

MEDIAWEEK®

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THE NEWS MAGAZINE OF THE MEDIA

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A WHO'S WHO OF REALITY TV

The producers, agents and network executives who run the business

BY A.J. FRUTKIN **PAGE 20**

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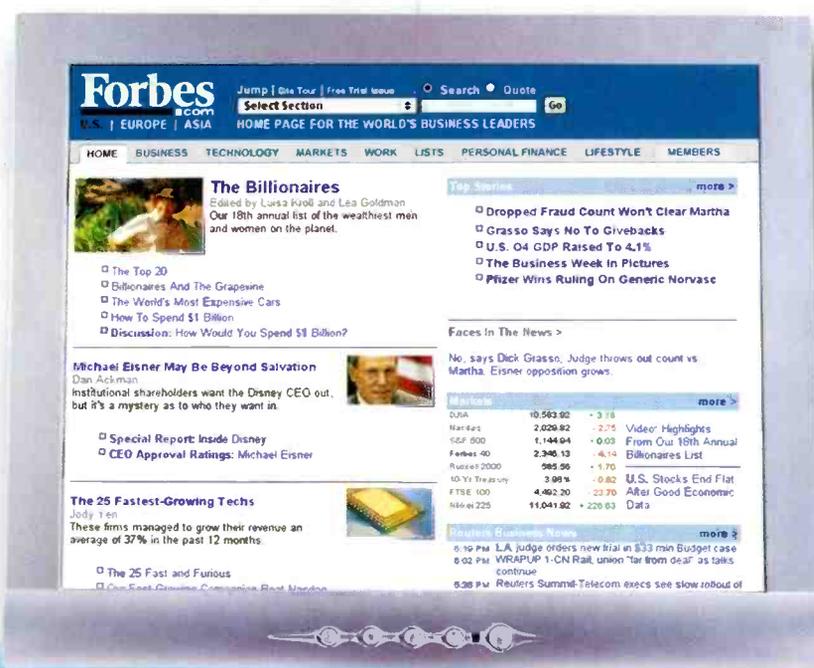
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At Deadline

■ KIA TO SPONSOR SPIKE TV'S *ON THE ROAD*

Kia is sponsoring a six-episode *Apprentice*-like reality series on Spike TV in June, in which eight hopefuls will vie for a job with a major record label. The series, tentatively titled *On the Road*, will be filmed during Sugar Ray's 18-city tour. Kia, the presenting sponsor, will highlight its Spectra compact sedan. Spectras also will be showcased during the tour, starting April 8 in New York. Support includes ads in Wenner Media's *Rolling Stone*, on local radio and online. Alliance, New York, created the concept and pitched the idea for Kia.

■ GM'S BROWNER TAPPED AS AMI CONSULTANT

Michael Browner, General Motors Corp. executive director of media and marketing operations, will retire on March 31 and the next day join *Star* publisher American Media Inc. as a marketing consultant. Succeeding Browner is Betsy Lazar, director of media operations. In January, AMI CEO David Pecker recruited Tom Rogers, ex-Primedia CEO and president of NBC Cable, as a senior adviser for television development.

■ CBS' *YES, DEAR* TO AIR ON TBS

TBS Superstation has purchased the off-net rights to CBS sitcom *Yes, Dear* from Twentieth Television. Under terms of the multiyear deal, the first-run syndication window begins in August of this year and will remain exclusive to TBS for one month until local syndication takes effect in September. The move relates to TBS' planned relaunch this summer, which is expected to center around comedy and carry the tagline "Very Funny."

■ CABLE MAY COUNT AS DIGITAL

At least one lawmaker wants to prick a digital-TV trial balloon. Federal Communications Commission staff said that to reach the threshold needed to end analog transmission, they might count as digital-capable all homes with cable, since cable systems can convert digital to analog. Rep. Eliot Engel (D-N.Y.), in a March 18 letter to FCC Chairman Michael Powell, said the proposal could force the poor, who rely on over-the-air reception, to buy new TVs or costly set-top boxes that convert digital to analog.

■ RADIO POSTING GUIDELINES BEING DEVELOPED

The Radio Buying Guidelines Task Force, a joint committee of the Radio Advertising Bureau and American Association of Advertising Agencies, last week said it is working to develop guidelines for radio posting by year's end.

The controversial issue isn't new, but so far the practice of re-rating buys, common in TV and cable, has been a sore spot with radio broadcasters, who have resisted any form of compensation or guarantees for ratings delivery. "We hope to explain what parameters can be used for posting radio. Everyone knows something has to happen. It just can't be the way it's always been," said Maribeth Papuga, Mediavest senior vp and director of local broadcast, who chairs the committee.

■ **ADDENDA:** For the second time, **Nielsen Media Research** will delay the launch of local people meters in Los Angeles until after the May sweeps. The first two launch dates were March 4 and April 8. Nielsen had no comment...NBA franchise Miami Heat and **Sunshine**

**INSIDE
MEDIAWEEK**



Comcast's Jon Sims believes local people meters will help cable sell better Page 9

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Network, a Fox-owned regional sports channel, announced a long-term agreement beginning with the 2004-'05 season...IDG's **CIO** magazine won the Grand Neal Award, handed out by American Business Media last week. Other winners include *Mediaweek* sister publications *Editor & Publisher*, which won for Best Subject-Related Series of Articles, Best Staff-Written Editorials on One or Several Subjects, and Best News Coverage; *Sales & Marketing Management* won for Best Regularly Featured Department or Column...The **Federal Trade Commission** is expanding its consumer-complaint-handling system to track complaints about the advertising and marketing of violent movies, video games and music. Areas it will track include complaints about ads for violent entertainment products appearing in media that children likely are watching...Program distributor **CABLEready** announced that it will handle worldwide sales for Outdoor Life Network's 595 hours of programs...**FX** has inked a pilot deal with filmmaker Morgan Spurlock's company, The Con and Ben

Silverman's *Reveille*, for *30 Days*, a reality series that has people living in someone else's shoes. It's the first pilot greenlighted by FX's new entertainment president John Landgraf...**NBC** announced late last week that cycle two of NBC's *The Restaurant* premieres April 19.

■ **CLARIFICATION:** In the Reality Who's Who feature starting on page 20, the producers of ABC's *Extreme Makeover* should read New Screen Entertainment and Lighthearted Entertainment. Endemol produces *Extreme Makeover: Home Edition*.

Market Indicators

NATIONAL TV: SLOW
Second-quarter prime-time scatter is trickling in, but early-morning programming is getting more action. Pharmaceuticals, movie studios, fast food, packaged goods and even autos are choosing the smaller but less-expensive daypart.

NET CABLE: MELLOW
Business is getting done but scatter market is moving slowly with advertisers buying time closer to air date. There's been an uptick in spending on kid-targeted nets due to new releases of DVD titles for children.

SPOT TV: ACTIVE
The market is beginning to heat up due to stepped-up political (President Bush's reelection ads kicking in), auto, fast food and telecom ads. Inventory is tightening in L.A. and Washington, D.C.

RADIO: STALLED
Radio still lagging other media, except in D.C., where stations are getting a load of political money. Plenty of inventory is available and most campaigns are being placed very close to air date.

MAGAZINES: SLOWING
Women's titles and some men's lifestyle books are seeing an uptick in business from cosmetics and toiletries in support of summer products, including self-tanners and skin-care items.

Media Wire

A Host of Disney Shows Set To Premiere This Summer

Following a nine-month stretch as the top-rated network among kids 6-11 and tweens, the Disney Channel announced three new series last week, all slated to premiere this summer.

The net's sister services Toon Disney and ABC Family also announced new programming slates.

Disney Channel's new series are the live-action *Phil of the Future*, which begins in June; the animated *Disney's Brandy & Mr. Whiskers*, following the adventures of two friends, a poodle and a rabbit, living in the Amazon rain forest; and *American Dragon: Jake Long*, which chronicles the life of an Asian-American teen with superpowers living in New York. *Dragon* will likely premiere in February 2005.

ABC Family is building on the new action-adventure block, *Jetix*, with three new series: *Super Robot Monkey Team Hyperforce Go*, *W.I.T.C.H.*, and *Dragon Booster*. Additionally, Toon Disney announced it is expanding its evening block of *Jetix* to 19 hours a week, to run Monday to Sunday from 7 to 10 p.m., with the exception of Friday night, when it will run 9 to 10 p.m. The animated series *Sabrina's Secret Life* will be added on weekend mornings and afternoon schedules. —Megan Larson

Nickelodeon's The N Begins Taking Ads in May

Another major kids programming player, Nickelodeon, announced its new wares last week, including nine new series and a plan to have *The N*, the teen-focused daypart on digital sister service Noggin, begin carrying advertising in May.

The decision to commercialize *The N*, currently in 38 million homes, was motivated in part by advertisers. "There has been a lot of interest—people have been coming to us for six to nine months," said Jim Perry, senior vp/ad sales for Nickelodeon. Perry predicts a boom of ad spending from categories including retail, movie studios and wireless. Noggin will remain commercial-free until 6 p.m., when *The N* begins its (continued on page 6)



Bankability: UPN's pilots showcase a lot of Hollywood star power in front of and behind the lens.

UPN Sees Stars

Buyers impressed with pilot presentation featuring bigger-name talent

NETWORK TV By John Consoli

Continuing on its success this season of bringing big-name producers and stars to the network, UPN met last week with agency media buyers to show off its star-laden pilot lineup for the 2004-'05 season, and drew a generally positive response. UPN presented six drama and seven comedy pilots in New York, getting a head start on the other networks, which will hold their presentations in Los Angeles this week.

"Overall, I was pleased," said Peter Olsen, senior vp/director of national broadcast at Mediacom. "Most of the shows either have a big name attached as executive producer or as the star. This is a smart move. This season, they have been weaving in big-name guest stars to encourage trial of their shows, and it seems to be paying off."

The stars were plentiful in UPN's presentation. *Kevin Hill*, produced by Mel Gibson, stars Taye Diggs as a hotshot attorney who must give up his playboy lifestyle and who takes a job at a small, female-dominated law firm when he has to raise the baby daughter of his late cousin. *Beck and Call* stars Vanessa L. Williams as the boss of a New York fashion company (the show counts *Friends* star Lisa Kudrow as an executive producer). And *Nikki and Nora*, from *Spiderman* producer Laura Ziskin, is centered around two female New Orleans private detectives who are also lovers.

On the comedy side, *American Pie's* Shannon Elizabeth has the co-lead in a spin-off of current UPN sitcom *One on One* called *Splitting Hairs*. And actress Kate Hudson is producing a sitcom project. Another drama project involving Samuel L. Jackson was pushed back, at his request, for possible airing in the 2005-'06 season.

"I was reasonably impressed," said Steve Sternberg, executive vp/audience analysis at Magna Global USA. "It's always hard at this

stage to know for sure what will work, but nothing they showed us on paper looked like junk. In years past, lots of stuff they showed us on paper looked like junk."

Following the success of primarily ethnic casts in this season's Monday and Tuesday schedules, many UPN shows in development also have ethnically diverse casts. But Dawn Ostroff, UPN entertainment president, said the emphasis is on diversity, not just black-targeted shows. She points out that most of the net's shows have a mix of black, Hispanic and white actors, which, she says, "is more representative of the way young Americans today interact and live their lives."

UPN's current reality hit *America's Next Top Model*, with help from its Monday sitcoms, is attracting solid ratings among women 18-34, and the new crop of shows in development seems an effort to build on that. One example is the Soluna Project, which takes a comedic look at the lives of four young Latina singers. "It's a smart move for UPN," Olsen said. "It will give them a better flow from Monday through Wednesday."

One hole to fill this fall is Mondays at 8 p.m. After five years on the air, *The Parkers* is being cancelled. "We've added one new show a year on Monday nights for the past few years, and in the case of *The Parkers*, we just feel it is time to make a change," Ostroff said.

But with its more limited reach and lower ratings—hampering its ability increase ad pricing—can UPN afford to absorb the cost of putting on several new shows with higher priced talent? Ostroff said that's not a top-of-mind concern. "Our first goal is continuing to develop the UPN brand," she said.

Based on its development presentation, UPN is doing that. "This is the most defined UPN has been as a brand in recent years," said Brad Adgate, senior vp/director of corporate research at Horizon Media. ■

Hitching a Ride

Foes of media consolidation and TV violence try to tap indecency momentum

REGULATION By Todd Shields

Opponents of media consolidation are latching onto Washington's unfolding campaign against coarse broadcasts, hoping to use the congressional push for steeper indecency fines as a vehicle for freezing looser ownership rules.

The gambit, which could advance as the Senate returns this week from a brief recess, faces powerful opposition from the House Republican leadership and a White House that defends last year's easing of restrictions on media ownership. Faced with such opposition, Senate critics of the looser rules are turning to legislation that appears certain to pass—such as measures that increase indecency fines from the current \$27,500 to a maximum of \$500,000 per incident. One version passed the House overwhelmingly on March 11; two days earlier, the Senate Commerce Committee passed its version on a unanimous vote.

Sen. Byron Dorgan (D-S.D.), Sen. Trent Lott (R-Miss.) and Sen. Olympia Snowe (R-Maine) won a committee vote for their measure to freeze the looser media-ownership rules for a year while a study investigates whether there

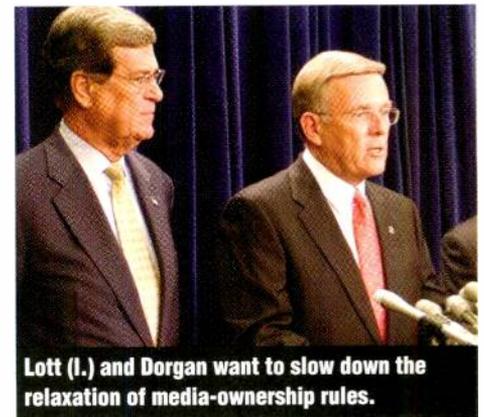
is a link between increasing indecency and increasing consolidation. "I am convinced there is a correlation," Lott said during debate on the measure. The bill's sponsor, Sen. Sam Brownback (R-Kansas), said the provision might weigh down the bill, making it hard to pass. Sen. Ron Wyden (D-Ore.) brushed aside such concerns. "This bill is going to pass," he said. "This gives us the chance finally to get media-consolidation reform enacted."

House Republicans say they'll move to strip out language about media consolidation when leaders from both chambers meet to reconcile their differing versions. Democrats think popular pressure during an election year may prevent that. "The public 'gets' the issue of concentration," said one Democratic aide. Counters a Republican aide: "There's a time and a place to debate this. But this bill isn't it."

Another provision of the Senate bill attracted criticism, as advertising trade groups warned an anti-violence provision would turn government officials into censors. The provision calls for a study to determine the effectiveness of such violence-screening measures as the V-chip

and TV-rating system. If the study concludes the two are ineffective, the provision seeks to keep violent programming off the air during hours when children are watching.

The Federal Communications Commission, meanwhile, again telegraphed its newfound zeal to pursue indecency. On March 18, the agency decided that U2 singer Bono did, after all, violate decency standards when he uttered the f-word as an exclamation on NBC's broadcast of the Golden Globes Awards last year. The ruling overturned an FCC decision last October that helped fuel the uproar over broadcast indecency. It carried with it no fine—a factor that brought criticism from two FCC commissioners but relief from NBC, which said the agency "made the right decision." ■



Lott (l.) and Dorgan want to slow down the relaxation of media-ownership rules.

Midseason Meltdown

Latest crop of network shows wiling as viewers shun broadcast prime time

TV PROGRAMMING By A.J. Frutkin

Despite a flurry of midseason launches, scripted programming continues to falter on the networks. From subpar comedies like CBS' *The Stones* to the more innovative *Game Over* on UPN, sitcom success remains the Achilles heel of broadcasting. And new dramas haven't fared much better, whether it's ABC's *Stephen King's Kingdom Hospital* or Fox's *Wonderfalls*.

Gaining traction against NBC's *Law & Order* on Wednesdays at 10 p.m. has proven challenging. Since its March 3 launch, *Kingdom Hospital* has declined by almost 50 percent. Last week, the eerie drama drew 7 million viewers, while its premiere drew 14 million viewers. Although author King's name remains a big draw for viewers, some buyers said the show's serialized format works against it. In an increasingly cluttered environment, "It's hard to have viewers consistently tune in," said John

Rash, director of broadcast negotiations at Campbell Mithun.

In its premiere last Wednesday at 9:30 p.m., CBS' long-delayed family comedy *The Stones* underperformed, drawing 7.2 million viewers. The network has yet to find a companion for *King of Queens*, nor has it found a 10 p.m. drama to lead into local news.

Meanwhile, at sister network UPN, *Game Over* also is faring poorly. In its second broadcast March 17, the CGI-animated series drew less than 2 million viewers. In its first airing on March 10, the show drew 2 million viewers. Rash applauded UPN's attempt at program innovation but said the show may be a poor fit. After all, reaching a young male audience through its black-targeted comedies, or its female-skewing hit *America's Next Top Model*, isn't easy. "Rarely do those audiences meet," he added. "Which makes it particularly challeng-

ing to cross promote, or to have any sort of unified viewing experience."

Fox also has struggled with audience flow. The network has had a creatively strong midseason, with *Arrested Development*, *Cracking Up* and *Wonderfalls*. But none of those shows have connected with viewers. Following two special airings one week prior, *Cracking Up*'s time slot premiere on March 15 at 8:30 p.m. was a disappointment, averaging less than 5 million viewers. Fox has promoted the series, starring *Saturday Night Live* veteran Molly Shannon, throughout airings of its hit reality show *American Idol*. But some advertisers suggested *Idol*'s mainstream appeal might be better suited for promoting a broader comedy than *Cracking Up*. "It's too hip for the room," said Shari Anne Brill, vp/director of programming at Carat USA.

Brill chalked up *Wonderfalls*' disappointing launch March 12 (4 million viewers) to misguided scheduling. "Friday night is not a good time to put on a dramedy," she said. "I'd like to see it on Monday. That was the night of *Ally McBeal*. Viewers had tuned into *Boston Public* there, and I think Fox could rebuild an audience for that type of quirky drama." ■

Media Wire

schedule of programming, which includes *Degrassi: The Next Generation* and *Radio Free Roscoe*.

Nick itself is offering a mix of live-action and animation for the upcoming season. Top projects include a still-untitled comedy starring Jamie Spears (Britney's kid sister) as a new student in a former boys' prep school that has recently gone co-ed, and *Unfabulous*, starring Emma Roberts (Julia Roberts' niece) as a 12-year-old who deals with life's upsets in song.

Also on tap: *Go, Diego, Go!*, a *Dora, The Explorer* spin-off in which Dora's cousin Diego leads viewers on animal rescue missions, speaking both Spanish and English. —ML

Herzog Reclaims Comedy Central President Post

With Comedy Central generating some of the best ratings in its history, Doug Herzog says he hopes he doesn't screw it up in his second tour of duty as president. He is joking, as usual, but Herzog is serious about being at the forefront of funny, and maintaining the network's reputation as a source for groundbreaking comedy television.

In pursuit of that goal, Herzog hopes to reinvigorate the scripted half-hour comedy. "The network has grown tremendously, but I think we have an opportunity to take Comedy Central to the next level," he said. "The sitcom is essentially on life support... One thing I would like to do is find a way to crack open scripted comedy so it really speaks to the current generation of viewers."

Herzog, who was officially named president last week following weeks of speculation, will begin at Comedy in May. He replaces Larry Divney, who is retiring.

Herzog first served as president of Comedy Central from 1995-'98, developing current hits *The Daily Show*, now hosted by Jon Stewart (who just signed on for four more years), and *South Park*. Following a brief stint at Fox, where he helped develop *Malcolm in the Middle*, Herzog landed at USA as president in 2000. He helped to reverse the net's ratings decline with original series, movies and better scheduling of acquired product. —ML

Oxygen Finding Its Way

After a bumpy start, network is growing distribution and media-buyer buzz

CABLE TV By Megan Larson

After a period of growing pains that resulted in major and highly criticized programming shifts, the 4-year-old Oxygen is finding its niche in the TV universe, having quietly lined up 51 million subscribers.

With a raft of returning series, including *Girls Behaving Badly*, and some new programming slated to premiere this summer, Oxygen aims to zero in on the bold, fun, sometimes bawdy but witty person that is often repressed in the office or by motherhood. "Wit is definitely a key component," said Oxygen chairman Geraldine Laybourne. "We're appealing to the inner girl in women—the part that's confident, bold, funny and sexy."

Having started life in February 2000 as a multimedia service for the empowered female urbanite—and unofficial antidote to Lifetime's Middle-America appeal—Oxygen was forced to refocus its mission a few times after the dot-com collapse shut down its myriad Web sites and the network's original programming failed to click with viewers. The brand began to take shape about two years ago with *Talk Sex with Sue Johanson*, in which its host, a grandma, dis-

penses sex advice. Soon after, Oxygen co-founder Oprah Winfrey let her hair down to show a more relaxed persona in *Oprah After The Show*, and programs like *Girls Behaving Badly* showed that girls can be as outrageous as men when out on the town.

"If Lifetime is the older, wiser one, Oxygen is the rowdy little sister who wants to achieve her goals in a more creative way," said Kathryn Thomas, associate director for Starcom Entertainment. "They are still coming up in the world and they are doing a good job of it."

Laybourne said that women want edgy and funny programming, which is what she hopes to deliver with upcoming series. Oxygen's first sitcom, *Good Girls Don't*, follows two Minnesota transplants living as roommates in L.A.—one is sexually provocative while the other is a prude. *Snapped* examines true-crime stories in which seemingly normal women go off the edge and commit atrocious acts, and *Nice Package* is a decorating series in which roommates have 24 hours to make over a room in their house using a large box of goodies delivered by two hunky handymen. Oxygen also will premiere a new original movie, *Tempting Adam*, in the fall. Its first original film, *A Tale of Two Wives*, drew an average 263,000 women viewers 2-plus.

While Oxygen expects to see its first profit this year, it still has some ratings growth to realize. Not rated by Nielsen Media Research last season, Oxygen, according to Horizon Media's analysis of Nielsen data, delivered an average 106,000 women 18-plus in prime time season-to-date (Sept. 22-March 14). Its biggest hits so far are *The Ellen DeGeneres Show* (99,000 women 18-plus), which it acquired last year, *Oprah* (85,000), *Talk Sex* (74,000) and *Girls Behaving Badly* (76,000). ■



NBC: No Peace With Pax

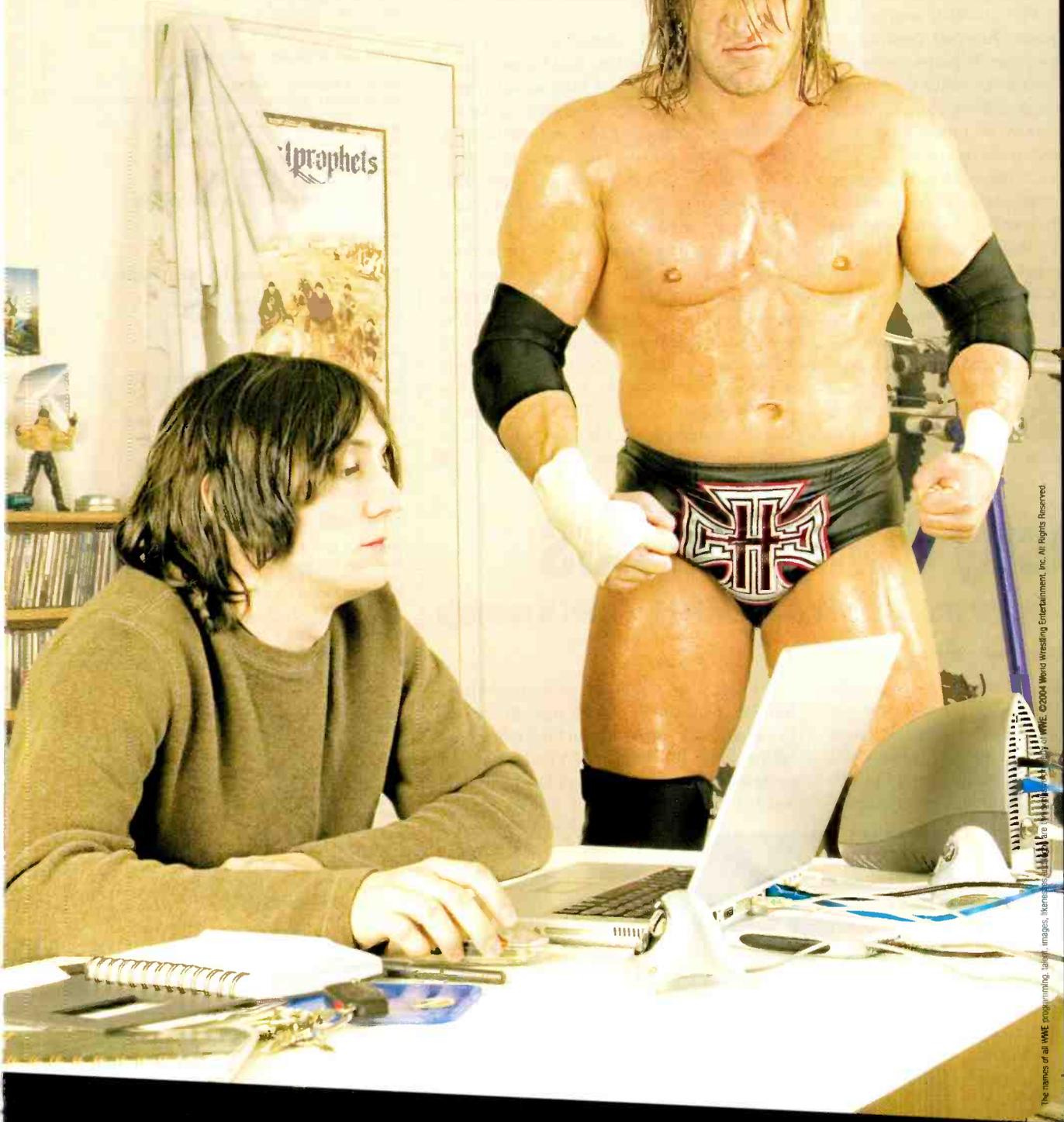
Claims net is misrepresenting content-consulting pact with studio arm

NETWORK TV By John Consoli

Despite a cheery announcement last week by Pax TV that touted a new commitment by NBC to help with its programming, the relationship between the two networks remains very icy.

While Pax said it has entered into an agreement with NBC "that begins a new and exciting chapter" in their relationship, NBC insiders were reiterating the desire first expressed last November to have Pax buy back NBC's 33 per-

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cent interest in company as soon as possible. And while Pax said the new agreement calls for NBC consultants to develop a minimum of three scripted series, two game shows and four reality shows for Pax, an NBC source said, "This is a huge spin on their part. Nothing has changed since November. We expect to be fully paid back by Pax for our initial investment, plus interest. In the meantime, it's in our interest to help them where we can, as long as we still have an interest in the company."

NBC executives who are close to negotiations between the two nets told *Mediaweek* that Pax's call for help from NBC is too little, too late to keep NBC involved long-term. Had Pax allowed NBC to get more involved sooner, they added, the struggling network may have been in better programming and financial shape. "We are dissatisfied with Pax management," said one exec. NBC acquired a one-third stake in Pax in 1999 for \$415 million.

Last November, NBC said it was triggering a clause in the agreement that gave Pax one year to come up with about \$550 million

to pay NBC for the current value of its share of Pax. An NBC insider said last week that if Pax does not come up with the money, "The matter could end up in court. We want every penny back."

Seth Grossman, executive vp and chief strategic officer with Pax, said his network is hoping that some of the NBC-assisted programs developed will be introduced at the Pax upfront presentation in May and will be ready for Pax's fall schedule. He labeled the agreement with NBC "a clear change of direction" in the relationship between the two companies.

Sources inside Pax said the program-consulting agreement came about on a directive from Randy Falco, group president of NBC Television Network, who was not available for comment. Adding to the dysfunction, the Pax announcement contained a quote from Jeff Zucker, president of NBC Entertainment, News and Cable Group, stating his "excitement" about the new pact. But an NBC official said that statement was obtained by Pax under misleading circumstances. Stay tuned. ■

El Cucuy Jumps to SBS

Top Spanish-language host to rival former Univision L.A. outlet in mornings

RADIO By Katy Bachman

One of the fiercest battles in local radio took a new turn last week when the top Spanish-language personality in radio, Renan Almendarez Coello, known to his fans as El Cucuy, left Univision Radio for rival Spanish Broadcasting System. Univision execs had suspended Coello in mid-February after he walked out of the studios of KSCA-FM Los Angeles in protest of management.

Last week, Univision released Coello from his contract and he immediately signed with SBS. He returns to mornings today on Regional Mexican KLAX-FM, which goes head to head with KSCA-FM. Since 2001, when SBS launched its second FM in L.A., it has been gunning for Univision's lead position. KLAX—which, in the mid-'90s, was the first Spanish-language station to rank first in ratings—now trails KSCA by half a point; its 2003 revenue of \$18.2 million, however, lags KSCA's \$32 million.



Coello, aka El Cucuy, has joined SBS just before the key Spring survey.

LUCY NICHOLSON/PHOTO

"There is no single person we could have hired that is more important than Renan. It's like adding an entire station in both ratings and billings," said Bill Tanner, SBS executive vp of programming. His hire comes just before the April 1 start of Arbitron's Spring survey. Renan's Fall 1999 record 11.1 share of all L.A. radio listeners remains unbroken to this day.

While ratings are a likely slam dunk, revenue may not come as easily. "Because of the climate regarding indecency, he has his negatives as well. He's on some clients' hit lists," said one buyer with a Hispanic agency who requested anonymity. Tanner isn't worried. "He's a smart guy and he knows what is going on with the indecency issue," the exec said, adding that the bigger problem was achieving ad-rate parity with Anglo broadcasters. "As Renan brings audience, it puts us in a better position to drive [up] rates." ■

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CABLE

Comcast Spurs LPM Expansion

BY KATY BACHMAN

Even before Nielsen Media Research has completed its ambitious rollout of local people meters in the top 10 markets, Comcast—the nation's largest cable operator, with 21 million subscribers—is pushing the ratings company to expand the rollout to include the top 25.

Since it finalized the purchase of AT&T Broadband last year, giving it systems in 22 of the top 25 markets, Comcast has been aggressively building its local ad-sales operation. In January, the cable giant rebranded those efforts under the name Comcast Spotlight with the goal of doubling its ad revenue to \$2 billion by 2007 from \$1 billion in 2003.

"Those nine other [markets] accrued \$2 billion in spot TV last year. That is way too much money at stake to rest on a meter/diary system," said Jonathan Sims, vp of research for Comcast Spotlight. Most TV stations are understandably nervous about the prospect of more local-market people meters, having only lived with LPMs for one year in Boston. Although most Boston TV stations insist cable hasn't eaten into their share of dollars, the numbers tell a different story.

According to Comcast, broadcast-affiliate ratings among adults 25-54 have slipped between 10 and 13 percent, while cable viewership is up 23 percent. Comcast also is drawing younger viewers thanks to its sports programming. For example, ratings for a Red Sox Major League Baseball game that was simulcast on ESPN and WCVB, Hearst-Argyle's ABC affiliate in Boston, were higher across the board for ESPN, which attracted a younger audience. "It's opened some doors to some new movie business, automotive accounts and fast food," said Jane Bowman, senior director of marketing/research for Comcast Spotlight in the Northeast.

One of Comcast's strategies is packaging its second-tier nets, which have seen the most ratings growth, with first-tier services such as ESPN. "The secondary networks are starting to pop a little bit and that makes them more valuable," said Karen Agresti, senior vp and director of local broadcast for Hill, Holliday.

"It's more inventory we can look at to buy,

which makes the marketplace more competitive," said Maggie Ross, U.S. director of local broadcast for Mediaedge:cia. "We're probably adding a little more cable in the mix. And as the rollout continues, this will become a greater issue and attract more attention."

Nielsen already has much on its plate, including new digital video recorder initiatives, weighting the national sample, expanding the national sample and weighting for language preference. "We can't remember another time when the business and technology of TV has changed so fast," said Nielsen spokesman Jack Loftus. "Our first priority right now is to complete the rollout of the top 10 markets and expand the national sample.

We don't have any other plans beyond that."

As it is, Nielsen, which is owned by *Media-week* parent VNU, is facing problems meeting its originally announced schedule. It delayed the Los Angeles LPM launch by a month, to April 8, in order to bring the sample in better proportion with population characteristics. "L.A. is the most difficult market. When the sample is right, then we'll go live," said Loftus.

None of these developments bodes well for Arbitron's portable people meter. Even though Nielsen said it continues to work with Arbitron on the development of the technology, it's hard to see how the PPM fits into Nielsen's business plan as LPM gains momentum. "Arbitron hasn't been very successful in getting the industry to accept it as a separate currency," said Richard Fielding, Starcom's vp/director of insights and analytics. "I can't see where it fits in. If you were asking me to back a horse in the race, it wouldn't be Arbitron." ■

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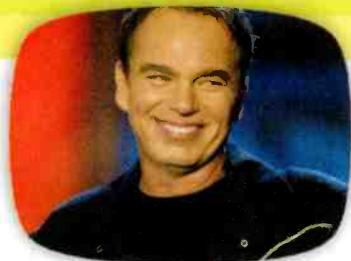
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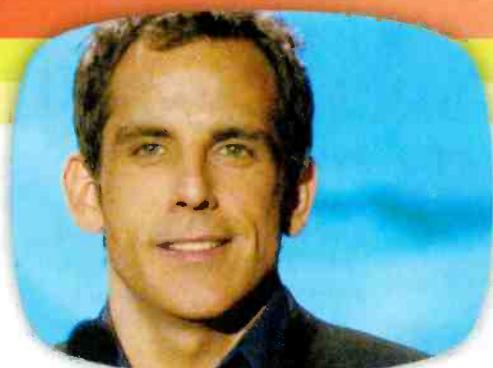
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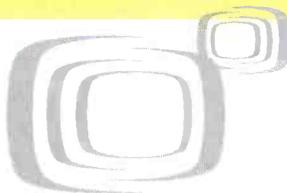
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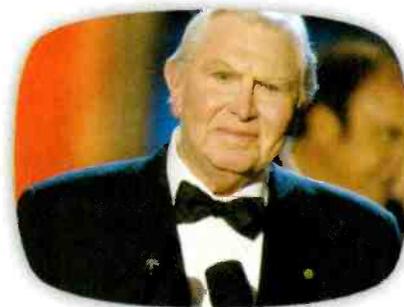
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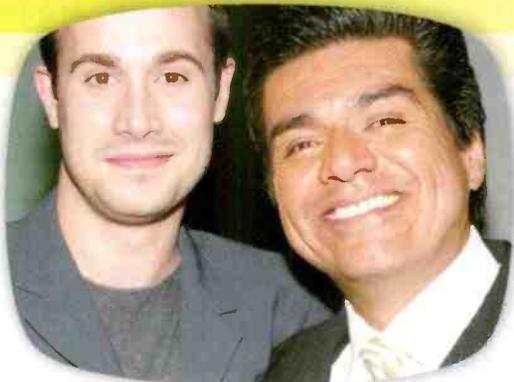


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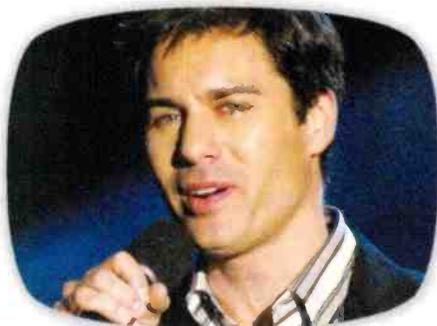
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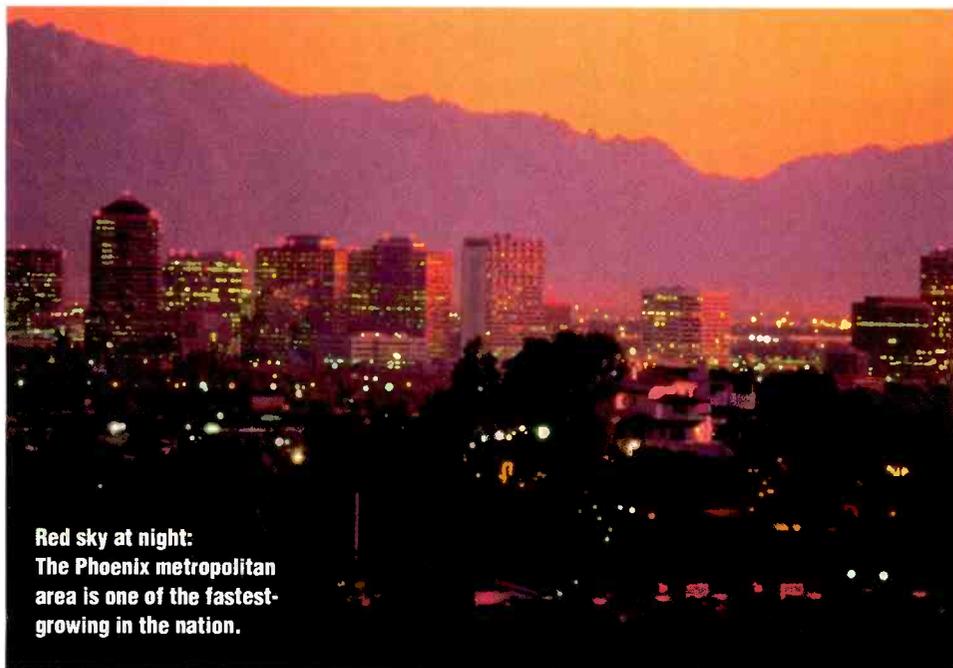


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market profile

BY EILEEN DAVIS HUDSON



Red sky at night:
The Phoenix metropolitan
area is one of the fastest-
growing in the nation.

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KNOWN AS THE VALLEY OF THE SUN, PHOENIX IS THE SIXTH LARGEST METRO AREA IN the nation, growing 34.3 percent in the past 10 years, according to the 2000 Census. Even faster-growing is Maricopa County, where Phoenix is located, which has a population of 3.07 million. It grew 44.8 percent

from 1990 to 2000. Although the market, like many others across the country, struggled economically over the past few years, media executives say they are seeing signs of improvement.

A downtown-redevelopment plan is in the works that would add more retail establishments and restaurants as well as enhance the city's arts scene. That proposal, still in the planning stages, would complement other projects such as a planned light rail, expansion of the Phoenix Civic Plaza and construction of a downtown Arizona State University campus for up to 15,000 students.

Belo Corp.'s Independent broadcast TV outlet, KTVK, is one of the strongest independents in the nation. The onetime ABC affiliate boasts holding the No. 1 position for total viewership sign-on to sign-off for the past five straight ratings books, says Mark Higgins, vp and station manager for

KTVK and vp/gm for sister WB affiliate KASW. Higgins adds that KTVK rocketed from third place in 2002 in total revenue among the market's TV outlets to first place in 2003. BIA Financial Network had ranked Gannett Co.'s NBC outlet KPNX No. 1 with an estimated \$92.9 million in revenue in 2002.

KTVK produces more local news than any other station in Phoenix, with eight hours per day. KTVK also produces an hourlong news-

cast, launched in 2003, for sister Fox affiliate KSMB-TV in Tucson, Ariz. In September 2003, KTVK became one of the first stations in the country to move *Dr. Phil* to prime time, airing it from 7-8 p.m. and as a repeat at 2 p.m., followed by *The Oprah Winfrey Show* at 3. *Dr. Phil* replaced *Wheel of Fortune* and *Jeopardy!*, which were picked up by Scripps Howard's ABC affiliate KNXV-TV.

KTVK carried 75 Arizona Diamondbacks Major League Baseball games last year. Higgins says KASW will likely carry about 11 of the games, leaving 63 on KTVK this year. The station is also in the second year of a three-year-deal to carry 25 Phoenix Coyotes National Hockey League games. On KASW, *The Simpsons*, which the station double-runs from 10-11 p.m., finished second in households at 10 p.m. in the February sweeps with a 7.7 rating/13 share behind KPNX, which did a 10.5/18. KASW/KTVK have acquired several syndicated shows for fall 2005, including *The Bernie Mac Show*, *Sex and the City* and *South Park*.

KPNX hired John Misner as its new president/gm in December 2002. Misner was most recently vp/general sales manager at Gannett's NBC affiliate WXIA-TV in Atlanta. In fourth quarter 2003, KPNX launched a show from 11 a.m. to noon called *Arizona Midday*. Previously, the station had a half hour of news at 11 a.m. followed by syndicated shows. The station also recently added to its newsgathering equipment, leasing a new helicopter with a high-definition camera on board.

KNXV welcomed new vp and gm John Culliton in November 2002. Culliton served as gm of CBS owned-and-operated KCBS-TV in Los Angeles from 1996 to 1999 before leaving to help found Internet Broadcasting Systems, which co-owns and operates Web sites for major broadcast companies. Culliton says over the past two years, Scripps has made a "significant investment in news" at KNXV, including increasing its investigative and special-projects units, hiring "top-notch" talent and leasing a new state-of-the-art helicopter. KNXV also changed its name to "ABC 15" to co-brand itself with the network.

The station has also been active in beefing up its syndicated offerings. Besides *Wheel* and *Jeopardy!*, KNXV has also purchased *The Jane Pauley Show* in first-run syndication for this coming fall. Culliton says he considers Pauley's show "a significant get for us, which added to our programming

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / PHOENIX

| | Jan.-Dec. 2001 | Jan.-Dec. 2002 |
|-----------------|----------------|----------------|
| Spot TV | \$479,852,070 | \$514,556,070 |
| Local Newspaper | \$319,231,550 | \$331,771,750 |
| Outdoor | \$14,115,170 | \$16,266,650 |
| Total | \$813,198,790 | \$862,594,470 |

Source: Nielsen Monitor-Plus

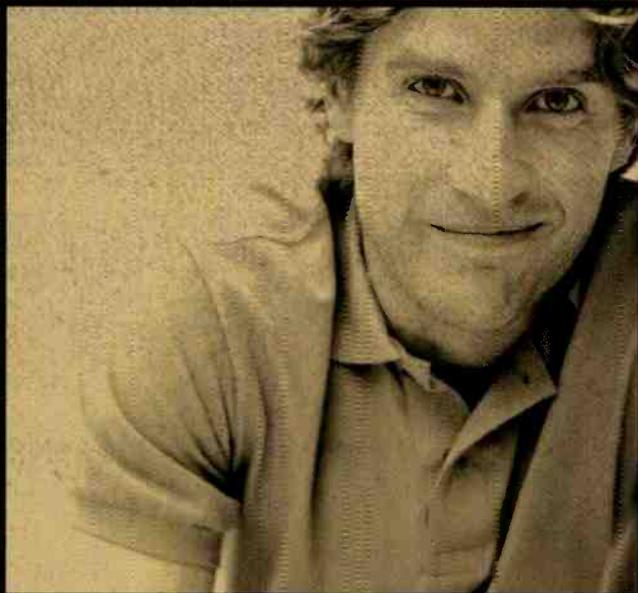
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*Source: 2003 MRI DoubleBase/Consumer Innovator. Base: Adults 18+.



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SCARBOROUGH PROFILE

Comparison of Phoenix

TO THE TOP 50 MARKET AVERAGE

| | Top 50 Market Average % | Phoenix Composition % | Phoenix Index |
|--|----------------------------|--------------------------|------------------|
| DEMOGRAPHICS | | | |
| Age 18-34 | 31 | 32 | 102 |
| Age 35-54 | 40 | 38 | 95 |
| Age 55+ | 29 | 30 | 105 |
| HHI \$75,000+ | 30 | 23 | 76 |
| College Graduate | 13 | 12 | 94 |
| Any Postgraduate Work | 11 | 9 | 81 |
| Professional/Managerial | 23 | 20 | 87 |
| African American | 13 | 4 | 34 |
| Hispanic | 14 | 21 | 156 |
| MEDIA USAGE-AVERAGE AUDIENCES* | | | |
| Read Any Daily Newspaper | 54 | 49 | 90 |
| Read Any Sunday Newspaper | 63 | 56 | 90 |
| Total Radio Morning Drive M-F | 22 | 22 | 100 |
| Total Radio Afternoon Drive M-F | 18 | 16 | 89 |
| Total TV Early News M-F | 29 | 31 | 107 |
| Total TV Prime Time M-Sun | 39 | 40 | 103 |
| Total Cable Prime Time M-Sun | 14 | 12 | 88 |
| MEDIA USAGE-OTHER | | | |
| Accessed Internet Past 30 Days | 60 | 59 | 99 |
| HOME TECHNOLOGY | | | |
| Owns a Personal Computer | 68 | 69 | 100 |
| Purchase Using Internet Past 12 Months | 41 | 41 | 100 |
| HH Connected to Cable | 67 | 56 | 83 |
| HH Connected to Satellite/Microwave Dish | 18 | 23 | 130 |
| HH Uses Broadband Internet Connection | 16 | 18 | 107 |

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.
Source: 2003 Scarborough Research Top 50 Market Report (February 2002 - March 2003)

ARBITRON RADIO OWNERSHIP

| Owner | Stations | Avg. Qtr.-Hour Share | Revenue (in millions) | Share of Total |
|------------------------------|------------|-------------------------|--------------------------|-------------------|
| Clear Channel Communications | 3 AM, 6 FM | 29.1 | \$68.8 | 32.2% |
| Infinity Broadcasting | 3 FM | 13.4 | \$41.5 | 19.4% |
| Emmis Communications | 2 AM, 2 FM | 12.5 | \$33.9 | 15.9% |
| Sandusky Radio | 1 AM, 3 FM | 11.1 | \$30.3 | 14.2% |
| Univision Communications | 4 FM | 6.3 | \$7.9 | 3.7% |
| Entravision Communications | 1 AM, 3 FM | 4.3 | \$5.5 | 2.6% |
| J Crystal Enterprises | 1 AM | 0.4 | \$4.5 | 2.1% |
| New Planet Radio | 1 FM | 2.0 | \$3.5 | 1.6% |

Includes only stations with significant registration in Arbitron diary returns and licensed in Phoenix or immediate area. Share data from Arbitron Fall 2003 book; revenue and owner information provided by BIA Financial Network.

arsenal." *Pauley* will air at 3 p.m. with a repeat at midnight.

Fox Television's Phoenix duopoly includes Fox outlet KSAZ-TV and UPN affiliate KUTP. Last December, KSAZ extended its weekend news from 30 minutes apiece to full hours at 5 and at 9 p.m. Officials from Meredith Corp.'s CBS affiliate KPHO-TV did not return phone calls seeking interviews.

Univision's Phoenix duopoly includes its

Univision O&O KTVW-TV and TeleFutura outlet KPFI-TV. NBC's Telemundo affiliate KDRX-CA also competes for viewers among the Hispanic community, which makes up 21 percent of the city's population. In the November sweeps, Univision's 5 p.m. local news finished No. 1, beating all other programming in adults 18-49, 25-54 and 18-34.

The market's newest station is Independent KAZT-TV. The station, licensed in Prescott,

Ariz., was relaunched in April 2002 by its new Phoenix-based owners KAZT LLC (the old call sign was KUSK). The station produces several local shows and carries a mix of sports, including about 20 Arizona State University men's and women's basketball games; a half-dozen University of Arizona softball, baseball and volleyball games; seven Phoenix Mercury WNBA games; and an ESPN2 Mountain West conference basketball and football package. It is also the preseason home of the National Football League's Arizona Cardinals.

Cox Communications is the dominant cable provider. However, the cable company will not release its area subscriber count. Still, cable penetration in the market is declining. According to Scarborough Research, just 56 percent of the market subscribes to cable, compared to the national average of 67 percent. At 23 percent, satellite penetration in the market is well above the national average of 18 percent.

Besides KTVK, Belo also owns Mas! Arizona, a 24-hour Spanish-language cable news network, and Arizona News Channel, a 24-hour cable network that rebroadcasts KTVK news. Both cable channels are operated in partnership with Cox. Fox Sports Net Arizona carries games of the Phoenix Suns, Coyotes, Arizona D-backs, Arizona Rattlers (American Football League), ASU and U of Arizona.

The Arizona Republic, the largest paper in the state, which Gannett purchased in 2000, had a daily circulation of 432,284 as of Sept. 30, 2003, down 3.7 percent from the same period ended Sept. 30, 2002, according to the Audit Bureau of Circulations. The paper's Sunday circ of 547,860 reflected a 1.1 percent decrease. In November 2002, Ward Bushee was named editor and vp/news. He was previously editor at *The Cincinnati Enquirer*. The *Republic* and sister Gannett property KPNX collaborate on news coverage, marketing and community service projects. For instance, two weeks ago, the entities handed out checks to 130 charities totaling \$2.6 million donated by viewers, readers and Web site visitors.

Outside of the Phoenix metro area, the *East Valley Tribune* competes for readers in its five core cities of Scottsdale, Tempe, Chandler, Mesa and Gilbert. The latter, population 150,000, is among the fastest-growing cities in America. With a high per-capita income base, coupled with a relatively low cost of living and plentiful available land, Gilbert is flooded with 1,000 new residents per month, says Jim Ripley, editor of the *East Valley Tribune*. Gilbert grew 275.8 percent in the past decade, according to the 2000 Census. The paper publishes a separate seven-day-a-week edition for Scotts-

A photograph of Arnold Schwarzenegger in a dark suit and blue shirt, smiling broadly and giving a thumbs-up. He is surrounded by a dense crowd of photographers and fans. Many are holding cameras with flashes, and some are holding microphones. Confetti is falling around him. In the background, there are American flags and a brick building. The overall scene is one of a high-profile public appearance.

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NEWSPAPERS: THE ABCs

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|--|-------------------|--------------------|--------------------------|---------------------------|
| Maricopa County: 1,196,768 Households | | | | |
| <i>The Arizona Republic</i> | 405,640 | 501,876 | 33.9% | 41.9% |
| <i>East Valley Tribune</i> | 94,192 | 75,272 | 7.9% | 6.3% |
| Yavapai County: 75,193 Households | | | | |
| <i>The Arizona Republic</i> | 11,588 | 16,375 | 15.4% | 21.8% |
| Pinal County: 66,799 Households | | | | |
| <i>The Arizona Republic</i> | 14,884 | 17,133 | 22.3% | 25.6% |
| <i>East Valley Tribune</i> | 9,217 | 10,366 | 13.8% | 15.5% |
| <i>Casa Grande Dispatch</i> | 9,128 | | 13.7% | |
| <i>Arizona Daily Star</i> | 2,853 | 4,275 | 4.3% | 6.4% |
| Gila County: 20,834 Households | | | | |
| <i>The Arizona Republic</i> | 4,169 | 5,463 | 20.0% | 26.2% |
| <i>East Valley Tribune</i> | 326 | 448 | 1.6% | 2.2% |

Data is based on audited numbers published in the Audit Bureau of Circulations' Fall 2003 County Penetration Report.

NIELSEN RATINGS / PHOENIX

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

| Time | Network | Station | Rating | Share | |
|-------------|-------------|-------------|--------|-------|----|
| 5-5:30 p.m. | Independent | KTVK | 8.2 | 16 | |
| | Fox | KSAZ | 6.3 | 12 | |
| | NBC | KPNX+ | 4.9 | 9 | |
| | Univision | KTVW | 3.8 | 7 | |
| | CBS | KPHO | 3.0 | 6 | |
| | ABC | KNXV | 2.8 | 5 | |
| | WB | KASW* | 2.6 | 5 | |
| | UPN | KUTP* | 2.3 | 4 | |
| | Independent | KAZT* | 0.6 | 1 | |
| 5:30-6 p.m. | Pax | KPPX* | 0.4 | 1 | |
| | Independent | KTVK | 7.2 | 13 | |
| | Fox | KSAZ | 6.2 | 11 | |
| | 6-6:30 p.m. | NBC | KPNX+ | 8.9 | 15 |
| | | Independent | KTVK | 7.7 | 13 |
| | | Univision | KTVW* | 5.1 | 8 |
| | | WB | KASW* | 4.8 | 8 |
| | | UPN | KUTP* | 3.8 | 6 |
| | | CBS | KPHO | 3.3 | 5 |
| ABC | | KNXV | 3.2 | 5 | |
| Fox | | KSAZ* | 2.8 | 5 | |
| Independent | | KAZT* | 1.0 | 2 | |
| Pax | KPPX* | 1.0 | 2 | | |

Late News

| | | | | |
|---------------|-------------|-------------|------|----|
| 9-10 p.m. | Fox | KSAZ | 7.2 | 11 |
| 10-10:30 p.m. | NBC | KPNX+ | 10.9 | 18 |
| | WB | KASW* | 7.7 | 13 |
| | CBS | KPHO | 6.5 | 11 |
| | Fox | KSAZ | 5.5 | 9 |
| | Independent | KTVK | 4.6 | 8 |
| | ABC | KNXV | 4.3 | 7 |
| | Univision | KTVW | 3.2 | 5 |
| | UPN | KUTP* | 1.3 | 2 |
| | Pax | KPPX* | 0.5 | 1 |
| | KAZT | Independent | # | # |

*Non-news programming. +Audience estimates shown for parent station plus satellite/affiliate station. #Paid program. Source: Nielsen Media Research, February 2004.

dale called the *Scottsdale Tribune*.

The *East Valley Tribune's* daily circ declined 1.2 percent to 95,041 last September, while its Sunday circ fell 2.7 percent to 78,025. Ripley says the paper's circulation is directly tied to the cyclical nature of this popular tourist market. For instance, the paper is claiming a March 2004 daily circ of 113,226 and a Sunday circ of 93,776 (the paper's Sunday circ is lower because one of its editions does not publish that day).

Other print publications in the market include *The Arizona Business Gazette*, a weekly business journal published by the *Arizona Republic*; *The Business Journal of Phoenix*, part of the American City Business Journals chain; and alternative weekly *Phoenix New Times*, the flagship paper of publisher New Times Inc.

The Phoenix radio market ranks No. 15 in the nation. Clear Channel Communications is the clear market leader, commanding a 32.2 percent chunk of the local radio advertising pie. Clear Channel owns four of the market's top five stations overall among listeners 12-plus, including the market's leading country station, KNIX-FM, the second-ranked station overall.

In late 2003, CC's News/Talk KFYI-AM local weekend hosts Tom Liddy and Austin Hill teamed to create a new weekday afternoon show called *Liddy & Hill*. The show airs from 4-7 p.m. following the syndicated *Sean Hannity Show*. Previous afternoon personality Charles Goyette moved to the 7-10 p.m. slot. The No. 1 station in Phoenix overall in the 12-plus audience is Infinity Broadcasting's Oldies KOOL-FM. However, KOOL is the second-highest biller, taking in an estimated \$16.4 million in revenue in 2002, according to BIA Financial Network. CC's Adult Contemporary KESZ-FM is the No. 1 biller, with an estimated \$16.6 million in 2002 revenue.

Univision Communications and Entravision Communications each have four stations targeting the market's Hispanic population. Univision's Spanish KHOT-FM, licensed in Paradise Valley, is the leading Spanish-language station. Emmis Communications owns KTAR-AM, which had been the leading News/Talk outlet in the market. The station tumbled for the second book in a row in the Fall Arbitron survey to a 4.3 share overall from a 5.9 in the summer book. Emmis also owns the market's only Urban Contemporary Hit Radio station, KKFR-FM.

Viacom Outdoor and Clear Channel Outdoor are the leading players in out-of-home advertising in the Phoenix DMA. CC offers bulletins and mall advertising while Viacom offers bulletins, 30-sheet posters, bus shelters and bus benches.



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A FANTASTIC FEBRUARY 2004

| | | |
|-------------------------------|-------|----|
| ABC 7 News 5:00am | 2/10 | #1 |
| ABC 7 News 5:30am | 3/14 | #1 |
| ABC 7 News 6:00am | 4/16 | #1 |
| Good Morning America | 5/16 | #1 |
| The Oprah Winfrey Show | 8/24 | #1 |
| The View | 6/18 | #1 |
| ABC 7 News 11:30am | 5/16 | #1 |
| ABC Network Daytime (12n-3p) | 6/17 | #1 |
| Inside Edition | 6/15 | #1 |
| Jeopardy | 8/17 | #1 |
| ABC 7 News 4:00pm | 8/17 | #1 |
| ABC 7 News 5:00pm | 9/18 | #1 |
| ABC World News Tonight | 9/17 | #1 |
| ABC 7 News 6:00pm | 9/16 | #1 |
| Wheel of Fortune | 11/19 | #1 |
| ABC 7 News 10:00pm (M-F) | 11/17 | #1 |
| ABC 7 News 10:00 pm (M-Su) | 10/17 | #1 |
| Nightline | 6/12 | #1 |
| Oprah Winfrey Show Late Night | 5/11 | #1 |

7AM - 1AM

6/14 #1

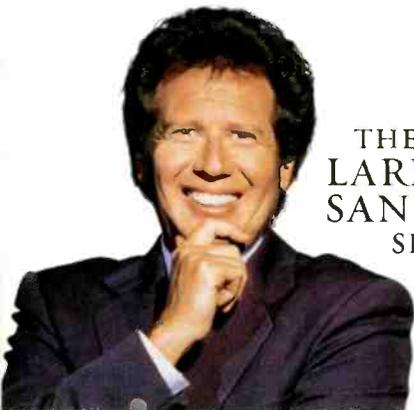
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OF QUEENS

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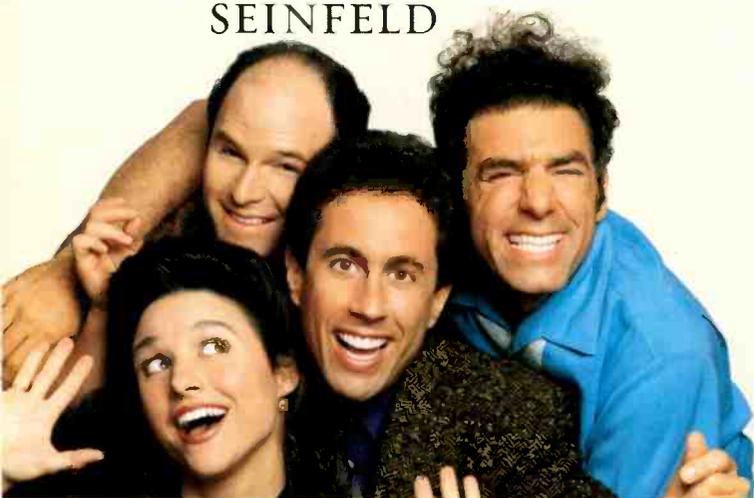


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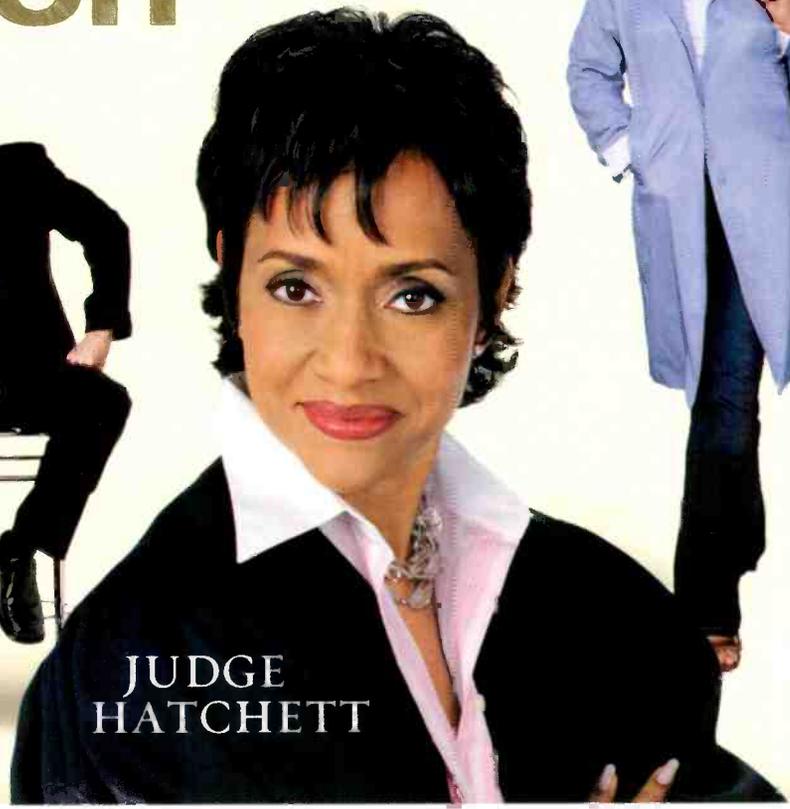
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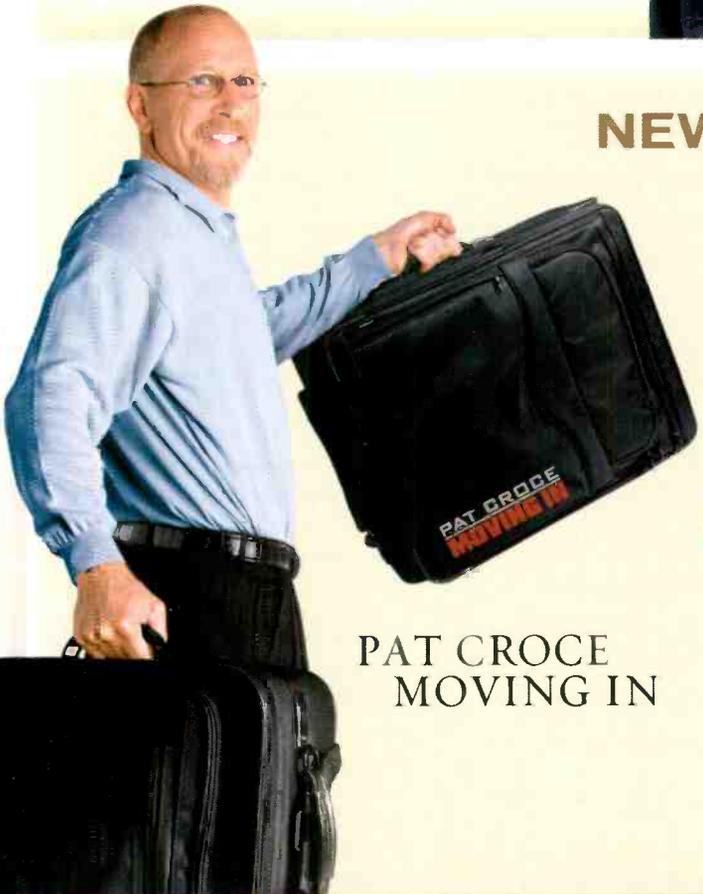
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A Who's Who Of Reality

BY A.J. FRUTKIN

IN A RELATIVELY SHORT SPAN OF TIME, THE REALITY GENRE HAS TRANSFORMED ITSELF FROM an industrywide joke to the most influential form of TV programming. The reason most often cited for reality's rise inevitably has to do with the changing tastes of a younger generation. But those changing tastes seem to have coincided with a dearth of original ideas on the scripted side—so much so that scripted creators are looking to nonscripted series for new keys to success. Even more telling is the fact that nonscripted creators like Mark Burnett are being sought out for scripted ideas.

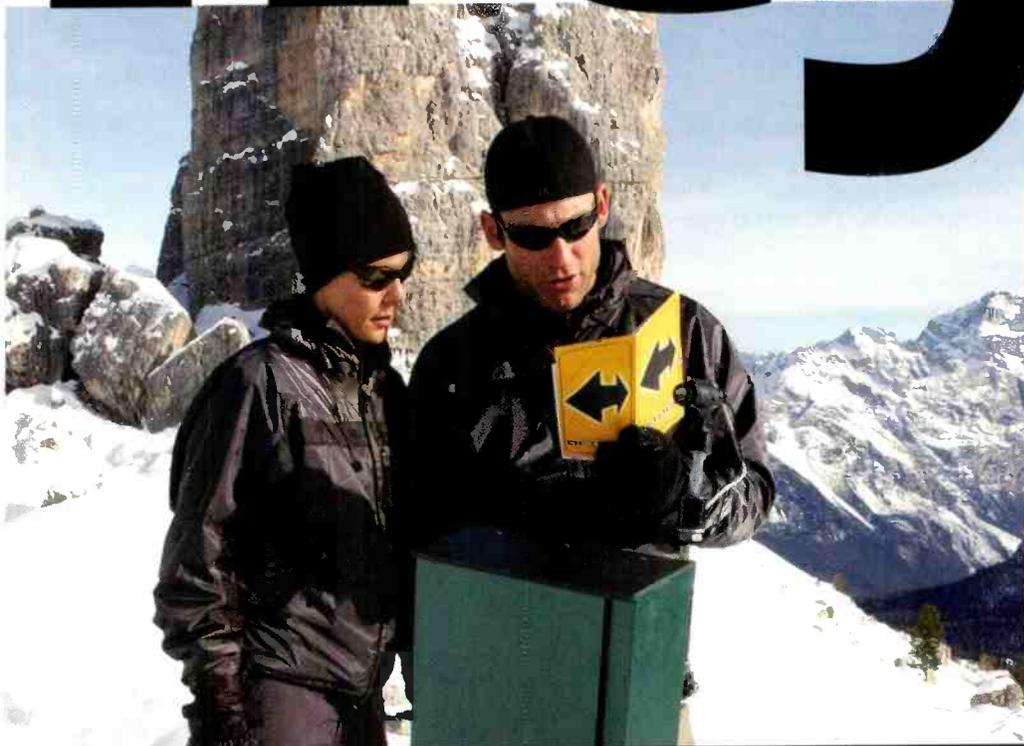
Critics of nonscripted series often lash out at the format's lowbrow tendencies, best embodied by Fox's recent *The Littlest Groom*. From a business perspective, repeatability remains a stumbling block (NBC's *Fear Factor* being the exception). But for now, reality rules. From Fox's runaway hit *American Idol* to UPN's surprisingly strong *America's Next Top Model* and NBC's Thursday savior *The Apprentice*, nonscripted shows are providing many networks with their only glimmer of ratings hope in what can be considered a lackluster season. Meanwhile, shows like ABC's *The Bachelor/Bachelorette* and CBS' *Survivor* have proven to be strong franchises in themselves, much like many cop dramas and family sitcoms. Here's a look at some of the genre's major players:

Network Executives

ABC/ANDREA WONG

Despite a slight decline in viewers, ABC's *The Bachelor/Bachelorette* represents the network's top-rated program (in a season during which the net has had no scripted luck). And with some tweaks, Andrea Wong, senior vp/alternative series and specials, is confident her flagship show will remain just that. "You have to continue to refresh these shows and you have to find the right casting," she says. To wit, New York Giants second-string quarterback Jesse Palmer stars in the next *Bachelor* installment, launching April 7. In addition to *Extreme Makeover* and *EM: Home Edition*, Wong has pursued a number of projects, including the U.K. hit *Wife Swap* (to be known to U.S. audiences as *The Swap*), in which two women trade families. The show, from Michael Davies and Britain's RDF Media, may launch this summer, if not earlier. Wong is also prepping entrepreneur Mark Cuban's *The Benefactor* for summer and four episodes of Endemol's \$5 million pot game show *Deal or No Deal*, which has enjoyed strong success in Germany. Like most of her colleagues, Wong says she looks for great storytelling in any project brought to her. "The best of these shows tap into something emotional," she says, noting that they also

Hit Television



WHERE TO NEXT? *Amazing Race*, from Jerry Bruckheimer, sends contestants all over the world.

must be easy to promote and fit the network's identity. She learned that lesson from last year's sleazy *Arc You Hot: The Search for America's Sexiest People*. "Clearly, it wasn't something that made sense for ABC," she says. "But it helped us to find our brand."

CBS/GHEN MAYNARD

How do you top *Survivor*? You don't. Rather, with the fifth cycles of *Amazing Race* and *Big Brother* set to air this summer, Ghen Maynard's approach has been to "create long-running franchises that speak to view-

ers the network already has, while bringing in new ones." Through the miracle of corporate synergy, Maynard, CBS senior vp of alternative series development and creative strategies, also is charged with overseeing nonscripted fare for sister network UPN, which is enjoying huge success with *America's Next Top Model*. Upcoming on UPN is an untitled Missy Elliot project (a search, of sorts, for the next hip-hop star), the quasi-relationship show *The Playa* and the controversial and aptly dubbed *Amish in the City*, which follows a group of Amish teens. At CBS, producer Mike Fleiss' family soap *The Will* is set for a summer or fall launch. The network also is piloting the game show *Liar*, from producer Ben Silverman and hidden-camera show *Fire Me, Please* from *The Littlest Groom* producer Eric Schotz.

FOX/MIKE DARNELL

If anyone pushes the envelope in nonscripted programming, it's Mike Darnell. While enjoying the continued success of *American Idol*, Darnell, Fox's executive vp/alternative programming and specials, seems just as content to flood the airwaves with less-family-friendly fare. From *Temptation Island* to *Paradise Hotel* to Fox's latest reality soap *Forever Eden*, Darnell believes in the draw of sexy young singles and in more curious subjects,

ranging from the short (*The Littlest Groom*) to, perhaps, the grotesque (the upcoming makeover-through-surgery show *The Swan*). "It doesn't matter whether critics like a show or not. It's nice, but it doesn't matter," he says. "At heart, I'm a businessman. I want ratings and I'm not snobby." Like his colleagues, Darnell says he looks for concepts that are both unique and new. Most importantly, he says, success is upheld by word of mouth. "I know I've got a hit when my competitors run clips from one of my shows on their newscasts," he adds. "That means I've forced their hand."

NBC/JEFF GASPIN

NBC may have come to the nonscripted party late, but it's made up for lost time with *The Apprentice*. And Jeff Gaspin, executive vp of alternative series, specials, longform program strategy, and Bravo, should be given his props for *Fear Factor*'s staying power. Of course, following NBC's recent purchase of Bravo and anticipated acquisition of Universal's USA network and Sci Fi Channel, the man has his hands full. So he's left some of the day-to-day operations to vp/alternative programming Craig Plestis. Set for NBC this summer are the return of *For Love or Money* and *Who Wants to Marry My Dad*, both from Bruce Nash; *Last Comic Standing*, from producers Peter Engel and Barry Katz;



"It doesn't matter whether critics like a show or not. At heart, I'm a businessman. I want ratings and I'm not snobby." DARNELL

and Joel Silver's *Next Action Star*. *The Apprentice 2* launches after the summer Olympics, while the network's big boxing bet *The Contender* is targeted for spring '05. Gaspin also is piloting *Life's Too Short*, a hybrid reality sitcom with *Austin Powers* star Vern Troyer, and Mentorn's *America's Worst Driver*. Despite the success NBC has enjoyed in the nonscripted field, the network still seems to be looking for a game-changing property. "That is one of the hardest things," Plestis says. "It's much harder to do a unique reality show than to do yet another rip-off of something."

WB/KEITH COX

Still in search of a hit franchise, the WB's senior vp of alternative programming Keith Cox is making an aggressive push into the nonscripted field. The second cycle of Mike

Fleiss' *High School Reunion* launched on March 14 to modest ratings and the network already has cycle three in the can for a possible summer or fall premiere. Set for the summer is the return of the concert series *Pepsi Smash*, with eight episodes, and the hidden camera show *Make My Day*, in which a participant's daily life is stunted with celebrity appear-

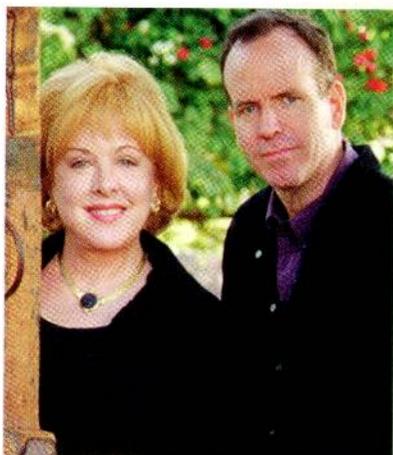
ances and special events. But Cox says *Live from Tomorrow*, the highly touted variety show announced for last summer, is dead. Also in the works: the six-episode *Wannabees*, which follows six young actresses as they vie for the spotlight, and a six-episode dating show from Mike Fleiss, *Big Man on Campus*. The network also is piloting a hybrid reality show with *Mad TV* comedian Dave Sheridan (Fleiss exec produces) and the science-gone-mad show *Brainiac*. Although the WB targets younger viewers for its scripted series, Cox says nonscripted programming must be broader in reach. "You don't want to be too narrow," he says. "It's got to be explosive, it's got to push buttons, it's got to make noise."

Agents

CAA/MICHAEL CAMACHO, DAVID TENZER

With Mark Burnett, Mike Fleiss and Bruce Nash as clients, CAA may seem to have locked up the nonscripted market. The agency also represents *Big Brother* producers Arnold Shapiro and Allison Grodner, *American Idol* creator Simon Fuller and *Amazing Race* producer Bertram van Munster. As nonscripted's popularity continues to build, David Tenzer says so does the influence of its creators. "These folks are the tastemakers of today," he adds, noting that from TV networks to movie studios, "people are trying to understand what these guys do from a creative aspect that makes nonfiction so relevant, and then they ask how can they borrow that relevancy for their own platform." In reality's rise from mere filler on the networks to profitable franchises, Michael Camacho suggests that the genre may finally be achieving parity with scripted programming. "The establishment is coming around to the idea that they need to win in this space," he says. "Not just play in it."

The House That Bunim-Murray Built



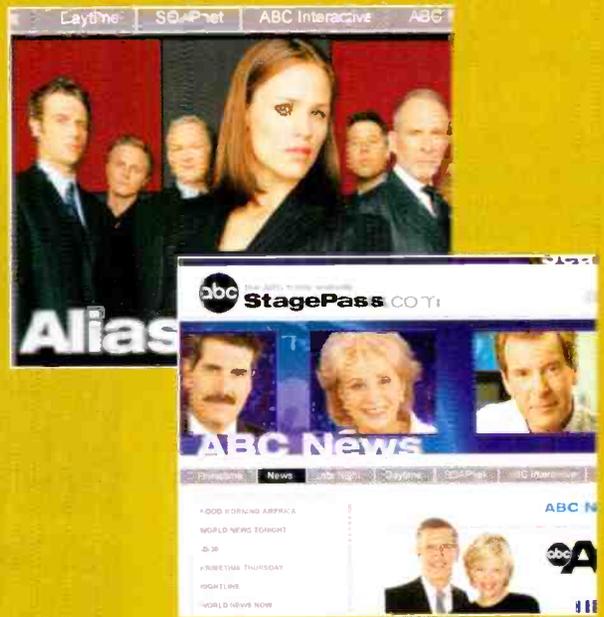
THE PROGENITORS The late Bunim (l.) and partner Murray started today's craze.

If there are any doubts as to how much Jon Murray and the late Mary-Ellis Bunim have influenced nonscripted programming in its current form, one need only look at the number of top-tier producers who come out of their Van Nuys, Calif., offices. Among alums are *Fear Factor* executive producer Matt Kunitz and *Mole* co-executive producer Clay Newbill. The throw-'em-in-a-house-together-and-see-what-happens formula (MTV's *The Real World*) of *America's Next Top Model* wasn't arrived at serendipitously, either. When Ken Mok was an MTV exec, he hired *Real World* producers Bunim and Murray to oversee *Making the Band*. And BMP continues to promote from within: *Simple Life 2* producer Kevin Lee joined the company four years ago as a *Road Rules* segment producer and *RR* producer Jeff Jenkins joined six years ago as a tape logger. —AJF

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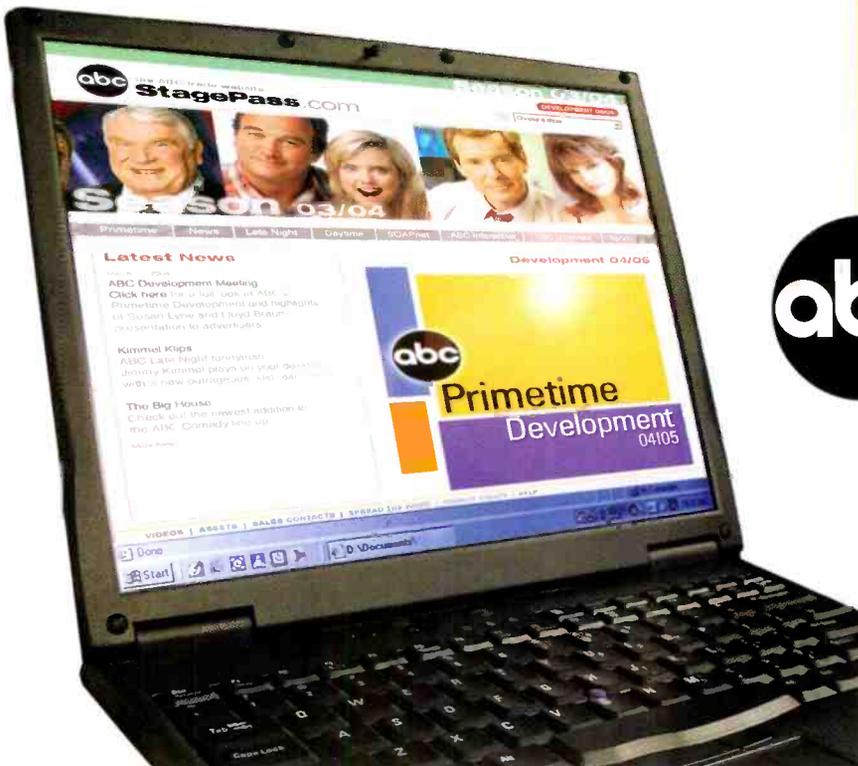
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ENDEAVOR/SEAN PERRY

Although Endeavor's highest-profile deals have involved cable properties such as MTV's *The Osbournes* and Bravo's *Queer Eye for the Straight Guy*, Sean Perry also helped package CBS' *Star Search* (from producers 29/29) and ABC's *Extreme Makeover* (created by client Howard Schultz). He represents entrepreneur Mark Cuban's ABC summer reality entry *The Benefactor* (from 12 Yard Productions and 29/29) and Renegade Productions, whose principals, David Garfinkle and Jay Renfro, landed the summer relationship series *Love Test* at ABC as well. For Perry, family-friendly content is in. "You're seeing the networks become much more cognizant of the advertiser community with nonscripted programming because it's no longer meant just to have four-episode shock value during the sweeps," he says. "These shows are network mainstays. So with that permanency, advertisers will make network buys with more of an eye toward reality programming."

ICM/STEVE WOHL

Steve Wohl represented Bruce Nash for nearly a decade—before reality was even considered a genre. During that time, he



"If you can find a TV show that families can watch together, you have a big winner on your hands." ITKIN

negotiated deals on shows such as *Before They Were Stars*, *World's Most Amazing Videos* and, more recently, *Meet My Folks* and *Who Wants to Marry My Dad*. Wohl also has put together some of today's top franchises, with clients including two who are enjoying huge success in the field. First is Ken Mok, who exec produces UPN's *America's Next Top Model* along with Tyra Banks. For what could have been a very narrow topic, Wohl says, Mok found a way to appeal to viewers across the board. "It's not only for high society or the high-fashion set," he says. "Ken found a way to transcend all types of socioeconomic strata and demographics." Wohl also represents Rocket Sci-



NO BRAIN SURGEONS HERE Fox's *The Swan* puts several homely women through plastic surgery.

ence Laboratories, which is responsible for Fox's *Temptation Island*, *Joe Millionaire* and *My Big Fat Obnoxious Fiancé*. Although *Fiancé* drew more than 20 million viewers to its finale last month, Rocket Science principals Chris Cowan and Jean Michel Michenaud have yet to announce a second cycle. In order to do that, Wohl says, they'd need a way "to skin that cat without damaging the franchise."

UTA/CHRIS COELEN

Among UTA's clients are *Who Wants to Be a Millionaire* producer Michael Davies and Great Britain's RDF Media. In fact, the two have partnered to produce RDF's U.K. hit *Wife Swap* for ABC, which will run it under the name *The Swap*. *The Surreal Life* producers Mark Cronin and Cris Abrego—who are over-

seeing NBC's comic reality hybrid *Life's Too Short*, with diminutive *Austin Powers* star Vern Troyer—also are clients. As is event producer Joel Gallen, who goes into season two of the WB's *Pepsi Smash* this summer, and NBC's go-to guy Stuart Krasnow, who, along with fellow UTA client Andrew Glassman, is already working on a fourth cycle of *Average Joe*. As the networks take some of their biggest risks in nonscripted programming, Agent Chris Coelen suggests it may be the genre's most creative period—and most secretive. With poaching *de rigeur* throughout the industry, Coelen says the level of paranoia is at an all-time high. "People are scared about what gets

out there and what doesn't and about other people getting wind of your ideas, especially when they're high-concept," he adds. "Although in the end, I really believe it is all about the execution."

WILLIAM MORRIS/MARK ITKIN

At William Morris, Itkin represents Bunim-Murray Productions (Fox's *The Simple Life*), Mentorn (Fox's *Paradise Hotel*), A. Smith and Co. (*Paradise Hotel*) and FremantleMedia (Fox's *American Idol*). In fact, Fremantle and A. Smith (along with client Nely Galan) have partnered on Fox's upcoming makeover-through-surgery show *The Swan*. Some of his other clients include Stone Stanley Productions (ABC's *Celebrity Mole*), format giant Endemol (*Big Brother*, *Fear Factor*, *Extreme Makeover*), 3 Ball Productions (NBC's *For Love or Money*), *Fear Factor* exec producer Matt Kunitz, former *Survivor* producer Craig Piligian, Cosgrove-Meurer Productions (*Unsolved Mysteries*) and Vin di Bona Productions (*America's Funniest Home Videos*). Following the stunning debut of *Idol*'s third season earlier this year (the broadcast drew 29 million viewers), Itkin says the key to nonscripted success is reaching a young demographic, and beyond. "If you can find a TV show that families can watch together," he says, "you have a big winner on your hands."

Producers

MARK BURNETT

Survivor creator Mark Burnett proved he's no one-hit wonder with *The Apprentice*. And he's not stopping at two. NBC's *The Restau-*

rant returns this summer, even as he readies Fox's *Restaurant*-like *The Casino* for a June launch. Then there's NBC's *The Contender*, next season's much-ballyhooed boxing venture with Sly Stallone. Arguably nonscripted's most powerful producer, Burnett also is extending his reach to scripted programming with two fall pilots: a comedy for the WB, based on his experience as a British military commando-turned-Beverly Hills nanny, and NBC's *Eden*, about—big surprise—a group of castaways marooned on an island. No matter what the genre, it's all about the work. "I start from a place of caring for the product and a passion for storytelling," Burnett says. "If I make money, then I make money."

MICHAEL DAVIES

Michael Davies considers himself a producer of alternative series rather than reality. And that distinction is key for him. "Reality is just one small part of what I see as the alternative-series business," he says. More to the point, the genre covers a variety of programming, from field shows like *Survivor* to studio-based ones like *Who Wants to Be a Millionaire*. "And forms we haven't seen yet," he adds, noting that in a 500-channel universe, "you can't carry 52 weeks of original scripted programming and high-end reality. It's just too expensive for companies to survive." During the height of *Millionaire*'s success, Davies formed his production company, Diplomatic. But then he seemed almost to have vanished. It took that time to find his sea legs, he says. And now he's back, with 11 projects in some stage of production. Among them are the U.K. hit *Wife Swap* at ABC; *The Ruling Class* at the WB (both with RDF); additional pilots at both networks, as well as at VH1 and Comedy Central; and a scripted drama that he claims can be produced free of deficit. It is that out-of-the-box thinking that gives alternative programming a leg up on the future, he says. But it rarely gets its due. "The most innovative thinking in program making is coming from the alternative sector," he says. "And it's been a wake-up call to the rest of the business, that the way they've been doing things is antiquated."

MIKE FLEISS

Following ABC's salacious *Are You Hot: The Search for America's Sexiest People*, Mike Fleiss' star seemed to fade. But not for long. CBS picked up his nonscripted family soap



"The most innovative thinking in programming is coming from the alternative sector. And it's been a wake-up call to the rest of the business." DAVIES

The Will for a summer or fall launch this year. At the WB, *High School Reunion*'s second cycle began earlier this month. He's producing the six-episode relationship show *Big Man on Campus* for the fall, and a half-hour hybrid comedy/reality pilot with *Mad TV* comedian Dave Sheridan. Of course, Fleiss remains equally focused on his bread-and-butter *The Bachelor*, which enters its seventh cycle on ABC next month. With ratings slipping for the franchise, Fleiss admits that copycat dating shows—from *Joe Millionaire* to *Average Joe*—have hurt the original. "It's one of the things we've struggled with," he says. "It makes it challenging to keep it fresh and new when there's a dating show on every network, every night of the week."

BRUCE NASH

Long before *Survivor* was even a glimmer in Mark Burnett's eye, Bruce Nash was cutting a wide swath through lowbrow to midbrow programming. Nash brought viewers such '90s fare as *Before They Were Stars*, *Magic's Biggest Secrets Revealed* and, of course, *Pets Gone Bad*. More recently, he has been the cre-

ative force behind NBC's *Meet My Folks*, *For Love or Money* and *Who Wants to Marry My Dad*, the latter two returning this summer. Nash admits the controversy of his early programming has given way to more positive imagery in nonscripted fare. And while those early programs were best known for their shock value, now he looks for "heart, comedy and drama—the best ones have all of those," he says. Like Burnett, Nash also is moving into the scripted field. At ESPN, he has *The Fix*, and with FX he is hoping to take a no-holds-barred, *Larry Sanders*-like approach to the nonscripted world. After all, whereas Edison said genius was 1 percent inspiration and 99 percent perspiration, Nash counters: "Reality is 1 percent inspiration, and 99 percent manipulation." ■

Celebireality Raises its Profile



MODEL BEHAVIOR Tyra Banks (r.) consoles a contestant on her *America's Next Top Model*.

With nonscripted programs drawing more eyeballs than most scripted series, it was just a matter of time before headline grabbers—and seekers—jumped on the gray train. Although ABC's ill-fated *The Real Roseanne Show* quickly fizzled, other celeb-backed shows have had better luck. Supermodel Tyra Banks hit pay-dirt with UPN's *America's Next Top Model*, as did oddly coiffed Donald Trump with NBC's *The Apprentice*, not to mention the B-, C- and D-list stars who have populated ABC's *Celebrity Mole*, Fox's *The Simple Life* and the WB's *Surreal Life*. Next up: Sly Stallone and

Sugar Ray Leonard on NBC's *The Contender*. Of course, Hollywood is no stranger to reality. CBS' *The Amazing Race* enters its fifth cycle this summer, with movie mogul Jerry Bruckheimer still behind it. Speaking of movie moguls, *Matrix* producer Joel Silver gears up his first foray into reality with NBC's summer launch of *Next Action Star*. —AJF



SETTING:
In A Bar

[Jack & Serena reviewing the day's testimony.]

JACK:
The facts are against you, argue the Law. Law's against you, charm the jury.

SERENA:
Gee, was that charm? I thought it was just buffoonery.

JACK:
Buffoons don't clerk for federal judges.

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media elite

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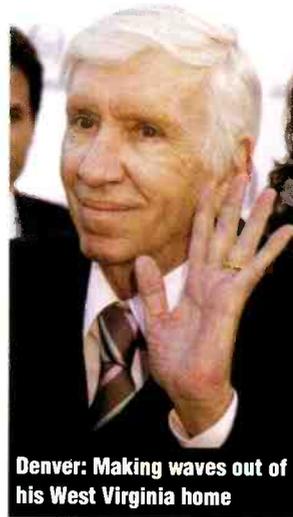
Quicktakes



Nick's Tricarico sank to a new low in client service at the net's Poetry Slam upfront event.

NICKELODEON EXECS waxed poetic at the cable net's recent upfront presentation at Roseland Ballroom in New York, most memorably **Jim Tricarico**, the net's vp of ad sales. All white tights and velvet billows, Tricarico wowed the crowd at Nick's Poetry Slam when he wooed **Ivelisse Roche**, associate director of media implementation for Kraft Foods, with his *Ode to a Media Client*. The Shakespearean turn went something like this: "Oh sweetest queen of media placement science/My love for you doth burn like raging fire/I bow to you, oh most beloved of clients/Please don't freak out if CPMs go higher."...More than 400 broadcast-industry movers and shakers filled the elegant ballroom at The Pierre Hotel in New York for the Bayliss Foundation's annual roasting of a deserving (and good-humored) radio-industry personality. This year's distinguished dis-honoree was **Lew Dickey**, chairman/CEO of Cumulus Media, cited for building the company's platform into the second largest in the country, in number of stations. Roasters included James Marsh Jr. of SG Cowen; Dickey's brother and business partner

John; **Eddie Fritts**, head of the National Association of Broadcasters; and **Bill Stakelin** of Regent Communications, who also served as master of ceremonies. Dickey held up well under the heat, even when a "guest" dressed as a bride showed up to give him a serious ribbing. She lauded him as an excellent pitch man but added that his ability to close a sale was questionable—a reference to Dickey's getting cold feet and backing out the day before his 1996 wedding, which had been billed as *the* society wedding of the year...*Popular Mechanics* general manager **Bruce Mitnick** showed his team spirit at the recent dedication of a new Little League field in Atlanta, part of the title's recent *PM Gives Back* project, developed in conjunction with the Little League Urban Initiative Program. During the ceremony, the president of Little League gave a rousing speech about the fundamental benefits of baseball to kids. "...And each kid dreams about becoming an Atlanta Brave," he said, to which Mitnick loudly shot back: "Y'mean a New York *Yankee!*"...Satellite radio might be small (its subscriber base is less than 2 million), but apparently it's getting big enough for **Entercom Communications** to worry about. The owner of 104 radio stations recently began airing ads blasting its emerging competitor, citing drop-out and cost. "The satellite companies have done a good job hyping their product, and it's appropriate that consumers be able to get the other side to make a more informed decision," said an Entercom spokesperson...



Denver: Making waves out of his West Virginia home

Gilligan's latest island is in his basement. **Bob Denver**, star of '60s sitcom classic *Gilligan's Island*, is setting up a low-power radio station downstairs in his West Virginia home that will broadcast oldies music and radio dramas. The 69-year-old vintage-TV icon figures he'll reach about 100,000 listeners in the southern part of the state.

Movers

MAGAZINES

Paul Jowdy, previously advertising director of *Condé Nast Traveler*, has been named associate publisher of CN sibling *Vanity Fair*...**Lamar Graham** has been promoted from managing editor to general manager of Parade Publications. Succeeding Graham as m.e. is **Dakila Divina**, most recently deputy m.e.

CABLE

Pay-cable network Showtime has promoted **Danielle Gelber** to senior vp of original programming. Gelber is the creative executive on *The L Word* and also developed the upcoming Hank Azaria drama, *Huff*. Prior to joining Showtime as a programming vp in 2002, Gelber was a senior vp of drama series at Fox Broadcasting. She reports to Gary Levine, executive vp of original programming. Also at Showtime, **Gary Garfinkel** was promoted from vp to senior vp of film acquisitions and **Sara Fischer** was promoted from vp to senior vp of production.

RADIO

Rick Sametz has been named vp and director of marketing for Interep, based in Chicago. Sametz had been director of promotions for Marvel Entertainment... Infinity Broadcasting announced several management changes at its Chicago radio stations. **Dave Robbins**, vp and general manager of Oldies WJMK-FM, adds responsibility for Country WUSN-FM. **Paul Agase**, senior vp and director of Chicago sales, was named acting general manager for Rhythmic Contemporary Hit Radio WBBM-FM. **Michael Damsky** has been promoted to vp and gm from general sales manager for Adult Album Alternative WXRT-FM. **Terry Hardin**, general sales manager for Talk WCKG-FM, will take on added duties as vp and gm of the station. And **Peter Bowen**, general sales manager of News WBBM-AM, adds responsibilities as station manager. Elsewhere within Infinity, **Jeff Federman**, currently vp and gm of KCBS-FM, has



Graham upped to gm of Parade Pubs.



Gerber advances at Showtime

added additional responsibilities as director of sales for the company's seven stations in Los Angeles...**Ken Fearnow** has added responsibilities as regional vp of Waitt Radio, a division of Waitt Media, in addition to his current role as president of Waitt Radio Networks...**Brian Reed** was named vp and director of sales for Univision Radio's five stations in Los Angeles. Reed was most recently vp of sales and marketing for Univision's TV group...**Bill Pasha** was named vp of programming for Entercom Communications, effective April 1. He was vp of research and audience measurement for Infinity Broadcasting...**Kervin Clenance** was named director of affiliate sales at Reach Media, syndicator of *The Tom Joyner Morning Show*. He was general sales manager of Cox Radio's Urban Adult Contemporary WALR-FM in Atlanta.

TV STATIONS

At Viacom's CBS flagship station, WCBS-TV in New York, **Lew Leone** was promoted to president and general manager from vp and general manager. Also at Viacom, **Alan Clack** was upped to director of sales from executive vp and director of sales for the company's TV group...**Rich Engberg** was promoted from director of sales to vp and gm for WBZL-TV, Tribune Broadcasting's WB affiliate in Miami.

RESEARCH

Kenneth Cassar has joined Nielsen/NetRatings as director of strategic analysis. Cassar comes to NetRatings from Modern Media, where he served as manager of strategic consulting.



SETTING:
Monk's Coffee Shop

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inside media

NEWS OF THE MARKET

DIC to Stream on New Yahoo! Kids Site

Children's programming producer and distributor DIC Entertainment has partnered with Yahoo! to help the Internet company launch Yahoooligans TV, a new Web channel to complement Yahoo!'s kids destination Yahoooligans (<http://yahoooligans.yahoo.com>). In an effort to drive viewership of DIC programming—*Inspector Gadget*, *Where on Earth Is Carmen Sandiego?* and *Madeline*—DIC is streaming its series on the new Web site. DIC currently offers a three-hour block of kids programming to 450 TV stations in syndication and plans to market its new Yahoooligans video-streaming effort during its syndicated block.

Bride's Spinoff Focuses On Receptions

Condé Nast's *Bride's* will roll out its seventh stand-alone edition, *Bride's Receptions*, on March 30. The 140-page issue, which will cover all aspects of the wedding party, will stay on newsstands for six months and have a cover price of \$5.95. The special will have a distribution of 600,000 and will be audited by the Audit Bureau of Circulations. The issue carries more than 55 ad pages from the likes of Amsale, Bloomingdale's and Absolut.

CSTV Acquires Network of Web Sites

CSTV: College Sports Television has completed its acquisition of the Official College Sports Network, a network of 150 Web sites devoted to college sports, which will be rebranded as CollegeSports.com ([www.col-](http://www.college-sports.com)

college-sports.com). College Sports Network produces Web sites for 28 colleges competing in the ongoing NCAA Men's Division I basketball tournament and 30 colleges competing in the Women's Division I basketball tournament, as well as sites for the Pac-10 and Atlantic Coast Conferences. It is a top resource for college-sports fans and the No. 1 online sports destination among Web surfers with a household income of greater than \$150,000, according to CSTV research.

Fox Sports to Go Live With 720p

Beginning in third quarter, Fox Sports will air a majority of its live events in 720p high-definition. The schedule will be released at a later date, but it is expected that the premier sporting events set to occur between July and next February, including Nascar's Pepsi 400 from Daytona (Fla.) International Speedway and MLB's 75th anniversary All-Star Game from Houston, will be available in high definition. David Hill, chairman of Fox Sports Television Group, cited the sharpness of 720p images vs. Fox Widescreen, which Fox Sports had been using since the 2002 Super Bowl.

ANA, 4A's Join Ad-ID Support Group

With their joint press release issued last week, the Association of National Advertisers and the American Association of Advertising Agencies became the latest groups to urge acceptance of Ad-ID as the industry standard for identifying and tracking adver-

tising. Ad-ID enables media buyers to make sure their clients' ads run according to schedule, in the right publications or TV shows, and that billing is accurate. Major marketers using it include Johnson & Johnson, Procter & Gamble, Con Agra and PepsiCo. Groups that previously endorsed it include the Cabletelevision Advertising Bureau, the Television Bureau of Advertising, the Interactive Television Alliance and the Internet Advertising Bureau.

Stewart's MSO Role Revised Post-Trial

Martha Stewart last week resigned as director and chief creative officer for Martha Stewart Living Omnimedia, publisher of *Martha Stewart Living* and a syndicated TV show. She will assume the new position of founding editorial director. The move follows the recent jury verdict that found her guilty of obstruction of justice and lying to the government about a December 2002 stock sale. Stewart may face 10 to 16 months in prison; her sentencing is slated for June 17. Stewart said she will appeal.

Arbitron Adds L.I. Market

Through a deal with AAA Entertainment, which operates four stations on the east end of Long Island, N.Y., Arbitron will add a new market to its syndicated surveys beginning with the summer survey (July 1 to Sept. 22). The Hamptons-Riverhead market covers the east end of Long Island from Port Jefferson to Riverhead and the Hamptons. ■

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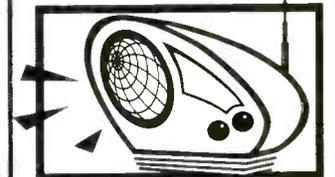
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Household goods ad spending by media industry.

January-December 2003

| Medium | \$(000) |
|----------------------------|----------------------|
| Cable TV | 548,552,306 |
| FSI Coupon | 30,551,771 |
| Hispanic Network TV | 41,480,610 |
| Local Magazines | 3,487,651 |
| Local Newspapers | 11,565,018 |
| Local Sunday Supplement | 774,723 |
| National Magazines | 633,784,717 |
| National Newspapers | 5,046,004 |
| National Sunday Supplement | 14,229,461 |
| National Radio | 19,373,001 |
| Network TV | 444,008,366 |
| Outdoor | 3,211,487 |
| Spot Radio | 12,663,115 |
| Spot TV | 159,584,962 |
| Syndicated TV | 109,763,902 |
| TOTAL | 2,038,077,094 |

SOURCE: Nielsen Monitor Plus

THE HOLLYWOOD REPORTER'S BOX OFFICE

| THIS WEEK | LAST WEEK | PICTURE | WEEKEND GROSS | DAYS IN RELEASE | TOTAL GROSS |
|-----------|-----------|---|---------------|-----------------|-------------|
| 1 | 1 | THE PASSION OF THE CHRIST | 32,130,978 | 19 | 264,510,209 |
| 2 | NEW | SECRET WINDOW | 18,237,568 | 3 | 18,237,568 |
| 3 | 2 | STARSKY & HUTCH | 16,018,291 | 10 | 51,500,921 |
| 4 | 3 | HIDALGO | 11,861,620 | 10 | 35,635,388 |
| 5 | NEW | AGENT CODY BANKS: DESTINATION LONDON | 8,014,005 | 3 | 8,014,005 |
| 6 | 4 | 50 FIRST DATES | 5,425,736 | 31 | 106,701,379 |
| 7 | 5 | TWISTED | 3,081,612 | 17 | 21,134,984 |
| 8 | 6 | CONFESSIONS OF A TEENAGE DRAMA QUEEN | 2,472,097 | 24 | 24,942,380 |
| 9 | 7 | LOTR: RETURN OF THE KING | 2,021,501 | 89 | 371,147,794 |
| 10 | NEW | SPARTAN | 2,011,435 | 3 | 2,011,435 |

For week ending March 14, 2004

Source: Hollywood Reporter

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It's the Readers, Stupid

G+J's Axel Ganz seeks to move past the company's bad days and reenergize its stable of magazines

AS IT SEEKS TO MOVE BEYOND THE STURM UND DRANG OF ROSIE, THE CIRCULATION debacle that grew out of it and the dismissal in January of the company's CEO, G+J USA Publishing is currently trying to put the spotlight back on its stable of titles, focusing on editorial enhancements and launches.

Even as the search continues for a new chief executive to replace Dan Brewster, G+J International CEO Axel Ganz is closely monitoring the editorial of at least half the company's magazines, including *YM*, *Fast Company* and *Fitness*. There are also ongoing discussions about how to tackle G+J's long-awaited celebrity import *Gala*.

"We're going through a transition period," acknowledges Ganz. "But at the same time, it's an ongoing business. We must make all our titles in their given market as strong as possible. Growth is important, but it's a different kind of growth than what was discussed in 2000. We're talking about EBITDA [earnings before interest, taxes, depreciation and amortization] growth—profits."

Any CEO that comes in, he says, will have to take this to heart. Ganz adds that he has already mapped out a strategy for the company and discussed it with a number of prospec-

tive candidates. While Ganz did not name names, several top executives are said to have been approached, including *TV Guide* publishing group president John Loughlin, a veteran of Meredith Corp, and *Reader's Digest* vet Greg Coleman, who is currently Yahoo! executive vp/media and sales.

Ganz says he is seeking a "down-to-earth" CEO with great management skills but would not say whether a strong consumer marketing background was essential. He added that he is down to four candidates. G+J insiders say a new CEO might be announced in early April.

That would be good news to G+J employees and to media buyers who feel that while much of the bad news may be behind it, the company is operating in a vacuum. "From our perspective, they're in an uncertain state," says Steve Lerch, Campbell Mithun vp/manager of print media. "You can't ignore that there's been some success within the company, but unfortu-



Gala, still in launch limbo, may ultimately roll out as a monthly instead of a weekly, and *Fitness* (left) will boast a bolder look come May.



nately, magazines like *Parents* and *Child* just got pushed under the carpet with all the dirty stuff. We're trying to look at them title by title rather than bringing them all down as Gruner+Jahr."

In the meantime, having recently hired consumer marketing executive Cindy Still, who comes from Time+ Media, Ganz has turned his attention to the company's seven

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titles. Currently, new *YM* editor in chief Linda Fears, who replaced Christina Kelly last month, is repositioning the title to target older readers. Fears is making the magazine more “upscale and classy,” says Ganz, who wants *YM* to stand out in a crowded category that includes Hearst Magazines’ *Seventeen*, Condé Nast’s *Teen Vogue* and Time Inc.’s *Teen People*. *YM* last fall cut its rate base to 2 million from 2.2 million. Ad pages through April plunged 44.5 percent to 176 over last year, reports the *Mediaweek* Monitor.

Within the next two months, *Fast Company* will undergo additional changes, after an overhaul last summer by editor John Byrne. Last April, Byrne succeeded founding editors Bill Taylor and Alan Webber, who Ganz says “lost their way” toward the end of their tenure, which followed the dot-com meltdown. Ad pages for the 734,500-circ *Fast Company* through April fell 28.2 percent to 168. *Fast Company*, Ganz says, will be going back to its roots and become more service-oriented.

Fitness also will be tweaked, following some enhancements last fall. Ganz says the May issue will add bolder, more colorful images and convey a more upscale feel. Ad pages at *Fitness* slid 9.2 percent to 271 compared to last year. Rival American Media Inc.’s *Shape* grew 3.7 percent to 347.

What remains unclear is whether or not Ganz and his bosses in Germany will greenlight *Gala*, which has been in development for nearly two years. As of now, it doesn’t look like it will be launching anytime soon. Ganz last week said that *Gala* “was not a priority” and that further changes to the concept might be in order because of heated competition from

the likes of Time Inc.’s *People*, Wenner Media’s *Us Weekly*, AMI’s *Star* and Bauer Publishing’s *In Touch*. Insiders say changes being discussed



Ganz: CEO choice is down to four execs.

include blowing up its trimsize to mirror that of the French edition, rethinking its early-30s demo and reducing its planned weekly format to a more feature-oriented monthly. According to *Gala*’s January 2004 business plan, among the concerns expressed is that as AMI expands its national glossy rollout of the *Star*, it would seek to expand its press capacity. There are only a limited number of printing plants that can accommodate weeklies. Therefore, publishing a weekly so late in the game could become a logistical nightmare for *Gala*, forcing it into an earlier close or throwing a wrench into a pre-weekend delivery schedule. —LG

Just Desserts

MSL, CN earn award noms

While the magazines selected last week as finalists for this year’s National Magazine Awards by the American Society of Magazine Editors does include perennial favorites, there were a few surprises.

ASME attempted to spread the wealth, honoring 23 magazines based outside of New York and newcomers such as *Budget Living*

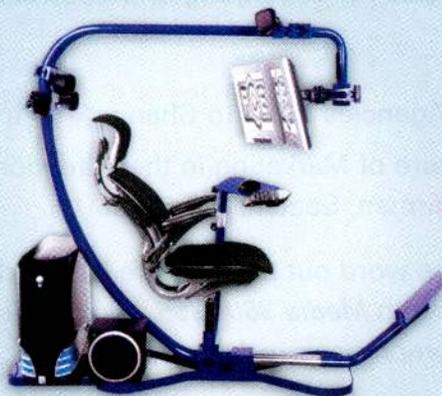
(General Excellence in the 250,000 to 500,000 circulation category). But a host of women’s fashion (save for Condé Nast’s *Vogue*) and service magazines were again left out in the cold. ASME opted instead to nominate members of the new wave of women’s titles, including Time Inc.’s *Real Simple* (which was nominated for General Excellence in the 1 million-2 million-circ and Design categories) and *O, The Oprah Magazine*, published jointly by Hearst Magazines and Oprah Winfrey (nominated for General Excellence, circ over 2 million).

Also of note: Staffers at *Martha Stewart Living*, which has come under scrutiny following the recent guilty verdict in Martha Stewart’s stock-sale case, have cause to cheer. *MSL* is up for two awards: General Excellence (circulation over 2 million) and Photography.

While Condé Nast’s *The New Yorker* drew 11 nods, including Reporting and General Excellence (circ between 500,000 and 1 million), sister publication *Vanity Fair* failed to get a single nomination. Still, Condé Nast will be well-represented. Among its nine finalists are *Self*, which received two nominations, one for Public Interest and the other for Personal Service; *GQ* for Essays (under the late editor in chief Art Cooper); and *Vogue* for General Excellence (1 million to 2 million), Photography and Photo Portfolio/Photo Essay, a new category.

Hearst’s *Esquire* cleaned up with seven nominations, including one each for Design and Profile Writing, and two for Feature Writing. Among those nominated for feature writing: Tom Junod’s haunting piece “The Falling Man,” which, in last September’s issue, sought

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Mediaweek Magazine Monitor

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to identify a victim photographed plummeting headfirst from the World Trade Center.

Meanwhile, Jann Wenner, who just last week was inducted into the Rock and Roll Hall of Fame, has another reason to celebrate.

Wenner Media's *Rolling Stone* scored two nominations: Reporting and Single-Topic Issue for its coverage of the war in Iraq and the 500 Greatest albums, respectively.



RS earns a Single Topic Issue nom for a subject close to its heart.

"I was delighted and gratified," says Wenner. "We put a lot of concentration in the last year and a

half on revving up our feature journalism and reporting, and trying to emphasize those things that are very traditional to *Rolling Stone*. It's where our character is, where our history is, and where our strength is."

Men's Journal, under former editor Bob Wallace, also got nominations for Feature Writing and Essays. "We've been upping the investment in editorial across the board," Wenner says. "And I think it shows."

Finally, *Time* and *Newsweek*, which each earned three nods, will go *mano a mano* for General Excellence (circ over 2 million).

The winners of the industry's greatest honor will be announced at a luncheon on May 5 at the Waldorf-Astoria Hotel in New York. —LG

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|---|------------|---------------|----------------------|-----------------|----------------|-----------------|-----------------|----------------|
| NEWS/BUSINESS | | | | | | | | |
| BusinessWeek | 22-Mar | 63.10 | 24-Mar | 41.95 | 50.42% | 542.44 | 536.73 | 1.06% |
| The Economist | 13-Mar | 62.00 | 15-Mar | 53.00 | 16.98% | 435.00 | 457.00 | -4.81% |
| Newsweek ^E | 22-Mar | 50.92 | 24-Mar | 35.43 | 43.72% | 430.17 | 415.76 | 3.47% |
| The New Republic [@] | 22-Mar | 5.16 | 24-Mar | 7.00 | -26.29% | 46.02 | 61.15 | -24.74% |
| Time ^E | 22-Mar | 43.73 | 24-Mar | 48.92 | -10.61% | 491.57 | 472.78 | 3.97% |
| U.S. News & World Report ^{†/C} | 22-Mar | 52.87 | 24-Mar | 33.18 | 59.34% | 336.61 | 281.60 | 19.53% |
| The Weekly Standard | 22-Mar | 11.50 | 24-Mar | 8.00 | 43.75% | 67.76 | 68.97 | -1.75% |
| Category Total | | 289.28 | | 227.48 | 27.17% | 2,349.57 | 2,293.99 | 2.42% |

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------------------|------------|---------------|----------------------|-----------------|----------------|-----------------|-----------------|----------------|
| SPORTS/ENTERTAINMENT/LEISURE | | | | | | | | |
| AutoWeek | 22-Mar | 18.49 | 24-Mar | 19.19 | -3.65% | 236.36 | 266.64 | -11.36% |
| Entertainment Weekly | 19-Mar | 22.95 | 14-Mar | 24.08 | -4.69% | 340.77 | 314.15 | 8.47% |
| Golf World | 19-Mar | 29.33 | 21-Mar | 33.83 | -13.30% | 233.91 | 208.48 | 12.20% |
| New York ^B | 22-Mar | 121.30 | 24-Mar | 48.50 | 150.10% | 592.80 | 467.10 | 26.91% |
| People | 22-Mar | 57.83 | 24-Mar | 62.51 | -7.49% | 669.73 | 751.79 | -10.92% |
| Sporting News | 22-Mar | 13.42 | 24-Mar | 13.00 | 3.23% | 169.51 | 147.08 | 15.25% |
| Sports Illustrated | 22-Mar | 56.45 | 24-Mar | 64.16 | -12.02% | 521.77 | 524.80 | -0.58% |
| The New Yorker | 22-Mar | 34.37 | 24-Mar | 23.70 | 45.02% | 417.98 | 459.30 | -9.00% |
| Time Out New York | 17-Mar | 68.81 | 12-Mar | 76.19 | -9.68% | 661.01 | 689.83 | -4.18% |
| TV Guide | 20-Mar | 34.84 | 22-Mar | 46.52 | -25.11% | 591.50 | 612.73 | -3.46% |
| Us Weekly | 22-Mar | 24.17 | 24-Mar | 21.50 | 12.42% | 318.66 | 283.49 | 12.41% |
| Category Total | | 481.96 | | 433.18 | 11.26% | 4,754.00 | 4,725.39 | 0.61% |

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------|------------|---------------|----------------------|-----------------|----------------|-----------------|-----------------|----------------|
| SUNDAY MAGAZINES | | | | | | | | |
| American Profile | 21-Mar | 8.95 | 23-Mar | 8.95 | 0.00% | 115.50 | 104.15 | 10.90% |
| Parade | 21-Mar | 13.02 | 23-Mar | 12.22 | 6.55% | 145.18 | 152.41 | -4.74% |
| USA Weekend | 21-Mar | 16.03 | 23-Mar | 14.76 | 8.60% | 140.11 | 137.38 | 1.99% |
| Category Total | | 38.00 | | 35.93 | 5.76% | 400.79 | 393.94 | 1.74% |
| TOTALS | | 809.24 | | 696.59 | 16.17% | 7,504.36 | 7,413.32 | 1.23% |

B=2004 Best of New York double issue; C=2004 Brown v. Board of Education double issue; E=estimated page counts; +=one more issue in 2004 than in 2003; @=-one fewer issue in 2004

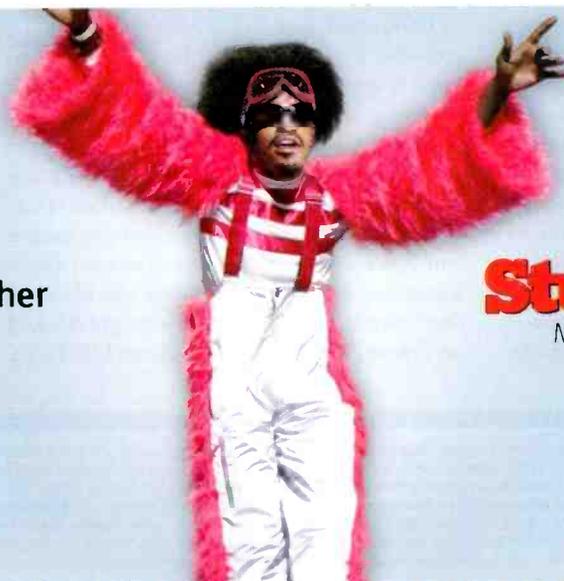
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|-------------------------------|------------|---------------|----------------------|-----------------|----------------|-----------------|-----------------|----------------|
| BUSINESS/ENTERTAINMENT | | | | | | | | |
| ESPN The Magazine | 15-Mar | 42.97 | 17-Mar | 42.32 | 1.54% | 270.17 | 274.70 | -1.65% |
| Forbes [@] | 15-Mar | 124.34 | 17-Mar | 128.77 | -3.44% | 525.25 | 515.95 | 1.80% |
| Fortune | 22-Mar | 90.48 | 31-Mar | 101.22 | -10.61% | 593.33 | 587.15 | 1.05% |
| National Review | 22-Mar | 20.75 | 24-Mar | 17.08 | 21.49% | 90.66 | 78.15 | 16.00% |
| Rolling Stone | 18-Mar | 43.31 | 20-Mar | 46.25 | -6.36% | 197.74 | 214.01 | -7.60% |
| Category Total | | 321.85 | | 335.64 | -4.11% | 1,677.15 | 1,669.96 | 0.43% |

@=-one fewer issue in 2004 than in 2003

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mr. television

BY MARC BERMAN



One Lonely Critic

TV CRITICS ARE AN INTERESTING BREED. WHEN ONE PROFESSIONAL TV WATCHER FOR A well-read publication likes something, other critics tend to jump on the bandwagon—whether the attention is warranted or not. Remember *Andy Richter Controls the Universe*, that bizarre Fox comedy that couldn't find

an audience? Or Fox's *Undeclared*, NBC's *Boomtown*, ABC's *Sports Night* or NBC's *Freaks and Geeks*? While I am not saying that some of these shows were not worth touting, when a series is reviewed the critic also needs to think about the audience. Will viewers really find a comedy about a bookish, awkward and insecure teenager in *Undeclared* really funny? Or will two ordinary families living under the same roof on CBS' *Yes, Dear* be more appealing?

Sometimes critics need to see past their own lives and plunk themselves on the sofa next to the average TV viewer. Truth be known, there aren't that many Rhodes scholars sprawled in their Barcaloungers; not everyone revels in the prissy shenanigans of the brothers Crane on *Frasier* or the pseudo-political angst of *The West Wing*. Although every critic raved (and raved) about *Boomtown*, the average TV viewer needed a road map to follow it. And yet, the same critics who bashed NBC's feel-good *Providence* never stopped to think that older women not interested in the Olsen twins on competing ABC sitcom *Two of a Kind*, NBC's *Dateline* or CBS' combination at the time of *Kids Say the Darndest Things* and *Candid Camera* might watch a saccharin drama about a successful Hollywood plastic surgeon who returns to her dysfunctional family. Considering the success of the NBC drama, sometimes a bit of saccharin goes a long way.

Television works because of the audience—the average Joe and Josie—not the profession-

al scribe who views the small screen from some isolated perch on high.

Say what you want—and many of my peers at the twice-yearly Television Critics Association gathering still turn the other way when they see me—but I like *Yes, Dear* and think UPN's *Girlfriends* is one of the most underrated comedies on television. I also watch *7th Heaven* on the WB, think Fox's *Oliver Beene* is a fun slice of nostalgia, laugh at Mo'Nique in UPN's *The Parkers* and consider CBS' *King of Queens* a must-see. Although Emmy will never come calling for this bunch, I have no problem admitting I watch them. And that includes Mike O'Malley on *Yes, Dear*, despite his self-titled sitcom turkey on NBC in 1999, which lasted all of two episodes. The guy is funny, the show is appealing and my children and I enjoy watching it. Thumbs down to the critics who keep trashing it.

Although I am on the same page with my cohorts on such critically acclaimed shows as *Everybody Loves Raymond*, *Curb Your Enthusiasm* and *The Sopranos*, I'm not one to rave about something just because someone else likes it. I don't watch *The West Wing*, never got hooked on *Friends*, couldn't care less about HBO's *Six*

Feet Under and can't stand another second of the overrated and just plain obnoxious *Will & Grace*. On the other hand, that *Reba* on the WB is funny. So are *Gilmore Girls* and CBS' *Still Standing*, which, in my opinion, is the most improved show of the season.

Currently, the new series every critic, including myself, is raving about—Fox's *Arrested Development*—is a comedy that will, unfortunately, never find a mass audience. As kooky, silly and frantically funny as *Arrested Development* is, the content, I suspect, flies over the heads of the ordinary TV viewer (it would probably fare much better on HBO). Although endless accolades are likely to grant the Ron Howard-produced comedy a second season, not a single critic seems to realize that familiarity breeds viewership, and *Arrested Development* is anything but recognizable. As much as we all would like to live in a small-screen world where quality reigns supreme, most of America seeks comfort in the familiar, not the atypical shows critics keep touting.

With that in mind, it's time for some of these writers to lower their standards, grab a beer and chow down on a Big Mac (or a Whopper). Even if you write for a publication with *Times* in the title, there is nothing wrong in admitting that a show like *Yes, Dear* is not half bad.

Needless to say, after this column I'll probably be spending a lot of time alone at the upcoming Television Critics Association Press Tour in

July. Luckily, my colleague John Consoli won't abandon me. And he knows I watch *King of Queens* and *7th Heaven*. I like those shows and I don't care what the critics think of them...or me. ■

Do you agree, or disagree, with Mr. TV? Please e-mail mberman@mediaweek.com and let him know if you would like your response published in an upcoming issue.

It's time for some TV critics to lower their standards, grab a beer and chow down on a Big Mac (or a Whopper).

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