

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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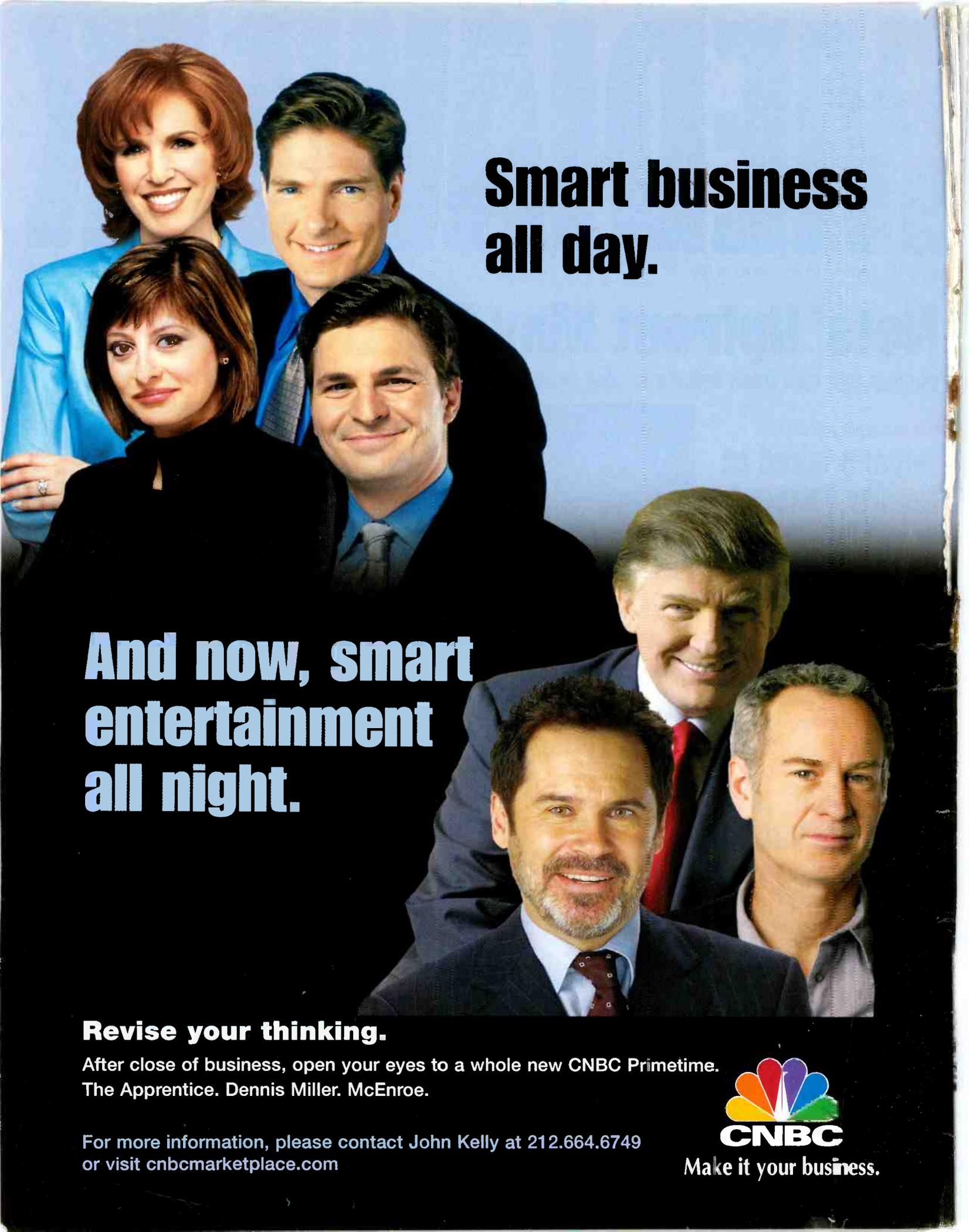
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At Deadline

■ FEARING FINES, AFFILIATES MULL NEWS CUTS

Many TV stations won't risk news coverage of live events if the Federal Communications Commission maintains its finding that even a fleeting use of indecent words may be penalized, according to statements filed with the agency by the NBC and CBS affiliate groups last week. At issue is the FCC's March reversal of its earlier finding that U2 frontman Bono did not violate the law when he uttered the f-word on a live awards broadcast. Now that such uses can evoke punishment up to license revocation, "self-censorship is the harsh result," NBC affiliates said. CBS affiliates said stations may also limit coverage of demonstrations and live sports.

■ PIB: PAGES FALL YEAR TO DATE

Though magazine ad revenue rose in April by 6.8 percent, ad pages continued to decline, dipping 0.5 percent compared to April '03, according to the latest Publishers Information Bureau data. Year to date, ad pages decreased 1.7 percent. Five of the 12 tracked categories were up in both pages and revenue through April, with Financial and Insurance, Real Estate, and Food and Food Products growing the most. Losses have come from Automotive and Drugs and Remedies.

■ THE WB ORDERS *JACK & BOBBY*

The WB has announced a 13-episode order for new drama *Jack & Bobby* for its 2004-'05 prime-time schedule. *Jack & Bobby* follows two teenage brothers being raised by their eccentric single mother, one of whom will grow up to become a visionary and the other the President of the United States. The Warner Bros. Television show is from the executive producers of WB drama *Everwood* Greg Berlanti and Mickey Liddell, and Thomas Schlamme (*The West Wing*).

■ FISHER DEPARTS LIFETIME POST

Barbara Fisher is leaving her executive vp of entertainment post at Lifetime after three years. Previously the president of Universal Studios network programming, Fisher developed several original series and movies for the cable network. Her two dramas, *Wild Card* and *1-800-Missing*, will remain on the network schedule. Lifetime executives did not comment on the reasons for Fisher's departure, except to say that her contract had ended. A replacement has not been named. In other news, Lifetime acquired the rights to NBC drama *Providence* from ABC Family. It will launch on May 11 at 8 p.m.

■ TWENTIETH OPENS NEW ALTERNATIVE STUDIO

In an effort to create lower-cost programming, Twentieth Century Fox Television announced last week the opening of boutique studio Fox 21. To be led by Twentieth senior vp Jane Leisner, the studio will launch in June. Its ambitious goals include offering creators a so-called haven for unconventional ideas, while capping the escalating costs of TV production.

■ **ADDENDA:** The **National Basketball Association** has signed a multiyear marketing alliance with Nokia that will, for the first time, allow wireless phone users to receive daily sports video content. Nokia will also air

ads on all televised NBA games on NBA TV, ABC, ESPN, TNT and Telemundo...Applebee's International will move its \$100 million-plus media buying and planning business to **Starcom North America** from Initiative Media...**Sirius Satellite Radio** last week announced that it has appointed Scott Greenstein president, entertainment and sports, and James Meyer as president, operations and sales...CBS reality chief **Ghen Maynard** left the network last week for NBC, where he was named executive vp of prime-time development...FX ordered a fourth season of its gritty, critically acclaimed drama *The Shield*. The 15-episode run is slated to premiere in early '05...TNT purchased the broadcast rights to films **Kill Bill Vol. 1** and **Vol. 2** and *Ella Enchanted* from Miramax...Cable One launched Fox Cable Networks Group's **Fuel** to 300,000 subs, pushing the fledgling net's carriage to 10 million.

■ **CLARIFICATION:** In "Hearts and Minds," a story in the May 3 Cable Special Report, we reported that MSNBC's Rick Kaplan was hired by Bill Clinton as an adviser in the 1992 presidential campaign. Kaplan was not hired by Clinton, but did speak with him in his

capacity as an executive with ABC's *Primetime Live* during the Gennifer Flowers crisis...In an At Deadline in the same issue about Google's initial public offering, the ad revenue provided should have compared \$86.4 million generated in '01 to \$961.8 million in '03. In first quarter '04 alone, the company generated \$389.6 million.

■ **CORRECTION:** In "Growing Pains," a story in the May 3 Cable Special Report, the name of the president of National Geographic Channel was incorrect. Her name is Laureen Ong.



Market Indicators

NATIONAL TV: MODEST

Some June prime-time inventory remains, but most second-quarter scatter has been eaten by studios and wireless. Fox is getting some ad interest in the four new fall series premiering in June.

NET CABLE: HEALTHY

Second quarter is pacing ahead of last year's upfront pricing. A solid kids upfront and healthy earnings reports from key content groups have advertisers and sales execs talking deals.

SPOT TV: SOLID

Second-quarter pacing varied across the broadcast groups, but inventory is moving quickly in the presidential battleground states. Miami just got a windfall from Democratic contender John Kerry.

NEWSPAPERS: FAIR

Though many mid-market papers reported circ drops in last week's FAS-FAX, they're buoyed by strong second-quarter demand from autos and retail. Movie advertisers also picking up, drawn by summer film guides.

MAGAZINES: MIXED

Third-quarter advertising still heavy in food and food products (diet and low-carb campaigns) and financial (banking, investments, credit cards). Auto and airlines are picking up in mid-year issues. Direct response and home supplies slow.

FCC's Copps and Adelstein Call For Inquiry on Payola

The Federal Communications Commission is likely to investigate payola, or payment for radio play of songs, as part of a broader look at whether broadcasters serve their local communities, according to FCC staff. The inquiry would follow a series of field hearings on localism that conclude in June.

Democratic commissioner Michael Copps, in an address last week in Washington, D.C., said hearings so far had drawn testimony indicating that "paid consideration and business relationships influence programming decisions more than do the merits of recordings."

"It is now time for the commission to take seriously these allegations," Copps said in the speech to the Future of Music Coalition, an artists' rights group.

Copps said the FCC should scrutinize playlists from radio companies for rule violations, even as it explores whether rules should be tightened. His comments follow similar statements by Jonathan Adelstein, the other Democrat on the Republican-majority commission. A spokesman for FCC Chairman Michael Powell, a Republican, said payola would likely be among topics covered as the agency explores localism. —*Todd Shields*

Kids' WB! Promotes Betsy McGowen to Senior VP/GM

Fifteen months after being promoted to head up Kids' WB!, John Hardman has been replaced by Betsy McGowen. Most recently Kids' WB! marketing vp, McGowen was named senior vp/general manager. After several years of solid Saturday-morning ratings growth, Kids' WB! this season has suffered through high-double-digit ratings declines in the kids 6-11 category. While Kids' WB! still holds a solid lead over cable rival Nickelodeon in the boys 6-11 demo on Saturday mornings, Nick's ratings dwarf Kids' WB! among girls 6-11.

McGowen, who has headed the division's marketing since 1995, now will oversee series development, current programming and scheduling for Kids' WB! She will report to WB co-CEO Jordan Levin. As *(continued on page 6)*

Nets' Upfront May Drop Under \$9 Bil

Buyers say presentations will matter more for troubled ABC, WB and Fox

THE MARKETPLACE By John Consoli

With just a week to go before the television upfront marketplace kicks off, media buyers and TV sales executives are in agreement that this year's prime-time ad take among the Big Six broadcast networks will range between \$8.8 billion and \$9 billion, down between 3 percent and 5 percent from last year's record \$9.3 billion.

The projected decline in ad dollars committed for next season would be less than most agency and network execs expected earlier this year. However, there is still a belief on both sides that cable, syndication and local television will pull away some dollars previously spent on the nets. Each media agency is also expected to hold back more dollars for scatter than in upfront 2003, to take advantage of any surprise special-event opportunities next season and first-run programming in summer 2005.

Agreeing that between \$300 million and \$500 million less than last year will be placed in the coming broadcast upfront, Lyle Schwartz, managing partner of research and marketplace analysis at Mediaedge:cia, said, "For the first time in my life, I am hearing an accurate assessment by the broadcast networks."

Although one broadcast-network sales chief conceded that overall upfront dollars to network will drop, he added, "There's still a lot more money out there than advertisers are willing to admit. If there wasn't, the media buyers

wouldn't be posturing so hard to get the networks to not open negotiations with double-digit CPM [cost-per-thousand] increases."

More so than in recent upfronts, the networks' programming presentations are going to be a bigger factor in how and where buyers spend their clients' ad dollars. "Although there is a lot of goodwill toward the WB, and this season's ratings problems might have been just a one-year setback, we will have to walk out of their presentation believing in their new schedule," said Tim Spengler, executive vp and head of national broadcast at Initiative. "[The WB] certainly won't be able to get the 20 percent CPM increases they got last year."

If the WB tries to charge too high a rate this season, it could lose some younger-targeted money to MTV Networks and UPN. Buyers were impressed with MTV Nets' new MTVN-cast package, which it unveiled in a marathon upfront presentation last week. The package lets advertisers buy a group of spots running simultaneously between 10 and 11 p.m. on MTV, VH1, Spike, Comedy Central and Nick at Nite, to deliver a guaranteed 3.4 cume rating in adults 18-49. "The WB could be in for a tough ride," said Larry Novenstern, senior vp/director of national buying at Deutsch. "MTV is going after its audience. MTVN-cast could take some dollars away from the WB."

A WB executive, who declined to speak for attribution, said the network is aware of the mood among buyers. "We have no set number

CBS chief Les Moonves believes *CSI: New York*, with Melina Kanakaredes and Gary Sinise, will drive the network's upfront sales.

ERIC LIEBOWITZ/CBS



that we are planning to charge," the exec said. "Supply and demand has a lot to do with it. We'll let the buyers see our presentation and then we'll figure it out."

UPN, although its rates are 40 percent lower on average than the WB, traditionally has been the last broadcast network to get buyer attention in the upfront. Since the network gave a strong pilot development presentation (*Mediaweek*, March 22), showcasing such stars as Vanessa Williams and Taye Diggs, buyers said they are considering buying UPN in conjunction with the other networks, if only to lay some earlier money at lower CPM increases. "If UPN does its schedule right, it will be more than an afterthought this time around," said Steve Lanzano, executive vp/managing director of MPG.

Like the WB, ABC will have to wow buyers with its presentation. "Right now, there is very little reason to buy ABC unless they offer a low CPM [increase]," Spengler said.

"ABC is a wild card in this upfront," Lanzano said. "It will be the most intently watched upfront by the buyers. But if I were ABC, I would be a little nervous. I don't think it's at the top of any buyer's list." If the network agrees to sell its inventory at a realistic rate, it might be able to stay in the game. "They do give us another option to help make our numbers," Lanzano added.

NBC, which only renewed one new hit show, *Las Vegas*, from last year's upfront and which is losing its flagship shows *Friends* and *Frasier*, could end up being hurt too if it holds out for double-digit increases. "NBC clearly has some scheduling issues," said one media buyer. Another added, "NBC will take a step back from last year in regard to its CPMs."

The cockiest of the networks, CBS is on record as stating it will open its negotiations seeking double-digit CPM increases and will hold out if buyers are not willing to do deals on its terms. And CBS Television president/CEO Leslie Moonves has predicted new drama *CSI: New York* will be the hottest new show in the upfront and help drive the network's sales. "CBS will close the gap between itself and NBC," said another buyer. "But it may take in less revenue in the upfront because it will only do business on its own terms."

Like the WB and ABC, Fox's fate in the upfront will largely depend on its new schedule presentation, agreed buyers. It will be taking the biggest gamble with its aggressive strategy to roll out fresh programming year-round, starting with four new shows in June. But buyers give the network an even chance at having a good upfront. "I give Fox a lot of credit," Lanzano said. "If their strategy works, they'll be in real good shape." ■

Reality Shell Games

Buyers remain irked at nets for holding back nonscripted plans from upfront

TV PROGRAMMING By A.J. Frutkin

More than eight nonscripted series are in development at the major networks for the fall. But most of those projects are unlikely to land on the 2004-'05 schedules that broadcasters present to advertisers next week.



De la Hoya will be in Fox's reality corner.

JORGE MARTINEZ/LA OPINION

Network execs have remained coy about their growing reliance on reality. Although nonfiction shows are posting higher ratings than most scripted series, they also draw the attention of critics—and advertisers—who express content concerns. Consequently, broadcasters continue to push their new scripted series. Once the scripted series fail, many are replaced with nonscripted ones.

But such practices increasingly have irked advertisers, especially those with clients who don't wish to support reality. On schedules filled with scripted programming, "You think there are a lot more available ratings points than there really are," said Kathryn Thomas, associate director of Starcom Entertainment. "So the networks are artificially inflating the marketplace by not announcing reality at the upfronts."

Among the nonscripted shows that could make air next season is Fox's *Apprentice* knock-

off *Branson's Big Adventure*, with Virgin mogul Richard Branson. Fox also will try to knock out NBC's *The Contender* with *The Next Great Champ*, starring Oscar de la Hoya. Of course, NBC punched back with *The Good Life*, starring the parents of Fox's *Simple Life* star Paris Hilton. Meanwhile, Mark Burnett is tracking law-enforcement officials on the hunt for kidnapped children in the CBS project *Recovery*.

Networks argue that the lack of a pilot process hinders reality's inclusion in the upfronts. But CBS reportedly shot a pilot for *Recovery*, as did NBC for *The High Life*, a fish-out-of-water project in the vein of *Beverly Hillsbillies*. Advertisers agreed that any advance tape on nonscripted series would help to sell them.

"Once you know what to expect, you can predetermine whether it's a program you want an association with," said Aaron Cohen, executive vp/director of broadcast at Horizon Media.

With or without pilots for reality shows, media buyers said the networks need to be more open about their nonscripted plans. "We all want the broadcast networks to succeed with scripted programming, but we also want our clients' advertising to run in the shows they bought in the upfront," said Steve Lanzano, executive vp/managing director at MPG. "If the networks cannot put on quality scripted programming that will last more than a few episodes, there will be pressure from buyers to start off the season with reality so at least we know where our ads will be running." —with John Consoli ■

NBC's Locked Up May

Disaster movie cements win in 18-49 even with *American Idol* in the race

NETWORK TV By Marc Berman

The series finales of *Friends* and *Frasier* put NBC on track to win the May sweeps, but the unexpected success of miniseries *10.5* (which, with an average 20.3 million viewers on May 2 and 3, is the biggest audience for any movie or miniseries on any network in two years) all but guarantees the network's victory.

Based on ratings for the first week of the sweeps (April 29–May 5), NBC is averaging a hefty 5.3/15 among adults 18-49, 32 percent ahead of second-place Fox (4.0/11). That puts

NBC 20 percent ahead of this point last year, the only network that's up in the demo. And the 5.3/15 doesn't even include the series finale of *Friends*, which, according to the national ratings, averaged a 24.9/54 on May 6.

CBS stands in third place after a week in delivery of adults 18-49 (3.5/10, no change), followed by ABC (2.8/8, down 13 percent), the WB (1.6/5, down 11 percent) and UPN (1.1/3, down a sizable 21 percent).

NBC also leads in total viewers—and

Media Wire

marketing vp, McGowen played a key role in branding Kids' WB!, supervising a team that created and produced all on-air promotions, interstitial materials, PSAs and off-network elements such as radio and cable promo spots. A WB representative said that since McGowen has more marketing than programming experience, Levin, who also oversees WB network entertainment, will initially take a more active role in overseeing Kids' WB! programming development.

Hardman replaced Donna Friedman in January 2003, when Friedman left to take a new post as head of kids programming at National Geographic. Hardman spent just over five years with the WB. —John Consoli

News Addenda From NCTA

Former Vice President **Al Gore** acquired NewsWorld International from Vivendi Universal and plans to recast the network as a news channel targeting 18-34-year-olds. He made the announcement with his business partner, entrepreneur Joel Hyatt, at the National Cable and Telecommunications conference in New Orleans last week. Gore and Hyatt declined to discuss specific programming plans but were firm that it would not be a left-leaning political network, which is what some earlier reports had said. A new name for the channel will be announced soon...MSO chiefs dodged the question last week about which operator would be interested in buying **Adelphia Communications** now that it is officially on the market. And it's a good thing they remained mum, since Wall Street, which has not looked favorably on the industry lately, thinks that buying the bankrupt cable operator is a bad idea. "Be wary of Adelphia and don't trust the upgrades," said Ray Katz, Bear Stearns analyst, adding that no one "needs" the company...Comcast chairman/CEO **Brian Roberts** last week formally ruled out renewing his company's bid for the Walt Disney Co....**Cox Communications**, in an effort to compete with satellite companies that offer broad Hispanic programming tiers, announced plans for a new digital tier called Bueno. The tier will offer up to 25 channels and can be purchased for about \$35 a month. —Megan Larson

probably will for the duration of the sweeps—with 13.14 million to date, an increase of 17 percent year to year. Second is CBS (12.5 million, down 3 percent), followed by Fox (9.32 million, a 6 percent drop), ABC (7.47 million, down 15 percent), the WB (3.82 million, down 3 percent) and UPN (2.83 million, a 16 percent slide).

Prior to *10.5*, Jeff Zucker, NBC's top programming executive, wouldn't guarantee an NBC win, since it faces more than 10 hours of Fox's *American Idol* juggernaut. Zucker wasn't available for comment last week.

Buyers were impressed with NBC's strength so early in the sweeps. "I can't remember the last time a network had an early lead this considerable," said Andy Donchin, director of national broadcasting for Carat USA. "Although it's not unusual for NBC to win a sweeps period in adults 18-49 [the network

has won 14 of the last 16 sweeps in adults 18-49], an advantage this large before the *Friends* finale is surprising."

"While we still have three weeks left in the sweeps, right now it is highly unlikely anyone will move ahead of NBC," added Lyle Schwartz, managing partner of research and marketplace analysis at Mediaedge:cia. "Even with *American Idol*, and despite the fact that Fox won last May among adults 18-49 [with a 4.7 rating versus a 4.4 for NBC], Fox is unlikely to take the crown this time around."

Other than *Frasier*, which concludes on May 23, other shows that could attract strong ratings in May include CBS' *The Dick Van Dyke Show Revisted*, *Carol Burnett: Let's Bump Up the Lights* and made-for *Helter Skelter* this week; ABC special *Motown 45* on May 17; and Fox's season finale of *American Idol* on May 26. ■



NBC's critically panned disaster mini-series *10.5* delivered strong ratings.

Fox Revs Nascar Revenue

But some advertisers still need to be convinced of audience's income profile

TV SPORTS By John Consoli

Fox still has a way to go to cover its \$200 million annual rights fee for its Nascar telecasts, but the network is running ahead of its ad revenue projections this season, and solid ratings continue to make the Sunday-afternoon broadcasts a conduit to drive male viewers to other Fox programming.

Jon Nesvig, president of sales for Fox, would not talk specifics, but said, "we are well ahead of our business plan" for Nascar this season, adding that ad revenue is up by "low double digits." Season to date, viewership is flat, at 9.5 million per telecast, as is men 25-54 (6.0), but household (5.9) and men 18-49 (5.2) ratings are each down 2 percent.

Fox continues to compare its Nascar ratings to the National Basketball Association. During the regular season on ABC, NBA games averaged a 2.4/6 rating versus Nascar's 5.9/15. Among men 18-34 and 18-49, the disparity was even greater: NBA coverage averaged a 1.9 among men 18-34, while Nascar generated a 3.6; among men 18-49, the NBA averaged a 1.9, compared to Nascar's 5.2.

That difference has continued during the NBA playoffs, with Nascar recording 35 percent more viewers and 15 percent more men 18-49. The one demo in which Nascar lost traction is men 18-34, down 10 percent from last season.

While Nascar's ratings are solid, Fox's challenge is to convince more mainstream advertisers that it delivers a desirable audience. "Nascar's ratings are good, but many advertisers still see the audience as being too blue-collar and lower income," said a media buyer.

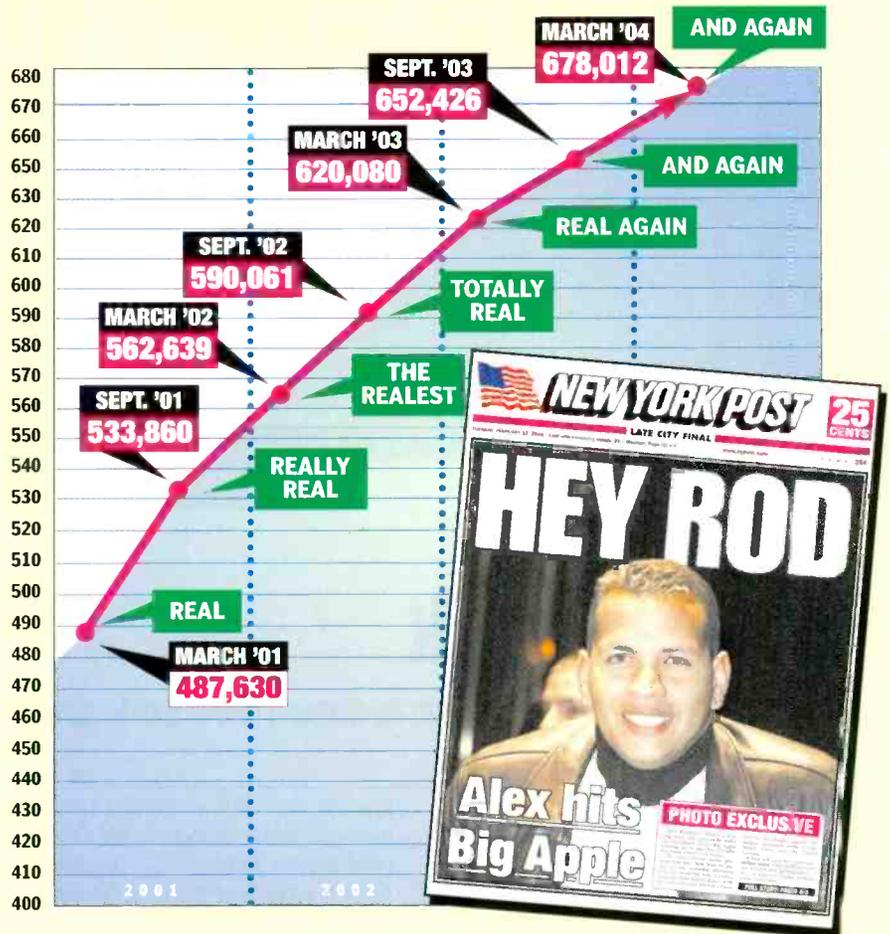
However, Nascar viewers are close in income with several other televised sports. According to a Magna Global USA analysis of Nielsen Media Research data, the number of Nascar viewers with incomes of \$75,000 or higher is the same as Major League Baseball regular-season-telecast viewers; only 5 percent lower than regular-season NBA viewers; and 7 percent lower than National Hockey League viewers. Only the National Football League delivers more viewers in that income bracket, specifically 26 percent more than Nascar. ■

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The focus on cable's digital future drew execs to the convention floor and NCTA's model broadband home (inset).

MEDIaweek/JIM COOPER

sons, who added he strongly believes customers will embrace cable telephony because it is being offered by companies they are already familiar with and is cheaper than regular phone service. In Portland, Maine, 14,000 Time Warner Cable customers (10 percent of the operator's digital subs in the area) have signed up for digital telephone service, and the company has additional customers in four other markets.

Executives are a less sanguine about VOD and DVRs. Consumers who already subscribe to these services tend to watch tape-delayed TV and are therefore not rated by Nielsen Media Research, and they also fast-forward through commercials, rendering million-dollar spots utterly useless.

Still, it was clear last week that cable operators, programmers and even advertisers have begun to accept that the "on demand" genie is out of the bottle, and are more or less confident they will be able to sell some form of advertising in an on-demand world. It is not the "death star" of the TV business, as Fox Networks Group president/CEO Tony Vinciguerra said. But after five years of talk, no one has figured out how to make money off these services.

There have been plenty of ideas tossed around, ranging from charging a subscription fee for VOD to creating high-end, long-form commercials that DVR users will actually record, to charging cable operators for exclusive and original VOD content. Comcast's executive vp of programming Amy Banse said last week her company would consider just that if the content were good enough.

The problem is that everyone is pointing a finger at somebody else to step up. Advertisers want to know how committed cable operators are to the technology (read: Market it better to consumers); operators need programmers to create more original products exclusive to the VOD platform; operators and programmers are waiting for advertisers to initiate conversations about new marketing opportunities, which won't happen until they get their questions answered. Lastly, all three parties want Nielsen, which is owned by *Mediaweek* parent VNU, or some other research body, to come up with a good way to measure consumer use.

"Get in front of the creative people at the agencies," directed Joe Uva, president/CEO, OMD Worldwide. "They will be leading the charge in developing commercial opportunities in both [VOD and DVR] platforms." Asked what advertisers are doing to come up with a viable on-demand ad model, Uva said: "There are plenty of opportunities, and we are in discussions now. But we will not pay extra."

"We would like to find more advertisers to work with us on this new technology—we need not quibble about money right now," respond-

nctareport

Future Shock

Cable weighs how to make money in an on-demand world that is already here

By Megan Larson

With a life-size model of the ultimate broadband home—HDTV-equipped Jacuzzi tub included—serving as a backdrop, executives in attendance at the National Cable & Telecommunications Association's National Show in New Orleans last week were decidedly optimistic that their wires will dominate the multimedia future.

With the ability to pump digital video, high-speed Internet service and telephony through its fiber-optic pipes and build digital video recorders and video-on-demand services into their new set-top hard-drive devices, cable operators said they will hold the line against satellite companies' advancements. However, as always, a lot of unanswered questions remained at the end of the show, especially relating to DVRs and VOD. The oft-heard query: how to sell it to advertisers?

Cable operators have spent billions in upgrading their systems—Comcast is 90 percent finished with making over the old AT&T systems it bought three years ago—in order to send more and more digitized data into consumers' homes. Adding digital telephone ser-

vice to the 250 channels and high-speed modems cable companies are already offering consumers completes the "bundle" touted as the industry's holy grail for the last five years.

Last year, Comcast chairman/CEO Brian Roberts stunned National Show attendees by bringing up Internet Protocol (IP) with Microsoft chief Bill Gates during a panel discussion. Few people seemed to have a clue as to what he was talking about, but this year voice-over IP (VoIP) was being easily discussed as the next evolution of the business. "It is crucial for [cable operators] to offer IP if we want to bundle our services," said Charter Communications chairman Paul Allen.

Time Warner chairman/CEO Richard Parsons said that all his company's systems will be voice-enabled by the end of 2004. And Roberts, who heads up the largest cable operator in country with nearly 22 million subs, said that his company would have half of its systems ready with VoIP by the end of the year. "We have the most robust platform to deliver this suite of services we've been talking about, and we have the nicest customer touches," said Par-



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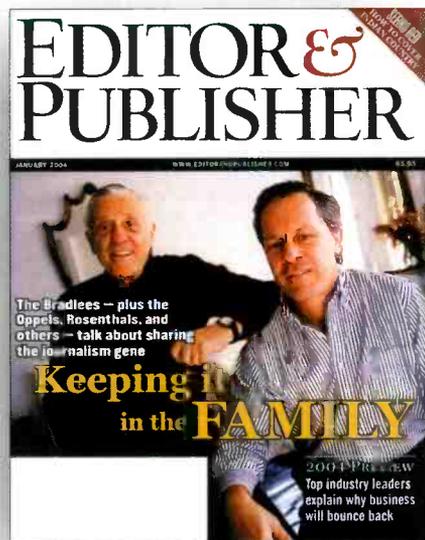
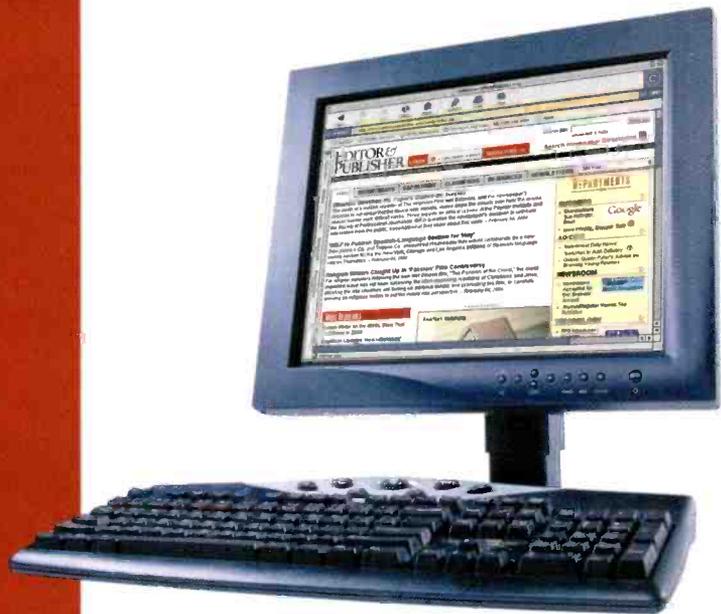
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ed Kevin Leddy senior vp, strategy and development for Time Warner Cable. "Advertisers are always late to everything," quipped a programming executive, who spoke on the condition of anonymity. "They were late to cable and they will be late to this."

The risk is that this debate will go on until DVR/VOD penetration reaches a fifth of TV

homes. Ubiquity is closer than some people want to admit. "From the consumer's point of view, we are nearing the tipping point because everyone is talking about it and the hard drive is becoming less expensive," said industry consultant Lee Hunt. "It's hard to imagine that another new revenue source won't emerge—it always does with new technology." ■

nctareport

A la Carte or Prix Fixe?

As the push for a choice model grows in D.C., key cable execs close ranks

By Todd Shields

While many attending last week's NCTA National Show in New Orleans paused to enjoy diversions such as trampoline acrobats or an appearance by *SpongeBob SquarePants'* starfish buddy Patrick, top executives fretted that government might censor their shows or dictate pricing plans. Or both.

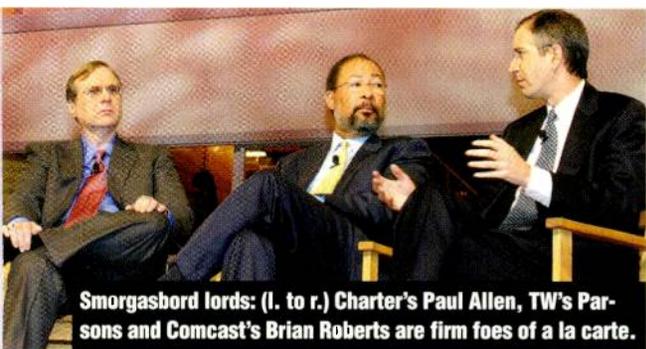
No sooner had the convention closed on May 5 than a fresh reminder emerged that Washington might go after cable. That afternoon on Capitol Hill, consumer groups and anti-indecency campaigners joined two Republican lawmakers in a news conference to push a la carte pricing—letting consumers buy programming channel-by-channel rather than in the packages offered by operators. "The American people are tired of paying for a smorgasbord of channels they don't want," said Jan LaRue, chief counsel for Concerned Women

ing to push for a la carte. Both couch their argument mainly in terms of economics. But others say a la carte can help parents keep unwanted racy channels out of their homes.

In New Orleans, cable executives already were busy parrying such arguments. "It's not a good and appealing consumer option," said Richard Parsons, chairman/CEO of Time Warner. His arguments echoed the NCTA's stance that a la carte pricing would sap ad revenue from lightly viewed programs and networks, leading some of them to elimination and causing the prices for others to rise.

Others in the industry disagree. The American Cable Association, which represents smaller cable operators, contends that Deal's a la carte proposal "squarely addresses the issues of forced carriage...and escalating rates of programming conglomerates." However, Geraldine Laybourne, chairman and CEO of Oxygen Media, who joined 19 other female cable execs in signing an anti-a la carte petition, noted it could also suppress program diversity. Had a la carte existed in 1998 when she launched Oxygen (now in 47 million homes), Laybourne said, "Oxygen could have never raised the money [needed] in the private markets."

The women execs sought to brush aside one reason for a la carte, saying "the cable industry is already addressing" concerns about racy content by providing free channel-blocking. That may not be enough to ease congressional disquiet. "You're going to have to continue to take steps in a very obvious manner," Kelly Cole, an aide to Rep. Joe Barton (R-Texas), who chairs the Commerce Committee, told an NCTA panel. Barton, who has the power to quash Deal's measure, is instead letting it move toward a vote. ■



Smorgasbord lords: (l. to r.) Charter's Paul Allen, TW's Parsons and Comcast's Brian Roberts are firm foes of a la carte.

of America, which is mounting a campaign for a la carte. Rep. Nathan Deal (R-Ga.), author of the a la carte measure drawing the most attention, came to lend his support. He said that for procedural reasons, he would initially target only satellite providers.

That doesn't mean cable can rest easy. Deal will take up the topic in the new Congress next year, and Sen. John McCain (R-Ariz.), chair of the Commerce Committee, said he'd be will-

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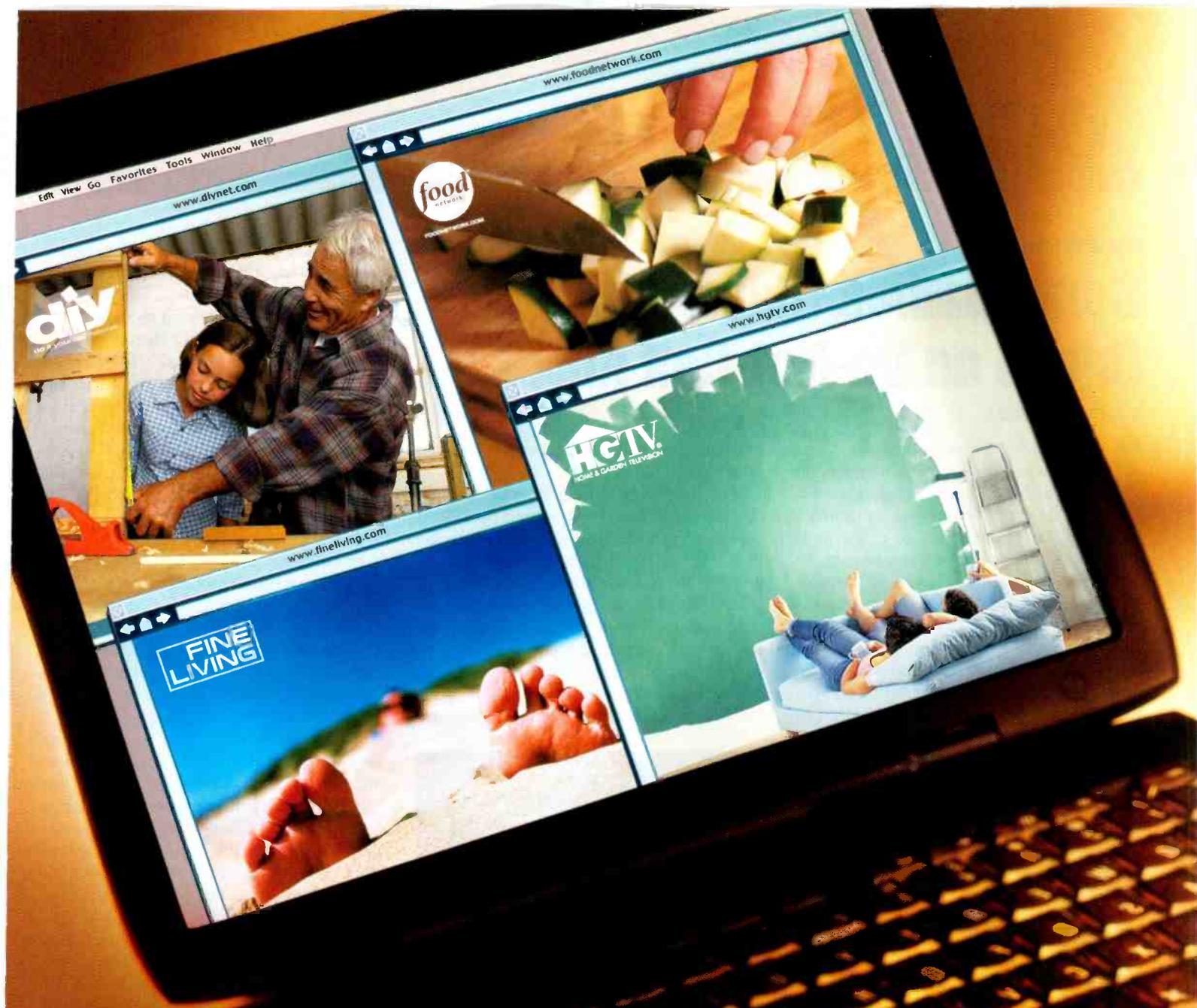
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NEWSPAPERS

Some Dailies Blame Circ Drops on Do-Not-Call Rules

BY JENNIFER SABA

Last week's release of the latest newspaper circulation figures do not paint a pretty picture for many of the industry's mid-market players, even as major publishers recently reported ad-revenue gains.

Why did the Audit Bureau of Circulations' most recent FAS-FAX report, released May 3, prove so disappointing to so many papers, large and small? Some newspapers taking a circulation hit have pointed to the do-not-call legislation as the prime culprit. Phoenix's *The Arizona Republic* is the latest to

attribute circ declines in part to new limits on telemarketing.

For the period ending March 31, 2004, the paper's daily circ decreased by 19,205 copies, a 4 percent slip from the same period in 2003. Sunday circ declined 9,834, a 1.6 percent drop from the year-ago period. "Certainly the changes in telemarketing [regulation] affected us," said Mike Womack, vp of circulation at the *Republic*. "We're trying to transition out. We were still using telemarketing to generate new starts." As for Sunday copies, Womack said he "is not sure

if there is a good reason" for the decline. "You're always disappointed when you're losing circ."

The paper is also trying to figure out a way to address the growing Hispanic market. "That's a big challenge for us," Womack said.

Even those papers that experienced circ increases, no matter how tiny, are thankful for the positive gains. Bob Eickhoff, vp of circulation and operations at the *Orlando (Fla.) Sentinel*, which saw a 1 percent increase in its daily circ, quipped, "I'm not so sure that's slight these days." Eickhoff attributed the increase in daily copies, up 2,495, to intense third-party sponsorships and hotel distribution.

But like a majority of other major metros, Sunday circ for the *Sentinel* was down by 6,048 copies. "We were up against three major news stories for the same period last year," Eickhoff said, referring to the Super Bowl, the Columbia Disaster and the Iraq war, which all goosed circ for the year-ago period.

Another paper that saw mixed results, *The San Diego Union-Tribune*, noticed an increase in Thursday-Saturday copies (up 2,501). Bill Nagel, the paper's circulation director, said that many customers are choosing to subscribe in the later part of the week (saving themselves some money) because that's when the paper has the most features and advertising. Circ for Monday-Wednesday experienced a steep decline of 18,070 copies. "I think we will continue to follow what the customer wants and we will continue to offer more choices," Nagel said. "I would say right now, we are focused on the later part of the week and I wouldn't say we are overly alarmed."

Many of the country's top-market weekday papers actually fared well in the latest FAS-FAX report. *USA Today* grew 2.2 percent to 2,280,761, while *The Wall Street Journal* jumped a hefty 15.4 percent to 2,101,017, based largely on the fact that it was allowed to count online subscriptions for the first time. Both *The New York Times* and Tribune Co.'s *Los Angeles Times* gained a few thousand subs. And News Corp.'s *New York Post* shot up over 9 percent to 678,012, though that total still left it trailing its arch-rival New York tabloid, *The Daily News*, which inched up 1.4 percent to 747,053. *The Washington Post* (circ 772,553) and Tribune's *Chicago Tribune* (614,548) were the only top-10 market papers to see their weekday circ drop, 3 percent and 1.1 percent respectively. ■

NEWSPAPERS

At NY Times, T Stands for Sunday Supplements



With new editors at the helm, *The New York Times Magazine's* supplements are getting a complete overhaul: a new editorial concept and rebranded look and identity. The "Part 2s"—Fashions of the Times, Men's Fashions of the Times, Style & Entertaining, Home Design—each publish twice a year as glossy Sunday newspaper inserts. Beginning in August, the supplements will be titled T: The New York Times Style Magazine.

"We've taken eight separate issues, 600 individual edit pages, and created from them a modern, luxury style magazine," said Gerry Marzorati, who was named editor of the *Times Magazine* last September.

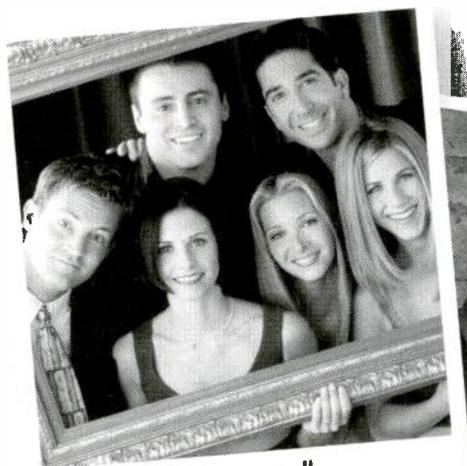
"Each supplement had a different editor and mindset," said Stefano Tonchi, who was hired in December from Hearst Magazines' *Esquire* to rework the supplements. "There was no consistency in

the way they approached the product." To create a more fluid publication and single identity for the group, Tonchi first created a shared logo. The revamp also uses a shared, more clean design template that brings the supplements closer to the weekly magazine's tone and look. Each issue will also offer departments such as The Goods and The Mix, along with regular columns from stylists and journalists. The issues' previous themes on design, fashion and food will now inhabit the feature well, though from a more broad and journalistic angle, addressing how such topics influence the culture at large.

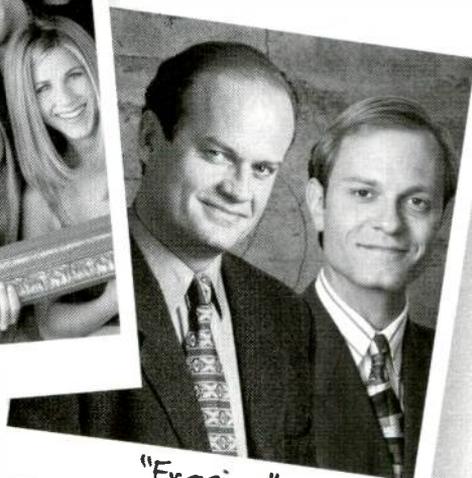
"Making a family of lifestyle magazines with more of a style element lends itself to be more appealing to more people," said Jane Deery, president of PGR Media, who buys for Tommy Hilfiger. "They can go a little further in advertising and editorial than in the past."

The New York Times's Sunday circ was 1.67 million through March 31, according to the ABC, essentially flat from a year ago. The Part 2s represent 24 percent of the *Times Magazine's* ad pages, according to a Times representative. Ad pages through March were up 8.4 percent to 838 pages, according to Publishers' Information Bureau. —Aimee Deeken

Retired.



"Friends"



"Frasier"

CBS is the best advertising environment on television, dominating with an impressive seven new hits developed in just two seasons—more than any other network.

With the competition down in key demos virtually every night of the week, larger—and younger—audiences have turned to CBS, drawn by a lineup of smart, young franchises and blockbuster hits on blockbuster nights.

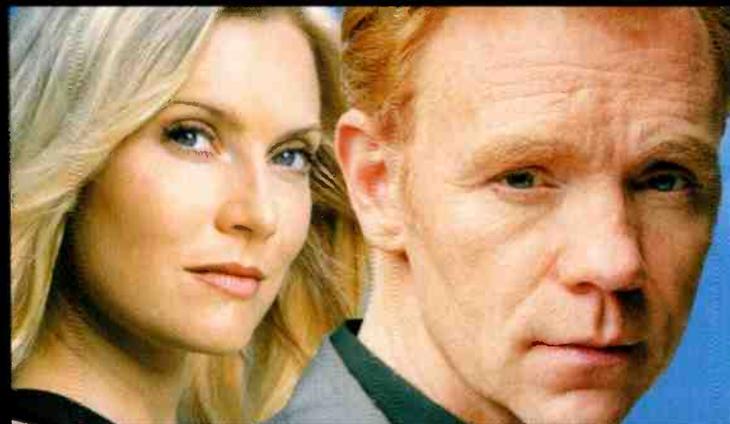
Strength, consistency and rock-solid performance are everywhere on CBS. To get what you pay for, CBS is the place to be this fall—big time.



America's #1 Drama
CSI: CRIME SCENE INVESTIGATION



Friday's #1 New Show
JOAN OF ARCADIA

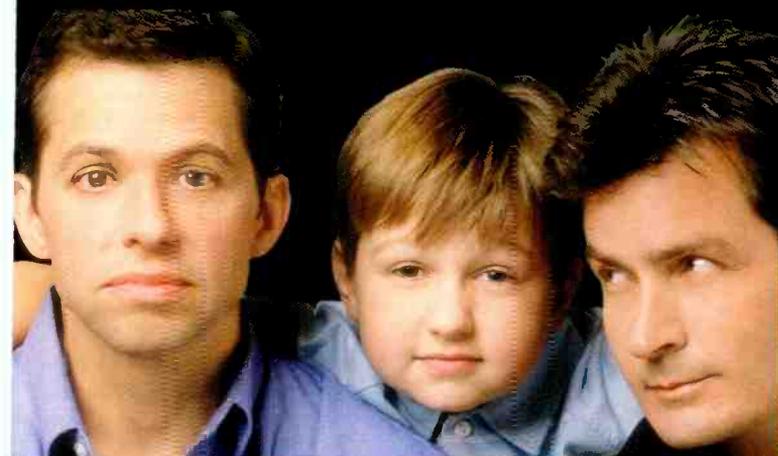


Monday's #1 Show
CSI: MIAMI

Source: NTI, P2+ AA (000); Primetime, regular scheduled programs, 9/22/03-4/25/04, includes preliminaries. *RAYMOND measurement interval: 10/2/00-5/23/01, 9/24/01-5/22/02, 9/23/02-5/21/03, 9/22/03-4/25/04.

America's

Inspired.



America's #1 New Comedy
TWO AND A HALF MEN



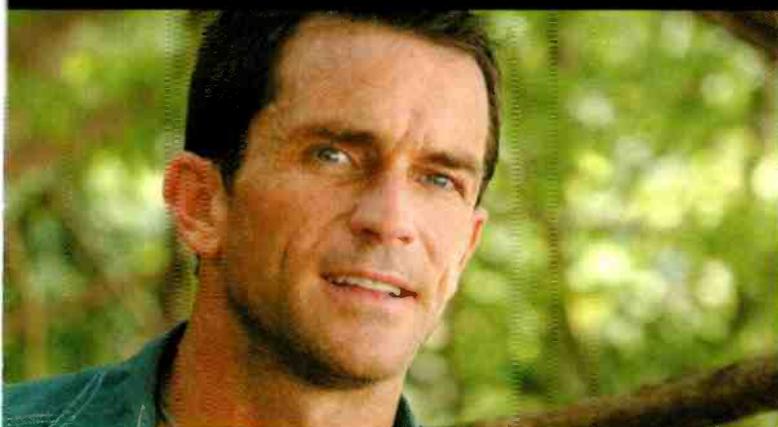
America's #1 New Drama
COLD CASE



Top 10 Show, 4 Consecutive Years
EVERYBODY LOVES RAYMOND



Golden Globe Winner (Best Actor)
WITHOUT A TRACE



Top 10, Emmy-Winning
SURVIVOR

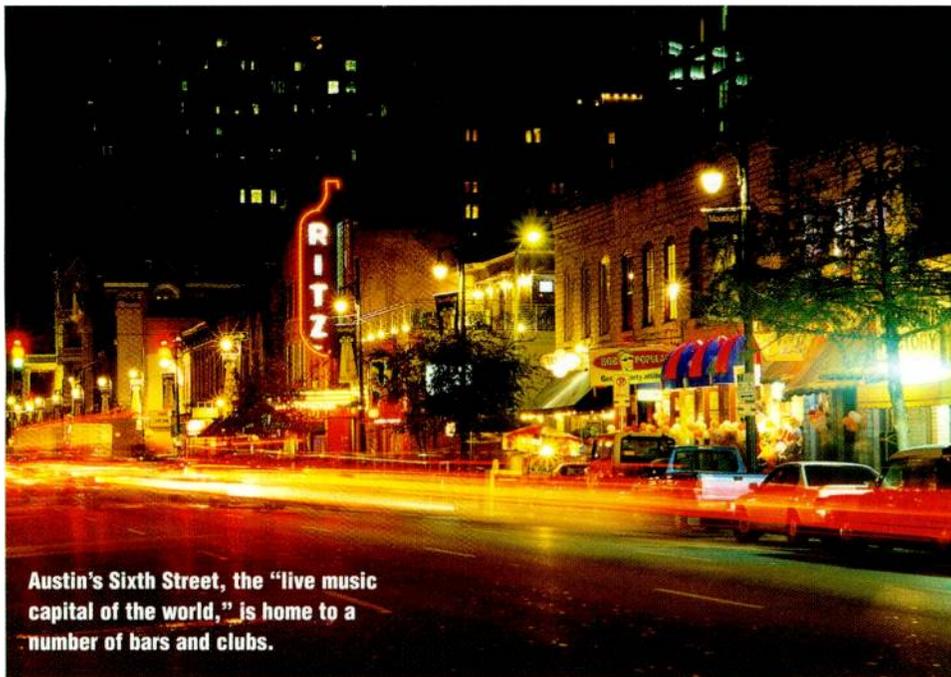


Television's Most Anticipated New Show
CSI: NEW YORK

Most Watched Network. CBS

market profile

BY EILEEN DAVIS HUDSON



Austin's Sixth Street, the "live music capital of the world," is home to a number of bars and clubs.

Austin, Texas

ONCE A HIGH-FLYING BASTION OF HIGH-TECH AND DOT-COM ENTERPRISE, AUSTIN, TEXAS, has struggled to recover from the tech wreck that flattened many markets across the country. "Austin was the last major market to go down when the bubble burst for Texas stations," says Patti C. Smith,

vp and general manager of ABC affiliate KVUE-TV, owned by Dallas-based Belo Corp. "Quite frankly, we're going to be the last to come out of it."

The market, located in what is called central Texas hill country because of its rolling, scenic hills, continues to be one of the leaders in the high-tech revolution, home to companies like Dell (headquartered in nearby Round Rock), Samsung, Intel, IBM and Motorola. Adding to the local brainpower is the University of Texas at Austin, the largest component of the UT system with more than 50,000 students.

According to Nielsen Monitor-Plus, spot TV advertising was essentially flat in 2003 vs. 2002 (see chart to right). Austin, the state capital, continues to have many features attractive to advertisers, such as a young, affluent and diverse popula-

tion. The average age of Austin residents is about 31; Hispanics make up nearly a quarter of the population, while blacks make up about 6 percent (see *Scarborough chart on p. 18*). Austin is also known as the "live music capital of the world" because of its vibrant local music scene.

The Austin television market ranks 54th in the nation, with 577,740 TV homes. The two stations that continue to battle for the No. 1 spot are KVUE and LIN Television Corp.'s NBC affiliate KXAN-TV.

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / AUSTIN

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$144,373,660	\$144,758,030
Outdoor	\$8,576,653	\$8,516,845
Total	\$152,950,313	\$153,274,875

Source: Nielsen Monitor-Plus

KVUE in March 2003 lost its main female anchor, Judy Maggio, to KEYE-TV, CBS' owned-and-operated station in the market. A popular anchor in Austin, Maggio was back on the air in September, this time as the main anchor, after completing a noncompete clause. To succeed Maggio, KVUE hired Christine Haas from NBC affiliate KARE-TV in Minneapolis-St. Paul, where she had been a reporter and weekend anchor. "For about the last five books, we've won sign-on-to-sign-off Monday-to-Friday and Monday-to-Sunday," says Smith. Generally, KVUE wins the evening news race at 5 and 6 p.m. (although it narrowly lost to KXAN in February in household ratings), while KXAN wins late news at 10 p.m.

KVUE added *The Ellen DeGeneres Show* last September at 9 a.m. The station nearly two years ago acquired *The Oprah Winfrey Show*, which had been on KXAN for 16 years.

Besides owning KXAN, LIN also operates WB affiliate KNVA under a local marketing agreement. KNVA, owned by 54 Broadcasting, is housed in KXAN's facility. Carlos Fernandez was named president/gm of KXAN and KNVA in February 2003. He most recently worked as a consultant for Frank N. Magid Associates in its Marion, Iowa, office.

KXAN also welcomed a new main female anchor at 6 p.m. and 10 p.m., Michelle Valles, who was previously evening anchor for NBC affiliate KTSM-TV in El Paso, Texas. KXAN experimented with a 5 p.m. newscast from August 2002 to September 2003 after losing *Oprah*. "What we found out was that the market may have been oversaturated," Fernandez says of the market's fourth 5 p.m. newscast. He says that the newscast often finished in second place in the time period, about the same as *Jeopardy!*, which it replaced. The newscast not only did not improve KXAN's performance at 5 p.m. but also hurt its critical 6 p.m. newscast, prompting the station to bring back *Jeopardy!*

KXAN will begin airing *The Jane Pauley Show* at 4 p.m. this fall, replacing *Access Hollywood* and *Family Feud*. KNVA, on the air since 1995, will acquire *Fear Factor* in syndication this fall.

The local news race has "become a lot more competitive among all the television stations," says Gary Schneider, vp/gm of KEYE since August 2002. Schneider says KEYE, typically third or fourth in local news, has made a number of changes to improve its

**There's a theory
that lightning never strikes
twice in the same place...**

so much for theories.



**The
Insider**

PREMIERES THIS FALL

From the people who know entertainment best comes a whole new take on celebrity. With ET behind it there's nothing but clear skies ahead.

FOR MORE INFORMATION CALL 212-654-6931





SETTING:

Outside Leon's Apartment

LEON:

Man, I demand to see a lawyer.

LENNIE:

All right. Just try not to shoot this one.

Great Writing.
Great Drama.

LAW & ORDER



WE KNOW DRAMA™

SHOW TIMES

M-W 7, 8 & 9PM(ET)
FRI 7PM(ET)

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market profile

SCARBOROUGH PROFILE

Comparison of Austin

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Austin Composition %	Austin Index
DEMOGRAPHICS			
Age 18-34	32	40	125
Age 35-54	40	39	98
Age 55+	28	21	74
HHI \$75,000+	31	27	87
College Graduate	13	16	120
Any Postgraduate Work	11	13	119
Professional/Managerial	23	27	121
African American	13	6	46
Hispanic	14	23	169
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	44	82
Read Any Sunday Newspaper	62	55	88
Total Radio Morning Drive M-F	22	21	97
Total Radio Afternoon Drive M-F	18	17	95
Total TV Early News M-F	28	25	87
Total TV Prime Time M-Sun	38	34	90
Total Cable Prime Time M-Sun	14	15	107
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	62	72	116
HOME TECHNOLOGY			
Purchase Using Internet Past 12 Months	42	52	122
HH Connected to Cable	67	66	98
HH Connected to Satellite/Microwave Dish	18	19	103
HH Uses Broadband Internet Connection	20	33	168

*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 (August 2002 - September 2003)

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 5 FM	24.8	\$29.7	32.1%
Emmis Communications	1 AM, 5 FM	26.0	\$27.4	29.6%
Infinity Broadcasting	1 AM, 3 FM	17.2	\$21.4	23.1%
Univision Communications	1 FM	2.0	\$2.0	2.1%
Lorenzo Garcia	2 AM, 1 FM	1.8	\$1.7	1.8%
Amigo Broadcasting	1 FM	3.9	\$1.5	1.6%

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

market position and is beginning to see positive results. Besides luring Maggio away from KVUE, KEYE last year also brought on board Fred Cantu, who had not been working for the past six months after taking a hiatus from his anchoring post at KVUE, says Schneider. KEYE also hired Jeff Eliasoph in the first quar-

ter of 2003 as its new 5 p.m. anchor. Eliasoph previously worked as an anchor at KXAS-TV in Dallas.

In the past year, KEYE also changed some of its sales staff (including hiring a new director of sales), launched a new community-relations initiative, and purchased a new Doppler

radar system. The station launches a new news set today. The weekend of Aug. 8-9, KEYE plans to launch a new weekend-morning newscast, which will air from 8-9 on Saturdays and from 7-8 and 10-11 on Sundays. "We've had the most changes overall, but that's because we've had the farthest to come," says Schneider. "We are the fastest-growing station in the market."

Fox O&O KTBC, a onetime CBS affiliate, produces three hours of local news in the mornings from 5-8, a half-hour news at noon, an hour at 5 p.m., and an hour at 9 p.m. KTBC vp/gm Danny Baker says the station has acquired *Malcolm in the Middle* for 6:30 p.m. this fall, replacing *That '70s Show*, which will move to a later time period.

Univision Communications' O&O KAKW produces local news at 5 p.m. and 10 p.m. The market also has a cable-only UPN affiliate, called ZBEJ.

Time Warner Cable is the dominant cable operator in the market. Time Warner also owns and operates a 24-hour local cable news channel called News 8 Austin. The channel, launched in 1999, claims a coverage area that extends to more than 300,000 Time Warner Cable subscribers throughout central Texas.

Cox Newspapers Inc. owns the market's leading daily newspaper, the *Austin American-Statesman*. The paper's daily circulation declined 1.8 percent to 184,907 as of March 31, compared to the same period the prior year, according to the Audit Bureau of Circulations. Sunday circ declined 2.1 percent to 234,409 from the same year-over-year period.

Last summer, Belinda Gaudet was named the new general manager of the paper. She most recently served as the publisher of *The Lufkin (Texas) Daily News*.

The paper underwent a major redesign in 2002, including converting to the industry-standard 50-inch width, revamping the masthead, and instituting new headline fonts, says Fred Zipp, *American-Statesman* managing editor. "What we were trying to do [with the redesign] was strip away all of the clutter that had insinuated itself into the paper over the years," says Zipp. He adds that the paper continues to place a high emphasis on its Web properties, entertainment-focused austin360.com and the main newspaper site, statesman.com, the latter of which has staffed up to five full-timers.

Spanish-language publisher Meximerica Media, based in San Antonio, announced last month that it plans to launch *Rumbo*, a chain of Spanish-language daily newspapers. The dailies will be published at the end of the second quar-

ter in Austin, Houston, San Antonio and the Lower Rio Grande Valley. Other print publications in the market include the *Austin Business Journal*, the weekly business newspaper published by American City Business Journals, and independent, locally owned alternative newsweekly *The Austin Chronicle*.

The Austin radio market ranks 42nd in market size but 37th in revenue, according to BIA Financial Network. Clear Channel Communications, Emmis Communications and Infinity Broadcasting are the three dominant radio broadcasters in the market. Clear Channel's Contemporary Country KASE-FM has been named the Country Music Association's Station of the Year four times and has been nominated in 15 consecutive years, says Lise Hudson, director of sales for Clear Channel's six-station Austin cluster.

KASE, which is often No. 1 in the market, fell to No. 2 overall in Arbitron's fall survey as Infinity's Soft Rock KKMJ-FM leapt into first place, climbing from a 5.4 share among listeners 12-plus in the summer book to an 8.1 share in the fall. Meanwhile, KASE fell from an 8.2 share in the summer to a 7.4 in the fall. KKMJ also holds the top spot in afternoon drive; KASE's sister station, heritage Classic Country station KVET-FM, remains No. 1 in morning drive with popular local personalities Sam Allred and Bob Cole, hosts of the *Sam & Bob Morning Show*. "If you've lived in Austin more than 20 minutes, you've heard of Sam and Bob," says Hudson. KVET is also the home of Austin-based University of Texas Longhorns.

Last July, Emmis expanded its media footprint in Austin when it finalized the purchase of 50.1 percent of a six-station radio group in Austin for \$105 million. The stations involved are KLBJ-AM (News-Talk), KLBJ-FM (Rock), KGSR-FM (Adult Alternative), KROX-FM (Alternative), KEYI-FM (Oldies) and KXMG-FM (Contemporary Hit Radio). Emmis already owns Austin-based *Texas Monthly* magazine. The deal with Sinclair Telecable, which owns the minority interest in the Austin cluster, called for Emmis to acquire LBJ Broadcasting Co.'s interest in the radio group. Emmis operates the stations, while Sinclair has board representation in the partnership. Emmis has an option to buy out Sinclair's stake in the cluster within five years. The deal marked the end of six decades of radio ownership in Austin by LBJ Broadcasting, which had been run by the family of former President Lyndon B. Johnson.

Following the purchase, Emmis flipped KXMG from CHR to Hip-Hop and changed the call letters to KDHT-FM. The station jumped from a 3.0 share in the summer Arbi-



SETTING:
New York City Sidewalk

STANFORD:
Before I tell you, you have to promise not to judge.

CARRIE:
Do I judge?

STANFORD:
We all judge. That's our hobby. Some people do arts and crafts. We judge.

**Great Writing.
Great Comedy.**

SEX AND THE CITY
COMING IN JUNE

tbs very funny.

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market profile

NIelsen RATINGS / AUSTIN

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KVUE	8.9	18
	NBC	KXAN+	5.2	11
	CBS	KEYE	4.4	9
	Fox	KTBC	3.4	7
	WB	KNVA*	1.9	4
	Univision	KAKW+	1.6	3
5:30-6 p.m.	Fox	KTBC	3.4	7
6-6:30 p.m.	NBC	KXAN+	9.0	16
	ABC	KVUE	9	14
	Fox	KTBC*	7	10
	CBS	KEYE	4	8
	WB	KNVA*	0	7
	Univision	KAKW+*	4	4

Late News

Time	Network	Station	Rating	Share
9-10 p.m.	Fox	KTBC	6.1	9
10-10:30 p.m.	NBC	KXAN+	10.3	16
	ABC	KVUE	8.5	14
	CBS	KEYE	7.5	12
	Fox	KTBC*	6.6	11
	WB	KNVA*	3.6	6
	Univision	KAKW+	1.5	2

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

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Travis County: 327,961 Households				
<i>Austin American-Statesman</i>	113,790	140,353	33.7%	41.6%
<i>The Dallas Morning News</i>	4,165	4,612	1.2%	1.3%
Williamson County: 95,696 Households				
<i>Austin American-Statesman</i>	35,700	49,598	37.3%	51.8%
<i>The Dallas Morning News</i>	668	947	0.7%	1.0%
Hays County: 35,971 Households				
<i>Austin American-Statesman</i>	9,526	12,358	26.5%	34.4%
<i>Houston Chronicle</i>	1,160	1,198	3.2%	3.3%
<i>San Antonio Express-News</i>	1,025	1,432	2.8%	4.0%
Bastrop County: 21,725 Households				
<i>Austin American-Statesman</i>	5,669	7,773	26.1%	35.8%
<i>Houston Chronicle</i>	187	253	0.9%	1.2%
Caldwell County: 11,202 Households				
<i>Austin American-Statesman</i>	2,372	3,101	21.2%	27.7%
<i>San Antonio Express-News</i>	275	481	2.5%	4.3%

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

trons to a 5.5 share in the fall book. Infinity's rival Urban station KQBT-FM has seen its market share slide since KDHT's arrival. A onetime No. 1 station in the market, KQBT

finished sixth overall in the fall with a 4.6 share, behind fifth-place KDHT.

Competition for Spanish-language listeners has also intensified in the past year, following

ownership and format changes. In March 2003, Dallas-based Hispanic Broadcasting Corp. entered the Austin market by purchasing KTND-FM from Salt Lake City-based Simmons Media Group for \$16 million. KTND, which is licensed in Georgetown, Texas, and serves Georgetown, Austin and surrounding communities, had been playing Alternative Rock. Following its purchase of the station, HBC flipped the format to Regional Mexican and changed the call letters to KINV-FM.

The Austin Hispanic stations managed to attract above-average ad dollars last year, according to media insiders. Although BIA Financial Network estimates Spanish-language leader Regional Mexican KHHL-FM took in \$1.5 million in 2003, the figure might be low, considering the station's market position. It did a 3.9 in the fall book, which tied for eighth place overall with Emmis' Adult Album Alternative KGSR-FM. Besides KINV and KHHL, others vying for Hispanic dollars and listeners include Amigo's Mexican KXXS-FM and three stations owned by Lorenzo Garcia—Tejano KKLb-FM, Spanish Variety KELG-AM, and Spanish Top 40 KTXZ-AM.

Other broadcasters have abandoned the Spanish-language market. Simmons, which also owns News/Talk KWNX-AM, purchased Regional Mexican outlet KQQA-AM from Austin-based Yellow Rose Communications in April and changed the call letters to KZNX-AM. KZNX and KWNX are now promoted as "Austin's Sports Twins," as they simulcast ESPN programming and other local programming aimed at separate parts of the market.

In May 2003, two Tejano simulcast sister stations, KQJZ-FM and KQQT-FM, flipped to Smooth Jazz, citing a lack of advertising revenue. Central Texas Radio, which purchased the stations last year, itself was purchased in March of this year by religious broadcaster Educational Media Foundation. EMF immediately switched the programming on the stations to its "K-Love" Christian Adult Contemporary network.

Reagan National Advertising is the leading player in Austin's outdoor-advertising scene. Reagan controls 650 30-sheet poster faces, 325 permanent and rotary bulletin faces, and 40 8-sheet poster faces. Reagan has also had the local contract to handle advertising on the area's transit fleet of 288 buses for the past two years; Obie Media previously held the contract. Reagan is the exclusive provider of 30-sheets in the market, says Frank Heffern, Reagan general sales manager. Its main competitor is Lamar Advertising, which offers bulletins only in the Austin market.

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OPINION
REYN LEUTZ

Sound Advice

Don't believe everything you've heard about network radio

NETWORK RADIO IS MISUNDERSTOOD.

The biggest misperception is that it has low audience ratings, yet the average 6 a.m.–7 p.m. audience for this medium against most adult demographics is a 1.3—almost twice as high as the average of the Top 10 cable networks in prime time. If that isn't enlightening enough, consider that a single commercial airing on 1,114 Westwood Radio Metro-Shadow affiliates will achieve a 14.5 rating for adults 25-54. How many similar ratings like this can be found in network prime-time television? Very few.

Look closer at audience levels, and you'll find that in the morning, the top two-ranked radio networks against adults 25-54 attract a larger audience than NBC's *Today* show. And if African Americans are an important part of the mix, consider that one commercial on either ABC's Urban Advantage Network or the American Urban Pinnacle Network attracts an 11.4 and 10.7 African-American adults 18-49 rating, respectively. Big numbers, wouldn't you agree?

Network radio is often pegged as a frequency medium, which is incorrect in most cases. Today, a buy comprised of 100 adults 25-54 target ratings points per week will achieve a four-week reach of 71 with a 5.6 frequency. Ten years ago, it would have been difficult to achieve a reach of 50. And the reach is also very scattered. A typical 100 TRP buy will air on some 8,000 out of 11,518 stations. What network radio is really delivering these days, similar to network TV, is mass reach against most demos. Kevin Smith, vp of sales & marketing for MindShare client Orkin, says: "Network radio adds a new reach dimension to our media mix and complements our overall plan. More importantly, network radio is favorably impacting our sales performance."

Network radio can also deliver the top markets. Ten years ago, if 100 TRPs were purchased nationally, an advertiser would have been lucky to get 40 points in New York and probably no more than 60 points in Chicago. Advertisers recognize the importance of top-market delivery not only because this is where a large percentage of the U.S. population resides but also because these markets typically represent the highest concentration of brand sales.

Today, when we make a buy in network radio, a majority of the top markets, in fact, overdeliver. In cities like New York and Chicago, the overdelivery can be significant. Top-market delivery is further valued by advertisers because it can eliminate the incremental cost of both spot fill and spot overlays.

Few people realize that network radio really shines against recency theory. Radio is a mobile, ubiquitous medium. A full 60 percent of total listening originates outside the home, with more than one-third in automobiles. If you subscribe to recency theory, in which "a single advertising expo-

sure in close proximity to the purchase occasion exerts a powerful stimulus on sales," then network radio really delivers. Research shows that if you look at the percentage of "brick & mortar" shoppers exposed to media within one hour of purchase and then within 30 minutes of purchase, network radio in each case was by far the medium that most influenced the purchase. Our CarFax client, Mary Beiro, says it best: "People are out driving on the weekend. They may be out looking for their dream car or one might catch their eye as they're cruising by. We think consumers are more likely to ask dealers for the CarFax Vehicle History Report if they've just heard it described on the radio—one of the reasons we choose network radio."

Advertisers today are more interested than ever in "seamless integration" of products into storylines. Obviously, there are no pictures, but network radio personalities like ESPN Radio's Dan Patrick, Jim Rome, Lou Dobbs, Charles Osgood, Michael Savage and Dave Koz make brands come alive through on-air product endorsements and live reads. Research shows that personality endorsements in radio lend substantial credibility to a client's message—radio's answer to TV's product placement.

A wonderful example of weaving a brand personality into a radio program is the marriage between Kleenex tissues and *Delilah*, the popular love-song request program. Every night, host Delilah identified a call that represented an uplifting moment and suggested that listeners grab their boxes of Kleenex (our client) tissues prior to her airing the tape-delayed conversation with the listener. Delilah frequently described her own reach for a box of Kleenex tissues following many other happy yet teary-eyed live calls, always finishing with "thank goodness for Kleenex tissue."

I have avoided the cost comparison between network radio and other media because everyone knows that network radio is efficient. But again, few recognize the medium's ability to attract large audiences, reach more than 70 percent of a particular demographic group, provide strong deliveries in the top 25 markets, shine against recency theory, and finally, successfully weave advertiser brands into on-air personality endorsements and programming storylines.

Econometric modeling is leading more advertisers to test network radio as a viable support medium within the overall media mix. As modeling grows in importance, it is my hope that network radio and all these benefits will lead to a "sound" investment by even more advertisers. ■

Reyn Leutz is a senior partner, director of network radio negotiations for MindShare USA. He also directs the purchase of national TV for a number of clients. He can be reached by e-mail at reynolds.leutz@mindsshareworld.com.

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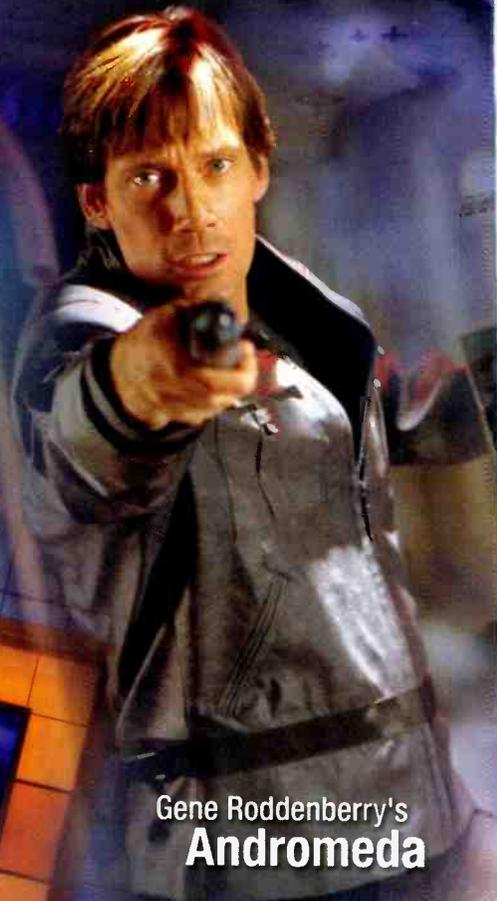
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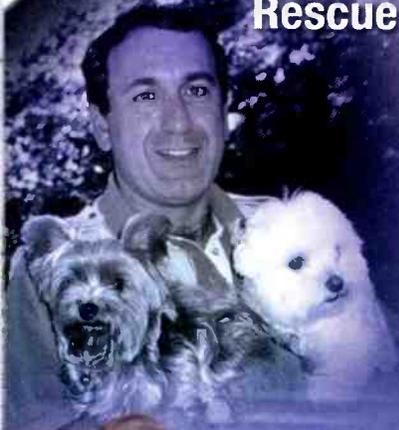


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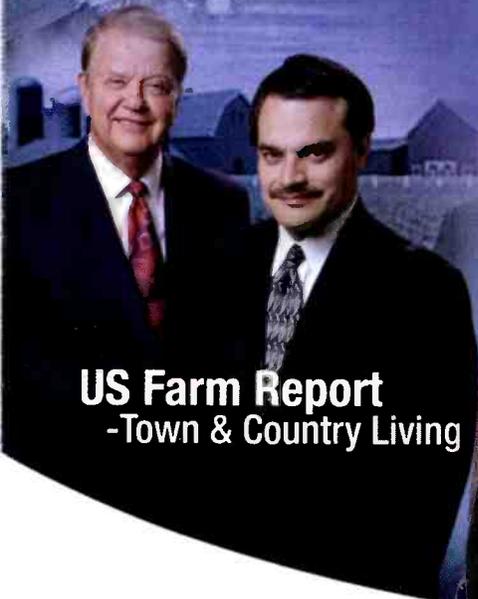
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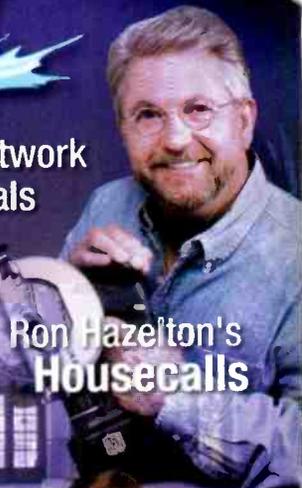


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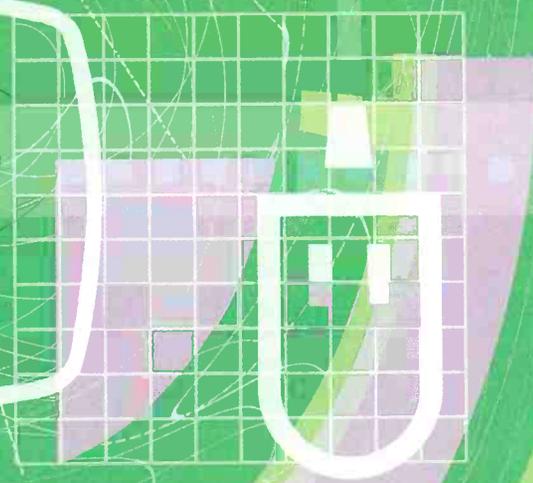
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SPECIAL ADVERTISING SECTION

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The media RoadMap for the 21st century

The Today and Tomorrow of Integrated Marketing, Media and Advertising

A decade ago, with the approaching promise of the new millennium, marketing and advertising was a growing industrial sector, vibrant, stable, and built on traditional creative methods and sound media strategies that virtually ensured success for a client's products and services.

Target consumers were relatively stable in their media choices. TV reigned supreme with the lion's share of a consumer's media time. Radio was a constant personal companion, on the way to work and back, as well as during other leisure-time activities. Newspapers were ubiquitous, while magazines were fat with ad pages, with highly targeted ones emerging virtually every week. Cable was the bold new frontier in targeted marketing as fragmentation with new niche networks. was vying for audience share. We found ourselves entering a new and ever improving, expanded media and consumer communications reality.

With the advent of the digital age and the Internet explosion, hundreds of thousands of Web sites have sprung up on the landscape like weeds. Animated graphics together with audio and video on demand are reaching and motivating significant audiences, especially early-adapting youth.

The challenge for the present and into the future is to deliver effective messaging through an integrated mix of traditional and new media, featuring the right creative at the right time. The goal is to formulate a unique media mix (specific to every product or service) that integrates the appropriate media to reach and motivate the consumer at virtually every critical stage of the marketing cycle. Media research, optimization technology, adaptive creative messaging and strategies must match their applications to a consumer's lifestyle. And thus, integrated media and messaging strategies are finally emerging.

Where will integrated media strategies be a decade from now? Digital power allows us to know whom we are reaching, when to reach them, and what message to reach them with at what time. As we become more proficient in using all of the assets that make up our media universe, the concept of media synergism becomes a reality.

The following articles spotlight a few of the media players that are leading the way toward media integration and increased media ROI. The companies mentioned are the ones to watch, to learn from and to work with. Keep an eye on them, because they will surely be keeping their eyes on you in this Media 360/365 world.

The Editors

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Marketing's Future in An Attention-Deficit Economy

by Tim Love, President, Global Clients, TBWA Worldwide

There has never been a more important time to ask what marketing will be like in the future. The world is constantly changing, how could marketing not? Predicting the future may be folly, but there are a number of signposts already pointing the way so here goes:

Marketing is less likely to have a single future than to have many futures. Some changes will be revolutionary, not evolutionary.

"New realities" are destabilizing the old certainties of Marketing 101. The field itself is fragmenting. The revolution is evidenced by the proliferation of different types of marketing: viral, contextual, word-of-mouth, guerrilla, experiential, stealth, permission, relational, ethical, etc.

The future is a world of "total access." We will be living in a digital environment of PDAs, interactive TV, wireless phones, always-on broadband, enabled POS terminals through which consumers, marketers and retailers can all reach each other 24/7, from anywhere.

The instant accessibility of information places power in the hands of the consumer. Buying a car today, for example, often turns the dealership into a fulfillment house. Checkout scanner technology puts huge amounts of information in the hands of the retailer. Database mining does the same for the manufacturer.

Marketers will continue to confront the threat of fragmentation. Media and retail fragmentation into many alternate channels and the proliferation of consumer choices have resulted in A-D-E, the "attention-deficit economy." In the face of so many choices and messages, attention becomes the scarcest commodity. Consumers either filter messages, letting in only what seems relevant, or

shut down altogether, whether in the store aisle or in front of the television.

The fragmentation of media makes the consumer harder to reach. The erosion of the mass market increases these difficulties. This fragmentation demands that we pursue alternate means of connecting to consumers, such as:

- using the Internet to create virtual experiences with products
- creating theater in the store
- offering entertainment
- creating original content
- enabling conversations and relationships not only with consumer and brand but also between consumers.

Innovation will become an essential product ingredient in the future.

In an age of commoditization, innovation becomes vital to nourish brands, but true innovation carries with it great risk. In the future, marketers either have to encourage new creativity skills within the corporation itself or at least recognize it in "garage entrepreneurs."

The conflict between return on investment and risk will escalate as innovation becomes increasingly critical.

ROI is king. Marketing is having its feet held to the fire in the name of accountability and "metrics." More sophisticated ways of forecasting demand and measurement will emerge. However, there will be a sharpening of the conflict between the

risks entailed in innovation and the caution inherent in an ROI model.

Relationship development will become even more important. Marketers are moving away from focusing solely on transactions in favor of developing relationships.

Technology has made one-to-one dialogue and personalization feasible. What seems certain to reshape marketing will be seeing each encounter between consumer/manufacturer and retailer as an opportunity to converse and relate.

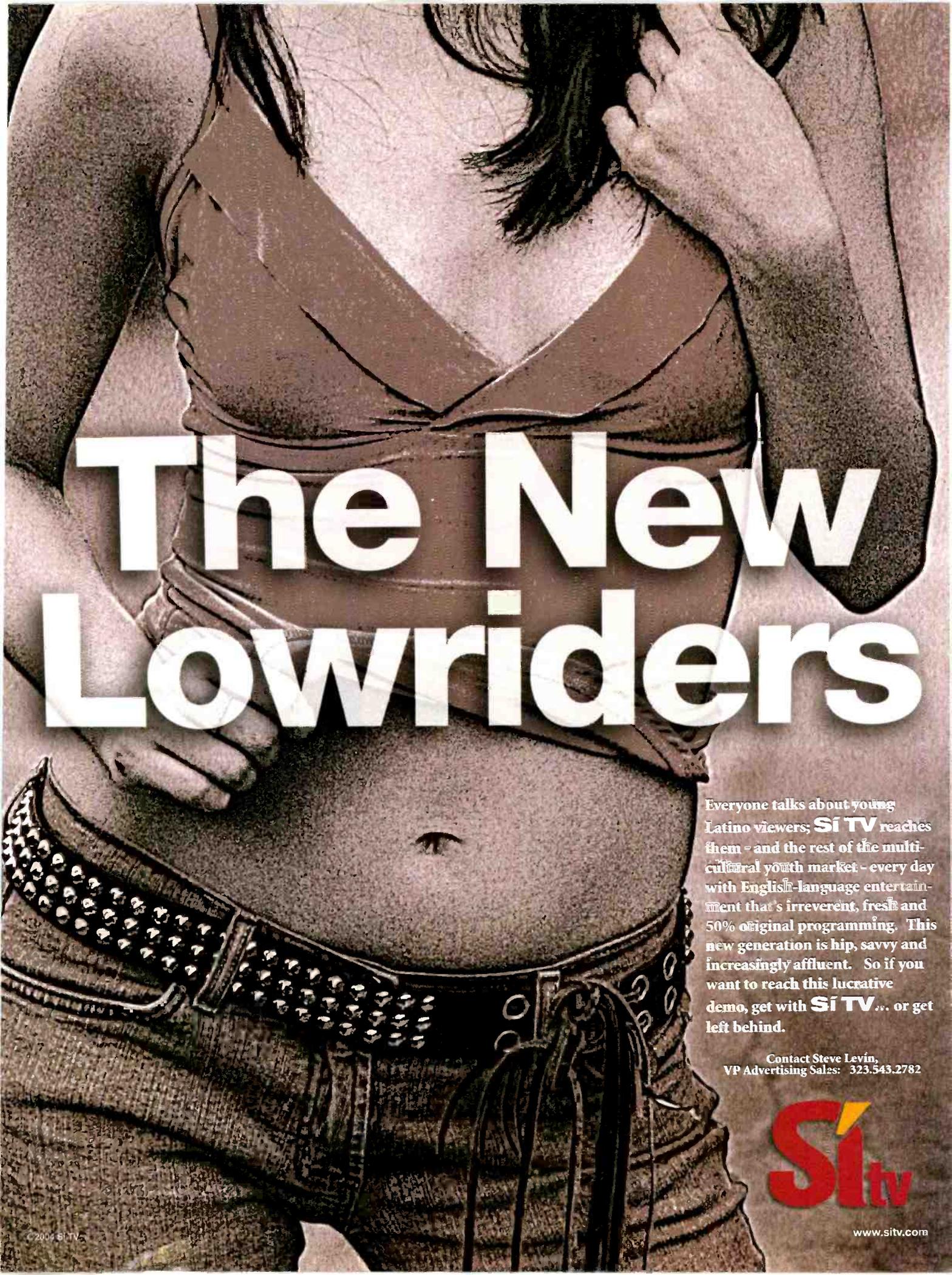
As part of that relationship, more attention needs to be paid to how the advertiser reaches out to the consumer. The creative use of media involves a concern not only with efficiencies but also with consumer receptivity. As well as the two moments of truth—when the consumer chooses and uses—we should consider the moment of need and the moment of heed.

ROI and ROE

ROI is here to stay. However, calculating returns based on incremental sales captures only part of the equation. We also need to know how brand equity contributes to bottom-line profits, how to balance between innovation for the long run and ROI for the short term, and the growing importance of ROE, Return on Emotion, in our ROI models.

Marketers who embrace these concepts will be those most likely to capture attention in this attention-deficit economy.

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The Integrated Advertisers: Driving People from Offline To Online to Purchase

by Andrew Shottland

Ever since cave painting overtook the club to the head as the dominant form of communication, marketers have worked across multiple media to deliver their messages to the right audience at the right time in the right context. Now, as digital media becomes mainstream, crafting an integrated campaign has become a necessity for marketers.

As marketers seek to increase ROI (Return on Investment), we see the various media all working together to drive response, purchase and other key measures of campaign success. With digital media often being the final destination for funneling target audiences, marketers are now better able to track effectiveness of each piece of their media pie. And thanks to the most multitasking generation ever, integrated campaigns are becoming the best way to stay relevant.

Mitsubishi kicked off 2004 with a spot on the Super Bowl showing a Mitsubishi Galant and a Toyota Camry in a dramatic crash-evasion test. The purpose of the spot was to drive viewers to watch an additional 20 seconds on Mitsubishi's Web site that shows the Galant winning. Millions of people viewed the Web spot, and Mitsubishi

saw a much greater rate of sign-ups on the site than normal.

American Express has also jumped on the offline-to-online bandwagon by showing a collection of "Webisodes" featuring Jerry Seinfeld and Superman hanging out together while extolling the virtues of the American Express card. American Express used multiple media to promote the videos, which get people to opt in and accept the Amex message.

Lexus recognized that it had an opportunity to distinguish its Certified Pre-Owned (CPO) program and adopted a strategically integrated campaign to make CPO the third category for automotive shoppers (the other two being new and used). When Lexus discovered its potential buyers were doing most of their research online, they developed a campaign that tied online and offline media together in a way that educated the buyer about Lexus CPO and the CPO category in general.

"We are seeing this type of program more and more," says Chuck Hoover, senior vp of marketing for CarsDirect.com. "Because Web advertising is so accountable and response-driven, our advertising clients are now starting to launch campaigns where

online drives the creative for the offline campaigns," he says.

"To create the most resonant message, online should work in tandem with other media and not alone," says Mark Charkin, European regional sales manager for MSN. "It seems obvious, but it's amazing how many marketing people still insist on creating something totally different for online, with no correlation to what they are doing offline."

Overture.com, one of the leading search-engine advertising companies, has created an integrated marketing approach to search-engine marketing for its clients, according to Todd Daum, vp of marketing. "While many of our advertisers use search-engine campaigns as part of an integrated plan, since search encompasses so many different stages of consumer decision-making, a keyword campaign accomplishes what multiple media campaigns do."

As technology becomes even more embedded in our lives, it's clear that marketers will continue to work across a variety of media not only to deal with consumers' fractionalized media consumption but also to deal with their fractionalized lifestyles.

IMPORTANT FACTS ABOUT CUSTOM PUBLISHING

Custom publishing, a staggering \$30 billion-a-year business, has emerged as a crucial component when marketers devise integrated campaigns. The Custom Publishing Council represents custom publishers in North America. For more information about this highly prized media category, go to www.custompublishingcouncil.com.

Money spent on custom publications	\$29.9 billion
Three-year growth rate	87.4%
Number of custom publications	115,764
Four-year growth rate	19.7%
Number of copies circulated annually	32.0 billion
Four-year growth rate	168.2%
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Source: Custom Publishing Council, April 2004

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Change in Store for Media Agencies

by Irwin Gottlieb, Chairman/CEO, Group M (WPP)

I always hesitate when asked to talk about the future, because smart people seem to say really dumb things when they look in that direction. But understanding how media will evolve is obviously crucial for media agencies.

Technology is, of course, a key driver. Every media type that we have today will be delivered digitally. Direct mail, radio, television and print have all moved rapidly towards digital, leading to more fragmentation, a trend that will continue.

Media will ultimately have the ability to generate transactions and to track them. As such, it will be far more valuable than it is today, with a greater focus on return on investment (ROI). So what do we need to do to prepare for the future?

1. Develop and Recruit Talent

We have done a poor job of creating a profile for our business among the general community. Most college students don't even know media agencies exist. We must create awareness of our practice and learn how to influence school curricula and faculty training. In the years ahead, the business will demand the best quantitative and creative skill sets that exist. Thus, we must proactively create and attract talent.

2. Aggregation and Segmentation

Fragmentation provides greater opportunity for clients building huge mega-brands requiring mass audience. However, that means we will spend more of our time aggregating multiple channels and outlets to achieve the broad reach needed to support these brands. And mass reach—with strategically led segmentation—will be incredibly difficult.

3. Robust Syndicated Research

Research is—and will continue to be—a problem. In television, we still

talk about sample size as though we have only a handful of channels. We still use diaries in many local markets with panels of 120 homes per week to measure viewing across 200 channels! Who's kidding whom? Digital set-top boxes are providing an opportunity for a paradigm shift, but there's still a long way to go. As a community, we have to get proactive and demand substantially more robust research.

4. Communicate in New Ways

The death of the 30-second commercial is grossly exaggerated. It will not only survive but also have significantly enhanced capabilities to communicate with our prospects. We'll rely not just on paid media, but also on content development and integration, which must occur carefully and responsibly. Moreover, content must be sufficiently compelling to attract an audience. Preserving the integrity of the content assures the long-term integrity and effectiveness of our marketing tools. Equally important, we need to assume responsibility for the development of ROI and valuation metrics for the new communication options.

5. Redefine Our Scope of Work

The more complex the media environment, the larger the scope of the work. The more valuable and effective media becomes, the more reasons to expend resources to manage it. As an industry, however, we're not well prepared for that. Every media plan will not only utilize more media types but also feature greater segmentation, more-refined targeting, and higher-level analytics. Media agency staff will

have to interact with more and more vendors as well as deal with ROI and accountability.

6. Retain Rights

Our business model was created when compensation was based on generous commission structures. In return for the commission, we operated on a work-for-hire basis and clients owned all of our output. Protecting our intellectual capital will become even more relevant as we move into transaction generation and content integration. As intellectual property gets divided and shared, we will not survive if we are the sole entities that don't participate.

7. Creative Agencies Must Evolve

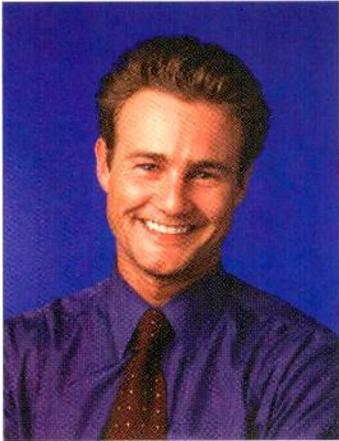
As our sophistication has been growing in the quantitative area, creative agencies have largely ceded this space to us. We must promote the need for creative agencies to retain sufficient capabilities in this area so that we can interact as partners for the benefit of our clients.

8. Targeting and Segmentation

So we fast-forward three to five years, and the media agency is able to segment and refine targeting and produce addressable advertising on a large scale. What about the creative execution? All this targeting and segmentation is for naught if you run the same creative across the board. In fact, every segment and target would have its own strategy, its own creative brief and its own execution.

There are many, many questions, but the one thing there cannot be a question on is that change will be inexorable and will occur at an ever-accelerating rate.

media
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The “Integrated” Brave New World of Brand Marketing

by Dean Crutchfield, VP/Director of Marketing, Wolff Olins (Omnicom)

Ah, yes. Marshall McLuhan. If he only he'd known how prophetic his words would be for marketers of global brands in the 21st century! Never has the medium been the message more. It has literally become a brave new marketing world, in which a rich variety of media, from interactive and direct to promotions, public relations, TV and print, are mixed and matched—becoming more fluid, much looser, harder to grasp, but far more exciting.

Agencies, clients and brands want something bigger, more emotional, than a traditional media manifesto. They must find ways to create the most powerful medium in the world, word of mouth, to help achieve cult status for a brand, in which customer pull is bigger (and better) than push. And identifying the optimum media ingredients for a particular product has become the single most essential recipe for the success of building a brand. Everyone is making new choices, taking risks, and demanding the highest return on their media investment.

Great brands live and breathe and must have the ability to change as organizations, constituents and the world changes. Some brands, like Red Bull and Ugg Boots, for example, are almost subversive in their marketing approach. These industry leaders, however, have proved that by changing the rules, they've deepened their icon status and become phenomena.

One of the most advanced practitioners of the “art of advertainment” is BMW, with its highly innovative mini-film series in 2000, created by a group of free-thinking directors and with the talent of numerous film stars.

The series received international acclaim as a groundbreaking platform through which BMW packaged its brand message. With an initial budget

of \$9 million, the films were first seen on the Internet, moved on to independent cable and theaters, and have been ensconced in the permanent MOMA collection. Through an unprecedented example of media convergence, BMW established a hip factor that has elevated the brand, intensified equity, and provided a deep, everlasting impression.

Another example demonstrating integration genius is Pepsi-Cola's “Play for a Billion” campaign, which could have been an ambitious sweepstakes promotion but was conceived to be much more. All Pepsi beverage brands were involved, an integrated media plan was put into place, 4 million entries were received, and 1,000 contestants participated in a two-hour, live TV special for the selection of 10 finalists. Pepsi made sure this would be a newsmaker by owning a branded show to ensure dramatic scope, measurable reach and a climactic conclusion.

The execution commenced at the point of purchase and on the Web, and accelerated with advertising, billboard sponsorships and PR events. From May to August, promotion awareness grew from 7.6 percent to 53.3 percent, with the TV program delivering

millions of viewers. The three key indices of brand health (relevance, preferred brand and growth in popularity) all nearly doubled in score, quite a return on an investment of \$5 million!

Lastly, we have to passionately acknowledge the new American Express Seinfeld and Superman campaign, a hugely exciting, dynamic venture. The entire effort is a brilliant example of great creative minds conceiving something so fresh and unusual—from content, design, media and executional standpoints—that it has everyone talking.

When Wolff Olins created Apple Records for The Beatles, we operated on the belief system that all great brands: 1) start with a big idea, 2) ensure dynamic leadership to drive it, 3) identify and encourage the right talent to make it happen, and 4) cultivate the media culture to deliver it.

Advertisers have to commit to this foundation and opt out of the comfortable space many live in. Try for integrated efforts that may be dramatically different from what you're used to. Introduce experts in all marketing disciplines, be collaborative, keep an eye on what other industries are doing, and stay focused on inspired approaches to media.

Geotargeting vs. Global Consistency

by Andrew Shotland

Here are some global marketing facts to consider: The percentage of people in Norway who read newspapers each day is greater than the percentage of Americans who watch prime-time television. Something like 80 percent of South Korean households have a broadband connection. In the Chinese culture, the color green is considered bad luck.

Now consider rolling out a global campaign simultaneously to the U.S., Norway, South Korea and China. Take only these few facts into consideration, and imagine the complexity of trying to get your message out, particularly if your logo is green. So while the challenges of creating a globally integrated marketing campaign are enormous, globe-trotting marketers are employing innovative strategies to rise to the challenge.

According to Rex Briggs, managing partner of Marketing Evolutions, a marketing firm that worked with Nordisk Films on the 20 country roll-out of the movie "Charlies' Angels II," trying to maintain a globally consistent campaign in the face of unique cultures might not always be the right way to go. "I see many companies often fall down on global campaigns because they key everything from creative to messaging off of a TV spot," says Briggs. "Oftentimes, companies

want to keep the visual imagery consistent even if it might be more effective to change it for a particular medium in a particular culture."

"The conventional wisdom is that consistency is paramount in integrated marketing," says Jonathan Chajet, director of brand strategy at Siegel & Gale. "The same look and feel, the same tagline, the same messages. The truth is, the holy grail is to align everything around a singular idea. But every medium, every market, every audience is different and requires customized, personalized, localized solutions. The only way to achieve synergy is to ensure that all of your marketing teams around the world share a common understanding of what the brand stands for, and cut local teams loose to do what they do best."

The targeting capabilities of digital media are a boon to more localization of messaging. "The more targeted the media, the more you know the context of your message, and the more you can push the line," says Briggs. "That runs counter to global consistency. You don't want to water everything down to the lowest common denominator."

"It is impossible to come up with an intelligent global formula that fits every market," Briggs adds. "The challenge is to come up with one analytic framework that fits all of your target countries, a consistent logic that can be used across the map. Once that's in place, it really comes down to each media in a given market driving that strategy cost effectively."

Patrick Reid, director of global eMarketing for AstraZeneca Pharmaceuticals, acknowledges the need for local customization but strives to create campaigns that are developed

globally and adapted locally to fit with the largest number of countries. "When rolled out, this would leverage global media purchasing power and minimize local development outlay, lowering the expenditure involved in campaign execution," says Reid.

"Understanding relative pricing from one country to another is key," says Briggs. "For example, online advertising is cost-efficient in a wired country like Denmark where the Web has 70 percent reach, but in Italy or England it's much more expensive and you can reach fewer people. So you'd probably use the Web in Denmark, but in Italy or England it might make more sense to focus on television."

Digital media has allowed AstraZeneca to target a global audience in a very effective and measurable manner. "We can geotarget by country and provide relevant information in the local language," says AstraZeneca's Reid. "No other form of communication can reach this size of audience in such a timely and coordinated manner. And in countries where regulations don't allow us to be as in tune with a global campaign as we would like, the use of geotargeting in digital media can ensure that only the right customers see the right messages." He cites the U.S., Sweden, Norway, Finland, the U.K. and Germany as countries ripe for integrated digital campaigns.

"Whether you're working with the Web, print, television or signs on a bus, in truth, the most effective global integrated marketing programs are adaptive," says Chajet. "They react to the unique opportunities that media, geographies and audiences offer, all the while staying true to their core brand essence."

media
2009

Sí TV Aims at Latinos Sin Español y Novelas

by Richard Tedesco

Sí TV, the newly launched channel aimed at young Latino Americans, is a distinct departure in form from the traditional Hispanic television model.

It seeks to speak to a younger generation of Latinos in their language—English—through on-screen personalities who reflect their strong ethnic identity. Sí TV presents a programming environment novel to its target audience of 18-to-34-year-olds, replacing Spanish-language novelas with young Latinos like themselves on shows with content that interests them.

“The concept of what we’re doing is really as simple as this: validation of self,” says Jeff Valdez, co-founder and chairman of Sí TV. The other crucial departure in the Sí TV formula proved to be one of its toughest selling points to investors and advertisers alike. “The biggest challenge is that people are amazed that Hispanics speak English,” Valdez says.

So the Sí TV team is trying to present a realistic portrait of contemporary Latinos in a format intended to cut across racial lines. “It’s a completely underserved market, but we’re not going to ghettoize ourselves with this channel,” says Valdez.

“Nobody’s going after that marketplace right now,” says Brian Wieser, national TV analyst for Magna Global, of the burgeoning young-Latino market. “Whether it’s big enough in the long run remains to be seen, but the help of cable partners able to provide carriage across systems is definitely a positive.”

Echostar Communications Corp. and Time Warner Inc. lead a list of investors including Syndicated Communications Ventures, Columbia

Capital, Rho Ventures, DND Capital Partners and Llano Partners who have kicked in a total of \$60 million to fund Sí TV’s startup effort. Echostar’s Dish Network is carrying the signal in its basic package to most of Sí TV’s 7 million households. Time Warner Cable joins Comcast Cable, Cox Communications and Grande Communications in delivering the rest on digital cable tiers.

The initial programming lineup is a mix of original and acquired shows with an MTV-like emphasis on music and comedy in the original vein. *The Drop*, an hour-long music video show, features Kareem Abdul Jabbar Jr. as the lone male host with three female hosts, plus two radio jocks. Then there’s *The Rub*, with two female hosts facing off against two male hosts about sex and relationships before a studio audience. Another, *Latino Laugh Festival*, presents an hour of Hispanic standup comics in a

format that echoes a similar show that Valdez co-created and produced on cable for Showtime.

Another show set for a June 6 launch is *Urban Jungle*, a uniquely Latino take on the reality genre with nine “suburban yuppies” transported to the barrio of east L.A. and coached by a team of padrones in a test of survival skills for a \$50,000 prize. “We looked at MTV’s *Real World* and we thought, that’s not the real world, the “*Urban Jungle*” is,” says Leo Perez, Sí TV chief operating officer.

During six years preparing to launch the satellite/cable channel, audience research told the Sí TV execs that reality and comedy were their keys to success. “But the most important thing we found is that they consume English more than Spanish,” Perez adds.

A selling point to Sí TV’s advertisers is that Hispanics are heavy retail consumers, spending \$54.4 billion on supermarket purchases in 2000, according to a study conducted by the Coca-Cola Retailing Research Council. Initial advertisers on Sí TV include Wal-Mart, Sears, General Motors, U.S. Army, Earthlink, Conair and Sony Music.



*The channel’s MTV-inspired lineup includes *The Rub*, hosted by (l. to r.) Kerri Kasem, Diego Varas, Kristina Marie Guerrero, Sam Sarpong*

Integrated Marketing A Plus for Hearst Magazines' Clients

by Colby Coates

*As practiced by
Hearst Magazines,
integrated marketing
begins and ends
with the client.*

"It only happens when the client really wants to make it happen," says Michael Clinton, executive vp, chief marketing officer/publishing director of a gold-standard collection of titles, including *Esquire*, *Cosmopolitan*, *Popular Mechanics*, *O*, *Good Housekeeping* and the soon to debut, *Shop, Etc.*

Clinton, who reminds us that media integration is but one component, albeit a critical one, of an integrated marketing plan, suggests that assembling a truly unified program is a complex undertaking, one that's "client-intensive," demanding "their complete attention and support," as well as a commitment to measuring the impact of the program.

Events, product placement in movies and television, sweepstakes, in-store promotions, contests, Web-based initiatives and magazine inserts are all elements of an integrated marketing plan that also usually features a multiple media buy across all the platforms, including print, electronic and new technologies.

Such comprehensive schemes have evolved in response to an increasing fragmentation of audiences and advertisers' desire "to break through the clutter and find ways to become multidimensional," Clinton says. Though he's sometimes a bit amused

by the array of terms and phrases that have emerged to suggest that what's going on today represents some seminal breakthrough in marketing strategy—"It's really just merchandising on steroids"—Hearst's top marketing guru nonetheless relishes the trend. "It brings sellers closer to the client" and "makes us more knowledgeable about their business," he says. He also sees benefits to the working relationship with ad agencies. "Together, we're becoming multidimensional marketing departments."



Michael Clinton, executive vp & chief marketing officer/publishing director of Hearst Magazines

Within Hearst Magazines, the Hearst Group develops some 20-25 major integrated marketing projects every year. Understanding a client's goals and objectives is key to formulating a successful strategy, as is "encouraging advertisers to put an ROI metrics against it,"

Clinton says. He adds that Hearst has plenty of case studies attesting to the advantages of integrated marketing, much like one recent effort that produced a 38 percent sales gain for a cosmetics company or Home Depot's "thematic" approach involving a Lifetime show, *Merge*, which included buying time on the program, producing a four-page *Merge* related magazine insert, and running a sweepstakes for a home makeover.

Other packages have utilized, in addition to magazines, Web components, and programs on some of Hearst's cable channels, which, besides Lifetime, include Arts & Entertainment, The History Channel and The Biography Channel. Moreover, as one of the largest, most diversified communications companies in the world, Hearst can offer an abundance of options. It is a major television station owner with dozens in its portfolio; it has a business publishing division, it owns such newspapers as *The Albany Times-Union* and the *San Francisco Chronicle* plus a newspaper syndicate. The company also runs one of the handful of major newsstand-distribution outfits that provide access to rack space that's literally worth its weight in gold.

Though it's sometimes politically fashionable to champion a "bigger is not better" posture about media, that's not the case in the complex world of integrated marketing, where bigger is most definitely better. And that goes for the advertisers too, who need to be of a certain breadth and depth in order to take full advantage of sophisticated marketing strategies.

One of the more exciting vehicles on the horizon with seemingly

WE Gives New Meaning to the Term Homemaker

by Colby Coates

For an outstanding example of how one cable channel, WE: Women's Entertainment, has raised integrated marketing to a fine art, one need look no further than its multifaceted campaign behind She House.

Launched in 2003 to stimulate ad sales as well as function as a consumer promotion vehicle, the *She House* project involves four major advertisers, in-store promotions, participation via the Internet and WE's program *She House Cinema*. Ultimately, some lucky viewer will win a completely furnished home on Long Island, N.Y.

This year's *She House* updates viewer participation in the show by going to shopping malls, parks, gyms, allowing women there to vote on two designer presentations, one of which is selected and then implemented on air during segments of *She House Cinema*. The theme of the promotion in 2004, as it was last year, is that WE is designing a house with the female perspective being the driving force behind all renovating, building and decorating decisions.

Women traditionally enjoy watch-

ing home decorating shows and a program that is specifically targeted to them sets it apart from competing programs. WE is driving viewers to the program, which combines movies with segments about home decorating by highlighting the sweepstakes and encouraging entry on their Web site. In store programs, personal appearances and the hefty participation of its cadre of advertisers, all add to the integrated marketing push.

The philosophy behind the concept is straightforward: develop an initiative that incorporates advertisers and their products into program segments. In addition, WE and its marketing partners utilize on advertising, radio, online and print to convey what *She House* is all about.

WE's target audience is women 18-49, who are stylish, aware of what's hip and happening, and young at heart.



A 19-year-old woman from North Dakota won this house last year



unlimited potential for integrated marketing is Hearst's one-stop shopping magazine, *Shop Etc.* Clinton says the fashion-home-beauty magazine hits newsstands August 15 with a guaranteed rate base of 400,000. "Its editorial voice is unique as it speaks to women in an upmarket presentation," he says. The target demographic is women, 25-49 years, and thus far, advertiser response is "phenomenal."

The magazine is positioned to help clients who demand "integration into the world of retail." Interactive elements figure to play a prominent role in its strategic service to advertisers.

Still, in a media and marketing world that's awash in all manner of intricate gambits, Hearst's new magazine owes much to the simplicity of its title. "The name has scored quite high with women," Clinton says. "Shop Etc. says what it is and women have responded." Score one for all who worship the notion that the most effective means of communication is straightforward, crystal clear and starkly simple.

Blockbuster's Integrated Marketing Resources a Blockbuster

by Colby Coates

A crucial component of integrated marketing is leveraging assets to help advertisers talk to customers.

And when it comes to assets, the Blockbuster video rental chain is sitting on, well, some real blockbusters.

Consider these facts: The chain operates 5,500 stores in the U.S., averaging 3 million customers every day, with 1 billion passing through the doors every year. The location of the 5,500 stores puts them within a ten minute drive of 70 percent of the country's population. Moreover, the Viacom-owned chain has a database of 50 million customers, not to mention a host of ways to reach those consumers.

It's no wonder then that "companies looking for alternative, nontraditional ways to reach their customers are attracted by our huge presence," says Ross Sawai, sales director of Blockbuster's Partnership Marketing and Brand Promotion division. "Whether it's mass or targeted marketing, we can fill the need," he says.

Of course, Blockbuster is not just sitting back, relying on its stats to get the business. In addition to the partnership marketing team, it also has vertical managers developing a number of potential advertiser categories. "There's a huge amount of interest coming our way," Sawai says, "but we have to be creative and also provide full service."

Among the clients Blockbuster is working with on a variety of integrated marketing schemes: AOL, Coca Cola, Kraft Foods, Master Card, Time Inc. and the Safeway food chain. And even

though Hallmark Greeting Cards has been a partner for four years, the two companies are currently in the midst of launching a "huge" branding campaign that rewards buyers of at least three Hallmark cards with a free movie rental.

Other examples of active campaigns include placing ads in the sleeves of the rental packages; stuffing promotional material for an advertiser in from 4-6 million pieces of direct mail every month; and utilizing various shared mail, bonus pack and coupon gambits.

As with all of Blockbuster's smorgasbord of marketing opportunities, using its extensive database makes each effort precise and specific. For example, ad inserts in movie rentals can be segmented by virtually any factor; one advertiser might require an audience that rents comedies whereas another,

terminals in all of its stores. In part, the programs that air on a loop allow the chain to tout new arrivals, promote specific movie categories or plug upcoming events. In addition, however, the in-store programs are available to Blockbuster marketing partners as an environment in which to air commercials for a bevy of products.

Blockbuster has also developed the art of selling gift cards, often in conjunction with one or more of its clients. For example, a new movie night card that will soon hit stores offers two movie rentals a tub of popcorn and plenty of Coca-Cola to wash it down. The chain is selling the card for \$10.00, a savings of at least \$4.00. "We can customize the offer to fill our marketing partners' needs, whatever those needs may be," Sawai says.

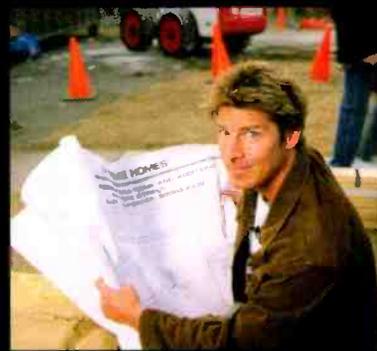
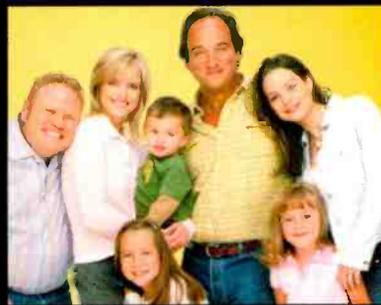


A variety of integrated Blockbuster promotions

looking for younger males, customizes its program to reach those renting action/adventure flicks. "Our database driven marketing allows an advertiser to target by household income, by gender, by children in a household, by geographic area, as well as entertainment categories," Sawai says.

Another way in which Blockbuster leverages its assets to benefit advertiser and consumer alike is through the use of in-store monitors and the customized programming that airs on

Philosophically, Blockbuster's marketing initiatives are "less about pushing product and more about anticipating what the client wants," Sawai says. "Every client and agency requirement is different in integrated marketing, so we must be flexible, more consultative and ready to adjust to their demands." And since clients are more sophisticated and demanding, "we've got to do everything we can to help, he says, the opportunities we present must be substantive."



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The Big Conglomerates Continue to Get Bigger and Better for Marketers!

by Laurence Norjean

Is bigger necessarily better? When it comes to integrated marketing and integrated media it just may be. The more media assets a company can offer, the better the opportunity to become a one-stop shop for marketers seeking a truly integrated media campaign.

The major media conglomerates, including Disney/ABC, Viacom, NBC, News Corp., Time-Warner and Hearst, to name but a few, have all developed strategies and abilities to integrate all their media assets including broadcast TV, cable, radio, movie and TV production, publishing, Internet, outdoor, amusement parks and, in some cases, even cruise ships.

ABC Unlimited, a division of ABC TV that bundles Disney and ABC TV media assets into integrated campaigns and promotions, is a prime example of how one media giant is packaging all of its properties for marketers. From the ABC television network to ESPN, from movies to theme parks, ABC Unlimited offers marketers a "media palette" with the ability to target a broad set of demographics.

One of the main challenges for corporate integrated media departments is the complexity of structuring deals across a variety of independent operating groups. Bill Bund, senior vp,

integrated sales, ABC-TV, appears to have mastered that fine art. Under Bund, ABC has made one of the largest integrated media deals to date, a unique \$1 billion program with Omnicom. "At ABC Unlimited, we approach integration of media in terms of maximum reach and maximum return," Bund says. "We have an arsenal of cross-media assets. Every product deserves a unique integrated approach to build product and brand equity through custom advertiser marketing plans."

ABC Unlimited has utilized virtually every Walt Disney Co. media asset to meet the marketing objectives of its advertising clients, from retail outlets, magazines, book publishers, Web sites, motion picture studios, sports teams, TV, cable, radio, music and newspapers. According to Bund, ABC Unlimited takes its advertisers through its audiences' media day, using product placement, traditional advertising and promotion marketing on television programming such as *Good Morning America*, ESPN, online couponing on ABC and Disney Web sites and special product days at Disney theme parks. ABC Unlimited has brought its cross-media integration expertise to a wide spectrum of advertisers such as McDonald's, Coca Cola, J&J, Hershey's, Mazda, Home Depot, Denny's and more.

A campaign created for Denny's provides insight into how seamlessly the program works. ABC Unlimited, in partnership with Optimedia, launched a major Hispanic integrated marketing effort across many of its TV, cable and Internet assets. The Denny's Hispanic Heritage Month promotional campaign featured on-air vignettes on ABC-TV using moments from the network's sitcom, *The George Lopez*



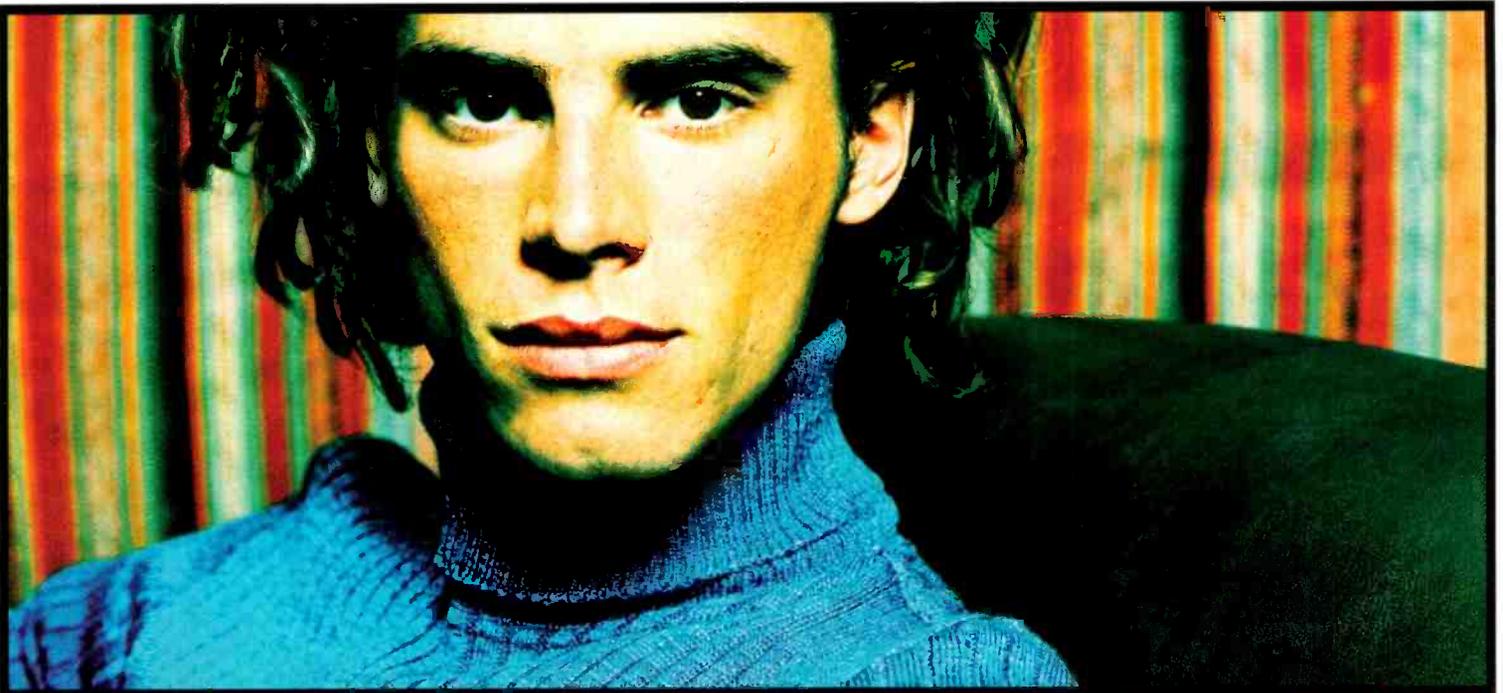
Bill Bund, senior vp, integrated sales, ABC-TV

Show. The vignettes carried the tagline "Denny's Celebrates Hispanic Heritage Month and Family Togetherness All Year Long." Denny's also ran promotional contest ads on ABC's daytime shows and on its cable network, SoapNet, driving traffic to the Web for an online contest, as well as integrating on the ABC Internet properties. The contest prize was to take a family of up to six to a live taping of *The George Lopez Show* in Los Angeles, a further asset only the big media conglomerates can deliver.

ABC Unlimited met Denny's very specific and targeted goals of increased awareness and interactivity with its viewers in nine of the chain's key Hispanic markets. And integrated packages are not necessarily only for media either. While NBC sells packages across its TV nets, it also has a team that bundles the other assets of GE (e.g., financial and manufacturing services) when calling on advertisers.

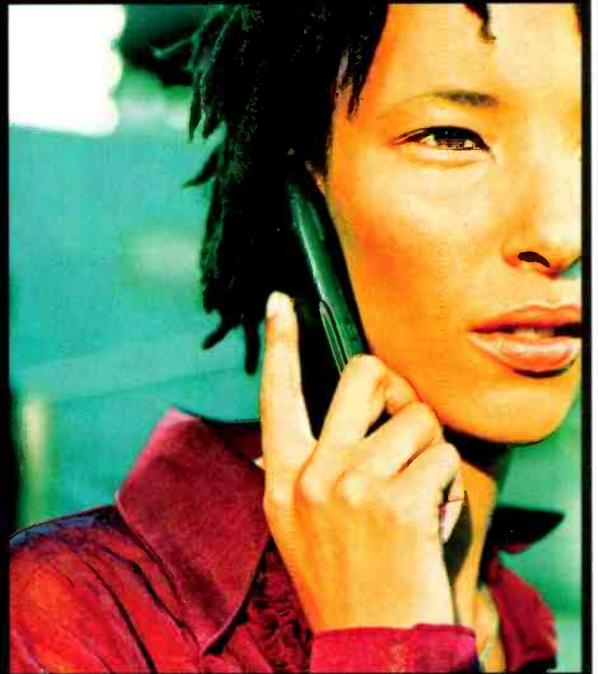
As it becomes increasingly difficult for advertisers to aggregate mass audiences, more and more of them will likely seek to craft deals with these large media companies in order ensure access to desired programming and create more visible co-marketing programs.

media
360/09

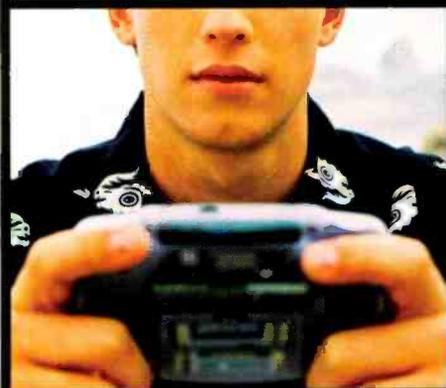


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YOUR BUSINESS. KNOWING WHERE
TO REACH THEM IS OURS.**

**THEY'RE AT THE
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Golden Moment

Ellie spread the wealth at this year's National Magazine Awards, with everyone from newcomers to oldtimers enjoying their first taste of victory

Hailed as the Oscars of publishing, the 39th annual National Magazine Awards was marked by a year of firsts.

Esquire was the year's big winner, taking home four Elephant stables, the most that the men's monthly has ever won in a single year. Editor in chief David Granger, wearing what proved to be his lucky suit (a black Calvin Klein number he picked up seven years ago when he first joined *Esquire*), accepted awards that included Profile Writing and Design; *Men's Health* editor David Zinczenko, sporting Prada, stepped up to claim Rodale's first-ever "Ellie," accepting an award for Personal Service. And *The New Yorker's* David ("I'm wearing the same sh—I always wear") Remnick won for Feature Writing, Essays, and Public Interest.

Meanwhile, the biggest upset belonged to Time4 Media's 133-year old *Popular Science*, which scored its first-ever award, winning for General Excellence in the 1 million to 2 million-circulation category. Another shocker was 63-year old *Gourmet*; editor Ruth Reichl accepted the Ellie for General Excellence in the 500,000 to 1 million category.

Martha Stewart, who attended the event despite her legal woes, went home empty-handed but won kudos for making an appearance. Stewart "was a real sport to show up," said *Newsweek* editor Mark Whitaker, the newly-elected American Society of Magazine Editors president and General Excellence winner in the 2 million-circ plus category. —Lisa Granatstein



Esquire's John Korpics finds a novel use for his Design trophy

Newsweek's Whitaker did double-duty as presenter and winner.



Gourmet's Reichl savors her magazine's first win.



Wenner's circle: (l. to r.) Reichl; *Holling Stone's* Jann Wenner, *Men's Health's* Zinczenko.



Stewart smiled bravely while being swarmed by paparazzi.

Budget Living's Sarah Gray Miller brought her parents along.



■ **It's the readers, stupid:** Stylish storytelling that entertains and informs has been the focal point of Granger's *Esquire*.

■ Profile Writing, Design, Fiction, Reviews and Criticism

The Best Man

Esquire collects a mélange of Ellies, proving that the men's monthly is once again at the top of its game **BY TONY CASE**

If seven wasn't David Granger's lucky number before, all that changed after *Esquire's* triumph at last week's National Magazine Awards. The editor of the Hearst Magazines men's monthly, which was nominated for seven Ellies this year, took four trophies, more than any other magazine. This, seven years since Granger joined the legendary title from archival Condé Nast's *GQ*. "It's all about sevens this year. Think seven," the serious Granger offered, with almost a chuckle, as he headed into the Waldorf-Astoria ballroom.

Granger had gotten used to playing the bridesmaid role at the annual industry shindig;

going into last week's ceremony, *Esquire*, during his tenure, had been nominated for 22 prizes but had snagged only two.

While he said he'd expected the title might win a single Ellie, for Feature Writing, for Tom Junod's piece "The Falling Man," *Esquire* did not score that honor. Instead, it won four others: Profile Writing, for Bill Zehme's "The Confessions of Bob Greene," an intense account of the famed Chicago newspaperman's fall from grace; Reviews and Criticism, for reviews by Tom Carson; Fiction, for stories by Arthur Miller, George Saunders and Stephen King; and Design.

Granger is credited in many quarters with breathing new life into *Esquire*, a 719,000-circulation magazine that, the editor admits, nearly died a number of times during its storied 71-year history. "When I came in, I had to infuse the magazine with energy. There was a divided staff, no mission," he remembers. "I wanted to do the *Martha Stewart* thing [for men]; we knew men's lives, and we wanted to help them improve their lives." Most of all, Granger says, he wanted to make the magazine more entertaining. "There are basic things readers want; they have a real yearning for substance and inspiration," he says, adding, "A magazine has to be journalistically sound, incredibly sophisticated—but also funny."

This year's diverse, ambitious, award-winning pieces resolved not only to entertain but also to investigate, inform, move, enlighten, mystify and pierce the soul. As longtime *Esquire* executive editor Mark Warren puts it, "It's cool to be nominated across the wide range of areas that go into making a magazine." Warren edited the standout piece among this year's winners, Zehme's exhaustive and exhausting 10,000-word account of the infamous crash of longtime *Chicago Tribune* columnist Bob Greene, who lost his job and whose once-sterling reputation was smeared after it was revealed that he'd had, as the paper put it, "inappropriate sexual conduct" with a girl in her late teens whom he'd met while working on a column.

Granger says that Zehme, who had known Greene for some time (both are from Chicago and both had been regular contributors to *Esquire*), "made himself vulnerable" in the six months it took to churn out Greene's sad tale. For Zehme, best-known for his artful, revealing portraits of celebrities like Johnny Carson and Heather Graham, the assignment "was truly wrenching, and it changed the writer. He had to recover for a long while."

Zehme, who joined the *Esquire* troops for a post-awards fiesta at a crappy Mexican restaurant with an all-you-can-eat taco bar on Manhattan's West Side, still is clearly traumatized when recounting Greene's ugly, public fall—culminating in the death, after a long illness, of his wife, Susan—and his own long, excruciating ordeal in documenting it. "I've never climbed in so deep a hole in my life," the normally happy-go-lucky writer says somberly in between sips of club soda. The story may well have never been written but for the persistence of Zehme and Granger. Initially, Greene had no intention of writing about his travails or participating in any story anybody else wanted to write. Eventually, he relented.

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Dear TNT,

We apologize if our #1 ranking
with adults 18-49 causes you
any more drama.

Sincerely,

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Zehme phoned Greene the day of the National Magazine Awards to tell him the piece had won. Greene congratulated the writer, but, Zehme could tell, it was clear the subject still had mixed emotions about the profile. "It's unfortunate that I even had to write the story, I would tell him, unfortunate that it ever happened," Zehme says. "But in my gut, I felt it was important to tell the story."

Stylish storytelling is just one factor that sets *Esquire* apart from upstart men's magazines like Dennis Publishing's *Maxim*, which have given grayer men's titles a run for their money over the last few years. Granger insists the newcomers "are not a factor—it's a less-mature audience." Like the Greene piece, getting the award-winning Fiction pieces in the book was no small feat. The stories—"Presence" by Arthur Miller, "The Red Bow" by George Saunders, and "Rest Stop" by Stephen King—marked the first time any of those larger-than-life scribes had appeared in *Esquire*. From the sound of it, the editor and his team did everything short of plying the writers and their agents with chocolates and gin. "You just have to keep asking till they say yes," Granger says with a shrug—but still clearly proud to have reeled in such A-listers.

The Ellie for Design and *Esquire's* growing appeal at the newsstand (up an impressive 24.1 percent in 2003's second half versus the year prior) are testaments to the work of design director John Korpics, who won the same award in 1998 when he worked for Time Inc.'s *Entertainment Weekly*. Covers of award-winning issues featured Rudy Giuliani, Arnold Schwarzenegger, and an iconic, split image of a current-day Muhammad Ali posing with an image of himself that had appeared on the August 1966 cover of *Esquire*. Granger says that Korpics "is able to give a visual look to the attitude that infuses the magazine."

Korpics adds, "There's a trend of magazines trying to be almost single-message: 'We are a magazine about this.' *Esquire* resists that. We want to be sexy—sex is part of *Esquire* and men's magazines. We want to do it in a way that's playful and fun."

When asked whether he ever wanted to push the envelope artistically only to get reined in by Granger, Korpics counters that it is *he* who has to veto some of Granger's more over-the-top ideas. In picking up the Ellie for Design back at the Waldorf, Granger confesses that in his professional life he's had perhaps two "truly fruitful collaborations—and John is one of those. It's all too rare in magazines these days." ■



Mission accomplished: Mowbray has made the Time4 title's science coverage accessible and entertaining.

■ **General Excellence**

Revenge of the Nerds

A revitalized *Popular Science* wins its first Ellie and gets a seat at the cool table BY SASHA ABRAMSKY

In 1970, 10-year-old Scott Mowbray's father, a doctor, took a job working with the international aid organization CARE, and the family moved from their home in Saskatchewan, Canada, to Java, Indonesia. That first year, Scott didn't speak any Indonesian; so, instead of attending the local school, he was enrolled in a correspondence course, supplemented by one-on-one science classes with physicians and other specialists brought home by his father. The lessons instilled in the boy a lifelong love of science.

"It was a real privilege," Mowbray recalls. "It was like being tutored."

Over the next few years, the family traveled extensively throughout Asia. Mowbray

remembers seeing the gadget emporia on the streets of Hong Kong—marts stocking such state-of-the-art technology as the newly invented cassette player. "Technology was just out there, part of the bazaar, part of the street," he explains. "I remember being struck by this idea of technology being this big engine."

Fast-forward to 3 p.m. on May 5, 2004. On a crowded Lexington Avenue-line subway train, heading downtown to his office, Mowbray, now the editor in chief of *Popular Science*, clutched a golden Ellie. In a gray tweed jacket, gray slacks, a dark shirt and a brown patterned tie, the bearded 44-year-old editor looked a combination of gleeful schoolboy and proud father.

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adults 18-49. Is this a great
country or what?

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national magazine awards

Popular Science, Time4 Media's 1.45 million-circulation monthly, had just won its first National Magazine Award—and for General Excellence, no less. Mocked by some on the Web as the “Nerdular Nerdence” magazine, the whiz kids were judged cool enough to beat out McGraw Hill Cos.' *BusinessWeek*, *ESPN The Magazine*, and Time Inc.'s *Real Simple* and *Entertainment Weekly* in the heated 1 million to 2 million-circulation category. (However, *Pop Sci* didn't win for Feature Writing.)

Aimed at a general audience but with a readership that's 80 percent male, *Popular Science*, as the name suggests, is all about making the extraordinary scientific infrastructure that governs most of our lives somewhat understandable to those not holding rocket-science degrees from M.I.T. If a gadget is going to change the way civilian or military agencies go about their business, chances are it will end up in the magazine.

While the monthly has been around since 1872, when its Victorian-era founders realized they were experiencing the dawn of an age that would be dominated by spectacular scientific innovations, it took new ownership to help turn things around. *Pop Sci* and its parent, Times Mirror Magazines, were sold in 2000 to Time Inc. Mowbray joined *Pop Sci* in October 2001 from Time Inc.'s custom publishing division, and, with a team that included several new features editors and a new designer, set out to make the magazine more entertaining. *Pop Sci* has since added broader, lighter fare, including such gems as last November's article

probing the link between commercial aviation and virtual porn.

“We've been able to throw out the rules,” says deputy editor Mark Jannot. “We don't ever toss out an idea out of hand. It's all about amazing new stuff, wonder and the future. Science and technology. The things that drive the world.”

The three issues submitted to ASME, September, October and November, were selected “because they best represented the breadth and depth of what the magazine covers every month,” says Jannot.

The content is emblematic of *Popular Science*'s gizmo-fascinated orientation: The September issue included a package of articles looking at emerging escape technology — from lifeboats that can dive off of burning oil rigs to collapsible elevators that could be used to descend the exterior of burning skyscrapers.

The October issue's cover story explored the search for asteroids on a collision course with Earth and the technologies being developed to track and destroy them. That same issue also contained a feature on the workings of the super-hi-tech emergency medicine facility known as the R. Adams Cowley Shock Trauma Center, at the University of Maryland.

November cleaned up with a 100-year celebration of the Wright Brothers' first powered flight, looking at likely advances in flight technology. The package even included a fanciful graphic pullout detailing a scenario in which two militarily sophisticated adversaries—a breakaway Southern California and a U.S. government determined to preserve the unity of the nation—face off in super-hi-tech aerial

combat and information warfare, using weapons and technology systems currently in the pipeline, in the mid-21st century.

“The range of subject matter I get to talk about in my job is unbelievable,” Mowbray asserts happily. “From mega-pixels to the big issues of the day: mini-nukes, the hydrogen economy. It makes for a really fun job.”

Pop Sci's aviation and automotive editor, Eric Adams, who oversaw the November issue's eight-month gestation, agrees. As his colleagues down the champagne and straight-from-the-jug tequila lubricating the late-afternoon office celebration, he talks of the various futuristic weapons he has been told about while on the job—like an electromagnetic railgun that fires ammo into space and then drops it back down on the target at such high speeds that no explosive is necessary to destroy the target. Sometimes Adams even gets to test things out. At a weapons-development lab on an air force base in Arizona, he “got shot with a pain beam—a microwave weapon that can hit you from a mile away. I wanted to see what the effect was.” And? “It was,” he says with a bittersweet smile, “like somebody pushing a hot iron against your back.”

Painful, yes, but worth it, says Adams. For it gave him an insight into future modes of combat in which nonlethal technology may, if politicians will it, play a more important role.

Explaining the interface of technological innovation and political choices, of science and everyday life, is *Popular Science*'s mission. Winning a National Magazine Award shows just how far its staff has come toward living up to this goal. “It's a real validation of what this editorial board has been working so hard to accomplish,” says publisher Gregg Hano. “It's pretty cool.” ■

The Winners



Newsweek for General Excellence (over 2,000,000 circulation) ■ **Popular Science** for General Excellence (1,000,000 to 2,000,000 circulation) ■ **Gourmet** for General Excellence (500,000 to 1,000,000 circulation) ■ **Budget Living** for General Excellence (250,000 to 500,000 circulation) ■ **Chicago Magazine** for General Excellence (100,000 to 250,000 circulation) ■ **Aperture** for General Excellence (under 100,000 circulation) ■ **Men's Health** for Personal Service ■ **Consumer Reports** for Leisure Interests ■ **Rolling Stone** for Reporting ■ **The New Yorker** for Public Interest ■ **The New Yorker** for Feature Writing ■ **Esquire** for Profile Writing ■ **The New Yorker** for Essays ■ **New York** for Columns and Commentary ■ **Esquire** for Reviews and Criticism ■ **The Oxford American** for Single-topic Issue ■ **Esquire** for Design ■ **City** for Photography ■ **W** for Photo Portfolio/Photo Essay ■ **Esquire** for Fiction ■ **CNET News.com** for General Excellence Online

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Movers

BROADCAST TV

Craig Bengtson was named executive producer of ABC News' *World News Tonight*. For the past five years, Bengtson has been senior producer for WNT Saturday and Sunday... **John B.**

Poor Jr. has joined the Television Bureau of Advertising as vp/marketing. Poor comes to the TVB from Petry Media Corp., where he was executive vp...

Christopher Pike was named vp and general manager of Viacom's TV duopoly in Pittsburgh, KDKA-TV (CBS) and WNPATV (UPN). Pike was most recently president and gm of WJLA, Allbritton Communications' ABC affiliate in Washington, and its sister cable news channel there, Newschannel 8.

CABLE TV

National Cable Communications, the spot cable advertising rep firm, has named **Annie McGuire** as senior vp of sales. She was most recently with Greater Media in Boston as vp/director of sales... **Tricia Wilber** was promoted to senior vp of advertising sales and promotion of ABC Cable Networks Group. She will report to Rich Ross, president, Disney Channel Worldwide, and new ABC Family president Paul Lee. Wilber was most recently vp, business development for ABC Cable... **Rick Majerus**, who spent the past 15 years as head coach of the University of Utah men's basketball team, has joined ESPN as a college basketball analyst beginning with the 2004-2005 season. He will also be a featured studio analyst on ESPN's *College Gamenight* show. Also at ESPN, **Lee Ann Daly**, senior vp, marketing, has been upped to executive vp.

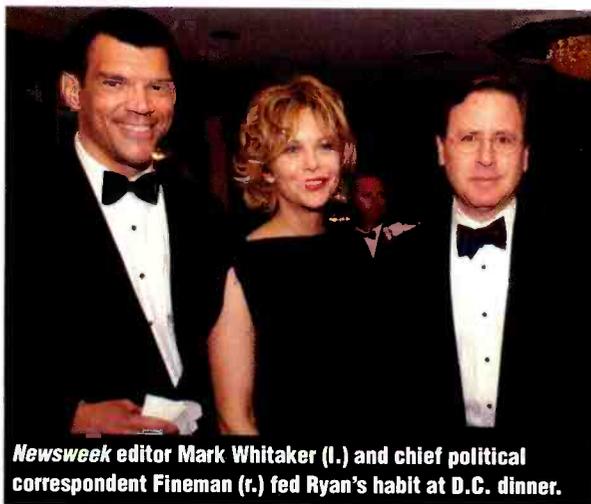
MAGAZINES

John Partilla, a senior executive at Y&R and founder and CEO of its Brand Buzz agency, has been named president of Time Warner's Global Marketing group, effective June 14. Partilla, who will also be a vp of Time Warner, succeeds Michael J. Kelly, who moved in January to TW's America Online unit as president, AOL, Media Networks... **Peggy Mansfield**, publisher of Bauer Publishing's *In Touch*, has been named associate publisher/marketing of (continued on page 56)

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes



Newsweek editor Mark Whitaker (l.) and chief political correspondent Fineman (r.) fed Ryan's habit at D.C. dinner.

RALPH REED MIGHT GET ALL HIS NEWS from Fox News Channel, but Meg Ryan got a lot of hers recently from *Newsweek*. Ryan, the actress, former NYU journalism major, and news junkie who's been getting more involved in Democratic issues lately, attended the recent White House Correspondents' Dinner as the guest of *Newsweek* chief political correspondent **Howard Fineman**. "She asked a million questions about media and politics in Washington," said Fineman, who met Ryan last fall at dinner in Los Angeles with mutual friend Al Franken. Having a celebrity date does have its advantages, Fineman learned: They blew past the long receiving line at the magazine's pre-dinner reception to avoid the paparazzi... Materials needed for this item: scissors, sewing machine and glass cutter. *Organic Style* editor at large **Danny Seo** celebrated the recent Earth Day—coincidentally his birthday—at the National Geographic Society HQ in D.C. demonstrating how to recycle ordinary household products. Seo, who calls himself "the green Martha Stewart," suggested cutting out and sewing together the fronts of those old rock T-shirts to create a cool tablecloth, and cutting the tops off empty wine bottles to make hanging

votives... With the "Out to Lunch" sign hung on *The Apprentice* till fall, **Donald Trump** is headed for the greens—the ones with the little holes in them. The Donald heads a list of first-time players entered in the American Century Championship, the Lake Tahoe, Nev.-based, high-stakes celebrity golf fund-raiser to be held July 16-18. Other first-timers who'll be shooting for some of the \$500,000 prize money include *Saturday Night Live* player Jimmy Fallon, *Access Hollywood*'s Billy Bush, and MTV host Carson Daly... *TV Guide* is trumpeting

the arrival of new tech columnist **Joe Hutsko**, a great "get" for the guide given Hutsko's blue-chip credentials—*The New York Times* and *Newsweek*, to name a few. Among Hutsko's other bells and whistles: Without a college degree, he talked his way into a job at Apple at age 20; and his first novel, *The Deal*, a drama set in Silicon Valley, was the first mainstream title to be sold in e-book format... *Self* editor in chief

Lucy Danziger partnered with Planned Parenthood president Gloria Feldt to co-host the sold-out "Stand Up for Choice," a comedy/variety fund-raiser held at the Warner Theater stage in Washington on the eve of the recent March for Women's Lives. Mixed in with performances by Wanda Sykes, Moby, Cybill Shepherd, Susan Sarandon and Gloria Steinem, among others, was Danziger herself joining in on a "Supremes-like" rendition of "Stop in the Name of Choice." During the march the next day, *Self* editors marched up front in the VIP area with celebrities including Julianne Moore, Candice Bergen and Kyra Sedgwick.



Danziger sang for women's lives.



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Spotlight On...



Mark Wolper Executive Producer, *Helter Skelter*

The sex, the drugs, the rock 'n' roll, and, of course, the multiple murders... Remaking the Charles Manson movie *Helter Skelter* was a no-brainer for Mark Wolper. "It's a great story," said Wolper, the telefilm's executive producer.

Airing on CBS May 16 from 8-11 p.m., the new *Helter Skelter* stars Jeremy Davies as the wild-eyed madman convicted in the 1969 Tate/LaBianca murders. Bruno Kirby plays Vincent Bugliosi, the Los Angeles district attorney who prosecuted Manson and then made a fortune from his book *Helter Skelter*, which chronicled the case.

But whereas the 1972 TV movie, based on Bugliosi's book, told Manson's story in a just-the-facts-ma'am manner, this year's model takes a more personal look at Manson himself, Wolper said. "What's interesting to me is who this guy is," Wolper added. "Why did he do it? How did he do it? And who are these people he manipulated?"

The made-for genre is in Wolper's blood—he's the son of veteran TV-movie producer David L. Wolper, who brought such classics as *Roots* and *The Thorn Birds* to the small screen. But living in Dad's shadow hasn't been easy. While nepotism runs rampant in Hollywood, it's still a four-letter word, he said. "When you want to be a doctor or lawyer like your dad, everyone says, 'Great!'" he added. "When you're in the film business, everyone says, 'Screw you.'" To overcome all the envy and pettiness, Wolper started at the bottom. "People whisper things behind your back," he said. "But if you're strong enough, you get through it."

And he has. Next up for Wolper is the two-part, four-hour TNT miniseries *Salem's Lot*, which airs in June. He also is developing a 10-hour series for NBC based on Anne Rice's *The Witching Hour*, and a 9/11 movie project for cable's FX based on Peter Lance's *A Thousand Years for Revenge: International Terrorism and the FBI (The Untold Story)*. So who said the made-for was dead? "Every genre has hot and cold periods," Wolper noted. "But there will always be TV movies." —A.J. Frutkin

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Movers

(continued from page 54) Time Inc.'s *Entertainment Weekly*. Mansfield replaces **Fred Nelson**, who was recently appointed *EW* vp, editorial development...**William Lee** has been promoted to associate publisher of Condé Nast's *The New Yorker*, from advertising director.

AGENCIES

Mike O'Malley has joined media agency PHD USA as president of its Detroit office. He was most recently president of J. Walter Thompson's Detroit and Houston offices...**Sam Armando**, director of television research at Starcom USA, and **Sam Sussman**, media director and head sports negotiator for Starcom, were named vps at the company... MediaCom has promoted **Anne Elkins** from senior vp to executive vp/director of local broadcast. Elkins oversees 45 buyers and media specialists.

NEWSPAPERS

Gregg Jones, co-publisher of *The Greeneville (Tenn.) Sun* and president of Jones Media, was elected chairman of the Newspaper Association of America.



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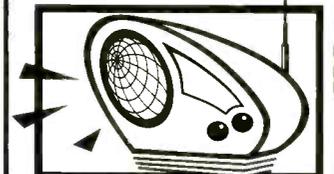
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This busy and fast-paced department requires a reliable team player with excellent organizational skills and attention to detail. Must be flexible, provide quick turnaround on projects, and multi-task to effectively work under tight deadlines. BA with 2 years experience in mag layout and production/ad trafficking. Proficient PC skills and knowledge of Adbase or other ad-tracking program required.

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Executive Research Director, AOL Media Networks

Requires knowledge associated with a Bachelor's Degree and 12-15 years directly related experience.

Manage all aspects of market research support for the AOL Media Networks.

Responsible for using all available resources- syndicated 3rd party research, internal AOL metrics, advertising effectiveness research- to document the value of the AOL Media Networks to advertisers and agencies. Value consists of audience size, audience quality and audience interactivity. Primary purpose is to drive share of online media dollars to AOL Media Networks, secondary purpose is to drive offline media dollars to online.

Active member of AOL Media Networks strategic development team to determine course actions for IM product development, deal development, sales strategy, market by market strategy and key marketing initiatives.

Interface with larger AOL Inc. corporate research organization to execute product development research and consumer usability research, representing the AOL Media Networks in any research that addresses impact of advertising and other issues (like privacy policy) on the member experience and AOL Brand stature.

Responsible for creating and executing a Plan of Record for AOL Media Research that supports the needs of all key client groups- Sales, Sales Development, Account Management, Business Strategy and Marketing Strategy and Solutions

Manage all aspects of the team's performance, strategic planning, operations, human resource management, training, \$5 million research budget and research planning execution for the group. Includes management of 10 staff members.

There are two key functions within the group this position manages:

Advertising Effectiveness Research

Manage a technology driven campaign measurement program. This group executes client specific research studies to provide AOL Media Networks clients with proof of ROI. This group also represents AOL on ground breaking IAB industry research initiatives to educate marketers and agencies on the efficacy of online advertising. This group is responsible for generating case studies that can be used in the marketplace.

Advertising Sales Research

Manage a traditional advertising sales research support group for the AOL Media Networks. This group is responsible for utilizing all available third party research to document the value of the AOL Media Networks, within the online world and compared to traditional media. Helps with the creation of sales collateral materials, focused on specific AOL content channels and programming packages, and key demographics. Maintains relationships with AdRelevance, Evaliant and CMR to provide measures of AOL Media Networks share of online and total media budgets. Provides research support for specific client and sales category presentations. These presentations focus on growing AOL Media Networks' share of online and total media budgets. Responsible for executing Roper/AOL Hispanic Cyberstudy and identifying and executing new research that places the AOL Media Networks in a leadership role in the online industry.

Apply to position on www.aol.com/careers, reference code 17702BR.

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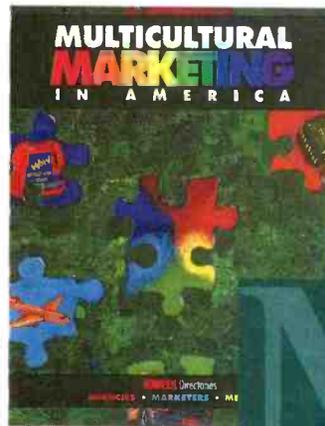
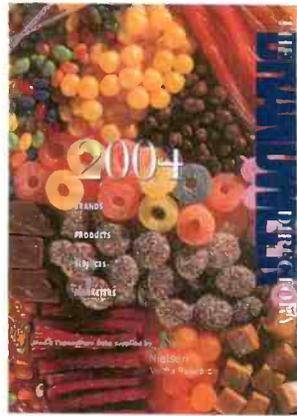
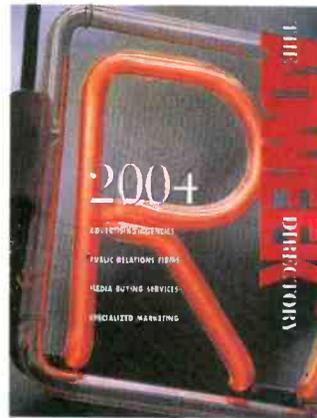
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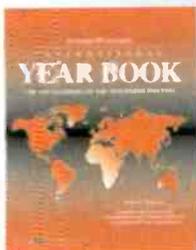
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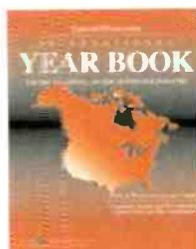
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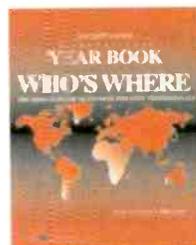
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Calendar

Broadcast Network Upfront Week, during which the major TV networks present their fall 2004-'05 prime-time schedules to buyers, will be held in New York May 17-22 as follows: NBC, May 17, Radio City Music Hall; The WB, May 18, Madison Square Garden; ABC, May 18, New Amsterdam Theater; Telemundo, May 18, Beacon Theater; Univision, May 19, Alice Tully Hall; CBS, May 19, Carnegie Hall; UPN, May 20, Theater at Madison Square Garden; Fox, May 20, City Center. Contact individual networks for more information.

The New Generation Latino Consortium will host its inaugural **NGLC Media, Marketing & Entertainment Conference** May 26 at the Harvard Club in New York. The focus will be the New Generation Latino audience and its impact in the fields of media, marketing and entertainment. Herb Scannell, MTV Networks Group president and Nickelodeon Networks president, will keynote. Contact: 212-967-8267.

Magazine Publishers of America's Independent Magazine Advisory Group will host the first **Magazine Leadership Forum for Independent Publishers**, focusing on issues of specific concern to this group, June 21-23 at Northwestern University in Chicago. Contact: 212-872-3755 or visit www.magazine.org/independent_publishers.

Interep will host a conference entitled **Mid-Year 2004 Radio Symposium: Solving New Industry Variables** June 22 at the Grand Hyatt in New York. Topics will include radio advertising's return-on-investment and growth opportunities, major business trends, pacing, pricing and inventory, ED, and industry rulings. Visit www.radiosymposium.com.

In Search of Business: How to Develop and Integrate Search Engine Marketing Programs, a one-day seminar presented by Adweek Magazines & The Laredo Group, will be held July 15 at the Westin New York at Times Square. For more information, contact www.insearchofbusiness.com or call 888-536-8536.

inside media

NEWS OF THE MARKET

O Spin-Off Launches With 164 Ad Pages

O at Home, the first spin-off of *O, The Oprah Magazine*, published by Hearst Magazines and Oprah Winfrey, will launch this week. The special issue, which will publish twice yearly, will be available on newsstands for \$3.95. Advertisers will be guaranteed a circulation of 600,000. The first issue will carry 164 ad pages, many from endemic advertisers, including Sub-Zero, Vera Wang silver and gifts, and Drexel Heritage. The second issue will appear in October. *O at Home* seeks to help the reader create a home that reflects her or his personal style.

Wilson Named Fox TV Network President

Ed Wilson, who recently left his post as president of NBC Enterprises, was named president of Fox Television Network. He will oversee all affiliate relations, ad sales, legal, broadcast standards and Fox Entertainment Group's integrated marketing operations. He will report to Tony Vinciguerra, president and CEO of the Fox Networks Group. The position of Fox Television president had been vacant since June 2002, when Vinciguerra, who previously held it, was promoted to his current post. Since then, Vinciguerra has been handling those duties in addition to his responsibilities as Fox Networks Group head. Wilson spent the past four years at NBC Enterprises, where he was responsible for global distribution of programming. He also supervised the launch of first-run syndication

series, including *The Jane Pauley Show* and *The Chris Matthews Show*, as well as off-network sales of *Fear Factor*, *Providence*, *Crossing Jordan*, *Boomtown* and *Ed*. Prior to joining NBC, Wilson was president and CEO of CBS Enterprises. Elsewhere at Fox, Angela Shapiro was named president of Fox Television Studios, replacing David Grant, who resigned. Shapiro was most recently president of ABC Family channel, prior to her resignation from that post late last year.

Insight Adds TV One in Louisville Area

Insight Communications has launched TV One on its Louisville, Ky., Metro/Southern Indiana cable system to 250,000 expanded basic customers. TV One will gain 150,000 Insight basic-cable subscribers in two undisclosed markets by June 30. Insight currently serves 1.4 million cable customers in Illinois, Kentucky, Indiana and Ohio.

NFL Network to Run Preseason Games

The NFL Network will televise 54 preseason games this summer—every NFL preseason game not televised by the league's four network partners (ABC, CBS, Fox and ESPN). The partner networks will air 11 preseason games. This is the first time all 65 NFL preseason games will be available nationally to all viewers. Some of the NFL Network games, however, will air on tape delay. Times and dates of the games will be announced after the teams release their preseason sched-



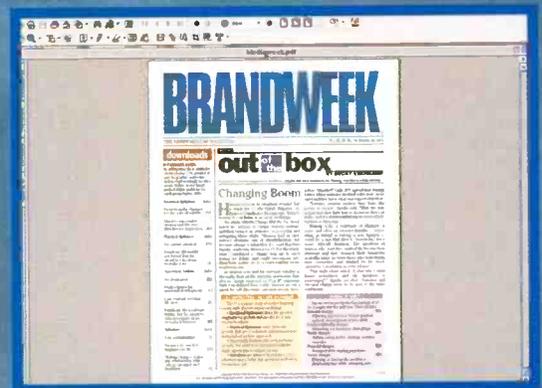
Berk will celebrate celebs in *Life & Style*.

Bauer Can't Get Enough of Celebrities

Bauer Publishing, publisher of *In Touch Weekly*, *Woman's World* and *First For Women*, last week announced plans for a November launch of *Life & Style Weekly*, a celebrity magazine focusing on Hollywood stars' latest lifestyle trends. The magazine's circulation rate base will be determined in coming weeks. Like *In Touch*, the cover price will be \$1.99. Bauer has selected Sheryl Berk as the magazine's editor in chief. Berk, a veteran of women's and celebrity magazines, served stints at A&E's *Biography*, the defunct *McCall's* and *Woman's World*. Most recently, she has been at Bauer developing the new magazine. "*Life & Style Weekly* will celebrate

the success stories of celebrities and will spotlight the latest entertainment and lifestyle trends," said Berk. Mark Pasetky, most recently the founder and president of Mark Allen & Co., a marketing and communications firm that handled public relations for *In Touch*, has been named *Life & Style* publisher. The magazine appears to be beating G+J USA Publishing to the punch. For nearly two years, G+J has been working on the launch of *Gala*, a celebrity lifestyle magazine. But it is currently on ice, at least until a new CEO joins the company. Major players in the increasingly crowded celebrity category include Time Inc.'s *People*, Wenner Media's *Us Weekly* and *In Touch*, which launched in late 2002.

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Mediaweek Magazine Monitor

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	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	10-May	72.70	12-May	50.39	44.27%	1,016.03	938.36	8.28%
The Economist	1-May	57.00	3-May	44.00	29.55%	800.00	720.00	11.11%
Newsweek ^E	10-May	53.06	12-May	37.80	40.37%	734.86	682.71	7.64%
The New Republic®	10-May	4.33	12-May	6.67	-35.08%	83.90	103.02	-18.56%
Time ^E	10-May	52.38	12-May	49.00	6.90%	838.65	801.03	4.70%
U.S. News & World Report	10-May	32.96	12-May	29.58	11.43%	570.61	467.07	22.17%
The Weekly Standard	3-May	5.50	5-May	7.33	-24.97%	99.59	109.30	-8.88%
Category Total		277.93		224.77	23.65%	4,143.64	3,821.49	8.43%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	10-May	27.08	12-May	20.71	30.76%	410.46	417.43	-1.67%
Entertainment Weekly	7-May	36.20	2-May	25.87	39.93%	576.43	575.76	0.12%
Golf World	7-May	24.50	9-May	15.00	63.33%	444.80	427.06	4.15%
New York ^{DD}	10-May	27.50	12-May	93.40	-70.56%	889.32	878.02	1.29%
People	10-May	101.17	12-May	95.56	5.87%	1,220.19	1,300.69	-6.19%
Sporting News	10-May	12.33	12-May	17.08	-27.81%	295.75	261.91	12.92%
Sports Illustrated	10-May	34.74	12-May	48.81	-28.83%	822.87	825.37	-0.30%
The New Yorker	10-May	39.00	12-May	42.65	-8.56%	704.39	731.65	-3.73%
Time Out New York	5-May	66.03	30-Apr	74.50	-11.38%	1,093.32	1,184.21	-7.68%
TV Guide	9-May	46.82	10-May	61.68	-24.09%	867.25	930.06	-6.75%
Us Weekly	10-May	24.17	12-May	23.67	2.11%	503.47	454.02	10.89%
Category Total		439.54		518.93	-15.30%	7,828.25	7,986.18	-1.98%
SUNDAY MAGAZINES								
American Profile	9-May	8.40	11-May	8.75	-4.00%	171.55	169.25	1.36%
Parade	9-May	13.45	11-May	12.15	10.70%	244.98	266.31	-8.01%
USA Weekend	9-May	10.54	11-May	8.43	25.03%	226.16	231.21	-2.18%
Category Total		32.39		29.33	10.43%	642.69	666.77	-3.61%
TOTALS		749.86		773.03	-3.00%	12,614.58	12,474.44	1.12%

DD=2003 Best of New York double issue; E=estimated page counts; ®=one fewer issue in 2004 than in 2003
CHARTS COMPILED BY AIMEE DEEKEN

ules. Three of the games will be produced by the NFL Network. The other games shown on the NFL Network will be feeds of local broadcasts of those games. Announcers on those telecasts will be from either team's local TV announcing crew. Currently, the NFL Network is carried on DirecTV's basic service, seen in some 12.2 million homes, and is available on Voom's satellite service, as well as on Charter Communications and Insight Communications cable systems.

OLN, Outside Team for Series

Outdoor Life Network and Mariah Media's *Outside* magazine will team to present *Outside Magazine's Ultimate Top Ten*, a weekly cable series counting down the best of adventure athletes and travel destinations. The show, to premiere July 3 at 10:30 p.m., will cover topics from "Adrenaline-Pumping Sports" to "Bad Boys of the Outdoors."

Advance Reorganizes Bridal Titles

Advance Magazine Group, which includes Condé Nast, Fairchild Publications and Golf Digest Cos., last week reorganized its bridal

group and shuffled several of its publishing executives. The Condé Nast Bridal Group, which includes *Bride's* and *Modern Bride*, and Fairchild's *Elegant Bride* will be integrated into the new Fairchild Bridal Group. The editors in chief and publishers of the bridal books will continue in their positions. Editorially, the group's editors will report to Patrick McCarthy, chairman and editorial director of Fairchild. The business side will report to Mary Berner, Fairchild president/CEO. Separately, Beth Brenner, vp, publisher of Condé Nast's *Self* for the past decade, has been named publisher of CN's new home-focused shopping magazine, expected to launch in 2005. Replacing Brenner at *Self* will be Kimberly Kelleher, formerly publisher of Golf Digest Cos.' *Golf For Women*. Lee Slatery, most recently associate publisher of *Glamour*, was named vp, publisher of *Golf For Women* magazine.

Savage Broadcasts One Hour Earlier

At the request of Buckley Broadcasting's WOR-AM in New York and Clear Channel's KNEW-AM in San Francisco, *The*

Michael Savage Show, syndicated by Talk Radio Network, on May 3 began airing one hour earlier, now starting at 6 p.m. and running until 9 p.m. The Central Point, Ore.-based syndicator also will offer the 7-10 p.m. ET feed with the third hour tape-delayed. Savage, who was fired last year from MSNBC, is going strong on radio, with 350 affiliates.

Lafavore Resigns From TV Guide

Mike Lafavore, *TV Guide* editor in chief, has resigned after a little more than a year at the helm. Lafavore was brought in to reenergize the TV-listings weekly, to better reflect the ways consumers watch TV. Lafavore is expected to remain in his post until a replacement is found. *TV Guide's* paid circulation stayed flat, at 9 million, in last year's second half while newsstand sales plunged 21.5 percent to 651,212, according to the Audit Bureau of Circulations. *TV Guide* insiders say there was a difference of opinion among the title's managers about its direction.

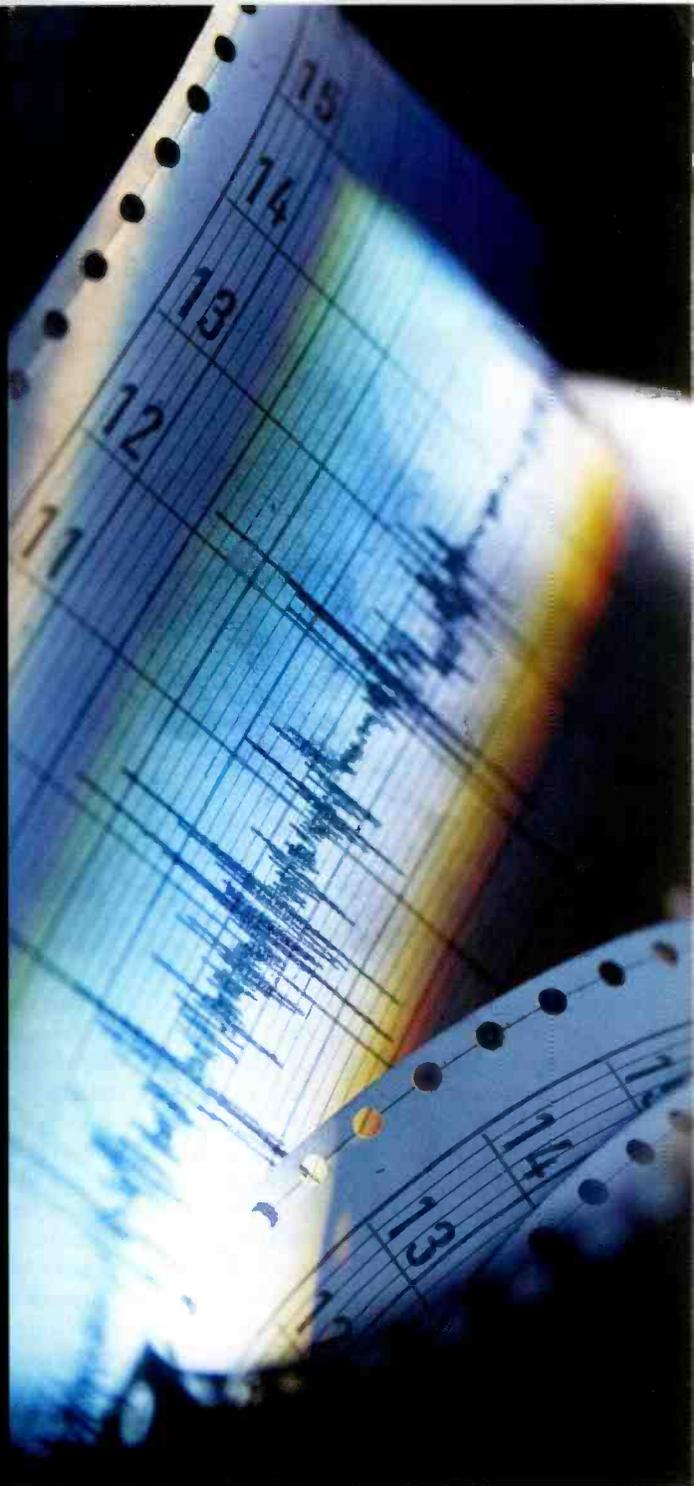
MediaVest Reorganizes Management

MediaVest USA has reorganized its senior management team under four managing directors, who will form an executive committee and report to CEO Laura Desmond. The new managing directors are Donna Speciale, president of U.S. broadcast, who will head the company's broadcast and programming units; executive vp and Kraft account head Bill Tucker, who will oversee client services development; director of product planning Richard Beaven, who will head the company's communication planning; and Lisa Donahue, who moves from sister agency Starcom, where she was executive vp, media director, to her new post overseeing integrated communications.

Adelphia to Carry All Starz Services

Starz Encore Group has completed a new, multiyear affiliation agreement with Adelphia Communications under which Adelphia will roll out all of Starz's premium movie services, including Starz On Demand, Starz Kids and Starz HD. The deal replaces a 1997 agreement that did not cover the new Starz services. Starz offerings also include the Starz Super Pak, with up to 13 digital movie channels. Adelphia is the fifth-largest cable operator, serving customers in 30 states and offering both analog and digital services. The operator is up for sale as a result of the legal woes of its owners, the Rigas family. Terms of the agreement were not announced.

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mr. television

BY MARC BERMAN



Spinning Off Into History

SOMETIMES IT'S HARD TO PREDICT WHAT VIEWERS WILL WATCH. WHEN I WAS LIVING in Los Angeles in 1982 and used to go to sitcom tapings every Friday, I turned down an opportunity—my last before heading back East—to see a new show that took place in a bar in Boston (I chose instead to see

my fourth taping of *One Day at a Time*). The premise of that show where everyone knows your name, *Cheers*, didn't appeal to me because I foolishly thought it would never last. Like comedy *The Corner Bar* 10 years earlier (with former *Bowery Boys* kid Gabriel Dell), I figured a bunch of blow-hard drunkards in a monotonous setting was a dead end. Eleven years later, *Cheers* signed off as one of most-watched and most-honored comedies in the history of television.

Although you can't blame NBC for wanting to keep the franchise alive, introducing a spin-off sitcom in 1993 with stuffy, arrogant and insecure psychologist Dr. Frasier Crane instead of sassy Carla, goofy Woody, know-it-all Cliff or loveable Norm seemed as likely to succeed as Carla's slimy ex-husband and his ditzzy wife on *The Tortellis*. At least that's what I thought when the good doctor and his dysfunctional family premiered on Sept. 16, 1993.

Flash to this week, and not only is *Frasier* wrapping another extraordinary, 11-year run, with 31 Emmys, it also goes down as the most-honored comedy in the history of television. *Frasier* wasn't ever appointment TV for me. (Am I the only one who found Kelsey Grammer and David Hyde Pierce unbelievable as ladies men? Or didn't anyone else find it ludicrous that physical therapist Daphne lived with the Cranes all those for years?) But

I will admit that Tuesday will not be the same without the brothers Crane. Although the just-concluded *Friends* received the lion's share of attention from the media, Grammer tying James Arness' record playing *Gunsmoke's* Matt Dillon for 20 years (nine on *Cheers*, 11 on *Frasier*) is a feat worth...well, cheering.

Friends was undoubtedly one of the key shows responsible for the way advertisers buy television, thanks to its young-skewing audience. But *Frasier's* success emphasized the value of upscale viewership—it's a subject I'm quite familiar with, because I wrote a torturous presentation about this in my Paramount days. In the end, both shows illustrate that television can be a combination of things. While *Frasier* was a mass-appeal hit that successfully replaced *Seinfeld* on Thursday and ultimately jump-started Tuesday, the emphasis on viewers with money gave NBC an advantage and showed other networks, and advertisers, that there was more than one way to define a hit.

As *Frasier* bids adieu, so does another Paramount sitcom, UPN's *The Parkers*. Granted, Mo'Nique certainly is nothing like Kelsey Grammer, and *The Parkers* does not compare to the gang in Seattle in its ratings.

But even the critically panned *Parkers* was a hit because it fit seamlessly into UPN's ethnic Monday comedy block. And so is CBS' older-skewing *JAG*, which NBC idiotically dropped after one season in 1996; the WB's *7th Heaven*, which is that network's longest-running and most-watched series; even UPN's *WWE Smackdown!*, the only show able to generate interest opposite CBS and NBC's killer Thursday lineups.

Unlike the old days, when a 30 share of the available audience was the benchmark for success, defining a hit is far more complex these days. Other than the Super Bowl, the Academy Awards and highly touted series finales, there aren't many shows that come even close to hitting that level.

With *Frasier* wrapping up, I wonder if Matt LeBlanc as Joey Tribbiani can do what Kelsey Grammer did as Frasier Crane for NBC. Although it's safe to predict the audience will be smaller because the overall broadcasting model is considerably different than it was in the mid-'90s (an average 12.8 household rating for *Friends* this season is its lowest ever,

while *Frasier's* debut season in 1993-'94 was a 16.8), other than David Schwimmer's grating Ross, LeBlanc's Joey is the last member of the *Friends* cast who I think can carry a spin-off series. As appealing as LeBlanc was in a supporting role, someone as naïve or just plain dumb as Joey will soon wear thin as the lead. While you can be sure viewers initially will tune

Someone as naïve and just plain dumb as Joey Tribbiani will soon wear thin as the lead.

in, my bet is we won't be spending another 11 years, let alone five, with *Joey*. But you never know. After all, did you ever think prissy Frasier Crane would ever share a milestone with Marshal Matt Dillon? Me neither. ■

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.

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