

BROADCASTING CABLE

NOVEMBER 4, 2003

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DBS
CHARLIE, THE ANSWER IS STILL 'NO'

DOJ delivers a second crushing blow to EchoStar's bid to acquire DirecTV

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CABLE
HERE COMES COMCAST'S REAL FIGHT

Regulators smile on its AT&T takeover. But now it has big problems to fix

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PRIME TIME
FOX'S 24: BIG NUMBERS



Once, just the critics loved it. This year, the Kiefer Sutherland starrer rocks Nielsens

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WASHINGTON
BLUNT FORCE

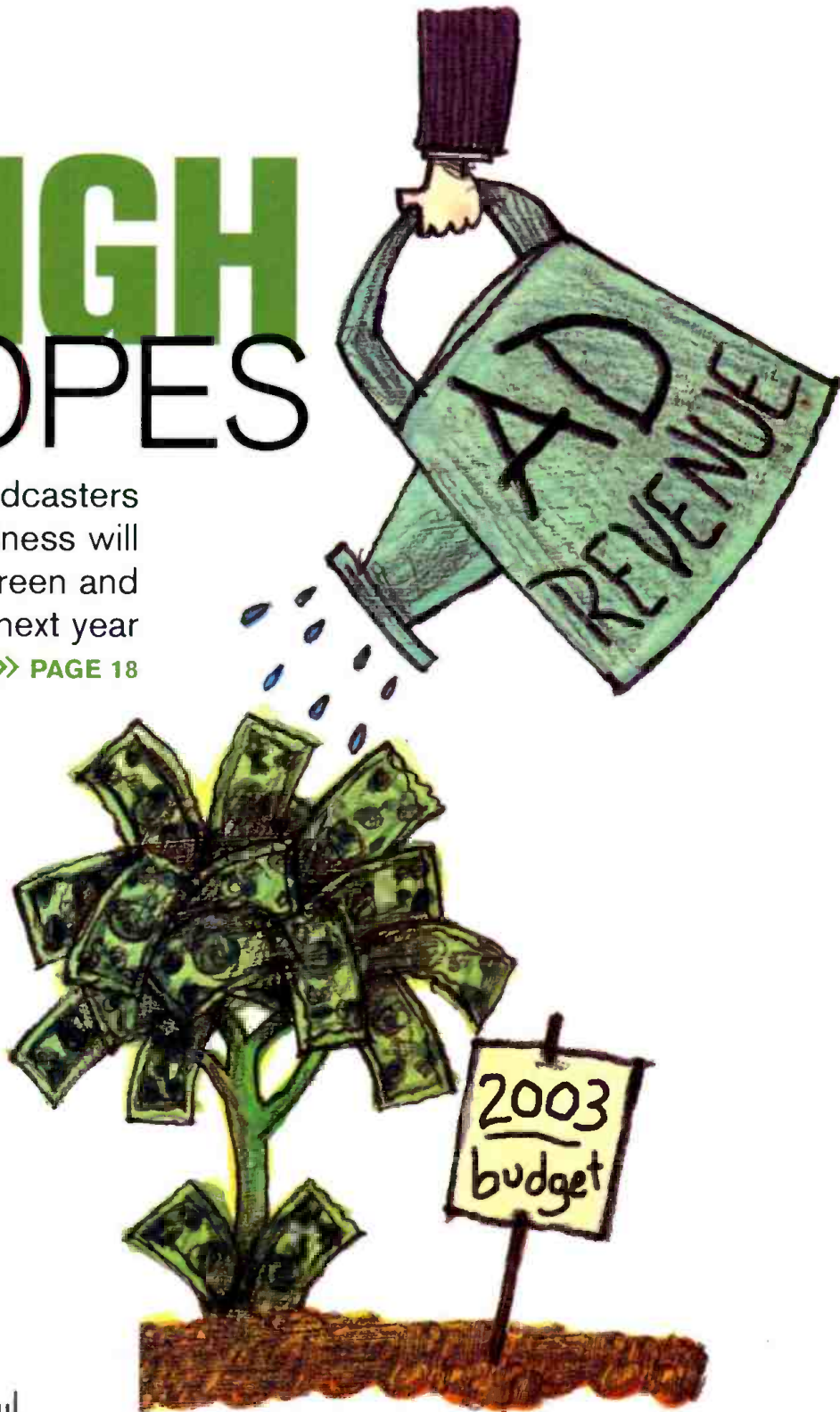
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HIGH HOPES

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

Top of the Week November 4, 2002



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UPN's *Girlfriends* gets good marks from NOW.

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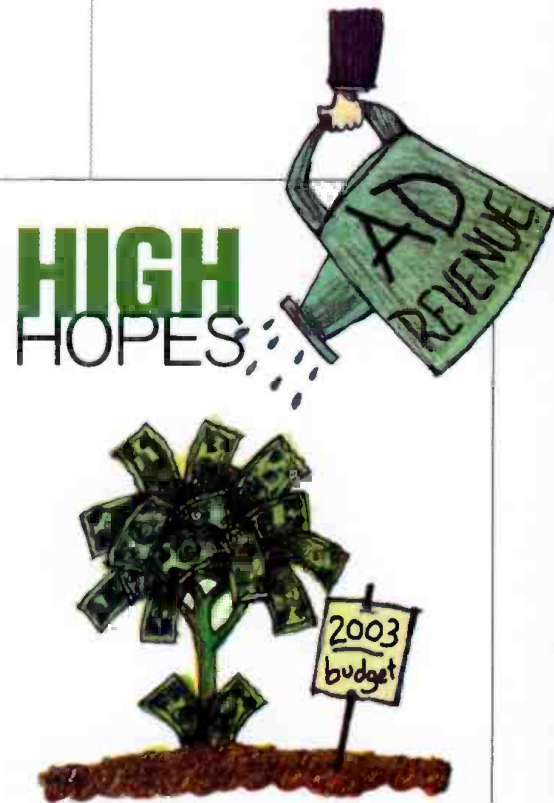
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Broadcasters are having a good year, and, though wary of making predictions, many expect the strength to carry over into 2003. » 18

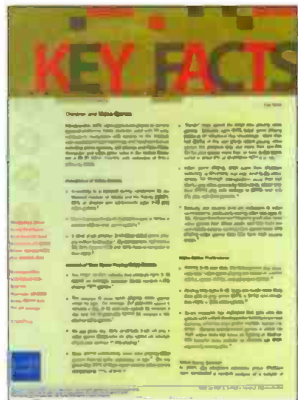
Spending on campaign advertising had fattened station coffers by \$825 million by Oct. 15—with more to come. » 20

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WASHINGTON

FYI

The Kaiser Family Foundation, Menlo Park, Calif., has launched a new four-page publication, *Key Facts*, intended to brief its target audience on various top-



ics involving children and the media. The first issue, released last week, is on videogames and includes references to Senate testimony on the negative impact of violent games and studies suggesting that such games make children more aggressive. Look for the next "Key Facts" handout, coming out in November, to be on either TV violence or the Internet and teens. *Key Facts* is sent to a list of about 500, comprising members of the press, policymakers and issue advocates.—J.E.

FCC

More to file?

FCC commissioners late last week were mulling whether to keep alive prospects for new annual reports that would require broadcasters and cable systems to report demographic hiring data.

The debate is part of the FCC's effort to rewrite minority- and gender-recruiting rules scheduled to be approved Nov. 7. The rules will require broad outreach programs to solicit job applicants. Fearing that the demographic employment data could subject stations to discrimination complaints, the State Broadcast Associations want the FCC to reject the idea now. Minority advocates want the FCC to hold off, pending a new round of public comment on their constitutionality.—B.M.

BC EYE

Behind the scenes, before the fact

PRIME TIME

Girls' intuition

The ninth script for David E. Kelley's *Girls Club* (below) landed on Fox execs' desk last Tuesday even as the show was being canceled after only two low-rated outings. The script's title: "Hello and Goodbye." Maybe Kelley had a premonition, or maybe he just noticed that the show was getting beaten in the key 18-49 demo by both UPN and The WB.—P.A.



SCI FI'S DECISION SMELLS

Distraught *Farscape* fans are finding it takes more than flowers to woo Sci Fi Channel execs.

Since Sci Fi's September decision to end the original series,



Farscape devotees have sent dozens of roses to Sci Fi President Bonnie Hammer, her assistant and any network exec they could find. Universal Television chief Michael Jackson and even DreamWorks—which is co-producing Sci Fi's upcoming mini-series *Taken*—have been showered with flowers

The floral blitz hasn't changed Sci Fi's plans to cancel *Farscape* after its fourth season, which begins in January.

Fans might want to start sending flowers to other cable nets or TV stations. After four seasons, there will be 88 *Farscape* episodes, enough for a syndicated run.—A.R.



NETWORKS

Bad 'old' Nielsen

Turner Broadcasting Chairman Jamie Kellner (above) teed off on Nielsen Media Research last week, charging that the research service "didn't do its job very well" when it didn't incorporate new and bigger estimates for the 18-34 audience into its 2001-02 rating measurements.

Census data released in summer 2001 showed that the 18-34 audience grew by more than 8 million. The cost to The WB: \$30 million in lost revenue, said Kellner, in a call with analysts. Nielsen didn't have time to make changes for last season, but there had been a debate in the industry about applying the estimates retroactively. The WB wanted it done, but some networks (including MTV) and ad agencies didn't. The estimates are in place this year.

A ratings-service spokesman disputed Kellner: "Nielsen did do its job. It did it very well, and it did it according to sound research principles."—S.M.

VNS still has glitches

At deadline Friday, Voter News Service was still working to fix software bugs in its newly revamped exit-polling system. In case there's no fix by election day, CBS and NBC have jointly commissioned a backup poll from a separate vendor.—S.M.

DOJ to Ergen: Fuhgedaboudit!

Antitrust chief tells EchoStar, DirecTV their merger plan isn't going anywhere

By John M. Higgins

Expect a fight over the terms of a divorce. That's the wide expectation of Wall Street and media executives now that the Department of Justice and 23 states have moved to block EchoStar Communications' planned takeover of DirecTV parent Hughes Electronics, saying it would decrease competition in the video market too drastically.

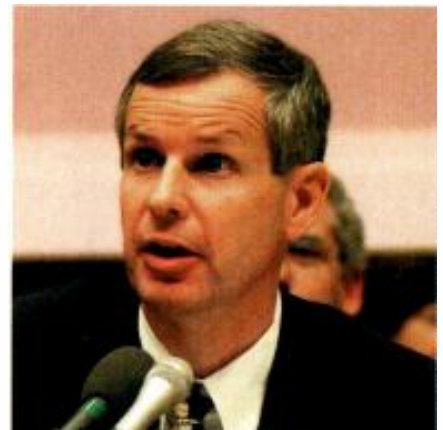
The move last week follows an earlier rejection on similar grounds by the Federal Communications Commission.

It is highly unlikely that the companies will engage in the 12- to 24-month fight it would take to get a reversal. This "officially, officially" puts an end to the merger's prospects, said Merrill Lynch media analyst Marc Nabi.

Among the big questions now are whether EchoStar Chairman Charlie Ergen will try to wriggle out of two elements of the deal: a \$600 million breakup fee and the \$2.7 billion purchase of 81% of international satellite operator PanAmSat.

Generally, if Hughes and its parent General Motors made "best efforts" to see the deal through and there are no material adverse financial changes in the companies, EchoStar is obliged to pay the breakup fee and take over PanAmSat. Last month, before the FCC rejection, Ergen said, "Absolutely, we will honor our contract." But he added, "There are certain circumstances where we would pay the breakup fee, circumstances where they would."

DirecTV was dancing with News Corp. before agreeing to sell to EchoStar and is widely expected to restart negotiations. But, with the stocks of all the players down



EchoStar's Charlie Ergen (r) says his company "will continue to explore all possible means to be allowed to compete against the cable giants." Will News Corp.'s Rupert Murdoch step in for DirecTV?

so far, the deal could be much different from an EchoStar takeover. Nabi predicts that News Corp. will wind up buying not the whole company but GM's 30% stake in Hughes, plus AOL Time Warner's 6%.

The DOJ flatly rejected Ergen and DirecTV Chief Executive Eddy Hartenstein's central argument that combining the companies would strengthen DBS's ability to compete against cable.

Charles James, assistant attorney general

and satellite facilities to Cablevision Systems, which proposes to launch another DBS service. James said the prospect of new competition had to be "timely, likely and sufficient" and the Cablevision plans don't cut it.

EchoStar Chairman Charles W. Ergen said in a statement, "We are obviously disappointed that, at this time, we have not been able to convince regulatory officials to share our vision. EchoStar will continue to explore all possible means to be allowed to

'We think consumers will be significantly injured by the lack of competition this deal would create.'

—Charles James, Department of Justice

in charge of the agency's antitrust division, said he's far more worried about shrinking the number of multichannel video providers in most markets from three—cable, EchoStar and DirecTV—to just two. And, in rural markets without cable, the number of competitors would go from two to just one. "We think consumers will be significantly injured by the lack of competition this deal would create," James said.

DOJ officials weren't very impressed with Ergen's Hail Mary pass: a deal to give spec-

compete against the cable giants."

Hughes said it will meet with EchoStar before deciding how to proceed.

The deal has a drop-dead date of Jan. 21, at which point DirecTV could scuttle the deal and demand its fee.

Ergen has moaned that neither EchoStar nor DirecTV can effectively compete against cable without more satellite spectrum, comparing the companies to cars driving toward a cliff. He will, no doubt, change his posture if the deal doesn't go through. ■

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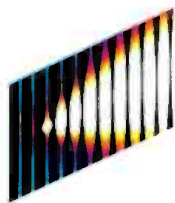
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#2	Fear Factor	NBC	6.5	4.4	4.6
#3	Boston Public*	FOX	5.2	3.2	3.2
#4	7th Heaven	WB	4.8	2.9	2.9
#5	Drew Carey**	ABC	3.8	2.1	2.4
#6	The Parkers	UPN	2.8	1.8	1.8

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What has Comcast gotten into?

As AT&T deal nears approval, Roberts faces daunting task of fixing a mess

By John M. Higgins and
Bill McConnell

Compared with the tortured Echo-Star/DirecTV deal, Comcast's planned takeover of AT&T Broadband has breezed through the gauntlet of regulators who need to approve the deal. That's OK. Comcast President Brian Roberts will face a big enough struggle after he completes the deal, because the AT&T systems are pretty much a mess.

Comcast is expected to clear antitrust and FCC scrutiny as early as this week, with Comcast executives predicting that they can complete the \$53 billion takeover by mid November.

Now comes the hard part: running AT&T's cable systems. Comcast knew that they were in bad shape. That was the allure, because Roberts and his executives believe that they can run the properties better than AT&T can. Because Comcast's July 2001 bid for AT&T was hostile, though, Roberts didn't get a good inside look into AT&T's operation until relatively recently.

It's not a pretty picture. Comcast Cable President Steve Burke has privately complained that AT&T has been rebuilding systems too slowly (just 63% of its systems have been upgraded vs. 59% a year ago). The cable division was pouring more capital into the cable-telephone service even though key areas, such as San Francisco, don't yet have high-speed data service fully available.

AT&T has lost 4% of its basic subscribers in the past year. Cash-flow margins remain a stubbornly low 21%, half of what Comcast achieves in its own systems.

Integrating the properties, many of them leftovers from the TCI era, will be tougher than Comcast initially expected. "Nobody's ever run the TCI systems well," Salomon Smith Barney analyst Stevyn Schutzman noted.

"Cash flow will be job one," Roberts



Comcast President Brian Roberts: "We will focus on video, not telephone, and we will move quickly to rebuild the rest of AT&T in two years."

said last week, recalling his pledge to have positive cash flow by the end of 2004. "We will focus on video, not telephone, and we will move quickly to rebuild the rest of AT&T in two years." Then he must reverse the basic-subscriber slide and, finally, repackage digital-cable packages, which are



'It is beneath Brian Roberts to question the integrity of the commission's career and professional staff and the attorneys.'

—Andrew Schwartzman, Media Access Project

currently not very profitable.

Complicating government approval of the merger is a fight over AT&T's confidential ISP-carriage deal with AOL. Public-advocacy groups are battling to make AT&T submit the carriage contract for FCC review. They speculate that the terms

will limit competing ISPs' access to Comcast's high-speed network and perhaps pose enough harm to competition to tip regulators' opinion against the merger, which, if approved, would make Comcast/AT&T the nation's largest MSO.

The FCC's approval, once expected to be imminent, may be postponed by the dispute. FCC Chairman Michael Powell is believed reluctant to order the submission. His fellow Republican Commissioners Kevin Martin and Kathleen Abernathy are considered sympathetic but not necessarily ready to insist that the contract be reviewed. Democrat Michael Copps was out of town late last week and hadn't reviewed the latest developments.

AT&T attorneys have refused to reveal details and said in a filing last week that submitting the contract for review by the agency and public advocates "would jeopardize the confidentiality of proprietary commercial agreements."

That generated an angry protest from Andrew Schwartzman, president of Media Access Project, one of the groups demanding a chance for a look-see. "It is beneath Brian Roberts to question the integrity of the commission's career and professional

staff and the attorneys who practice before the FCC," he said.

Even if the FCC orders a review, it's unlikely the merger will be postponed more than a week or two. In the meantime, the Justice Department also is expected to approve the deal soon. ■

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SNTA polishes syndie image

DeWitt road show will extol value of syndicated product to major advertisers

By Steve McClellan

Gene DeWitt, president of the new and improved Syndicated Network Television Association, hits the road this week armed with new data about why advertisers should be lining up to buy syndicated TV product.

DeWitt's target audience comprises some 34 major TV advertisers that, for various reasons, avoid syndication entirely or use not nearly enough of it to suit him.

SNTA, a trade organization whose members include Warner Bros., Paramount, King World, Twentieth Television, Heritage Networks, Tribune, Universal Television and Buena Vista Television, is in a big push to expand its ad base, and its image.

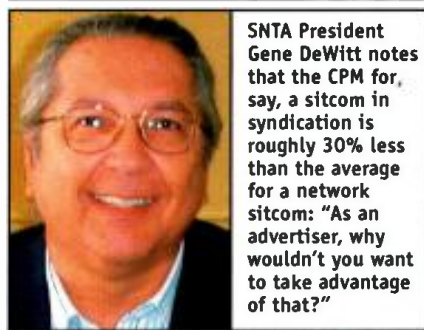
High on the to-woo list are the automakers. Others are P&G and Johnson & Johnson and other major packaged-goods companies; McDonald's, Burger King, and other fast-food chains; major retailers; and credit-card companies.

Before he hits the big advertisers, though, DeWitt will be calling on their agencies (because, as he puts it, it would be "the kiss of death" not to).

Key targets there are the media planners. DeWitt thinks that, in the past, syndicators weren't effectively hyping themselves.

And, he adds, agency consolidation has reduced staff and increased workloads. The average media planner has two to three years' experience in the job, says DeWitt. "So there's less time to learn." He hopes to remedy that with the road-show presentation.

The basic pitch of the new presentation is that, in most ways, syndication television is network television: same shows, same stations, same producers and same viewers. Except syndication is bigger (more total shows, more originals and more hours than the six networks combined) and sometimes



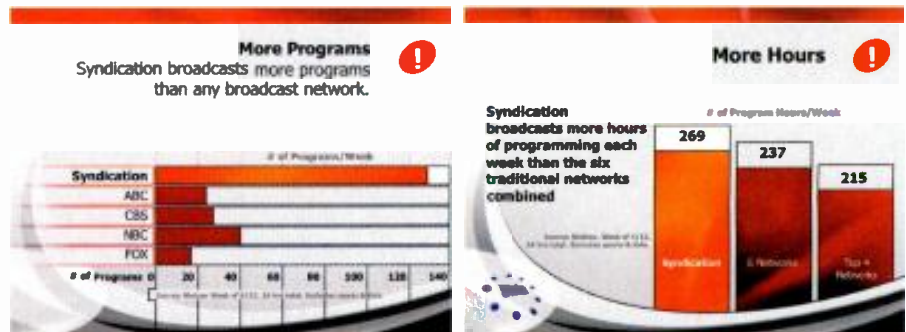
has better reach (in daytime, for example). It's also a lot less expensive.

"The same people who watch *Friends* at 8 o'clock watch it at 11 in syndication," says DeWitt. He makes the point to dispel what he says is the perception that the syndication audience is much more downscale than the

most shows, while many cable networks are distributed in far fewer homes, often just 60% or 70%.

In daytime, syndication's reach is better than the networks', says DeWitt. Buy 50 rating points on the Big Three and you'll reach about 25% of the women 18-49 audience, but buy 50 rating points in syndication and you'll reach about 37% of that demo. "We don't say buy only syndication. What we say is, if you only buy the networks in daytime, your reach will never go above this level. Why would you want to do that?"

The presentation makes similar points about the other key syndication dayparts and program types, including prime access (which DeWitt calls "pre-prime"), film



SNTA's new presentation is replete with data designed to make the point to advertisers and agencies that syndication television is the same as network television, only bigger: more total shows, more originals and more hours than the broadcast networks combined.

crowd that tunes in Thursdays on NBC.

And *Friends*' syndication audience is bigger than the average prime time audience across the four major networks. Yet the cost per thousand viewers (adults 18-49) for a sitcom in syndication is roughly \$16.50, roughly 30% less than the \$23 average CPM for a network sitcom. "As an advertiser," DeWitt asks, "why wouldn't you want to take advantage of that?"

The presentation also notes that syndication has the national reach of broadcast networks, with 90%-plus distribution for

packages, late night, as well as genres not covered by the networks, such as instructional and sci-fi.

DeWitt is psyched: "We can't wait to talk to advertisers about these opportunities."

SNTA has about 75 core advertisers today. About 300 advertisers buy TV. Many of those will get a call from DeWitt, and all of them will be invited to SNTA's first annual two-day conference, in New York next February, dominated by one-on-one presentations between buyers and sellers. ■



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24 gives Fox a happy Tuesday

A smashing season premiere heightens the competition on Tuesday nights

By Paige Albiniak

Fox went on a Nielsen roller coaster ride last week, after finally putting baseball behind it and launching its fall schedule.

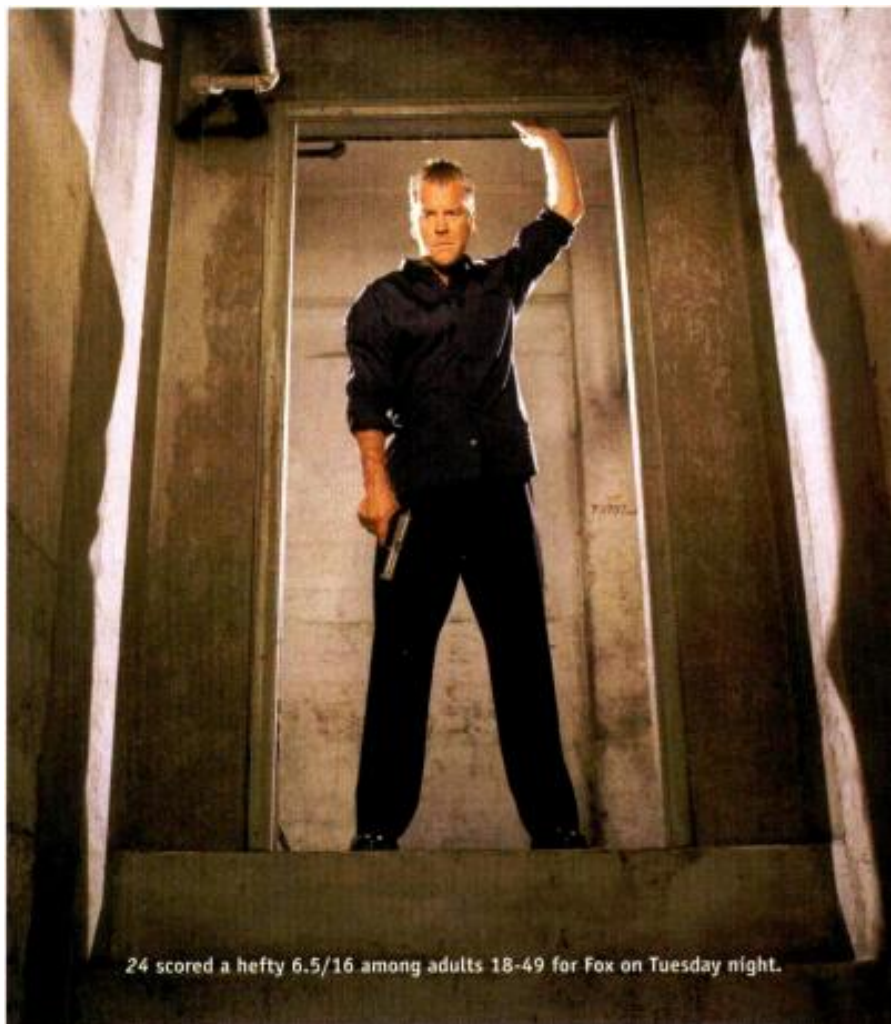
The week started off on a very low note, with the ratings of the new Monday drama from the acclaimed David E. Kelley, *Girls Club*, canceled after only two outings. The show came in last out of six networks in adults 18-49 and lost more than half of fellow Kelley drama *Boston Public*'s lead-in with a 2.1 rating/5 share in the demographic. With that kind of performance, even patience was not going to provide a solution, and the network doesn't want to damage a comparatively strong performance from *Boston Public*, says Preston Beckman, Fox's executive vice president of strategic program planning.

"We don't want to see the whole night start to depress," Beckman said, noting that a Kelley show leading into another Kelley show should have fared better.

But the outstanding performance of the Tuesday premiere of sophomore spy thriller *24* swept the blues away pretty quickly at Fox, with the Kiefer Sutherland vehicle winning the night in adults 18-49 with a 6.5/16. And that's not all: *24*'s lead-in, the second half-hour of a special *That '70s Show*, took second place in the demo for the night with a 6.3/15, perhaps given a boost by viewers curling up on their couches awaiting *24*.

While critics and media buyers have loved *24* from the start, this was the season when the network hoped the show would catch on with viewers and become more than just a critical hit. If the show can hold its numbers, the network will have more than met its goal, analysts agree.

The surprise of the night was that, while



24 scored a hefty 6.5/16 among adults 18-49 for Fox on Tuesday night.

ABC's comedies were forced into the No. 2 spot in adults 18-49 by the premiere of the Fox lineup, the show that really took a hit was NBC's *Frasier*, which was pushed by *24* into second in 18-49 and third in viewers (although it still won in households). The problem for NBC is that, with *24* cutting into *Frasier*'s dominance, the rest of NBC's weak Tuesday-night lineup becomes even weaker.

"*Frasier* is faced with the problem of ABC being successful from 8 to 9 p.m., while NBC is not successful at that time, so *Frasier* has to generate almost all of its own audience," says Bill Carroll, vice president, director of programming, Katz Television Group.

On Wednesday night, another critical fave, *The Bernie Mac Show*, was fourth in

households but second in adults 18-49, one rating point and two share points behind ABC's *My Wife and Kids*.

Both *Cedric the Entertainer Presents* and *Fastlane* are struggling a little more, but Beckman says the network is willing to let them grow. Fox also hopes patience will prove a virtue with Friday-night dramas *Firefly* and *John Doe*. Buyers expect *Firefly* to eventually get the axe and hope a better lead-in or a different time slot will help viewers find *John Doe*.

Buyers also expect Fox's Sunday-night lineup to remain strong with the season premieres of *The Simpsons*, *King of the Hill* and *Malcolm in the Middle* on Sunday, Nov. 3. ■

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THE WEEK THAT WAS

PEOPLE, PLACES
& THINGS

Dennis Swanson, new executive vice president and chief operating officer for Viacom's TV-stations group and former general manager of WNBC(TV), has been selected by the **John A. Reisenbach Foundation** to receive its prestigious **Distinguished Citizen Award**.

He'll be honored at The Reisenbach Foundation's 11th annual **Gala for a Better and Safer New York** on Dec. 10 at New York's Rainbow Room. Tickets start at \$500. For information, call 212-935-1840. The foundation has given more than \$3.5 million to programs that improve the quality of life in New York. ...

CBS debuted its revamped *Early Show*, with no appreciable difference in ratings. The new version, hosted by **Harry Smith**, **Julie Chen**, **Hannah Storm** and **René Syler**, carved a 2.2 rating/7 share last Monday, which was 0.1 better than the week before. ...

Stephanie Leifer has been named senior VP of comedy programming at ABC. This season, she oversaw the development of the Tuesday-night lineup of *8 Simple Rules for Dating My Teenage Daughter*, *Life With Bonnie* and *Less Than Perfect* and midseason entries *Lost at Home* and *Regular Joe*. Leifer was named VP of comedy development for the network in July 1999. ...

Bad news for wannabe networks: **Cox Communications** is backing off digital cable. During last week's earnings



NEW COLLEGE SPORTS NET PLANS N.Y. SITE

The cable channel formerly known as the **National College Sports Network** will launch as **College Sports Television** and will be housed in a street-front studio at Manhattan's Chelsea Piers. Names rejected: **College Sports Network**, **Varsity: The College Sports Network** and **College Sports Channel**. CSTV moves into its 20,000-square-foot facility this month and expects to launch on Feb. 23. It doesn't have any carriage deals yet but has programming pacts with conferences like the **Big Ten**, **Big East** and **Western Athletic Conference**.

call, CEO **James Robbins** said the company is getting a better return on capital from new high-speed Internet and telephone service. CFO **Jimmy Hayes** noted that the company's digital penetration is a high 27% but "we have slowed spending on **Cox Digital Cable**."

THE SPORTS PAGE

ESPN is working on several new shows, including *Cold Pizza*, a morning show for ESPN2 that is being billed as the *Good Morning America* of sports and will feature news, cooking and fashion stories—all with a sports twist. That begins next October. Also in the incubator: a magazine show, *Outside the Lines*; *Nightly*, a call-in show, *Drive Time*; a talk show, *Around the Horn*; and animated shorts inspired by the comic strip **Bleachers**. ...

Fox Sports Net will dabble in the extreme-sports arena

with a new highlight show, *54321*, bowing Jan. 27. ...

The National Basketball Association has signed its first distribution deal, with **EchoStar**, for NBATV, launching in 2003.

WHAT'S ON?

ABC Family is bringing back last summer's reality miniseries, *The Last Resort*, for a full 15-week run in January. The cable network will team it with another original reality show, *My Life as a Sitcom*. ...

Bram and Alice will be the first new CBS show of the fall season to be canceled, sources say, although CBS spokesfolk say they've had no word of the Sunday sitcom's demise. ...

But Fox is sure about axing *Girls Club*, the **David E. Kelley** Monday drama, after only two outings. ...

Speaking of axes, **VH1** has canceled its upcoming reality show with newlyweds **Liza Minnelli** and **David Gest**.

The show was slated for a December premiere, then pushed back to January. ...

CBS ordered full seasons of new shows *CSI: Miami*, *Still Standing*, *Without a Trace* and *Hack*. ...

Pax TV has picked up the back-nine episodes of *Sue Thomas: F.B. Eye*. Its debut was the network's highest-rated premiere of the season.

SERIES SNOOZER

This year's **World Series** averaged an 11.9 household rating and a 20 share, setting a new record low, 4% below the 2000 Series, the previous record holder. In terms of total viewership, this year's Series was slightly better than the 2000 Series, with an average audience of about 19.3 million, 6% higher than two years ago. Fox put up the best viewing stats for Game 7, which drew an estimated 57.9 million viewers and easily won the Sunday-night competition.

Overall, the Series gave Fox its first weekly win for the season, in households, total viewers and adults 18-49, ending CBS's win streak at four weeks. For the week, Fox averaged a 10.4 rating/16 share in households in prime, beating second-place CBS by 24%. Among adults 18-49, Fox was first, with a 36% advantage over second-place NBC.


CORRECTION

The story "Plug-and-play is on the way," on page 42 of the Oct. 28 edition, misspelled **Philips Electronics** and **Thomson Electronics**.

#1

HANNITY & COLMES

deposes King and takes control of 9pm.



“For the first time since ‘Larry King Live’ made its debut 16 years ago, something else has become the most-watched cable news program at 9 p.m.”

- *The New York Times*, October 29, 2002



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Real women aren't on TV

At least not many of them, says NOW study, as it slams lots of network shows

By Paige Albiniak

NBC's *The West Wing* and *Law & Order*, CBS's *Judging Amy* and UPN's *Girlfriends* portray women as "smart, resourceful and in charge," while such shows as NBC's *Fear Factor*, ABC's *The Bachelor* and *The Drew Carey Show*, and UPN's *WWE Smackdown!* show women as objects to be "ogled, used and demeaned," according to the National Organization for Women's (NOW) third annual feminist report on prime time television.

Although the Washington, D.C.-based organization had many positive things to say about many shows, it also believes network television could do a better job of reflecting real American women.

"Network programming sends a distorted, often offensive image of women, girls and people of color—brought to you through the point of view of white men and boys," says Kim Gandy, president of the NOW Foundation. "Television remains very much a man's world, with women primarily serving as 'eye candy.'"

NOW hired more than 80 teams of



UPN's *Girlfriends* is one of the few shows in prime time portraying smart, resourceful women, according to NOW.

"feminist field analysts," the organization said, each to review a night of a network's regularly scheduled prime time programming, for a total of 107 shows. Each team then reported on the shows watched, noting specific criteria: gender composition

and diversity, violence, sexual exploitation, and social responsibility. The NOW Foundation compiled the results, assigning a score to each show and using these scores to grade the networks in each category.

"Violence is still far too prevalent on TV, and sexual exploitation has reached a new low on programs like ABC's *The Bachelor*, NBC's *Fear Factor* and the upcoming *Victoria's Secret Fashion Show* on CBS," Gandy said. "TV bigwigs are using the incredible power of the medium to get rich by serving up an adolescent boy's fantasy world. Women and girls deserve better."

Overall, NOW estimated CBS to be the most responsible network, winning high marks in all categories. In gender composition, UPN and CBS had the highest scores, while ABC and Fox had the lowest. In violence, CBS and WB were graded to have the least, Fox and NBC the most. CBS and NBC showed the least amount of sexual exploitation of women, while UPN and WB showed the most, according to the report. And CBS scored the highest on social responsibility, with the other five networks "far behind," NOW said. ■

AFTRA battles in Chicago

Union seeks pay parity at duopoly partners WSNS, WMAQ-TV

By Dan Trigoboff

The American Federation of Television and Radio Artists has enlisted the Congressional Hispanic Caucus in its effort to gain negotiating authority and compensation parity for on-air employees at WSNS(TV) Chicago.

The Telemundo station is now a unit of NBC, part of an English-/Spanish-language duopoly with NBC's WMAQ-TV.

In a letter to NBC Stations President Jay

Ireland, the caucus asked the network to recognize AFTRA as negotiator for the Chicago Telemundo staffers without holding a secret ballot election, based on a petition signed earlier this year by all nine on-air station employees. "We ask that you refrain from obstructing and instead respect their efforts," said the caucus in a letter.

But Ireland flatly rejects any notion that NBC is either obstructionist or basing decisions on ethnicity or language. He said that,

while new hires at NBC's stations may be covered by union contracts, the new Telemundo employees are part of a unit separate from AFTRA-covered WMAQ-TV. He continued to call for a secret ballot under National Labor Relations Board rules to determine representation. NBC executives say the issue is one of due process.

AFTRA wants to close the gap in compensation between English-language and Spanish-language stations in most markets. But others, including NBC, say the gap is related to station revenue, not ethnicity. Historically, Spanish-language stations can't demand the same ad rates English-language stations enjoy. ■

1

It has been said that, when Oprah Winfrey talks, women listen. For 16 years, she has maintained that special connection with her daytime audience, making her the undisputed Queen of the TV talk-show genre.

Winfrey is also an influential creator and producer. Her Harpo Productions is responsible not only for *The Oprah Winfrey Show* but also the new daily syndicated series *Dr. Phil*. Her Harpo Films has a long-term arrangement with ABC to produce television movies under the "Oprah Winfrey Presents" banner. Among Harpo's many successes is *Tuesdays With Morrie*, starring Jack Lemmon, which aired in 2000 and earned four Emmys.

Now fans are also watching *Oprah After the Show*, the latest prime time series she has created for Oxygen, a women's cable network in which she is one of several partners.

By the time she was a sophomore at Tennessee State University, Winfrey was well on her way to a serious broadcasting career. She became the youngest person and first African-American woman to anchor the news for WTVF-TV Nashville. She later joined WJZ-TV Baltimore as a news co-anchor and ended up co-hosting the station's local talk show, *People Are Talking*. By 1984, Winfrey was hosting WLS-TV's *AM Chicago*. In less than a year, *The Oprah Winfrey Show* was born.

"I've always felt my instinct and ability to connect with the audience is what carried us," Winfrey told reporters after receiving the first-ever Bob Hope Humanitarian Award during this year's Emmy ceremony.

She makes a point of keeping in touch by talking to her audience even after the show is taped. Says Winfrey: "I stay connected to what real people are thinking and doing and what they want."

BROADCASTING CABLE

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ISSUE DATE: November 11, 2002

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MATERIALS CLOSING: Monday, Nov. 4



OPRAH WINFREY

Fame

BROADCASTING CABLE'S

12TH ANNUAL

HALL OF FAME

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- Lew Wasserman
- Oprah Winfrey**

Keeping Hope Alive

Some broadcasters believe strong sales will carry over and keep 2003 from becoming another 2001

By Steve McClellan



TGFP. Thank God For Political. You hear that a lot lately in the executive suites of TV-station groups, particularly those that are big in local news. Leading up to tomorrow's general election, politicians have spent an estimated \$1 billion for campaign spots in and around local newscasts (see story, page 20).

The electronic campaigning has been the most important contributor to station groups' double-digit earnings reports for the third quarter and to forecasts of more of the same in the fourth quarter. Merrill Lynch estimates that TV-station revenue grew 35% in September and 20% in October compared with the same months in 2001.

But what of 2003? Broadcasters are wary about making any definitive predictions, but most are hopeful that the sales strength will carry over into the new year.

Strength, though, is a relative term. Sans both Olympics and political elections next year, broadcasters and media analysts believe that, if 2003 tops 2002, it won't be by much. As the off year in TV's two-year, have/have-not cycle, even a low-single-digit decline could be perceived as strength. It certainly would be far better than the train wreck of 2001.

"We feel confident about the first six months of the year [2003]," said Tribune President Dennis FitzSimons, as he reported third-quarter earnings last week. Tribune TV's sales should grow by 15%-20% in the fourth quarter, he predicted. And that "will spill over into the first quarter and, we think, into the second quarter."

Hearst-Argyle President

'Normally, political crowds out growth in the core business altogether, so the fact that you have growth in a majority of categories is a good sign.' —Victor Miller, Bear Stearns

David Barrett also sees positive signs for 2003. He told investors last week that network scatter sales remain strong for the first quarter and "that bodes well for the spot TV market."

But he also stressed that it is too early to draw any firm conclusions about next year.

Analysts say TV advertising may be down next year even if the economy gets back to full health. It's just not that easy to replace \$1 billion.

"Look at it this way: You had the first half of the year that was up only 3%, and probably all of that was political," says Bear Stearns broadcast analyst Victor Miller. "Now you're seeing seven of the top 10 ad categories growing in the third quarter and eight of the top 10 categories growing in the fourth quarter. Normally, political crowds out growth in the core business altogether, so the fact that you have growth in a majority of categories is a good sign."

But Miller's early call on next year: TV revenues down 2%-4%.

For now, the TV business is humming along because of political combined with improved strength in the general business. Also, of course, any comparison with the second half of last year, when the post-9/11 economy was at a standstill, is apt to look good.

Emmis Communications CEO Jeff Smulyan reports that political is "off the charts" at his TV stations. And other business is good and should remain so for the rest of the year.

The question is 2003, and difficulties in forecasting include the low consumer-confidence level (down 45% from

two years ago) and the prospect of war in the Middle East. Wars are often accompanied by recessions.

The Post-Newsweek Stations, a unit of the Washington Post Co., reported 20%-plus revenue growth for the third quarter, thanks largely to political spending. Fourth-quarter revenue will be up double-digit as well, says Alan Frank, president, Post-Newsweek Stations.

The non-political business has been "better than we pre-

dicted it would be," he adds. "A lot of our categories have been strong—auto, some of the retail. Most categories are up from last year."

account for a full 8% of the company's revenues this year, according to Bear Stearn's Miller. That's the good news. The flip side is that the sales staff will be severely challenged next year to replace those dollars. "That's a lot of dough [roughly \$50 million in net revenue], and only a portion of it is coming back next year," he says.

But some groups are recording big gains in the third quarter without a big political windfall. Tribune Television is one

Belo reported an 18% gain in TV revenue, to \$158.7 million, and a 44% gain in cash flow, to 64.5 million. Meredith said TV revenues were up 14%, to \$64.2 million, while cash flow soared 52%, to \$15.4 million.

Acme, which gets a thimbleful of political advertising, reported a 20% revenue gain, to \$20 million, with cash flow climbing 16%, to \$4 million.

Political advertising was a big factor for most of the aforemen-

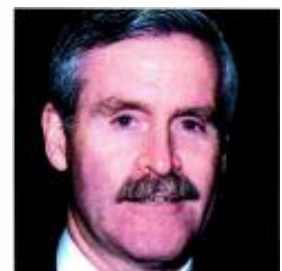


Hearst-Argyle's David Barrett sees positive signs for 2003, with strong network scatter sales for the first quarter.

3rd-quarter boom

Compared with third quarter 2001, which included the economic standstill following the 9/11 terror attacks, this year has looked great for many broadcasters.

Company	3Q '02 TV Revenue	% Change vs. 3Q '01
Hearst-Argyle	\$176.5M	+22%
Belo	\$159.7M	+18%
Meredith	\$64.2M	+14%
Tribune	\$310.0M	+13%



Tribune's Dennis FitzSimons expects 15%-20% ad-sales growth this quarter and expects that to "spill over into the first quarter."

dicted it would be," he adds. "A lot of our categories have been strong—auto, some of the retail. Most categories are up from last year."

But like Smulyan, Frank doesn't have a read on 2003 yet. For that matter, he doesn't have a read on December. "Business is so late coming," he says. And this year's pacing is hard to compare with last year, which was skewed by the post-9/11 malaise.

The political season helps some groups more than others, of course. For Hearst-Argyle Television, which has bushels of ABC, NBC and CBS stations, most with well-respected news operations, political dollars will

example: Revenues were up 13%, to \$310 million. Just 2% of those revenues were political, says FitzSimons. "Our stations are performing well, and we're doing it without a disproportionate amount of political." He credits The WB's strong ratings, syndication and local news for drawing premium ad rates at Tribune stations.

Hearst-Argyle, Belo, Meredith and Acme Communications all reported double-digit gains in TV revenue for the third quarter. Cash-flow increases were also substantial. Hearst-Argyle reported a 22% revenue jump, to \$176.5 million, while cash flow leaped 57%, to \$74.2 million.

tioned groups, Acme and Tribune being the two exceptions. Hearst-Argyle took in \$23 million in political for the quarter. Belo generated a little more than \$11 million in the category and said it will generate a bunch more in the month leading up to the election; spot dollars for the group will be up 30% for October and rise in the high teens for the fourth quarter.

Meanwhile, Merrill Lynch predicts that TV ad sales will settle down considerably next year, tracking just slightly above growth in the gross domestic product in the first quarter. If true, that would mean single-digit ad growth at best.

For now, though, TGFP. ■

Political-ad windfall:

\$825M and counting

By Bill McConnell

Tight gubernatorial races and a basket of elections that will decide control of Congress pumped roughly \$825 million into TV stations by Oct. 15, 10% more than Wall Street estimated at the beginning of the campaign season.

“For a non-presidential election, this will reach record spending levels,” said Mark Lund, vice president of sales at WNBC(TV) New York City, on pace to become the country’s biggest beneficiary of political dollars (its newscast commercial breaks are wall-to-wall political spots). “With control of Congress in the balance, we’re seeing national parties contributing more than usual.”

Through Oct. 15, \$54.7 million had been spent with New York City TV stations for the 2002 races, according to the Alliance for Better Campaigns, a watchdog group pushing for government-mandated free time for candidates. The alliance’s numbers are based on data filed by stations but are not up

to date and run at least 20% below actual spending, according to station sources. Station officials, however, refuse to give specific numbers.

Just behind WNBC in nationwide rankings are fellow

H. Carl McCall. The big-party candidates are spending heavily to counter Independent Tom Golisano, a self-made billionaire who plans to spend roughly \$20 million of his own money.

Also fueling New York City ad buys is the controversial race for New Jersey’s Senate seat. There, Republican Douglas Forrester is trying to beat back Frank Lautenberg, a last-minute replacement for the disgraced Robert Torricelli.

“Top 25 markets are always big,” said Victor Miller, media analyst for Bear Stearns, “and there are areas like Colorado, Minnesota and Arizona where we knew there would be competitive statewide campaigns.”

Some other hotly contested (and heavily advertised) races:

- In California, Republican Bill Simon’s effort to unseat Gov. Gray Davis and a referendum over the San Fernando Valley’s proposed secession from Los Angeles could ultimately pump more than \$50 million into L.A. stations.
- In Texas, Democrat Tony Sanchez, another self-financed tycoon, is trying to oust Gov. Rick Perry, driving a \$37 million bonanza for Dallas and Houston stations.
- The bitter Massachusetts gubernatorial race, pitting Democrat Shannon O’Brien against Mitt Romney, has given beleaguered Boston viewers the

Taking democracy to the bank

Here’s a look at the stations that are reaping the most from political ads, from Jan. 1 through Oct. 15.

Station	Market	Revenue
WNBC	New York	\$15,280,991
WABC	New York	\$13,304,585
WCBS	New York	\$12,647,240
KABC	Los Angeles	\$8,949,800
WLS	Chicago	\$8,766,206
KNBC	Los Angeles	\$7,939,793
WHDH	Boston	\$7,757,453
KXAS	Dallas/Fort Worth	\$7,536,623
WPVI	Philadelphia	\$7,212,310
KHOU	Houston	\$6,158,879

Source: Alliance for Better Campaigns

Below are the hottest markets for political advertising this year.

Market	Revenue
New York	\$54,695,243
Los Angeles	\$33,596,039
Boston	\$27,423,637
Chicago	\$23,507,667
Philadelphia	\$19,829,693
Dallas/Fort Worth	\$19,497,958
Atlanta	\$19,200,383
San Francisco	\$18,259,136
Houston	\$17,847,435
Minneapolis	\$16,032,634

Source: Alliance for Better Campaigns

Big Apple O&Os WABC-TV and WCBS-TV.

Candidates in a three-way race for governor are littering New York City airwaves despite Gov. George Pataki’s 20-point lead over closest rival, Democrat

Finally, he said, “there are markets like East Texas and central Illinois where races have been tougher than expected.” Miller calls that the “three buckets of cash” that are adding so much to the political grand total.

unfortunate distinction of living in the market with the highest number of ad buys: more than 31,000 spots sold through Oct. 15. Boston ranks third nationally in terms of campaign-ad spending. ■

Who’s advertising on WNBC(TV) news



November 2002

Rocking
the
Industry

HBO

At 30

BROADCASTING CABLE

Multichannel

A Special Supplement to *Broadcasting & Cable*
and *Multichannel News*



We join in congratulating

HBO

for 30 years of innovation
and leadership in
the cable industry

From your friends at
Turner Broadcasting System, Inc.



An AOL Time Warner Company





New York restaurateurs have been known to grouse about how their tables empty on Sunday evenings at around the time *Sex and the City* begins

Rocking the Industry

HBO has redefined excellence in TV entertainment. What's next?

Tony Soprano strides into the dimly lit Bada Bing Club, only to stop short when he sees a bartender shoveling what looks like perfectly good ice out of its bin. "We're wasting ice now?" he asks impatiently.

"No," the bartender replies, explaining that the ice has begun to melt and will make the drinks taste too watery, "especially scotch."

Soprano isn't buying it. "Are you talking back to me?" he asks incredulously.

"No," the man replies, calmly restating his case.

Soprano explodes, thrashing the man to the floor with a metal bucket, ignoring his surprised yelps.

Then, throwing the bucket aside, he turns to walk away, jabbing a finger at the bartender and shouting: "Conserve!"

The scene is pure *Sopranos*: tense, dark, filled with conflicting emotions. We sympathize with Tony for all the pressures tightening around him—nagging wife, indolent teenaged kids, a circle of lieutenants ominously lacking in brainpower—but the tantrum reminds us that Tony Soprano, arguably the most fascinating TV character to have come along in years, is a brutal, evil man.

It is brilliant television, and one of the more recent images of the biggest story to happen in TV in at least a generation. HBO, a network with one third the reach of any one of the four major broadcast networks, has been soundly defeating them, and not just in the ratings on Sunday evenings.

"Their stuff is hugely better than anyone else's," says Howard Rosenberg, critic for the *Los Angeles Times*. "They have their clunk-

ers, but most of their stuff is just gold—inventive, bold and generally well executed."

Veteran writers like Rosenberg almost never offer such effusive praise, but that's just it. HBO's success with original series like *Sex and the City*, *Six Feet Under* and others is unusually far-reaching. *The Sopranos'* Sept. 15 return to original episodes, for example, captured a 43 rating in HBO households in the New York DMA. That's more HBO households than tuned in for the Super Bowl this year.

"It's an extraordinary achievement," says Ken Auletta, media writer for *The New Yorker*, who notes that, despite its limited reach, HBO has worked its way into the national conversation. "The characters on *The Sopranos* are a familiar part of our daily language," he says. *Seinfeld* did that with the Soup Nazi, Auletta says, referring to a character who made soup and insulted people. "Everyone talks about the Soup Nazi episode. With *The Sopranos*, it's Bada Bing."

While many critics rate HBO's series the best on television, others go further, arguing the shows surpass anything being produced on the American entertainment scene.

"Some of their original series are among the best comedic and dramatic presentations on any medium in modern America,"

says Robert Thompson, director of the Center For the Study of Popular Television at Syracuse University. "If nothing else, HBO has proven that TV can be a mature, serious art form that any nation would look back upon with pride. This is museum-piece TV that they're putting out there."

And it's profitable. With estimated cash flow expected to top \$800 million this year, HBO has been generating an income substantially larger than any of the six largest broadcast networks. Its revenues, likely to exceed \$2.7 billion this year, have been growing at an enviable 16-percent clip since 1995. And in an industry in which adding new subscribers has always involved a fierce battle with customer churn, HBO has been adding a million new households a

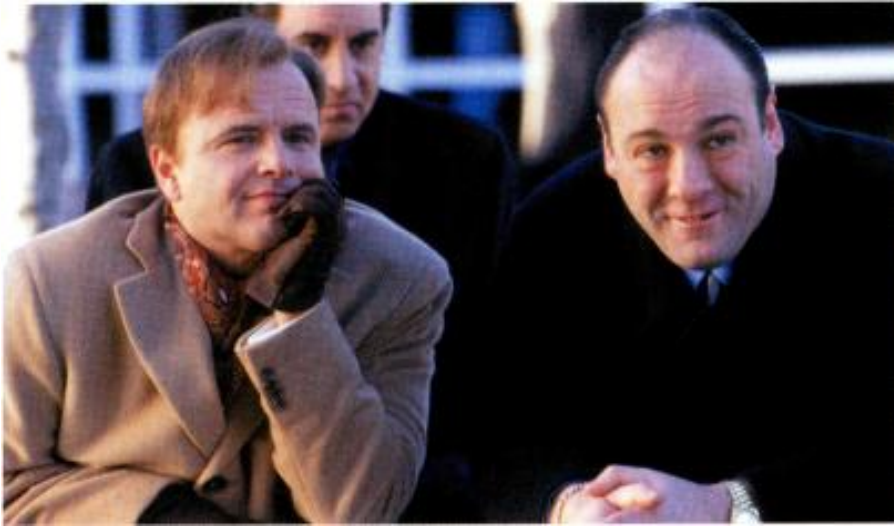
year for the past five years.

The latter success has sparked new gains at cable and satellite affiliates, which are seeing growth in a category many believed had topped out long ago. "We've seen a terrific year-over-year growth in premium units," says Joe Rooney, vice president of marketing at Cox Communications. "Growth has been about five percent in a category that has been relatively flat over the last several years. HBO has a lot to do with that."

Larry Gerbrandt, chief content officer at



Real Women Have Curves is the first feature film to be released under the HBO label



The Sopranos "may be the greatest work of American popular culture of the last quarter century," said the *New York Times*' Stephen Holden

Paul Kagan Associates adds that HBO "has helped cable and satellite to grow despite the fact that both are relatively mature businesses, and HBO has continued to grow, despite the fact that it is the largest and most mature of the premium networks."

Its creative impact on the rest of the TV industry has already begun: FX, which launched one of the more talked about dramas last spring when it debuted *The Shield*, has stated its intentions of becoming the HBO of basic cable. ABC, meanwhile, has signaled its premiere series creator Stephen Bochco that it will remove some of the creative restrictions under which he has worked until now. The

troubled network has also hired HBO Independent Productions to develop new primetime series. And in a now famous letter, NBC chairman Robert Wright challenged his colleagues to consider what they might learn from HBO's extraordinary success.

That success, meanwhile, extends well beyond the original series HBO programs on Sunday evenings. HBO original films have come to dominate the Emmy Awards, winning the statue for best movie nine out of the past 10 years while taking home many other accolades for acting, directing and other categories as well. Despite an increasingly competitive window for theatrical

films, HBO has licensed more \$100-million hits than any other pay network, with upcoming films including *Spiderman*, *A Beautiful Mind* and *Road to Perdition*. Its coverage of boxing also overwhelms competitors, while its event programs, which this year included a Bruce Springsteen concert and a live standup comedy performance by Robin Williams, have become a magnet for some of entertainment's biggest names.

Regardless of how far reaching an impact HBO ultimately exerts on the TV industry, it has set its sights high as it enters its fourth decade. The network plans to increase its presence in home video, where episodes of its original movies and hit series will generate \$100 million in revenue this year. It has hired well-known TV syndication executive Scott Carlin to assess its vast library of original movies, documentaries and other programming and package it for sale in other outlets. And in its most interesting move of all, it has begun to release, under the HBO label, some of its new original movies into the feature film market.

All are efforts not only to boost revenue, but to expose the HBO brand to non-subscribers, says Chris Albrecht, the network's chairman. "We want to spread the HBO brand name in a way that is consistent with the qualities that are on our own network," he says. "We want to expand the reach of HBO."

Kathy Haley researched, wrote and edited this special supplement. Bill Knight, group creative director, Reed Business Information, created its design and layout.

Innovating All Along

HBO expects to double the number of HBO on Demand installations by the end of the year, according to Sarah Cotsen, senior vice president of interactive ventures. The service currently reaches about 150,000 homes in 20 installations.

About 53 percent of new HBO subscribers take HBO on Demand, which carries 150 titles, including theatrical and HBO movies, original series, children's programming and other fare. Each Monday, the network replaces 25 percent of the titles with new programming.

So far, a big percentage of viewing has gone to original series, Cotsen says. "There's no question that the consumer sees original series as the most compelling, and when we ask why they subscribe to On Demand, they say they love the convenience of being able to watch episodes whenever they want."

HBO On Demand is the latest in a series of technological innovations that have shaped the network's first 30 years. The first took place in 1975, when HBO took the risky step of beaming its signal via satellite. This made it available to cable operators across the U.S., many of whom were only too glad to replace their own struggling pay channels.



Original series like *Mind of the Married Man* have proven to be the biggest draw for HBO On Demand

In 1985, HBO became the first U.S. network to scramble its signal, making it possible for to market subscriptions to backyard dish owners. Later, when the cable industry realized that digital compression would enable satellites and cable systems to transmit many more channels, HBO was first to implement the technology, in 1992. "We did it so we could multiplex our service," recalls Bob Zitter, senior vice president of technology operations.

Two years later, HBO worked with Time Warner Cable to develop equipment and a plan for real video on demand, a product it would finally be able to test and begin rolling out in 2001. By then, more than half of HBO's programming was beam-

ing to subscribers in high definition TV, a format that made sense, despite its costs, for HBO's customers. Today, about 65 percent HBO's programming, including *The Sopranos* and *Six Feet Under* and all original movies, is produced and transmitted in HD. The rest is "upconverted" at an HBO facility.

Zitter expects a significant increase next year in the number of cable operators offering HDTV service. "The price of the HD set top is dropping," he says. "So in 2003, cable operators will be much better positioned to provide HDTV at a reasonable cost."

Congratulations 30 YEARS

HBO

CHUCK DOLAN
you created the vision

JERRY LEVIN
you led the satellite revolution

NICK NICHOLAS
you set the model for profitable growth

FRANK BIONDI
you made Hollywood take notice

MICHAEL FUCHS
you launched the "originals" revolution

JEFF BEWKES
you shaped a global powerhouse

CHRIS ALBRECHT
you "out Emmy'd" the broadcast networks



JOHN J. SIE
FOUNDER, CHAIRMAN & CEO
and the team

Thanks for the challenge



**STARZ ENCORE
GROUP**



HBO executive vice president of original programming Carolyn Strauss was looking for a series set in a funeral parlor when she lunched with Oscar-winning writer Alan Ball, who later created *Six Feet Under*

The Way of Success

A bent toward counter-programming informs much of the original programming on HBO

After producing a string of hits celebrated for their penetrating portrayals of contemporary life, HBO will dip into the well of history for two upcoming original series. The move may surprise legions of rival programmers scrambling to emulate the realism that has made shows like *Six Feet Under* and *Sex and the City* hits. It is typical, however, of a team that has made counterprogramming, and the search for what's new and different, a centerpiece of its development strategy.

"We look for provocative and interesting stuff wherever we can find it," explains Carolyn Strauss, executive vice president of original programming. "Our past affords us a wonderful opportunity to examine our present, in a different way."

One of the two new series, *Carnivale*, follows a band of performers in a traveling carney show in the Oklahoma Dust Bowl of 1934. It reflects the worldwide turmoil in the years leading up to World War II, as well as the economic and social unrest in a U.S. still in the grip of the Great Depression. The series focuses on two characters: a charismatic, shadowy radio evangelist and a mys-



New episodes of *Oz*, HBO's drama about life in a maximum security prison, premiere in January

terious 18-year-old fugitive who is taken in by the carnival.

"It's a complicated, mystical show about the battle of good and evil," Strauss says. "It's an enormously ambitious show." Henry Bromell, of NBC's *Homicide*, is executive producing *Carnivale*, which will star Nick Stahl, Michael J. Anderson and Clea DuVall.

A second new series, *Dead Wood*, is a Western starring Timothy Olyphant as Seth Bullock, a marshal-turned traveling merchant who sets up shop in a prospecting town two weeks after the Battle of Little Big Horn. David Milch, who co-created *NYPD*

Blue, is writing and executive producing the series, while Walter Hill, who directed the feature film *Wild Bill*, is directing.

Carnivale and *Dead Wood* aren't the only new projects taking HBO's original programming in a different direction. While *From Earth to the Moon*, *The Corner* and *Band of Brothers* drew their inspiration from events that took place during the last 50 years, a new miniseries in development, *Arthur*, takes place in the Middle Ages. The eight-part project, to be executive produced by Steven Spielberg, will meld the tale of Camelot with documented accounts of historical figures upon whom the fabled King Arthur and his knights may have been based.

HBO's tendency to look for what's new, and counterprogram its past, has allowed it to avoid one of the pitfalls of broadcast TV, says Ann Thomopoulos, senior vice president of original programming and the executive in charge of miniseries development. "Because they have a volume requirement, once they find something that works, they try to turn it into a formula," she says. "We consciously try to avoid formula. When an audience starts to feel they anticipate your next move, it's less satisfying."

Even HBO's approach to the miniseries counterprograms what other U.S. networks do. While most have stuck to four or six hour specials aired over consecutive nights, HBO has mounted longer projects and airs the episodes weekly. The Tom Hanks-directed *From Earth to the Moon* spanned 12 episodes, for example, while Spielberg's *Band of Brothers* filled 10 hours.

This is an approach much closer to that of some European networks, which have turned out popular series that aired 13 episodes or so and then stopped. The similarity is intentional, Thomopoulos says. "There's something about a miniseries that tells a great story and is only as long as it needs to be," she says.

Perhaps nowhere is HBO's bent for counterprogramming more evident than in the way it produces its series. While ABC, CBS and NBC are known for barraging writers with script changes and hemming them in with rules (happy endings, blatant story lines, heroes motivated primarily by good), HBO has a reputation for leaving writers alone, except perhaps to coach them on how to break the rules. Its programmers nudged *Oz* creator Tom Fontana to be unflinching in his portrayal of life in a maximum security prison, and gently reminded *Six Feet Under* creator Alan Ball to avoid the

HBO

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formulas he'd gotten used to while working on shows like *Grace Under Fire*.

The network's tendency to permit creative freedom has made it a magnet for experienced producers, directors and writers looking for an outlet for projects to which they are deeply committed. *Seinfeld* creator Larry David, who produces and stars in *Curb Your Enthusiasm*, brought the project to HBO, while Tom Hanks and Steven Spielberg have each worked on several different projects for the network.

"The stories we attack are slightly different," Thomopoulos says. "They lend themselves to more original thinking and a certain caliber of talent that might not ordinarily do TV."

At the heart of HBO's success may be its willingness to take risks. As HBO chairman Chris Albrecht said in a 2001 interview published by the Writers Guild of America: "The slippery slope of success is trying to recreate it. When you start to think there's a formula for that, or if something doesn't meet expectations and you get cautious, then you run the risk of trapping yourself in a claustrophobic environment. Taking risks breaks you of that. A risk is *Project Greenlight* and a risk is *Band of Brothers*."



Curb Your Enthusiasm, an unscripted comedy from *Seinfeld* creator Larry David (right), pokes wicked fun at the petty and egotistical side of human nature

Pinning Down Victory

Veteran TV programmers know HBO's success of late isn't entirely due to its original series. Backing them up is a time-tested technique that has quietly raised each program's profile: scheduling.

"The whole strategy of conditioning someone to look for a night and a time is TV 101," says Dave Baldwin, executive vice president of program planning. "The American TV audience wants regularity, it wants to carry on a frequent visitation with favorite programs."

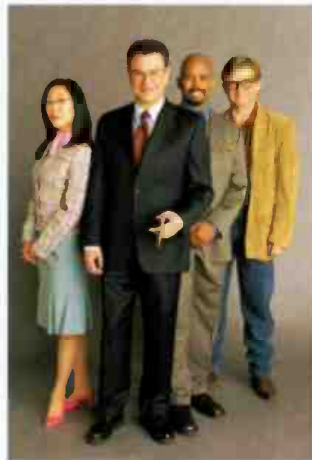
For years, HBO departed from that strategy radically, Baldwin says. "We had a repetition pattern designed to capture a big audience, but it was incomprehensible to our audience. They were lost."

By the early 1990s, focus groups and other research alerted HBO to the problem and it changed course. "We took our strongest attribute, theatricals, and put them in one spot, Saturdays at eight," Baldwin says. "We spent \$15 to 20 million in advertising to guarantee Saturday night on HBO."

The move taught HBO executives an important lesson: Subscriber satisfaction among those who understood the Saturday night scheduling soared 20-30 percent higher than those that didn't.

In the mid-1990s, HBO saw another opportunity to make an appointment with viewers. "When *Sopranos* started, we had something unique enough to go on Sunday," Baldwin says. It chose Sunday because the major networks were all scrambling on that night. "It had always been the holy grail to over-program Sundays and compete head to head," Baldwin says. "But all the networks were going to longform."

By the year 2000, HBO executives realized they had enough original series programming to run almost the entire year on Sunday evenings. The



Arliiss, a satire of the overblown egos in professional sports, aired its final new episodes last summer

approach was unusual: HBO promoted an appointment with an evening, rather than a particular program, but it worked. "As it happens, it does organize the programming and scheduling for the customer," Baldwin says. "They anticipate the next season and they knew where the programming would be."

Currently, HBO programs two hours of new original episodes on Sundays, airing them from 9 to 11 p.m. From 8 to 9 p.m., it airs repeats of top "off-season" series, allowing viewers new to the shows to catch up on earlier episodes or watch them again. It also programs repeats of new episodes throughout the week, with key series usually getting four plays. And it schedules the repeats in the same time periods every week, so viewers know where to find them.

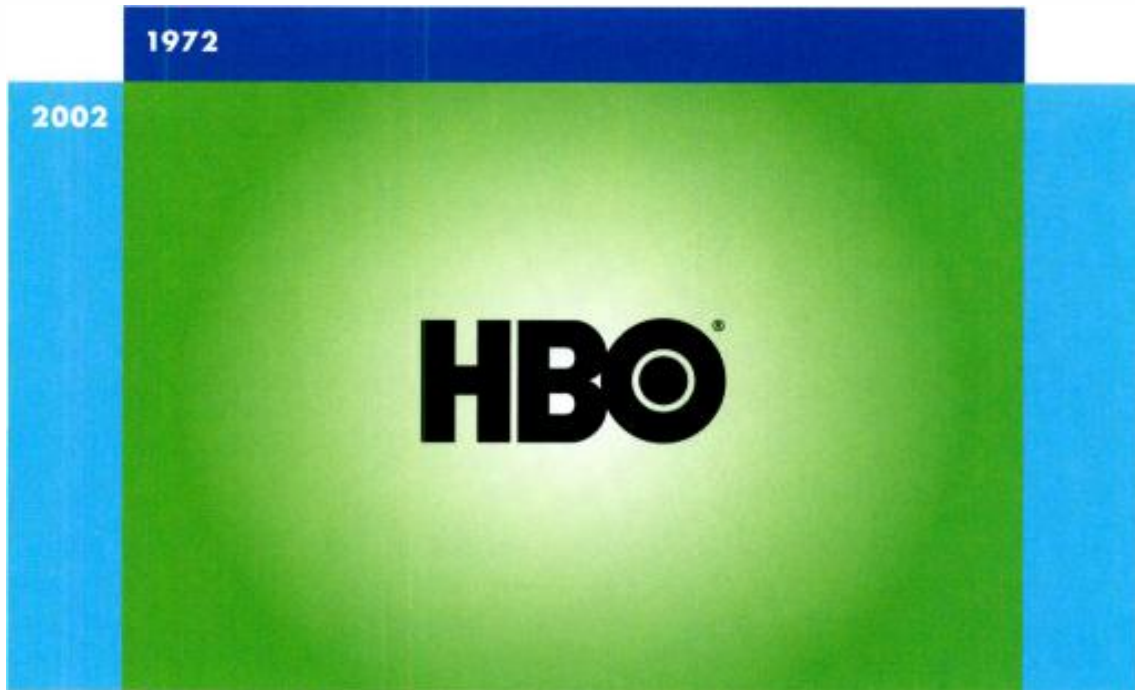
Repeats of *The Sopranos* air Monday nights at 10 p.m., for example, and several series repeat in regularly scheduled time periods on HBO 2.

An important question facing HBO is whether to fill out Sunday primetime by adding new original series between 8 and 9 p.m. Executives hint that they are in no hurry to do this, preferring to solidify what they already have before rushing to add more new programming.

Baldwin adds that HBO walks a fine line when adding new shows. "We constantly monitor our subscriber base and look at how many shows per month make them happy," Baldwin says. "It's a constant balancing act between spending enough on programming and spending too much."

"It is possible to over-program in our business, because we play things off," Baldwin continues. "If we get ourselves running too many first-run shows, we won't have enough room to optimize the audience, and that means people don't have to come at 9 p.m. Sunday."

**TV screens may have gotten wider over the years.
But the sweet spot hasn't changed.**



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Uma Thurman, left, and Juliet Lewis starred in *Hysterical Blindness*

Against the Grain

With the studios focused on special effects-laden blockbusters, HBO is moving in the opposite direction, toward well-written films with a point of view

Atall, attractive young woman drops a coin into the jukebox, takes a sip from her third, hastily downed cocktail of the evening, and begins dancing, alone and suggestively, in the dimly lit neighborhood bar. The man whose attention she clearly seeks, who has already asked her if she'd like to "get laid" later in the evening, ignores her. Finally, Debby gyrates over to his side, interrupting his game of pool and begging him to dance. When he shrugs her off, she presses against him, her eyes showing an unsettled, fearful desperation, and says she just wants to have fun with him. He slams her against the wall, orders her to

back off, and walks out the door, leaving her to endure embarrassed, disdainful looks from the bar's regulars.

In *Hysterical Blindness*, HBO strikes deep at the sad, age-old battle many women wage with low self esteem and the belief that life's only meaning can come from a romantic relationship. The critically acclaimed film was one of three HBO original movies given special recognition at this year's Sundance Film Festival.

While *Hysterical Blindness* appeared as the festival's centerpiece premiere, *The Laramie Project*, about a small town's reaction to the murder of Matthew Shepard, was the event's opening premiere. And *Real Women Have Curves*, HBO's first foray into branded feature films, took the Audience Award.

The winning, high profile presence at America's leading showcase for independent film came as little surprise to long-time observers of HBO's movie production unit. While the "Three Ss"—*Sopranos*, *Sex and the City* and *Six Feet Under*—have captured most of the limelight in the press in recent years, HBO Films has quietly continued to rack up awards.

In the last three years, 11 of the 15 films nominated for Emmys have come from HBO, which has taken home the Emmy for Best Movie in nine of the last 10 years. A string of other accolades, including numerous Golden Globe nominations and a top prize for *Conspiracy*, have also piled up.

HBO's dominance of the Emmys has come despite steadily growing competition in original TV movies. "Everybody's producing movies now, including ESPN and Animal Planet," says Colin Callender, president of HBO Films. "It's never been more competitive."

Callender's unit produces about 10 original movies a year, including several big-budget projects such as the recent *Gathering Storm*, which starred Albert Finney and Vanessa Redgrave and traced a challenging period in the life of Winston Churchill, when he was politically marginalized as he tried to warn Britain of the growing threat of Nazism. Projects of this size can carry budgets in the \$20 million range, while smaller films often come in at \$5 million to \$6 million.

Even the smaller projects avoid the feel of a TV movie. "*Hysterical Blindness* was a guerrilla project, shot in 20 days with a budget of about \$6 million," Callender says, "but it wasn't shot with the attitude or mentality of a TV movie. It was shot like a feature film. There's a big difference."

Many of the ideas for new films come from Callender's development team, which includes four vice presidents and several other staff members who woo writers and look for books and other literary works that might lend themselves to the right kind of movie. "A lot of what we do we develop from the ground up," explains Keri Putnam, senior vice president of HBO Films. "Oftentimes in the studio world, people write spec scripts and they are ready to go. We often work from underlying material—true stories, plays, books—so the life cycle is a bit longer."

More ideas come from producers who typically work on feature films. "When they have a project they believe in, many times they'll bring it over here."

HBO courted Pulitzer prize winning playwright Tony Kushner for some time before convincing him to adapt *Angels in America* to film. The upcoming production stars Al Pacino, Meryl Streep and Emma Thompson. "We try to work with writers we really believe in," Putnam says.

Upcoming projects from HBO Films include Oscar-winner Hilary Swank in *Iron Jawed Angels*, about leaders of the women's suffrage movement in the U.S., and Antonio Banderas in *Starring Pancho Villa As Himself*, which follows the true story of how film makers

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Path to War dramatized the U.S. government's decision to enter the Vietnam War

D.W. Griffith and Harry Aitken acquired exclusive rights to film Pancho Villa's Mexican revolution to create the first Hollywood action movie.

It is from Callender's output that HBO will choose a small number of films to release theatrically. The first, *Real Women Have Curves*, premiered Oct. 18.

HBO chairman Chris Albrecht says the move will both generate revenue and extend the network's brand to non-subscribers, but clearly, there's a creative reason for the decision as well. With Hollywood under fire for its emphasis on special effects laden movies that lack emotional depth, HBO executives see an opening for well-written, more artfully drawn projects.

"The audience isn't finding intelligent, sophisticated, entertaining, fun movies in the theaters," says Colin Callender, president of HBO Films. "They're just not there the way they used to be."

Putnam adds that HBO will find its feature film niche in the space between feature films, independent art films and mainstream TV movies. "There's a growing number of movies with a point of view that aren't getting made," she says. "That niche is growing bigger every day."

Sheril Antonio, associate dean of film, TV and new media at the New York University's Kanbar Institute of Film and TV, suspects HBO's executives may be on to something. "HBO has created an important venue for independent films," she says. "There's a conviction, a sincerity to their films and they aren't romanticized. There's no veneer."

HBO will counterprogram the studios not just in content but in distribution as well. It rolled out *Real Women Have Curves* in just two theaters in New York and about 20 in Southern California, banking on the movie's ability to build word of mouth that would generate ticket sales and pickups in other markets.

With the process still in its early stages, HBO executives aren't sure just yet how they'll decide which films will launch in theaters rather than on HBO, except that the choice will come from among the list of smaller films. The larger event films the network produces each year, including projects like *Path to War* and *Gathering Storm*, will remain exclusive to HBO, Callender says.

The move to release movies theatrically is an important step for HBO, he continues. "In the early days, when we started making original movies on HBO, it drove the original programming on the network," Callender says. "We were filling a gap in the landscape."

"Now, we're filling a gap in the landscape of all movies being made."

A Powerful Franchise

A 12-part documentary series on the most memorable boxing matches in HBO's 30-year history of covering the events will headline the network's new sports programming in 2003. The series, which will be paired with *On the Record With Bob Costas* on HBO's schedule, joins a lineup that relies increasingly on smart magazines and documentaries to round out its sports programming.

For years, HBO aired a variety

Other upcoming documentaries include *O.J.: A Study in Black and White*, which looks at relations between blacks and whites in the U.S. through the experiences of O.J. Simpson. It premieres on Nov. 12 at 10 p.m.

Next year, documentaries will include one in which veteran announcer Jim McKay looks back over his 50 years of covering sports, and *Curse of the Bambino*, an examination of why



Former Vikings wide receiver Cris Carter joined *Inside the NFL* this year

of sports, including some pro hockey and basketball in the 1970s and midweek rounds of Wimbledon tennis. More recently, however, the network has concentrated on its boxing events while adding to its list of sports-related programs.

"Boxing is as powerful a franchise as any in branding HBO," says HBO Sports president Ross Greenberg. "It usually lists as customers' second or third reason for subscribing to the network and our ratings indicate that it drives people to the set."

The documentary series will focus on the 12 most interesting fights in HBO history. "We'll choose fights not just for their immediate impact, but for their impact on the sport as well," Greenberg says. "We want to look at each fight on its own and tell the story that swirled around the event."

the Boston Red Sox have been unable to win the World Series since 1918.

HBO Sports has produced more than 40 documentaries since 1990 and continues to turn out about four a year.

Along with boxing and documentaries, HBO airs the monthly *Real Sports with Bryant Gumbel*, plus two magazines: *Inside the NFL* and *On the Record With Bob Costas*.

The magazines round out a sports lineup built around high-profile events on *World Championship Boxing* and the newer *HBO Boxing After Dark*, which highlights up-and-coming fighters.

"Each show has the ability to create fresh noisemaking, even our documentaries," Greenberg says. "By the time they hit the air, they've become highly anticipated."

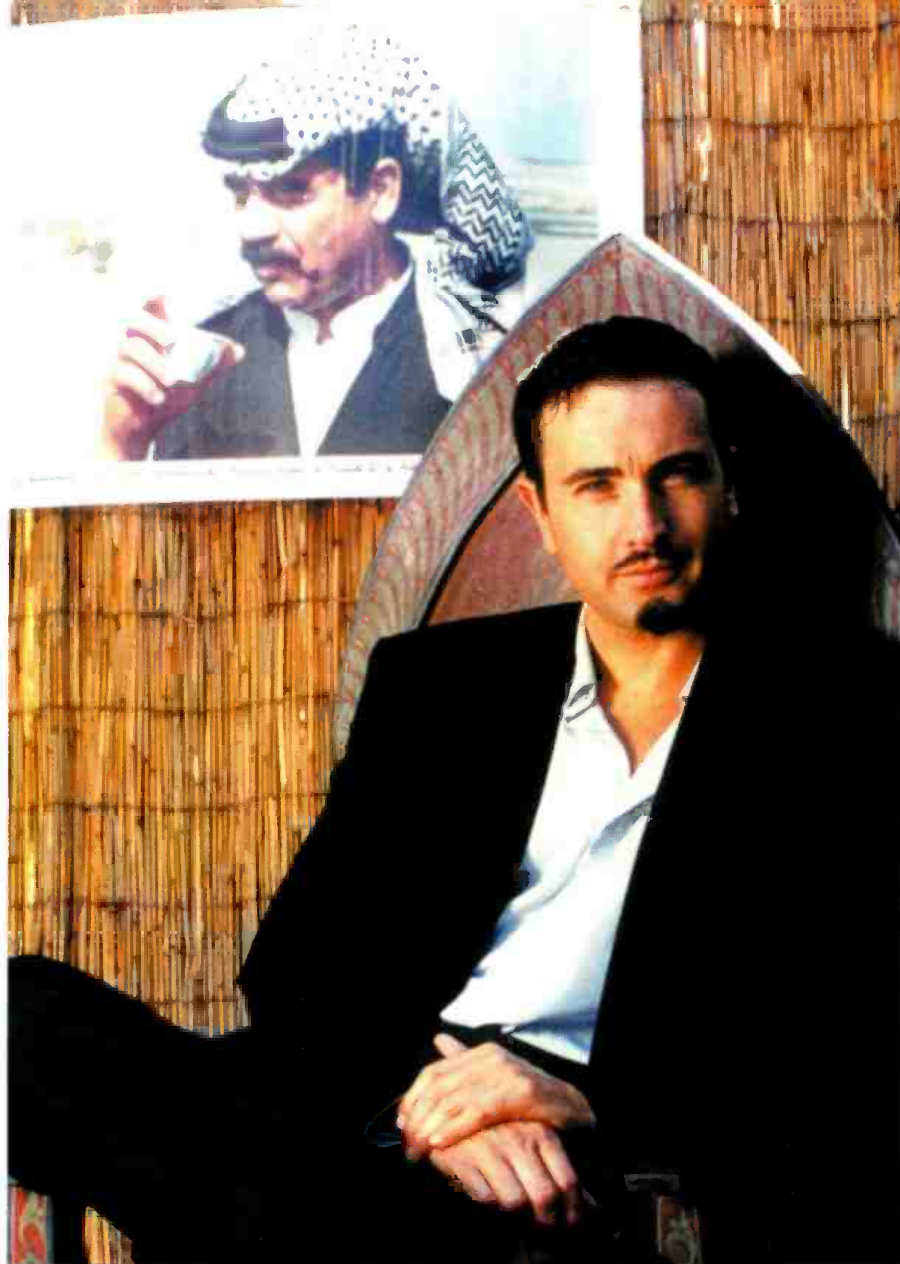
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Uncle Saddam, a look at the personal idiosyncrasies of Saddam Hussein, will air on Cinemax



Lalee's Kin, an *America Undercover* special, examined the debilitating effects of entrenched poverty in the American Deep South

Staying Real

Original documentaries have a higher profile, since their appearance in HBO's Sunday night lineup

HBO has more than doubled the number of documentaries it produces in recent years, adding a monthly franchise, *Reel Life*, on Cinemax and boosting the number of films on its own air. The increase grew out of a desire to stay competitive in a field where a growing number of networks shops for documentaries.

"The TV landscape is changing, so we have to keep changing," says Sheila Nevins, executive vice president of original programming. "We want film makers to keep coming to us.

This is a breeding ground for new talent."

Also driving the trend is a proliferation in the number of good documentaries being produced. As digital systems have improved and home technology became able to produce broadcast-quality programming, the number of reality shows being submitted began to grow, Nevins says. "These shows weren't HBO documentaries, but they were things we wanted to have as our own."

Films at the more artful end of the spectrum go into *Reel Life*, sometimes after the

addition of some music, editing and other expertise from Nevins' department.

HBO, meanwhile, continues to air a variety of different kinds of documentaries. There's *America Undercover*, a provocative series that can include personal stories as well as larger specials probing major issues, or *Real Sex* and *Taxicab Confessions*, late-night series that explore the frontiers, and the underside, of a topic that interests just about everyone. The latter make up about 10 percent of the documentaries appearing on HBO, but they often have the highest profile among subscribers. "They give viewers access to this sort of programming without having to subscribe to a service that they don't want to have appear on their bill," Nevins says.

Now in its 19th year, *America Undercover* has enjoyed a higher profile, and bigger ratings, since last year, when HBO began rotating the show into its Sunday primetime lineup for 12-week stretches. The second season of *America Undercover Sundays*, aired March through May, reached a total audience of 78.5 million viewers.

America Undercover Sundays will appear again in January, when it will air following new episodes of the prison drama, *Oz*.

In addition to the regular series, *America Undercover* also airs monthly specials.



Paulie and the Professors



Journeys With George, Alexandra Pelosi's video diary of time spent on the campaign trail with then candidate George W. Bush, premiered on Nov. 5

among them the recent *Lalee's Kin: The Legacy of Cotton*, about the debilitating effects of entrenched poverty in the deep south. Upcoming films include *Unchained Memories*, featuring prominent actors such as Oprah Winfrey and Ozzie Davis reading narratives from former American slaves. The narratives were recorded by writers employed during the 1930s by the Works Projects Administration.

Nevins decided to produce the documentary after reading a story in the *New York Times* describing the 3,000 slave oral histories preserved at the Library of Congress. "I realized I'd never heard a slave talk," she says. "We have so many projects about the Holocaust and other aspects of history, but most slaves weren't allowed to read and write, so there was no record. I thought we could bring this to light."

Another project, *Cat House*, looks at one of the few legal brothels in the U.S. that operates extremely well, while *Pandemic* explores the steady, frightening spread of AIDS across the globe. Nevins calls the latter a "low watch but high visibility show" that will likely win critical attention but not as much viewership as some of HBO's racier programs. "There are some stories that need to be told," she says.

Nevins' department screens about 100 hours of documentary programming a week in its search for films to supplement those it produces itself. It finances about 60 percent of the films it airs, acquires another 20 percent and co-finances the rest, Nevins says.

Since she launched HBO's documentary effort in 1979, the network has won 47 Emmys, 12 Oscars and 18 Peabodys, including a Peabody for Nevins herself. It's an enviable record, but one Nevins keeps in perspective.

"Every so often I meet someone who says 'Oh! HBO does documentaries?'" she chuckles. "That keeps my head from getting too big."

The *Sopranos* may have impressed rival TV network executives, but it has also caught the attention of at least one university, where an English professor now analyzes episodes of the HBO drama along with literary works. "They really do stand up to the kind of analysis I'm used to giving for a (Harold) Pinter play, or a Tennessee Williams play, or a Hitchcock film, or a Shakespeare play," said Maurice Yacowar, a professor at the University of Calgary in Alberta during an August interview with Reuters. "The text is that rich, the context is that lively. They really are remarkable works as individual films"

Yacowar's film course looks at how *The*



Michael Imperioli, Steven Van Zandt and James Gandolfini

Sopranos represents the evolution of the gangster film by showing that mob bosses and their cronies suffer the same basic problems as the rest of us, Reuters said. The professor has also written a book on the subject: *The Sopranos on the Couch: Analyzing Television's Greatest Series*.



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Band of Brothers, HBO's Emmy winning miniseries about the 101st Airborne's role in the allied invasion of Europe during World War II, will make its debut in home video on Nov. 5. The network sees home video as an important window for allowing non-subscribers to sample its original programming

Expanding the Franchise

Since becoming chairman and CEO of HBO in July, Chris Albrecht has moved toward executing a primary goal: to enlarge the reach of HBO's programming into theaters, home video, syndication and other outlets. He discusses this and other thoughts about the future in the following interview.

Sunday night has become a weekly destination for many HBO subscribers. Do you anticipate HBO will become a daily destination for them someday?

I hope people use us on a daily basis but I don't foresee us having a schedule designed to bring people to different original programming five days a week. A broadcast network is like a utility. You get news, sports, weather, soaps, talk shows, primetime entertainment, late night. It's something people have been used to having as part of their lives as they travel through the day. HBO will still be that alternative that will either fill in the gaps and be an add-on for people who are heavy TV viewers, or it will be for the people who don't want to watch a lot of TV but when they watch they really want to make it count.

Will you add a third hour on Sunday?

We actually have three hours, considering that we start at eight with reruns of [series that are in their off-season]. These things perform incredibly well. For the foreseeable future, given the realities of producing, the financial realities of how much it costs to produce TV, we're first going to make sure we have the two hour block as close to 52 weeks a year as we can get. We'd like to stay



HBO chairman Chris Albrecht

in the late night area. Maybe there will be a re-entry into the talk show area now that Dennis [Miller] has decided to hang up his microphone. The answer for us is to stay really distinctive and unique and offer enough to the different subscriber groups that they feel really connected to the network on a regular basis.

How do you expect HBO's production and development process to change now that you have other things to worry about?

One of the extraordinary things about HBO is that the people here have been working together for a very extended period of time. Carolyn Strauss has been in charge of series under my supervision for the last seven years. She has been an architect of what's gone on so far, working with Anne Thomopoulos, Colin [Callender] who has been here for 15 years, and Sheila Nevins.

This is a group of people who are not only familiar with what they do but are familiar with the philosophy of HBO. We're working even more as a unit of peers rather than I'm in charge and they're following my instructions. That's really the change. People are even more self initiating and self governing and work collectively and with me in a way that only people can when they know each other and have worked together for a very long time.

How do you expand the HBO brand and still protect the network from becoming something that it isn't now?

We need to keep our eye on the fact that we are a place where creative people can come

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and do their best work. We need to make sure that we don't think we have the answers. That we are the patrons to these terrifically talented people. We have our opinions and need to be cognizant of what's on our network, but we need to remember that what makes us different from other networks—and the reason others are trying to emulate us—is that we support the creative talent. We don't try to steer them.

You've hired Scott Carlin, a well known syndication executive. What do you expect from him?

We realized we had a really interesting and valuable library. We didn't know how to evaluate it and what opportunities there may be and rather than go to an outside company, Warner of course being the most likely one, we wanted to bring someone in who would meld into the HBO culture and the business philosophy and factor all those things into their own expertise in evaluating the network's product.

We're hoping he'll become an expert and help us make much more professional analyses and provide us with more guidance in those situations. If you think about expanding the brand, that's one of the areas where we could do that and it's consistent with what I've said I wanted to do.

How big is the library?

We have hundreds of episodes of TV series, dozens and dozens of specials, dozens and dozens of documentaries, a large cache of movies and a wide variety of sports and family programming. It isn't what Michael Eisner found in the vault when he came to Disney, but it's a pretty interesting, uniquely profiled and branded closet full of programming.

Sex and the City seems to have cut out a lot of the nudity it had when it first launched. Did you do that with syndication in mind?

We've always shown coverage for the show just in case that decision ever came up. It was only the prudent thing to do. There's never been a discussion about more or less nudity on *Sex and the City*. What happened is the show became very character-based about the four women. And as those characters grew and the writers and actresses understood the potential for those characters and the potential came to fruition, the story lines naturally led themselves toward those kinds of things.

So I could I see it on late night TV?

There is a version of *Sex and the City* that would play very well in syndication or basic cable.

Young people in several Latin American countries used eight millimeter cameras, provided by HBO, to create video diaries. The half-hour programs that resulted aired as part of an original series that looked at the world through the eyes of Venezuelans, Argentineans and others.

"We're starting to produce original programming," says Steve Rosenberg, president of HBO International, which co-owns pay TV channels in Latin America, Eastern Europe and Asia.

So far, original programming efforts have been modest. "We've done some comedy series, some documentaries and we've co-financed movies in Poland and Latin America," Rosenberg says.

The nascent original programming effort, which Rosenberg compares to HBO's earliest production efforts nearly 30 years ago in the U.S., will be key to the future of channels like HBO Olé, HBO Asia and HBO Romania, he says. "I'm a firm believer that success in any country lies in locally originated programming. The backbone can be imported movies and shows from the U.S., but the long term viability of all of our businesses will be based on the attraction and production of original ideas, just the way it is here in the U.S."

HBO participates in 10 premium networks overseas, with two in Latin America, three in Asia and five in Eastern Europe. It also partners in several basic cable networks overseas.

Like most companies operating networks in overseas markets, it has been cutting costs lately to adjust to steep downturns in TV markets outside the U.S., but is well-positioned to weather the storm.

"We have a preeminent position in the markets we serve," Rosenberg says. "We are fortunate to have gotten in early in these markets."



Gathering Storm and other HBO originals could have a future in U.S. syndication or on basic cable

set and show people off the network that they're really missing something. Then it's as much a marketing tool as it is a direct revenue producing tool. And when it comes to library product, those things are sitting around and not even serving a real purpose for the network unless it's to play on the plex channels in some kind of rotation.

So for us to be able to take those and put them somewhere where they'd be revenue- and awareness-producing then it really almost is a pretty easy discussion. There are complicated issues that go into thinking about the overall idea, but we have a good group of people that understand the HBO business. The piece we were missing was someone like Scott. Now we have a perfect opportunity to say who what where and when?

If you expand HBO's reach to 70 percent of the U.S. can it be the same network?

Sure it can be a lot better.

How so?

I don't think we'll reach 70 percent of the U.S. That's double the subscribers we have and the great challenge for us is that even with all this great programming, we are governed by a distribution system that we don't control. The cable and satellite operators do, and they have other products they are selling. The real challenge for us is how to continue to grow in an increasingly competitive marketplace with regard to our own distribution system. The only benefit that can happen from having HBO in 70 million homes is that we'd have twice as much money to spend on programming.

How would you make that decision?

When these shows have had their run or are toward the end of their run, we would say there's an opportunity to not only generate some revenue but to take this incredible as-

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Trust us, we know your outstanding programming is only part of the story behind your success. In the early days it was the first live satellite-to-cable sporting event (the famous "Thrilla in Manila" Ali/Frazier heavyweight boxing championship). Today it's HBO-on-demand. Through it all, we've been thrilled to partner with you on innovations that have literally changed what people think is possible on TV. So please do not refuse us the favor of congratulating you on your first 30 years of achievement.

HBO





September 15, 9PM/8c HBO

HBO's campaign promoting the return of *The Sopranos* episodes sparked its own wave of publicity

Accenting Success

HBO's marketing efforts, timed to big events, stroke subscribers while trolling for new ones

Ann Thomopoulos stepped off the train that had sped her to the south of France and looked into a crowd of school children and older adults, many of them carrying roses and waving American flags. They'd come to greet the American veterans who were arriving with HBO executives for the world premiere screening of *Band of Brothers*. The epic World War II miniseries, about soldiers of the 101st Airborne's Easy Company and their role in the invasion of Europe, wouldn't air on the network for another three months, but HBO's promotional campaign was well underway.

The world premiere would take place on June 6, the anniversary of D-Day, in a theater HBO had built for the purpose near Utah Beach, one of the invasion's most important landing points. Guests would include Easy Company veterans and their families, European heads of state and press from all over the world.

"It was very moving to see those veterans return to the place where they'd fought, and to see how the local people appreciated what they'd done," recalls Thomopoulos, who is HBO's senior vice president of original programming. "It was a promotion, but it didn't feel like it was about the show. It felt like it was about the men."

The Normandy premiere, large even by HBO standards, gave the network an opportunity to pay tribute to the veterans of World War II, whose stories had made a deep impression on producers and others working on *Band of Brothers*. Like many HBO promotions, however, it also accomplished its mission: to cast the series, and the network, as something clearly distinct from, and a cut above, the vast majority of TV fare.

The "It's Not TV, It's HBO" image campaign, at the heart of promotions like the one in Normandy, has been central to HBO's marketing effort since 1996. It launched not long after a pivotal meeting

that triggered a dramatic change in the direction of the network.

The meeting, which included HBO's top managers, took place soon after Jeff Bewkes, who is now chief operating officer of AOL Time Warner's entertainment group, became chairman of HBO. He wanted a candid review of the network's position and some frank talk about where it was headed.

"He was looking at the course the company had been on for a very long time, and at the competitive landscape," recalls Chris Albrecht, HBO's current chairman and back then, its programming chief. "We realized how much had changed, starting with the maturing process of basic cable. The cost of cable and pay TV on top of it had increased. Jeff said this model of people using us once in a while, a couple of times a month maybe, and keeping us doesn't make sense anymore. We need to become a regular use medium. And the way to do that is through series. We should venture into that area."

HBO had been programming original series since 1983 and had recently scored a critical success with the *Larry Sanders Show*, but its efforts until 1996 had been casual, Albrecht says. "There was no attempt to put something on with a cohesive plan and schedule, or to build a real profile that was year-long."

The decision to do so marked a major shift, not only in the way HBO developed its original programming, but in the way it marketed itself as well.

"HBO had had a variety of campaigns through the 80s and 90s that were consistent with business challenges at the time," recalls Eric Kessler, executive vice president of marketing. "In the 80s, it was 'Nobody Brings It Home Like HBO,' which reflected the new concept of bringing uncut theatrical movies home. Later, when Showtime began competing in the pay category, the slogan became 'Simply the Best.'"

Continued on page 22

Congratulations
HBO

Congratulations to HBO

for providing extraordinary programming
to American homes for 30 years.



Congratulations

HBO[®]

on your

30th

anniversary!

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DialAmerica Marketing Inc.

Sweating Live Events

When the Rolling Stones appear in concert on HBO in January, viewers will see basically the same performance fans have been taking in live for months—with a difference. If

the way they can't be captured anywhere else. It's so viewers will have a front row seat."

The network also works with the performers, making sure the event is the best it can be. "The



The Boss performed on HBO this year

the Stones' show is like most major HBO concerts that have gone before it, it will have an edge that isn't always there in the stadium. It happens because artists know their show, which is being shot live, will be beamed to many more viewers than typically attend a live concert.

"Even though they do it live every night, this time it's going to millions of viewers," says Nancy Geller, senior vice president of original programming. "It's a big night for them."

Geller lines up concerts many months in advance, and then gets to work. "The show doesn't change for HBO, but it becomes more designed to be shot for HBO," she says. "We make sure we capture the artist

magnitude of the star doesn't matter, they need support," Geller says. "The fact that we give it to them is one reason that stars like coming here."

Madonna has appeared in concert three times on HBO, and Bruce Springsteen, whom Geller wooed for years, finally agreed to a show this year.

The range of HBO events is also demographically broad in appeal: N'Sync appeared in concert, while George Carlin has done several stand-up events.

If there's one thing each of the shows has in common, it's that they're shot live in concert. "We don't do music specials," Geller says. "Artists know when they come to HBO, it's going to be a sweating, live concert."

By the mid 1990s, with HBO already airing in the vast majority of pay TV households, the challenge became enlarging the pay category itself. "To grow, we needed to increase the number of pay TV households," Kessler says.

Hence, the "It's Not TV, It's HBO" campaign, which had grown familiar by the time the network's lineup of original dramas and comedies began to grab big numbers of viewers on Sunday evenings. Then, HBO reached its next marketing challenge: letting subscribers know they could depend on Sunday evening as a destination for compelling programming no matter which series happened to be airing at the time.

Its major attempt on this front, "Sunday Is," featured an emotional spot in which the familiar stars of *The Sopranos*, *Six Feet Under* and other series smiled warmly into the camera, as if silently greeting old friends. The message was subtle: The campaign promoted appointment viewing, but also reminded viewers that, as subscribers, they are part of a special community. "We need to always promote the brand to our existing subscribers, because every single month they make a purchase decision," Kessler says.

"Sunday Is" later gave way to "Waiting For You," a campaign featuring clips from the shows that catch stars gazing pensively. The spots hint that the programming is worth waiting for.

Both appointment viewing campaigns jibed with a wider subscriber acquisition campaign that is now focused heavily on original series and big events. These reach out to the broader population, and nearly always work in concert with affiliates' outreach campaigns.

A good example occurred in September, when HBO ran a print campaign for *The Sopranos*, featuring a photo shot by Annie Liebovitz, one of the most prominent photographers in the U.S. The campaign, which pictured the cast in character in a moody, apprehensive shot, generated a flurry of publicity, as viewers tried to discern whether there were hints in the image about the direction the show would take in the coming season.

HBO hired Liebovitz because it wanted to send a message. "We wanted a print campaign that reflects the quality of the show," Kessler explains. Similar thinking inspired a spring campaign promoting new episodes of *Sex and the City*. An outdoor campaign that appeared prominently in several major cities featured photos of series star Sarah Jessica Parker in a variety of situations. A shot of her on a cell phone hung on public phones while one of her getting out of a cab rode the tops of numerous taxis. Again, the message here was that the show is worth much more than the average promotional campaign.

HBO times its major subscriber acquisition campaigns to promote the start of a new season of episodes, supplying cable operators with materials so they can work alongside the national effort. Currently, it is running one centered on the November premiere of *Harry Potter* on the network, and it plans one for early next year, timed to the return of new *Six Feet Under* episodes in March. Next year's campaigns may include promotion for HBO On Demand, as well as the linear network, according to Jerry Slavin, executive vice president of affiliate relations.

In the days leading up to the return of *The Sopranos* in September, *Entertainment Tonight* reviewed, in detail, the story lines of previous episodes, while the *Today Show* featured segments on the show three days in a row. That kind of attention can't be had through marketing efforts alone, Kessler says, noting that it's the programming that has put HBO so squarely in the spotlight.

Nonetheless, the \$91 million HBO spends on media to promote its programming, and the efforts of Kessler and his colleagues, appear to be doing something right.

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HBO on its

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THE SOPRANOS
SEX AND THE CITY
SIX FEET UNDER
ARLISS
BAND OF BROTHERS
MIND OF THE MARRIED MAN
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CURB YOUR ENTHUSIASM

THERE'S NO PLACE | *like* |

HOME BOX OFFICE

ON THE RECORD WITH BOB COSTAS
LARAMIE PROJECT
THE GATHERING STORM
A LESSON BEFORE DYING
DON KING: ONLY IN AMERICA
MISS EVERS' BOYS
TRUMAN
AND THE BAND PLAYED ON
STALIN
BARBARIANS AT THE GATE
PATH TO WAR
REAL WOMEN HAVE CURVES
HYSTERICAL BLINDNESS
WIT
DREAM ON
NOT NECESSARILY THE NEWS
THE LARRY SANDERS SHOW
ON LOCATION
COMIC RELIEF
FROM THE EARTH TO THE MOON
THE CORNER
AMERICA UNDERCOVER
FRAGGLE ROCK
ENCYCLOPEDIA
UNIVERSOUL CIRCUS
WORLD CHAMPIONSHIP BOXING
INSIDE THE NFL

Thank you for
bringing exceptional
television programming
to America's homes
for the past 30 years.



Programming

Laughs aside, TBS falters

Sitcom block saps Superstation in October prime; Fox bumps Larry King

By Allison Romano

Two months ago, TBS Superstation introduced a comedy block in fringe headlined by *Friends* and *Seinfeld*. Great programming, but, since then, prime time numbers have faltered.

TBS averaged a 1.3 household rating in prime for October, off 19% from last year. September ratings were off 24%. TBS has not ranked in the top five since June.

"Let's wait until the end of the quarter until we worry," said Turner research guru Jack Wakshlag, "especially since a lot of resources were pushed to a different day-part." The comedy block receives the bulk of programming and promotional dollars. Ratings started out slow but are improving.

In prime, TBS is fueled by movies and, in



Theatrical movies like *The Wedding Singer* remain the backbone of TBS's schedule.

baseball season, the Atlanta Braves. In October, the top-rated movie was *Pretty Woman*, with a 3.5 rating, but it's hardly fresh. Other theatricals sputtered, but they will remain the backbone of TBS's schedule, said GM Dennis Quinn. "Big movies can grab 150%

above the prime time average." He noted that bigger titles, such as *A Few Good Men*, are back-loaded into late fourth quarter.

TNT is steadier, thanks in part to *Law & Order* and the National Basketball Association. "Turner never seems to be able to get both cooking at once," Lifetime research head Tim Brooks said of TBS and TNT.

Lifetime, as usual, finished October with the highest prime time score, a 1.8 average.

Fox News' *Hannity & Colmes* edged out CNN's *Larry King Live* for the first time, with 1.7 million viewers to *King's* 1.6 million. *The O'Reilly Factor* remained the most-watched show, with 2.5 million viewers.

The Washington, D.C., sniper coverage perked up ratings for the three major cable news channels. Fox News rose from a 1.1 in September to a 1.5 average in October; CNN logged a 1.1, up from 0.8. MSNBC finished October with 0.5 in prime, its first time above 0.4 this year. All three were off from October 2001's record levels. ■

Nat Geo, Health join Nielsen numbers game

Their marks may be slight, but National Geographic Channel and Discovery Health have arrived on the Nielsen Media Research scene, publishing their first monthly ratings.

In October, National Geographic posted a 0.2 average rating in prime time, on par with *Headline News* and *CNBC*. Discovery Health recorded a 0.1 rating, besting only *MuchMusic USA* and *Great American Country*.

Even with tiny Niensens, a move to ratings earns praise from media buyers. When a network isn't rated, buyers have to rely on network estimates. Data can back up—

or discount—what a network has been pitching. "You can only go on this way for so long before clients want to know what you're delivering," said Discovery Health GM Bob Reid.

Size isn't everything. "We're not afraid of being on a network with small numbers if there are people watching that we're trying to reach," said Starcomm Worldwide's Director of National TV Research Sam Armando.

Typically, cable networks wait for distribution to surpass 30 million homes before they publish ratings. Any sooner, some executives say, and the data is too volatile. But when

numbers look good, some networks move faster, like *SoapNet* and *Lifetime Movie Network*.

Both Nat Geo and Discovery Health played it more conservatively, patiently tracking numbers since October 2001. Now Nat Geo is piped into about 36 million homes and will launch on Time Warner Cable in New York—likely on analog—by January. Discovery Health counts about 40 million subscribers.

For fully distributed networks, Nielsen ratings are an important programming and scheduling tool. They show what works and what causes viewers to flee. For smaller channels, though, one

Nielsen meter can swing the ratings. "We have to be careful not to knee-jerk too quickly," said Nat Geo President and CEO Lauren Ong. "We use the numbers as a sanity check." Ratings should paint a more reliable story in six months to a year.

A few larger channels, like *Oxygen* and *ESPN Classic*, still don't publish Nielsen numbers, and that raises some eyebrows. When a network reaches more than 40% of cable subscribers, "the question creeps in, 'What are they hiding?'" said Starcomm's Armando. "Nat Geo and Discovery Health have removed that doubt." —A.R.

Programming

BroadcastWatch

COMPILED BY KENNETH RAY

OCT. 21-27 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	PAX	UPN	WB
5	8.3/13	11.2/17	7.8/12	5.4/8	0.9/1	2.6/4	4.5/7
MONDAY	8:00 88. Drew Carey 3.2/5	26. King of Queens 8.8/14	43. Fear Factor 7.3/11	48. Boston Public 6.6/10	123. Diagnosis Murder 0.8/1	101. The Parkers 2.5/4	66. 7th Heaven 5.3/8
	8:30 92. Whose Line Is It 2.8/5	21. Yes, Dear 9.3/14				95. One on One 2.7/4	
	9:00 13. Monday Night Football—Indianapolis Colts vs. Pittsburgh Steelers 10.6/18	3. Ev Lvs Raymnd 13.7/20	34. Third Watch 8.1/12	82. Girls Club* 4.1/6	125. Body and Soul 0.7/1	92. Girlfriends 2.8/4	86. Everwood 3.7/5
TUESDAY	8:00 26. 8 Simple Rules 8.8/14	18. JAG 9.5/15	71. Just Shoot Me 5.1/8	59. W Ser Pregame 5.9/10	125. Weakest Link 0.7/1	89. Buffy the Vampire Slayer 3.1/5	82. Gilmore Girls 4.1/6
	8:30 31. According to Jim 8.3/12		64. In-Laws 5.4/8				
	9:00 51. Life w/Bonnie 6.4/9	23. The Guardian 9.2/14	36. Frasier 7.9/12	11. World Series Game 3—Anaheim Angels vs. San Francisco Giants 10.8/18	125. Just Cause 0.7/1	115. Haunted 1.2/2	75. Smallville 4.8/7
WEDNESDAY	8:00 29. My Wife & Kids 8.5/14	48. 60 Minutes II 6.6/11	68. Extreme Variety 5.2/8	39. W Ser Pregame 7.5/13	129. Candid Camera 0.6/1	97. Enterprise 2.6/4	103. Dawson's Creek 2.4/4
	8:30 39. George Lopez 7.5/12						
	9:00 17. The Bachelor 9.8/15	68. Amazing Race 5.2/8	30. The West Wing 8.4/13	5. World Series Game 4—Anaheim Angels vs. San Francisco Giants 11.8/19	123. Doc 0.8/1	104. The Twilight Zone 2.2/3	92. Birds of Prey 2.8/4
THURSDAY	8:00 57. Primetime Special 6.0/9	7. Survivor: Thailand 11.7/18	8. Friends 11.5/18	76. Wd Ser Pregame 4.6/8	131. Desperate Measures 0.5/1	86. WWE Smackdown! 3.7/6	107. Family Affair 1.8/3
	8:30 90. Push, Nevada 2.9/4	2. CSI 15.6/23	24. Will & Grace 9.1/13	16. World Series Game 5—Anaheim Angels vs. San Francisco Giants 10.0/17	118. Diagnosis Murder 1.0/1		110. Do Over 1.7/3
	9:00 63. Primetime Thursday 5.6/9	13. Without a Trace 10.6/17	28. Law & Order: Criminal Intent 8.7/14				107. Jamie Kennedy 1.8/3
FRIDAY	8:00 60. Great Pumpkin 5.8/10	51. 48 Hours Investigates 6.4/11	39. Providence 7.5/13	90. Firefly 2.9/5	115. Friday Night Flix—Beyond the Prairie 1.2/2	110. UPN's Movie Friday—Woo 1.7/3	105. What I Like/You 2.0/4
	8:30 74. Winnie the Pooh 4.9/9						112. Do Over 1.6/3
	9:00 64. America's Funniest Home Videos 5.4/9	47. Hack 6.8/12	31. Dateline NBC 8.3/14	85. John Doe 3.9/7			97. Reba 2.6/4
SATURDAY	8:00 95. ABC Saturday Night at the Movies—Backdraft 2.7/5	66. Touched by an Angel 5.3/10	80. NBC Saturday Night Movies—The Rainmaker 4.2/8	5. World Series Game 6—San Francisco Giants vs. Anaheim Angels 11.8/21	129. America's Favorite Movies—Raintree County 0.6/1		107. Greetings/Tucson 1.8/3
	8:30	39. The District 7.5/13					
	9:00	54. The Agency 6.3/11					
SUNDAY	7:00 71. Wonderful World of Disney—A Bug's Life 5.1/8	(nr) NFL Game 2 11.8/23	43. Dateline NBC 7.3/12	80. The Simpsons 4.2/7	122. Beyond the Prairie 0.9/1		106. Gilmore Girls 1.9/3
	7:30	18. 60 Minutes 9.5/15	43. American Dreams 7.3/11	36. W Ser Pregame 7.9/13			97. Charmed 2.6/4
	8:00	54. Becker 6.3/9					97. Angel 2.6/4
WEEK	5.9/10	8.4/13	7.5/12	10.2/16	0.9/1	2.5/4	2.9/4
	6.2/10	8.7/14	8.3/14	6.9/11	0.9/1	2.6/4	3.0/5

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TV UNIVERSE ESTIMATED AT 106.7 MILLION HOUSEHOLDS;
 ONE RATINGS POINT IS EQUAL TO 1,067,000 TV HOMES
 • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN
 • *PREMIERE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • S-T-D = SEASON TO DATE
 • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH

Syndication Watch

OCT. 14-20 Syndicated programming ratings according to Nielsen Media Research

TOP 25 SHOWS

Rank/Program	HH	HH	AA	GAA
1 Wheel of Fortune	9.5	NA		
2 Jeopardy	7.4	NA		
3 Friends	7.0	8.2		
4 Seinfeld	6.6	7.5		
5 Everybody Loves Raymond	6.1	6.6		
6 Oprah Winfrey Show	5.9	6.0		
7 Entertainment Tonight	5.6	5.7		
8 Seinfeld (wknd)	5.4	6.4		
9 Judge Judy	5.0	7.4		
10 Dr. Phil	4.4	4.4		
11 Wheel of Fortune (wknd)	4.2	NA		
12 Will & Grace	4.0	4.5		
13 Inside Edition	3.5	3.5		
14 Live With Regis and Kelly	3.4	NA		
15 That '70s Show	3.3	4.0		
16 Judge Joe Brown	3.2	4.3		
17 Home Improvement	3.1	4.0		
18 Maury	3.0	3.2		
18 Friends (wknd)	3.0	3.1		
18 Entertainment Tonight (wknd)	3.0	3.0		
21 King of the Hill	2.9	3.2		
22 Frasier	2.8	3.0		
23 Who Wants to Be a Millionaire	2.7	NA		
23 Divorce Court	2.7	3.6		
23 Access Hollywood	2.7	2.7		

TOP OFF-NET SITCOMS

	HH	HH	AA	GAA
1 Friends	7.0	8.2		
2 Seinfeld	6.6	7.5		
3 Everybody Loves Raymond	6.1	6.6		
4 Seinfeld (wknd)	5.1	6.4		
5 Will & Grace	4.0	4.5		

According to Nielsen Media Research Syndication Service Ranking Report Oct. 14-20, 2002
HH = Households
AA = Average Audience Rating
GAA = Gross Aggregate Average
One Nielsen rating = 1,067,000 households, which represents 1% of the 106.7 million TV Households in the United States
NA = not available

Tapping into Walsh's expertise

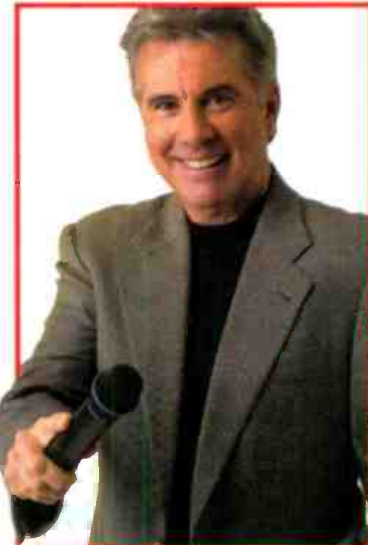
John Walsh is more than the host of his own daily syndicated talk show. He is also something of a human encyclopedia of crime information for NBC affiliates to have at their fingertips.

As part of his deal with NBC Enterprises, the network's affiliates often get to tap into Walsh's expertise on breaking crime stories, such as the abductions in California earlier this year and the Washington-area sniper case. Walsh spends an hour or so talking with stations' news anchors in NBC's studios in New York City. NBC puts the interviews on a satellite for stations to use in news coverage, says Steve Schwaid, vice president, news and programming, NBC Stations Division.

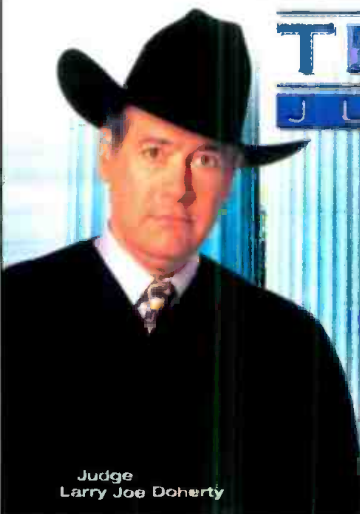
The six producing teams on Walsh's daytime show also can pack up quickly and go on location. In October, the show went to Rockville, Md., to film a town-hall meeting about the sniper scare. The planned Oct. 10 show was preempted in the Washington, D.C., market by local coverage of the killings, but there was enough interest that NBC's WRC-TV aired the program on Monday, Oct. 14. It received a 2.5 rating in the market, up 56% over last year's time-period occupant, NBC Enterprises' *The Other Half*.

Walsh followed up his coverage of the sniper killings by scheduling several guests exclusive to daytime for his Oct. 30 show. Among them: Kellie Adams, of Montgomery, Ala., the first of the sniper's victims; Annie Holiday Jackson, aunt of suspected sniper John Allen Muhammad, who raised him after his mother died; and Felix Strozier, of Tacoma, Wash., Muhammad's former business partner. Walsh's producers worked long hours over the weekend to schedule the guests, but Linda Finnell, senior VP of programming for NBC Enterprises, says the task is made easier because "John is the platinum card of booking. His name opens doors to people everywhere. People want to talk to John. They see him as this advocate, a hero, someone who has been out fighting for them."


In the week ended Oct. 20, *The John Walsh Show* averaged a 1.2 rating, the second-highest-rated nationally distributed new talk show, behind King World's *Dr. Phil*. —Paige Albinak



John Walsh's chats with anchors of NBC affiliates about breaking crime stories are available to stations.




TEXAS JUSTICE



+12%
HH rtg

SEPT. '02 vs. SEPT. '01




+13%
HH rtg

OCT. '02 vs. OCT. '01

ROPIN'-IN TEXAS-SIZED TIME PERIOD IMPROVEMENTS!

TEXAS JUSTICE KICKS OFF ITS SECOND SEASON IMPROVING LAST YEAR'S TIME PERIODS.

THE NEW COURT LEADER



Source: NSI, WRAP Overnight; Sept. '01 (8/29-9/25/02) vs. Sept. '01 (8/30-9/26/01) % increase, Oct. '02 vs. Oct. '01 sweep % increase, HH Rtg

StationBreak

BY DAN TRIGOB OFF

D.C. STATIONS PLAY CATCH-UP ON POLITICS

While Washington-area stations continued to follow closely post-arrest legal proceedings of the sniper suspects, they also returned to covering the numerous key political races in the three-jurisdiction area, including the race for Washington mayor, Maryland governor and several congressional contests.

Station news executives acknowledged that politics had naturally gotten short shrift during the area siege, and WRC-TV News Director Bob Long said the dominance of the sniper story in October will be evident throughout November sweeps, with fewer news packages likely because of the lack of time to prepare them. "Typically, stations do more of those than usual during a major book like November," Long offered. "But this sweeps will probably have more spot news." That, he said, will make it more challenging for the producers of station promos, which are far more frequent during sweeps.

MILWAUKEE KRINGLEGATE

A story by WTMJ-TV Milwaukee has led to a special prosecutor's investigation into possible voting irregularities. Those irregularities involve campaign workers' handing out coins and pastry to mentally disabled patients at a Kenosha, Wis., residential-facility bingo party just prior to their casting absentee ballots.

Both a paid and a volunteer



A new look for KRON-TV

KRON-TV San Francisco's new set will include a rear projector for graphics, live shots and even a virtual peek into the newsroom during broadcasts. Trying out the set, (standing l-r): News Director Stacy Owen, meteorologist Steve Raleigh, and anchors Tom Sinkovitz and Pam Moore; (seated) anchor Wendy Tokuda. KRON-TV, which lost its NBC affiliation and became an independent this year, has added news in prime time and other dayparts to fill former network slots and boost its news presence.

worker for state Attorney General and Democrat gubernatorial candidate Jim Doyle were at the Dayton Residential Care facility while reporter Scott Friedman was in attendance. Friedman said the staffer left when she saw the TV camera, but the volunteer gave residents quarters and kringle, a popular local pastry.

"The question is," Friedman noted, "whether these things were given out with the intent to induce someone to vote a particular way. These are people who don't have a lot, but they are qualified to vote." Among the votes allegedly cast was one by a convicted felon in apparent violation of the law.

Although Doyle has tried to distance himself from the incident, at a debate a few days later, several dozen demonstra-

tors arrived waving kringle and wearing bingo cards.

WMAQ-TV LEAD SPORTSCASTER DIES

WMAQ-TV Chicago lead sportscaster Darrian Chapman died suddenly last Wednesday at 37, while preparing to play hockey. He had moved to Chicago from WRC-TV Washington in 2000. The station said cardiac arrest was the suspected cause of death. Chapman had a history of heart trouble. He is survived by his wife, Deborah, and two children, Marissa and Jordan.

WMAQ-TV General Manager Larry Wert called Chapman "a special talent and a special person." News Vice President Frank Whittaker noted that Chapman "loved sports, loved to compete,

loved what he did and loved Chicago." News Director Vickie Burns called the loss to the station "immeasurable."

WRC-TV Sports Director George Michael, who brought Chapman into TV from radio hockey play-by-play, recalled that Chapman had always wanted to score goals playing hockey, "which he was doing," and had always wanted to sing with the Mormon Tabernacle Choir, "which he also did during the Olympics in Salt Lake City."

SINCLAIR GROUP RE-UPS WITH FOX

Sinclair Broadcast Group and Cunningham Broadcasting said Wednesday they had reached an agreement to renew the affiliations of all 20 of their Fox stations—including Sinclair's and the ones it operates for Cunningham under LMAs.

In Baltimore, that means Sinclair's flagship WBFF(TV) will continue as the local Fox affiliate, while Fox-owned WUTB(TV) continues as a UPN affiliate.

Sinclair also said it and Cunningham will continue to participate in Fox's inventory-buyback program. The affiliation agreements run until July 2005. Under the terms of the buyback, Fox continues to guarantee the affiliates 105 spots per week, which the stations can sell locally.

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

FocusRochester

THE MARKET

DMA rank	77
Population	1,055,000
TV homes	389,000
Income per capita	\$17,446
TV revenue rank	64
TV revenue	\$63,400,000

COMMERCIAL TV STATIONS

Rank*	Ch.	Affil.	Owner
1	WROC-TV	8	CBS Nexstar
2	WOKR(TV)	13	ABC Clear Chan.
3	WHEC-TV	10	NBC Hubbard
4	WUHF(TV)	31	Fox Sinclair

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

CABLE/DBS

Cable subscribers (HH)	291,750
Cable penetration	75%
ADS subscribers (HH)**	38,900
ADS penetration	10%
DBS carriage of local TV?	No

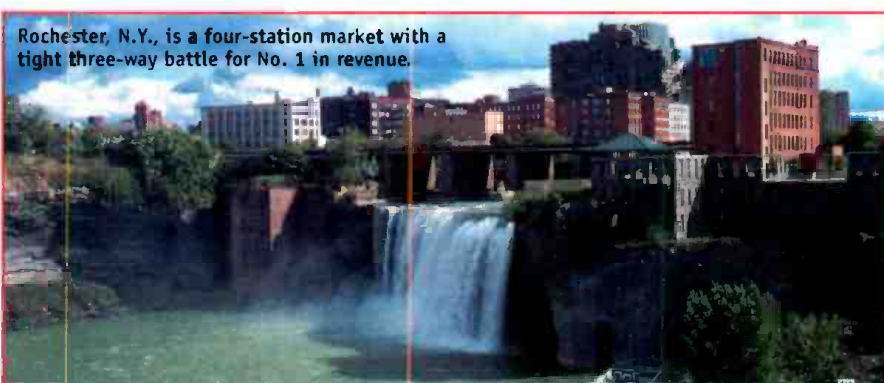
**Alternative Delivery Systems, Includes DBS and other non-cable services, according to Nielsen Media Research

WHAT'S NO. 1

Syndicated show	Rating/Share***
Wheel of Fortune (WROC-TV)	10/23
Network show	
CSI (WROC-TV)	24/37
Evening newscast	
WOKR	12/28
Late newscast	
WHEC-TV	7/23

***May 2002, total households

Sources: Nielsen Media Research, BIA Research



Rochester, N.Y., is a four-station market with a tight three-way battle for No. 1 in revenue.

An educated, upscale market

Rochester, N.Y., may not be the frequent product test market it used to be, say local executives, but it remains an overperforming TV market with a highly educated and upscale viewership. Ranked DMA No. 77 overall, it moves 13 places higher in revenue. Per capita income is a relatively high \$17,446.

The TV market peaked at \$69.4 million in 1998 and 2000, dropping off by \$3 million in each of the following years. This year's gubernatorial race, notes Arnold Klinsky, GM at Hubbard's WHEC-TV, "has been massive. That will reflect in this year's totals."

Three stations—WHEC-TV, WOKR(TV) and WROC-TV—are close in overall local commercial share. According to BIA Financial estimates, Clear Channel's ABC affiliate WOKR took in about \$20 million in 2001, with Hubbard's NBC affil WHEC-TV within a million of that and Nexstar's CBS affil WROC-TV a few million back, followed closely by Sinclair's WUHF, a Fox affiliate. The success of the WOKR and WHEC-TV local newscasts is considered the principal reason for their revenue advantage.

Leading advertisers are typical: automotive, furniture, restaurants, etc. The overall market economy has changed considerably, but the economic health of the market has remained strong. The longtime home of Kodak and the one-time home of Xerox, which maintains a significant presence, Rochester was in early with high-tech businesses.

The big companies' employment rolls are a fraction of those 20 to 30 years ago. But the slack has been picked up by smaller tech companies founded in the area. The area's 18 universities contribute to one of the nation's best-educated markets overall, and Rochester has more patents per capita than any other city. "As these companies scaled back," says WOKR GM Kent Beckwith, "many technical people decided they wanted to stay in the area. That started a lot of small businesses." Notes Tim Busch, GM at Nexstar's WROC-TV, the colleges and universities provide fertile recruiting markets.

—Dan Trigoboff

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Broadcasters bet on Blunt

Likely new majority whip gets industry backing; tight races draw more media bucks

By Bill McConnell

Despite more than a score of tight races, odds are good Republicans will maintain their majority in the House, so good that the TV and entertainment industries are making a big bet on Roy Blunt, a three-term representative from Missouri.

Blunt faces easy reelection in his Springfield district, but he can use the cash in future campaigns and dole out assistance to other Republican candidates. By building the rising star's war chest, companies and industry trade groups aim to access and influence at the top levels of House leadership.

Blunt, a member of the Commerce

gain their ear in a successful bid to scale back the FCC's low-power radio service.

From the TV and entertainment industries' political action committees, Blunt has received \$54,000 and ranks in contributions behind only House Commerce Committee Chairman Billy Tauzin, with \$65,000, and the panel's ranking Democrat, John Dingell, with \$63,000. Two years ago, Blunt was the 24th-favored recipient, with \$30,000.

"He's been a conduit to leadership on a variety of telecommunications issues," says Jim May, executive vice president of the National Association of Broadcasters. Blunt has received \$11,000 from NAB's political action committee (PAC) and another \$10,000 from the National Cable & Telecommunications Association.

Blunt also has taken in \$10,000 from Disney, \$3,210 from News Corp., \$3,000 from AOL Time Warner, and \$2,000 from Viacom.

"It makes sense for him to be a priority for PACs," says Dave Miller, managing partner at D.C. political consulting firm Federal Legislative Associates. "He's a guy you may need to go to bat for you at the right time."

On the key committees, junior members in tight races are receiving unusual largess.

House Energy and Commerce Committee member Heather Wilson (R-N.M.), facing a tough challenge, received \$4,500 from NAB and \$10,000 from NCTA. John Shimkus (R-Ill.), also of the Commerce Committee, was forced by district reshaping into a battle with a Democratic incumbent and raked in \$6,500 from NAB and \$4,000 from NCTA. Four-term Commerce member Bill Luther (D-Minn.), also hit by redistricting, faces a tougher-than-usual race to win votes from new constituents. He got \$3,000 from NAB and \$5,000 from NCTA. ■

Media money

Selected campaign contributions from PACs, soft-money donors and individuals (\$200 or more), and how the funds were distributed

Company	Total contribution	Democrat	Republican
Saban Entertainment	\$7,782,000	100%	—
Shangri-La Entertainment*	\$6,580,000	100%	—
AOL Time Warner	\$1,169,894	76%	23%
Walt Disney Co.	\$991,039	52%	48%
Vivendi Universal	\$809,365	66%	34%
Chartwell Partners**	\$762,000	1%	99%
Cablevision Systems	\$611,085	44%	56%
NAB	\$601,851	36%	64%
NCTA	\$483,930	45%	55%
Sillerman Companies***	\$471,099	100%	—
News Corp.	\$463,587	25%	75%
RIAA	\$425,319	41%	59%

* Real estate billionaire and investor Steve Bing's production company

** Controlled by Univision's Chairman A. Jerrold Perenchio and largest shareholders, Chartwell Partners is holding company for media investments.

*** Executive Chairman Robert F.X. Sillerman is former executive chairman of SFX Entertainment, which sold out to Clear Channel for \$4.3 billion in 2000.

Source: Center for Responsive Politics, 2002 cycle

If his party keeps control, Blunt is all but certain to follow Tom Delay as majority whip, third-highest position in the House.

Broadcast, cable and Hollywood lobbyists know him as a steady, behind-the-scenes player in the Energy and Commerce Committee. The industries, eager to have a guy who knows their issues in a senior role, have made Blunt their third-highest recipient of PAC donations in Tuesday's elections.

Committee, one of the two key panels for the media industries, will be in position to influence both House leaders and the rank and file on critical legislation.

A prolific fundraiser—attending as many as two gatherings a day for colleagues—Blunt has passed on roughly half of the \$1.4 million he has raised to other Republicans. Blunt's favor with Delay and Majority Leader Dick Armey helped broadcasters

Local Cable Advertising

While national advertising dollars are a big piece of the revenue puzzle, local cable ad sales are extremely important to the financial success of an MSO or local operator. After a weakened economy that pricked a hole in the expanding balloon of local cable ad sales growth, innovative promotions and a healthier advertising climate are giving the local outlook a more positive forecast. On November 25, *Broadcasting & Cable* will focus on the current state of local cable ad sales, with an eye towards what 2003 will hold. Please join us and showcase your cable network's hot shows and success stories in this highly targeted special report. Call your *Broadcasting & Cable* sales representative to advertise today.

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Buy a CD, right off a set-top

New music channel also reckons to be a new kind of retailer of rock

By Ken Kerschbaumer

Cable operators will be singing a new tune if the team behind a soon-to-be-announced cable channel dedicated to music and e-commerce has its way.

The still-unnamed channel, which will eventually enable cable subscribers to buy entire albums via cable set-top boxes, is the brainchild of World Theatre, a company founded in 1999 and currently headed by Executive Chairman and CEO Robert Summer.

Among other positions, Summer has served as president of RCA Records and Sony Music International and was chairman of the Recording Industry Association of America. That experience and his connections helped him get the support of four top record companies behind the cable net.

That support means the rights to distribute complete music albums to paying viewers via hard disks incorporated into next-generation digital cable set-top boxes. Once the content is on the set-top, the listener will be able to send it to other devices in the home—and even burn a copy onto a CD.

“The concept that brought us together was the belief that the music industry was poised for transition and that there was a need for a solution,” says Summer.

He is looking to launch the network next April or May, initially offering an interactive service for the 2000 generation of set-top boxes. The channel, which will offer rock-centric programming featuring star artists, is to be named “shortly,” the company says.

World Theatre, based in Raleigh-Durham, N.C., with offices in New York, is mainly the holder of intellectual property that will make the channel’s e-com-



The new music service planned by World Theatre will feature contemporary artists such as U2's Bono.

merce possible. Its technology is designed to work across major interactive platforms and with major set-top boxes, such as the Motorola DCT-2000 or Scientific-Atlanta Explorer 2000.

Once more-advanced boxes are launched, the e-commerce opportunities will scale out from the purchase of a CD delivered via mail to the ability to purchase digital music files. The company is currently discussing carriage deals with MSOs, hoping to have at least one signed on by year-end and 10 million homes reached by the end of 2003.

“While we haven’t finished negotiations with the MSOs, there is clearly a balance between the entertainment channel being paid for by the MSO and the channel paying for carriage,” Summer says. “That mix is changed by the fact that we’re able to offer some piece of the transaction revenue to the MSO. We think it’s also why operators will be supportive of the underlying business.”

The deals with the record labels are non-exclusive. That could spark the headache Intertainer ran into with video: Once

the movie studios saw the potential for real business, they did it themselves.

But Summer is confident that the value proposition offered by the new service will prevent that. Some patents also might help.

“The agreement becomes exclusive by virtue of our having the rights and the know-how,” he says. “We also have a broad base of patents currently gestating in the patent office that support that our early vision resides with World Theatre.”

The business challenge will be to keep the service running when it relies substantially on profit margins related to the sale of music. The company has \$30 million in financing now, and the revenue model does have an advertising component. But it’s the sale of music, and the split of revenues between cable operators and World Theatre, that will define success.

“Ultimately, our business of transferring data will require a set-top box with a hard drive,” says Summer. “We’re working closely with operators so we can understand their timetable for deploying those types of boxes. Initially, the viewer will have

what we believe is highly attractive programming with the ability to buy any CD.”

Rob Barnett, executive VP of the new channel, who spent 12 years at MTV Networks and was VH1 VP of programming, believes the interactive elements and the proprietary IT technology behind the channel need to be as simple as an ATM. “We’re leading with entertainment but providing the cable operators ready-made ITV functions that keep people focused on the television set,” he says. “Viewers can click and get immediate music information, free samples of any track on any album, and the power to click and buy any album.”

The company’s research, he says, shows people want a lot more music and music variety than currently available from the

likes of MTV or VH1. “Interactivity makes the content much more sticky, and the complement on the series side is based more on an HBO model than an MTV model [with

consumers. World Theatre says, if viewers purchase four or five CDs per year through its service, it will succeed. But, if digital product pricing is too close to current



‘We’re able to offer some piece of the transaction revenue to the MSO. We think it’s why operators will be supportive of the underlying business.’

—Robert Summer, World Theatre

a smaller amount of original shows done at a dollar amount a little heavier than the budget for shows that are cranked out.”

The digital sale of music goes beyond tech issues: Pricing is a top concern for

physical CD costs, consumers could balk.

Summer finds it improbable that the record industry will misprice the digital offerings; also, the service is for digital downloads of whole albums, not tracks. ■

TWC picks MediaHawk

3000 VOD system will supply movies on demand to 200,000 Calif. customers

By Ken Kerschbaumer

Time Warner Cable’s San Diego System will use Concurrent Computer Corp.’s MediaHawk 3000 VOD system to power its VOD offerings—movies on demand (MOD), subscription VOD (SVOD) and Free On-Demand (FOD)—to more than 200,000 customers in San Diego and Coronado, Calif.

Featuring the MediaHawk Video Server and MediaHawk Business Management System, the MediaHawk Broadband System provides cable operators the tools necessary to run their VOD business end to end. The BMS enables management of content, subscriber demographic data, transaction and usage analysis, billing and fulfillment. Subscribers use a digital set-top box to call up digital movies and other programming from a list of titles and are able to control the selected movie with VCR-like functionality—pause, fast-forward and

rewind—and to watch it at their convenience, rather than at a scheduled time.

“Concurrent’s MediaHawk VOD system is flexible and scalable and based on open standards, all of which will be important as we grow subscriber numbers and the services we offer them,” said Steve McMahon, vice president, engineering, for Time Warner Cable San Diego.

The cable operator recently began offering MOD through iN DEMAND from Sony Pictures, Universal Pictures, Metro-Goldwyn-Mayer Inc., Twentieth Century-Fox Film Corp., Warner Bros. and Walt Disney Co. It also offers SVOD programs from HBO, Cinemax, Showtime and The Movie Channel. ■

**On November 18, your new
jumbo television set arrives in your mailbox**

CuttingEdge

BY KEN KERSCHBAUMER

TWC'S NYC SYSTEM CHOOSES N2 NETWORK

Duluth, Ga.-based N2 Broadband's N2 Network will manage video-on-demand (VOD) service for Time Warner Cable's New York City Division, which serves 1.2 million homes. Half of the system's 500,000 New York-area digital subscribers will be VOD-enabled over the next few weeks, with the balance online by year-end.

The delivery-management, back-office and usage-reporting system is designed to securely distribute media assets from content providers to multiple headend locations; streamline and automate the receiving, prioritizing and propagating of on-demand content; and provide a standard interface to cable billing systems, an open reporting platform and a generic Web-based metadata editor so that Time Warner Cable NYC can remotely manage all content media assets in the system and easily introduce new services.

In addition, N2 Broadband directly connects to iN DEMAND to supply hundreds of motion pictures to digital subscribers.

ABC NEWS TO GO DIGITAL WITH AVID

ABC News last week chose Avid Technology to build out its all-digital news operations, starting with *World News Tonight* and ABC's affiliate news service, NewsOne. According to Adam Taylor, vice



Motorola's Broadband Communications Sector and Atlanta-based Cox Communications Inc. combined for the first retail launch of the Motorola DCP501 home-theater system in Cox's Hampton Roads, Va., system. Audio Connection Inc. and Domes Audio Video Environments, two home-theater dealers serving the Hampton Roads area, are the first to retail the Motorola DCP501.

The DCP501 has DVD/CD/MP3 capabilities; a digital 5.1 audio/video receiver with five channels x 100 W and AM/FM stereo receiver; and an interactive digital cable receiver. It won the CES Innovations Award at the CES show last January.

The launch marks major milestones for the broadband and home electronics industries, representing the first home-theater product of its kind available for consumers. (It also represents a return to Motorola's roots, which include the manufacture of radios and TVs in the late 1930s and '40s.)

Store associates have been trained by Motorola Broadband on system features to assist customers with the DCP501's plug-and-play functionality in a home environment. Upon purchase, customers receive information on how to activate Cox Digital Cable. Those who purchase a DCP501 from participating retailers and have a subscription to basic-cable service will get one free year of digital cable programming.

president of America's sales operations for Avid, the *World News Tonight* phase could be operational within a couple of months. ABC News and Avid will convert to all-digital news facilities program by program.

Previously, Taylor said, most of Avid's involvements with ABC dealt with non-news areas of the network.

"We look forward to working with Avid as we transition ABC News onto an all-digital platform," said Preston Davis, president of ABC Broadcast Operation and Engineering.

Avid has implemented all-digital news environments at more than 50 broadcast facilities worldwide, according to Avid President and CEO David Krall.

World News Tonight will use an Avid Unity shared-media network environment to facilitate the simultaneous ingest, output and edit functions between workgroups. When used with Avid NewsCutter systems, ABC will be able to link analog and digital editing, newsroom computer systems, graphics, audio, distribution and asset management.

NCTA SEEKS PAPERS ON BROADBAND TOPICS

The National Cable & Telecommunications Association will host a series of technical sessions at its national show, June 8-11 in Chicago, and needs material. The organization is particularly looking for papers on TV and the Internet, network security, IP

telephony, home networking, bandwidth management, data tiering and other broadband-technology hot buttons. NCTA needs submissions by Dec. 16, and, by the way, it has to be new stuff, not papers presented elsewhere.

Those whose paper is chosen will give 15- to 20-minute presentations at the show. Participants are responsible for their own travel and fees.

For more info, check the NCTA Web site, ncta.com, or e-mail Mark Bell at mbell@ncta.com.

iVAST SOFTWARE TO BE SOLD BY DAIKIN

Japan-based Daikin Industries Ltd. has agreed to sell, distribute and support iVAST MPEG-4 software for the professional post-production and creator markets. The reseller relationship is expected to accelerate entertainment-industry adoption of the software tools for fully integrated MPEG-4 content production, from encoding and authoring to publishing and delivery.

The iVAST suite of products enables content creators to take advantage of the advanced compression and object-oriented authoring capabilities of MPEG-4. From enhanced DVDs and HDTV to interactive advertisements and on-demand services, iVAST MPEG-4 software enables content creators to incorporate multiple media elements: audio, video, 2-D and 3-D graphics, animation and interactivity.

Images of TV and radio past

So, you want a picture of Michael Eisner when he had too much hair? Or how about one of Ted Turner and Rupert Murdoch, *together*, all grins and posing for the camera? These and 200,000-plus other images are now available to scholars at the Library of American Broadcasting (LAB) at the University of Maryland.

Last week, in a ceremony on UM's College Park campus, BROADCASTING & CABLE Editor in Chief Harry A. Jessell donated the magazine's photo archives to the library, naming them in honor of the magazine's former editor, Don West.

"They're all here: Paley, Sarnoff, Goldenson, Turner, Cronkite," said Jessell, "the hundreds of visionaries and entrepreneurs and entertainers you know, and the thousands of lesser owners and managers and sales people you don't." Jessell promised to continue to contribute to the collection: "It will grow as long as we publish."

Jessell said naming the collection for West was fitting. By recognizing early on the importance of satellite and cable, West kept B&C number one, he said.

On behalf of B&C former owner and



Photo: Mike Morgan

BROADCASTING & CABLE Editor in Chief Harry A. Jessell last week donated the magazine's photo archives to the Library of American Broadcasting at the University of Maryland. L-r: Charles Lowry, dean of UM Libraries; Ramsey Woodworth, chairman, LAB Foundation; Don West, the former B&C editor for whom the collection is named; Chuck Howell, LAB curator; and Jessell.

Publisher Larry Taishoff, West presented the library with four large murals that depict the progress of broadcasting. Bill McGill, a Westinghouse Radio executive, painted the murals in 1945 under a commission from Sol Taishoff, Larry's father and the co-founder of B&C (then BROADCASTING). "The set was designed to com-

memorate the progress of broadcasting through its first quarter-century," said West. "They turned out to be a love letter on canvas ... as well as a celebration of the country whose freedoms—and particularly whose First Amendment—meant so much to a Russian immigrant [Sol Taishoff] who never got over his wonder at America."

MEDIA BIZ QUIZ

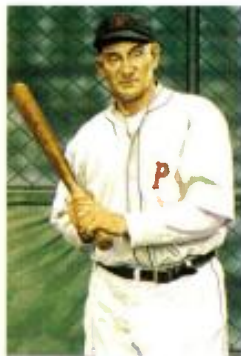
1. Under the cable industry's new accounting guidelines, RGU stands for:

- A) Rigas Graft Uncovered
- B) Revenue-Generating Units
- C) Relentlessly Goaded Underlings
- D) Recurring Gastric Ulcers

2. Which of the following is not a TV

show in development:

- A) *Honus & Me*, about a boy who travels back in time and hangs with baseball's Honus Wagner.
- B) *The Will*, where family members compete to be the sole heir of a rich relative
- C) *Pawn Shop*, a reality show featuring the heart-breaking personal histories attached to everyday objects



Pirates shortstop Honus Wagner may be making a comeback.

3. VH1 canceled its reality show featuring Liza Minnelli and David Gest before the first episode aired. The official explanation:

- A) "David likes to walk around in boxers; it isn't pretty."
- B) "We didn't have the kind of access to make the show work that we

- were promised."
- C) "Anna Nicole had already done that bit about wanting to go home to masturbate."
- D) "We had to hand out invitations outside Penn Station to get people for their dinner party."



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Answers: 1, A; 2, C; 3, B

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

Cable TV

At Time Warner Cable: **Rhonda Fraas**, VP/GM, Time Warner Cable, Columbus, Ohio, division, named president; **Jeffrey Hirsch**, VP/GM, Greater Columbia, S.C., system, named division president, Rochester, N.Y., division.

Programming

Liz Kalodner, senior VP, Sesame Workshop, New York, promoted to executive VP/general manager, global consumer products and international TV distribution.

At Turner Network Sales, Atlanta: **Doug Lindauer**, VP, sales and marketing, promoted to senior VP; **Sid Eshleman**, senior VP, affiliate sales, West Coast division, AMC Networks, Los Angeles, joins as VP, sales and marketing.

Marguerite Pacacha, VP, business affairs and legal, Paramount Pay Television and Home Entertainment, Hollywood, Calif., promoted to senior VP.

At Fox News, New York: **Patty Sins**, director, consumer marketing, appointed director,

affiliate marketing; **Wendy Gendel**, director, affiliate marketing, appointed director, new business development.

Kevin Bennett, director, scheduling, Discovery Health Channel, Bethesda, Md., appointed director, programming, Discovery Civilization Channel.

At The Weather Channel, Atlanta: **Kiera Hynninen**, VP, strategic marketing and communications, promoted to senior VP, strategic marketing; **Mark Richardson**, brand director, advertising sales marketing, promoted to VP, strategic marketing; **Rick Booth**, creative services brand director, promoted to VP/creative director.

Journalism

Elizabeth Sanchez, weekend anchor/reporter, KPHO-TV Phoenix, joins CBS Newspath, as Dallas-based correspondent.

Harris Faulkner, co-anchor/reporter, 5 and 9 p.m. newscast, KSTP-TV St. Paul/Minneapolis, promoted to co-anchor, 6 and 10 p.m. newscast.

Obituary

N. Thomas "Tom" Eaton, longtime radio and television news director, died Oct. 16 in West Palm Beach, Fla. He was 86.

Eaton was recruited to be news director of WTIC(AM) Hartford, Conn., in 1941 and eventually became news director of WTIC-TV in 1955. He stayed on after the station was purchased by Post-Newsweek in 1973, when it became WFSB(TV). He retired in 1985.

He served as president of the Radio-Television News Directors Association in 1953.

He is survived by his second wife, Roberta; three children, including Robert Eaton, senior VP and managing editor of ESPN; and five grandchildren, including David Eaton, bureau chief for ABC News in Atlanta.

Radio

Mary Pultorak, VP/director, sales, Clear Channel Radio Sales, Chicago, named national regional VP.

Advertising/Marketing/PR

At National Cable Communications: **Randy Grullon**, sales coordinator, New York, named account executive; **Stacey Antonino**, account executive, HRP, New York, joins as account executive, New York; **Chuck Gerding**, regional manager, new business development, Clear Channel Communications, Atlanta, joins as account executive,

Atlanta; **Tony Vivacqua**, senior account executive, Katz Radio, Chicago and Detroit, joins as account executive, Chicago.

Technology

Ron O'Brien, chairman/CEO, Datahorse Ltd., Toronto, joins GVFX, Toronto, as president/CEO.

Gaynor Strachan Chun, consultant, TechTV, San Francisco, joins the company as VP, marketing and communications.

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THE FIFTH ESTATER

Training for a Lifetime

Haskins started young in learning how to market a brand

Every marketer has to learn to cope with rejection. So it's good that Rick Haskins had early training: selling Mormonism to the Japanese. At age 20, the current Lifetime Television marketing executive vice president became one of many young Mormon volunteers, who commit two years to trying to coax new members into the Church of Jesus Christ of Latter-day Saints. Having grown up in a very insular family in an insular town, Mormon-dominated Salt Lake City, Haskins found himself knocking on doors in Fukuoka, on an island in southern Japan.

Haskins's knowledge of Japan was pretty much limited to "it's the land of cheap transistor radios, right?" He soon discovered that the largely Shintoist and Buddhist Japanese had little concept of Christianity. "The thing that was the most interesting was that people thought Christ had died maybe 10 years, 50 years ago," he recalls.

He was not very good at it. After two years, he met his target of one baptism. "I was basically a door-to-door salesman for religion. I

found it was not the best thing to be a door-to-door salesman."

He has found more success selling television to women. At Lifetime, Haskins is responsible for crafting the image of the No. 1 basic-cable network, which attracts the most viewers despite purposefully targeting just half the TV audience. His goal is to have the Lifetime brand resonate with women the way MTV resonates with young audiences.

Haskins's responsibilities include brand management, creative direction, promotion, media placement, and licensing Lifetime Television and spin-offs Lifetime Movie Network, Lifetime Real Women, and the to-be-launched *Lifetime Magazine*.

But his best marketing training wasn't in Japan; it was in Cincinnati at Procter & Gamble. In on-campus recruiting interviews while in college, Haskins found an affinity with representatives of consumer-product companies. Thinking "they knew something I didn't," he sought a job with P&G as part of its venerable brand-management program. He spent more than six years in the lower ranks of the company, relishing its attention to the tiniest elements of its brands, particularly those that conveyed trust to consumers.

His highlight was helping revive the Vidal Sassoon line of shampoos and conditioners. But the P&G bureaucracy grated. He remembers writing



Rick Haskins

Executive Vice President, Lifetime Brand, Lifetime Entertainment Services

B. Jan. 15, 1957; BS, psychology, Utah State University, 1980; missionary in Japan, 1980-82; brand manager, Procter & Gamble, 1982-88; manager, Buena Vista Home Video, 1988-89; director of marketing, 1989-90, vice president of marketing, 1990-93; director of development, reality programming, 1993-96, all Buena Vista Television; formed his own marketing consulting company, The Haskins Group, 1996-99; current position since August 1999; published *Brand Yourself*, February 2000

140 drafts of one of P&G's famous one-page memos, one that sought to justify why Crest toothpaste should be sold in a pump dispenser.

Haskins is grateful for the marketing discipline he learned,

but he hated the straightjacket. "I ran as far and fast as I could to an entertainment company," he says. He joined Walt Disney Co.'s home-video unit, recruited by fellow P&G alum Carole Black, now CEO of Lifetime.

He worked for Black for eight years, following her from home video to Disney's syndication unit, Buena Vista Television. He started a marketing-consulting business when she went to run KNBC-TV Los Angeles.

He also co-authored self-help book *Brand Yourself*, about "taking packaged-goods principles and applying them to yourself. It really forces you to take a look at what you're good at and what you're bad at."

Black lured him back to entertainment when she joined Lifetime, where they were handed one gift: the slogan "Television for women." Previous management had coined it, though considered scrapping it as too limiting. Haskins finds that it resonates perfectly with both Lifetime's audience and the way Black wanted to package the network. That includes more programs with female characters at the center rather than, say, a cop show whose viewership merely happens to skew female; careful integration of public-affairs efforts like anti-violence campaigns; and brand extensions.

"All branding is the shorthand," Haskins observes, "so the consumer has a mental image of what you are."

—John M. Higgins

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SALES MANAGER

SALES MANAGER WPVI-TV, the ABC O and O in Philadelphia is seeking a local sales manager to guide and motivate our sales staff. Candidates must have 5+ years of TV sales experience, and sales management experience is preferred. An excellent track record in business development and promotions is required. Familiarity with on-line opportunities a plus. Send letter and resume (no calls/faxes) to James Aronow, Director of Sales, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE

LOCAL SALES MANAGER

WSAZ-TV owned by Erimis Communications is the overwhelming leader in the Charleston-Huntington, WV market. WSAZ-TV has a long tradition of winning. We seek an aggressive, energetic, leader who can inspire an experienced sales team in meeting station goals. This position requires hands-on leadership skills and an understanding that new business development is key to future success. Become a member of a winning team. Send resume to WSAZ-TV, Human Resources, POB 2115, Huntington WV 25721. or electronically to Matt.Jaquint@wsaz.com

NATIONAL SALES MANAGER

National Sales Manager-WTVD, the ABC O & O in Raleigh/Durham, seeks a National Sales Manager. 5+ years of broadcast sales a must and management experience preferred. Must be highly motivated and must have a strong level of initiative and passion for the industry. There will be a heavy emphasis on building local relationships for all national accounts. Contact: Chris Nesbitt, General Sales Manager, WTVD, 411 Liberty Street, Durham, NC 27701. EOE.

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METEOROLOGIST

Coastal Southeast NBC affiliate seeks Degreed Meteorologist. Double-sealed Preferred. Must be able to forecast and report news. EOE/MF/D/V. Drug Screen. Send resume to: kbparker@reedbusiness.com OR send to: #Box 1104, Broadcasting & Cable K. Parker, 275 Washington St., 4th Fl., Newton, MA 02458.

GENERAL ASSIGNMENT REPORTER MEDIA GENERAL BROADCAST WWW.MGBG.COM WCB-D-TV

WCB-D-TV2 in beautiful Charleston, SC is looking for a general assignment and special investigative reporter. Must be willing to keep digging to get to the bottom of the story. Broadcast degree or equivalent required. EOE M/F/D/V Drug Screen. Send current tape and resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464 or fax to (843)881-3410.

PHOTOJOURNALIST:

Immediate opening for an excellent storyteller with the ability to shoot, edit and gather information. Candidate will be responsible for operating ENG equipment and working out of the SNG truck. Two years experience required. Send non-returnable VHS tape and resume to: PH2-BC, PO box 44227, Shreveport, LA 71134-4227. EOE.

ANCHOR

KNBN-TV in beautiful Rapid City, South Dakota is looking for an anchor to compliment an experienced male anchor. Excellent pay and benefits plus clothing allowance, dry cleaning allowance, hair and make-up allowance. Send tape and resume to: Terry Keegan 112 E. 13th St. Sioux Falls, South Dakota 57104. 605-336-3100. EOE

REPORTER

Reporter-WTVD, the ABC O & O in Raleigh/Durham, has an immediate opening for a reporter for our highly rated morning newscast. The morning reporter focuses on hard news and is responsible for delivering multiple live reports between 5 and 7 a.m. At least three years experience is required. Send resumes and not-returnable tapes to Rob Elmore, News Director, WTVD, 411 Liberty Street, Durham, NC 27701.

ANCHOR/REPORTER

REQUIREMENTS:WOTV 41 is looking for an Anchor/Reporter. The right person for this job will have the communication skills of an anchor and the work ethic of a reporter. If you think you're ready to compliment our established female co-anchor rush your tape to:

Tim Malone
News Director
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PRODUCERCAREERS

TELEVISION PRODUCTION

WISH-TV seeks bi-lingual director/producer. Duties include directing 30-minute newscast, producing promos, editing. Must be fluent in Spanish and have 3 years minimum television production background. Directing experience a plus! Scheduling flexibility necessary. NO PHONE CALLS! Resume' and cover letter to Production Manager, WISH-TV 1950 N. Meridian, Indianapolis, IN 46202 or email to bhardy@wishtv.com. M/F EOE

PROMOTION WRITER/PRODUCER

Austin's WB 54 seeks a top-notch, energetic Writer/Producer to join our promotion team. If you're creative, motivated and would like to live in the beautiful city of Austin, Texas then we want to talk to you. Responsibilities include writing, producing and editing image, contest, station event promos and entertainment topicals. Non linear AVID editing skills a must and 1-2 years promotion experience preferred. Rush resume and reel to: Tish Saliani, KNVA Assistant Promotion Manager, 908 West MLK Blvd. Austin, Texas 78701 EOE

PRODUCER

KIRO-TV has an immediate opening for a creative, dynamic producer to join our award-winning team. This person must be a team player who will take charge of a newscast that's live, local and dedicated to aggressive breaking news coverage. We're looking for a leader with excellent news judgement and a vision for each newscast. Must have a journalism or broadcast degree and at least two years local television producing experience. Send tape and resume to KIRO-TV, Attn: Michele Morin, Executive Producer, 2807 Third Avenue, Seattle, WA 98121. EOE

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CHIEF ENGINEER

KOMU-TV, an NBC affiliate located in Columbia, Missouri, is currently seeking a Chief Engineer with a minimum of 6 years working in television broadcast engineering. Applicant must have a bachelor degree in electrical engineering or a combination of equivalent education and experience. Applicant should also have experience in broadcast engineering management including budgeting, project management, employee supervision and evaluation, as well as solid working knowledge of FCC regulations. Troubleshooting electronics down to the component level, equipment design, integration, and installation are also required. VHF NTSC and UHF ATSC transmitter experience is also required. Experience with computers in both hardware and operating systems is desirable. This position will require working in a team environment setting goals, developing projects and strict timelines to further the mission of the station. KOMU-TV is a commercial television station licensed by the Curators of the University of Missouri. To apply, send resume, indicating Vacancy #SC69651 to:
Sheryl Cullina
University of Missouri-Columbia
Human Resource Services (MU)
130 Heinkel Building
201 South 7th Street
Columbia, MO 65211- 1340
(573) 882-7976, FAX: (573) 882-9975
email: umchrs@missouri.edu
webpage: <http://mujobs.missouri.edu/eeo/aa>

CHIEF ENGINEER

Description: KGUN9 seeks a Chief Engineer, a strong performance based leader with proven technical, organizational, planning and people skills. The successful candidate must demonstrate his/her ability to provide our team the technical expertise required to achieve overall station strategic goals and objectives. We require a proactive, hands on, approach. Previous television technical management experience a must. A strong Assistant Chief who feels ready to lead a technical department will also be considered. Send resumes to: Jan Robinson, Executive Assistant, KGUN9, 7280 E. Rosewood St., Tucson, Arizona 85710. NO PHONE CALLS PLEASE.

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Engineering consultant for freelance automation project. Must have thorough understanding of VBI digital encoding/decoding, and modifying automation software. Confidential inquiries to: treynolds@tvevolution.com.

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Academic

FACULTY CAREERS

The School of Journalism and Broadcasting at Oklahoma State University seeks a tenure-track assistant professor in the broadcast sequence to teach programming, media management and other classes as needed, including graduate classes, based on experience. The ideal candidate will have a doctorate and a minimum of five years relevant professional experience. Teaching experience and evidence of potential for research or creative activity and professional extension activities are also required.

The School of Journalism and Broadcasting at Oklahoma State University offers undergraduate programs in Journalism (Advertising, Public Relations, News-Editorial, Broadcast); the M.S. in Mass Communication and the Ph.D. in cooperation with the College of Education. There are approximately 600 undergraduate majors and 40 M.S. students. Position is subject to available funding.

Send letter of interest, vita, transcripts and contact information for three references to: Chair, Broadcast Search Committee, School of Journalism and Broadcasting, OSU, Stillwater, OK 74078-4053.

Review of applications will begin November 30, 2002 and continue until the position is filled. Oklahoma State University is an ADA/EEO/Affirmative Action Employer. The School of Journalism and Broadcasting is committed to diversity within the faculty and student body and solicits applications from women and ethnic minorities.

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The Department of Telecommunications seeks applications or nominations for a unique Chair endowed by Edmund F. and Virginia B. Ball. The Chair is designed to attract nationally and internationally recognized professional and/or scholar in the areas of audio, video, film, and/or applied arts, including radio, television, motion pictures, and corporate communication. This position begins August 22, 2003.

Minimum qualifications: bachelor's degree; extensive professional experience and recognition. Preferred qualifications: graduate degree; national/international recognition as an authority or practitioner in the field.

With 1,100 plus students and 23 full-time faculty, the Department of Telecommunications has a distinguished regional and growing national reputation and is part of the College of Communication, Information, and Media, the ninth largest of communication in the nation.

Address application packets (letter of application, resume, and official transcript), nominations, or queries, to: Dr. Alan Richardson, Chair of Search Committee, Department of Telecommunications, Ball State University, Muncie, IN 47306. Review of applications will begin November 18, 2002, and will continue until the position is filled. (www.bsu.edu).

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

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MS ASSISTANTSHIPS

MS Assistantships. The University of Tennessee Department of Broadcasting seeks experienced broadcasting professionals for graduate assistantships in management at its college radio station, WUTK-FM fall 2003. The MS program includes a concentration in New Media, emphasizes communications management and is interdisciplinary. Contact Dr. Edward Caudill or Dr. Barbara Moore College of Communications and Information Sciences Telephone: (865) 974-6651 Email: colcomgs@utk.edu. <http://excellent.com.utk.edu/gradstudies/index.html>

SCIENCE COMMUNICATIONS ASSISTANTSHIPS

The University of Tennessee seeks candidates with a background or an interest in science communications for assistantships in M.S. and Ph.D programs. Contact: Dr. Edward Caudill Associate Dean for Graduate Studies College of Communications and Information Sciences Telephone: (865) 974-6651 Email: colcomgs@utk.edu. <http://excellent.com.utk.edu/gradstudies/index.html>

ASSISTANT PROFESSOR

Assistant Professor, Public Relations/Advertising, The Department of Communication, Central Washington University, invites applications for a tenure-track Assistant Professor. Candidates must have completed a Master's degree in Communication or closely related field, and have two years professional experience in Public Relations and/or Advertising. For complete job descriptions and application procedures visit <http://www.cwu.edu/~comm/> or contact the Department of Communication, Central Washington University, Ellensburg, WA. 98926-7438. Screening begins December 2, 2002 and will continue until a suitable candidate is selected. Email: owensk@cwu.edu; Voice mail: (509) 963-1066. CWU is an AA/EOE/Title IX Institution.



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Editorials

COMMITTED TO THE FIRST AMENDMENT

Apples to apples

With the big bucks of Wall Street, rather than the big sticks in Washington, for motivation, the cable industry has taken steps to regularize its accounting procedures. By providing more and more-detailed information on capital expenditures and by standardizing the definition of subscriber counts, the 11 participating cable operators should help improve the industry's image in the financial markets. That image has been sullied by the Adelphia scandal and a general lack of benchmarks that makes apples-to-apples comparisons problematic.

The new standards will add yet another acronym, RGU (revenue-generating unit), but will clarify sub-count comparisons. In the past, one company's sub could mean bare-bones basic, while another's could be a full plate of basic/phone service and high-speed Internet. Now the first will represent one RGU, the second three.

The decision by major cable operators to adopt their own reporting standards is an example of marketplace forces working to produce self-regulation, as well as a sliver of silver lining in the thunderhead that is Adelphia.

Common sense

Note to Senator John McCain and everybody else who continues to hammer on cable rate increases: The Government Accounting Office report on DBS and cable competition released last week says about cable's bang for the buck, "Cable prices are higher in areas where the cable company provides more channels, indicating that consumers generally are willing to pay for additional channels and that providing additional channels raises a cable company's costs." We'd like to say "no duh" in a dismissive sort of way, but common sense seems to be in short supply whenever the FCC releases its cable-competition report showing an increase in cable rates. Consumer watchdogs by the basketful start yapping, led by legislators seeing a no-lose position to trumpet at election time. Yet those same FCC figures also continue to show that the per-channel price of cable is not soaring. In fact, it continues to trail the inflation rate. Of course, "reelect me because I recognize that cable service is provided at a fair market price" won't fit on a button.

Freeloaders

The preferences of 3,000 registered voters are nothing to sneeze at (just ask Al Gore). An NAB-commissioned study on voter preferences released last week found, much to the association's delight, that the vast majority believe that politicians should not be given a free ride on the airwaves and, if they did get one, would probably still raise fistfuls of cash (and then, we would add, spend it on billboard and print).

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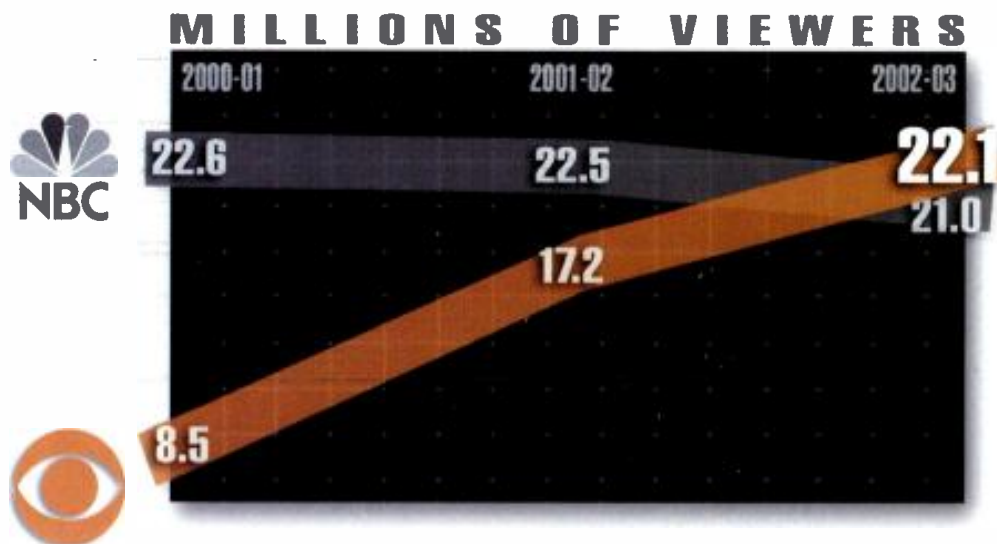
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