounting for *less than three percent* of its titles and *less than one percent* of its programming airtime. On the other hand, *45 of 47* GSN programs featured competition, constituting *96%* of its titles and *97%* of its airtime.¹⁰⁷

- d. The denial by Mr. Brooks and GSN of the existence of the Reality genre is not supported by the facts and is contrary to Mr. Brooks's own published work, the overwhelming preponderance of third party evidence, the public statements of GSN's executives, and even GSN's own claims in this proceeding.**

109. Mr. Brooks and GSN attempt to obscure the obvious genre difference between the networks by making the extraordinary claim that Reality is not a distinct genre of television programming. They state that Reality programming is a recent and poorly-defined characterization that overlaps multiple other genres, most notably game and dating shows, and,

¹⁰⁶ Brooks 2012 Decl., ¶ 9.

¹⁰⁷ The three WE tv shows that *did* feature competition were a Game Show, *America's Cutest Puppies*; a one hour Reality special, *Iced with Sylvia Weinstock*; and the Reality series, *Momma's Boys*. The only two GSN shows that *did not* feature competition were the Comedy *Drew Carey's Improv-A-Ganza* and the Reality show *Carnie Wilson: Unstapled*.

as a result, Reality is not a distinct genre of programming.¹⁰⁸ These opinions are not supported by facts, and are in part inaccurate and in another part overblown and irrelevant; consequently, their conclusion is erroneous.

110. Reality is not a recently created programming form. The first Reality show on American TV is often considered to be *An American Family* which aired on PBS in 1973, nearly 40 years ago. Just a few of the broadcast network Reality shows that were very popular between the late '70s and the early '90s were the hit series, *Real People* (1979 – 1984 on NBC), *Rescue 911* (1989 – 96 on CBS), and *American Detective* (1991 – 1993 on ABC).¹⁰⁹ Two other shows that also premiered more than 20 years ago continue to be considered seminal to the Reality genre today, *Cops* in 1989 and MTV's *Real World* in 1992. All of these long preceded the incredible phenomenon of *Survivor* which began in 2000. While Mr. Brooks implies that *Survivor* and the year 2000 were the birth of the Reality genre, the fact is that 2000 was the kick-off of its offspring, which years later became known as the *Reality-Competition* sub-genre. In fact, by 2001, the Reality genre had already become so robustly populated, well-understood, and immensely popular that the television industry created a distinct Emmy award to recognize excellence in the Reality genre, followed by a separate Emmy for Reality-Competition in 2003.

111. Notably, GSN and Mr. Brooks fail to clearly identify the genre-making content elements that, allegedly, “overlap” and to document the degree and frequency. They make no attempt to explain the significance of the undisclosed overlaps and why they should disqualify Reality from its own, legitimate genre status. If occasional overlapping subject matter is the

¹⁰⁸ Brooks 2012 Decl., ¶ 76; Reply I. C., pp. 29 - 31.

¹⁰⁹ See <http://www.emmytvlegends.org/interviews/shows/real-people>, <http://www.emmytvlegends.org/interviews/shows/rescue-911>, and <http://www.imdb.com/title/tt0101038/>.

disqualifier, then the majority of television genres are indistinguishable. For example, in addition to Game Shows and Reality shows, “dating” routinely appears in Sitcoms, Soap Operas, every form of Drama (Police, Medical, Sci-Fi/Fantasy, etc.), Movies, Talk, and even Documentary. Likewise, if the inclusion of “real” or ordinary people in a TV program is the sole determining content element, then News, Documentary, Talk show, and Sports programming are all members of the same genre along with Game Shows and Reality shows.

112. Obviously, television genre, like the literary genres, is not defined by commonplace subject matters such as dating and relationships or by the appearance of ordinary people alone, but instead, is determined by a rubric of multiple content elements such as that identified in my genre analysis section above. As a result, this vague, unsubstantiated, and overblown GSN claim of “overlap” is irrelevant to the question of genre similarity.

113. Although in this proceeding Mr. Brooks takes the position that Reality is not a distinct genre from Game Show programming, he expressed another in his catalog, *The Complete Directory to Prime Time Network and Cable TV Shows, 1946-Present*,¹¹⁰ in which he repeatedly and specifically distinguished Reality shows from Game Shows. Over the course of 1,566 pages, Mr. Brooks categorizes more than 5,000 TV shows. He labels dozens as “quiz” shows (an alternate name for Game Shows¹¹¹) and dozens more as “Reality” shows. Just a few

¹¹⁰ See Tim Brooks and Earle Marsh, *The Complete Directory to Prime Time Network and Cable TV Shows, 1946-Present*, (New York: Ballantine Books, 9th Ed. 2007). (“Brooks Directory”).

¹¹¹ As previously explained, the label “Quiz” was replaced with “Game” in the late 50s to distance the genre from the infamous quiz show scandal of 1958. Although these programs are almost universally called “Game” shows today, in his book, Mr. Brooks sometimes uses the original name. In addition, while not consistent throughout the book, Mr. Brooks appears to divide the usual Game Show genre into multiple categories. The largest one is the quiz show, capturing those shows in which the game’s competition is based on knowledge. Other Game

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examples: the series, *The Simple Life*, *Amish In The City*, *The Family*, *Are You Hot?* *The Search For America's Sexiest People*, and *Beauty and the Geek* are each categorized as a "Reality" show, along with *The Apprentice*, *The Amazing Race*, and *Big Brother* which are "Reality/Competition", "Reality/Adventure", and "Reality/Competition" programs, respectively. Simultaneously, Mr. Brooks categorizes *Deal Or No Deal*, *Who Wants To Be A Millionaire*, and *The Newlywed Game* - three GSN shows he and GSN identified specifically as evidence of similarity with Reality shows such as those on WE tv¹¹² - in the separate and distinct genre of "Quiz" (Game Show).¹¹³

114. I also examined how Mr. Brooks himself classified the programs that ran on GSN and WE tv in the 12 sample weeks of 2009 - 2011. Presumably because it was last reissued in 2007, long before this proceeding began, his catalog included only 16 of the 65 unique WE tv non-movie titles (series and specials). On the other hand, because GSN draws so heavily from classic Game Shows, the directory contains 28 of the total of 47 unique titles¹¹⁴ that ran on GSN. All 28 GSN shows – which account for fully 60% of all of the programs that aired on GSN in the sample weeks - are labeled by Mr. Brooks with his alternate name for Game Shows, "Quiz"

Show categories appear to be those in which the competition is based on physical challenges, panel involvement, and audience participation.

¹¹² See Complaint ¶¶ 18, 36; Brooks 2012 Decl., ¶ 7, 9, 81; Reply I. C., p. 31.

¹¹³ Mr. Brooks's unusual take on Reality results in some rather odd categorizations in his book. For example, in spite of all of the publicity about these outrageous, weekly hit Reality series, Mr. Brooks labels as "Documentary" these Reality series: *The Osbournes* (following the on-going antics of the family of the aging rock star, Ozzy Osbourne), *The Girls Next Store* (about Hugh Hefner and his live-in, 20-something, girlfriends), *The Real Housewives of Orange County*, and MTV's *Real World*. His book calls *Extreme Makeover: Home Edition* an "Educational" show, and *Queer Eye For The Straight Guy* is categorized as "Instructional."

¹¹⁴ In the cases of *Million Dollar Password* and *Password Plus*, I used the classifications of their predecessor, *Password*.

shows. Notably, he doesn't label *any* of the shows on either network in these weeks as "relationship or female-oriented", "real-life talk/relationship", or anything remotely similar.

115. Moreover, the history of GSN as told by Mr. Brooks in his directory is inconsistent with his position in this proceeding because it clearly distinguishes between the Game Show and Reality programming genres, referring to them as two distinct formats that aired on GSN. After explaining that the network began as "mostly reruns of daytime game shows of the 1970s-1990s", he goes on to say, "In 2004, the network shortened its name to simply GSN and began experimenting with reality and other nontraditional game show formats", but, "In 2005, amid viewer complaints, it began shifting back to traditional game shows, although some reality remained on the schedule."¹¹⁵ Apparently, like Mr. Brooks when he published his directory, GSN's disgruntled viewers had no trouble distinguishing between Reality and Game shows in 2005. And it seems that years later they continue to object to even a minor trial of Reality programming on GSN as indicated by both the cancellation of the series *Carnie Wilson: Unstapled* after only nine episodes and the negative reaction to 2012's brief airing of reruns of Reality-Competition show *Dancing With The Stars*.¹¹⁶

116. The labors by Mr. Brooks to discredit a few of my many third-party sources by carefully juxtaposing out-of-context snippets of text with his own opinionated rhetoric fail to amount to any substance. Moreover, he is unable to obscure the fact that both of the sources he quotes, *Encyclopedia of TV and Media Programming: Strategies and Practice*, refer to Reality as

¹¹⁵ Brooks Directory, p. 156 (softcover edition).

¹¹⁶ See GSN's viewer forum at <http://www.gsn.com/forums/showthread.php?t=6266&page=1>.

a distinct genre or format,¹¹⁷ and that the *Encyclopedia of TV* actually devotes *separate chapters* to each of the many standalone genres, including one for *Reality* and one for *Game Shows*.¹¹⁸ On the other hand, neither of these authoritative sources recognizes the new GSN and Brooks conglomeration, a “relationship and female-oriented reality” programming genre or anything similar, and, of course, they do not support that this is a legitimate genre. I am not aware of any reliable source recognizing such a genre.

117. In fact, in addition to the scholarly sources I cite in the genre analysis section, Mr. Brooks’s claim that Reality is not a genre is also directly contradicted by leading industry authorities, media critics, video distributors, and online TV databases. Just a few examples are:

(a) Nielsen, the preeminent television research and measurement authority, includes a chart in its *Nielsenwire* report stating that the “reality genre” has been the dominant genre for 9 of the last 10 years over the Drama, Sports, and Sitcom genres.¹¹⁹

(b) The Emmy Awards, the “Oscars” for television, are awarded annually by the television industry’s National Academy of Television Arts and Sciences. Each year, it recognizes outstanding achievement in the production of shows by genre. Between the daytime and primetime awards, Emmy awards are given out in separate categories for each of “Game/Audience Participation,” “Reality,” and “Reality-Competition.” The

¹¹⁷ See Beth Seaton, “Reality Programming”, The Museum of Broadcast Communications, <http://www.museum.tv/eotvsection.php?entrycode=realityprogr>; and, Susan Tyler Eastman and Douglas A. Ferguson, *Media Programming: Strategies and Practices* (Boston, MA: Thompson Wadsworth, Eight Ed. 2009), p. 6.

¹¹⁸ See Beth Seaton, “Reality Programming”, <http://www.museum.tv/eotvsection.php?entrycode=realityprogr>; and, Olaf Hoerschelmann, “Quiz and Game Shows”, <http://www.museum.tv/eotvsection.php?entrycode=quizandgame>.

¹¹⁹ http://blog.nielsen.com/nielsenwire/media_entertainment/10-years-of-primetime-the-rise-of-reality-and-sports-programming/.

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Emmy awards do *not* have categories for anything resembling “relationship and female-oriented reality” or the other several similar names generated by GSN and claimed to be a genre. Notably, since the award began in 1974 through the 2012 Emmy Awards, only 12 different shows have won in the “Game Show/Audience Participation” category, and GSN has aired 11 of them.¹²⁰ Remarkably, in just the sample weeks of 2009, 2010, and 2011, GSN aired three-quarters (eight) of the 12 shows that have *ever* won the Game Show Emmy!

(c) *The New York Times*, on June 22, 2012, said, “It’s the first foray into the reality genre for both TNT and Imagine Entertainment.”¹²¹ On January 1, 2012 it stated, “That’s the genre of reality television that presents plain-spoken, often scruffy people.”¹²² And on October, 2011 the paper wrote, “In the people-behaving dysfunctionally genre of reality television you’re likely to see...”¹²³

(d) *Variety*, perhaps the leading entertainment industry magazine, wrote on January 25, 2012, “USA Network has officially gotten back into the reality genre with a

¹²⁰ For a list of the winners, *see* Wikipedia, “Daytime Emmy Award for Outstanding Game/Audience Participation Show,” http://en.wikipedia.org/wiki/Daytime_Emmy_Award_for_Outstanding_Game/Audience_Participation_Show and Wikipedia, “List of programs broadcast by Game Show Network”, http://en.wikipedia.org/wiki/List_of_programs_broadcast_by_Game_Show_Network.

¹²¹ http://www.nytimes.com/2012/06/24/arts/television/tnts-great-escape-is-reality-tv-journalists-try-it-out.html?_r=1&ref=realitytelevision.

¹²² http://www.nytimes.com/2012/01/02/arts/television/new-tv-gator-boys-and-american-stuffers.html?_r=1&scp=2&sq=reality%20genre&st=cse.

¹²³ <http://tv.nytimes.com/2011/10/24/arts/television/monster-in-laws-reality-show-on-ae-review.html>.

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series order for ‘The Moment,’”¹²⁴ and in 2011, it stated, “That would be reality TV, arguably primetime’s dominant genre, ratings-wise.”¹²⁵

(e) *Multichannel News*, the cable industry’s leading magazine, wrote in two stories, “Several cable networks will take the reality genre into unique and unusual directions...”¹²⁶ and, “Besides reality, the network is building out its other genres...”¹²⁷

(f) Netflix, the world’s leading distributor of internet-delivered television programming, organizes its TV shows into genres. “Reality” is one of the TV genres listed for streaming, and I was able to locate within that genre five of the WE tv reality series¹²⁸ that ran in the sample weeks but none of the GSN shows. Moreover, Netflix does not maintain a “relationship and female-oriented reality” TV genre listing (nor the other GSN similar variants).

(g) Tribune Media Services assigns a genre to the programs on every network in its daily guide listings. Reality is one of its standalone TV genres as is Game Show. TMS does not have a “relationship and female-oriented reality” genre or anything like GSN’s multiple variants of its label.

¹²⁴ <http://www.variety.com/article/VR1118049170>.

¹²⁵ <http://www.variety.com/article/VR1118037566?refCatId=14>.

¹²⁶ Thomas Umstead, “At TCA, New Twists on Reality”, August 23, 2010, <http://www.multichannel.com/content/tca-new-twists-reality>.

¹²⁷ Andrea Morabito, “ABC Investigating Reality Space”, <http://www.multichannel.com/tv-awards-shows/quick-hits-tca-winter-tour/139370>.

¹²⁸ See “NETFLIX TV GENRES AS OF 9-13-12,” Exhibit 11 or <http://movies.netflix.com/WiAltGenre?agid=9833&plagid=83> (subscription required). The WE tv series located were: *Braxton Family Values*, *Bridezillas*, *My Fair Wedding*, *Platinum Weddings (Best of)*, and *Girls Who Like Boys Who Like Girls*.

(h) The online TV database IMDb and Apple's iTunes video service each include Reality as a standalone television genre.¹²⁹ Again, I was unable to find anything similar to a "relationship and female-oriented reality" genre in either.

118. In contrast to the readily-available and overwhelming body of reliable evidence validating the genre of Reality television, to bolster his position, Mr. Brooks could quote only Wikipedia (an online encyclopedia not considered an authority because its information is provided by anyone wishing to contribute).¹³⁰ However, even the sole Wikipedia entry he cites is fatally-flawed by blatant, factual error, and its source (MSNBC) actually directly contradicts Wikipedia and Mr. Brooks when it states, referring to *Deal Or No Deal*, "It's a game show, not a reality show."¹³¹

119. The claims by Mr. Brooks and GSN's Reply¹³² that GSN's Game Shows aired in recent years were largely in a genre indistinguishable from Reality are incompatible with GSN's multiple and much-ballyhooed 2012 public announcements to the contrary detailed in the genre analysis section above (V.A.2.), including that it will "transform" its programming in 2012 – 13 from its current status as a "museum of game shows"; that, "[i]n addition to the network's

¹²⁹ See *Downsized*, IMDb, <http://www.imdb.com/title/tt1713151/>; and, *Braxton Family Values*, "iTunes Charts", <http://www.apple.com/itunes/charts/tv-shows/braxton-family-values/rocky-relationships/>.

¹³⁰ Brooks 2012 Decl., ¶ 81.

¹³¹ The Wikipedia entry Mr. Brooks quotes says, while referring to six shows it names, "These factors...lead many people to group them under the reality TV umbrella as well as the traditional game show one". Wikipedia then cites an MSNBC.com article as its only support for this claim. Remarkably, the MSNBC article actually refers to just one of the six shows (*Deal Or No Deal*), and in doing so, it contradicts the opinion attributed to it by Wikipedia saying, "It's a game show, not a reality show"! See http://en.wikipedia.org/wiki/Reality_television, and note 23, Gael Fashingbauer Cooper and Andy Dehnart, "How can I audition for reality shows?", MSNBC, <http://today.msnbc.msn.com/id/16530873> (both accessed Nov. 30, 2012).

¹³² Brooks 2012 Decl., ¶¶ 76, 81; Reply I. C., pp. 30-31.

popular studio-based game shows, GSN is broadening its programming and brand promise to incorporate real-life games”; and that, “[t]his announcement is part of GSN’s overall development strategy to broaden into other programming genres in addition to the network’s popular studio-based game shows.”

120. Moreover, the denials by Mr. Brooks and GSN of the existence of the Reality genre are also inconsistent with *GSN’s own repeated statements in the Complaint and the Reply* that it airs Reality programming, describing its shows as “relationship and female-oriented reality”, “female-oriented reality programming outside of the relationship genre”, “reality and game shows”, and “reality programming”¹³³

121. Mr. Brooks attempts to make much of the fact that I categorized 13 WE tv Reality shows differently than WE tv did when coding them using Nielsen’s codes for Nielsen’s purposes.¹³⁴ Mr. Brooks misrepresents the meaning of these codings and overstates their significance. First, Nielsen does not refer to genre at all in its description of these codes in its National Reference Supplement.¹³⁵ Second, they are not meant to represent any conclusion by WE tv regarding a program’s genre, but rather, are an attempt by WE tv to fit its program within one of Nielsen’s pre-ordained, and at times, ill-fitting, menu of codes. As a result, they are not

¹³³ Complaint, ¶¶ 18, 36; Reply, “SUMMARY”, p. i., fourth paragraph (in which GSN specifically distinguishes its Game Shows from its Reality shows saying, “notwithstanding the demonstrated reality that game shows of the kind that GSN offers, as well as its reality programming offerings...”).

¹³⁴ Brooks 2012 Decl., ¶ 80.

¹³⁵ See Nielsen’s *National Reference Supplement 2011-2012*.

considered useful by WE tv for classifying its programs.¹³⁶ Nor can classifications by WE tv staff using inflexible, Nielsen-determined labels, done when a show premieres in its first season (seven years ago in one of these cases), and with no formal genre analysis, substitute for the actual genre analysis that I conducted. Moreover, when speaking specifically of the programs' genres in press releases and database classifications, WE tv and independent sources identified all of the 13 shows that Mr. Brooks questioned as Reality shows.¹³⁷

2. Regarding Target Programming: GSN and Mr. Brooks fail to provide a target programming analysis.

122. As discussed in section V. B., above, target programming is that content which a network seeks to acquire and to produce in order to distinguish itself and attract its target audience. My target programming analysis presented in section V. B. above employed a scientifically-designed, empirical methodology to identify the subject matters of virtually *all* of the programming aired for three full years on GSN and WE tv. I also compared the networks' website content, their on-air and online creative and branding elements, their own public descriptions of themselves, and several third-party characterizations of their programming, each of which clearly articulates the target programming of GSN and WE tv.

¹³⁶ See *Game Show Network, LLC v. Cablevision Systems Corp.*, Surreply of Cablevision Systems Corp. (filed Feb. 9, 2012), Exh. C, Supplemental Declaration of Carol Smith, Vice President, Research for WE tv.

¹³⁷ See, e.g., WE tv, "WE tv Reveals the High-Pressure World of Manhattan's Elite Bridal Consultants in Amsale Girls," Press Release (May 23, 2011); <http://lanelanewyork.blogspot.com/2011/06/amsale-girls-new-we-tv-reality-wedding.html>; WE tv, "For Better...Or For Worse! WE: Women's Entertainment Presents 'Bridezillas'," Press Release (May 3, 2004); WE tv, "Hot Tubs, Tattoos, Skydiving, Fulfilling One's Dreams No Matter What Age. Who Says Growing Up Means Growing Old? [Sunset Daze]" Press Release (Mar. 30, 2010); http://abcnews.go.com/Nightline/Retirement/golden-girls-sunset-daze-reality-tv/story?id=10618577#.T_stz5HNlft. The comprehensive online TV database, IMDB.com, classifies 12 of the 13 shows GSN disputes as Reality and one as Documentary. TVtango.com, a similar online TV database, classifies all 13 as "Reality."

123. Both GSN and its expert evidence an unwillingness or inability to recognize and analyze this fundamental content element, and as a result, fail to address this *Second Order* – specified programming factor.

124. Moreover, each previously mistook the extensive *target programming* discussion in my 2011 Declaration for one regarding *target audience*. Echoing Mr. Brooks in its Reply’s section titled “Target Audience” and confusing target programming and viewing audience, GSN criticized my extensive target programming analysis, even admitting to finding it “bewildering” that I would actually bother to identify and contrast the content put on the TV screen by each network rather than just rely on audience ratings.¹³⁸ As I referenced above in section V. B. of this report, a network’s *target programming is the content it seeks to acquire and display* in order to distinguish itself and attract its target audience. On the other hand, a network’s target audience is *the viewer (distinguished by demographic profile) who the network considers its highest priority to reach and who it is actively seeking to attract.*

VI. GSN IS NOT AND WAS NOT SIMILAR IN AUDIENCE TO WE TV AND WEDDING CENTRAL

125. My analysis of whether or not GSN and WE tv are/were similar in audience examines the fundamental factors of *target audience* and *actual viewing audience* as revealed through *ratings* and *other research data*. Target audience and ratings are two of the factors specified for consideration in the FCC’s Second Report. As mentioned above, target audience is the viewer who the network considers its highest priority to reach *and* who it is actively seeking (“targeting”) as evidenced in its use of the tools at its disposal, most notably, its programming,

¹³⁸ See Brooks Reply Decl., ¶12, and Reply, I. A. 2., p. 17.

marketing, branding, and public relations. Target audience should not be confused with *actual viewing audience*, that is, *who is watching* the network.

A. GSN Is Not Similar In Target Audience To WE tv.

1. An Abundance Of Consistent Evidence Makes It Clear That WE tv's Target Audience Is Females 18 - 49 and 25 - 54.

126. WE tv makes it abundantly clear that its primary target is an audience of Women 18 – 49 and Women 25 - 54. In my research, I have found that WE tv strictly adheres to its specific target, and its content, branding, and public relations efforts are each designed to help achieve the goal of reaching that one target above all others.

127. As discussed in detail above in the target programming section, the programming on WE tv is consistent in its delivery of content for and about women in the career-building and family-centered phases of their lives. Its branding, public relations, and public affairs efforts amount to a multiplicity of coordinated tactics to reach that same Women 18 – 49 and Women 25 – 54 target audience which can be seen in the following.

128. WE tv.com web site. The content and look and feel of the network's web site communicate exactly who and what the network is all about. It opens on the pastel and white home page and its banner tagline "life as WE know it" with its photos of women in these transformative stages of family life and then continues to the clear-eyed self-description in the "Who WE are tab." From the "Sites WE love" tab's listing of dozens of web sites about shopping, fashion, beauty, home, bridal, pregnancy, etc. to the "WE Volunteer" tab about its "WE Empowers Women" public affairs initiative, the target audience is unmistakable. *See*

Exhibit 6.¹³⁹

129. We TV presentations to MVPDs. WE tv's affiliate sales team regularly presents to its cable, satellite, and telco distributors, updating them on the performance of the network in its key demos. Attached as Exhibit 12 are two excerpts from such presentations. {{** [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]**}}

130. WE tv mall tour. In 2010, WE tv created a high-profile wedding experience for brides to learn from WE tv wedding experts. The wedding experience was structured to tour the country for five months, setting up in shopping malls, and working with the local MVPD affiliates to promote the event, entirely focused on young brides.

131. WE tv's 2010-11 upfront presentation to the national advertising and programming communities presented an overview of the network's programming and digital initiatives, its audience delivery performance, and a study it commissioned from Insight Research group to gauge the impact of the recession on women. Two slides from the presentation are included as Exhibit 13. {{** [REDACTED]

[REDACTED]

¹³⁹ As explained above, this description, as well as that of GSN's site which follows, is based on the web site as of October 26, 2011. Nonetheless, as of October 6, 2012, each of the sites remained generally similar to its 2011 version, including in look and feel, functionality, graphics, and content (other than the individual shows which, of course, change on an on-going basis).

[REDACTED]

[REDACTED]**}}

132. WE tv’s public affairs initiatives. “WE Empowers Women”, WE tv’s nationwide public affairs initiative, was launched in 2005 and ran through 2011. The initiative was dedicated to empowering women to lead fulfilling lives and to achieve their full potentials using the resources of partnerships WE tv helped create between pro-social organizations, local cable operators, and WE tv itself. The program sponsored a campaign called “WE Volunteer” that continues in 2012 to encourage women to volunteer to to help a cause about which they are passionate. More can be read about “WE Volunteer” at that tab on the network’s web site,¹⁴⁰ and WE tv’s presentation that was used by its affiliate sales team to enlist MVPD affiliates in the “WE Empowers Women” program can be found at Exhibit 14.

133. WE tv’s advertising sales materials for potential clients. The “WE Fact Sheet (2010/2011)” and the “WE tv Marketbreaks – 1Q11” documents are each one page ad sales pitch pieces, included as Exhibit 15, that are given to potential advertisers. Using different metrics, each one details the network’s audience delivery, focusing entirely on its key demos, the target audience of Women 18 – 49 and Women 25 – 54.

134. WE tv’s internal competitive ratings and audience delivery performance tracking reports and presentations. {{** [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

¹⁴⁰ <http://www.wetv.com/shows/we-volunteer>.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]**}}

135. WE tv’s programming and branding initiatives to mine the African-American women demos within its target audience. With the great success of its hit Reality show, *Braxton Family Values*, WE tv began to dig deeper within its female target demo to bring in additional African-American viewers. As Multichannel News wrote in a cover feature story last year:

“Networks such as WE... are courting influential 18 – 49 year old African-American female viewers – who watch more television than any other demographic – with mostly reality-based programming featuring black women like the Braxton clan. We TV has even dedicated a new night of original programming to shows aimed at African-American females, featuring *Braxton Family Values* and the upcoming reality series *Mary, Mary* based on the lives of the famed gospel duo.”¹⁴²

136. Since that story was published in 2011, the first season of *Mary, Mary* aired and the series has been renewed for a second season. Apparently in an effort to further align the series with this demo, the duo performed at 2012’s *Essence* Music Festival in New Orleans which was expected to draw more than 400,000 attendees, mostly African-American women. Multichannel News wrote, “For cable networks looking to target African-American female viewers...the *Essence* Music Festival remains the perfect venue.”¹⁴³

137. In May 2012, WE tv increased its program offerings focused on this demo with the premiere of another original, weekly Reality show, *L.A. Hair*, which follows the on-going

¹⁴¹ See CV-GSN 0217018-7020.

¹⁴² http://www.multichannel.com/article/477012-Black_Is_Beautiful.php.

¹⁴³ http://www.multichannel.com/article/486845-_Essence_Music_Fest_Brings_Cable_Stars_to_Nawlins_Stages.php.

drama in the salon of a Hollywood, celebrity hair stylist, the African-American woman, Kim Kimble. And, recently, WE tv premiered a spin-off of *Braxton Family Values* starring the newly-married Braxton sister, Tamar, entitled *Tamar & Vince*. {{** [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] **}} Both are attached as Exhibit 17.

2. The Evidence Reveals That GSN's Primary Target Audience Is All Adults 18+ Interested in Game Shows and Game Playing.

138. Based on the evidence available, it appears to me that GSN's primary target audience is all Adults (also known as "Persons") 18+ who are interested in Game Shows and game playing. Although GSN claims that it actively targets a limited segment of these adults, namely Women 18 – 49 and Women 25 – 54, the evidence simply does not support that claim.¹⁴⁴ I did not find a consistent pattern of GSN using its programming, marketing, branding, and public relations tools to attract those specific demos above all others. Furthermore, any effort by GSN to target a female demographic was, at most, a distant second place (perhaps, third place) to the broad-based audience it sought to attract to the network overall.¹⁴⁵

¹⁴⁴ Throughout the Complaint, GSN repeatedly misstated the WE tv target audience as narrower and older than it actually was, stating it as Women 25 – 54 rather than Women 18 – 49 and Women 25 -54. Also in the Complaint, GSN claimed *only* the Women 25 – 54 demo for its own target audience. After my 2011 declaration pointed out GSN's error regarding WE tv's target audience and the difference between that and GSN's claimed target demo, GSN's Reply, without explanation, significantly expanded the age range in which it claims to compete with WE tv to include Women 18 - 49.

¹⁴⁵ For example, *Carnie Wilson: Unstapled* and *Love Triangle*, two of the small handful of shows GSN claimed exemplified its "female-oriented" programming, were each cancelled within months of their launches and the episodes were then repeated many times before disappearing for

139. Programming. Above, in the target programming section, I discussed GSN's programming at length and found that it did not measure up to the claim of being primarily targeted to 18 – 49 and 25 - 54 year old women. I concluded that the programming is actually focused on the games themselves, lacks any other targeting theme, and that the motivating characteristic of a GSN viewer is not gender or age, but rather, an appetite for TV games.

140. GSN.com web site. The content and look and feel of GSN.com communicate this broad target audience. From its 2011 banner, "THE WORLD NEEDS MORE WINNERS", to the home page's busy graphic design with lots of bright colors set against a blue template and its many ways to play games, to the tabs available for investigation, including "Casino", "Cash Competition", and "All Games", it is clear that this is a home for game enthusiasts. Within the site, there is no disproportionate use made of images, graphics, or topics that would have greater appeal to the average woman than to the average man. Nor was there any pattern indicating that a specific 18 – 49 or 25 - 54 year old age range was being targeted.

141. GSN.com makes the network's press releases available for reading. In reviewing the releases for those addressing its target audience, I noted one that quotes executive vice president of programming, Amy Introcaso-Davis, explaining that GSN's core is "the whole family"¹⁴⁶. Another touted the ratings for the male-oriented *High Stakes Poker* series. David Schiff, GSN's Vice President of Programming & Development is quoted as saying, "We're very gratified to see this season of HIGH STAKES POKER performing so well among these

good. In contrast, GSN devoted large blocks of primetime air to the male-audience dominated poker Gaming shows every week during each of 2009, 2010, and most of 2011. According to its internal correspondence, GSN {{**[REDACTED]**}}. See GSN_CVC_00139094.

¹⁴⁶ <http://corp.gsn.com/press/releases/gsn-unveils-its-new-programming-and-development-slate-during-network-upfront-event-ne>.

the network's achievements since 2007, it also {{**

**}}¹⁵⁰

144. GSN's public affairs. Being aware of WE tv's multi-year public affairs program, "WE Empowers Women", I searched the internet and GSN.com to determine if GSN has made a similar effort to align and brand itself with a target audience. I also requested that Cablevision's counsel do so via Lexis-Nexis. We did not find any such on-going program for the GSN television network. The only results located for the last five years were a one-time fundraiser in January, 2010 for earthquake victims in Haiti and a "Win With Words" campaign to improve language arts skills in high schools that seems to have terminated sometime in 2008. However, GSN's online and mobile gaming division, GSN Digital, where players compete in electronic games for cash prizes, did partner for several years with both the Arbor Day Foundation and the Marine Toys for Tots Foundation. It appears that, in both cases, game players raised donations by playing games on GSN.com.

145. GSN-originated advertising sales materials. As is typical with most networks, GSN's cable, telco, and satellite affiliates can log into the network web site to retrieve promotional and local advertising sales materials put there by the network for affiliate use. I originally asked Cablevision in November of 2011 to forward such materials as Cablevision was able to retrieve. Little was available, but I did receive some materials on November 18, 2011. Cablevision's more recent visit to the site on August 21, 2012 did not provide any additional relevant materials.

¹⁵⁰ See GSN_CVC_00014834 – 00014856.

146. One such document I reviewed that is relevant to the target audience discussion is the GSN Style Guide (excerpt at Exhibit 19). {{ [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] }}

147. {{ [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] }}

148. Cable Advertising Bureau (“CAB”) web site.¹⁵² The CAB is the cable industry’s long-standing advertising sales trade organization. On its site, it profiles all of the ad-supported cable networks, including a statement of “Viewer Targeted”. Its profile of GSN does *not* support the Complaint’s stated target audience. Instead it lists the “Viewer Targeted” by GSN as the much broader demographics, “Persons 25 – 54” and “Women 25 – 54”.

¹⁵¹ Complaint, ¶ 36, note 64, and Brooks 2012 Decl., ¶ 21.

¹⁵² <http://www.thecab.tv/php/networkprofiles/12profileData/2012pdf/12GSN.pdf>.

149. In summary, while the evidence unanimously suggests that WE tv's target audience is well-defined as Women 18 – 49 and Women 25 – 54, the preponderance of evidence does not support the same narrow target for GSN. In fact, it strongly suggests that the network, as a whole, has a much more broadly composed primary target audience of Adults 18+ (i.e., Persons 18+).

150. As will be shown in the next section, GSN's actual viewing audience skews {{ [REDACTED] }} compared to most cable networks, especially in contrast to WE tv.¹⁵³ As should be expected, for sales purposes, GSN highlighted the {{ [REDACTED] }} year old portion of that audience. In doing so, as its press releases, affiliate presentations, and advertising materials described above make clear, GSN more often than not {{ [REDACTED] }}
[REDACTED]
[REDACTED]}}

¹⁵³ For example, while GSN placed {{ [REDACTED] }} when ranked by rating in the W18 - 34 demo, it moved all the way up to {{ [REDACTED] }} when ranked by rating in the W65+ demo. Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live+3, Total Day (9am – 4am), 2010.

¹⁵⁴ GSN's shifting public statements of multiple, different important/key/target audiences as seen in some of the documents I cite above – “broad-based”, “Adults”, “Men”, “Women” – seems to have confused and, at times, exasperated even its own executives. GSN's correspondence reveals {{ [REDACTED] }}

}} See
GSN_CVC_00046691-92, GSN_CVC_00042202, and GSN_CVC_00030254.

B. GSN Is Not Similar In Actual Viewing Audience To WE tv.

151. In contrast to a network's target audience that it is *seeking* to attract, actual viewing audience is the audience that *is actually watching*.

152. I examined and compared the actual viewing audiences of GSN and WE tv by the two most commonly reported metrics in television audience research: first, the gross *quantity of households* ("HH") watching, and, second, the *composition of the viewers* within those HH, *i.e.*, the demographic makeup of the individuals watching ("demos").

153. My comparisons of the quantity of viewing HHs use audience viewership data obtained from each of Nielsen and Cablevision. Nielsen reports a HH rating which is the percentage of total TV HH that are viewing a network, on average, at any given moment of an entire day ("Total Day") or a daypart (primetime and daytime) over the course of a specified period of time such as a month or year. The rating is a mathematical calculation intended to represent a snapshot of viewership at an "average" moment in time during that period of the day in that month or year. As will be explained further below, Cablevision purposely captures different audience viewership data. {{ [REDACTED]

[REDACTED] Both Nielsen and

Cablevision capture viewing in a representative sample and then statistically project the results across the total population being reported.

154. My comparisons of the demographic composition of the viewers of GSN and WE tv use audience data obtained from Nielsen and GfK MRI.¹⁵⁵ Because Nielsen's demo

¹⁵⁵ GfK MRI is an industry leader and standard in market and media research that has been in business in the United States since 1979.

ratings evince viewership for specific combinations of age and gender, they enable a direct comparison of the networks' audiences within the precise demo(s) alleged in the Complaint (as later expanded in the Reply) to be shared as target audiences by GSN and WE tv. The GfK MRI research used displays audience composition by one demographic factor, gender, and ranks all reported cable networks accordingly.

155. Representativeness of the audience data. Cablevision's cable system at issue is unique as a result of Cablevision's highly-clustered geographic footprint. It is almost entirely located within the NY DMA,¹⁵⁶ so the *only* audience information that can possibly be representative of Cablevision's subscribers and that one could confidently assume speaks of their viewing behaviors and demographic makeup is that derived from a local, NY DMA sample. National viewership information, including the national Nielsen ratings and the national Beta Research Corp. programming network viewership studies used by GSN and its declarants, is derived from samples purposely composed to be representative of the United States as a whole and to produce information about only national viewing behaviors. As a result, *national viewership information should not be assumed to be representative of Cablevision's subscribers' viewing behaviors.* Therefore, comparisons and conclusions based on national data are not relevant to an analysis of actual viewing audiences among Cablevision's subscribers, and it would not be credible research practice to directly link the national ratings with viewership in the Cablevision cable system.

156. Fortunately, several highly-respected and commonly-used sources of audience data that are superior matches for Cablevision's footprint are readily available. Those I used are:

¹⁵⁶ The Complaint is specifically and only focused on Cablevision's NY-NJ-CT cable systems. See Complaint, ¶ 2 and note 2.

REDACTED - FOR PUBLIC INSPECTION

(1) Nielsen's NY Cable (Hardwired) audience ratings and demographic data reports which include only the HH subscribing to cable and telco systems throughout the NY DMA, constituting a reasonably close proxy for Cablevision's subscribers (2) Nielsen's Cablevision households only ratings reports, which includes solely the HH subscribing to Cablevision in the NY DMA (3) GfK MRI audience demographic reports for the NY DMA (all TV HH since the report is not provided for hardwired homes only). In addition, although not well-known because of its proprietary nature, I requested and was provided { { [REDACTED] [REDACTED] } }

157. Reliability of the data. The Nielsen and GfK MRI data presented herein are typical of those used for a variety of sales purposes throughout the U.S. as a whole, the NY DMA, and the Cablevision system by itself. The ratings express the numbers to the hundredth place which is how they are regularly stated in the normal course of business,¹⁵⁷ presumably because cable network ratings are such small numbers that relative performance among many can only be distinguished by calculating to the hundredth place. Nonetheless, the ratings are reliable statistically. It is important to remember that reliability is determined largely by the size of a *sample*, not by the size of a *rating*. For this reason, Nielsen designs robust samples, producing reliable ratings.

¹⁵⁷ For example, see the WE tv advertising sales division's client leave-behind piece and its internal competitive tracking reports in Exhibits 15 and 16, respectively.

1. A Comparison Of Audience Size By Household Ratings Reveals That WE tv's Audience Varied Dramatically In Size Between Daytime And Primetime, While GSN's Was Comparatively Stable, Indicating That Total Day Averages For Household Ratings, By Themselves, Can Be Misleading In An Investigation Of Whether Or Not Two Networks Have Similar Actual Viewing Audiences.

158. Utilizing Nielsen's data for the NY Cable (Hardwired),¹⁵⁸ I first compared the Nielsen ratings for Total Day (defined as Monday – Sunday, 9am – 4am to exclude paid programming, *i.e.*, “infomercial”, hours) for each of the two networks among all households (*i.e.*, “Total Households” or “HH”) for each of the full years of 2009 and 2010. In each year, WE tv drew a {{ [REDACTED] }}

<u>Total Households Rating - Total Day</u>		
	<u>2009</u>	<u>2010</u>
GSN	{{ [REDACTED] }}	[REDACTED]
WE tv	[REDACTED]	[REDACTED]}}

Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live + 3.

159. Next, I compared the two networks' HH ratings in the daytime only daypart, 9am – 4pm, and found that {{ [REDACTED] }}
[REDACTED]}}

¹⁵⁸ All Nielsen NY DMA (Hardwired) ratings exclude 1/1/09 – 1/28/09 since Nielsen had not yet begun reporting Live+3 ratings.

<u>Total Households Rating - Daytime Only</u>		
	<u>2009</u>	<u>2010</u>
GSN	{{ [REDACTED]}}	[REDACTED]
WE tv	[REDACTED]	[REDACTED]}}

Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live + 3.

160. Last, I compared HH ratings in primetime, 8pm – 11 pm, for each year. {{ [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]}}

<u>Total Households Rating - Prime-Time Only</u>		
	<u>2009</u>	<u>2010</u>
GSN	{{ [REDACTED]}}	[REDACTED]
WE tv	[REDACTED]	[REDACTED]}}

Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live + 3.

161. When the day turned from daytime to primetime, GSN's ratings {{ [REDACTED]

[REDACTED]}} Based on my review of the programming schedules and the individual shows of each network, my expectation is that this dynamic is a result of two factors.

162. The first is WE tv's program scheduling strategy. WE tv scheduled its best-known marquee programs, often their first runs on the network, fairly heavily during this daypart. Some examples are the Sitcom *The Golden Girls*; the most popular Hollywood

theatricals such as *Dirty Dancing*; two well-known original Reality series, *Bridezillas* and *My Fair Wedding*; and in 2011, its high-profile Reality series, *Braxton Family Values*, the season premiere of which was basic cable's top telecast for Women 18-34 on Thursday, November 10, 2011, according to Hollywood Reporter newspaper.¹⁵⁹

163. The second factor causing the far more significant primetime total households rating increase for WE tv relative to GSN's increase is the *demographic makeup* of the two networks' viewing audiences. Based on my review of the target audience information discussed above as well as the demographic rating and qualitative information discussed in detail further below, I conclude that WE tv's {{ [REDACTED] }} is also due – perhaps primarily so - to its audience having a much higher proportion of younger, working women who cannot watch WE tv during the daytime on weekdays.

164. With a difference of approximately {{ [REDACTED] }}, it would be accurate to characterize GSN and WE tv as fairly close in Total Day, Total HH, ratings. However, while their averages for the entire day were reasonably close, their actual HH ratings at any moment in time during the day appear to have been very different due to the fact that WE tv's ratings dramatically increased in primetime versus daytime while GSN's ratings remained comparatively stable. Moreover, within the context of all cable network ratings, one can see that this proximity of network HH rating averages for a Total Day is not unique to WE tv and GSN. Of the 67 cable networks reported by Nielsen in 2009 and 2010 in this same market, {{ [REDACTED] [REDACTED] }} of WE tv's ratings. However, since

¹⁵⁹ *Season 2 of WE tv's 'Braxton Family Values' Opens Strong*, THE HOLLYWOOD REPORTER, Nov. 14, 2011, at <http://www.hollywoodreporter.com/live-feed/season-2-we-tvs-braxton-261195>.

the programming on the seven additional networks is so very different from WE tv's, one should not expect their audiences to be similar in composition to WE tv's. They are: boy-focused, Disney XD; thrill-seeking, "Not reality. Actuality" network, truTV; business news-centric, CNBC; Soap Opera-full, SOAPnet; Natural Geographic TV; classic TV show specialist, TV Land; and animal-focused, Animal Planet. Total Day HH ratings identify only average quantities, and even then, they are measures of HHs, not the audiences within them watching. Clearly, Total Day HH ratings *by themselves* can be misleading in an investigation of whether or not the actual viewing audiences of two networks are similar.

2. An Audience Size Comparison Of The Two Networks Using Cablevision's Audience By Network Reports Evinces That WE tv Is Viewed By A Far Larger Percentage Of Cablevision's Customers.

165. Next, I compared actual viewing audience size using {{ [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]}}

166. {{ [REDACTED] }} but instead, a viewership *reach* and *quantity* report. As explained earlier, reach is the cumulative total of unique (unduplicated) subscribing households that watch a channel over a month and a year. Reach is especially insightful information for an MVPD because its revenues are almost entirely based on month-to-month subscriptions. Whereas ratings are important to an advertiser because they report the raw number of *undifferentiated* viewers at a moment in time, reach indicates the percentage of *unique (different)* subscribers that actually watch a channel over the month and

year, providing the MVPD with some insight into how useful and valuable the channel is across *all* of its customer base. Quantity is the total amount of hours a channel is viewed during that period.

167. {{** [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] **}}

168. Apparently the relatively poor GSN reach performance was not limited to Cablevision's cable system. In reviewing some of the documents produced by GSN during the discovery process, I note {{** [REDACTED]
[REDACTED]
[REDACTED] [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] **}}

¹⁶⁰ GSN_CVC_00133386, GSN_CVC_00133477, GSN_CVC_00134917, and GSN_CVC_0000134988.

¹⁶¹ GSN_CVC_00092073.

169. {{** [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]**}}

170. {{** [REDACTED]
[REDACTED]
[REDACTED]**}} Notably, the changing relative performances of the two networks' ratings in the dayparts seem to be indicative of very significant differences in programming strategy and audience demographic composition.

3. A Comparison Of Audiences Using Nielsen Ratings Makes It Clear That GSN's Viewing Audience Is Not At All Similar to WE tv's In Demographic Composition, Specifically In The Demos Alleged By GSN To Be The Audience Target For Both Networks And The Substance Of The Similarity, Women 18 – 49 and Women 25 – 54.

171. Because they identify the age and gender makeup of the people watching, Nielsen's demographic ratings can be used to compare the two program networks by their performances in the precise demos claimed by GSN to be their common and competitive target audience (Women 25 – 54 and Women 18 - 49). I also compared GSN and WE tv's audiences in the Women 18 – 34 subset that I had determined via my target programming and audience research to be a secondary emphasis within the WE tv target audience. In all of these demos, {{ [REDACTED]
[REDACTED]
[REDACTED]**}}

[REDACTED]

{
[REDACTED]
}}

175. Nielsen also provides the data to produce rankings of demos within a network's audience by their ratings ("Demo Ranker Report"). Again, the rankings indicate quite clearly

¹⁶² Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live + 3, Average of 2009 and 2010 results.

how very different are the networks' actual audiences. {{ [REDACTED] }}
[REDACTED]}}

176. In both 2009 and 2010, the highest ratings for GSN were achieved by {{ [REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] }}¹⁶³

¹⁶³ Due to ties for GSN's {{ [REDACTED] }} rankings, 12 demos appear in 2009 and 13 in 2010.



177. Nielsen offers another report that identifies the compositions of the viewing audiences of these two networks, providing a direct look at their performances in the allegedly shared and competitive demos of Women 18 – 49 and 25 – 54. Its audience composition trends analysis report details the percentages of a network’s adult audience (Persons 18+) contributed

¹⁶⁴ Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live + 3, Total Day.

[REDACTED]
 [REDACTED]
 [REDACTED]
 [REDACTED]
 [REDACTED]
 [REDACTED]
 [REDACTED]
 [REDACTED]
 [REDACTED]
 [REDACTED]

		<u>RATINGS AMONG CABLEVISION'S SUBSCRIBERS</u>				
		<u>2009</u>		<u>2010</u>		<u>WE tv vs. GSN</u>
		<u>GSN</u>	<u>WE tv</u>	<u>GSN</u>	<u>WE tv</u>	<u>2009-10</u>
						<u>Average</u>
HH	Total Day	[REDACTED]				
HH	Daytime	[REDACTED]				
HH	PrimeTime	[REDACTED]				
<u>Women</u>						
18 – 34	Total Day	[REDACTED]				
18 – 49	Total Day	[REDACTED]				
25 – 54	Total Day	[REDACTED]				
65+	Total Day	[REDACTED]				
Nielsen, NSI, Custom Daily Report, CV footprint, Live+3.						

179. In summary then, regarding actual viewing audience, the available evidence is extensive and consistent. While GSN and WE tv share a similarity with many cable networks in the gross quantity of households watching at an *average moment* of the entire day, the

similarities between the two end there. The significant differences in the Nielsen daytime and primetime HH ratings for the two networks make it clear that the quantities of households watching the two networks at any actual moment throughout that day are very different. And, {{ [REDACTED] }}, the quantities and percentages of Cablevision's subscribers that watch each network over the course of a calendar year are also very different.

180. Finally, GSN's viewing audience is not at all similar to WE tv's viewing audience in demographic composition, specifically and most pointedly, in the very demos alleged by GSN to be the audience target (and its definition of the competitive arena) for both networks, Women 18 – 49 and Women 25 - 54. {{ [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] } } As a result of these large differences in quantity and composition, it is clear that GSN and WE tv are not similar in overall actual viewing audience.

4. GSN Has Little In Common With The Other Members Of Its Invention of "A Core Group Of National Cable Networks... Predominately Viewed By Women."

181. Unable to demonstrate similarity with WE tv directly in programming or audience, GSN and Mr. Brooks invent a cable network club with each of WE tv and GSN as members, apparently hoping GSN will benefit by this fabricated association. The Complaint refers to GSN as "one of a core group of national cable networks...that are predominately

viewed by women.”¹⁶⁶ And Mr. Brooks writes, “I also considered GSN and WE tv...within the context of other women-targeted networks that are within those networks’ competitive frame”. He later refers to the group as “GSN’s competitive set.”¹⁶⁷ They imply that GSN is similar in programming and audience to the other newly-installed club members, appointing Bravo, E! Entertainment, Hallmark, Lifetime, Oxygen, and OWN in addition to GSN and WE tv.

182. I have already demonstrated throughout this report that GSN is not similar at all to WE tv in programming, target audience, actual viewing audience, or the W18 – 49 and W 25 - 54 demos of their actual viewing audiences. Although these other networks and GSN’s core network club argument are irrelevant to GSN’s claim of similarity to WE tv, even a brief examination of those other networks indicates that GSN appears to be dissimilar in programming to all of them, and its only significant commonality in audience seems to be with Hallmark Channel’s strong appeal to older women.

183. Mr. Brooks makes it clear these networks aired very different programming than the Game Shows and poker Gaming shows on GSN in the relevant years. He describes Bravo as “documentary-style reality shows and an occasional movie”; E! Entertainment as “celebrity-oriented reality shows”; Hallmark Channel as “Family-oriented reruns [of Sitcoms and Dramas] and original and theatrical movies”; Lifetime as “original drama and comedy...documentary and competition-based reality...and original and theatrical movies”; Oxygen as “reality, competition,

¹⁶⁶ Complaint, ¶ 36.

¹⁶⁷ Brooks 2012 Decl., ¶¶ 11, 20. Notably, Mr. Brooks compares ratings between GSN and his “competitive set” of “women-targeted networks” not by the pertinent demos of women 18 – 49 or 25 - 54 but by the non-distinguishing HHs and Persons.

and documentary...theatrical movies and reruns”; and OWN as “documentary and theatrical movies.”¹⁶⁸

184. To compare the networks’ audiences by just the single element of overall audience gender skew, regardless of age, I obtained the GfK MRI 2010 and 2009 Doublebase reports for the NY DMA. When evaluating GSN’s skew, it is important to keep in mind that television audiences skew female, on average. In fact, GfK MRI reports the *average* female skew among *all* national cable networks was {{ [REDACTED] }} in both 2009 and 2010, so simply skewing female was not very distinguishing. *Degree of skew beyond the average and ranking* among networks are the more telling audience gender skew metrics.

185. Shown below is a ranking of the 32 cable networks reported as having a female-skewed viewing audience in 2009 of the 58 total networks reported by GfK MRI.

¹⁶⁸ Brooks 2012 Decl., ¶ 11.

REDACTED - FOR PUBLIC INSPECTION

<u>2009 Rank By % Female Audience</u>	
<u>Network</u>	<u>%</u>
STYLE	{{ [REDACTED]
OXYGEN	[REDACTED]
LIFETIME MOVIE CH	[REDACTED]
SOAPNET	[REDACTED]
LIFETIME	[REDACTED]
QVC	[REDACTED]
WE TV	[REDACTED]
HSN	[REDACTED]
HALLMARK CH	[REDACTED]

<u>2010 Rank By % Female Audience</u>	
<u>Network</u>	<u>%</u>
STYLE	{{ [REDACTED]
LIFETIME MOVIE CH	[REDACTED]
WE TV	[REDACTED]
OXYGEN	[REDACTED]
SOAPNET	[REDACTED]
QVC	[REDACTED]
LIFETIME	[REDACTED]
HALLMARK CH	[REDACTED]
HSN	[REDACTED]

DISNEY XD	[REDACTED]
ABC FAMILY	[REDACTED]
HGTV	[REDACTED]
THE DISNEY CHANNEL	[REDACTED]
FOOD	[REDACTED]
NICK AT NIGHT	[REDACTED]
NICKELODEON	[REDACTED]
BRAVO	[REDACTED]
TLC	[REDACTED]
E!	[REDACTED]
TV LAND	[REDACTED]
GSN	[REDACTED]
BET	[REDACTED]
MTV	[REDACTED]
A&E	[REDACTED]
VH1	[REDACTED]
TRUTV	[REDACTED]
THE WEATHER CH	[REDACTED]
USA NETWORK	[REDACTED]
MTV2	[REDACTED]
CARTOON NETWORK	[REDACTED]
TNT	[REDACTED]
ANIMAL PLANET	[REDACTED]
CMT	[REDACTED]}}

ABC FAMILY	[REDACTED]
HGTV	[REDACTED]
FOOD	[REDACTED]
THE DISNEY CHANNEL	[REDACTED]
NICKELODEON	[REDACTED]
NICK AT NIGHT	[REDACTED]
BRAVO	[REDACTED]
GSN	[REDACTED]
DISNEY XD	[REDACTED]
TLC	[REDACTED]
E!	[REDACTED]
A&E	[REDACTED]
TV LAND	[REDACTED]
VH1	[REDACTED]
THE WEATHER CH	[REDACTED]
BET	[REDACTED]
MTV	[REDACTED]
CARTOON NETWORK	[REDACTED]
ANIMAL PLANET	[REDACTED]
USA NETWORK	[REDACTED]
TNT	[REDACTED]
CMT	[REDACTED]
TRUTV	[REDACTED]
MTV2	[REDACTED]}}

REDACTED - FOR PUBLIC INSPECTION

186. The MRI data shines a spotlight on a select group of networks whose audiences exhibit a distinctly high female skew of {{ [REDACTED] }} or more. It is 100% consistent over the two years. All such networks in 2009 also make the cut of {{ [REDACTED] }} of their audience being women in 2010. Of course, WE tv is in the group each year via its {{ [REDACTED] }} female skew. Of the other members Mr. Brooks and GSN appointed to its network club, Hallmark Channel, Lifetime, and Oxygen make the {{ [REDACTED] }} cut in both years. OWN had not yet launched. GSN, Bravo, and E! Entertainment all fail to even approach the level to qualify for this group of highly female-skewed audience networks in either year.

187. Adding the other critical element of the audience demo - age - and then comparing GSN's "core" group of networks by ratings within the W18-49 and W25 - 54 demos claimed by GSN to be its target audience demonstrates that GSN is comparable only to Hallmark Channel in attracting this audience, falling far short of the others. And, at the same time, like GSN's, Hallmark's viewers appear to be heavily skewed to older women as indicated by its very high ratings among W65+. The table below shows the Total Day ratings in the three demos for the full year of 2010.¹⁶⁹

Ranked by W18-49			
	<u>W18-49</u>	<u>W25-54</u>	<u>W65+</u>
OWN	{{ [REDACTED] }}	[REDACTED]	[REDACTED]
Bravo	[REDACTED]		
E! Entertainment	[REDACTED]		
LT	[REDACTED]		
Oxygen	[REDACTED]		
WE tv	[REDACTED]		
Hallmark	[REDACTED]		
GSN	[REDACTED]	[REDACTED]	[REDACTED]}}

¹⁶⁹ Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live + 3, 2010, Total Day.

188. The GSN and Brooks claim that GSN is a member of its self-defined core group of eight competitive, women-targeted networks simply does not hold up under close examination. GSN's programming is very different from each of the other networks with which it seeks to be associated. Evaluated by female skew, GSN falls far below all but Bravo and E! Entertainment. And, evaluated by ratings in the important W18- 49 and W25 – 54 demos, GSN fails to measure up to all of its own club members other than Hallmark Channel.

C. Conclusions on Audience Similarity.

189. The objective evidence clearly identifies that the *target audience* of WE tv is Women 18 – 49 and 25 – 54. On the other hand, the facts indicate that GSN's *target audience* is far broader, *i.e.*, *all* Adults 18+. The Nielsen ratings, Audience By Network, demo rankers, and audience composition reports of the *actual viewing audiences* of the two networks reveal different performances for the two networks, that is, that WE tv reaches a far higher percentage of Cablevision's subscribers, draws far higher viewership than GSN in the demos of paramount concern in this analysis, Women 18 – 49 and 25 – 54, and obtains an adult audience composed mostly of women in that same age range. In contrast, the majority of GSN's adult audience are women 55+, and it achieves much higher viewership than WE tv in the Women 65+ demo. GfK MRI reports that WE tv's audience is also significantly more female-skewed at {{ [REDACTED] }} than GSN's is at {{ [REDACTED] }}. The {{ [REDACTED] }} female skew for GSN is reported by both the Cable Advertising Bureau¹⁷⁰ as well as GSN itself on its affiliate web site where its "Local Ad Sales" support materials claim the same {{ [REDACTED] }} female skew for its actual viewing audience.¹⁷¹

¹⁷⁰ <http://www.thecab.tv/php/networkprofiles/12profileData/2012pdf/12GSN.pdf>.

¹⁷¹ GSN affiliate web site last visited August 21, 2012.

190. Having compared GSN and We tv in both target audience and actual viewing audience and found the networks to be very dissimilar in each case, it is clear to me that these two networks are not similar in audience.

D. Flaws In GSN's Discussions Of Audience Similarity.

1. Regarding Target Audience: GSN and Mr. Brooks fail to provide an analysis of the target audiences of GSN and WE tv.

191. Target audience is the demographic profile of the viewers who a network considers its highest priority to reach and who the network is actively seeking to attract. GSN and Mr. Brooks conflate *target* audience with *actual viewing* audience, and as a result, they fail to provide an authentic analysis and comparison of this criterion of the Second Report's similarly-situated rubric.

192. Rather than factually substantiate GSN's claim that it actively targets a specific audience demographic of Women 18 - 49 and 25 – 54 by showing that the network's target programming, web site, branding, public relations, and other external and internal efforts are intentionally and pointedly focused on ("aimed at") that audience demo, they focus on actual viewing audience only. Their argument's logic is circular: target audience is best defined as *whoever happens to watch*. They conclude that since a modest majority of GSN's actual viewers are women, its target audience should then be defined as women.¹⁷² Under that wildly-forgiving definition, every arrow shot, regardless of where it is aimed or lands, hits its intended target! As a result, the definition is faulty and their argument provides no support for their claim.

193. GSN's target audience definition carefully excludes the other demographic component that carries equal weight in defining the Complaint's claimed target audience, that is,

¹⁷² Brooks 2012 Decl., ¶ 71; Reply, I. A. 2., p. 18.

age. As I have shown in detail in section V. B., 3. – 4., above, GSN's female viewing audience skews far, far older than WE tv's, and the networks' audiences are thoroughly dissimilar in the allegedly-competitive W18 – 49 and W25 – 54 demos.

2. Regarding Actual Viewing Audience

a. Mr. Brooks's own data makes it clear that the national Nielsen ratings are not representative of the ratings of WE tv and GSN in the NY market.

194. As discussed in section VI. B. above, *national* research information is not relevant in a comparison of the actual viewing audiences of GSN and WE tv in Cablevision's New York City cable systems because the national sample was not intended to be and is not representative of Cablevision's subscribers. For the specific purpose of identifying viewership in New York, Nielsen created a New York sample which provides local viewership data, including that within Cablevision's cable system.

195. Nonetheless, Mr. Brooks chose to rely most heavily on the national audience data, focusing primarily on the broadest possible (and least responsive to the question of audience similarity) measurement units, Households and Persons, in which GSN ranked substantially higher than WE tv. Eventually, though, Mr. Brooks is forced to acknowledge the existence of the NY DMA Cable (Hardwired) ratings. These local ratings clearly indicate that WE tv outperforms GSN in the New York market of cable and telco systems, even in that broadest measurement, HH ratings. However, rather than acknowledge and explore the significance of the NY market's striking reversal of the relative rankings of GSN and WE tv by HH ratings (versus the national rankings), Mr. Brooks suggests the inexplicable interpretation that this

dramatic change *somehow* “illustrates the strength of GSN both generally and relative to WE tv, irrespective of market.”¹⁷³

196. Furthermore, while Mr. Brooks presents national data for the demos of women 18 – 49 and 25 – 54 showing that WE tv’s ratings exceeded those of GSN by factors of {{ [REDACTED] }} respectively (differences he casually dismisses as will be discussed below),¹⁷⁴ he refrains from including these demos in his very limited depiction of NY DMA ratings. These female age groups being at the very heart of GSN’s audience claim, Mr. Brooks should have compared those well-fit ratings along with the broad HH and all adult women (18+) ratings he presents in his discussion of local ratings. If he had done so, he would have shown that WE tv’s local ratings in those Women 18 – 49 and 25 – 54 demos exceeded those of GSN by an even greater margin than they did nationally, by {{ [REDACTED] }} to almost 300% in 2009 and 2010.¹⁷⁵

197. As these two examples illustrate, the NY cable market’s viewership of GSN and WE tv differs significantly from that of the nation as a whole, and their national ratings do not reflect their viewership in New York.

b. Mr. Brooks’s characterizations of significant differences in GSN and WE tv national and local ratings as meaningless and the local Nielsen ratings as unreliable are not substantiated.

198. In his 2012 declaration, Mr. Brooks claims that the differences between the WE tv and GSN *national* ratings among the critically- important Women 18 – 49 and 25 - 54 demos are “so small that I would consider them essentially tied in these metrics,” and, “It is important to

¹⁷³ Brooks 2012 Decl., ¶ 35.

¹⁷⁴ Brooks 2012 Decl., ¶ 25.

¹⁷⁵ See section VI. B. 3, above.

remember that the differences observed are measured in hundredths of a rating point,” strongly implying that small ratings cannot be read as exact.¹⁷⁶

199. Mr. Brooks made these brusque comments in spite of the fact that WE tv’s ratings exceeded those of GSN in these key demos by factors of {{ [REDACTED] }}, respectively. While questioning these large differences, Mr. Brooks does not present himself as an expert in statistical analysis and makes no attempt to validate his conclusion that the ratings of the two networks are “essentially tied” by testing whether the differences in ratings between WE tv and GSN are statistically significant.

200. Mr. Brooks also attempts to portray the *local* NY Cable (Hardwired) ratings – which, year after year, clearly evince the substantial dissimilarity of the GSN and WE tv audiences, most starkly in the allegedly-shared target demos - as unreliable.¹⁷⁷

201. He alludes to the size of the local sample as problematic because it is smaller than the national sample size, yet he fails to acknowledge that its 750 households constitute a robust sample size, carefully composed by Nielsen for this very purpose, producing stable ratings with reasonable and customary reliability. The only purpose of the Nielsen sample is to *project* to the entire DMA’s more than 6,000,000 wired homes, so a WE tv rating of {{ [REDACTED] }} actually represents almost {{ [REDACTED] }} homes.

202. Mr. Brooks’s critiques cascade to a self-serving conclusion of doubt about the significance of the local ratings, especially in the specific women’s demos of critical importance in this proceeding, and he opines that differences of hundredths of a rating point “may not be

¹⁷⁶ Brooks 2012 Decl., ¶ 25.

¹⁷⁷ Brooks 2012 Decl., ¶¶ 17, 32 & n.26.

meaningful.”¹⁷⁸ As was the case for the national ratings that he questioned, Mr. Brooks once again fails to substantiate his opinion.

203. As detailed in my viewing audience analysis section VI. B. 3. above, the NY 2009 and 2010 Total Day ratings among Women 25 – 54 for GSN were {{ [REDACTED] }}, while for WE tv they were {{ [REDACTED] }}, making the averages for the two years {{ [REDACTED] }} for GSN and {{ [REDACTED] }} for WE tv. We tv’s rating is nearly *three times* that of GSN and the separation is not “hundredths of a rating point” but *more than one tenth*. WE tv’s ratings among Women 18 – 49 exceed those of GSN by even greater margins in these same years.

204. Hundredths of a rating point separations in these demos are typical in the industry and are the margin of difference year after year for many, many cable networks. Moreover, it is Nielsen’s standard procedure to note in its reports any data it considers unreliable. Nielsen has not made any such notifications regarding these ratings. And, if the ratings were unstable, making these differences too small to distinguish the networks’ performances, then the GSN and WE tv ratings should not demonstrate the year to year consistency they do in 2009 and 2010.

- c. **The GSN ratings within Cablevision’s NY households provided by Mr. Brooks do not agree with the Nielsen data I obtained for the same customers, and the snippets of data included by Mr. Brooks are carefully-selected, unrepresentative, and misleading anomalies. A review of the full years’ data makes it clear how dissimilar these networks actually are in viewing audience.**

205. In an effort to counter the impact of the local NY Cable (Hardwired) ratings showing that GSN’s actual viewing audience is very dissimilar to that of WE tv (as detailed in section VI. B. 3. above), Mr. Brooks obtained a customized Nielsen rating report for an even

¹⁷⁸ Brooks 2012 Decl., ¶ 32.

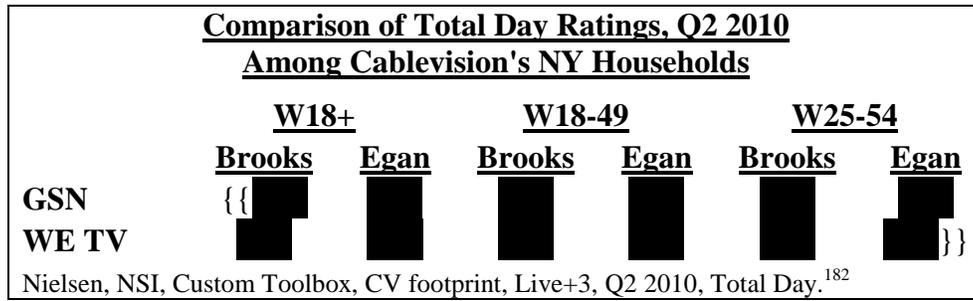
more local geography, Cablevision's NY DMA subscriber households, and presented data for just a few demos from solely one quarter of 2010 ("Q2 2010").¹⁷⁹ He claims that these ratings "demonstrate the similarity of GSN and WE tv in demographic ratings among Cablevision subscribers."¹⁸⁰ Since local NY samples are far more representative of Cablevision's subscriber base than national samples, I consider a Cablevision NY subscriber sample to be a useful tool in this proceeding. In fact, I presented a more comprehensive set of ratings in Cablevision's footprint for the full years of 2009 and 2010 in section VI. B. 3., paragraph 178, above.

206. I also obtained the ratings within Cablevision's households for each of the four quarters of 2010. Comparing the data I obtained to that presented by Mr. Brooks, I find that its GSN ratings are extremely different than those presented by Mr. Brooks. While his ratings for WE tv are exactly the same as those I obtained in two demos (W18-49 and W25-54) and reasonably similar { [REDACTED] } in the third demo (W18+), Mr. Brooks's GSN ratings in all three demos are comparatively overstated, by large margins of { [REDACTED] }, as shown in the table below.¹⁸¹

¹⁷⁹ Brooks 2012 Decl., ¶¶ 45 - 46.

¹⁸⁰ Brooks 2012 Decl., ¶ 44.

¹⁸¹ Mr. Brooks used 24 hours to define Total Day. As explained earlier in this report, in all ratings and for all networks, I eliminated the "infomercial" hours of 4am – 9am to enable comparisons in programming hours. To be absolutely sure that this was not the cause of the differences in these GSN ratings obtained by me and Mr. Brooks, I had the ratings run on a 24 hours basis as well. As expected, this was not the source of the discrepancies. Both networks were affected similarly by the change in hours, and both networks' 24 hour Total Day ratings suffered a decline of an average of approximately 15% from their ratings under the 9am – 4am Total Day definition.



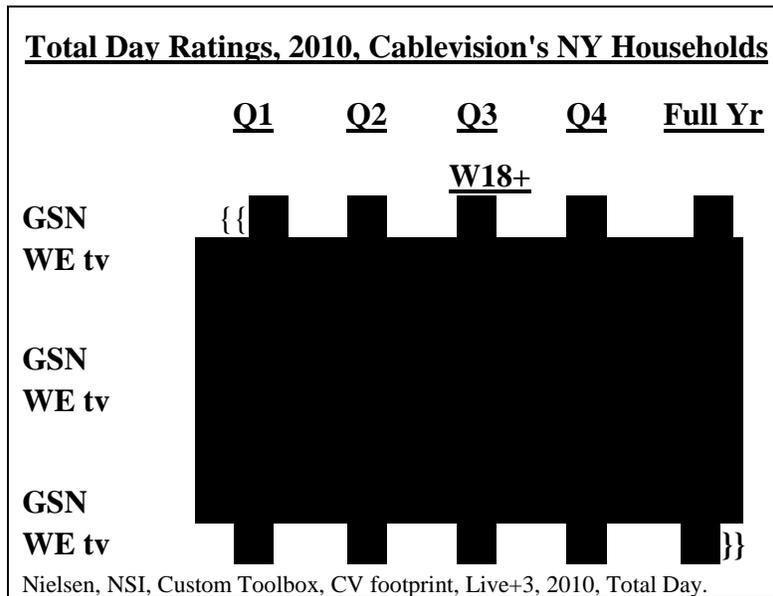
207. The accuracy of his GSN ratings is the first of two problems that arise upon review of Mr. Brooks's data. The second concerns the representativeness of the very brief time period he chose to display. Mr. Brooks focuses exclusively on *one particular quarter*, yet he makes sweeping claims regarding long term similarity. This approach is proven to be not credible when one realizes that Q2 2010 is a very favorable irregularity for GSN's comparative cause since its ratings are uncharacteristically high, while WE tv's are atypically low. As a result, the Q2 ratings are *not* representative of either network's ratings for 2010 (or 2009).

208. In two of the three demos Mr. Brooks quotes, Q2 produced GSN's highest quarterly ratings of the year. In all three of the demos he presents, GSN's Q2 ratings were far higher than its full year 2010 ratings, ranging from {{ [REDACTED] }} higher. At the same time, in every demo, {{ [REDACTED] }}! Quoting just the one abnormal quarter whose ratings were favorable to GSN's claim when several full years' ratings are readily available – and which make

¹⁸² The ratings are of all Cablevision HH. Since both GSN and WE tv were carried on the Expanded Basic service level (Family Cable) during this time, each was available to the same number of HH which averaged {{ [REDACTED] }}% of all Cablevision HH. If network-level coverage ratings were to be manually calculated for both networks (Nielsen does not provide coverage ratings in local markets), the networks would be affected equally, and their ratings would increase by one to two hundredths of a rating point.

clear that Q2 is an aberration - gives the appearance of presenting cherry-picked evidence and advocacy rather than objective analysis.

209. Since the ratings are not representative of the performances of GSN and WE tv in 2010, they do not substantiate in any way Mr. Brooks's sweeping claim of "similarity of GSN and WE tv in demographic ratings among Cablevision subscribers."¹⁸³ The table below displays the Nielsen ratings I obtained. As one can readily see, the full year's data clearly demonstrates the fallacy of Mr. Brooks's suggested interpretation, revealing the overwhelming dissimilarity of GSN and WE tv in the W 18 – 49 and W 25 – 54 demographic ratings among Cablevision's subscribers. As mentioned earlier, a complete set of GSN and WE tv ratings for two full years is provided in section V. B. 3, above.



¹⁸³ Brooks 2012 Decl., ¶ 44.

section above, “Reach is especially insightful information for an MVPD because its revenues are almost entirely based on month-to-month subscriptions. Whereas ratings are important to an advertiser because they report the raw number of *undifferentiated* viewers at a moment in time, reach indicates the percentage of *unique (different)* subscribers that actually watch a channel over the month and year, providing the MVPD with some insight into how useful and valuable the channel is across *all* of its customer base.”

b. Mr. Brooks misrepresents the reach metric’s results.

213. Mr. Brooks makes another erroneous statement, this time regarding the results of the reach metric {{ [REDACTED] }}. He claims, “Accumulating reach over a very long period of time (e.g. a year, as is the case here) is virtually meaningless. If the period is long enough, and the bar set low enough, every channel is most likely tuned to at some point.”¹⁸⁷

This is wholly inaccurate as shown in the results for WE tv and GSN that I presented above in section VI. B. 2.. {{ ** [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] **}}

4. Mr. Brooks and GSN Misrepresent The Design Intent And Purpose Of The Beta Research Study. It Is Not Used As A Cable Subscriber Satisfaction Survey, But Rather, It Is Employed As A Cable Network Sales Tool.

214. Mr. Brooks calls this study the “Beta Basic Cable Subscriber Study” and claims it is “the best known and most widely used impartial, third party survey of cable subscriber

¹⁸⁷ Brooks 2012 Decl., ¶ 55.

satisfaction.”¹⁸⁸ Neither of these statements is correct, and each of his errors was pointed out long ago in this proceeding.¹⁸⁹ Yet they are repeated in his most recent declaration, once again in an attempt to equate this boilerplate survey of national viewership of *some* cable networks with the customized studies employed by MVPDs to measure satisfaction levels of their subscribers with their video, internet, and phone services. Mr. Brooks apparently seeks to create an appearance of legitimacy for his claim that the Beta study should be seen as a measure of the values estimated for these two networks by the average Cablevision subscriber.

215. It is common knowledge in the cable industry that the name of this annual Beta Research Corp. study is “Cable Subscriber Study – *Evaluation of Basic Cable Networks*” (emphasis added). As its true name makes clear, and as is also widely understood in the industry, it is *not a cable subscriber* satisfaction survey, but rather, a study of viewership of and attitudes toward some *cable networks*. Moreover, the survey omits many of the networks the typical cable system carries.¹⁹⁰

¹⁸⁸ Brooks 2012 Decl., ¶ 65.

¹⁸⁹ See Egan Decl., Exhibit 12, II. C.

¹⁹⁰ For example, the Beta survey omits more than 25 English-language basic cable networks carried by Cablevision as part of its Expanded Basic service in NY as of 11-25-12, including Bloomberg TV, Disney Jr., History International (H2), Universal HD, CSPAN, Discovery Crime and Investigation, Yankees Entertainment & Sports Network (YES), Madison Square Garden Network, Sports NY, News 12, News 12 Traffic and Weather, ReelzChannel, Home Shopping Network, Daystar, and fuse. See the list of networks included in the 2010 Beta study at Exhibit 20 and Cablevision’s “Optimum Value” expanded basic programming network list for the community of Woodbury in the NY system at http://www.aitrk.optimum.com/ratecard.jsp;jsessionid=D0136A307CF11C6BD2AD95CEAC9AD0AD?searchby=corp&corp=07801&serviceType=io&z=11753&_requestid=236445.

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216. Cablevision does not purchase the study and does not use it in making carriage decisions.¹⁹¹ I did not use the Beta Research survey in making carriage decisions during my 19 years as programming chief for cable operators, nor have I used it in the subsequent years in any of multiple programming assignments analyzing network carriage that I've performed for both large and small cable operators. In fact, in spite of Mr. Brooks's misleading statements to the contrary, while virtually *all* cable operators of significant size regularly perform subscriber satisfaction studies, I am not aware of even one that uses this study for that purpose. And, my experience is that few purchase the Beta study for *any* purpose. Several long-established industry business reasons explain why.

217. First, as mentioned above, this Beta study is not a subscriber satisfaction survey at all. My experience is that a cable operator is primarily concerned with subscriber satisfaction (and its impact on retention) with the many business elements it controls, such as retail pricing, signal quality, response and resolution time of calls to customer service, internet service speeds, digital phone features, billing questions, installations, upgrades and downgrades, the depths of the VOD and TV Everywhere menus, etc. As a result, these are some of the areas regularly probed in a cable operator's customer satisfaction survey. Satisfaction levels for the hundreds of video services already being carried are not usually survey topics because the operator has no

¹⁹¹ Cablevision has not purchased and used this Beta Research study since at least 2008. AMC Networks Inc., owner of WE tv, last had a subscription to this Beta Research survey in 2009. Mr. Brooks's 2012 Declaration appears to be misleading in paragraph 65 when it says "Cablevision itself has used Beta Research results in attempting to get its networks carried by other MVPDs." Beta Research fields multiple different studies of different populations and different subjects for different purposes every year. Mr. Brooks seems to conflate the Beta Research study he has quoted extensively - the "Cable Subscriber Study - Evaluation of Basic Cable Networks" - with a completely different Beta Research study, the "Cable Operators: Interest in Carrying Emerging/Digital Networks" which queries cable *operators*, not subscribers, and their intentions to add cable networks to their systems in the future.

control over their programming. And, if a major cable operator seeks research regarding programming networks due to carriage negotiations or changes in its distribution it is considering, it is far more likely to rely on its own, commissioned research, focusing on *its* subscribers and the channels specifically under consideration at that time, instead of an incomplete and unrepresentative, national study.

218. Second, because the Beta study is a *national* study, its results do not express the viewing of the subscribers within the cable operator's footprint or include many of the channels the systems carry. In fact, while the 2008, 2009, and 2010 studies included respondents from several locations across the United States, *not one* of the respondents in any of those years *was a Cablevision subscriber in its NY system!* There is no basis for projecting results from this wholly unrepresentative national sample to Cablevision's subscribers and Cablevision's system.

219. The Brooks declaration is also inaccurate as well as misleading when it states that "it is clear from this data that 'subscribers' feel that GSN and WE tv are extremely similar in terms of overall perceived value."¹⁹² Actually, the results for the value and satisfaction questions included by Mr. Brooks represent the opinions of a small subset of all "subscribers," that is, just those who identified themselves as *viewers* of the networks. Mr. Brooks's reckless extrapolation here is similar to asking a customer eating ice cream in a Ben & Jerry's store if he/she likes Ben & Jerry's ice cream and then claiming those results speak for *all* Americans! Generally, less than one-third of all subscribers are actually even occasional viewers of most of these networks; consequently, all of these scores of value, satisfaction, quality, and importance *speak only of a minority of subscribers'* opinions.

¹⁹² Brooks 2012 Decl., ¶ 66.

220. Notably, rather than use the most current year's (2010) Beta study results, the Brooks declaration averages three years' (2008, 2009, 2010) results. As footnote 61 to the declaration states, Beta radically changed its methodology in 2010, resulting in significantly lower or higher scores across the board. Averaging the three years with equal weight as Mr. Brooks does is statistically invalid.

221. In summary, the cable operator community generally does not consider the Beta study to be an indicator of value and subscriber satisfaction among its subscribers as claimed by Mr. Brooks. In sharp contrast, cable operators generally perceive the Beta study as a sales tool used by those programming networks that paid to be included, scored relatively well, and are seeking a new or revised contract with greater economic benefit for the network, such as expanded carriage and increased license fees.

5. The Price Per Rating Point/Ratings-Adjusted Price Metric Cited By Dr. Singer Is Not Designed For Or Intended To Be Used By A Cable Operator When Making Carriage Decisions. As A Result, It Does Not Include Most Of The Factors Considered By An MVPD When Making Such Evaluations.

222. In his report, Dr. Singer claims that his formula of dividing a cable network's license fee by its national Total Day HH ratings to reach what he labels a "price per rating point" and "ratings-adjusted price" demonstrates that, in 2009, GSN was not mispriced to Cablevision relative to some other networks, including WE tv, because his calculation produces a {{ [REDACTED] }} result for GSN than it does for WE tv. Later, he states that GSN is "comparably valued to WE tv even in the New York DMA" because his formula produces a similar result for each network when using NY DMA, rather than national, ratings. He further explains the basis of his

theoretical formula, claiming that “a higher rating generates more value for the cable operator.”¹⁹³

223. Dr. Singer adapts a financial metric found in an SNL Kagan publication used by investors, lenders, and, perhaps, cable networks. According to Dr. Singer’s footnotes 71 and 72, “academics” have also used this computation to study the advertising industry, and “an economist . . . can model Cablevision’s conduct *as if* the company considers this metric.” What he fails to consider, and what renders his recipe meaningless, is that, historically, *cable operators* typically have not used this formula in running their businesses.

224. SNL Kagan’s formula is not designed or intended for use as an operating tool by a cable distributor for making programming carriage decisions; moreover, it would be grossly inadequate for that purpose because it fails to include multiple, critical business marketplace factors that an MVPD, such as Cablevision, typically considers in making network evaluations. As a result, it is not an MVPD standard. And, I don’t recall ever having been aware of an MVPD relying on Dr. Singer’s formula when making a carriage decision.

225. Dr. Singer’s formula is wholly dependent on his claim that ratings alone determine whether or not a network is valuable to a cable distributor and if its license fee is justified. This claim is erroneous, mistaking the imperatives of cable networks for those of cable distributors. It is my experience that cable *networks* often place this paramount importance on ratings because the numbers, along with price, are virtually the only factors driving the advertising revenue which generally represents about one-half of the network’s total revenue. However, cable *operators* typically prioritize a network’s contribution to the multiple

¹⁹³ Singer Report, ¶¶ 52, 54.

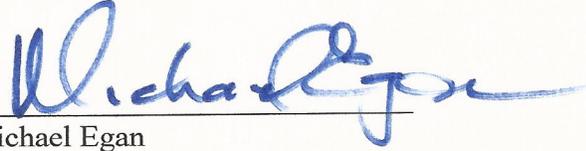
ratings at all, instead pointing to the significance of many of the factors I mention above: brand and genre recognition and popularity; the operators' strategic initiatives of tiering, VOD, and TV Everywhere; and the bundling of cable network contracts with broadcast station retransmission consent.¹⁹⁶

230. While the opinions presented above are complete based on the information and documents made available to me that I have reviewed to date, because the discovery record is both voluminous and still being supplemented, my work will be ongoing between now and trial. Accordingly, I reserve the right to expand, modify, or reduce my above findings and conclusions based on my review of any further disclosures made by any other expert, all information or documentation provided in this matter, or on testimony and exhibits introduced at any further time.

¹⁹⁶ See <http://multichannel.com/cable-operators/cablevision-nbcu-strike-carriage-deal/140128> and <http://multichannel.com/distribution/bein-sport-nets-distribution-deals-twc-bright-house/140129>.

FOR PUBLIC INSPECTION

I declare under penalty of perjury that the foregoing is true and correct to the best of my knowledge, information, and belief.


Michael Egan

Dated: December 14, 2012

FOR PUBLIC INSPECTION

Egan Exhibit 1

Documents Relied Upon by the Expert

Exhibit 1: Materials Relied On

PUBLICALLY AVAILABLE MATERIALS

2009 programming schedules for GSN

2010 programming schedules for GSN

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2009 schedule for WE tv

2010 schedule for WE tv

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66590_NATIVE_00000

CV-GSN 0016202

CV-GSN 0073704

CV-GSN 0236233

CV-GSN 0411373

CV-GSN 0411374

CV-GSN 0411375

GSN_CVC_00003002-00003003

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GSN_CVC_00012403-00012415

GSN_CVC_00013487

GSN_CVC_00013862

GSN_CVC_00013888

GSN_CVC_00013900

GSN_CVC_000139094

GSN_CVC_00014659 – 00014686

GSN_CVC_00014834 – 00014856

GSN_CVC_00014853

GSN_CVC_00030254

GSN_CVC_00046691-92

GSN_CVC_00042202

GSN_CVC_00058774

GSN_CVC_00058801

GSN_CVC_00060715

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GSN_CVC_00133386

GSN_CVC_00133477

GSN_CVC_00134988

GSN_CVC_00139094

GSN_CVC_00152908

GSN_CVC_00152913

GSN_CVC_00152916

GSN_CVC_00170040

ADDITIONAL DATA

AMC Lenders Presentation, April 2011 (Exhibit 10)

{ { [REDACTED] } }

Doublebase Reports for NY DMA – 2009

GfK MRI 2009 and 2010

GSN Presentation to Cablevision (Exhibit 18)

Nielsen, Arianna version 8.3, NY Cable (Hardwired), Live+3, Total Day (9am – 4am), 2010

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Nielsen, NSI, Custom Daily Report, CV footprint, Live+3, Q2 2010, Total Day

November 2010 Beta Research Subscriber Study – Evaluation of Basic Cable Networks

WE tv 2010-2011 Upfront Presentation (Exhibit 3)

WE tv 2012-2013 Upfront Presentation (Exhibit 5)

WE tv Affiliate Sales Team Presentation to Comcast (Exhibit 4)

WE tv Fact Sheet (2010/2012) (Exhibit 15)

WE tv Internal Competitive Tracking Reports (Exhibit 16)

WE tv Market Breaks – 1Q11 (Exhibit 15)

WE tv Presentation to Comcast Regarding African American Audience (Exhibit 17)

WE tv Presentation to MVPD Affiliates regarding “WE Empowers Women” Public Affairs Program (Exhibit 14)

WE tv Presentations to MVPDs (Exhibit 12)

WE tv Presentations to National Advertising and Programming Communities (Exhibit 13)

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- Exhibit 1, Declaration of David Goldhill, dated October 7, 2011.

ANSWER TO PROGRAM CARRIAGE COMPLAINT, In the Matter of GAME SHOW NETWORK, LLC, v CABLEVISION SYSTEMS CORP, File No. CSR-8529-P, (Dec. 12, 2011).

- Exhibit D, **Declaration of Thomas Montemagno**, Senior Vice President, Programming Acquisition, Cablevision Systems Corporation, dated Dec. 9, 2011.
- Exhibit I, **Declaration of DIDI O’Hearn**, Vice President, Development and Talent for WE tv, dated Dec. 8, 2011.

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- Exhibit C, Supplemental **Declaration of Carol Smith**, Vice President, Research for WE tv, dated February 8, 2012.

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Egan Exhibit 2A

Programs Aired During the Twelve Sample Weeks on WE tv and GSN

Program Titles During All 12 Sample Weeks

<u>WE tv</u> 106 Total Titles	<u>GSN</u> 47 Total Titles
Reality - 36 Titles - 34%	Game Show - 40 Titles - 85.1%
Adoption Diaries	1 vs. 100
Amazing Wedding Cakes	20Q
Amsale Girls	Baggage
Beach Weddings	Bingo America
Big Easy Brides	Blockbusters
Braxton Family Values	Card Sharks
Bridezillas	Catch 21
Bridezillas: Where Are They Now?	Chain Reaction
Culture Clash Weddings	Child's Play
Downsized	Deal or No Deal
F.L.I.P. Mysteries: Women on the Case	Family Fued
Girl Meets Gown	Hidden Agenda
Girls Who Like Boys Who Like Boys	Hollywood Squares
Hopkins	Instant Recall
I Want To Save Your Life	I've Got a Secret
Iced with Sylvia Weinstock	Jeopardy
Little Miss Perfect	Late Night Liars
Momma's Boys	Let's Make a Deal
My Big Fat Fabulous Wedding	Lingo
My Fair Wedding	Love Triangle
Platinum Weddings	Match Game
Raising Sextuplets	Million Dollar Password
Rich Bride Poor Bride	Password
Sin City Weddings	Password Plus
Sinbad: It's Just Family	Power of 10
Staten Island Cakes	Press Your Luck
Sunset Daze	Pyramid
The Cupcake Girls	Russian Roulette
The Locator	Super Password
The Wedding Place	The \$100,000 Pyramid
Top 10 Bridezilla Moments	The \$25,000 Pyramid
Ugliest House on the Block	The Money List
Wedding Planners 2	The Newlywed Game
Wedding Planners 3	To Tell the Truth
Wedding Planners 4	Weakest Link
You're Wearing That?!?	Whammy!
Drama: Fantasy/Sci-Fi - 2 Titles - 1.9%	Whammy!/Press Your Luck
Charmed	What's My Line
Ghost Whisperer	Wheel of Fortune
Comedy - 5 Titles - 4.7%	Who Wants to be a Millionaire
Dharma & Greg	Gaming - 4 Titles - 8.5%
Frazier	Doubles Poker Championship
Girlfriends	High Stakes Poker
Hope & Faith	Pokerstars Caribbean Adventure
The Golden Girls	World Poker Tour
Documentary - 11 Titles - 10.4%	Reality - 2 Titles - 4.3%
9/11: Millionaire Widows	Carnie Wilson: Unstapled
Case Reopened	Dog Eat Dog
Crimes of Passion	Comedy - 1 Title - 2.1%
Disney Dream Weddings	Drew Carey's Improv-A-Ganza
Secret Lives of Women	
The FBI Files	
The Other Side of the Cell	
Unforgettable Wedding Venues	
United by 9/11	
Women Behind Bars	
Women on Death Row	
Movie - 41 Titles - 38.7%	
An Officer and a Gentleman	
Baby Boom	
Beaches	
Big	
Celine	
Derailed	
Dirty Dancing	
Ever After: A Cinderella Story	
Fools Rush In	
Ghost	
Heartbreakers	
Hope Floats	
Indecent Proposal	
Look Who's Talking	
Miss Congeniality	
Monster	
Mrs. Doubtfire	
Mystic Pizza	
Overboard	
Pretty in Pink	
Raising Helen	
Serendipity	
Sleeping With the Enemy	
Steel Magnolias	
Terms of Endearment	
The Birdcage	
The Blue Lagoon	
The Bodyguard	
The Cutting Edge	
The First Wives Club	
The Game	
The Good Girl	
The Jewel of the Nile	
The Man in the Moon	
The Pelican Brief	
Two Weeks Notice	
Under the Tuscan Sun	
What's Love Got to Do With It?	
Where the Heart Is	
While You Were Sleeping	
You've Got Mail	
Talk - 2 Titles - 1.9%	
John Edward Cross Country	
The Mom Show	
Fashion & Shopping - 3 Titles - 2.8%	
Platinum Babies	
Spectacular Homes	
Unforgettable Celebrity Wedding Gowns	
Game Show - 1 Title - 1%	
America's Cutest Puppies	
Food & Drink - 1 Title - 1%	
Wedding Cake Masters	
News - 4 Titles - 3.8%	
20/20	
20/20 Medical Mysteries	
20/20 on WE	
48 Hours on WE	

% is the percentage of total titles

FOR PUBLIC INSPECTION

Egan Exhibit 2B

Programs by Network with Show Descriptions and Genre Identifications

WE tv
Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
20/20	News	ABC's revered series 20/20 is among the most recognized and well-regarded television newsmagazine programs. With its investigative approach, the program exposes a variety of murders, mysteries and human interest stories.
20/20 Medical Mysteries	News	Newsmagazine series that looks at some of the rarest disorders and syndromes in medicine today.
20/20 on We	News	ABC's revered series 20/20 is among the most recognized and well-regarded television newsmagazine programs. Now, repackaged specially for WE tv with host Deborah Roberts, "20/20 on WE" reports on news events from different angles than seen on the nightly news. With its investigative approach, the program exposes a variety of murders, mysteries and human interest stories.
48 Hours on We	News	Critically acclaimed news magazine program 48 Hours has received countless prestigious awards for its outstanding investigative reporting and unique approach to covering captivating and relevant stories.
9/11: Millionaire Widows	Documentary	Since 9/11 nearly 3,000 families have received nearly 7 billion dollars in compensation from the Government and public donations. For many it has been anything but compensation. For many it has ruined their lives for a second time. For many it has been a curse – like winning the lottery you never wanted to enter. U.S. compensation culture means that most widows of 9/11 victims became multi millionaires overnight. But these huge payouts have often ruined rather than repaired lives. This special tells their stories.
Adoption Diaries	Reality	WE tv original docu-series that reveals the individual uplifting stories surrounding the open adoption process in America.
Amazing Wedding Cakes	Reality	This original series shows a unique side to weddings. Meet incredible designers who are pushing the boundaries of what wedding cakes can be. These icing artists are astonishing brides and grooms across the country with their fantastic, elaborate, delicious creations. This is definitely not your mother's wedding cake!
America's Cutest Puppies	Game Show	It's absolutely impossible to resist the charms of an innocent, energetic puppy. What's not to love? They're loyal and loving and absolutely adorable.
Amsale Girls	Reality	Brides spend up to \$75,000 for an Amsale gown, and the women who work in Amsale's salon are just as extraordinary as the dresses themselves. Every day, they deal with the non-stop pressure of pleasing some of the most discriminating Manhattan brides. Outside of work, these 30-something women are best friends, who support each other through good times and bad. But it's all in a day's work when you're an Amsale Girl.
An Officer and a Gentleman	Movie	Zack Mayo is a young man without direction, and hopes he has found his compass when he joins Officer Candidate School to fulfill his dream of flying a jet.
Baby Boom	Movie	Management consultant J.C. has no time in her life for anything except her high-profile job in New York City. All this changes, however, when she inherits 14-month-old infant Elizabeth from a pair of recently deceased very distant-relatives. Intending to put the child up for adoption, she discovers that she has grown fond of Elizabeth and has begun to thrive on the responsibilities of motherhood. All of this, of course, jeopardizes J.C.'s love life and professional standing. As a result, lonely J.C. decides to uproot her life in the city and move out to the country. And it doesn't take long before she finds success once more when the baby inadvertently leads to a whole new moneymaking agenda for this modern day woman who seems to have it all.
Beaches	Movie	Beaches traces the 30-year oil-and-water friendship between free-spirited Bronx Jew CC Bloom (Bette Midler) and uptight San Francisco WASP Hillary Essex (Barbara Hershey). The two meet as children in Atlantic City. They are reunited in the 1960s, when CC is a struggling singer and Hillary is trying to break free from her staid upbringing by becoming an activist. Their friendship is tested time and time again throughout the years. Comes the 1970s, and CC and Hillary are reunited after shedding their respective spouses. CC sees Hillary through a difficult pregnancy, but her career always takes first place over friendship. Hillary dies, leaving her daughter (Grace Johnston) in CC's care.
Beach Weddings	Reality	This original series shows a unique side to weddings. Four unique beach-themed weddings are featured, in four diverse beach locations, and with four unique beach themes all in California.
Big	Movie	More than anything else, 13-year old New Jerseyite Josh (David Moscow) wants to be "big". That's the wish he makes at an odd-looking amusement pier fortunetelling machine. The next morning, Josh wakes up-only to discover that he's grown to manhood overnight! (At this point, the part is taken over by Tom Hanks). Still a 13-year-old mentally and emotionally, Josh decides to hide out in New York City until he can figure out what to do next. He lucks into a job with a major toy company run by kid-at-heart McMillan (Robert Loggia). By cannily bringing a child's eye view to McMillan's business, Josh rises to the top-and in process, he falls in love with fellow employee Susan (Elizabeth Perkins). But he's still a kid, and he'd like to go back to his own world and own body.
Big Easy Brides	Reality	When a couple comes looking for the ultimate trailer park wedding, their wish is Maria's command.
Braxton Family Values	Reality	A docu-series about singer Toni Braxton and her 4 sisters. The bond between these five women is fierce, and they are not shy about putting all their cards on the table... there will be drama around their conflicts both personal and professional (especially for Tamar who is struggling to make a name for herself as a singer, apart from Toni's success), but there will be lots of love and laughter too. Mom Evelyn (as well as various spouses and kids) round out the group, based in Atlanta, GA.
Bridezillas	Reality	Before the beautiful ceremony, the spectacular reception and the happily-ever-after, there's the planner, the designer, the caterer...and the bride who was perfectly normal until planning her wedding took over her life.
Bridezillas: Where Are They Now?	Reality	Revisit some of your favorite moments from seasons' past, and find out what happened to these former Zillas when the cameras left and reality really began! Did Tanesha strike gold after quitting her job right before she married her man? Which bride was so shocked by viewer reaction to her antics that she went into early labor? And which Zilla's mother-in-law from hell turned out to be right on the money? Who is still together... and who is headed for divorce court?

WE tv
Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
Case Reopened	Documentary	A look at some of modern history's most intriguing murder investigations.
Celine	Movie	Keeping her private life out of the public eye for years, Celine Dion's personal life is finally revealed. Celine, the unauthorized feature, tells the romantic and troubled life story of the pop diva, including her plastic surgery, torrid love affairs and internal struggles - a rags to riches tale!.
Charmed	Drama: Fantasy	This original series shows a unique side to weddings. An engaged American born couple will be surprised by a traditional Indian wedding ceremony and reception. We watch as the couple, their families, and the bridal party learn all the traditions an Indian wedding holds.
Crimes of Passion	Documentary	This series unravels the event that takes love to its darkest place to understand how someone who functions normally in other areas of their lives can suddenly lose their rational behavior to commit the unthinkable in a passionate rage.
Culture Clash Weddings	Reality	This original series shows a unique side to weddings. An engaged American born couple will be surprised by a traditional Indian wedding ceremony and reception. We watch as the couple, their families, and the bridal party learn all the traditions an Indian wedding holds.
Cupcake Girls	Reality	Follows entrepreneurs and best friends Heather and Lori on a hectic and often hilarious journey to build a cupcake empire. With busy personal lives and a bustling cupcake empire, best friends Heather and Lori have got a tentative hold on a balance between their business and private lives. But when Brian, Heather's father and the Cupcakes' deliveryman, is unable to make some crucial wedding deliveries and Kathie, Heather's mom, works to keep the peace, Heather and Lori are forced to make some personal sacrifices that threaten their balance and call into question their decisions to mix family and friendship with business. Meanwhile, we're introduced to the daily struggles of Cadence, a transitioning transgender woman and Cupcakes' most fabulous and unique employee.
Derailed	Movie	The life of a married advertising executive with a young, diabetic daughter turns a most unexpected corner when he meets an attractive woman on a commuter train. Lucinda, who is also married with a daughter, keeps bumping into Charles on the train, and they strike up a friendship that soon grows into an affair. One evening, after checking into a posh hotel, a dangerous criminal breaks into the couple's hotel room, beats Charles nearly unconscious, and rapes Lucinda. The problem doesn't end there, however; the criminal, Laroche, soon unveils both his certainty that the couple avoided calling the police, and - more troublingly - his possession of Charles's personal information. When he makes the ill-advised attempt to blackmail the couple, Charles turns to a rough-cut friend from his workplace who offers to help out.
Dharma & Greg	Comedy	When Greg, a young attorney from a wealthy family, meets Dharma, a free-spirited young woman, they get married in Reno on their first date. Their love is growing everyday as they get to know each other but their families despise each other.
Dirty Dancing	Movie	In 1963, Baby Houseman (Jennifer Grey) is a 17-year-old spending the summer with her family at a resort hotel in the Catskills. Baby doesn't get along with her older sister Lisa (Jane Brucker), and she's bored to tears by most of the older guests at the resort. However, one night Baby hears what sounds like a party going on in the employee's dormitory, and she pokes her head in to discover most of the hotel staff enjoying the sort of close dancing that would get you kicked out of the Senior Prom in no time flat. Baby is particularly struck by handsome Johnny Castle (Patrick Swayze), a dancer in the resort's floor show, and falls head over heels in love, wanting to be near him. When Johnny's dance partner finds herself pregnant after a fling with one of the waiters, Baby volunteers to learn her steps and take her place; however, Baby's father Dr. Jake Houseman (Jerry Orbach) will have none of it, convinced that Johnny is a low life and that his daughter is too young to understand her own feelings.
Disney Dream Weddings	Documentary	This WE tv original special showcases the different types of fantasy weddings that Walt Disney World has to offer. Did you know that more than 30,000 wedding ceremonies have been held at the Walt Disney World Resort? It may be the #1 family vacation destination in the world, but couples from all over the planet travel there to tie the knot. International entertaining expert and star of the WE tv hit "My Fair Wedding," David Tutera, teams up with Disney's Fairy Tale Weddings team to take us behind the scenes and down the aisle, and show you how Disney makes wedding dreams come true.
Downsized	Reality	Meet the Bruce-Rumsey's, a family of 9. They may be struggling financially - but laughter and tight family bonds keeps their spirits up.
Ever After: A Cinderella Story	Movie	The Brothers Grimm arrive at the home of a wealthy Grande Dame (Jeanne Moreau) who speaks of the many legends surrounding the fable of the cinder girl before telling the "true" story of her ancestor. In flashback, the story then focuses on eight-year-old Danielle, daughter of a wealthy widower, a 16th-century landowner. After returning to France with his new wife Rodmilla (Anjelica Huston) and her two daughters, he dies of a heart attack. Ten years later, Danielle (Drew Barrymore) is now treated as a servant by the trio. Fortunately, she has an encounter with Prince Henry (Dougray Scott), who is fleeing an arranged marriage. Later, when Danielle poses as a Lady, the Prince takes an interest in her. Inventor-artist Leonardo da Vinci (Patrick Godfrey), accepting the French court's patronage, offers advice to Prince Henry on matters of the heart.
F.L.I.P. Mysteries: Women on the Case	Reality	They are a team of women who band together online to track clues and solve cases across the country. They call themselves FLIP, which stands for Female Legal & Investigative Professionals.
Fools Rush In	Movie	Alex Whitman (Matthew Perry) is a designer from New York City who is sent to Las Vegas to supervise the construction of a nightclub that his firm has been hired to build. Alex is a straight-laced WASP-ish type who, while enjoying a night on the town, meets Isabel Fuentes (Salma Hayek), a free-spirited Mexican-American photographer. Alex and Isabel are overtaken by lust at first sight and end up spending the night together; however, their immediate attraction doesn't last in the cold light of day, and they don't see each other for another three months. When they do meet again, it's because Isabel has some interesting news for Alex: she's pregnant with his child. Alex and Isabel decide that they should do the right thing and quickly get married (with an Elvis impersonator serving as witness), but after Isabel meets Alex's mom (Jill Clayburgh), and Alex is confronted by Isabel's father (Tomas Milian), both start to wonder if "doing the right thing" was just that, especially as Alex tries to balance his career in New York with Isabel's desire to continue working in Nevada.

WE tv
Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
Frazier	Comedy	Psychiatrist Dr. Frasier Crane returns to his hometown of Seattle, following the end of his marriage and his life in Boston. His plans for a new life as a bachelor are complicated when he is obliged to take in his father, a retired detective from the Seattle Police Department.
Ghost	Movie	After spending a romantic evening together, long-time New York couple Molly and Sam are confronted by a mugger who fatally wounds Sam. As devastated Molly struggles to adjust to life without him, the spirit of deceased Sam tries to understand why his unsettled soul still lingers on Earth and realizes his death was not an accident. With the help of quirky Earthbound psychic Oda Mae, Sam uncovers an embezzlement plot that involves the betrayal of his best friend and realizes Molly is still in danger. But can Oda Mae gain the trust of mournful Molly in time to save her? And will restless Sam be given one last chance to say goodbye to the love of his life, proving that love truly has no boundaries?
Ghost Whisperer	Drama: Fantasy	Melinda Gordon is a young newlywed with the unique ability to communicate with the earthbound spirits of people who have died, and who seek her help.
Girl Meets Gown	Reality	Girl Meets Gown is a one-hour journey of extraordinary Southern Brides on their amazing quest for the perfect wedding dress. At the largest bridal salon in America - Stardust Celebrations - see the lengths Texas Brides will go to, the thousands they will pay and the staff who'll stop at nothing make their wedding gown dreams come true!
Girlfriends	Comedy	This series revolves around the friendship of a group of African-American women from different walks of life. They explore the many trials and tribulations that most women face today such as relationships, family, friends and other hot-topics that interest universal women.
Girls Who Like Boys	Comedy	In the heart of New York City, meet four unconventional couples: straight women who have found real, lasting love with gay men. They're BFFs facing the ups and downs of coming out, gay marriage, starting a family and starting over - and doing it together.
Who Like Boys	Reality	Max and Page Conners are a mother and daughter who share everything with each other: relationship advice, hair and makeup hints, and the money they win in costly divorce settlements with rich men. After putting the finishing touches on conning Dean, an auto-body shop owner, Page announces she's ready to move away from her mother and set up shop on her own. However, in order to clear an outstanding debt, Max insists they bankrupt one more bachelor together. They settle upon phlegmatic Palm Springs widower William B. Tensy, a chain smoker with a heart of gold and a similarly bountiful bank account. Only two things stand in their way: Tensy's Teutonic caretaker Miss Madress and beachfront bartender Jack, a wry stargazer with whom Page becomes unexpectedly smitten.
Heartbreakers	Movie	Daytime Emmy award winner Faith Fairfield is forced to move into her sister Hope Shanowski's house in the suburbs and immediately wreaks havoc.
Hope & Faith	Comedy	Birdee Calvert-Pruitt is back in her hometown of Smithville, Texas, after discovering that her husband is having an affair with her best friend, Connie. The entire town knows what happened to flawless beauty Birdee since Connie let her know about the affair on a national talk show. Back in town, she's dealing with catty old friends and acquaintances from high school who can't help rubbing it in her face that she isn't as perfect as she thought while still trying to get back on her feet with her daughter, Bernice. Deeply depressed, she runs into an old friend, Justin Matisse, who tries to help her through, but is still in love with her. Birdee must make a new life for her and her daughter, but will Justin be able to be part of it?
Hope Floats	Movie	
Hopkins	Reality	Documentary series exploring the real-life drama inside the high-pressure world of Johns Hopkins Hospital in Baltimore, MD.
Iced with Sylvia Weinstock	Reality	In this one hour special, two bakeries compete for a mentorship with internationally known cake expert Sylvia Weinstock. The winning baker goes through an intensive training with Sylvia and ultimately supplies a dream wedding cake to a bride and groom.
Indecent Proposal	Movie	A young couple very much in love are married and have started their respective careers, she as a real estate broker, he as an architect. She finds the perfect spot to build his dream house, and they get loans to finance it. When the recession hits, they stand to lose everything they own, so they go to Vegas to have one shot at winning the money they need. After losing at the tables, they are approached by a millionaire who offers them a million dollars for a night with the wife. Though the couple agrees that this is a way out of their financial dilemma, it threatens to destroy their relationship.
I Want To Save Your Life	Reality	Charles Stuart Platkin is a nutritionist and health specialist who ambushes people desperately in need of help and transforms their lives by teaching them proper nutrition and changing their daily eating habits.
John Edward Cross Country	Talk	World-famous medium John Edward travels to various venues to conduct personal readings in front of a live audience. The show follows John's subjects home to track their compelling stories and take a look at how their experiences with John has affected their lives and relationships.
Little Miss Perfect	Reality	This docu-series features young families who bet the farm on thousand dollar dresses for children barely out of diapers.
Look Who's Talking	Movie	The product of an extramarital affair, infant Mikey (voiced by Bruce Willis) is a cynical, sarcastic observer of his new world.
Miss Congeniality	Movie	Gracie Hart (Sandra Bullock) is an FBI agent with a reputation for being aggressive and hard-nosed, who has long wanted to duplicate the career of her deceased mother, also an FBI agent, who died in the line of duty.
Momma's Boys	Reality	The series centers on three possessive, yet loving mothers who must help their complacent sons choose the perfect woman -- and ultimately poses the question: "Who is really the most important woman in every man's life?"
Monster	Movie	A dark tale based on the true story of Aileen Wuornos, one of America's first female serial killers.
Mrs. Doubtfire	Movie	Daniel Hillard (Robin Williams) is an eccentric actor who specializes in dubbing voices for cartoon characters. Daniel is a kind man and a loving father, but he's a poor disciplinarian and a shaky role model.
My Big Fat Fabulous Wedding	Reality	This series features couples who are sparing no expense to have the very best for their big day - and want to share it with pride.

WE tv
Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
My Fair Wedding	Reality	WE tv's David Tutera adds pop to all his weddings, but transforming some big days means working on the bride, as well.
Mystic Pizza	Movie	Sisters Kat and Daisy work along with Jojo at the pizza parlour in Mystic, Connecticut. Kat, shortly off to Yale, finds herself drawn to a local architect she is babysitting for, while her more tearaway sister starts dating a guy from the money side of the tracks.
Overboard	Movie	Joanna Slayton is very rich and very spoiled. When she falls overboard from her yacht in the harbor of a small Oregon town she develops amnesia. She's taken in by Dean Profitt, a local carpenter she's previously maligned.
Platinum Babies	Fashion & Shop	This original series features the opulent lifestyle of babies whose parents can't give them enough. Only the finest will do for the child of a chic entertainment reporter and her husband. Victoria Recano's baby shower has all of the excitement and swag of a red carpet event, complete with a trendy Sunset Boulevard location and celebrity guests.
Platinum Weddings	Reality	This original series features the most gorgeous, opulent weddings and captures every glorious moment of the platinum-plated nuptials. Celebrity event planner Julie Pryor and celebrity flower designer Larry Flachs offer their expertise in planning the extravagant weddings.
Pretty in Pink	Movie	This favorite coming-of-age story follows Andie, a young outcast from the wrong side of the tracks, as she struggles to survive her impressionable teenage years. During her senior year of high school, pink-obsessed Andie unexpectedly finds herself involved in a love triangle.
Raising Helen	Movie	Helen Harris is living the life she's always dreamed of: her career at a top modeling agency is on the rise; she spends her days at fashion shows and her nights at the city's hottest clubs. But her carefree lifestyle comes to a screeching halt when one phone call changes everything.
Raising Sextuplets	Reality	WE tv's original series documents the Masche parents during their first sleepless year caring for their baby sextuplets.
Rich Bride Poor Bride	Reality	Whether a princess or a pauper, each episode of this series looks at how a bride, no matter what size her budget is, struggles through the planning of her wedding.
Secret Lives of Women	Documentary	This documentary-style series takes an up-close and very personal look at the intimate issues, struggles and surprising opportunities facing women today. A very real look at women who dare to shock, challenge and push the envelope when it comes to today's cultural norms.
Serendipity	Movie	Jonathan (John Cusack) and Sara (Kate Beckinsale) are two New Yorkers already in relationships when they meet one another, each reaching for the last pair of cashmere gloves at a department store.
Sin City Weddings	Reality	This original series shows a unique side to weddings. Las Vegas is the perfect spot for eloping couples who want to leave the stresses of wedding planning behind. Marla and Gabriel arrived in Las Vegas at 8 A.M., by 9 they have their marriage license, and after some primping, they're husband and wife by 3.
Sinbad: It's Just Family	Reality	This new WE tv series showcases the life of comedian Sinbad and his family. Six, one-hour episodes will capture the ups and downs the famous comedian has faced over the years and his tireless climb back to the top of his game.
Sleeping with the Enemy	Movie	Julia Roberts plays Laura Burney, the wife of a rich investment counselor, Martin (Patrick Bergin). Martin appreciates his wife as a trophy, but at home he abuses her for not keeping the house as clean as he would like it.
Spectacular Homes	Fashion & Shop	This special features the biggest, most outrageous homes with the most extreme and expensive interior designs on the planet. The focus is on one part of the house, in this case the most amazing bathrooms you have ever seen.
Staten Island Cakes	Reality	Vinny Buzzetta is the executive pastry chef and owner of the go-to bakery for weddings and other special occasions on Staten Island.
Steel Magnolias	Movie	Revolving around Truvy's Beauty Parlor in a small parish in modern-day Louisiana, this is the story of a close-knit circle of friends whose lives come together there. As the picture opens, we find Drum Eatenton shooting birds in the trees of his back yard in preparation for his daughter's wedding reception that afternoon.
Sunset Daze	Reality	WE tv's unique series about the young-at-heart residents living in one of the world's largest retirement communities.
Terms of Endearment	Movie	As Aurora (Shirley MacLaine) watches daughter Emma (Debra Winger) experience marriage, motherhood and relationship woes, she also deals with her own romantic entanglement with persistent neighbor Garrett (Jack Nicholson).
The Birdcage	Movie	Nathan Lane and Robin Williams are two gay lovers who run a South Beach nightclub featuring Lane's female impersonations. Williams has a grown son from a previous marriage, who is engaged to the daughter of a stodgy right-wing politician (Gene Hackman). When it comes time for the two families to meet, the fur flies in an uproariously funny dinner scene which is the film's highlight. Also featuring a wonderful turn by Hank Azaria as Williams' flamboyant chef, whose attempts at "butching it up" for the dinner go scandalously awry.
The Blue Lagoon	Movie	Two very small children, a boy and a girl, are shipwrecked on a lush tropical island. They are cared for by fellow castaway Leo McKern. When he dies, the kids, played by Brooke Shields and Christopher Atkins, have no one but each other. When they grow into teen-hood, they also fall madly in love.
The Bodyguard	Movie	When imperious musical superstar Rachel Marron (Whitney Houston) begins receiving death threats, she is compelled to hire a bodyguard. Enter Frank Farmer (Kevin Costner), who immediately incurs the wrath of Rachel and her entourage by imposing prison-like security measures. An ex-Secret Service agent, Farmer still hasn't purged himself of his guilt feelings over his inability to protect President Reagan from would-be assassin John Hinckley. Eventually the bodyguard and the singer start an affair, and she begins to believe his precautions are necessary when the stalker strikes close to home.

WE tv
Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
The Cutting Edge	Movie	Talented yet spoiled figure skater Kate's lifelong dream of winning an Olympic gold medal in the pairs ice dancing competition is threatened when her abrasive attitude forces her latest partner to quit. As their window of opportunity to compete begins to fade, Coach Anton miraculously finds a replacement who can match Kate's huge ego in Doug, a skilled hockey player who was recently benched due to an eye injury. After their initial tense meeting, Kate's sharp wit and Doug's intense drive seem to complement one another. And to everyone's astonishment, including their own, not only does this fiery team become a serious contender for the championship title but their relationship blossoms into romance. But will this newfound passion interfere with the business at hand? And can a love affair between a graceful princess and a macho jock really last?
The FBI Files	Documentary	This series takes a look at how the FBI uses forensic science and the sheer determination of investigators to solve the nation's most compelling cases.
The First Wives Club	Movie	Brenda (Bette Midler), Elise (Goldie Hawn), and Annie (Diane Keaton) were close friends in college, but 27 years after graduation they've lost touch with each other, and it's not until a mutual friend of the three commits suicide that they meet at the funeral for the first time in years. It seems that their friend grew despondent after her husband left her for a younger woman, and all three find themselves in similar situations. Elise is an actress who finds herself out of work and her husband and producer Bill (Victor Garber) is demanding a divorce (and half of her fortune). Brenda helped her husband Morton (Dan Hedaya) open a profitable chain of discount electronics stores, but now he's taken up with a much younger (and thinner) woman. Annie has allowed her husband Aaron (Stephen Collins) to use her as a doormat throughout their marriage, and she's at a loss now that he's leaving her. The three decide that it's time to do something about their problems, and they hatch an elaborate blackmail scheme that will win them control of their ex-husband's businesses and allow them to do something positive with the money they helped earn.
The Game	Movie	Nicholas Van Orton is a very wealthy San Francisco banker, but he is an absolute loner, even spending his birthday alone. In the year of his 48th birthday (the age his father committed suicide) his brother Conrad, who has gone long ago and surrendered to addictions of all kinds, suddenly returns and gives Nicholas a card giving him entry to unusual entertainment provided by something called Consumer Recreation Services (CRS). Giving up to curiosity, Nicholas visits CRS and all kinds of bad things start to happen to him.
The Golden Girls	Comedy	Four previously married women live together in Miami, sharing their various experiences together and enjoying themselves despite hard times.
The Good Girl	Movie	Jennifer Aniston stars as Justine, a woman who is feeling constrained by her life. Her husband, Phil (John C. Reilly), is a house painter who spends the majority of his time smoking marijuana with his friend Bubba (Tim Blake Nelson). Longing for something more in her life, Justine becomes involved with a younger co-worker named Tom (Jake Gyllenhal), but because of his fascination with The Catcher in the Rye, he likes to be called Holden. Her new sense of freedom and release are threatened when a co-worker dies, and when Bubba learns of her infidelity.
The Jewel of the Nile	Movie	Romance novelist Joan Wilder (Kathleen Turner) is traveling around the world with her boyfriend, Jack Colton (Michael Douglas). But Joan is becoming bored with Jack and all the romantic attention; as she asks, "How much romance can one woman take?" Invited by Omar (Spiros Focas), a wealthy Arabian potentate, to travel with him to his homeland, Joan readily accepts. Jack decides to pass on the trip, preferring instead to sail through the Mediterranean. It turns out that Omar wants to usurp the role of an Arab holy man known as The Jewel of the Nile (Avner Eisenberg) and Joan finds herself thrown in prison with the hapless spiritual leader. Jack comes to the rescue, teaming up with the slapstick bad guy from Romancing the Stone, Ralph (Danny De Vito). Together the foursome have to cross North Africa in order to escape from Omar's minions.
The Locator	Reality	Troy Dunn is a phenomenon at reuniting lost loved ones. Join Troy on his emotional quest to reconnect lives.
The Man in the Moon	Movie	Set in a Louisiana backwater town in the 1950s, the film chronicles the coming-of-age of a young teenage girl. Dani (Reese Witherspoon) is a fourteen-year-old girl who shares a room with her seventeen-year-old sister Maureen (Emily Warfield).
The Mom Show	Talk	Talk show for new moms, wannabe moms, or moms with years of experience that want a place to talk "real" about their lives, relationships, themselves, and their kids.
The Other Side of the Cell	Documentary	This original special tells the compelling real life story of women who watch over prisons. Through the eyes of wardens and correctional officers at five prisons, we learn about the role females on both sides of the cell play in the prison community.
The Pelican Brief	Movie	Embroiled in an affair with Thomas Callahan (Sam Shephard), her alcoholic professor, precocious 24-year-old Tulane University law student Darby Shaw (Julia Roberts) writes up an insightful theory about the recent murder of two Supreme Court justices, one of whom, Abraham Rosenberg (Hume Cronyn), served as Callahan's mentor.
The Wedding Place	Reality	This original series shows a unique side to weddings. Weddings come fast and furious, one after the other, week in and week out, at enormous banquet venues around the country. WE tv is going backstage at one of these amazing wedding machines to find out what it takes to keep the never-ending line of demanding brides moving – and happy!
Top 10 Bridezilla Moments	Reality	This compilation special highlights the most outstanding moments from all seasons of the WE original series, Bridezillas. It's a countdown of the top ten most memorable moments in Bridezilla History, plus updates from some of our very favorite Bridezillas of yore.
Two Weeks Notice	Movie	Sandra Bullock stars as Lucy Kelson, Chief Counsel for the Wade Corporation, one of New York City's top commercial real estate developers. She's a brilliant lawyer with a sharp, strategic mind. She also has an ulcer and doesn't get much sleep.
Ugliest House on the Block	Reality	This reality series focuses on people who like their neighbors, but not their neighbors' houses. The neighbors and a team of experts work together to get the house back in shape. Everyone knows that one house that brings down the rest of neighborhood.

WE tv
Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
Under the Tuscan Sun	Movie	After Frances's seemingly happy San Francisco marriage ends abruptly, she goes into a funk. Urged by her friends to move on, she joins a bus tour of Tuscany where, on the spur of the moment, she buys a crumbling villa.
Unforgettable Celebrity Weddings Gowns	Fashion & Shop	This original series shows a unique side to weddings. WE showcases brides from legendary starlets to the modern day rock star.
Unforgettable Wedding Venues	Documentary	WE tv's countdown of the Top 10 wedding venues in the United States. Whether you're looking for an intimate ceremony on the beach or a big city blowout in the Big Apple, WE tv's Unforgettable Wedding Venues will show you the Top Ten spots to exchange your vows.
United by 9/11	Documentary	What happened to the rescuers and survivors of the terror attacks on New York's Twin Towers? Families who met through bereavement and those who changed their lives after being touched by the bravery of strangers are featured in this inspiring documentary.
Wedding Cake Masters	Food & Drink	This original series shows a unique side to weddings. Meet four incredible designers who are pushing the boundaries of what wedding cakes can be. These icing artists are astonishing brides and grooms across the country with their fantastic, elaborate, delicious creations. This is definitely not your mother's wedding cake!
Wedding Planners 2	Reality	This original series shows a unique side to weddings. Kathie, Vivian, Jeff and Kiley, four wedding planners from Austin, will try to turn a lakeside yacht club in Texas into a Moroccan beach resort for their couple, Lynsey and Seth. Meanwhile Southern California planner Melissa Barrad, throws a glamorous wedding at a historic site in San Diego for her couple Will and Kasey.
Wedding Planners 3	Reality	This original series shows a unique side to weddings. Wedding Planner Tammy Cowart will help an indecisive bride, Carolina, and her tough as nails fiancée, Kevin, plan their wedding at a Florida golf course. In Mississippi, Shanna Lumpkin is directing the wedding of Anne and Justin, college sweethearts, in the picturesque town where they met and fell in love.
Wedding Planners 4	Reality	This original series shows a unique side to weddings. Kathie, Vivian, Jeff and Kiley, the four planners from Austin Wedding Planners, are giving their bride and groom, both competitive swimmers, an under-the-sea feel for their family friendly ceremony in the Texas hill country. Mississippi planner, Shanna Lumpkin, is orchestrating the social event of the season.
What's Love Got to Do With It	Movie	This biography of R&B/pop singer Tina Turner (Angela Bassett), documents her efforts to break away from her abusive husband Ike (Laurence Fishburne). After a few scenes detailing Tina's life as a young singer in Nutbush, TN, she's discovered by Ike Turner, an already established songwriter, guitarist, and record producer.
Where the Heart Is	Movie	Novalee Nation is a pregnant 17-year-old from Tennessee heading to California with her boyfriend Willie Jack, but is abandoned by him at a Wal-Mart store in Sequoyah, Oklahoma. Novalee has no job, no skills and only \$5.55 in her pocket, so she secretly lives in the Wal-Mart until her daughter Americus is born six weeks later.
While You Were Sleeping	Movie	Sandra Bullock stars as a love-starved subway toll booth operator, Lucy. Lucy pines for regular customer Peter Callaghan (Peter Gallagher), but the self-absorbed attorney pays her no heed. One day, Peter is beaten by a gang of thugs and tossed onto the tracks. Lucy rescues him from death.
Women Behind Bars	Documentary	This series delves into the lives of female killers. Women are supposed to be the gentler sex, the softer side of humanity. But some women do kill, and when they do, we want to know why. What drove them to kill? Was it an abusive husband? Was it drugs? Was it envy...fear...lust? This series takes us behind the killings to try and answer all of the burning questions of why they did what they did.
Women on Death Row	Documentary	This original special takes a riveting behind-the-scenes look at women on death row, exploring the circumstances surrounding five former or current death-row female inmates.
You're Wearing That?!?	Reality	In this WE tv Original Series, mothers and daughters critique each others' wardrobes. Lisette and daughter Ashley are at wit's end with one another's fashion choices!
You've Got Mail	Movie	Joe Fox (Tom Hanks) and Kathleen Kelly (Meg Ryan) live and work blocks from each other on NYC's Upper West Side. Their lives are practically intertwined. They both shop at the same place, frequent the same coffee shop, and even own competing bookstores on the same street. They also both have significant others of their own.

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Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
1 vs. 100	Game Show	One contestant competes against 100 people by answering trivia questions for a chance to win a huge cash prize.
20Q	Game Show	Three contestants from the studio audience play head-to-head. Mr. Q, a computer-like character, selects a category and the players ask the questions. In the next round, the two semi-finalists compete. They are each given the same clues, and the player who guesses the subject using the fewest clues goes on to the final round. The champion then competes directly against Mr. Q in a classic human versus machine battle for a chance to win \$20,000.
Baggage	Game Show	One dater chooses among three contestants, who reveal the intimate secrets and hidden flaws that are typically kept under wraps to impress a first date. Each contestant enters with three suitcases—small, medium and large—containing the quirky, annoying and sometimes truly shocking “baggage” that may or may not eliminate the contestants from competition, to the accompaniment of the dater’s tagline, “I’m sorry, but you have too much baggage.”
Bingo America	Game Show	Contestants compete for cash prizes by answering trivia questions to earn letters from a bingo ball dispenser. Viewers at home can play along
Blockbusters	Game Show	On a grid of hexagons, each with a letter printed on it, one contestant had to make a horizontal line of five hexes, while his opponent tried to make a vertical line of four. For each chosen hex, a general knowledge question was asked, the answer to which began with the letter printed on the hex. Whoever gave the correct answer to the question got control of the hex and could choose the next hex to be used.
Card Sharks	Game Show	Contestants were asked questions about how 100 people answered a poll question, then played a card game where they tried to guess whether the next card in a sequence was higher or lower.
Carnie Wilson: Unstapled	Reality	Carnie Wilson brings you inside her chaotic life with her own new reality show. Mother, wife, entrepreneur, singer and songwriter; you won't want to miss Carnie struggle to get her busy life - and weight - Under Control.
Catch 21	Game Show	Fast-action series blending pop trivia with the tension-filled excitement of the classic card game, 21.
Chain Reaction	Game Show	Word association game show that features teams of women competing against men
Child's Play	Game Show	Young children were interviewed and asked to give their descriptions or definitions of everyday items, phrases, or events without using the actual word itself. Upon viewing such clips the contestants then had to guess at what the children were describing, with the player who had figured out the most correct answers winning the game.
Deal or No Deal	Game Show	26 sums of money, 26 suitcases and one question: Deal or no deal
Dog Eat Dog	Reality	The show combines extreme stunts and outrageous dares with smarts and strategy. Six players first spend a day undergoing various tests of intellect and brawn to judge each others' strengths and weaknesses. The next day, they gather on the elaborate stage to see if the "top dog" will walk away with the grand prize or if the other five players will split it amongst themselves.
Doubles Poker Championship	Gaming	Instead of a normal tournament where every player is out for himself (or herself), this new format pairs players up in teams where they must play together — switching up after every stage of a hand — to beat their opponents.
Drew Carey's Improv-A-Ganza	Comedy	Drew Carey and his comedic cast members will work together to create a fun, unscripted and improvised sketch comedy act that will require audience participation.
Family Fued	Game Show	American game show; two families compete against each other in a contest to name the most popular responses to a survey question posed to 100 people
Hidden Agenda	Game Show	In Hidden Agenda, partners secretly set each other up to face a series of outrageous and comedic challenges. The challenges are specifically designed for each couple, so that the contestant asks his/her partner to do the exact things that he/she wouldn't normally do-such as helping with particular household chores and other domestic duties. With each challenge the partner completes, the couple can win cash and prizes. Meanwhile, a troupe of recurring actors makes surprise appearances, amping up the fun and excitement.
High Stakes Poker		High Stakes Poker is the premier cash game in the history of television. The world's top amateur poker and professional poker players risk hundreds of thousands.
Hollywood Squares	Game Show	Contestants guess the correctness of celebrities' answers in order to win spaces in a tic-tac-toe game.
Instant Recall	Game Show	Instant Recall first tests players' patience, then tests their memory as unsuspecting participants are caught on hidden camera in unbelievable situations—and are then quizzed on the experience for cash and prizes.
I've Got a Secret	Game Show	Four celebrity panelists try to guess an unknown-to-them secret, which the contestant (or sometimes group of contestants) whispered in the host's ear; the secret was always shown to the television and studio audience. Each panelist has one 30-second period to ask questions that will help them try to guess the secret; if a panelist fails to guess the secret before the buzzer sounds, the contestant(s) receive(s) \$20 and the next panelist gets a turn. The process repeats until either the secret is guessed or if all four panelists are unable to guess the secret, meaning the contestant receives the maximum payout of \$80.
Jeopardy	Game Show	This game show separates mere trivia hobbyists from true champions. The opening game board features six categories containing five questions each. In the "Final Jeopardy" round, all three players may risk all or part of their winnings on one final question
Late Night Liars	Game Show	Two hapless human contestants face off against a panel of four "celebrity" puppets who are half-sauced and telling half-truths. Whichever contestant can distinguish fact from fiction best will escape with prizes and cash - but probably not their dignity. Unquestionably adult, irreverent and just plain hilarious. Actor-comedian Larry Miller serves as ringleader, er, host of the late-night shenanigans.

GSN

Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
Let's Make a Deal	Game Show	Audience contestants picked at random, dressed in ridiculous costumes, try to win cash or prizes by choosing curtain number 1, 2 or 3. Before the contestant could decide, the host would tempt them with something from within a small box, or flash cash in front of them. It was the contestant's chance to win something big, but deep down, they knew they might get "zonked" by choosing the wrong curtain.
Lingo	Game Show	In LINGO, two teams of two contestants are given the first letter of a five-letter mystery word and a clue about that word. They have five chances to identify it correctly. When a team guesses a word correctly, they earn points and a chance to win on their bingo-style Lingo card. In the final round, the team with the highest number of points earns the chance to correctly identify up to five words in 90 seconds. If they do, they grab the \$100,000 prize.
Love Triangle	Game Show	The person in question has been dating two people, but can't decide who to be exclusive with, so Wendy helps them out. They examine their past and their potential futures with both partners -- using aging software to see what they'll look like in 15 years, and even a lie detector to ask questions about the person's plans for their life.
Match Game	Game Show	American game show in which contestants attempted to match celebrities' answers to fill-in-the-blank questions.
Million Dollar Password	Game Show	A modern update of one of television's greatest game shows. This update takes the classic game and brings it to the 21st century with big celebrities, big money and big stakes. Contestants team up with some of the hottest stars, from Rosie O'Donnell, Betty White, Rachael Ray and Neil Patrick Harris to "High School Musical's" Monique Coleman, to earn up to one million dollars. One player from the team is told secret passwords and can use only one-word clues to get the teammate to guess them. If the player and the celebrity can work well together and become a solid team, that player could uncover the MILLION DOLLAR PASSWORD.
Password	Game Show	Two teams, each composed of a contestant and a celebrity guest, to guess the "Password." Once the password is revealed to one player from each team, the first team attempts to get a correct response using a one-word clue. If they fail, the opposing team gets a chance, but the maximum score drops by one point. The first team to score 25 points wins and advances to the "Lightning Round!"
Password Plus	Game Show	A high-stakes update of the classic game show, Password. Celebrity guests, paired off with the contestants, would be given a secret password. By giving clues and hints, they would try to help the contestant guess the password, with the first one to do so winning cash and prizes.
Pokerstars Caribbean Adventure	Gaming	A huge poker tournament held in Caribbean resorts with millions of dollars in the prize pool.
Power of 10	Game Show	A game show in which contestants compete for \$10 million by trying to guess the results of nationwide surveys. A player must correctly guess five questions, starting at \$1,000, with each answer increasing in value by multiples of 10
Press Your Luck	Game Show	Three players answer trivia questions to earn spins on the big board. A correct buzz-in answer gets you three spins, while a correct multiple-choice answer gets you one spin. After the questions, the players take their spins to the big board which is loaded with cash and prizes, but also some whammies. Hit a whammy and he'll grab all your cash and leave you flat broke. Hit four of them, you'll be out of the game.
Pyramid	Game Show	Revival of the classic word association game show, where teams attempt to convey a category of words and/or phrases within a time limit.
Russian Roulette	Game Show	Four contestants competed in this hybrid general knowledge quiz-game of chance, where incorrect answers could literally cause them to drop out of the game. Correct answers were worth cash, while an incorrect answer placed him/her at risk for elimination thusly: That contestant pulled a lever, activating a series of lighted circles; if the lighted circle stopped at a vulnerable contestant, a trap door opened beneath that player, eliminating him/her from further competition and causing them to lose all their winnings. The last contestant remaining was the show's champion, received their cash winnings (and those of eliminated opponents), and moved on to the bonus round.
Super Password	Game Show	A high-stakes update of the classic game show, hosted by Bert Convy. Celebrity guests, paired off with the contestants, would be given a secret password. By giving clues and hints, they would try to help the contestant guess the password, with the first one to do so winning cash and prizes.
The \$100,000 Pyramid	Game Show	Two contestants, each with a celebrity partner, must guess words from their partners' clues; then the roles are reversed. Winners face the pyramid.
The \$25,000 Pyramid	Game Show	Two contestants, each with a celebrity partner, must guess words from their partners' clues; then the roles are reversed. Winners face the pyramid.
The Money List	Game Show	Two strangers are teamed up to fill in missing answers from a list. The lists are very diverse, it can be about movies, television, music, geography. Contestants bid against each other on how many answers they can get. If the team doesn't get the number they said they would, the other team wins and moves on The Money List. That's where they earn more money for each correct answer.
The Newlywed Game	Game Show	The classic game show showcasing three newly married couples of wide-ranging backgrounds who face off in a series of question rounds. During each round, a spouse attempts to guess his or her mate's answer to questions about their relationship, ranging from the first time they met to the details of their love life. At the end of the game, the couple scoring the most points wins exciting prizes.
To Tell the Truth	Game Show	A person of some notoriety and two impostors try to match wits with a panel of four celebrities. The object of the game is to try to fool the celebrities into voting for the two impostors.
Weakest Link	Game Show	Players trying to reach and bank a set target within a time limit by compiling a chain of correct answers that would be broken with an incorrect answer or if a player decided to bank the money that was already in the chain. One player would be eliminated after each round until two were remaining. The final round was a head-to-head showdown between the two for the entire prize money bank. The contestants were then asked a series of alternating questions. Whoever answered the most questions correctly won all the money while the other, like the rest of the contestants voted off, would leave with nothing.
Whammy!	Game Show	Remake of the classic 1983 game show, "Press Your Luck," where contestants gambled their winnings in an effort to avoid the Whammy.

GSN

Programs/Genres/Descriptions

<u>Program</u>	<u>Genre</u>	<u>Description</u>
Whammy!/Press Your Luck	Game Show	This high energy game of spins, grins, and wins where three competing contestants use all their skill to earn cool cash on the "Big Board." The rules are simple: Answer questions correctly, spin the wheel with your fingers crossed, and escape the Whammy so he won't steal all your cash and prizes. Get 4 Whammies and it's game over!
What's My Line	Game Show	Contestants with unusual occupations were interviewed by the panelists. Only questions that could be answered with a "yes" or "no" were allowed. At the conclusion of the questioning, the panelists attempted to guess the contestants occupation.
Wheel of Fortune	Game Show	Contestants guess letters in mystery words and phrases. They win prizes based on results of spinning a wheel and guessing correctly to solve the mystery.
Who Wants to be a Millionaire?	Game Show	Who Wants to Be a Millionaire? is a television game show which offers large cash prizes for correctly answering a series of multiple-choice questions of increasing difficulty.
World Poker Tour	Gaming	Series of international poker tournaments and associated television series broadcasting the final table of each tournament.

FOR PUBLIC INSPECTION

Egan Exhibit 2C

**Programming Schedules for WE tv for Each of the Twelve Sample Weeks
with Each Program Color-Coded by Genre**

WE tv Programming by Genre, 2009 - 11

THREE YEAR SUMMARY, 2009 - 2011

Genre	Hours	%	
		With Paid	Without Paid
		Programming	Programming
Comedy	291.5	14.5%	18.3%
Reality	730	36.2%	45.7%
Fashion & Shopping	8	0.4%	0.5%
Game Show	3	0.1%	0.2%
Food & Drink	1	0.0%	0.1%
Drama: Fantasy/Sci-Fi	194	9.6%	12.2%
News	115	5.7%	7.2%
Talk	24	1.2%	1.5%
Documentary	71	3.5%	4.4%
Movie	158.5	7.9%	9.9%
Gaming	0	0.0%	0.0%
Paid Programming	420	20.8%	-
TOTAL	2016	100.0%	100.0%

2009

	Q1		Q2		Q3		Q4	
	Hours	%	Hours	%	Hours	%	Hours	%
	Comedy	17.5	10.4%	38.5	22.9%	34.5	20.5%	28
Reality	67	39.9%	50.5	30.1%	42.5	25.3%	67	39.9%
Fashion & Shopping	0	0.0%	1	0.6%	1	0.6%	2	1.2%
Game Show	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Food & Drink	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Drama: Fantasy/Sci-Fi	0	0.0%	0	0.0%	5	3.0%	10	6.0%
News	25	14.9%	13	7.7%	12	7.1%	17	10.1%
Talk	5	3.0%	2	1.2%	8	4.8%	3	1.8%
Documentary	2	1.2%	13	7.7%	19	11.3%	6	3.6%
Movie	16.5	9.8%	15	8.9%	11	6.5%	0	0.0%
Gaming	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Paid Programming	35	20.8%	35	20.8%	35	20.8%	35	20.8%
TOTAL	168	100.0%	168	100.0%	168	100.0%	168	100.0%

2010

	Hours	%	Hours	%	Hours	%	Hours	%
	Comedy	25	14.9%	24.5	14.6%	8	4.8%	18
Reality	59	35.1%	63	37.5%	69.5	41.4%	56	33.3%
Fashion & Shopping	4	2.4%	0	0.0%	0	0.0%	0	0.0%
Game Show	0	0.0%	3	1.8%	0	0.0%	0	0.0%
Food & Drink	1	0.6%	0	0.0%	0	0.0%	0	0.0%
Drama: Fantasy/Sci-Fi	10	6.0%	10	6.0%	26	15.5%	20	11.9%
News	16	9.5%	13	7.7%	9	5.4%	7	4.2%
Talk	2	1.2%	1	0.6%	0	0.0%	3	1.8%
Documentary	7	4.2%	14	8.3%	7	4.2%	3	1.8%
Movie	9	5.4%	4.5	2.7%	13.5	8.0%	26	15.5%
Gaming	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Paid Programming	35	20.8%	35	20.8%	35	20.8%	35	20.8%
TOTAL	168	100.0%	168	100.0%	168	100.0%	168	100.0%

2011

	Hours	%	Hours	%	Hours	%	Hours	%
	Comedy	10	6.0%	10	6.0%	56	33.3%	21.5
Reality	63	37.5%	79.5	47.3%	53.5	31.8%	59.5	35.4%
Fashion & Shopping	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Game Show	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Food & Drink	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Drama: Fantasy/Sci-Fi	29	17.3%	28	16.7%	16	9.5%	40	23.8%
News	3	1.8%	0	0.0%	0	0.0%	0	0.0%
Talk	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Documentary	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Movie	28	16.7%	15.5	9.2%	7.5	4.5%	12	7.1%
Gaming	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Paid Programming	35	20.8%	35	20.8%	35	20.8%	35	20.8%
TOTAL	168	100.0%	168	100.0%	168	100.0%	168	100.0%

WE tv Q1 2009
Schedule for the Week of Mon., 1/19

TIME	MON 01/19/09	TUE 01/20/09	WED 01/21/12	THU 01/22/09	FRI 01/23/09	SAT 01/24/09	SUN 01/25/09	TIME
10:00	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	The Locator	Girlfriends	10:00
10:30	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	The Locator	Girlfriends	10:30
11:00	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	John Edward Cross Country	Girlfriends	11:00
11:30	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg		Girlfriends	11:30
12:00	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Indecent Proposal	Girlfriends	12:00
12:30	Girlfriends	Girlfriends	Girlfriends	Girlfriends	The Game		Girlfriends	12:30
01:00	My Fair Wedding With David Tutera	48 Hours	Rich Bride, Poor Bride	Platinum Weddings			Momma's Boys	01:00
01:30				Platinum Weddings				01:30
02:00	My Fair Wedding With David Tutera	48 Hours	Rich Bride, Poor Bride	Platinum Weddings			Momma's Boys	02:00
02:30				Platinum Weddings		Sleeping With the Enemy		02:30
03:00	My Fair Wedding With David Tutera	48 Hours	Rich Bride, Poor Bride	Momma's Boys			Momma's Boys	03:00
03:30					Monster			03:30
04:00	My Fair Wedding With David Tutera	The Locator	Rich Bride, Poor Bride	Momma's Boys			Momma's Boys	04:00
04:30		The Locator				Two Weeks Notice		04:30
05:00	My Fair Wedding With David Tutera	The Locator	Rich Bride, Poor Bride				Rich Bride, Poor Bride	05:00
05:30		The Locator						05:30
06:00	The Man in the Moon	The Locator	20/20	Momma's Boys	48 Hours		Rich Bride, Poor Bride	06:00
06:30		The Locator						06:30
07:00		Hopkins	20/20	Momma's Boys	48 Hours	Hopkins	Rich Bride, Poor Bride	07:00
07:30								07:30
08:00	Sleeping With the Enemy	Hopkins	20/20	Momma's Boys	48 Hours	Hopkins	Rich Bride, Poor Bride	08:00
08:30								08:30
09:00		Hopkins	20/20	Momma's Boys	48 Hours	Hopkins	Rich Bride, Poor Bride	09:00
09:30								09:30
10:00	Rich Bride, Poor Bride	Hopkins	20/20	Momma's Boys	The FBI Files	John Edward Cross Country	Platinum Weddings	10:00
10:30							Platinum Weddings	10:30
11:00	Platinum Weddings	Hopkins	20/20	My Fair Wedding With David Tutera	The FBI Files	John Edward Cross Country	My Fair Wedding With David Tutera	11:00
11:30	Platinum Weddings							11:30
12:00	Amazing Wedding Cakes	Hopkins	20/20	My Fair Wedding With David Tutera	48 Hours	Hopkins	My Fair Wedding With David Tutera	12:00
12:30								12:30
01:00	Rich Bride, Poor Bride	Hopkins	20/20	My Fair Wedding With David Tutera	48 Hours	Hopkins	Rich Bride, Poor Bride	01:00
01:30								01:30
02:00	Platinum Weddings	48 Hours	20/20	My Fair Wedding With David Tutera	48 Hours	John Edward Cross Country	Platinum Weddings	02:00
02:30	Platinum Weddings						Platinum Weddings	02:30
03:00	Amazing Wedding Cakes	48 Hours	20/20	My Fair Wedding With David Tutera	48 Hours	John Edward Cross Country	My Fair Wedding With David Tutera	03:00
03:30								03:30
04:00	Rich Bride, Poor Bride	48 Hours	20/20	My Fair Wedding With David Tutera	The Locator	Hopkins	My Fair Wedding With David Tutera	04:00
04:30					The Locator			04:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q2 2009
Schedule for the Week of Mon., 6/29

TIME	MON	TUE	WED	THU	FRI	SAT	SUN	TIME
	06/29/09	06/30/09	07/01/09	07/02/09	07/03/09	07/04/09	07/05/09	
10:00	The Mom Show	Hope & Faith	Hope & Faith	Hope & Faith	The Mom Show	The Blue Lagoon	Girlfriends	10:00
10:30		Hope & Faith	Hope & Faith	Hope & Faith			Girlfriends	10:30
11:00	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg		Girlfriends	11:00
11:30	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg		Girlfriends	11:30
12:00	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Dirty Dancing	Girlfriends	12:00
12:30	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Celine		Girlfriends	12:30
01:00	Platinum Weddings	Case Reopened	Ugliest House on the Block	20/20			Girlfriends	01:00
01:30	Platinum Weddings						My Big Fat Fabulous Wedding	01:30
02:00	Platinum Weddings	Case Reopened	Ugliest House on the Block	20/20		Raising Sextuplets	My Big Fat Fabulous Wedding	02:00
02:30	Platinum Weddings				Mystic Pizza		My Big Fat Fabulous Wedding	02:30
03:00	Platinum Weddings	Crimes of Passion	Ugliest House on the Block	20/20		Raising Sextuplets	My Big Fat Fabulous Wedding	03:00
03:30	Platinum Weddings	Crimes of Passion					My Big Fat Fabulous Wedding	03:30
04:00	Platinum Weddings	Crimes of Passion	Ugliest House on the Block	20/20		Raising Sextuplets	My Big Fat Fabulous Wedding	04:00
04:30	Platinum Weddings	Crimes of Passion					My Big Fat Fabulous Wedding	04:30
05:00	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	Raising Sextuplets	Bridezillas	05:00
05:30	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls			05:30
06:00	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	Bridezillas	Bridezillas	06:00
06:30	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls			06:30
07:00	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	Bridezillas	Bridezillas	07:00
07:30	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	Dirty Dancing			07:30
08:00	The Golden Girls	Women Behind Bars	20/20	Raising Sextuplets		Amazing Wedding Cakes	Bridezillas	08:00
08:30	The Golden Girls							08:30
09:00	The Golden Girls	Women Behind Bars	20/20	Raising Sextuplets		Amazing Wedding Cakes	Bridezillas	09:00
09:30	The Golden Girls							09:30
10:00	The Golden Girls	Women Behind Bars	20/20	Raising Sextuplets	Bridezillas	The Golden Girls	Amazing Wedding Cakes	10:00
10:30	The Golden Girls					The Golden Girls		10:30
11:00	The Golden Girls	Women Behind Bars	20/20	Raising Sextuplets	Amazing Wedding Cakes	The Golden Girls	Bridezillas	11:00
11:30	The Golden Girls					The Golden Girls		11:30
12:00	The Golden Girls	Women Behind Bars	20/20	Raising Sextuplets	Bridezillas	The Golden Girls	Amazing Wedding Cakes	12:00
12:30	The Golden Girls					The Golden Girls		12:30
01:00	Bridezillas	Women Behind Bars	20/20	Raising Sextuplets	Amazing Wedding Cakes	The Blue Lagoon	Bridezillas	01:00
01:30								01:30
02:00	Bridezillas	Women Behind Bars	20/20	Raising Sextuplets	Dirty Dancing		Amazing Wedding Cakes	02:00
02:30								02:30
03:00	Amazing Wedding Cakes	Secret Lives of Women	20/20	The Locator		Ugliest House on the Block	Bridezillas	03:00
03:30				The Locator				03:30
04:00	Amazing Wedding Cakes	Secret Lives of Women	20/20	The Locator	Spectacular Homes	Ugliest House on the Block	Bridezillas	04:00
04:30				The Locator				04:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q3 2009
Schedule for the Week of Mon., 09/07

TIME	MON	TUE	WED	THU	FRI	SAT	SUN	TIME
	09/07/09	09/08/09	09/09/09	09/10/09	09/11/09	09/12/09	09/13/09	
10:00	The Mom Show	Hope & Faith	Hope & Faith	Hope & Faith	The Mom Show	20/20	Girlfriends	10:00
10:30		Hope & Faith	Hope & Faith	Hope & Faith			Girlfriends	10:30
11:00	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	9/11: Millionaire Widows	Girlfriends	11:00
11:30	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg	Dharma & Greg		Girlfriends	11:30
12:00	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Girlfriends	United by 9/11	Girlfriends	12:00
12:30	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Mystic Pizza		Girlfriends	12:30
01:00	The Golden Girls	Secret Lives of Women	John Edward Cross Country	Bridezillas		20/20 on WE	Amazing Wedding Cakes	01:00
01:30	The Golden Girls							01:30
02:00	The Golden Girls	Secret Lives of Women	John Edward Cross Country	Bridezillas		20/20 on WE	Amazing Wedding Cakes	02:00
02:30	The Golden Girls							02:30
03:00	The Golden Girls	Secret Lives of Women	John Edward Cross Country	Bridezillas	9/11: Millionaire Widows	20/20 on WE	Amazing Wedding Cakes	03:00
03:30	The Golden Girls							03:30
04:00	The Golden Girls	Secret Lives of Women	John Edward Cross Country	Bridezillas	United by 9/11	20/20	Amazing Wedding Cakes	04:00
04:30	The Golden Girls							04:30
05:00	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	20/20 on WE	Bridezillas	05:00
05:30	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls			05:30
06:00	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Locator	Bridezillas	06:00
06:30	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls			06:30
07:00	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	The Locator	Bridezillas	07:00
07:30						The Locator		07:30
08:00	The Golden Girls	Secret Lives of Women	20/20	Serendipity	Under the Tuscan Sun	The Locator	Bridezillas	08:00
08:30	The Golden Girls					The Locator		08:30
09:00	The Golden Girls	Secret Lives of Women	20/20			The Locator	Bridezillas	09:00
09:30	The Golden Girls							09:30
10:00	The Golden Girls	Secret Lives of Women	20/20 on WE	Serendipity		Adoption Diaries	Amazing Wedding Cakes	10:00
10:30	The Golden Girls				The Locator			10:30
11:00	The Golden Girls	Secret Lives of Women	9/11: Millionaire Widows		The Locator	The Locator	Bridezillas	11:00
11:30	The Golden Girls				The Locator			11:30
12:00	The Golden Girls	Secret Lives of Women	United by 9/11	The Good Girl	The Locator	Adoption Diaries	Amazing Wedding Cakes	12:00
12:30	The Golden Girls				The Locator			12:30
01:00	Wedding Planners 2	Secret Lives of Women	20/20 on WE		The Locator	The Locator	Bridezillas	01:00
01:30					Ugliest House on the Block			01:30
02:00	Wedding Planners 3	Secret Lives of Women	20/20	John Edward Cross Country		Adoption Diaries	Amazing Wedding Cakes	02:00
02:30					Ugliest House on the Block			02:30
03:00	Wedding Planners 4	Secret Lives of Women	United by 9/11	John Edward Cross Country		The Locator	Bridezillas	03:00
03:30					Ugliest House on the Block	The Locator		03:30
04:00	Culture Clash Weddings	F.L.I.P. Mysteries: Women on the Case	20/20 on WE	Spectacular Homes		The Locator	Bridezillas	04:00
04:30					Platinum Weddings	The Locator		04:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q4 2009
Schedule for the Week of Mon., 11/02

TIME	MON	TUE	WED	THU	FRI	SAT	SUN	TIME
	11/02/09	11/03/09	11/04/09	11/05/09	11/06/09	11/07/09	11/08/09	
10:00	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	The Locator	Girlfriends	10:00
10:30	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	Hope & Faith	The Locator	Girlfriends	10:30
11:00	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Girlfriends	The Locator	Girlfriends	11:00
11:30	Girlfriends	Girlfriends	Girlfriends	Girlfriends	Girlfriends	The Locator	Girlfriends	11:30
12:00	My Fair Wedding With David Tutera	Little Miss Perfect	The Locator	Raising Sextuplets	Platinum Weddings	20/20	Girlfriends	12:00
12:30			The Locator		Platinum Weddings		Girlfriends	12:30
01:00	My Fair Wedding With David Tutera	Little Miss Perfect	The Locator	Raising Sextuplets	Platinum Weddings	20/20	My Fair Wedding With David Tutera	01:00
01:30			The Locator		Platinum Weddings		01:30	
02:00	My Fair Wedding With David Tutera	Little Miss Perfect	The Locator	Raising Sextuplets	Platinum Weddings	20/20	My Fair Wedding With David Tutera	02:00
02:30			The Locator		Platinum Weddings		02:30	
03:00	My Fair Wedding With David Tutera	Little Miss Perfect	The Locator	Raising Sextuplets	Platinum Weddings	20/20	My Fair Wedding With David Tutera	03:00
03:30			The Locator		Platinum Weddings		03:30	
04:00	My Fair Wedding With David Tutera	Little Miss Perfect	The Locator	Raising Sextuplets	Platinum Weddings	20/20	Bridezillas	04:00
04:30			The Locator		Platinum Weddings			04:30
05:00	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	20/20	Bridezillas	05:00
05:30	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls			05:30
06:00	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls			06:00
06:30	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls	The Golden Girls			06:30
07:00	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	20/20	Bridezillas	07:00
07:30								07:30
08:00	The Golden Girls	Secret Lives of Women	20/20	48 Hours	Platinum Weddings	The Locator	Bridezillas	08:00
08:30	The Golden Girls				The Locator			08:30
09:00	The Golden Girls	Secret Lives of Women	20/20	48 Hours	Platinum Babies	The Locator	Bridezillas	09:00
09:30	The Golden Girls				Platinum Babies			09:30
10:00	The Golden Girls	Secret Lives of Women	20/20	48 Hours: On the Run	My Fair Wedding With David Tutera	The Locator	My Fair Wedding With David Tutera	10:00
10:30	The Golden Girls				The Locator			10:30
11:00	The Golden Girls	Secret Lives of Women	20/20	48 Hours	My Fair Wedding With David Tutera	The Locator	My Fair Wedding With David Tutera	11:00
11:30	The Golden Girls				The Locator			11:30
12:00	The Golden Girls	Secret Lives of Women	The Locator	48 Hours	Platinum Babies	The Locator	My Fair Wedding With David Tutera	12:00
12:30	The Golden Girls		The Locator		Platinum Babies			12:30
01:00	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	Ghost Whisperer	The Locator	Bridezillas	01:00
01:30								The Locator
02:00	Platinum Weddings	Little Miss Perfect	My Fair Wedding With David Tutera	Unforgettable Wedding Venues	My Fair Wedding With David Tutera	John Edward Cross Country	Platinum Weddings	02:00
02:30	Platinum Weddings						Platinum Weddings	02:30
03:00	Platinum Weddings	Little Miss Perfect	My Fair Wedding With David Tutera	Amazing Wedding Cakes	Amazing Wedding Cakes	John Edward Cross Country	Platinum Weddings	03:00
03:30	Platinum Weddings						Platinum Weddings	03:30
04:00	Platinum Weddings	Little Miss Perfect	My Fair Wedding With David Tutera	Amazing Wedding Cakes	Amazing Wedding Cakes	John Edward Cross Country	Platinum Weddings	04:00
04:30	Platinum Weddings						Platinum Weddings	04:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv , Q1 2010
Schedule for the Week of Mon., 02/01

SUPERBOWL SUNDAY

TIME	MON 02/01/10	TUE 02/02/10	WED 02/03/10	THU 02/04/10	FRI 02/05/10	SAT 02/06/10	SUN 02/07/10	TIME
10:00	HOPE & FAITH #01-17 Prom and	HOPE & FAITH #01-19 Faith's Maid	HOPE & FAITH #01-24 Faith's Husband	HOPE & FAITH #01-25 Trade Show	HOPE & FAITH #01-23 Daytime Emmys (2)	10:00am DISNEY'S DREAM WEDDINGS	10:00am MOVIE Terms of Endearment	10:00
10:30	HOPE & FAITH #01-18 Juny Duly	HOPE & FAITH #01-20 Hope Gets a Job	HOPE & FAITH #01-21 Jack's Back	HOPE & FAITH #01-22 Daytime Emmys (1)	HOPE & FAITH #02-01 Escape from			10:30
11:00	GIRLFRIENDS #06-119 Latching On and Lashing Out	GIRLFRIENDS #06-121 Everything Old is New Again	GIRLFRIENDS #06-123 Hot Girl on Girl Action	GIRLFRIENDS #06-125 My Business, Not Your	GIRLFRIENDS #06-126 The Music in Me	11:00am 20 / 20 ON WE #01-04		11:00
11:30	GIRLFRIENDS #06-120 Judging Edward	GIRLFRIENDS #06-122 Trial and Errors	GIRLFRIENDS #06-124 Sleeping Dogs	GIRLFRIENDS #06-127 All God's Children	GIRLFRIENDS #06-129 The It Girl	Behind Closed Doors		11:30
12:00	12:00pm CULTURE CLASH WEDDINGS	12:00pm SECRET LIVES OF WOMEN #03-14 Psychics	PLATINUM BABIES #01-01	12:00pm JOHN EDWARD CROSS COUNTRY #02-01	12:00pm AMAZING WEDDING CAKES #01-01	12:00pm 20 / 20 ON WE #01-03		12:00
12:30			PLATINUM BABIES #01-02			When Looks Deceive		12:30
1:00	1:00pm SIN CITY WEDDINGS	1:00pm SECRET LIVES OF WOMEN #03-12 Extreme Plastic Surgery	PLATINUM BABIES #01-03	1:00pm JOHN EDWARD CROSS COUNTRY #02-02	1:00pm AMAZING WEDDING CAKES #01-02	20 / 20 ON WE #01-02	1:00pm MOVIE An Officer and a Gentleman	1:00
1:30			PLATINUM BABIES #01-04			Bad Girls or Bad Choices?		1:30
2:00	2:00pm BEACH WEDDINGS	2:00pm SECRET LIVES OF WOMEN #03-10 Extreme Weight Loss	PLATINUM BABIES #01-05	2:00pm THE LOCATOR #02-14	2:00pm AMAZING WEDDING CAKES #01-03	2:00pm 20 / 20 ON WE #01-10		2:00
2:30			PLATINUM BABIES #01-06	2:30pm THE LOCATOR #02-15		Til Death Do Us Part		2:30
3:00	3:00pm UNFORGETTABLE CELEBRITY WEDDING GOWNS	3:00pm SECRET LIVES OF WOMEN #03-11 Extreme Beliefs	3:00pm MY FAIR WEDDING with David Tutera #02-05	3:00pm THE LOCATOR #02-10	3:00pm AMAZING WEDDING CAKES #01-04	3:00pm 20 / 20 ON WE #01-27		3:00
3:30				3:30pm THE LOCATOR #02-11		Vanished 4		3:30
4:00	4:00pm WEDDING CAKE MASTERS	4:00pm SECRET LIVES OF WOMEN #03-13 Polygamy Cult	4:00pm MY FAIR WEDDING with David Tutera #02-06	4:00pm THE LOCATOR #02-12	4:00pm AMAZING WEDDING CAKES #01-05	4:00pm 20 / 20 ON WE #01-21	4:00pm MOVIE Beaches 2X	4:00
4:30				4:30pm THE LOCATOR #02-13		Stranger Danger		4:30
5:00	THE GOLDEN GIRLS #01-12 The Custody Battle	THE GOLDEN GIRLS #01-16 The Truth Will Out	THE GOLDEN GIRLS #01-20 Adult Education	THE GOLDEN GIRLS #01-24 Big Daddy	THE GOLDEN GIRLS #02-03 Take Him, He's Mine			5:00
5:30	THE GOLDEN GIRLS #01-13 A Little Romance	THE GOLDEN GIRLS #01-17 Nice & Easy	THE GOLDEN GIRLS #01-21 The Flu	THE GOLDEN GIRLS #01-25 The Way We Met	THE GOLDEN GIRLS #02-04 It's a Miserable Life	BRIDEZILLAS #04-01		5:30
6:00	THE GOLDEN GIRLS #01-14 That Was No Lady...	THE GOLDEN GIRLS #01-18 The Operation	THE GOLDEN GIRLS #01-22 Job Hunting	THE GOLDEN GIRLS #02-01 End of the Curse	THE GOLDEN GIRLS #02-05 Isn't It Romantic?			6:00
6:30	THE GOLDEN GIRLS #01-15 In a Bed of Rose's	THE GOLDEN GIRLS #01-19 Second Motherhood	THE GOLDEN GIRLS #01-23 Blind Ambitions	THE GOLDEN GIRLS #02-02 Ladies of the Evening	THE GOLDEN GIRLS #02-06 Big Daddy's Little Lady	BRIDEZILLAS #04-02		6:30
7:00	7:00pm GHOST WHISPERER #02-04	7:00pm GHOST WHISPERER #02-06	7:00pm GHOST WHISPERER #02-07	7:00pm GHOST WHISPERER #02-08	7:00pm GHOST WHISPERER #02-09	7:00pm BRIDEZILLAS #04-03	7:00pm PLATINUM WEDDINGS #03-26	7:00
7:30	The Ghost Within	A Grave Matter	The Woman of His Dreams	A Vicious Cycle	The Night We Met		7:30pm PLATINUM WEDDINGS #03-20	7:30
8:00	THE GOLDEN GIRLS #03-01 Old Friends	LITTLE MISS PERFECT #02-01	20/20 on WE #01-02	48 HOURS ON WE #02-11	PLATINUM WEDDINGS #03-19	8:00pm BRIDEZILLAS #04-04	8:00pm PLATINUM WEDDINGS #03-17	8:00
8:30	THE GOLDEN GIRLS #03-02 One for the Money		Bad Girls or Bad Choices?	A Knock on the Door	PLATINUM WEDDINGS #04-17		8:30pm PLATINUM WEDDINGS #03-13	8:30
9:00	THE GOLDEN GIRLS #03-03 Bringing Up Baby	LITTLE MISS PERFECT #02-02	9:00pm 20/20 on WE #01-04	9:00pm 48 HOURS ON WE #03-05	PLATINUM WEDDINGS #04-01	9:00pm BRIDEZILLAS #04-05	9:00pm PLATINUM WEDDINGS #04-16 (NEW EPISODE)	9:00
9:30	THE GOLDEN GIRLS #03-04 The Housekeeper		Behind Closed Doors	Storm of Murder			9:30pm PLATINUM WEDDINGS #04-10	9:30
10:00	THE GOLDEN GIRLS #03-05 Nothing to Fear But Fear Itself	LITTLE MISS PERFECT #02-05	10:00pm 20/20 on WE #01-09	10:00pm 48 HOURS ON WE #03-11 Polygamy: A World (NEW EPISODE)	10:00pm RICH BRIDE POOR BRIDE #04-05	10:00pm BRIDEZILLAS #04-06	10:00pm RICH BRIDE POOR BRIDE #04-06 (NEW EPISODE)	10:00
10:30	THE GOLDEN GIRLS #03-06 Letter to Gorbachev		Killer Looks 1				10:30pm RICH BRIDE POOR BRIDE #03-06	10:30
11:00	THE GOLDEN GIRLS #03-07 Strange Bedfellows	LITTLE MISS PERFECT #02-01	11:00pm 20/20 on WE #01-07	11:00pm 48 HOURS ON WE #03-06	11:00pm RICH BRIDE POOR BRIDE #03-07	11:00pm BRIDEZILLAS #04-07		11:00
11:30	THE GOLDEN GIRLS #03-08 Brothely Love		When Crime Hits Home	Secrets of Palm Beach				11:30
12:00	THE GOLDEN GIRLS #03-09 A Visit from Little Sven	LITTLE MISS PERFECT #02-05	12:00am 20/20 on WE #01-14	12:00am 48 HOURS ON WE #02-11	12:00am PLATINUM WEDDINGS #03-22	12:00am BRIDEZILLAS #04-08	12:00am PLATINUM WEDDINGS #03-17	12:00
12:30	THE GOLDEN GIRLS #03-10 The Audit		Beautiful Women/Tragic	A Knock on the Door	12:30pm PLATINUM WEDDINGS #03-19		12:30pm PLATINUM WEDDINGS #03-13	12:30
1:00	1:00am GHOST WHISPERER #02-04	1:00am GHOST WHISPERER #02-06	1:00am GHOST WHISPERER #02-07	1:00am GHOST WHISPERER #02-08	1:00am GHOST WHISPERER #02-09	1:00am BRIDEZILLAS #04-09	1:00am PLATINUM WEDDINGS #04-16	1:00
1:30	The Ghost Within	A Grave Matter	The Woman of His Dreams	A Vicious Cycle	The Night We Met		1:30pm PLATINUM WEDDINGS #04-10	1:30
2:00	THE LOCATOR #01-01	2:00am SECRET LIVES OF WOMEN #03-13 Polygamy Cult	LITTLE MISS PERFECT #02-01	I WANT TO SAVE YOUR #01-07	PLATINUM WEDDINGS #04-17	2:00am MY FAIR WEDDING with David Tutera #01-05	2:00am RICH BRIDE POOR BRIDE #04-06	2:00
2:30	THE LOCATOR #01-02			I WANT TO SAVE YOUR #01-08	PLATINUM WEDDINGS #04-01			2:30
3:00	THE LOCATOR #01-03	ADOPTION DIARIES #01-01	LITTLE MISS PERFECT #02-02	I WANT TO SAVE YOUR #01-01	RICH BRIDE POOR BRIDE #04-05	3:00am MY FAIR WEDDING with David Tutera #01-06	3:00am AMAZING WEDDING CAKES #01-06	3:00
3:30	THE LOCATOR #01-04	ADOPTION DIARIES #01-02		I WANT TO SAVE YOUR #01-02		4:00am MY FAIR WEDDING with David Tutera #02-01	4:00am AMAZING WEDDING CAKES #02-01	3:30
4:00	THE LOCATOR #01-05	ADOPTION DIARIES #01-04	LITTLE MISS PERFECT #02-05	I WANT TO SAVE YOUR #01-03	RICH BRIDE POOR BRIDE #03-07			4:00
4:30	THE LOCATOR #01-06			I WANT TO SAVE YOUR #01-04				4:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
FASHION & SHOPPING	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
REALITY	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv, Q2 2010
Schedule for the Week of Mon., 5/17

TIME	MON 05/17/10	TUE 05/18/10	WED 05/19/10	THU 05/20/10	FRI 05/21/10	SAT 05/22/10	SUN 05/23/10	TIME
10:00	THE LOCATOR #02-17	10:00am WOMEN BEHIND BARS #03-05	10:00am AMAZING WEDDING CAKES #02-08	10:00am 20/20 ON WE #02-11 In the Shadow of Lag Peterson	10:00am MY FAIR WEDDING with David Tuteria #02-06	10:00am DISNEY'S DREAM WEDDINGS	GIRLFRIENDS #08-165 Spreed to Be Free	10:00
10:30	THE LOCATOR #02-18						GIRLFRIENDS #08-166 Snap Back	10:30
11:00	THE LOCATOR #02-15	11:00am WOMEN BEHIND BARS #03-02	11:00am AMAZING WEDDING CAKES #02-09	11:00am 20/20 ON WE #02-12 Lies of the Mind	11:00am MY FAIR WEDDING with David Tuteria #02-07	AMERICA'S CUTEST #01-01	GIRLFRIENDS #08-167 Save the Last Dance	11:00
11:30	THE LOCATOR #02-04					AMERICA'S CUTEST #01-04	GIRLFRIENDS #08-168 R-E- Find Out What It Means to	11:30
12:00	THE LOCATOR #02-06	12:00pm THE OTHER SIDE OF THE CELL	12:00pm AMAZING WEDDING CAKES #02-10	12:00pm 20/20 ON WE #01-27 Vanished 4	12:00pm MY FAIR WEDDING with David Tuteria #02-01	AMERICA'S CUTEST #01-02	GIRLFRIENDS #08-169 Deck the Halls with Bags and Folly	12:00
12:30	THE LOCATOR #02-08					AMERICA'S CUTEST #01-03	GIRLFRIENDS #08-170 Adapt to Adopt	12:30
1:00	THE LOCATOR #02-11	1:00pm Special WOMEN ON DEATH ROW 4	1:00pm AMAZING WEDDING CAKES #02-11	1:00pm 20 / 20 ON WE #03-04 Driven to Kill	1:00pm MY FAIR WEDDING with David Tuteria #02-02	AMERICA'S CUTEST #01-05	1:00pm AMAZING WEDDING CAKES #02-06	1:00
1:30	THE LOCATOR #03-05					AMERICA'S CUTEST #01-06		1:30
2:00	THE LOCATOR #03-06					2:00pm BRIDEZILLAS #05-12	2:00pm AMAZING WEDDING CAKES #02-07	2:00
2:30	THE LOCATOR #03-03		2:00pm AMAZING WEDDING CAKES #02-12	2:00pm 20/20 ON WE #02-06 A Mother's Search	2:00pm MY FAIR WEDDING with David Tuteria #02-03			2:30
3:00	THE LOCATOR #03-01	3:00pm Special WOMEN ON DEATH ROW 5	3:00pm AMAZING WEDDING CAKES #02-13	3:00pm 20/20 ON WE #02-08 Beautiful, Married & Missing	3:00pm MY FAIR WEDDING with David Tuteria #02-04	3:00pm BRIDEZILLAS #05-13	3:00pm AMAZING WEDDING CAKES #02-08	3:00
3:30	THE LOCATOR #03-08							3:30
4:00	THE LOCATOR #03-09		4:00pm AMAZING WEDDING CAKES #02-14	4:00pm 20/20 ON WE #02-05 A Father's Flight	4:00pm MY FAIR WEDDING with David Tuteria #02-05	4:00pm BRIDEZILLAS #05-14	4:00pm AMAZING WEDDING CAKES #02-09	4:00
4:30	THE LOCATOR #03-07							4:30
5:00	THE GOLDEN GIRLS #06-09 Mrs. George Devereaux	THE GOLDEN GIRLS #06-13 The Bloom is Off the Rose	THE GOLDEN GIRLS #06-17 There Goes the Bride (Part 2)	THE GOLDEN GIRLS #06-21 Witness	THE GOLDEN GIRLS #06-25 Never Yell Fire in a Crowded	5:00pm BRIDEZILLAS #05-15	5:00pm AMAZING WEDDING CAKES #02-10	5:00
5:30	THE GOLDEN GIRLS #06-10 Girls Just Wanna Have	THE GOLDEN GIRLS #06-14 Sister of the Bride	THE GOLDEN GIRLS #06-18 Older and Wiser	THE GOLDEN GIRLS #06-22 What a Difference a Date	THE GOLDEN GIRLS #06-26 Henry Penny - Straight, No			5:30
6:00	THE GOLDEN GIRLS #06-11 Stand By Your Man	THE GOLDEN GIRLS #06-15 Miles to Go	THE GOLDEN GIRLS #06-19 Melodrama	THE GOLDEN GIRLS #06-23 Love for Sale	THE GOLDEN GIRLS #07-01 Hey, Look Me Over	6:00pm BRIDEZILLAS #05-16	6:00pm GIRL MEETS GOWN #01-01	6:00
6:30	THE GOLDEN GIRLS #06-12 Ebbide's Revenge	THE GOLDEN GIRLS #06-16 There Goes the Bride (Part 1)	THE GOLDEN GIRLS #06-20 Even Grandmas Get the Blues	THE GOLDEN GIRLS #06-24 Never Yell Fire in a Crowded	THE GOLDEN GIRLS #07-02 The Case of the Libertine Belle			6:30
7:00	7:00pm GHOST WHISPERER #01-16 Dead Man's Ridge	7:00pm GHOST WHISPERER #01-17 Demon Child	7:00pm GHOST WHISPERER #01-18 Miss Fortune	7:00pm GHOST WHISPERER #01-19 Fury	7:00pm GHOST WHISPERER #01-20 The Vanishing	7:00pm BRIDEZILLAS #05-17	7:00pm GIRL MEETS GOWN #01-03	7:00
8:00	THE GOLDEN GIRLS #01-09 Blanche and the Younger Man	8:00pm WOMEN BEHIND BARS #03-05	MOVIE Overboard	8:00pm 20/20 ON WE #03-07 She Cried for Help	8:00pm GIRL MEETS GOWN #01-02	8:00pm BRIDEZILLAS #05-18	8:00pm GIRL MEETS GOWN #01-04	8:00
8:30	THE GOLDEN GIRLS #01-10 The Heart Attack			9:00pm 20/20 ON WE #03-10 Wedding Stories 2	9:00pm GIRL MEETS GOWN #01-03	9:00pm BRIDEZILLAS #05-19	9:00pm GIRL MEETS GOWN #01-02	8:30
9:00	THE GOLDEN GIRLS #01-11 Stan's Return	9:00pm WOMEN BEHIND BARS #03-02						9:00
9:30	THE GOLDEN GIRLS #01-12 The Custody Battle							9:30
10:00	THE GOLDEN GIRLS #01-13 A Little Romance	10:00pm WOMEN BEHIND BARS (NEW EPISODE) #03-03		10:00pm 20/20 MEDICAL MYSTERIES (SERIES PREMIERE) #01-04 Race for a Cure	10:00pm GIRL MEETS GOWN #01-04	10:00pm BRIDEZILLAS #05-20	10:00pm GIRL MEETS GOWN (NEW) #01-05	10:00
10:30	THE GOLDEN GIRLS #01-14 That Was No Lady...		10:30pm MOVIE Look Who's Talking					10:30
11:00	THE GOLDEN GIRLS #01-15 In a Bed of Rose's	THE GOLDEN GIRLS #06-17 There Goes the Bride (Part 2)		THE GOLDEN GIRLS #06-25 Never Yell Fire in a Crowded	THE GOLDEN GIRLS #07-03 Beauty and The Beast	11:00pm BRIDEZILLAS #05-21	11:00pm GIRL MEETS GOWN #01-01	11:00
11:30	THE GOLDEN GIRLS #01-16 The Truth Will Out	THE GOLDEN GIRLS #06-18 Older and Wiser		THE GOLDEN GIRLS #06-26 Henry Penny - Straight, No	THE GOLDEN GIRLS #07-04 That's For Me To Know			11:30
12:00	THE GOLDEN GIRLS #01-17 Nice & Easy	THE GOLDEN GIRLS #06-19 Melodrama		THE GOLDEN GIRLS #07-01 Hey, Look Me Over	THE GOLDEN GIRLS #07-05 Where's Charlie?	12:00am BRIDEZILLAS #05-22	12:00am GIRL MEETS GOWN #01-03	12:00
12:30	THE GOLDEN GIRLS #01-18 The Operation	THE GOLDEN GIRLS #06-20 Even Grandmas Get the Blues	THE GOLDEN GIRLS #06-22 What a Difference a Date	THE GOLDEN GIRLS #07-02 The Case of the Libertine Belle	THE GOLDEN GIRLS #07-06 Mother Load			12:30
1:00	1:00am GHOST WHISPERER #01-16 Dead Man's Ridge	1:00am GHOST WHISPERER #01-17 Demon Child	1:00am GHOST WHISPERER #01-18 Miss Fortune	1:00am GHOST WHISPERER #01-19 Fury	1:00am GHOST WHISPERER #01-20 The Vanishing	1:00am MY FAIR WEDDING with David Tuteria #02-01	1:00am GIRL MEETS GOWN #01-04	1:00
1:30								1:30
2:00	2:00am 48 HOURS ON WE #02-11 A Knock on the Door	2:00am SECRET LIVES OF WOMEN #04-13 Cuts	2:00am THE LOCATOR #03-02	2:00am JOHN EDWARD CROSS COUNTRY #03-02	2:00am PLATINUM WEDDINGS #05-01	2:00am MY FAIR WEDDING with David Tuteria #02-02	2:00am GIRL MEETS GOWN #01-02	2:00
2:30								2:30
3:00	3:00am 48 HOURS ON WE #03-06 Secrets of Palm Beach	3:00am SECRET LIVES OF WOMEN #03-05 Voyeurs & Exhibitionists	THE LOCATOR #03-05	I WANT TO SAVE YOUR #01-05	PLATINUM WEDDINGS #05-03	3:00am MY FAIR WEDDING with David Tuteria #02-03	3:00am GIRL MEETS GOWN #01-05	3:00
3:30			THE LOCATOR #03-06	I WANT TO SAVE YOUR #01-06	PLATINUM WEDDINGS #05-04			3:30
4:00	4:00am 48 HOURS ON WE #03-11 Polygamy: A World	4:00am SECRET LIVES OF WOMEN #03-02 Fetishes & Fantasies	THE LOCATOR #03-03	I WANT TO SAVE YOUR #01-07	PLATINUM WEDDINGS #05-05	4:00am MY FAIR WEDDING with David Tuteria #02-04	4:00am GIRL MEETS GOWN #01-01	4:00
4:30			THE LOCATOR #03-01	I WANT TO SAVE YOUR #01-08	PLATINUM WEDDINGS #05-06			4:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q3 2010

Schedule for the Week of Mon., 9/6

TIME	MON 09/06/10	TUE 09/07/10	WED 09/08/10	THU 09/09/10	FRI 09/10/10	SAT 09/11/10	SUN 09/12/10	TIME
10:00	THE CUPCAKE GIRLS #01-01	WOMEN BEHIND BARS #03-01	RAISING SEXTUPLETS #02-01	MY FAIR WEDDING with David Tutera #03-07	10:00am MOVIE The Jewel of the Nile 1X	10:00am GHOST WHISPERER #05-01 Birthday Presence	10:00am MY FAIR WEDDING with David Tutera #03-03	10:00
10:30	THE CUPCAKE GIRLS #01-02	WOMEN BEHIND BARS #03-02	RAISING SEXTUPLETS #02-02	MY FAIR WEDDING with David Tutera #03-08		11:00am GHOST WHISPERER #05-02 See No Evil	11:00am MY FAIR WEDDING with David Tutera #03-02	11:00
11:00	THE CUPCAKE GIRLS #01-03	WOMEN BEHIND BARS #03-03	RAISING SEXTUPLETS #02-03	MY FAIR WEDDING with David Tutera #03-09	12:30pm MOVIE Baby Boom	12:00pm GHOST WHISPERER #05-03 Till Death Do Us Start	12:00pm MY FAIR WEDDING with David Tutera #03-01	12:00
11:30	THE CUPCAKE GIRLS #01-04	WOMEN BEHIND BARS #03-04	RAISING SEXTUPLETS #02-04	MY FAIR WEDDING with David Tutera #03-10		1:00pm GHOST WHISPERER #05-04 Do Over	1:00pm MY FAIR WEDDING with David Tutera #07-07	1:00
12:00	THE CUPCAKE GIRLS #01-05	WOMEN BEHIND BARS #03-05	RAISING SEXTUPLETS #02-05	MY FAIR WEDDING with David Tutera #03-11	2:30pm MOVIE The Birdcage	2:00pm GHOST WHISPERER #05-05 Cause for Alarm	2:00pm BRIDEZILLAS #07-08	2:00
12:30	THE CUPCAKE GIRLS #01-06	WOMEN BEHIND BARS #03-06	RAISING SEXTUPLETS #02-06	MY FAIR WEDDING with David Tutera #03-12		3:00pm GHOST WHISPERER #05-06 Head Over Heels	3:00pm BRIDEZILLAS #07-09	3:00
1:00	THE CUPCAKE GIRLS #01-07	WOMEN BEHIND BARS #03-07	RAISING SEXTUPLETS #02-07	MY FAIR WEDDING with David Tutera #03-03	5:00pm GHOST WHISPERER #05-04 Do Over	4:00pm GHOST WHISPERER #05-07 Devil's Bargain	4:00pm BRIDEZILLAS #07-10	4:00
1:30	THE CUPCAKE GIRLS #01-08	WOMEN BEHIND BARS #03-08	RAISING SEXTUPLETS #02-08	MY FAIR WEDDING with David Tutera #03-04		5:00pm GHOST WHISPERER #05-04 Do Over	5:00pm BRIDEZILLAS #07-11	5:00
2:00	AMAZING WEDDING CAKES #02-12	WOMEN BEHIND BARS #03-09	RAISING SEXTUPLETS #02-09	MY FAIR WEDDING with David Tutera #03-05	6:00pm CHARMED #06-120 Little Monsters	6:00pm AMAZING WEDDING CAKES WITH DAVID TUTERA #03-04	6:00pm BRIDEZILLAS #07-12	6:00
2:30	AMAZING WEDDING CAKES #02-13	WOMEN BEHIND BARS #03-10	RAISING SEXTUPLETS #02-10	MY FAIR WEDDING with David Tutera #03-06		7:00pm CHARMED #06-121 Chris-Crossed	7:00pm AMAZING WEDDING CAKES #03-06	7:00pm BRIDEZILLAS #07-13
3:00	AMAZING WEDDING CAKES #02-14	WOMEN BEHIND BARS #03-11	RAISING SEXTUPLETS #02-11	MY FAIR WEDDING with David Tutera #03-07	8:00pm 20/20 ON WE #01-24 Vanished 1	8:00pm THE CUPCAKE GIRLS #01-07	8:00pm BRIDEZILLAS #07-14	8:00
3:30	AMAZING WEDDING CAKES #03-04	WOMEN BEHIND BARS #03-12	RAISING SEXTUPLETS #02-12	MY FAIR WEDDING with David Tutera #03-08		9:00pm 20/20 ON WE #01-25 Vanished 2	9:00pm THE CUPCAKE GIRLS #01-08	9:00pm BRIDEZILLAS #07-15 (NEW)
4:00	AMAZING WEDDING CAKES #03-05	WOMEN BEHIND BARS #03-13	RAISING SEXTUPLETS #02-13	MY FAIR WEDDING with David Tutera #03-09	10:00pm 20/20 ON WE #01-26 Vanished 3	10:00pm BRIDEZILLAS #07-14	10:00pm AMAZING WEDDING CAKES #03-05 (NEW)	10:00
4:30	AMAZING WEDDING CAKES #03-06	WOMEN BEHIND BARS #03-14	RAISING SEXTUPLETS #02-14	MY FAIR WEDDING with David Tutera #03-10		11:00pm 20/20 ON WE #01-22 Final Verdict	11:00pm MY FAIR WEDDING #03-05	11:00pm BRIDEZILLAS #07-15
5:00	AMAZING WEDDING CAKES #03-07	WOMEN BEHIND BARS #03-15	RAISING SEXTUPLETS #02-15	MY FAIR WEDDING with David Tutera #03-11	12:00am 20/20 ON WE #01-23 Trapped	12:00am THE CUPCAKE GIRLS #01-09	12:00am AMAZING WEDDING CAKES #03-05	12:00
5:30	AMAZING WEDDING CAKES #03-08	WOMEN BEHIND BARS #03-16	RAISING SEXTUPLETS #02-16	MY FAIR WEDDING with David Tutera #03-12		1:00am GHOST WHISPERER #05-04 Do Over	1:00am THE CUPCAKE GIRLS #01-10	1:00am BRIDEZILLAS #07-15
6:00	CHARMED #06-112 Valhaley of the Dolls (1)	CHARMED #06-114 Forget Me...Not	CHARMED #06-116 Love's a Witch	CHARMED #06-118 Soul Survivor	1:00am GHOST WHISPERER #05-03 Till Death Do Us Start	1:00am MOVIE Raising Helen 2X	1:00am BRIDEZILLAS #07-15	1:00
6:30	CHARMED #06-113 Valhaley of the Dolls (2)	CHARMED #06-115 The Power of Three Blondes	CHARMED #06-117 My Three Witches	CHARMED #06-119 Sword and the City		2:00am THE LOCATOR #02-02	2:00am PLATINUM WEDDINGS #03-08	2:00am AMAZING WEDDING CAKES #03-05
7:00	CHARMED #06-114 Valhaley of the Dolls (2)	CHARMED #06-116 The Power of Three Blondes	CHARMED #06-118 My Three Witches	CHARMED #06-120 Sword and the City	3:00pm THE LOCATOR #02-03	3:00pm PLATINUM WEDDINGS #03-09	3:00am BRIDEZILLAS #07-14	3:00
7:30	CHARMED #06-115 Valhaley of the Dolls (2)	CHARMED #06-117 The Power of Three Blondes	CHARMED #06-119 My Three Witches	CHARMED #06-121 Sword and the City	4:00am THE LOCATOR #02-04	4:00am PLATINUM WEDDINGS #03-10	4:00am BRIDEZILLAS #07-15	4:00
8:00	THE GOLDEN GIRLS #02-06 Big Daddy's Little Lady	BRIDEZILLAS #07-10	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-05	4:00am THE LOCATOR #02-05	4:00am PLATINUM WEDDINGS #03-11	4:00am BRIDEZILLAS #07-15	4:00
8:30	THE GOLDEN GIRLS #02-07 Family Affair	BRIDEZILLAS #07-11	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-06	5:00am THE LOCATOR #02-06	5:00am PLATINUM WEDDINGS #03-12	5:00am BRIDEZILLAS #07-15	5:00
9:00	THE GOLDEN GIRLS #02-08 Vacation	BRIDEZILLAS #07-12	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-07	6:00am THE LOCATOR #02-07	6:00am PLATINUM WEDDINGS #03-13	6:00am BRIDEZILLAS #07-15	6:00
9:30	THE GOLDEN GIRLS #02-09 Joust Between Friends	BRIDEZILLAS #07-13	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-08	7:00am THE LOCATOR #02-08	7:00am PLATINUM WEDDINGS #03-14	7:00am BRIDEZILLAS #07-15	7:00
10:00	THE GOLDEN GIRLS #02-10 Love, Rose	BRIDEZILLAS #07-14	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-09	8:00am THE LOCATOR #02-09	8:00am PLATINUM WEDDINGS #03-15	8:00am BRIDEZILLAS #07-15	8:00
10:30	THE GOLDEN GIRLS #02-11 Twas the Nightmare Before	BRIDEZILLAS #07-15	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-10	9:00am THE LOCATOR #02-10	9:00am PLATINUM WEDDINGS #03-16	9:00am BRIDEZILLAS #07-15	9:00
11:00	THE GOLDEN GIRLS #02-12 Sisters	BRIDEZILLAS #07-16	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-11	10:00am THE LOCATOR #02-11	10:00am PLATINUM WEDDINGS #03-17	10:00am BRIDEZILLAS #07-15	10:00
11:30	THE GOLDEN GIRLS #02-13 The Stan Who Came to Dinner	BRIDEZILLAS #07-17	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-12	11:00am THE LOCATOR #02-12	11:00am PLATINUM WEDDINGS #03-18	11:00am BRIDEZILLAS #07-15	11:30
12:00	THE GOLDEN GIRLS #02-14 The Actor	BRIDEZILLAS #07-18	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-13	12:00am THE LOCATOR #02-13	12:00am PLATINUM WEDDINGS #03-19	12:00am BRIDEZILLAS #07-15	12:00
12:30	THE GOLDEN GIRLS #02-15 Before and After	BRIDEZILLAS #07-19	MOVIE Pretty in Pink	MY FAIR WEDDING with David Tutera #03-14	1:00am THE LOCATOR #02-14	1:00am PLATINUM WEDDINGS #03-20	1:00am BRIDEZILLAS #07-15	12:30
1:00	GHOST WHISPERER #01-09 On the Wings of a Dove	GHOST WHISPERER #05-01 Birthday Presence	GHOST WHISPERER #05-02 See No Evil	GHOST WHISPERER #05-03 Till Death Do Us Start	2:00am THE LOCATOR #02-15	2:00am PLATINUM WEDDINGS #03-21	2:00am BRIDEZILLAS #07-15	1:00
1:30	GHOST WHISPERER #01-09 On the Wings of a Dove	GHOST WHISPERER #05-01 Birthday Presence	GHOST WHISPERER #05-02 See No Evil	GHOST WHISPERER #05-03 Till Death Do Us Start	3:00am THE LOCATOR #02-16	3:00am PLATINUM WEDDINGS #03-22	3:00am BRIDEZILLAS #07-15	1:30
2:00	20 / 20 ON WE #01-09 Killer Looks 1	48 HOURS ON WE #02-04 Searching for Secrets	LITTLE MISS PERFECT #02-04	THE LOCATOR #02-01	4:00am THE LOCATOR #02-17	4:00am PLATINUM WEDDINGS #03-23	4:00am BRIDEZILLAS #07-15	2:00
2:30	20 / 20 ON WE #01-09 Killer Looks 1	48 HOURS ON WE #02-04 Searching for Secrets	LITTLE MISS PERFECT #02-04	THE LOCATOR #02-02	5:00am THE LOCATOR #02-18	5:00am PLATINUM WEDDINGS #03-24	5:00am BRIDEZILLAS #07-15	2:30
3:00	SUNSET DAZE #01-01	48 HOURS ON WE #02-05 Millionaire Manhunt	LITTLE MISS PERFECT #02-05	THE LOCATOR #02-03	6:00am THE LOCATOR #02-19	6:00am PLATINUM WEDDINGS #03-25	6:00am BRIDEZILLAS #07-15	3:00
3:30	SUNSET DAZE #01-02	48 HOURS ON WE #02-06 Exposed	LITTLE MISS PERFECT #02-06	THE LOCATOR #02-04	7:00am THE LOCATOR #02-20	7:00am PLATINUM WEDDINGS #03-26	7:00am BRIDEZILLAS #07-15	3:30
4:00	SUNSET DAZE #01-03	48 HOURS ON WE #02-06 Exposed	LITTLE MISS PERFECT #02-06	THE LOCATOR #02-05	8:00am THE LOCATOR #02-21	8:00am PLATINUM WEDDINGS #03-27	8:00am BRIDEZILLAS #07-15	4:00
4:30	SUNSET DAZE #01-04	48 HOURS ON WE #02-06 Exposed	LITTLE MISS PERFECT #02-06	THE LOCATOR #02-06	9:00am THE LOCATOR #02-22	9:00am PLATINUM WEDDINGS #03-28	9:00am BRIDEZILLAS #07-15	4:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q1 2011
Schedule for the Week of Mon., 3/21

TIME	MON 03/21/11	TUE 03/22/11	WED 03/23/11	THU 03/24/11	FRI 03/25/11	SAT 03/26/11	SUN 03/27/11	TIME
10:00	10:00am BRIDEZILLAS #06-16	10:00am MY FAIR WEDDING with David Tutera #03-11	10:00am THE LOCATOR #03-03	10:00am AMAZING WEDDING CAKES #02-01	10:00am THE BEST OF AMAZING WEDDING CAKES	10:00am GHOST WHISPERER #03-03 Haunted Hero	10:00am GIRL MEETS GOWN #01-01	10:00
10:30			10:30am THE LOCATOR #03-01	10:30am AMAZING WEDDING CAKES #02-02				10:30
11:00	11:00am BRIDEZILLAS #06-17	11:00am MY FAIR WEDDING with David Tutera #03-12	11:00am THE LOCATOR #03-08	11:00am AMAZING WEDDING CAKES #02-02	11:00am MOVIE The Pelican Brief	11:00am GHOST WHISPERER #03-04 No Safe Place	11:00am GIRL MEETS GOWN #01-02	11:00
11:30			11:30am THE LOCATOR #03-09					11:30
12:00	12:00pm BRIDEZILLAS #06-18	12:00pm MY FAIR WEDDING with David Tutera #03-13	12:00pm THE LOCATOR #03-07	12:00pm AMAZING WEDDING CAKES #02-03		12:00pm GHOST WHISPERER #03-05 Weight of What Was	12:00pm GIRL MEETS GOWN #01-03	12:00
12:30			12:30pm THE LOCATOR #03-13					12:30
1:00	1:00pm BRIDEZILLAS #06-19	1:00pm MY FAIR WEDDING with David Tutera #03-14	1:00pm THE LOCATOR #03-18	1:00pm AMAZING WEDDING CAKES #02-04		1:00pm GHOST WHISPERER #03-06 Double Exposure	1:00pm GIRL MEETS GOWN #01-04	1:00
1:30			1:30pm THE LOCATOR #03-17					1:30
2:00	2:00pm BRIDEZILLAS #06-20	2:00pm MY FAIR WEDDING with David Tutera #03-15	2:00pm THE LOCATOR #03-10	2:00pm AMAZING WEDDING CAKES #02-05	2:00pm MOVIE Ghost 2X	2:00pm GHOST WHISPERER #03-07 Unhappy Medium	2:00pm GIRL MEETS GOWN #01-05	2:00
2:30			2:30pm THE LOCATOR #03-14					2:30
3:00	3:00pm BRIDEZILLAS #06-21	3:00pm MY FAIR WEDDING with David Tutera #03-16	3:00pm THE LOCATOR #03-16	3:00pm AMAZING WEDDING CAKES #02-06		3:00pm GHOST WHISPERER #03-08 Bad Blood	3:00pm GIRL MEETS GOWN #01-06	3:00
3:30			3:30pm THE LOCATOR #03-11					3:30
4:00	4:00pm BRIDEZILLAS #06-22	4:00pm MY FAIR WEDDING with David Tutera #03-17	4:00pm THE LOCATOR #03-12	4:00pm AMAZING WEDDING CAKES #02-07		4:00pm GHOST WHISPERER #03-09 All Ghosts Lead to Grandview	4:00pm MY FAIR WEDDING with David Tutera #03-19	4:00
4:30								4:30
5:00	5:00pm GHOST WHISPERER #01-07 Shadow Boxer	5:00pm GHOST WHISPERER #01-12 Undead Comic	5:00pm GHOST WHISPERER #01-13 Friendly Neighborhood Ghost	5:00pm GHOST WHISPERER #01-14 Last Execution	5:00pm GHOST WHISPERER #01-15 Melinda's First Ghost	5:00pm GHOST WHISPERER #03-10 Holiday Spirit	5:00pm MY FAIR WEDDING with David Tutera #03-20	5:00
5:30								5:30
6:00	6:00pm CHARMED #05-100 Centennial Charmed	6:00pm CHARMED #05-102 Sand Francisco Dreamin'	6:00pm CHARMED #05-104 Baby's First Demon	6:00pm CHARMED #05-106 Cat House	6:00pm CHARMED #05-108 Sense and Sense Ability	6:00pm GHOST WHISPERER #03-11 Slam	6:00pm MY FAIR WEDDING with David Tutera #03-16	6:00
6:30								6:30
7:00	7:00pm CHARMED #05-101 House Call	7:00pm CHARMED #05-103 The Day the Magic Died	7:00pm CHARMED #05-105 Lucky Charmed	7:00pm CHARMED #05-107 Nymphs Just Want to Have	7:00pm CHARMED #05-109 Necromancing the Stone	7:00pm GHOST WHISPERER #03-12 First Do No Harm	7:00pm MY FAIR WEDDING with David Tutera #03-22	7:00
7:30								7:30
8:00	8:00pm THE GOLDEN GIRLS #06-13 The Bloom is Off the Rose	8:00pm MOVIE Where the Heart Is 2X	8:00pm MOVIE Ever After: A Cinderella Story 2X	8:00pm MY FAIR WEDDING with David Tutera #03-22	8:00pm MOVIE Mrs. Doubtfire 2X	8:00pm THE GOLDEN GIRLS #06-25 Never Yell Fire in a Crowd	8:00pm MY FAIR WEDDING with David Tutera #03-23	8:00
8:30	8:30pm THE GOLDEN GIRLS #06-14 Sister of the Bride			8:30pm MY FAIR WEDDING with David Tutera #03-23		8:30pm THE GOLDEN GIRLS #06-26 Henry Penny - Straight No	8:30pm MY FAIR WEDDING with David Tutera #03-24	8:30
9:00	9:00pm THE GOLDEN GIRLS #06-15 Miles to Go			9:00pm MY FAIR WEDDING with David Tutera #03-24		9:00pm THE GOLDEN GIRLS #07-01 Hey, Look Me Over	9:00pm MY FAIR WEDDING with David Tutera #03-24	9:00
9:30	9:30pm THE GOLDEN GIRLS #06-16 There Goes the Bride (Part 1)			9:30pm MY FAIR WEDDING with David Tutera #03-24		9:30pm THE GOLDEN GIRLS #07-02 The Case of the Libertine Belle	9:30pm MY FAIR WEDDING with David Tutera #03-24	9:30
10:00	10:00pm THE GOLDEN GIRLS #06-17 There Goes the Bride (Part 2)			10:00pm MY FAIR WEDDING with David Tutera #03-24		10:00pm THE GOLDEN GIRLS #07-03 Beauty and the Beast	10:00pm AMAZING WEDDING CAKES #04-02 (SEASON)	10:00
10:30	10:30pm THE GOLDEN GIRLS #06-18 Older and Wiser	10:30pm MOVIE Where the Heart Is 2X	10:30pm MOVIE Ever After: A Cinderella Story 2X	10:30pm AMAZING WEDDING CAKES #03-11	11:00pm MOVIE Mrs. Doubtfire 2X	10:30pm THE GOLDEN GIRLS #07-04 That's For Me To Know	10:30pm AMAZING WEDDING CAKES #03-10	10:30
11:00	11:00pm THE GOLDEN GIRLS #06-19 Melodrama			11:00pm AMAZING WEDDING CAKES #03-11		11:00pm THE GOLDEN GIRLS #07-05 Where's Charlie?	11:00pm AMAZING WEDDING CAKES #03-10	11:00
11:30	11:30pm THE GOLDEN GIRLS #06-20 Even Grandmas Get the Blues			11:30pm AMAZING WEDDING CAKES #02-12		11:30pm THE GOLDEN GIRLS #07-06 Mother Load	11:30pm MY FAIR WEDDING with David Tutera #03-13	11:30
12:00	12:00pm THE GOLDEN GIRLS #06-21 Witness			12:00am AMAZING WEDDING CAKES #02-12		12:00am THE GOLDEN GIRLS #07-07 DateLine: Miami	12:00am MY FAIR WEDDING with David Tutera #03-13	12:00
12:30	12:30pm THE GOLDEN GIRLS #06-22 What a Difference a Date					12:30am THE GOLDEN GIRLS #07-08 The Monkey Show (Part 1)		12:30
1:00	1:00am GHOST WHISPERER #01-07 Shadow Boxer	1:00am GHOST WHISPERER #01-12 Undead Comic	1:00am GHOST WHISPERER #01-13 Friendly Neighborhood Ghost	1:00am GHOST WHISPERER #01-14 Last Execution		1:00am MOVIE The Bodyguard	1:00am MY FAIR WEDDING with David Tutera #03-24	1:00
1:30								1:30
2:00	2:00am 20/20 ON WE #03-13 Danger Next Door	2:00am RAISING SEXTUPLETS #01-04	2:00am DOWNSIZED #01-01	2:00am AMAZING WEDDING CAKES #02-01	2:00am MOVIE Ghost 2X		2:00am AMAZING WEDDING CAKES #04-02	2:00
2:30								2:30
3:00	3:00am 20/20 ON WE #03-04 Driven to Kill	3:00am RAISING SEXTUPLETS #01-05	3:00am DOWNSIZED #01-02	3:00am AMAZING WEDDING CAKES #02-02			3:00am MY FAIR WEDDING with David Tutera #03-23	3:00
3:30								3:30
4:00	4:00am 20/20 ON WE #03-15 Lives Cut Short	4:00am RAISING SEXTUPLETS #01-06	4:00am DOWNSIZED #01-03	4:00am AMAZING WEDDING CAKES #02-03		4:00am THE WEDDING PLACE	4:00am MY FAIR WEDDING with David Tutera #03-24	4:00
4:30								4:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q2 2011
Schedule for the Week of Mon., 5/23

TIME	MON 05/23/11	TUE 05/24/11	WED 05/25/11	THU 05/26/11	FRI 05/27/11	SAT 05/28/11	SUN 05/29/11	TIME
10:00	10:00am MY FAIR WEDDING with David Tutera #03-22	10:00am SINBAD #01-04	10:00am BRIDEZILLAS #05-09	10:00am AMAZING WEDDING CAKES #04-06	10:00am PLATINUM WEDDINGS #05-03	10:00am GHOST WHISPERER #05-15 Implosion	10:00am BRIDEZILLAS #05-13	10:00
10:30					PLATINUM WEDDINGS #05-04			10:30
11:00	11:00am MY FAIR WEDDING with David Tutera #03-23	11:00am BRAXTON FAMILY VALUES #01-01	11:00am BRIDEZILLAS #05-10	11:00am AMAZING WEDDING CAKES #04-01	11:00am PLATINUM WEDDINGS #05-05	11:00am GHOST WHISPERER #05-16 Old Sins Cast Long Shadows	11:00am BRIDEZILLAS #05-14	11:00
11:30					PLATINUM WEDDINGS #05-06			11:30
12:00	12:00pm MY FAIR WEDDING with David Tutera #03-24	12:00pm BRAXTON FAMILY VALUES #01-03	12:00pm BRIDEZILLAS #05-11	12:00pm AMAZING WEDDING CAKES #04-04	12:00pm MOVIE The Cutting Edge	12:00pm GHOST WHISPERER #05-17 On Thin Ice	12:00pm BRIDEZILLAS #05-15	12:00
12:30								12:30
1:00	1:00pm MY FAIR WEDDING with David Tutera #03-01	1:00pm BRAXTON FAMILY VALUES #01-02	1:00pm BRIDEZILLAS #05-12	1:00pm AMAZING WEDDING CAKES #04-05		1:00pm GHOST WHISPERER #05-18 Dead Eye	1:00pm BRIDEZILLAS #05-16	1:00
1:30								1:30
2:00	2:00pm MY FAIR WEDDING with David Tutera #03-02	2:00pm BRAXTON FAMILY VALUES #01-04	2:00pm BRIDEZILLAS #05-13	2:00pm AMAZING WEDDING CAKES #04-03	2:00pm MOVIE Ghost 2X	2:00pm GHOST WHISPERER #05-19 Lethal Combination	2:00pm BRIDEZILLAS #05-17	2:00
2:30								2:30
3:00	3:00pm MY FAIR WEDDING with David Tutera #03-03	3:00pm BRAXTON FAMILY VALUES #01-05	3:00pm BRIDEZILLAS #05-14	3:00pm AMAZING WEDDING CAKES #04-08		3:00pm GHOST WHISPERER #05-20 Blood Money	3:00pm BRIDEZILLAS #05-18	3:00
3:30								3:30
4:00	4:00pm MY FAIR WEDDING with David Tutera #03-04	4:00pm BRAXTON FAMILY VALUES #01-06	4:00pm BRIDEZILLAS #05-15	4:00pm AMAZING WEDDING CAKES #04-09		4:00pm GHOST WHISPERER #05-21 Dead Ringer	4:00pm BRIDEZILLAS #05-19	4:00
4:30								4:30
5:00	5:00pm GHOST WHISPERER #03-11 Slam	5:00pm GHOST WHISPERER #03-12 First Do No Harm	5:00pm GHOST WHISPERER #03-13 Home But Not Alone	5:00pm GHOST WHISPERER #03-14 The Gravesitter	5:00pm GHOST WHISPERER #03-15 Horror Show	5:00pm GHOST WHISPERER #05-22 The Children's Parade	5:00pm BRIDEZILLAS #05-20	5:00
5:30								5:30
6:00	6:00pm CHARMED #01-09 The Witch is Back	6:00pm CHARMED #01-11 Feats of Clay	6:00pm CHARMED #01-13 From Fear to Eternity	6:00pm CHARMED #01-15 Is There a Woogy in the	6:00pm CHARMED #01-17 That '70s Episode	6:00pm	6:00pm BRAXTON FAMILY VALUES #01-03	6:00
6:30								6:30
7:00	7:00pm CHARMED #01-10 Wicca Envy	7:00pm CHARMED #01-12 The Wendigo	7:00pm CHARMED #01-14 Secrets and Guys	7:00pm CHARMED #01-16 Which Prue is it Anyway?	7:00pm CHARMED #01-18 When Bad Warlocks Turn	7:00pm BRAXTON FAMILY VALUES #01-02	7:00pm BRIDEZILLAS #05-21	7:00
7:30								7:30
8:00	8:00pm THE GOLDEN GIRLS #03-15 Dorothy's New Friend	8:00pm BRAXTON FAMILY VALUES #01-06	8:00pm MOVIE Ever After: A Cinderella Story 2X	8:00pm MY FAIR WEDDING with David Tutera #03-09	8:00pm FRASIER #03-15 Moon Dances	8:00pm BRAXTON FAMILY VALUES #01-04	8:00pm BRIDEZILLAS: WHERE ARE THEY NOW?	8:00
8:30	8:30pm THE GOLDEN GIRLS #03-16 Grab That Dough			8:30pm MY FAIR WEDDING with David Tutera #03-07	8:30pm FRASIER #03-16 The Show Where Diane	8:30pm BRAXTON FAMILY VALUES #01-05		8:30
9:00	9:00pm THE GOLDEN GIRLS #03-17 My Brother, My Father	9:00pm BRAXTON FAMILY VALUES		9:00pm MY FAIR WEDDING with David Tutera #03-08	9:00pm FRASIER #03-17 A Word to the Wise Guy	9:00pm BRAXTON FAMILY VALUES #01-06	9:00pm ICED with SYLVIA WEINSTOCK (PREMIERE)	9:00
9:30	9:30pm THE GOLDEN GIRLS #03-18 Golden Moments (Part 1)			9:30pm MY FAIR WEDDING with David Tutera #03-12	9:30pm FRASIER #03-18 Look Before You Leap	9:30pm BRAXTON FAMILY VALUES #01-07	9:30pm AMAZING WEDDING CAKES #04-10 (NEW EPISODE)	9:30
10:00	10:00pm THE GOLDEN GIRLS #03-19 Golden Moments (Part 2)	10:00pm BRAXTON FAMILY VALUES #01-05		10:00pm MY FAIR WEDDING with David Tutera #03-11	10:00pm FRASIER #03-19 High Crane Drifter	10:00pm BRAXTON FAMILY VALUES #01-08	10:00pm AMAZING WEDDING CAKES	10:00
10:30	10:30pm THE GOLDEN GIRLS #03-20 And Ma Makes Three		10:30pm MOVIE Ever After: A Cinderella Story 2X	10:30pm MY FAIR WEDDING with David Tutera #03-10	10:30pm FRASIER #03-20 Chess Pains	10:30pm BRAXTON FAMILY VALUES #01-09	10:30pm AMAZING WEDDING CAKES	10:30
11:00	11:00pm THE GOLDEN GIRLS #03-21 Larceny and Old Lace	11:00pm BRAXTON FAMILY VALUES #01-06		11:00pm AMAZING WEDDING CAKES #04-08	11:00pm FRASIER #03-21 Crane Versus Crane	11:00pm BRAXTON FAMILY VALUES #01-10	11:00pm BRAXTON FAMILY VALUES	11:00
11:30	11:30pm THE GOLDEN GIRLS #03-22 Mister Terrific			11:30pm AMAZING WEDDING CAKES #04-09	11:30pm FRASIER #03-22 Police Story	11:30pm BRAXTON FAMILY VALUES #01-11	11:30pm BRAXTON FAMILY VALUES #01-06	11:30
12:00	12:00am THE GOLDEN GIRLS #03-23 Mother's Day	12:00am BRAXTON FAMILY VALUES #01-07		12:00am AMAZING WEDDING CAKES #04-09	12:00am FRASIER #03-23 Where There's Smoke There's Frasier Loves Roz	12:00am TOP 10 BRIDEZILLA MOMENTS	12:00am BRAXTON FAMILY VALUES #01-07	12:00
12:30	12:30am THE GOLDEN GIRLS #04-02 The Days And Nights of							12:30
1:00	1:00am GHOST WHISPERER #03-11 Slam	1:00am GHOST WHISPERER #03-12 First Do No Harm	1:00am GHOST WHISPERER #03-13 Home But Not Alone	1:00am GHOST WHISPERER #03-14 The Gravesitter	1:00am GHOST WHISPERER #03-15 Horror Show	1:00am MOVIE Mystic Pizza	1:00am MY FAIR WEDDING with David Tutera #03-13	1:00
1:30								1:30
2:00	2:00am PLATINUM WEDDINGS #04-20	2:00am BRAXTON FAMILY VALUES #01-05	2:00am LITTLE MISS PERFECT #02-04	2:00am BRIDEZILLAS #05-04	2:00am MOVIE Ghost 2X		2:00am AMAZING WEDDING CAKES #04-10	2:00
2:30	2:30am PLATINUM WEDDINGS #04-01							2:30
3:00	3:00am PLATINUM WEDDINGS #04-02	3:00am BRAXTON FAMILY VALUES #01-06	3:00am LITTLE MISS PERFECT #02-05	3:00am BRIDEZILLAS #05-05			3:00am MY FAIR WEDDING with David Tutera #03-14	3:00
3:30	3:30am PLATINUM WEDDINGS #04-03							3:30
4:00	4:00am PLATINUM WEDDINGS #04-04	4:00am BRAXTON FAMILY VALUES #01-07	4:00am LITTLE MISS PERFECT #02-06	4:00am BRIDEZILLAS #05-06			4:00am MY FAIR WEDDING with David Tutera #03-15	4:00
4:30	4:30am PLATINUM WEDDINGS #04-05							4:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
FASHION & SHOPPING	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
REALITY	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q3 2011
Schedule for the Week of Mon., 7/11

TIME	MON 07/11/11	TUE 07/12/11	WED 07/13/11	THU 07/14/11	FRI 07/15/11	SAT 07/16/11	SUN 07/17/11	TIME
10:00	FRASIER #04-01 The Two Mrs. Cranes	FRASIER #04-08 Head Game	FRASIER #04-10 Dad Loves Sherry, the Boys	FRASIER #04-13 Four For the Seesaw	FRASIER #04-19 Roz's Turn	FRASIER #03-20 Crane Versus Crane	FRASIER #07-01 Father of the Bride	10:00
10:30	FRASIER #04-02 Love Bites Dog	FRASIER #04-07 Mixed Doubles	FRASIER #04-11 Liar! Liar!	FRASIER #04-14 To Kill a Talking Bird	FRASIER #04-17 Harm Radio	FRASIER #03-04 Police Story	FRASIER #07-02 Radio Wars	10:30
11:00	FRASIER #04-04 The Impossible Dream	FRASIER #04-03 A Lilith Thanksgiving	FRASIER #04-12 Three Days of the Condo	FRASIER #04-15 Roz's Kranz & Gouldenstein	FRASIER #04-21 Three Dates and a Breakup	FRASIER #03-21 Where There's Smoke There's	FRASIER #07-04 Everyone's a Critic	11:00
11:30	FRASIER #04-05 A Cranes' Critique	FRASIER #04-06 Our Father Whose Art Ain't	FRASIER #04-09 Death and the Dog	FRASIER #04-20 The Unnatural	FRASIER #04-22 Three Dates and a Breakup	FRASIER #03-22 Frasier Loves Roz	FRASIER #07-06 The Dog that Rocks the	11:30
12:00	12:00pm DOWNSIZED #01-04	THE CUPCAKE GIRLS #02-14	12:00pm RAISING SEXTUPLETS #02-04	12:00pm AMSALE GIRLS #01-05	FRASIER #03-10 Frasier Grinch	FRASIER #03-24 The Focus Group	FRASIER #07-07 Rivals	12:00
12:30		THE CUPCAKE GIRLS #02-15			FRASIER #03-11 It's Hard to Say Goodbye If	FRASIER #03-23 You Can Go Home Again	FRASIER #07-05 A Tsar is Born	12:30
1:00	1:00pm DOWNSIZED #01-05	THE CUPCAKE GIRLS #02-16	1:00pm RAISING SEXTUPLETS #02-05	1:00pm BRIDEZILLAS #08-02	FRASIER #03-12 The Friend	FRASIER #04-01 The Two Mrs. Cranes	1:00pm TOP 10 BRIDEZILLA MOMENTS	1:00
1:30		THE CUPCAKE GIRLS #02-17			FRASIER #03-14 Come Lie with Me	FRASIER #04-02 Love Bites Dog		1:30
2:00	2:00pm DOWNSIZED #01-06	THE CUPCAKE GIRLS #02-18	2:00pm RAISING SEXTUPLETS #02-06	2:00pm BRIDEZILLAS #08-03	FRASIER #03-15 Moon Dance	FRASIER #04-04 The Impossible Dream	2:00pm BRIDEZILLAS: WHERE ARE THEY NOW?	2:00
2:30		THE CUPCAKE GIRLS #02-19			FRASIER #03-13 The Show Where Diane	FRASIER #04-05 A Cranes' Critique		2:30
3:00	3:00pm DOWNSIZED #01-07	3:00pm STATEN ISLAND CAKES #01-03	3:00pm RAISING SEXTUPLETS #02-07	3:00pm BRIDEZILLAS #08-04	FRASIER #03-16 A Word to the Wiseguy	FRASIER #04-08 Head Game	3:00pm BRIDEZILLAS: WHERE ARE THEY NOW? 2.0	3:00
3:30					FRASIER #03-18 Look Before You Leap	FRASIER #04-07 Mixed Doubles		3:30
4:00	GIRLFRIENDS #06-124 Sleeping Dogs	GIRLFRIENDS #06-127 All God's Children	GIRLFRIENDS #06-129 The It Girl	GIRLFRIENDS #06-130 Oh, Hell Yes... The Seminar	FRASIER #03-17 High Crane Drifter	FRASIER #04-03 A Lilith Thanksgiving	4:00pm BRIDEZILLAS #08-01	4:00
4:30	GIRLFRIENDS #06-125 My Business, Not Your	GIRLFRIENDS #06-126 The Music in Me	GIRLFRIENDS #06-128 Work in Progress	GIRLFRIENDS #06-131 Game Over	FRASIER #03-19 Chess Pains	FRASIER #04-06 Our Father Whose Art Ain't		4:30
5:00	5:00pm GHOST WHISPERER #05-03	5:00pm GHOST WHISPERER #05-04	5:00pm GHOST WHISPERER #05-05	5:00pm GHOST WHISPERER #05-06	FRASIER #06-05 First Do No Harm	FRASIER #04-10 Dad Loves Sherry, the Boys	5:00pm BRIDEZILLAS #08-02	5:00
5:30	Till Death Do Us Start	Do Over	Cause for Alarm	Head Over Heels	FRASIER #06-07 The Secret Admirer	FRASIER #04-11 Liar! Liar!		5:30
6:00	6:00pm CHARMED #04-75	6:00pm CHARMED #04-77	6:00pm CHARMED #04-79	6:00pm CHARMED #04-81	FRASIER #06-08 How to Bury a Millionaire	THE GOLDEN GIRLS #03-15 Dorothy's New Friend	6:00pm BRIDEZILLAS #08-03	6:00
6:30	Muse to My Ears	Trial by Magic	Charmed and Dangerous	Marry-Go-Round	FRASIER #06-06 The Seal Who Came to Dinner	THE GOLDEN GIRLS #03-16 Grab That Dough		6:30
7:00	7:00pm CHARMED #04-76	7:00pm CHARMED #04-78	7:00pm CHARMED #04-80	7:00pm CHARMED #04-82	FRASIER #06-09 Roz, a Loan	THE GOLDEN GIRLS #03-17 My Brother, My Father	7:00pm BRIDEZILLAS #08-04	7:00
7:30	A Paige from the Past	Lost and Bound	The Three Faces of Phoebe	The Fifth Halliwell	FRASIER #06-11 Merry Christmas, Mrs.	THE GOLDEN GIRLS #03-20 And Ma Makes Three		7:30
8:00	THE GOLDEN GIRLS #07-11 Room 7	8:00pm TOP 10 BRIDEZILLA MOMENTS	8:00pm MOVIE While You Were Sleeping 2X	THE GOLDEN GIRLS #04-23 The Good Samaritan	FRASIER #06-12 The Good Samaritan	THE GOLDEN GIRLS #03-24 Mister Terrible	8:00pm BRIDEZILLAS #08-05	8:00
8:30	THE GOLDEN GIRLS #07-12 From Here to the Pharmacy.			THE GOLDEN GIRLS #04-24 Foreign Exchange	FRASIER #06-14 Our Parents Ourselves	THE GOLDEN GIRLS #03-25 Mother's Day		8:30
9:00	THE GOLDEN GIRLS #07-13 The Pope's Ring	9:00pm BRIDEZILLAS: WHERE ARE THEY NOW?		THE GOLDEN GIRLS #04-25 We're Outta Here (Part 1)	FRASIER #06-15 The Show Where Woody	THE GOLDEN GIRLS #04-02 The Days And Nights of	9:00pm BRIDEZILLAS #08-06 (NEW)	9:00
9:30	THE GOLDEN GIRLS #07-14 Old Boyfriends			THE GOLDEN GIRLS #04-26 We're Outta Here - (Part 2)	FRASIER #06-16 Three Valentines	THE GOLDEN GIRLS #04-08 Brother, Can You Spare That		9:30
10:00	THE GOLDEN GIRLS #07-15 Goodbye, Mr. Gordon	10:00pm BRIDEZILLAS: WHERE ARE THEY NOW? 2.0		THE GOLDEN GIRLS #05-18 An Illegitimate Concern	FRASIER #06-10 To Tell the Truth	THE GOLDEN GIRLS #04-10 Stan Takes a Wife	10:00pm AMSALE GIRLS #01-06 (SEASON FINALE)	10:00
10:30	THE GOLDEN GIRLS #07-16 The Commitments		10:30pm MOVIE While You Were Sleeping 2X	THE GOLDEN GIRLS #05-19 72 Hours	FRASIER #06-13 Decoys	THE GOLDEN GIRLS #04-11 The Auction		10:30
11:00	THE GOLDEN GIRLS #07-18 Ebbtide VI: The Wrath of Stan	11:00pm BRIDEZILLAS: WHERE ARE THEY NOW?		FRASIER #03-01 Martin Does It His Way	FRASIER #06-17 The Dinner Party	THE GOLDEN GIRLS #04-19 Till Death Do We Volley	11:00pm BRIDEZILLAS #08-06	11:00
11:30	THE GOLDEN GIRLS #07-19 Journey to the Center of			FRASIER #03-05 Leon's Lizards	FRASIER #06-21 Taps at the Montana	THE GOLDEN GIRLS #04-20 High Anxiety		11:30
12:00	THE GOLDEN GIRLS #07-20 A Midwinter Night's Dream	12:00am BRIDEZILLAS: WHERE ARE THEY NOW? 2.0		FRASIER #03-06 Kisses Sweeter Than Wine	FRASIER #06-24 IQ	THE GOLDEN GIRLS #04-21 Little Sister	12:00am MY FAIR WEDDING with David Tutera #03-16	12:00
12:30	THE GOLDEN GIRLS #07-21 A Midwinter Night's Dream			FRASIER #03-07 Sleeping with the Enemy	FRASIER #06-18 Dr. Nora	THE GOLDEN GIRLS #04-22 Sophia's Choice		12:30
1:00	1:00am GHOST WHISPERER #05-03	1:00am GHOST WHISPERER #05-04	1:00am GHOST WHISPERER #05-05	1:00am GHOST WHISPERER #05-06	FRASIER #03-08 The Adventures of Bad Boy	1:00am MOVIE Fools Rush In	1:00am BRIDEZILLAS #08-06	1:00
1:30	Till Death Do Us Start	Do Over	Cause for Alarm	The Last Time I Saw Maris	FRASIER #03-09 The Last Time I Saw Maris			1:30
2:00	2:00am MY FAIR WEDDING WITH DAVID TUTERA #02-01	2:00am TOP 10 BRIDEZILLA MOMENTS	2:00am AMAZING WEDDING CAKES #04-02	2:00am PLATINUM WEDDINGS #04-17	2:00am AMSALE GIRLS #01-03		2:00am MY FAIR WEDDING with David Tutera #03-16	2:00
2:30				2:30am PLATINUM WEDDINGS #04-18				2:30
3:00	3:00am MY FAIR WEDDING WITH DAVID TUTERA #02-02	3:00am BRIDEZILLAS: WHERE ARE THEY NOW?	3:00am AMAZING WEDDING CAKES #04-03	3:00am PLATINUM WEDDINGS #04-19	3:00am AMSALE GIRLS #01-04		3:00am BRIDEZILLAS #08-05	3:00
3:30				3:30am PLATINUM WEDDINGS #04-20		THE CUPCAKE GIRLS #02-17		3:30
4:00	4:00am MY FAIR WEDDING WITH DAVID TUTERA #02-03	4:00am BRIDEZILLAS: WHERE ARE THEY NOW? 2.0	4:00am AMAZING WEDDING CAKES #04-06	4:00am PLATINUM WEDDINGS #04-07	4:00am AMSALE GIRLS #01-05	THE CUPCAKE GIRLS #02-18	4:00am BRIDEZILLAS #08-06	4:00
4:30				4:30am PLATINUM WEDDINGS #04-08		THE CUPCAKE GIRLS #02-19		4:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

WE tv Q4 2011
Schedule for the Week of Mon., 10/17

TIME	MON 10/17/11	TUE 10/18/11	WED 10/19/11	THU 10/20/11	FRI 10/21/11	SAT 10/22/11	SUN 10/23/11	TIME
10:00	FRASIER #05-07 The Kid	FRASIER #05-12 Desperately Seeking Closure	FRASIER #05-11 The Zoo Story	FRASIER #05-16 Beware of Greeks	FRASIER #05-22 First Date	10:00am GHOST WHISPERER #02-16	10:00am MY FAIR WEDDING with David Tutera #03-14	10:00
10:30	FRASIER #05-04 The 1000th Show	FRASIER #05-10 Perspective on Christmas	FRASIER #05-15 The Meris Counselor	FRASIER #05-08 The Perfect Guy	FRASIER #05-23 Roz and the Schnoz	11:00am The Cradle Will Rock	11:00am MY FAIR WEDDING with David Tutera #03-15	10:30
11:00	FRASIER #05-05 Voyage of the Damned	FRASIER #05-09 Where Every Bloke Knows	FRASIER #05-18 The Ski Lodge	FRASIER #05-13 Bad Dog	FRASIER #05-19 The Life of the Party	11:00am GHOST WHISPERER #02-17	11:00am MY FAIR WEDDING with David Tutera #03-15	11:00
11:30	FRASIER #05-03 My Fair Frasier	FRASIER #05-14 Ain't Nobody's Business If I Do	FRASIER #05-17 Room Service	FRASIER #05-20 Frasier Gotta Have It	FRASIER #05-21 Party Party	12:00pm The Walk-In	11:30am MY FAIR WEDDING with David Tutera #03-15	11:30
12:00	12:00pm MY FAIR WEDDING WITH DAVID TUTERA #02-06	12:00pm DOWNSIZED #02-05	THE CUPCAKE GIRLS #02-20	12:00pm BRAXTON FAMILY VALUES	FRASIER #05-24 Sweet Dreams	12:00pm GHOST WHISPERER #02-19	12:00pm MY FAIR WEDDING with David Tutera #03-16	12:00
12:30			THE CUPCAKE GIRLS #02-21	#01-08	FRASIER #06-01 Good Grief	Children of Ghosts		12:30
1:00	1:00pm MY FAIR WEDDING WITH DAVID TUTERA #02-07	1:00pm DOWNSIZED #02-06	THE CUPCAKE GIRLS #02-22	1:00pm BRAXTON FAMILY VALUES	FRASIER #06-02 Frasier's Curse	1:00pm GHOST WHISPERER #02-18	1:00pm MY FAIR WEDDING with David Tutera #03-17	1:00
1:30			THE CUPCAKE GIRLS #02-23	#01-09	1:30pm MOVIE Steel Magnolias	Delia's First Ghost		1:30
2:00	2:00pm MY FAIR WEDDING WITH DAVID TUTERA #02-08	2:00pm DOWNSIZED #02-07	THE CUPCAKE GIRLS #02-24	2:00pm BRAXTON FAMILY VALUES		2:00pm GHOST WHISPERER #02-20	2:00pm MY FAIR WEDDING with David Tutera #03-18 - Yoplat	2:00
2:30			THE CUPCAKE GIRLS #02-25	#01-10		The Collector		2:30
3:00	3:00pm MY FAIR WEDDING WITH DAVID TUTERA #02-09	3:00pm DOWNSIZED #02-08	THE CUPCAKE GIRLS #02-26	3:00pm BRAXTON FAMILY REUNION		3:00pm GHOST WHISPERER #02-21	3:00pm BRIDEZILLAS #08-14	3:00
3:30			THE CUPCAKE GIRLS #02-27			The Prophet		3:30
4:00	4:00pm GHOST WHISPERER #04-18	4:00pm GHOST WHISPERER #04-20	4:00pm GHOST WHISPERER #04-22	4:00pm GHOST WHISPERER #05-01	4:00pm GHOST WHISPERER #05-03	4:00pm GHOST WHISPERER #02-22	4:00pm BRIDEZILLAS #08-15	4:00
4:30	Leap of Faith	Stage Fright	Endless Love	Birthday Presence	Till Death Do Us Start	The Gathering		4:30
5:00	5:00pm GHOST WHISPERER #04-19	5:00pm GHOST WHISPERER #04-21	5:00pm GHOST WHISPERER #04-23	5:00pm GHOST WHISPERER #05-02	5:00pm GHOST WHISPERER #05-04	5:00pm GHOST WHISPERER #03-01	5:00pm BRIDEZILLAS #08-16	5:00
5:30	Thrilled to Death	Cursed	The Book of Changes	See No Evil	Do Over	The Underneath		5:30
6:00	6:00pm CHARMED #02-35	6:00pm CHARMED #02-37	6:00pm CHARMED #02-39	6:00pm CHARMED #02-41	6:00pm CHARMED #02-43	6:00pm GHOST WHISPERER #03-02	6:00pm BRIDEZILLAS #08-17	6:00
6:30	Animal Pragmatism	Give Me a Sign	How to Make a Quilt Out of	Ex Libris	Apocalypse Not	Don't Try This at Home		6:30
7:00	7:00pm CHARMED #02-36	7:00pm CHARMED #02-38	7:00pm CHARMED #02-40	7:00pm CHARMED #02-42	7:00pm CHARMED #02-44	7:00pm GHOST WHISPERER #03-03	7:00pm BRIDEZILLAS #08-18	7:00
7:30	Pardon My Past	Murphy's Luck	Chick Flick	Astral Monkey	Be Careful What You Witch	Haunted Hero		7:30
8:00	THE GOLDEN GIRLS #07-20 A Midwinter Night's Dream	8:00pm DOWNSIZED #02-09	8:00pm MOVIE You've Got Mail 2X	8:00pm BRIDEZILLAS #08-17	FRASIER #11-22 Crock Tales	8:00pm GHOST WHISPERER #03-04	8:00pm BRIDEZILLAS #08-19	8:00
8:30	THE GOLDEN GIRLS #07-21 A Midwinter Night's Dream				FRASIER #11-23 Goodnight, Seattle (Part 1)	No Safe Place		8:30
9:00	THE GOLDEN GIRLS #07-22 Rose: Portrait of a Woman	9:00pm DOWNSIZED	SOLD for Match.Com	BRIDEZILLAS #08-18	FRASIER #11-24 Goodnight, Seattle (Part 2)	9:00pm GHOST WHISPERER #03-05	9:00pm BRIDEZILLAS #08-20 (NEW)	9:00
9:30	THE GOLDEN GIRLS #07-23 Home Again, Rose (Part 1)				FRASIER #01-01 The Good Son (Pilot)	Weight of What Was		9:30
10:00	THE GOLDEN GIRLS #07-24 Home Again, Rose (Part 2)	10:00pm DOWNSIZED #02-08		10:00pm BRIDEZILLAS #08-19	FRASIER #01-02 Space Quest	10:00pm GHOST WHISPERER #03-06	10:00pm BRIDEZILLAS: WHERE ARE THEY NOW? 2.0	10:00
10:30	THE GOLDEN GIRLS #07-25 One Flew Out of the Cuckoo's		10:30pm MOVIE You've Got Mail 2X		FRASIER #01-03 Dinner at Eight	Double Exposure		10:30
11:00	THE GOLDEN GIRLS #07-26 One Flew Out of the Cuckoo's	11:00pm DOWNSIZED #02-09		11:00pm MY FAIR WEDDING WITH DAVID TUTERA #02-10	FRASIER #01-04 I Hate Frasier Crane	11:00pm GHOST WHISPERER #03-07	11:00pm BRIDEZILLAS #08-20	11:00
11:30	THE GOLDEN GIRLS #01-01 Pilot				FRASIER #01-05 Here's Looking at You	Unhappy Medium		11:30
12:00	THE GOLDEN GIRLS #01-02 Guess Who's Coming to the	12:00am DOWNSIZED #02-10		12:00am MY FAIR WEDDING WITH DAVID TUTERA #02-11	FRASIER #01-07 The Crucible	12:00am GHOST WHISPERER #03-08	12:00am BRIDEZILLAS: WHERE ARE THEY NOW? 2.0	12:00
12:30	THE GOLDEN GIRLS #01-03 Rose the Prude				FRASIER #01-06 Call Me Irresponsible	Bad Blood		12:30
1:00	1:00am GHOST WHISPERER #03-06	1:00am GHOST WHISPERER #03-07	1:00am GHOST WHISPERER #03-08	1:00am GHOST WHISPERER #03-09	1:00am GHOST WHISPERER #03-10	1:00am MOVIE Derailed 2X	1:00am BRIDEZILLAS #08-20	1:00
1:30	Double Exposure	Unhappy Medium	Bad Blood	All Ghosts Lead to Grandview	Holiday Spirit			1:30
2:00	2:00am BIG EASY BRIDES #01-01	2:00am SINBAD IT'S JUST FAMILY #01-05	2:00am AMAZING WEDDING CAKES #03-04	2:00am PLATINUM WEDDINGS #04-13	2:00am MOVIE Steel Magnolias	License starts 10/20/11!	2:00am BIG EASY BRIDES #01-02	2:00
2:30				PLATINUM WEDDINGS #04-14				2:30
3:00	3:00am BIG EASY BRIDES #01-03	3:00am SINBAD IT'S JUST FAMILY #01-06	3:00am AMAZING WEDDING CAKES #03-05	3:00am PLATINUM WEDDINGS #04-15		THE LOCATOR #03-11	3:00am BRIDEZILLAS #08-19	3:00
3:30				PLATINUM WEDDINGS #04-16		THE LOCATOR #03-16		3:30
4:00	4:00am BIG EASY BRIDES #01-05	4:00am SINBAD IT'S JUST FAMILY #01-04	4:00am AMAZING WEDDING CAKES #03-06	4:00am PLATINUM WEDDINGS #04-17	4:00am PLATINUM WEDDINGS #04-09	THE LOCATOR #03-14	4:00am BRIDEZILLAS #08-20	4:00
4:30				PLATINUM WEDDINGS #04-07		THE LOCATOR #03-10		4:30

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

FOR PUBLIC INSPECTION

Egan Exhibit 2D

**Schedules for GSN for Each of the Twelve Sample
Weeks, Color-Coded By Genre**

GSN Programming by Genre

THREE YEAR SUMMARY, 2009 - 2011

Genre	Hours	%	
		With Paid	Without Paid
		Programming	Programming
Comedy	26.5	1.3%	1.6%
Reality	11	0.5%	0.7%
Fashion & Shopping	0	0.0%	0.0%
Game Show	1470.5	72.9%	91.0%
Food & Drink	0	0.0%	0.0%
Drama: Fantasy/Sci-Fi	0	0.0%	0.0%
News	0	0.0%	0.0%
Talk	0	0.0%	0.0%
Documentary	0	0.0%	0.0%
Movie	0	0.0%	0.0%
Gaming	108	5.4%	6.7%
Paid Programming	400	19.8%	-
TOTAL	2016	100.0%	100.0%

2009

Genre	Q1		Q2		Q3		Q4	
	Hours	%	Hours	%	Hours	%	Hours	%
	Comedy	0	0.0%	0	0.0%	0	0.0%	0
Reality	1	0.6%	0	0.0%	0	0.0%	0	0.0%
Fashion & Shopping	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Game Show	123	73.2%	124	73.8%	124	73.8%	124	73.8%
Food & Drink	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Drama: Fantasy/Sci-Fi	0	0.0%	0	0.0%	0	0.0%	0	0.0%
News	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Talk	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Documentary	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Movie	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Gaming	9	5.4%	9	5.4%	9	5.4%	9	5.4%
Paid Programming	35	20.8%	35	20.8%	35	20.8%	35	20.8%
TOTAL	168	100.0%	168	100.0%	168	100.0%	168	100.0%

2010

Genre	Hours	%	Hours	%	Hours	%	Hours	%
	Comedy	0	0.0%	0	0.0%	0	0.0%	0
Reality	9	5.4%	1	0.6%	0	0.0%	0	0.0%
Fashion & Shopping	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Game Show	115	68.5%	123	73.2%	114	67.9%	121	72.0%
Food & Drink	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Drama: Fantasy/Sci-Fi	0	0.0%	0	0.0%	0	0.0%	0	0.0%
News	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Talk	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Documentary	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Movie	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Gaming	9	5.4%	9	5.4%	19	11.3%	12	7.1%
Paid Programming	35	20.8%	35	20.8%	35	20.8%	35	20.8%
TOTAL	168	100.0%	168	100.0%	168	100.0%	168	100.0%

2011

Genre	Hours	%	Hours	%	Hours	%	Hours	%
	Comedy	0	0.0%	12	7.1%	12	7.1%	2.5
Reality	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Fashion & Shopping	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Game Show	125	74.4%	125	74.4%	121	72.0%	131.5	78.3%
Food & Drink	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Drama: Fantasy/Sci-Fi	0	0.0%	0	0.0%	0	0.0%	0	0.0%
News	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Talk	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Documentary	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Movie	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Gaming	13	7.7%	1	0.6%	5	3.0%	4	2.4%
Paid Programming	30	17.9%	30	17.9%	30	17.9%	30	17.9%
TOTAL	168	100.0%	168	100.0%	168	100.0%	168	100.0%

GSN Q1 2009
Schedule for the Week of Mon., 1/19

TIME	01-19-09 Monday	01-20-09 Tuesday	01-21-09 Wednesday	01-22-09 Thursday	01-23-09 Friday	01-24-09 Saturday	01-25-09 Sunday	TIME
09:00A	Match Game	Card Sharks	Card Sharks	09:00A				
09:30A	Card Sharks	09:30A						
10:00A	Super Password	Blockbusters	Blockbusters	10:00A				
10:30A	Family Feud	Child's Play	Child's Play	10:30A				
11:00A	Let's Make a Deal	Match Game	Match Game	11:00A				
11:30A	Press Your Luck	Password Plus	Password Plus	11:30A				
12:00P	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Whammy!	Whammy!	12:00P
12:30P	Wheel of Fortune	Press Your Luck	Press Your Luck	12:30P				
01:00P	Card Sharks	Let's Make a Deal	Let's Make a Deal	01:00P				
01:30P	Match Game	Lingo	Lingo	01:30P				
02:00P	Family Feud	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	02:00P				
02:30P	Password Plus	Chain Reaction	Chain Reaction	02:30P				
03:00P	To Tell the Truth	Family Feud	Family Feud	03:00P				
03:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:30P
04:00P	Weakest Link	Bingo America	Bingo America	04:00P				
04:30P	Family Feud	Russian Roulette	Russian Roulette	04:30P				
05:00P	Chain Reaction	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	05:00P				
05:30P	Family Feud			05:30P				
06:00P	Pyramid	Pyramid	Pyramid	Pyramid	Pyramid	Pyramid	High Stakes Poker	06:00P
06:30P	Bingo America	Pyramid		06:30P				
07:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	High Stakes Poker	07:00P
07:30P	Catch 21	Family Feud		07:30P				
08:00P	Family Feud	Who Wants to Be a Millionaire	High Stakes Poker	08:00P				
08:30P	Who Wants to Be a Millionaire		08:30P					
09:00P	Family Feud	Weakest Link	High Stakes Poker	09:00P				
09:30P	Who Wants to Be a Millionaire		09:30P					
10:00P	Pyramid	Pyramid	Pyramid	Pyramid	Pyramid	Chain Reaction	World Poker Tour	10:00P
10:30P	Chain Reaction	Russian Roulette		10:30P				
11:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Lingo		11:00P
11:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Lingo		11:30P
12:00A	Who Wants to Be a Millionaire	High Stakes Poker	12:00A					
12:30A						Who Wants to Be a Millionaire		12:30A
01:00A	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Dog Eat Dog	World Poker Tour	01:00A
01:30A	Wheel of Fortune			01:30A				
02:00A	Family Feud	To Tell the Truth		02:00A				
02:30A	Match Game	To Tell the Truth		02:30A				
03:00A	What's My Line?	03:00A						
03:30A	To Tell the Truth	03:30A						

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q2 2009
Schedule for the Week of Mon., 6/29

TIME	06-29-09 Monday	06-30-09 Tuesday	07-01-09 Wednesday	07-02-09 Thursday	07-03-09 Friday	07-04-09 Saturday	07-05-09 Sunday	TIME
09:00A	Match Game	09:00A						
09:30A	Match Game	Password Plus	Password Plus	09:30A				
10:00A	Family Feud	Super Password	Super Password	10:00A				
10:30A	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A				
11:00A	Super Password	Whammy!	Whammy!	11:00A				
11:30A	Super Password	Chain Reaction	Chain Reaction	11:30A				
12:00P	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	12:00P
12:30P	Wheel of Fortune	Hollywood Squares	Hollywood Squares	12:30P				
01:00P	The \$100,000 Pyramid	1 vs. 100	1 vs. 100	01:00P				
01:30P	Match Game			01:30P				
02:00P	Family Feud	Deal or No Deal	Deal or No Deal	02:00P				
02:30P	Password Plus			02:30P				
03:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	20Q	03:00P
03:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud		03:30P
04:00P	Pyramid	Pyramid	Pyramid	Pyramid	Pyramid	The Newlywed Game	The Newlywed Game	04:00P
04:30P	Family Feud	Catch 21	Catch 21	04:30P				
05:00P	Chain Reaction	Who Wants to Be a Millionaire	The Money List	05:00P				
05:30P	Family Feud			05:30P				
06:00P	The Newlywed Game	1 vs. 100	High Stakes Poker	06:00P				
06:30P	Catch 21			06:30P				
07:00P	Deal or No Deal	Pokerstars Caribbean Adventure	07:00P					
07:30P								07:30P
08:00P	20Q	Family Feud	Family Feud	The Money List	Family Feud	20Q	High Stakes Poker	08:00P
08:30P		Who Wants to Be a Millionaire	Who Wants to Be a Millionaire		Who Wants to Be a Millionaire			08:30P
09:00P	The Money List	Family Feud	Family Feud	Family Feud	20Q	The Money List	High Stakes Poker	09:00P
09:30P		Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire				09:30P
10:00P	The Newlywed Game	Deal or No Deal	World Poker Tour	10:00P				
10:30P	Catch 21			10:30P				
11:00P	Deal or No Deal	20Q		11:00P				
11:30P								11:30P
12:00A	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	20Q	The Money List	The Money List	High Stakes Poker	12:00A
12:30A								12:30A
01:00A	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Deal or No Deal	Pokerstars Caribbean Adventure	01:00A
01:30A	Hollywood Squares			01:30A				
02:00A	The \$100,000 Pyramid	1 vs. 100	High Stakes Poker	02:00A				
02:30A	The \$25,000 Pyramid			02:30A				
03:00A	Family Feud	03:00A						
03:30A	Password	03:30A						

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q3 2009
Schedule for the Week of Mon., 9/7

TIME	09-07-09 Monday	09-08-09 Tuesday	09-09-09 Wednesday	09-10-09 Thursday	09-11-09 Friday	09-12-09 Saturday	09-13-09 Sunday	TIME
05:00A	Your Baby Can Read	Paid Program	Is Colon Detox Hype?	Relieve Joint Pain	Paid Program	Paid Program	Paid Program	05:00A
05:30A	Paid Program	Paid Program	Paid Program	Big Boss Grill	Paid Program	Big Boss Grill	Eliminate Back Pain	05:30A
06:00A	Your Baby Can Read	Paid Program	Paid Program	Hair Club for Men and Women - Free Microscopic Hair and	Paid Program	Your Baby Can Read	Paid Program	06:00A
06:30A	Free Money	Paid Program	Paid Program	Paid Program	Is Colon Detox Hype?	Slimming Jeans	Best Indoor Grill	06:30A
07:00A	Curl Confidence	Paid Program	Paid Program	Paid Program	Paid Program	Paid Program	Paid Program	07:00A
07:30A	Green Millionaire: Save Money, Go Green	Paid Program	Paid Program	Paid Program	Paid Program	Paid Program	Slimming Jeans	07:30A
08:00A	Paid Program	Slimming Jeans	Slimming Jeans	Make Meals in Seconds With the Bullet Express 8 Minute	Foreclosed Home Auction in Your Area	Paid Program	Paid Program	08:00A
08:30A	Paid Program	Paid Program	Sleep Number Bed	Paid Program	Paid Program	Make Meals in Seconds With the Bullet Express 8 Minute	Paid Program	08:30A
09:00A	Catch 21	Match Game	Match Game	Match Game	Match Game	Match Game	Match Game	09:00A
09:30A	Catch 21	Match Game	Match Game	Match Game	Match Game	Password Plus	Password Plus	09:30A
10:00A	Catch 21	Family Feud	Family Feud	Family Feud	Family Feud	Super Password	Super Password	10:00A
10:30A	Catch 21	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A
11:00A	Catch 21	Super Password	Super Password	Super Password	Super Password	Whammy!	Whammy!	11:00A
11:30A	Catch 21	Super Password	Super Password	Super Password	Super Password	Chain Reaction	Chain Reaction	11:30A
12:00P	Catch 21	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	12:00P
12:30P	Catch 21	Wheel of Fortune	Wheel of Fortune	Wheel of Fortune	Wheel of Fortune	Hollywood Squares	Hollywood Squares	12:30P
01:00P	Catch 21	Match Game	Match Game	Match Game	Match Game	1 vs. 100	1 vs. 100	01:00P
01:30P	Catch 21	Family Feud	Family Feud	Family Feud	Family Feud			01:30P
02:00P	Catch 21	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	Deal or No Deal	Deal or No Deal	02:00P
02:30P	Catch 21	Chain Reaction	Chain Reaction	Chain Reaction	Chain Reaction			02:30P
03:00P	Catch 21	Lingo	Lingo	Lingo	Lingo	Family Feud	20Q	03:00P
03:30P	Catch 21	Lingo	Lingo	Lingo	Lingo	Family Feud		03:30P
04:00P	Catch 21	Family Feud	Family Feud	Family Feud	Family Feud	The Newlywed Game	The Newlywed Game	04:00P
04:30P	Catch 21	Family Feud	Family Feud	Family Feud	Family Feud	Catch 21	Catch 21	04:30P
05:00P	Catch 21	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Who Wants to Be a Millionaire	The Money List	05:00P
05:30P	Catch 21							05:30P
06:00P	Catch 21	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	1 vs. 100	High Stakes Poker	06:00P
06:30P	Catch 21	Catch 21	Catch 21	Catch 21	Catch 21			06:30P
07:00P	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	High Stakes Poker	07:00P
07:30P								07:30P
08:00P	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	20Q	High Stakes Poker	08:00P
08:30P	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud			08:30P
09:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Deal or No Deal	High Stakes Poker	09:00P
09:30P	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire			09:30P
10:00P	Catch 21	Catch 21	Catch 21	Catch 21	Catch 21	The Money List	World Poker Tour	10:00P
10:30P	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game			10:30P
11:00P	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	20Q		11:00P
11:30P								11:30P
12:00A	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Deal or No Deal	High Stakes Poker	12:00A
12:30A								12:30A
01:00A	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	The Money List	High Stakes Poker	01:00A
01:30A	Hollywood Squares	Hollywood Squares	Hollywood Squares	Hollywood Squares	Hollywood Squares			01:30A
02:00A	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	1 vs. 100	High Stakes Poker	02:00A
02:30A	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid			02:30A
03:00A	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	03:00A
03:30A	Password	Password	Password	Password	Password	Password	Password	03:30A

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q4 2009
Schedule for the Week of Mon., 11/2

TIME	11-02-09 Monday	11-03-09 Tuesday	11-04-09 Wednesday	11-05-09 Thursday	11-06-09 Friday	11-07-09 Saturday	11-08-09 Sunday	TIME	
09:00A	Match Game	09:00A							
09:30A	Match Game	Password Plus	Password Plus	09:30A					
10:00A	Family Feud	Super Password	Super Password	10:00A					
10:30A	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A					
11:00A	Super Password	Whammy!/Press Your Luck	Whammy!/Press Your Luck	11:00A					
11:30A	Super Password	Chain Reaction	Chain Reaction	11:30A					
12:00P	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	12:00P	
12:30P	Wheel of Fortune	Hollywood Squares	Hollywood Squares	12:30P					
01:00P	Match Game	1 vs. 100	1 vs. 100	01:00P					
01:30P	Family Feud			01:30P					
02:00P	The \$100,000 Pyramid	Deal or No Deal	Deal or No Deal	02:00P					
02:30P	Chain Reaction			02:30P					
03:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:00P	
03:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:30P	
04:00P	Family Feud	The Newlywed Game	The Newlywed Game	04:00P					
04:30P	Family Feud	Catch 21	Catch 21	04:30P					
05:00P	Deal or No Deal	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	05:00P					
05:30P								05:30P	
06:00P	The Newlywed Game	1 vs. 100	High Stakes Poker	06:00P					
06:30P	Catch 21			06:30P					
07:00P	Deal or No Deal	High Stakes Poker	07:00P						
07:30P								07:30P	
08:00P	Family Feud	High Stakes Poker	08:00P						
08:30P	Family Feud			08:30P					
09:00P	The Newlywed Game	Deal or No Deal	High Stakes Poker	09:00P					
09:30P	Catch 21			09:30P					
10:00P	Who Wants to Be a Millionaire	1 vs. 100	World Poker Tour	10:00P					
10:30P	Lingo	Lingo	Lingo	Lingo	Lingo			10:30P	
11:00P	Deal or No Deal	The Newlywed Game		11:00P					
11:30P								11:30P	
12:00A	Who Wants to Be a Millionaire	Deal or No Deal	High Stakes Poker	12:00A					
12:30A								12:30A	
01:00A	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Who Wants to Be a Millionaire	High Stakes Poker	01:00A	
01:30A	Hollywood Squares			01:30A					
02:00A	The \$100,000 Pyramid	1 vs. 100	High Stakes Poker	02:00A					
02:30A	The \$25,000 Pyramid			02:30A					
03:00A	Family Feud	03:00A							
03:30A	Password	03:30A							

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q1 2010
Schedule for the Week of Mon., 2/1

TIME	02-01-10 Monday	02-02-10 Tuesday	02-03-10 Wednesday	02-04-10 Thursday	02-05-10 Friday	02-06-10 Saturday	02-07-10 Sunday	TIME
09:00A	Match Game	Match Game	Match Game	Match Game	Match Game	Hollywood Squares	Hollywood Squares	09:00A
09:30A	Match Game	Match Game	Match Game	Match Game	Match Game	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A
10:00A	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Chain Reaction	Chain Reaction	10:00A
10:30A	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A
11:00A	Hollywood Squares	Hollywood Squares	Hollywood Squares	Hollywood Squares	Hollywood Squares	The Newlywed Game	The Newlywed Game	11:00A
11:30A	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Jeopardy!	Catch 21	Catch 21	11:30A
12:00P	Match Game	Match Game	Match Game	Match Game	Match Game	Carnie Wilson: Unstapled	1 vs. 100	12:00P
12:30P	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Hidden Agenda		12:30P
01:00P	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	01:00P
01:30P								01:30P
02:00P	Catch 21	Catch 21	Carnie Wilson: Unstapled	Catch 21	Catch 21	Deal or No Deal	Deal or No Deal	02:00P
02:30P	Chain Reaction	Chain Reaction	Hidden Agenda	Chain Reaction	Chain Reaction			02:30P
03:00P	Lingo	Hidden Agenda	Lingo	Lingo	Lingo	Family Feud	Carnie Wilson: Unstapled	03:00P
03:30P	Lingo	Lingo	Lingo	Lingo	Carnie Wilson: Unstapled	Family Feud	Carnie Wilson: Unstapled	03:30P
04:00P	Family Feud	Carnie Wilson: Unstapled	Family Feud	Family Feud	Family Feud	Hidden Agenda	Carnie Wilson: Unstapled	04:00P
04:30P	Family Feud	Family Feud	Family Feud	Family Feud	Hidden Agenda	Catch 21	Carnie Wilson: Unstapled	04:30P
05:00P	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Carnie Wilson: Unstapled	The Newlywed Game	05:00P
05:30P						The Newlywed Game	Catch 21	05:30P
06:00P	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	1 vs. 100	High Stakes Poker	06:00P
06:30P	Catch 21	Catch 21	Catch 21	Catch 21	Catch 21			06:30P
07:00P	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	High Stakes Poker	07:00P
07:30P								07:30P
08:00P	Family Feud	Family Feud	Family Feud	Carnie Wilson: Unstapled	Family Feud	Family Feud	High Stakes Poker	08:00P
08:30P	Family Feud	Family Feud	Family Feud	Hidden Agenda	Carnie Wilson: Unstapled	Family Feud		08:30P
09:00P	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	Deal or No Deal	High Stakes Poker	09:00P
09:30P	Catch 21	Catch 21	Catch 21	Catch 21	Catch 21			09:30P
10:00P	Hidden Agenda	Family Feud	Carnie Wilson: Unstapled	Deal or No Deal	Family Feud	The Newlywed Game	World Poker Tour	10:00P
10:30P	Family Feud	Carnie Wilson: Unstapled	Hidden Agenda		Family Feud	Carnie Wilson: Unstapled		10:30P
11:00P	Deal or No Deal	Deal or No Deal	Deal or No Deal	Carnie Wilson: Unstapled	Deal or No Deal	Catch 21		11:00P
11:30P				Hidden Agenda		Catch 21		11:30P
12:00A	Who Wants to Be a Millionaire	Carnie Wilson: Unstapled	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Deal or No Deal	High Stakes Poker	12:00A
12:30A		Hidden Agenda						12:30A
01:00A	Jeopardy!	Jeopardy!	Carnie Wilson: Unstapled	Jeopardy!	Jeopardy!	Who Wants to Be a Millionaire	High Stakes Poker	01:00A
01:30A	Hollywood Squares	Hollywood Squares	Hidden Agenda	Hollywood Squares	Hollywood Squares			01:30A
02:00A	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	Carnie Wilson: Unstapled	High Stakes Poker	02:00A
02:30A	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	Hidden Agenda		02:30A
03:00A	Family Feud	Family Feud	Family Feud	Family Feud	Family Feud	Catch 21	Catch 21	03:00A
03:30A	Password	Password	Password	Password	Password	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	03:30A

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q2 2010
Schedule for the Week of Mon., 5/17

TIME	05-17-10 Monday	05-18-10 Tuesday	05-19-10 Wednesday	05-20-10 Thursday	05-21-10 Friday	05-22-10 Saturday	05-23-10 Sunday	TIME
09:00A	Family Feud	Hollywood Squares	Hollywood Squares	09:00A				
09:30A	Card Sharks	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A				
10:00A	Card Sharks	Chain Reaction	Chain Reaction	10:00A				
10:30A	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A				
11:00A	The \$100,000 Pyramid	The Newlywed Game	The Newlywed Game	11:00A				
11:30A	Match Game	Catch 21	Catch 21	11:30A				
12:00P	Match Game	1 vs. 100	1 vs. 100	12:00P				
12:30P	Family Feud			12:30P				
01:00P	Deal or No Deal	Deal or No Deal	01:00P					
01:30P								01:30P
02:00P	Catch 21	Deal or No Deal	Deal or No Deal	02:00P				
02:30P	Chain Reaction			02:30P				
03:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Instant Recall	03:00P
03:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:30P
04:00P	Family Feud	The Newlywed Game	The Newlywed Game	04:00P				
04:30P	Family Feud	Baggage	Baggage	04:30P				
05:00P	Deal or No Deal	Instant Recall	Family Feud	05:00P				
05:30P						Catch 21	Catch 21	05:30P
06:00P	The Newlywed Game	1 vs. 100	High Stakes Poker	06:00P				
06:30P	Baggage	Baggage	Baggage	Baggage	Baggage			06:30P
07:00P	Deal or No Deal	High Stakes Poker	07:00P					
07:30P								07:30P
08:00P	Catch 21	Family Feud	High Stakes Poker	08:00P				
08:30P	Family Feud		08:30P					
09:00P	The Newlywed Game	Deal or No Deal	High Stakes Poker	09:00P				
09:30P	Baggage	Baggage	Baggage	Baggage	Baggage			09:30P
10:00P	1 vs. 100	Baggage	High Stakes Poker	10:00P				
10:30P						The Newlywed Game		10:30P
11:00P	Deal or No Deal	Catch 21	High Stakes Poker	11:00P				
11:30P						Catch 21		11:30P
12:00A	Who Wants to Be a Millionaire	Deal or No Deal	World Poker Tour	12:00A				
12:30A								12:30A
01:00A	Family Feud	Who Wants to Be a Millionaire		01:00A				
01:30A	Family Feud			01:30A				
02:00A	The \$100,000 Pyramid	1 vs. 100	High Stakes Poker	02:00A				
02:30A	The \$25,000 Pyramid			02:30A				
03:00A	Card Sharks	Catch 21	Catch 21	03:00A				
03:30A	Card Sharks	Carnie Wilson: Unstapled	Carnie Wilson: Unstapled	03:30A				

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q3 2010
Schedule for the Week of Mon., 9/6

TIME	09-06-10 Monday	09-07-10 Tuesday	09-08-10 Wednesday	09-09-10 Thursday	09-10-10 Friday	09-11-10 Saturday	09-12-10 Sunday	TIME
09:00A	Baggage	Family Feud	Family Feud	Family Feud	Family Feud	Hollywood Squares	Hollywood Squares	09:00A
09:30A	Baggage	Card Sharks	Card Sharks	Card Sharks	Card Sharks	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A
10:00A	Baggage	Card Sharks	Card Sharks	Card Sharks	Card Sharks	Chain Reaction	Chain Reaction	10:00A
10:30A	Baggage	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A
11:00A	Baggage	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The Newlywed Game	The Newlywed Game	11:00A
11:30A	Baggage	Match Game	Match Game	Match Game	Match Game	Catch 21	Catch 21	11:30A
12:00P	Baggage	Match Game	Match Game	Match Game	Match Game	1 vs. 100	1 vs. 100	12:00P
12:30P	Baggage	Family Feud	Family Feud	Family Feud	Family Feud			12:30P
01:00P	Baggage	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	01:00P
01:30P	Baggage							01:30P
02:00P	Baggage	Catch 21	Catch 21	Catch 21	Catch 21		Deal or No Deal	02:00P
02:30P	Baggage	Chain Reaction	Chain Reaction	Chain Reaction	Chain Reaction	Family Feud		02:30P
03:00P	Baggage	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:00P
03:30P	Baggage	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:30P
04:00P	Baggage	Family Feud	Family Feud	Family Feud	Family Feud	The Newlywed Game	The Newlywed Game	04:00P
04:30P	Baggage	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Baggage	Baggage	04:30P
05:00P	Baggage					Family Feud	Family Feud	05:00P
05:30P	Baggage	Catch 21	Catch 21	Catch 21	Catch 21	Catch 21	Catch 21	05:30P
06:00P	Baggage	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	Family Feud	Family Feud	06:00P
06:30P	Baggage	Baggage	Baggage	Baggage	Baggage	Family Feud	Family Feud	06:30P
07:00P	High Stakes Poker	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	07:00P
07:30P								07:30P
08:00P	High Stakes Poker	Family Feud	Family Feud	Family Feud	Family Feud	1 vs. 100	1 vs. 100	08:00P
08:30P		Catch 21	Catch 21	Catch 21	Catch 21			08:30P
09:00P	High Stakes Poker	The Newlywed Game	The Newlywed Game	The Newlywed Game	The Newlywed Game	Doubles Poker Championship - Presented by Fulltiltpoker.net	Million Dollar Password	09:00P
09:30P		Baggage	Baggage	Baggage	Baggage			09:30P
10:00P	High Stakes Poker	Million Dollar Password	Million Dollar Password	Million Dollar Password	Million Dollar Password	High Stakes Poker	High Stakes Poker	10:00P
10:30P								10:30P
11:00P	High Stakes Poker	Deal or No Deal	Deal or No Deal	Deal or No Deal	Deal or No Deal	High Stakes Poker	High Stakes Poker	11:00P
11:30P								11:30P
12:00A	High Stakes Poker	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	Late Night Liars	Doubles Poker Championship - Presented by Fulltiltpoker.net	High Stakes Poker	12:00A
12:30A					Baggage			12:30A
01:00A	High Stakes Poker	Family Feud	Family Feud	Family Feud	Family Feud	World Poker Tour	High Stakes Poker	01:00A
01:30A		Family Feud	Family Feud	Family Feud	Family Feud			01:30A
02:00A	High Stakes Poker	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid	The \$100,000 Pyramid		High Stakes Poker	02:00A
02:30A		The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid	The \$25,000 Pyramid			02:30A
03:00A	Card Sharks	Card Sharks	Card Sharks	Card Sharks	Card Sharks	Catch 21	Catch 21	03:00A
03:30A	Card Sharks	Card Sharks	Card Sharks	Card Sharks	Card Sharks	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	03:30A

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q4 2010
Schedule for the Week of Mon., 12/13

TIME	12-13-10 Monday	12-14-10 Tuesday	12-15-10 Wednesday	12-16-10 Thursday	12-17-10 Friday	12-18-10 Saturday	12-19-10 Sunday	TIME
09:00A	Family Feud	Hollywood Squares	Hollywood Squares	09:00A				
09:30A	Family Feud	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A				
10:00A	Card Sharks	Chain Reaction	Chain Reaction	10:00A				
10:30A	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A				
11:00A	Match Game	The Newlywed Game	The Newlywed Game	11:00A				
11:30A	Match Game	Catch 21	Catch 21	11:30A				
12:00P	Lingo	Lingo	Lingo	Lingo	Lingo	1 vs. 100	1 vs. 100	12:00P
12:30P	Lingo	Lingo	Lingo	Lingo	Lingo			12:30P
01:00P	Deal or No Deal	01:00P						
01:30P								01:30P
02:00P	Catch 21			02:00P				
02:30P	Chain Reaction			02:30P				
03:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:00P
03:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:30P
04:00P	Family Feud	The Newlywed Game	The Newlywed Game	04:00P				
04:30P	Catch 21	Baggage	Baggage	04:30P				
05:00P	Deal or No Deal	Family Feud	Family Feud	05:00P				
05:30P	Deal or No Deal	Catch 21	Catch 21	05:30P				
06:00P	The Newlywed Game	Family Feud	Family Feud	06:00P				
06:30P	Baggage	Baggage	Baggage	Baggage	Baggage	Family Feud	Family Feud	06:30P
07:00P	1 vs. 100	Deal or No Deal	Deal or No Deal	07:00P				
07:30P	Deal or No Deal			07:30P				
08:00P	Family Feud	1 vs. 100	1 vs. 100	08:00P				
08:30P	Family Feud			08:30P				
09:00P	The Newlywed Game	High Stakes Poker	High Stakes Poker	09:00P				
09:30P	Baggage	Baggage	Baggage	Baggage	Baggage			09:30P
10:00P	1 vs. 100	High Stakes Poker	High Stakes Poker	10:00P				
10:30P	Lingo	Lingo	Lingo	Lingo	Lingo			10:30P
11:00P	Deal or No Deal	High Stakes Poker	High Stakes Poker	11:00P				
11:30P								11:30P
12:00A	Catch 21	High Stakes Poker	High Stakes Poker	12:00A				
12:30A	Family Feud			12:30A				
01:00A	Family Feud	World Poker Tour	High Stakes Poker	01:00A				
01:30A	The \$25,000 Pyramid			01:30A				
02:00A	Who Wants to Be a Millionaire		High Stakes Poker	02:00A				
02:30A								02:30A
03:00A	What's My Line?	Catch 21	Catch 21	03:00A				
03:30A	I've Got a Secret	Who Wants to Be a Millionaire	Who Wants to Be a Millionaire	03:30A				

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q1 2011
Schedule for the Week of Mon., 3/21

TIME	03-21-11 Monday	03-22-11 Tuesday	03-23-11 Wednesday	03-24-11 Thursday	03-25-11 Friday	03-26-11 Saturday	03-27-11 Sunday	TIME
08:00A	Match Game	Paid Programming	Paid Programming	08:00A				
08:30A	Match Game	Paid Programming	Paid Programming	08:30A				
09:00A	Family Feud	Hollywood Squares	Hollywood Squares	09:00A				
09:30A	Family Feud	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A				
10:00A	Card Sharks	Chain Reaction	Chain Reaction	10:00A				
10:30A	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A				
11:00A	Match Game	The Newlywed Game	The Newlywed Game	11:00A				
11:30A	Match Game	Catch 21	Catch 21	11:30A				
12:00P	Lingo	Lingo	Lingo	Lingo	Lingo	1 vs. 100	1 vs. 100	12:00P
12:30P	Lingo	Lingo	Lingo	Lingo	Lingo			12:30P
01:00P	Deal or No Deal	Deal or No Deal	Deal or No Deal	01:00P				
01:30P								01:30P
02:00P	Catch 21	Million Dollar Password	Lingo	02:00P				
02:30P	Chain Reaction		Lingo	02:30P				
03:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:00P
03:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:30P
04:00P	Family Feud	The Newlywed Game	The Newlywed Game	04:00P				
04:30P	Family Feud	Baggage	Baggage	04:30P				
05:00P	Catch 21	1 vs. 100	1 vs. 100	05:00P				
05:30P	Deal or No Deal	Catch 21	Catch 21	05:30P				
06:00P	The Newlywed Game	High Stakes Poker	Family Feud	06:00P				
06:30P	Baggage	Baggage	Baggage	Baggage	Baggage		Family Feud	06:30P
07:00P	Deal or No Deal	High Stakes Poker	Deal or No Deal	07:00P				
07:30P								07:30P
08:00P	Family Feud	High Stakes Poker	1 vs. 100	08:00P				
08:30P	Family Feud			08:30P				
09:00P	The Newlywed Game	High Stakes Poker	The Newlywed Game	09:00P				
09:30P	Baggage	Baggage	Baggage	Baggage	Baggage		Baggage	09:30P
10:00P	Family Feud	High Stakes Poker	High Stakes Poker	10:00P				
10:30P	Lingo	Lingo	Lingo	Lingo	Lingo			10:30P
11:00P	Deal or No Deal	High Stakes Poker	High Stakes Poker	11:00P				
11:30P								11:30P
12:00A	Catch 21	High Stakes Poker	High Stakes Poker	12:00A				
12:30A	Family Feud			12:30A				
01:00A	Family Feud	High Stakes Poker	High Stakes Poker	01:00A				
01:30A	The \$25,000 Pyramid			01:30A				
02:00A	Who Wants to Be a Millionaire	High Stakes Poker	Who Wants to Be a Millionaire	02:00A				
02:30A								02:30A
03:00A	Card Sharks	Catch 21	Catch 21	03:00A				
03:30A	Card Sharks	Lingo	Lingo	03:30A				

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q2 2011
Schedule for the Week of Mon. 5/23

TIME	05-23-11 Monday	05-24-11 Tuesday	05-25-11 Wednesday	05-26-11 Thursday	05-27-11 Friday	05-28-11 Saturday	05-29-11 Sunday	TIME
08:00A	Match Game	Paid Programming	Paid Programming	08:00A				
08:30A	Match Game	Paid Programming	Paid Programming	08:30A				
09:00A	Family Feud	Match Game	Match Game	09:00A				
09:30A	Family Feud	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A				
10:00A	Card Sharks	Chain Reaction	Chain Reaction	10:00A				
10:30A	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A				
11:00A	Match Game	The Newlywed Game	The Newlywed Game	11:00A				
11:30A	Match Game	Catch 21	Catch 21	11:30A				
12:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Million Dollar Password	1 vs. 100	12:00P
12:30P	Lingo	Lingo	Lingo	Lingo	Lingo			12:30P
01:00P	Deal or No Deal	Power of 10	Power of 10	01:00P				
01:30P								01:30P
02:00P	Catch 21	Drew Carey's Improv-A-Ganza	Lingo	02:00P				
02:30P	Chain Reaction	The Newlywed Game	Lingo	02:30P				
03:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:00P
03:30P	Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:30P
04:00P	Family Feud	The Newlywed Game	The Newlywed Game	04:00P				
04:30P	Family Feud	Love Triangle	Love Triangle	04:30P				
05:00P	Catch 21	Drew Carey's Improv-A-Ganza	Drew Carey's Improv-A-Ganza	05:00P				
05:30P	1 vs. 100	Baggage	Baggage	05:30P				
06:00P	The Newlywed Game	Catch 21	Catch 21	06:00P				
06:30P	The Newlywed Game	1 vs. 100	1 vs. 100	06:30P				
07:00P	Love Triangle	Million Dollar Password	Power of 10	07:00P				
07:30P	Baggage	Baggage	Baggage	Baggage	Baggage			07:30P
08:00P	Drew Carey's Improv-A-Ganza	08:00P						
08:30P	The Newlywed Game	Baggage	Baggage	08:30P				
09:00P	Love Triangle	09:00P						
09:30P	The Newlywed Game	09:30P						
10:00P	Family Feud	Love Triangle	Love Triangle	10:00P				
10:30P	Family Feud	Baggage	Baggage	10:30P				
11:00P	Drew Carey's Improv-A-Ganza	11:00P						
11:30P	The Newlywed Game	Drew Carey's Improv-A-Ganza	Drew Carey's Improv-A-Ganza	11:30P				
12:00A	Love Triangle	Deal or No Deal	Deal or No Deal	12:00A				
12:30A	Family Feud			12:30A				
01:00A	Family Feud			1 vs. 100				
01:30A	The \$25,000 Pyramid	High Stakes Poker	Who Wants to Be a Millionaire	01:30A				
02:00A	Drew Carey's Improv-A-Ganza			02:00A				
02:30A	Baggage	Baggage	Baggage	Baggage	Baggage			02:30A
03:00A	Card Sharks	Catch 21	Catch 21	03:00A				
03:30A	Card Sharks	Lingo	Lingo	03:30A				

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q3 2011
Schedule for the Week of Mon., 7/11

07-11-11 Monday	07-12-11 Tuesday	07-13-11 Wednesday	07-14-11 Thursday	07-15-11 Friday	07-16-11 Saturday	07-17-11 Sunday	TIME
Match Game	Paid Programming	Paid Programming	08:00A				
Match Game	Paid Programming	Paid Programming	08:30A				
Family Feud	Match Game	Match Game	09:00A				
Family Feud	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A				
Card Sharks	Chain Reaction	Chain Reaction	10:00A				
The \$25,000 Pyramid	Family Feud	Family Feud	10:30A				
Match Game	The Newlywed Game	The Newlywed Game	11:00A				
Match Game	Catch 21	Catch 21	11:30A				
Lingo	Lingo	Lingo	Lingo	Lingo	Million Dollar Password	1 vs. 100	12:00P
Lingo	Lingo	Lingo	Lingo	Lingo			01:30P
Deal or No Deal	Power of 10	Power of 10	01:00P				
							01:30P
Catch 21	Drew Carey's Improv-A-Ganza	Lingo	02:00P				
Chain Reaction	Lingo	Lingo	02:30P				
Lingo	Lingo	Lingo	Lingo	Lingo	Family Feud	Family Feud	03:00P
1 vs. 100	Family Feud	Family Feud	03:30P				
Family Feud	The Newlywed Game	The Newlywed Game	04:00P				
Family Feud	Love Triangle	Love Triangle	04:30P				
Catch 21	Baggage	Baggage	05:00P				
Lingo	Lingo	Lingo	Lingo	Lingo	1 vs. 100	1 vs. 100	05:30P
Baggage	Baggage	Baggage	Baggage	Baggage	Lingo	Catch 21	06:00P
The Newlywed Game	Lingo	Family Feud	06:30P				
Love Triangle	Lingo	Power of 10	07:00P				
Baggage	Baggage	Baggage	Baggage	Baggage	Lingo		07:30P
Lingo	Lingo	Lingo	Lingo	Lingo	Drew Carey's Improv-A-Ganza	Drew Carey's Improv-A-Ganza	08:00P
Lingo	Lingo	Lingo	Lingo	Lingo	Drew Carey's Improv-A-Ganza	Drew Carey's Improv-A-Ganza	08:30P
1 vs. 100	Drew Carey's Improv-A-Ganza	Lingo	09:00P				
The Newlywed Game	Drew Carey's Improv-A-Ganza	Lingo	09:30P				
Family Feud	High Stakes Poker	Lingo	10:00P				
Family Feud		Lingo	10:30P				
Lingo	Lingo	Lingo	Lingo	Lingo	High Stakes Poker	Drew Carey's Improv-A-Ganza	11:00P
Drew Carey's Improv-A-Ganza		Drew Carey's Improv-A-Ganza	11:30P				
Drew Carey's Improv-A-Ganza	High Stakes Poker	Deal or No Deal	12:00A				
Family Feud		12:30A					
Family Feud	High Stakes Poker	1 vs. 100	01:00A				
Baggage	Baggage	Baggage	Baggage	Baggage		01:30A	
Lingo	Lingo	Lingo	Lingo	Lingo	High Stakes Poker	Who Wants to Be a Millionaire	02:00A
Drew Carey's Improv-A-Ganza			02:30A				
Card Sharks	Catch 21	Catch 21	03:00A				
Card Sharks	Lingo	Lingo	03:30A				

gramming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

GSN Q4 2011
Schedule for the Week of Mon., 10/17

TIME	10-17 Monday	10-18 Tuesday	10-19 Wednesday	10-20 Thursday	10-21 Friday	10-22 Saturday	10-23 Sunday	TIME
08:00A	Match Game	Paid Programming	Paid Programming	08:00A				
08:30A	Match Game	Paid Programming	Paid Programming	08:30A				
09:00A	Family Feud	Jeopardy!	Jeopardy!	09:00A				
09:30A	Family Feud	Whammy!/Press Your Luck	Whammy!/Press Your Luck	09:30A				
10:00A	Card Sharks	Chain Reaction	Chain Reaction	10:00A				
10:30A	The \$25,000 Pyramid	Family Feud	Family Feud	10:30A				
11:00A	Match Game	The Newlywed Game	The Newlywed Game	11:00A				
11:30A	Match Game	Catch 21	Catch 21	11:30A				
12:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Million Dollar Password	1 vs. 100	12:00P
12:30P	Lingo	Lingo	Lingo	Lingo	Lingo			12:30P
01:00P	Deal or No Deal	Power of 10	Power of 10	01:00P				
01:30P								01:30P
02:00P	Catch 21	Deal or No Deal	Deal or No Deal	02:00P				
02:30P	1 vs. 100			Lingo				
03:00P	Whammy!	Whammy!	Whammy!	Whammy!	Whammy!	Family Feud	Family Feud	03:00P
03:30P	Chain Reaction	Family Feud	Family Feud	03:30P				
04:00P	Family Feud	Family Feud	The Newlywed Game	04:00P				
04:30P	Family Feud	Love Triangle	Love Triangle	04:30P				
05:00P	Deal or No Deal	Baggage	Baggage	05:00P				
05:30P								05:30P
06:00P	Lingo	Lingo	Lingo	Lingo	Lingo	Deal or No Deal	Deal or No Deal	06:00P
06:30P	Baggage	Baggage	Baggage	Baggage	Baggage	Lingo	Family Feud	06:30P
07:00P	The Newlywed Game	Lingo	Power of 10	07:00P				
07:30P	Baggage	Baggage	Baggage	Baggage	Baggage	Chain Reaction		07:30P
08:00P	Deal or No Deal	Family Feud	Deal or No Deal	08:00P				
08:30P						Family Feud		08:30P
09:00P	Deal or No Deal	Family Feud	Lingo	09:00P				
09:30P						Family Feud	Lingo	09:30P
10:00P	Family Feud	Million Dollar Password	Lingo	10:00P				
10:30P	Family Feud		Lingo	10:30P				
11:00P	The Newlywed Game	High Stakes Poker	Catch 21	11:00P				
11:30P	Baggage	Baggage	Baggage	Baggage	Baggage		Chain Reaction	11:30P
12:00A	Drew Carey's Improv-A-Ganza	High Stakes Poker	Deal or No Deal	12:00A				
12:30A	Family Feud			12:30A				
01:00A	Family Feud	High Stakes Poker	1 vs. 100	01:00A				
01:30A	Baggage	Baggage	Baggage	Baggage	Baggage			01:30A
02:00A	The \$25,000 Pyramid	High Stakes Poker	Who Wants to Be a Millionaire	02:00A				
02:30A	\$100,000 Pyramid			02:30A				
03:00A	Card Sharks	Catch 21	Catch 21	03:00A				
03:30A	Card Sharks	Lingo	Lingo	03:30A				

Paid Programming Hours Excluded

GAME SHOW	FOOD & DRINK	TALK
REALITY	DRAMA: FANTASY/SCI-FI	DOCUMENTARY
FASHION & SHOPPING	NEWS	MOVIE
COMEDY	PAID PROGRAMMING	GAMING

FOR PUBLIC INSPECTION

Egan Exhibit 3

Slide from WE tv's 2010-11 Upfront Presentation, "Programming mirrors key turning points in WE tv viewers' lives"

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FOR PUBLIC INSPECTION

Egan Exhibit 4

**Excerpts from July 26, 2012 WE tv Affiliate Sales Team Presentation to
Comcast**

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Egan Exhibit 5

Slide from WE tv's 2012-13 Upfront Presentation, "WE tv gets what her family is about"

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Egan Exhibit 6

WE tv.com and GSN.com Screenshot Comparison

Browser: tv.gsn.com

Navigation: Home | All Games | Cash Competitions | My GSN | Prizes | Community | Shows | Videos

GSN SHOWS GAMES VIDEOS

THE WORLD NEEDS MORE WINNERS.

GSN is the home for winners and their winning moments. Because everyone deserves a win and the world needs more winners.

VIEW WEBSITE

Participate in the **CONNECTICUT Fall Foliage Giveaway** WIN A NIKON COOLPIX CAMERA ENTER GIVEAWAY

HIGH STAKES POKER SATURDAYS 10PM More Info

ARE YOU THE **ULTIMATE COUNTRY FAN** ENTER FOR A CHANCE TO WIN!

GSN Videos: WHAT IS THE LAST STAGE AN ADULT GOES THROUGH BEFORE REALIZING THEY ARE NOT SMARTER THAN A 5TH GRADER?

GSN Exclusive Videos: **retro rewind**

System tray: 1:01 PM 10/26/2011

WE tv - Life As WE Know It | Bridezillas, My Fair Wedding, Joan & Melissa: Joan Knows Best, Braxton Family Values, Downsized ...

www.wetv.com

Advertisement: Fruit now comes in every Happy Meal.® And an average of 20% fewer calories in our most popular ones.

We tv life as we know it

Navigation: shows | weddings | schedule | videos | games & quizzes | sweepstakes | horoscopes | sync

SEE WHAT'S NEXT ON

my fair WEDDING with DAVID TUTERA

ALL-NEW EPISODES SUNDAYS AT 9 | 8c

WATCH A SNEAK PEEK

A LIVE **We SYNC** EVENT

latest VIDEOS

- The Recap with Dr. Sherry: Episode 3
- My Fair Wedding: Jane's Ring
- I Do Over: Dress Shopping Woes
- Braxton Family Values: Toni's New Doo-Wop Chick
- Braxton Family Values: Gabe's Opinions
- Braxton Family Values: Thanksgiving Recipes
- I Do Over: Jung & Victor

wedding sunday on we tv

A Sparkle & a Smile | Princess for a Day

Advertisement: **FIGHT FOR AN AIDS FREE GENERATION**

FOR PUBLIC INSPECTION

Egan Exhibit 7

History of WE tv's Promotional Barter Deals With Cable Networks

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Egan Exhibit 8A

Actual Programming Production Expenses by Network

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Egan Exhibit 8B

Amortized Expenses for Acquired Programs by Network

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Egan Exhibit 9

Detailed Listing of the 24 Networks Within 10% of GSN's Subscriber Total

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Egan Exhibit 10

Slide from AMC Networks Lenders Presentation, April 2011

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Egan Exhibit 11

Netflix TV Genres as of 9-13-12

- [TV Shows](#)
 - [British TV](#)
 - [Classic TV](#)
 - [Cult TV](#)
 - [Kids' TV](#)
 - [Korean TV Shows](#)
 - [Miniseries](#)
 - [Reality TV](#)
 - [Animals & Nature Reality TV](#)
 - [Competition Reality TV](#)
 - [Investigative Reality TV](#)
 - [Travel & Adventure Reality TV](#)
 - [Teen TV](#)
 - [TV Action & Adventure](#)
 - [TV Comedies](#)
 - [TV Documentaries](#)
 - [TV Dramas](#)
 - [TV Mysteries](#)
 - [TV Sci-Fi & Fantasy](#)
 - [TV Variety & Talk Shows](#)
 - [TV Westerns](#)

FOR PUBLIC INSPECTION

Egan Exhibit 12

Two Slides from WE tv Presentations to MVPDs: (1) 2010 – Best Year Ever For WE tv! and (2) 2011 – WE KEEP GROWING – BEST YEAR EVER

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Egan Exhibit 13

Two Slides from WE tv Presentations to National Advertising and Programming Communities: (1) 2009 Was WE tv's Best Year Ever! and (2) Research Study Regarding Women And The Recession

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Egan Exhibit 14

**WE tv's Presentation to Enlist MVPD Affiliates in "WE Empowers Women"
Public Affairs Program**

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Egan Exhibit 15

Two WE tv Advertising Sales Client Leave-Behind Pieces: (1) “WE Fact Sheet (2010/2011)” and (2) “WE tv Marketbreaks – 1Q11”

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Egan Exhibit 16

Three WE tv Internal Competitive Tracking Reports Of Ratings and Audience Delivery: (1) WE tv And Key Competitors Primetime Performance By Week For W18-49; (2) Oct 2010 Program Schedule By Network With Ratings; (3) Monthly Comparisons – WE tv, Lifetime, Oxygen, Style, TLC, Bravo and E!

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Egan Exhibit 17

Two Slides from WE tv Presentation to Comcast Regarding African-American Audience

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Egan Exhibit 18

Four Slides from GSN Presentations to Cablevision

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Egan Exhibit 19

**Two Slides from GSN.com's Affiliate Resource Portal: GSN Style Guide,
"Promise" and "Audience"**

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Egan Exhibit 20

List of Networks Included in Beta Research Corp. Study

A&E
ABC Family
AMC
Animal Planet
Bravo
CNBC
CNN
Cartoon Network/Adult Swim
CMT, Country Music Television
Comedy Central
Discovery Channel
Discovery Health Channel
Disney Channel
Disney XD
E! Entertainment Television
ESPN
ESPN 2
ESPNU
Food Network
Fox News Channel
FX
GSN, Network for Games
The Hallmark Channel
History/The History Channel
HLN, Headline News
Home & Garden TV, HGTV
TLC
Lifetime
LMN, Lifetime Movie Network
MSNBC
MTV
National Geographic Channel
Nickelodeon/Nick at Nite
Oxygen
SOAPnet
Speed or Speed Channel
Spike
Syfy
TBS
TNT
The Travel Channel
Tru TV
Turner Classic Movies, TCM
TV Land
USA Network
Versus
VH1
The Weather Channel
WE TV Women's Entertainment

FOR PUBLIC INSPECTION

Egan Exhibit 21

Curriculum Vitae of Michael Egan

Michael Egan
Renaissance Media Partners, LLC
9 Montauk Road, Monroe, NY 10950
(845) 774-1438 eganm@renmedia.com

A senior executive with more than 30 years of successful experience in the cable television industry as well as national recognition for leading the development of an award-winning museum. A record of achievement in expanding the operations of existing companies; founding, developing, and divesting startup ventures; and providing consulting services. Proven abilities to produce effective expert witness services in programming and copyright matters, to deliver strategic analyses of programmer-affiliate agreements and relationships, and to troubleshoot operations. Demonstrated effectiveness in raising capital, forging partnerships, bidding on system acquisitions, negotiating key agreements, writing business and strategic plans, extending business into new areas, and developing key personnel. An accomplished executive with strong analytical, communication, content development, marketing, and operational skills; industry knowledge; and professional contacts.

1999 – Today RENAISSANCE MEDIA PARTNERS, LLC (Management Consulting)
Founder & Principal

Provides strategic research and analysis, business development, and expert witness services to multi-channel tv programmers, distributors, and technology companies. Assists MSOs, cable system operators, programmers, and vendors in troubleshooting or refocusing existing products and operations. Projects include expert witness reports and testimony for **Time Warner Cable**, **Cablevision Systems Corp.**, and **Comcast Corp.** in programming-related FCC and civil proceedings as well as for the **NCAA and the professional sports leagues** at the US Copyright Office; programming acquisition analysis and business development for **Comcast Corp.** and **Charter Communications**; retransmission consent work for **Time Warner Cable**; strategic analysis of affiliation agreements for **Rainbow Media**; cable system turn-around and divestiture for **Centennial Puerto Rico Cable TV Corp.**; strategic sales analysis/design for **American Life TV Network**; product and business development for its **Commerce TV, WavExpress, & Microsoft TV**; affiliate agreement negotiation, extensive brand research, and programming development for a potential national channel launch of **CelticVision**; strategic analysis for a music licensor; and on-going consulting services for Bethel Woods Center for the Arts and Granite Associates, LP. Served as CEO, Museum Development, Gerry Foundation, responsible for all aspects of the creation of the award-winning **The Museum at Bethel Woods**, including content development and acquisition, media production, exhibit design and construction, staff recruitment and development, and public opening.

1996 – 1999 RENAISSANCE MEDIA HOLDINGS (Cable MSO)
Co-Founder, Principal, Executive Vice President

Founded the company with other members of Cablevision Industries' sr. management team to raise capital to acquire and manage cable tv systems. The group partnered with **Morgan Stanley Capital Partners** and **Time Warner Cable** to purchase 8 cable systems. The properties were subsequently sold to **Charter Communications** in 1999. During its ownership and management, the company met or exceeded all bank projections.

- Co-author of the 7-year business plan for the company.
- A key negotiator in structuring the partnerships among the founders as well as with Morgan Stanley.
- An integral member of the 3-person team that analyzed, prepared projections for, and bid on cable properties.

- Helped to raise over \$100M in equity and over \$200M in debt for the acquisitions.
- Led Renaissance's efforts in programming, pay per view, ad sales, new business development.
- Negotiated the key programming management agreement with Time Warner Cable.
- Authored the company's projections and business plans for digital and data services; co-created the digital programming, packaging, pricing, marketing plans.

1980 – 1996 CABLEVISION INDUSTRIES (CVI) (Cable MSO)

Sr. Vice President, Programming and Product Development

Joined the company as Director of Programming; expanded responsibilities to become SVP of Programming and Product Development and a member of the Sr. Management Team. During that time, CVI grew from 38,000 to 1.3M customers with over \$500M in annual revenues to become the 8th largest U.S. cable television company.

- As a member of the Sr. Management Team, participated daily in most aspects of cable operations, corporate policy development, regulatory compliance, budget review and approval, system franchising, acquisitions, rate increase development, and strategic planning.
- Established excellent working relationships with cable and broadcast programmers, negotiated several hundred favorable national, regional, and local affiliation agreements encompassing license fees, marketing support, retransmission consent, exclusivity provisions, etc. Annual license fees totaled in excess of \$110M.
- Managed/Supervised all company activities in local programming, video production, channel lineup development, copyright and must carry compliance.
- Managed/Supervised all field and corporate activities (marketing, programming, budgeting, operations) for the company's \$11M/yr pay per view business. CVI was recognized as an industry leader in pay per view, winning several national marketing awards.
- Managed/Supervised all field and corporate advertising sales efforts (personnel development, budgeting, technology, etc.). Revenues exceeded \$16M/yr.
- Managed the company's introduction of new products, including impulse ppv, digital audio, nvod, as well as its investment in **Sunshine Network, Golf Channel** and **Food Network**.

Industry Recognition:

- Elected a Cable TV Pioneer
- Elected to the National Academy of Cable Programming Board of Directors
- Speaker/panelist at numerous CTAM, NCTA, NFLCP conferences
- Winner of CableAce awards and CTAM PPV Case Study
- National museum Outstanding Achievement awards from the American Association of Museums and the Themed Entertainment Association

1978-1980 SATORI PRODUCTIONS, New York
Producer/Production Manager

1975-1977 HANOVER PARK SCHOOL DISTRICT, East Hanover, NJ
High School English and Broadcasting Teacher

EDUCATION

BS, SUNY Albany, NY

MS, S.I. Newhouse School of Public Communications, Syracuse University, NY