

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

Broadcast Digs in Heels on HD

Battle lines drawn between MSOs, station groups over digital TV compensation **PAGE 4**

TV SPORTS

Super Bowl Ads Suffer Scrutiny

Myriad critiques scare off potential clients **PAGE 5**

RADIO

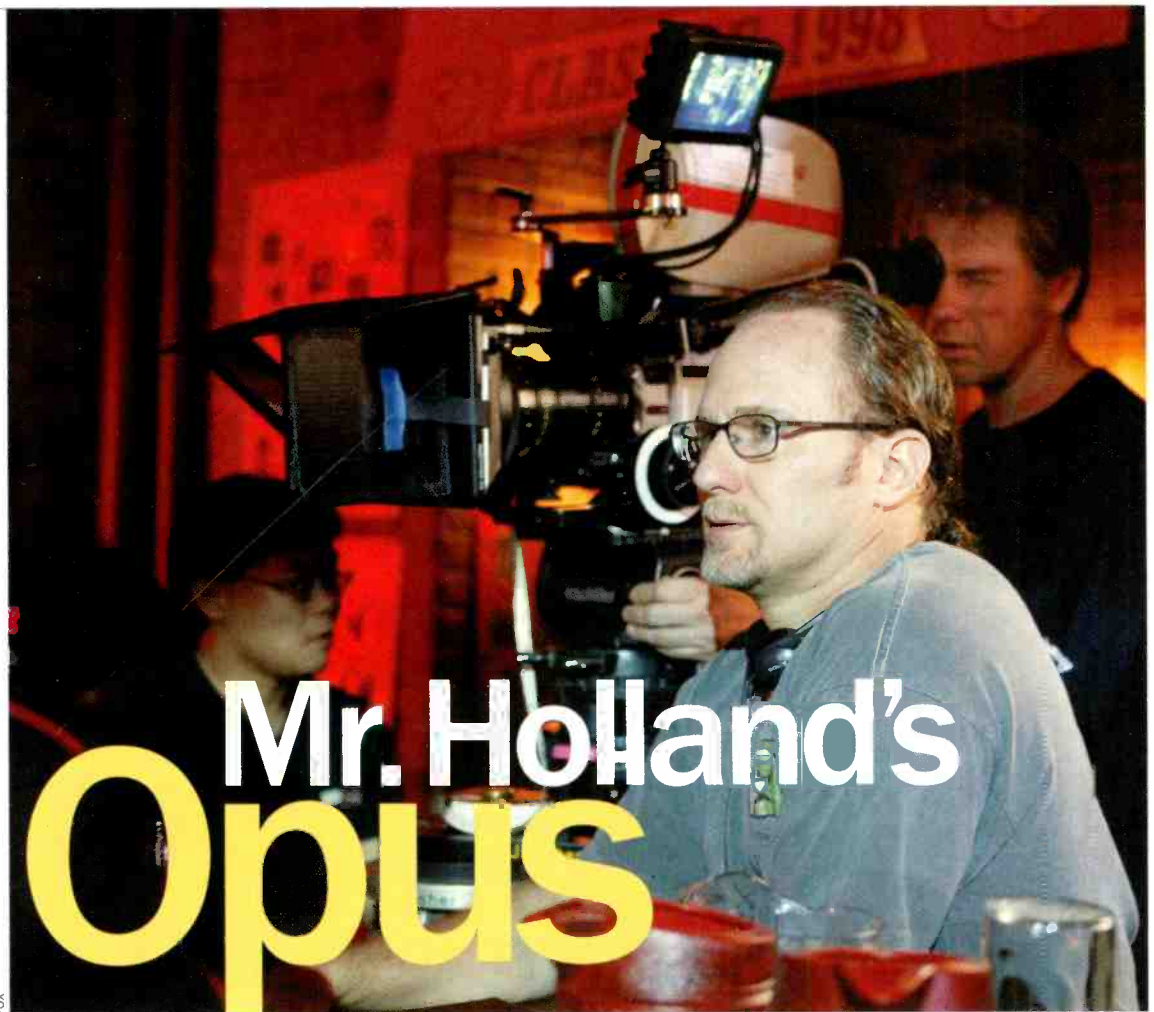
Satcasters Cut Into Local Game

Angry NAB: XM, Sirius moves bypass FCC intent **PAGE 6**

SYNDICATION

Veteran Shows Cut Before NATPE

Wayne Brady and Hollywood Squares get the ax **PAGE 6**



Mr. Holland's Opus

Todd Holland's quirky *Wonderfalls* has won over the critics. Now if he can just get Fox to give it a prime-time berth this season.

BY A.J. FRUTKIN PAGE 18



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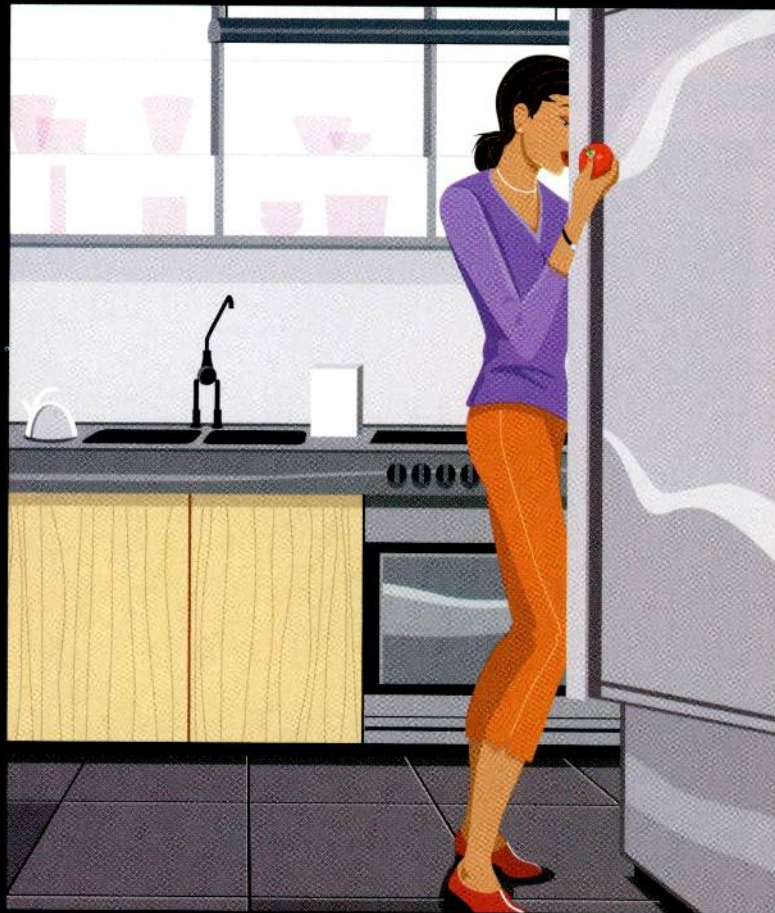


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P0001

How to leverage product placement without bastardizing the production?
How to create additional revenue streams from content?
How to make a decent salad when there's absolutely no arugula?



So many questions. But that's hardly surprising considering the growing complexity that is reshaping the entertainment industry. Whether the issue is using movies to market brands or using brands to market movies, fresh thinking is required at every turn. The kind of thinking that's *fueled* by sharper vision and deeper insights. The kind of *fuel* that's found in one publication alone. *The Hollywood Reporter*.

THE *Hollywood* **REPORTER**

Fuel for thought

At Deadline

■ ECHOSTAR SUES VIACOM, CLAIMS 'EXTORTION'

EchoStar's Dish Network will continue to carry Viacom programming, including the 18 CBS-owned TV stations, through Jan. 14 as the two parties work through a contract dispute. EchoStar alleges in a suit filed last week that Viacom is trying to strong-arm the satellite company into carrying MTV Networks and related channels at inflated prices by threatening to pull CBS from the systems prior to Super Bowl XXXVIII on Feb. 1. EchoStar's contract with Viacom expired on Dec. 31, 2003. "We felt we had to protect our customers against this TV extortion," an EchoStar representative said.

■ BROWN EXITS AOL AD SALES GIG

Lisa Brown, who became president of America Online's struggling ad sales operations in May, resigned from the company last week, an AOL rep confirmed. Brown joined the Time Warner unit from USA Interactive, where she had worked closely with current AOL CEO Jonathan Miller. A source familiar with the situation said that two executives are expected to expand their roles in the wake of Brown's departure. Michael Kelly, who is currently president of Time Warner's Global Solutions group, is expected to oversee a restructured ad sales unit that will more closely align ad placement opportunities with ad sales. As part of that initiative, Kelly will concentrate on creating additional inventory as AOL launches new services aimed at different demographics such as teens and Hispanics. In addition, Michael Barrett, currently executive vp/worldwide interactive marketing, will have a larger role within the ad sales organization, the source said.

■ G+J BOARD MULLS GALA LAUNCH

The fate of *Gala*, the long-awaited celebrity magazine G+J USA Publishing would like to import from Germany, hangs in the balance this week. The G+J board will meet in Hamburg to discuss whether to greenlight its U.S. launch this year or to call for further development, which may involve a handful of test issues. So far, a small *Gala* team led by ex-Rosie editor Susan Toepfer has produced two prototypes.

■ DASCHLE SEEKS ADELSTEIN'S RETURN TO FCC

Sen. Tom Daschle (D-S.D.), the Senate minority leader, has asked the White House to renominate Commissioner Jonathan Adelstein, a Democrat, to the

Federal Communications Commission for a term to expire in 2008. Adelstein, a former Daschle aide, has consistently opposed moves by the agency's Republican majority to lower barriers to media concentration. Adelstein took office in December 2002 for a partial term that expired last June. Without any action, he would remain in office until the current Congress adjourns late this year or early next year.

■ **ADDENDA:** Arbitron has begun soliciting support for a second portable people meter demonstration market in Houston, the No. 7 radio market and No. 11 TV market. If media outlets agree to encode their signals,

Arbitron would begin panel-recruitment this summer and deliver initial data for industry review beginning in Spring 2005. Arbitron currently tests the PPM in Philadelphia...CBS late last week cancelled Friday drama *The Handler* after just 15 episodes. Repeats of *Navy NCIS* will air in its place until the end in of February...James

Conschaffer was promoted to senior vp from vp of broadcast stations at Media General, owner of 26 TV stations...Several announcements were made last week by cable networks at the **Television Critics Association** tour in Los Angeles. Among the new programming highlights: 3: *The Dale Earnhardt Story*, from ESPN Original Entertainment, is scheduled for late summer '04...From Bravo comes *Blow Out*, a six-episode summer series following celebrity hair stylist Jonathan Antin, and *Significant Others*, a six-episode scripted comedy due in March...VH1's *Surviving Nugent*, a reality series with Ted Nugent, will launch in April...*Project Greenlight* moves to Bravo from HBO in 2005 with a special focus on the horror genre...Sci Fi Channel debuts a new night of original programming on Thursdays, including the new reality series *Mad Mad*

World...Travel Channel dresses up its popular *World Poker Tour* with celebrities for a four-part series beginning Jan. 25...Hallmark Channel this year plans seven original movies, including remakes of *King Solomon's Mines* and *Frankenstein*.

■ **CORRECTION:** In the Jan. 5 issue, a story on Chrysler's sponsorship of NBC's reality show *The Apprentice* credited the wrong division of Omnicom with inking the deal. Omnicom sibling PHD, in Troy, Mich., handles all of DaimlerChrysler's media planning.

INSIDE MEDIaweek



AMI's David Pecker
rolls out a spiffier *Star*
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Market Indicators

NATIONAL TV: SLOW

There's been very little scatter activity since media buyers are just back from the holidays. Networks have been busy handling make-goods, particularly working to move ads from cancelled or underperforming shows into some of the new reality programming.

NET CABLE: WARM

First-quarter scatter marketplace is quiet but advertisers are beginning to open up their wallets. Studios are spending as Golden Globe/Oscar contenders get wide national release.

SPOT TV: ACTIVE

February is tightening. Autos up slightly, with foreign automakers more active than domestic. Other strong categories include wireless, telecommunications, financial and restaurant chains.

RADIO: STRONG

Local coming back stronger than national in January, with pacing accelerating into February. Buys are coming in further ahead of air date. Broad range of spenders fueling the marketplace include wireless and financial.

MAGAZINES: STEADY

Spring issues in women's service, lifestyle, health/fitness and fashion/beauty are drawing ad dollars from drugs and remedies, and cosmetics and toiletries brands.

Court TV, DirecTV Tap New High-Level Ad Sales Execs

The cable industry kicked off the new year with a round of high-level ad sales hires. Susan Malfa, Comedy Central's vp of ad sales, last week was tapped by Court TV as senior vp of ad sales, while Bob Riordan, MPG's senior vp of national broadcast, was named head of DirecTV's ad sales operation.

Malfa will report to Charlie Collier, recently promoted to Court TV executive vp/general manager of advertising sales. The move is expected to strengthen ad-sales efforts by Court TV, which has been on a ratings growth track for the last year. "It is great to have a veteran who is well-liked by the industry come over to help take us to the next level," said Collier. Malfa was at Comedy Central for almost nine years.

At DirecTV, Riordan will serve as senior vp of ad sales under Bob Cesa, executive vp of advertising and cable sales for Twentieth Television. Ad sales for DirecTV had been handled by reps at Sony Pictures Television but recent government approval of News Corp.'s acquisition of DirecTV put the service under Fox's syndication arm. —Megan Larson

NFL Network Scores Cable Carriage Deal with Charter

The NFL Network last week reached a cable carriage agreement with Charter Communications, the nation's third-largest cable company, serving 6.5 million homes. Charter is the first cable operator to carry NFL Network, which launched in November last year. The network will begin running on Charter systems in February.

As part of the agreement, NFL Network will provide Charter with a separate high-definition simulcast feed beginning with the 2004 National Football League season, a customized video-on-demand package that includes access to the NFL Films library, and extended highlights of each NFL regular-season game. Although it is owned by the league itself, NFL Network cannot show live, regular-season games because those rights are held exclusively by CBS, Fox and ABC/ESPN. However, next (continued on page 6)

Digital Signals Fight About to Get Ugly

More broadcasters demanding fees from cable for HD, multicast signals

TV STATIONS / CABLE TV By Katy Bachman and Megan Larson

If TV station owners stick to their guns, a dispute between an Emmis Communications CBS affiliate and Cox Cable, the local operator in Omaha, Neb., will become the Fort Sumner in an escalating war between both industries over who pays what for the carriage of local stations' high-definition signals. Historically, cable systems have not paid to retransmit local TV signals unless broadcasters demanded payment of some sort, which was rare. But now, armed with digital signals—and by leveraging their deals with satellite companies—broadcasters believe they have new ammunition to reverse the longstanding practice of letting cable systems retransmit for free.

The issue came to a head when KMTV, Emmis Communications' CBS affiliate in Omaha, pulled its digital signal from Cox Communications' local system on Dec. 31, after a year of negotiation. As a result, about 2,500 Cox Cable subscribers have been unable to view KMTV programming in high definition. On Feb. 1, KMTV will air TV's biggest annual event, Super Bowl XXXVIII, and Cox subscribers will only be able to view its analog feed.

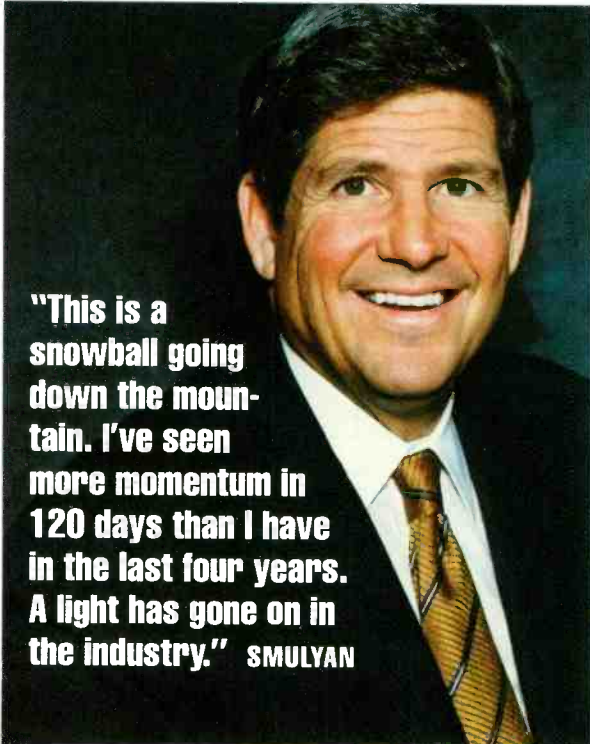
"If Omaha is a new salvo, so be it—it's time," declared Jeff Smulyan, CEO of Emmis Communications, who is leading the charge among broadcasters to get cable systems to compensate local stations in proportion to the audiences the broadcasters bring cable. "I don't blame the cable industry. They managed this well. For 25 years we've played this game on our own three-yard line. But now we're entering the digital world."

Smulyan's taking the fight to wherever he has outlets. Only one of Emmis' 16 TV stations, WKCF-TV, the WB affiliate in Orlando, clears its digital signal on local cable. Last month, Emmis pulled KGUN-TV's digital signal from Comcast's cable system in Tucson, which began airing the digital feed for the ABC affiliate without consent.

Cable executives chalk up Emmis' move as the exception rather than the rule. As of Dec. 1, 2003, the number of digital broadcast stations carried by local cable operators grew to 304 from 231 in September, according to the National Cable and Telecommunications Association, suggesting that operators and local broadcasters are largely cooperating on carriage. Comcast, for example, delivers digital broadcast signals to subscribers in 42 markets.

That relative peace may be in jeopardy as broadcasters dig in their heels on pricing. "There will be more Omahas," warned Alan Frank, president of Post-Newsweek Stations. "It will probably come down to that. It shouldn't. We should be working together. We can offer digital services cable wants."

Smulyan, who was at the forefront of pushing for compensation from cable, said he's recently seen a major shift in broadcasters' thinking. "This is a snowball going down the mountain," he said. "I've seen more momentum in the last 120 days than I have in the last four years. A light has gone on in the industry. I can't find anybody, president or chairman of a network, owner of a



"This is a snowball going down the mountain. I've seen more momentum in 120 days than I have in the last four years. A light has gone on in the industry." SMULYAN

single station, that says we should not change this.”

Cable executives counter that the broadcasters' argument flies in the face of the whole concept of free, over-the-air broadcasting. Cox, which is currently in the midst of a marketing campaign to upgrade its subscribers to its digital tier, is offering digital to customers at no extra cost over the price of its analog package for one year. “Both analog and digital signals were given to Emmis free of charge. Why should we charge our subscribers an additional fee?” said Bobby Amirshahi, a Cox representative.

Most of the major broadcast station groups have enough vested interests in cable—some, like Fox, actually used their retransmission consent negotiations in the early 1990s to launch cable channels, like FX—and they have been playing nice with operators over digital consent and compensation issues.

But last week's news that Viacom signed a comprehensive carriage deal with satellite company DirecTV, cable's mortal enemy—part of which gave digital retransmission rights Viacom's 15 CBS-owned stations—was a clear shot across operators' collective bow. Broadcasters now clearly are using satellite, which is gaining subscribers at cable operators' expense, as leverage against cable. While satellite's 21 million subscribers is a far cry from cable's 73.1 million subs, cable subs are at an eight-year low, according to a Television Bureau of Advertising analysis of Nielsen Media Research data from last November.

The small-to-midsize broadcasters have not convinced cable to cough up dollars for their signals. “It is the stand-alone station owner that is hurting the most,” said Bruce Leichtman, president of the Leichtman Research Group.

Not anymore. To gain more clout in negotiations with cable operators, Kevin O'Brien, president of 11-station Meredith Broadcasting, said broadcasters were looking at a number of negotiating tools. “One way is for broadcasters in each city to establish a third party entity or a completely separate company to negotiate retransmission rights on behalf of the broadcasters,” he said. “I'd like to avoid any conflict or world wars, but I can't imagine a cable system without the local channels. It wouldn't exist.”

“The cable companies don't know it, but they are in a life-and-death struggle with satellite,” added Post-Newsweek's Frank, who oversees six stations. “It would be a boon for cable to work with us. Right now they aren't farsighted enough to do this. At some point they'll be in for a great surprise.” ■

Super Bowl Fear Factor

Massive criticism of big game spots makes clients jumpy and buyers miffed

TV SPORTS By John Consoli

Insiders at CBS said that through last weekend there were only a “handful” of in-game Super Bowl spots available. But media buyers with knowledge of avails said that handful was about eight, up about three or four from a few weeks earlier because a few advertisers decided not to honor their commitments.

That is not unusual, according to media buyers and sales executives from networks which have carried the Super Bowl in the past. “This has always been the way it works,” said Rino Scanzoni, national broadcast president at Mediaedge:cia, who has several clients in the game this year. “I don't ever recall that if you wanted to get into the Super Bowl in the last week—and many times right up until game time—that you couldn't get in. CBS is not in any different position this year.”

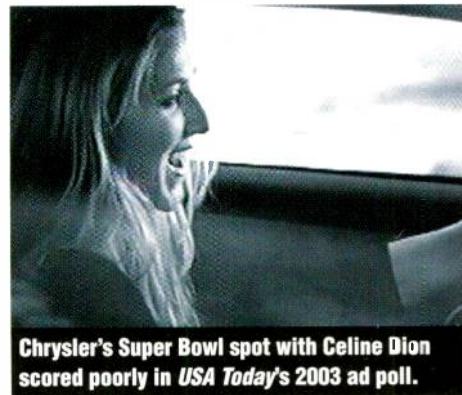
CBS execs did not want to comment, but sales execs at ABC and Fox (which alternate airing the Super Bowl) and media buyers cite the intense scrutiny of the ads—both at the watercooler and in press critiques such as *USA Today's* annual Super Bowl Ad Meter—as contributing to advertisers' growing reluctance to buy Super Bowl spots. It's also why some who commit early end up pulling out before the game.

Of the scores of published critiques, perhaps best-known is *USA Today's* Ad Meter, a survey of several hundred viewers who watch the game and rate Super Bowl commercials based on their creativity. Results are published in the newspaper the next day.

Now in its 16th year, media coverage of the survey has grown. The greater exposure has helped make some would-be advertisers gunshy about spending \$2 million-plus per spot (on top of production costs), only to have the bad reviews of a few hundred viewers published in a national paper.

“The scrutiny of the creativeness of the ads in the Super Bowl has driven some advertisers away,” said Ed Erhardt, president of ABC/ESPN Sports Customer Marketing and Sales. “The advertisers who finish in the top 30 or 40 percent of the *USA Today* Ad Meter come out O.K., but if they finish below that, their company officers and shareholders begin to question whether the heavy expenditure was worth it.”

“It is not a public relations advantage for an



advertiser or media agency to spend so much money and to be panned so prominently for its creativity,” said Jon Nesvig, president of Fox ad sales. “Every year some advertisers commit early and then pull out because they are worried that their creative will not hold up. We have no choice but to let them pull out.”

While none of his clients pulled out, Scanzoni said, some decided to not advertise in the Super Bowl because they were concerned their creative was not up to par considering the massive scrutiny.

“It bothers me who these people are, how they are picked—and are they really qualified to judge the creativeness of advertising? They are such a small slice of the population, and they tend to pick the same types of commercials every year,” said Larry Novenster, senior vp/director of national broadcast at Deutsch. “Commercials with comedy do well. That's why Budweiser and Pepsi always do well, and auto companies and movie companies do not traditionally do as well in the survey.”

John Hillkirk, editor of *USA Today's* Money section, which features the Ad Meter, defended the survey. “It is not supposed to be the experts' view; it really is the view of the average person watching the game,” he said.

In the 2003 Ad Meter, Anheuser-Busch/Budweiser garnered six of the Top 10 spots, so it is no surprise the brewer is running multiple units during this year's telecast.

Despite the wave of white noise surrounding Super Bowl creative, the big game's gigantic audience continues to make it the year's marquee media buy. Most of the major movie studios have purchased at least one spot each again this year, despite the fact that most of their ads finished in the lower half of the *USA Today* survey last year. ■

Media Wire

season, the network will air a lineup of exclusive NFL preseason games not carried by TV rights holders.

Key for NFL Network is that the agreement is not a tier deal, meaning the new service will get the widest possible distribution. The NFL worked hard to do a deal with Charter first, according to an NFL representative, because its systems reach 25 of the 32 NFL team markets and because it has 42 percent digital penetration. —John Consoli

FCC Set to Auction Newly Available Media Spectrum

A company backed by direct-broadcast satellite firm EchoStar Communications is among the registered bidders for this week's auction of newly available spectrum that can support video channels and broadband Internet service.

South.com, which lists EchoStar as holding a 49.9 percent share of its ownership, is among 14 qualified bidders for the Federal Communications Commission auction that begins Jan. 14. The other major bidder is DTV Norwich, a firm headed by former U.K. cable executive George Blumenthal. Neither company returned calls seeking comment.

The FCC's electronically conducted auction, expected to last several days or weeks, will decide who gets to use ground-based transmitters to exploit the same patch of spectrum traditionally reserved for the likes of EchoStar's Dish Network and its competitor, News Corp.'s DirecTV. The new use of the spectrum can support as many as 300 video channels, said Sharif Rabah, sales and marketing manager for MDS America, another participant in the auction.

One company not taking part in the auction: Northpoint Technology, which has come up empty-handed despite a Washington lobbying campaign for free use of the spectrum. —Todd Shields

Cable Outshines Broadcast in New Beta Research Study

A study comparing 50 basic cable networks with the four broadcast networks conducted by Beta Research Corp. found that when it comes to brand image, (continued on page 8)

Satcasters Going Local

Move angers stations and NAB, which may appeal to FCC for license review

RADIO By Todd Shields and Katy Bachman

Satellite radio companies unveiled a sharp challenge to traditional broadcasters last week when XM Satellite Radio said it would begin transmitting traffic and weather reports for major markets in March. XM's smaller competitor, Sirius Satellite Radio, said it also will eventually offer traffic reports.

Traditional broadcasters were angered by the move. National Association of Broadcasters president/CEO Eddie Fritts called XM's plan "an appalling backdoor attempt to bypass the FCC's intent to limit satellite radio to a national service only." The NAB indicated it may challenge XM before the Federal Communications Commission, which licenses satellite services. At the FCC, an official said the agency would study whether XM's proposal is consistent with the service's license.

Other broadcasters pondered the competitive implications even as they questioned whether market-specific traffic and weather reporting could be allowed under satellite radio licenses that envision a national service. "We're not real thrilled with this development and I don't think it's part of what [federal] rules allowed," said Joel Oxley, vp/general manager for Bonneville International's

three-station Washington, D.C., group. Short-term, Oxley said, satellite won't come close to local radio's mass audience. But, he added, "Over a long time they certainly could make a dent."

XM said it will dedicate channels 210 through 230 to provide detailed, frequently updated traffic and weather for 21 major markets. Coverage begins in March for 15 markets, including New York, Los Angeles, Washington and Chicago. That will expand to six additional markets, including Boston, Atlanta and Miami, later this year. XM spokesman Chance Patterson said each channel is to be offered nationally. "It's not locally differentiated," Patterson said. "It's absolutely consistent with our license."

Jeff Smulyan, CEO of Emmis Communications, said the new service bears watching. Emmis has radio stations in eight markets, five of which will be covered by XM's Instant Traffic & Weather channels. But he pointed out that radio reaches 295 million people weekly, while satellite radio hopes to grow to 20 million customers. (XM last week said it now has 1.36 million customers and Sirius said its customers number 261,000.) "I don't believe that is significant," Smulyan said. ■

More Strips Picked Off

Wayne Brady, *Hollywood Squares* latest casualties; others could go soon

SYNDICATION By Marc Berman

Although the current buzz in syndication is on the new available programming at next week's National Association of TV Programming Executives convention in Las Vegas, a number of freshman and veteran first-run strips are facing an uphill battle for survival. Buena Vista pulled the plug on *The Wayne Brady Show* late last week, following the cancellations of *The John Walsh Show* from NBC Enterprises and Universal Television's *Crossing Over With John Edward*.

Meanwhile, King World's game show *Hollywood Squares*, which had lost its access time periods on CBS' 15 owned-and-operated stations to Paramount's upcoming *The Insider*, also will not be returning.

The future of at least seven other first-run



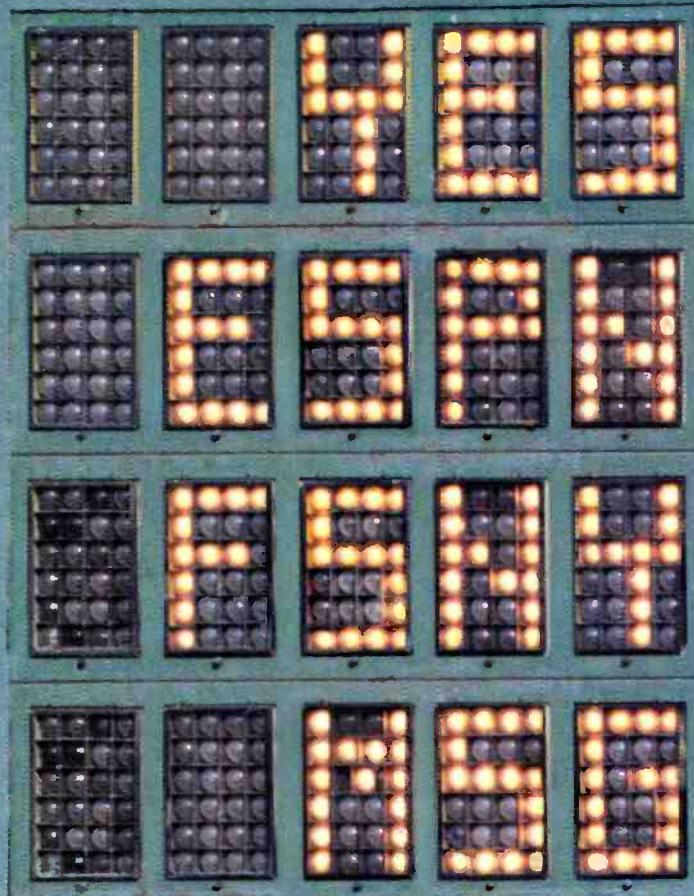
Brady (right, crooning last October with Robert Downey Jr.) has been cancelled.

strips is in question. Since no season is ever complete without the loss of one long-running talk show (*Jenny Jones* closed shop last season, *Sally Jessy Raphael* a year earlier), Sony Pictures

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audience demographics, creative marketing and cost efficiency, many cable networks rate higher than their network rivals in the eyes of media buyers and planners.

The report found that 13 basic cable nets ranked higher than ABC, CBS and Fox on brand image. ESPN was rated highest on brand image, with 93 percent of the 300 executives polled rating it a 4 or 5 on a scale of 1-5.

NBC ranked second with 90 percent. MTV (84 percent), Lifetime (82), Discovery Channel (80), Nickelodeon (78) and CNN (78) were among the networks rated higher than CBS (69), ABC (68) and Fox (68).

When it comes to appealing audience demos, NBC was rated the highest at 80 percent, but Lifetime was a close second with 76 percent, followed by ESPN (75 percent), Discovery (74), HGTV (71), and E!, Food Network and MTV (all with 68). CBS was rated 61 percent, followed by Fox (58) and ABC (56).

As for creative marketing, MTV was rated tops by 71 percent of respondents, with Comedy Central, Discovery, ESPN, Lifetime, Food Network and Nickelodeon all rated ahead of Fox (50 percent), NBC (49), ABC (45) and CBS (35).

Over 30 percent of the ad executives said they planned to boost their spending this year on ESPN, Discovery, TLC, HGTV, TBS, VH1, Food Network and E! —JC

People to Publish Free Pre-Oscar Hollywood Daily

Beginning Feb. 23, Time Inc.'s *People* will for the first time produce the *People Hollywood Daily*, a five-edition broadsheet covering the Academy Awards and the stars' day-to-day activities leading up to the Feb. 29 ceremony.

The 10,000-circulation daily will be distributed free in Los Angeles and New York to a select group of celebrities and industry insiders at talent agencies, movie studios and high-end hotels.

Six ads will run in each 16-page issue. A full page costs \$50,000, said *People* publisher Kathy Kayse. *People* is seeking category-exclusive sponsorships. Among those signed up: beauty advertiser Matrix. —Lisa Granatstein

Television's declining *Ricki Lake*, which launched in 1993, could be the next to sign off.

"For three years now, Ricki's days were rumored to be numbered," cautioned John Weiser, executive vp of Sony Pictures Television. "Considering she has made it this far, I wouldn't necessarily count her out just yet."

Although King World's recently introduced *Living It Up! With Ali & Jack* is struggling, initial two-year deals in a number of key markets could mean the talker might still have a heartbeat past 2003-04. *Martha Stewart Living*, which, according to King World senior vp/communications Arthur Sando, is being sold for the 2004-05 season, could also be in peril if the domestic doyenne's current legal woes worsen.

Although Warner Bros. was quick to renew

the critically acclaimed *Ellen DeGeneres Show*, *Sharon Osbourne*, which was also recently introduced, faces an uncertain future, despite similarly lackluster ratings. "What could work in Sharon's favor is the median age of the show being 35," said Brad Adgate, senior vp/director of corporate research at Horizon Media. "If [Warner Bros. is] bringing back *Ellen*, whose median age is 47, there is no reason they shouldn't give *Sharon* another season."

Also potentially on the bubble at Warner Bros. next season are *Celebrity Justice* and *Street Smarts*. NBC Enterprises' *Starting Over*, which is also considered a question mark, got a recent vote of confidence following renewals on NBC's 14 O&Os. Ditto for Twentieth Television's *Good Day Live*, which was renewed by Fox's 26-station group. ■

Executive Deck Shuffled

Fox's Grushow and WB's Petrick exit posts; jobs to be absorbed internally

NETWORK TV By John Consoli

In the first major executive shifts of the new year, Sandy Grushow, Fox Network Entertainment and Studio chairman, and Jed Petrick, president/COO of the WB, last week pulled up stakes at their respective networks.

Both execs chose to leave. Grushow, whose contract was to end this summer, exercised a clause that allowed him to create a production company if he did not want to re-up. Petrick is leaving with more than two years on his contract to look for new challenges after spending more than nine years at the network he helped to launch.

"I have always worked at these young, aggressive, start-up companies. I want to take on another challenge, to create something," said the 47-year-old Petrick.

Petrick is credited with nailing down the highest upfront cost-per-thousand rate increases among the broadcast networks for five consecutive years, bringing in *Pokémon* to put Kids WB! on the map, and negotiating a pact with WB affiliates in which they gave up two early-evening hours Sundays so the network could repeat shows for extra exposure.

Petrick won't be replaced. Jordan Levin, entertainment president and co-chairman, will

assume some of Petrick's duties, while Garth Ancier, who rejoined the WB last fall as co-chairman, will handle business-side matters.

At Fox, network entertainment president Gail Berman will go it alone, as will the Fox studio execs. All will report directly to Peter Chernin, chairman of the Fox Group. Berman will be a bit more on the hot seat. Prime-time hits have been scarce at Fox over the past few years and her bosses will be watching how she handles development for next season.

"Gail will be tested in this upfront to see if she can make hits," said a rival network exec. "While some people at Fox will not be sad to see Sandy go—he rubbed a lot of people the wrong way with his aggressive style and personality—he did bring in a lot of money for Fox." Fox insiders said Grushow was not sure he wanted another

multiyear stint and that Fox was hedging on what they wanted to pay him to re-up.

"Sandy, like all TV execs, has a big ego and he didn't want to be nickel-and-dimed," said a Fox exec who asked not to be named. "If he can make one hit with his production company that makes it into syndication, he will make more money than he was making at Fox." ■



Jed Petrick



Sandy Grushow

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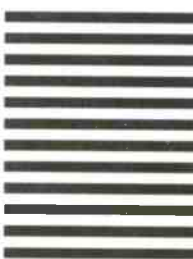
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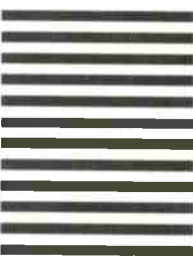
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TV STATIONS | RADIO STATIONS | CABLE | NEWSPAPERS | MAGAZINES | OUTDOOR

SEATTLE RADIO STATIONS

Stations Try to Broaden Alternative With Classic Tag

BY KATY BACHMAN

Seattle, the hometown of Nirvana and Pearl Jam, is ground zero for the emergence of a new radio format that pays homage to the early roots of alternative and grunge rock.

The new format, called Classic Alternative or Alternative Gold, features core grunge artists such as Nirvana, Pearl Jam and Soundgarden, along with some alternative bands from the '80s and '90s such as The Clash and R.E.M. It also has a broader appeal than young-skewing Alternative formats.

"Every music cycle reaches a level of maturity to support a gold description inside a format. The challenge for Alternative is that it had become too dependent on newer rock music, which was developing a harder edge," said Alex DeMers, president of DeMers Programming Media Consultants.

The first stations to embrace Classic Alternative were Infinity Broadcasting's KYPT-FM and Entercom Communications' 13-year-old Alternative KNDD-FM in Seattle. In late December, Infinity dropped KYPT's ratings-challenged '80s programming, changed its call letters to KRQI and launched K-Rock, Seattle's Alternative Radio. One day before Infinity's move, KNDD-FM altered its programming focus to Seattle's Original Alternative from New Rock First. "We felt there was a thirst for this music," said Mark Walen, senior vp/market manager for Infinity in Seattle. "It's not just the 22-year-old maniacal rock partisan. Women will also find it accessible." Going forward, 60 to 70 percent of KNDD's playlist will consist of Classic Alternative tunes.

Along with the music change, KNDD is also shifting its on-air style and presentation. DJs won't be allowed to talk over songs or engage in ridiculous stunts. "We won't be a hyped-up station. You don't have to put your butt on a slab of ice to win concert tickets," said Phil Manning, KNDD program director.

Stations in other parts of the country are also picking up on the trend. WNNX-FM, Susquehanna Radio's Alternative station in

Atlanta, relaunched at the start of the new year, increasing its emphasis on '90s Alternative music. And last week, Jones Radio Networks began marketing its 24-hour Classic Alternative format.

For WNNX, adding '90s Alternative to its playlist was a panacea for a lack of new Alternative bands. "It's a natural reaction to make sure we stay healthy through the valley until rock peaks again," said Chris Williams, program director of WNNX.

The new format also helps broaden the demographic appeal of stations to include more 30-somethings. "Alternative was skewing too young and bumping into Active Rock, sharing too many songs, and the Active Rock stations were winning," said Steve Young, director of Rock/Pop programming for Jones.

Although it's early in the game, some speculate that the Classic Alternative could go the way of '80s formats, which drew strong early ratings only to fade as audiences lost interest due to the relatively narrow playlists. "Although there's a lot of passion for the music, there isn't a lot of [the music]," said DeMers.

SAN DIEGO RADIO STATIONS

Duo's Move Sparks War

In a move that set off a format fight for San Diego's country music fans, the morning team of Tony (Randall) & Kris (Rochester) last week jumped to Clear Channel's new country outlet KUSS-FM after 10 years on KSON-FM, Jefferson-Pilot's top-rated Country station. "Make the switch. We did," the duo said on the KUSS Web site and on San Diego-area billboards.

"They were expecting top dollar. The reality was, they've gotten good, but it took eight years to get them there. We didn't think the money justified the ratings," said Darrel Goodin, vp and general manager of KSON. Clear Channel—whose 17-month-old Country station XHCR-FM, which is licensed to Tijuana, Mexico, and never broke a 2 share—saw an opportunity. In one week, CC signed *Tony & Kris* and reconfigured two of its other signals in



Rock on: Mick Jones and Joe Strummer of The Clash, featured on burgeoning Classic Alternative playlists

the market in order to launch a new Country station on a frequency with broader reach. Although there are no dramatic programming changes, CC reworked the station's positioning in the market, which has a heavy military presence, calling it Real American Country.

"Country listeners are loyal unless you give them a reason to change," said Mike Glickenhau, vp and market manager for Clear Channel's 11 stations in San Diego. —KB

BALTIMORE NEWSPAPERS

The Sun Changes Editor

Denise Palmer, publisher of *The Sun* in Baltimore, last week tapped Tim Franklin of the *Orlando Sentinel* to replace abruptly fired editor William Marimow. Both papers are owned by the Tribune Co. Palmer, who took over as publisher in 2002, met with Marimow on Jan. 5 and told him he would be let go, according to sources at the paper. The abrupt firing surprised staffers. Marimow took the top editing post in 2000 and led the paper to a Pulitzer Prize last year for beat reporting.

Candus Thomson, a 15-year employee and *Sun* sportswriter, speculated that Marimow might have been forced out because he refused to lay off editorial staffers. "Bill would not go along with layoffs; he said they would be over his dead body," Thomson said. "They got their dead body." —Joe Strupp

BRAVO

BREAKS OUT!



NBC

Source: Nielsen Media Research 12/31/2001-12/29/2002 vs. 12/30/2002-12/28/2003, M-Su 8pm-11pm, A18-49 and A25-54 (000) among all ad-supported cable networks. Subject to qualifications upon request.



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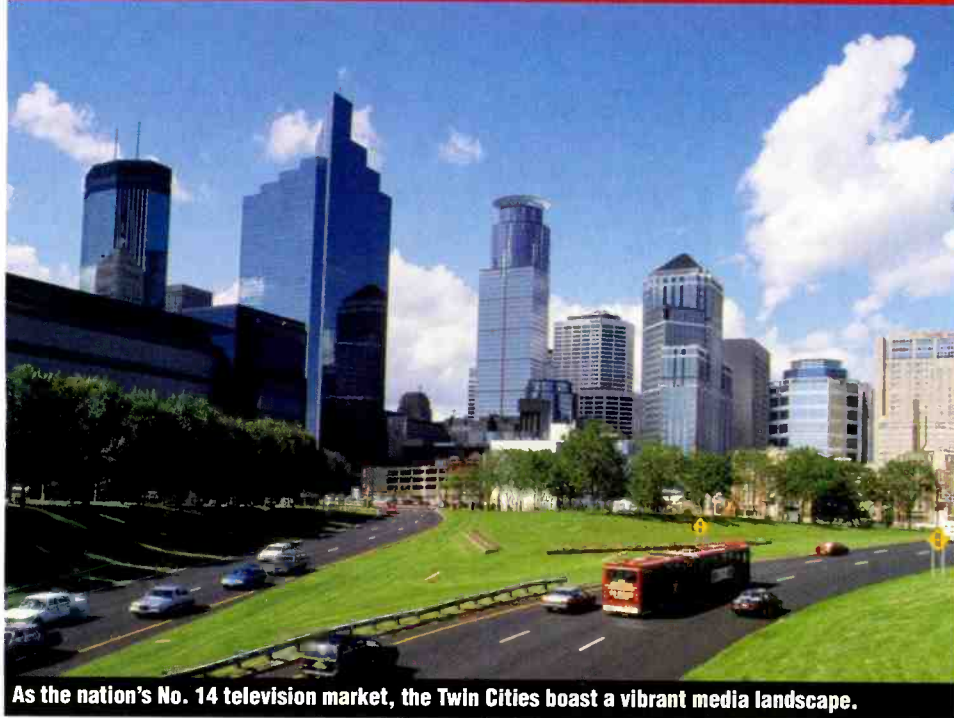
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market profile

BY EILEEN DAVIS HUDSON



As the nation's No. 14 television market, the Twin Cities boast a vibrant media landscape.

Minneapolis—St. Paul

THE LOCAL MEDIA ARENA IN THE TWIN CITIES HISTORICALLY HAS BEEN FIERCELY competitive and dynamic, and 2003 was no exception, particularly in the local television business. KARE-TV, Gannett Broadcasting's NBC affiliate, maintained its longstanding position as the top-ranked

station in both ratings and revenue in the No. 14 television market in the nation. BIA Financial Network estimates KARE took in \$81.3 million in revenue in 2002, compared to its closest competitor, Viacom's CBS owned-and-operated WCCO-TV, which generated an estimated \$62.4 million.

December 12, 2003, marked the last day for Paul Magers, KARE's popular veteran anchor, who left for KCBS-TV, CBS' O&O in Los Angeles. KARE president and general manager John Remes promoted Frank Vascellaro as Magers' replacement at 5, 6 and 10 p.m. Vascellaro had been the morning co-anchor. KARE's weekend sports anchor Tim McNiff replaced Vascellaro in the mornings and sports reporter Eric Perkins replaced McNiff. Reporter Amy Hockert was promoted to Saturday-morning news co-anchor.

Rival stations see the departure of the popular, award-winning journalist as an opportunity to cut into KARE's lead.

One of those stations is WCCO, which has made a dramatic comeback under new management. Ed Piette, who had been vp/gm of St. Paul-based Hubbard Broadcasting's ABC affiliate KSTP-TV and sister Independent station KSTC-TV, jumped to the same post at WCCO last July. Piette has made a number of

changes at the station, which had been slumping in the ratings. He reinstated veteran station anchor Bill Carlson to his noon post last October, reversing a December 2002 management decision to pull Carlson from the anchor desk (he continued to serve as the station's entertainment reporter). Piette says Carlson's reinstatement has increased ratings at noon by about 10 percent since his return.

Piette has also added new staffers, including the hire of Trey Fabacher as WCCO station manager. Fabacher had worked for Piette at KSTP as general sales manager. Piette also installed Jeff Kiernan as WCCO's new news director last October. Kiernan had been news director at WTMJ, Journal Broadcasting Group's NBC affiliate in Milwaukee. Finally, Tom Bourassa is WCCO's new gsm. Bourassa had been local sales manager at the Time Warner Cable-managed local cable interconnect, Interconnect of the Twin Cities.

In the November sweeps, WCCO won the 5 and 6 p.m. news races in households and was in a virtual dead heat in households at 10 p.m. with KARE. While KARE remains the leader in major demographic categories, Piette says his station is gaining in demos. KSTP remains the third-ranked news station of the Big Three outlets. Rob Hubbard, president of the Hubbard Television Stations Group, is serving as general manager of KSTP and KSTC until a replacement for Piette is hired.

KSTP, too, has experienced significant turnover. Among the changes, the station parted with primary male anchor Randy Meier last year. His successor, Kent Ninomiya, arrived at the station last July from KCOP-TV, Fox TV Stations' UPN affiliate in Los Angeles, where he had worked as weekend anchor. KSTP's main female anchor, Julie Nelson, left in 2002 for KARE. Last fall, new gsm John McCormick arrived from KMGH-TV, McGraw-Hill Broadcasting's Denver ABC outlet.

On Jan. 10, KSTP spun off its 25-year-old news segment *Channel 5 On the Road With Jason Davis* into its own half-hour show on Saturdays after the 10:30 p.m. news.

KSTC, which launched in September 2000, had carried 25 Minnesota Twins Major League Baseball games for the past two seasons. But the team now has its own cable sports network, Victory Sports, which will control the rights to 130 Twins games this coming season.

In September 2002, the Fox and

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / MINNEAPOLIS—ST. PAUL

	Jan.—Dec. 2001	Jan.—Dec. 2002
Spot TV	\$321,082,626	\$331,083,232
Local Newspapers	\$200,766,880	\$241,304,390
Outdoor	\$31,629,713	\$30,629,127
Local Magazines	\$20,137,950	\$26,079,310
Total	\$573,617,169	\$629,096,059

Source: Nielsen Monitor-Plus

LEADERS & SUCCESS

Advertising Exec Bill Bernbach

Follow Your Vision: He created a corporate culture that encouraged inspiration

BY DAN MOREAU
INVESTOR'S BUSINESS DAILY

When it came to grabbing people's attention, William Bernbach knew it was all about the smile.

Scan Advertising Age's list of the top 100 advertising campaigns, and the great agency names of advertising appear: D'Arcy, Leo Burnett, McCann-Erickson.

Match the campaigns that made you smile or laugh, and one company emerges: Doyle Dane Bernbach. William Bernbach, the agency's president, chief executive, chairman and creative director, helped produce Volkswagen's "Think Small" campaign (No. 1 on the top 100 list), the "Avis, We Try Harder" (No. 10) and Alka-Seltzer's "Pop, Fizz, Fizz" and "I Ate the Whole Thing" ads (both 13).

He also shepherded "Hey Mikey" for Life cereal, Juan Valdez, the go-anywhere coffee grower from Colombia, and "Nobody doesn't like Sara Lee."

The spirit of those groundbreaking ads is everywhere today.

Creative And Disciplined

With his soft-sell, suggestion-based approach, Bernbach (1911-82) helped change advertising in America during his 25-year tenure at DDB. Sixteen of the top 100 all-time campaigns were created during the 1960s. DDB created six of them.

Bernbach aimed for the highest level of creative success from the start. When he and his partners launched the ad agency in 1949, he said: "Let us prove to the world that good taste, good art, good writing can be good selling."

He was 38, a former ad exec at the big firm Grey Advertising, Maxwell Down ad agency. Like Bernbach, Ned



With a soft-sell, suggestion-based approach, Bill Bernbach helped transform advertising in the U.S. during his 25-year tenure at Doyle Dane Bernbach.

sure his life was balanced. He left his office at 5 p.m., didn't take work home and left weekends for family and fun, according to a biography on mediaplus.com.

You can't win customers or clients with lies, Bernbach felt; he stuck to the facts. While he'd tell clients point-blank when he disagreed with them, he also listened closely to their descriptions and ideas.

"The client isn't God, but at the same time one should respect him," he once said.

creative philosophy," he said. "I make a clear distinction between management and leadership. Leadership is the difference between success and failure in a creative organization, because you cannot manage the creative process."

Reinhard added, "We ask the top managers in our 200 offices in 96 countries, 'Are you doing the stuff that Bill talked about or are you just saying it?'"

The top in-house award for Bernbach

Bernbach At A Glance
Born: 1911 in the Bronx, N.Y.
Died: 1982 in New York City.
Education: B.A. in English from New York University in 1933.

Achievements:

- Co-founded Doyle Dane Bernbach ad agency in 1949. Served as president, chief executive and chairman of the firm until his death.
- Changed advertising in America with a soft-sell, suggestion-based approach.
- Created six of Advertising Age's 16 best ads of all time, including the Volkswagen "Think Small" campaign, Alka-Seltzer's "Pop-Fizz" and "I Can't Believe I Ate The Whole Thing," and Life cereal's "Hey Mikey" ads.
- Set up corporate culture at DDB that helped agency win "Best All-Time Agency" award from Advertising Age in 1999.

and dropped it off in Schenley's ad department. It used the ad, word-for-word.

To make sure he got credit for his work, Bernbach told everyone at Schenley he'd written the ad. Admiring his gumption, the president gave him a raise and a spot in advertising. Bernbach shifted to a New York ad agency a few years later and honed the bold but simple style that became his trademark.

After World War II, Bernbach joined Grey Advertising as a copywriter. In a matter of months, he was creative director.

In a biography of his colleague, Robert Reimann,

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market profile

UPN outlets, both owned by Fox Television Stations, switched affiliations. KMSP is the current Fox affiliate and WFTC is the new UPN outlet. KMSP produces a one-hour newscast at 9 p.m. that continues to experience ratings growth, as well as four hours of news weekdays from 5-9 a.m. WFTC produces a half-hour newscast at 10 p.m.

Sinclair Broadcast Group owns WB affli-

ate KMWB, which does not produce local news. Station executives did not return phone calls seeking interviews. Paxson Communications' KPXM rebroadcasts KARE's newscasts at 4, 6:30 and 10:30 p.m.

Besides owning the rights to the Twins games, Victory Sports airs nearly all of the University of Minnesota men's basketball games. Previously, Gophers b-ball had been

offered free to cable and satellite systems serving the Twin Cities market, but local TV viewers hoping to catch Gophers games this season are out of luck because Victory has blacked out most of the games. However, the operators have not responded yet to Victory's moves, and no action is anticipated until spring as negotiations continue.

Fox Sports Net North has the rights to the Minnesota Timberwolves National Basketball Association games. Fox Sports Net had carried 105 Twins games in 2003.

Time Warner serves about 200,000 cable homes in the western and southwestern parts of the DMA, while Comcast serves about 360,000 subs in the northern and eastern parts of the market. Other MSOs that make up the interconnect are Charter and Mediacom. The interconnect has about 800,000 subs, roughly 90 percent of cable homes in 53 counties.

Overall, cable penetration is 59 percent, well below the top 50 market average of 67 percent, according to Scarborough Research. Satellite penetration is 19 percent, just above the 18 percent national average.

The McClatchy Co.'s *The Star Tribune* in Minneapolis and Knight Ridder's *The Pioneer Press* in St. Paul are the dominant daily metro newspapers. The *Star Tribune's* daily circulation in September 2003 was 380,354; its Sunday circ was 677,929, according to the Audit Bureau of Circulations. A year-over-year comparison of the daily circ is not available because of a reporting change to ABC. Sunday circ rose fractionally. The *Pioneer Press'* daily circ last September of 190,392 reflected a 2 percent jump; Sunday circ rose fractionally to 253,058.

Among the *Star Tribune's* initiatives in 2003 was the redesign and repositioning of its home-and-garden section last April from a Thursday tab to a Wednesday broadsheet. Last September, Preps Plus, a weekly four-page pullout on Tuesdays was added to the sports section. The sports department also assigned a reporter to cover the National Football League's Green Bay Packers (the paper already thoroughly covers the hometown Vikings franchise).

Last October, the paper launched *Star Tribune South*, a new weekly section for readers living in the suburban areas south of the Minnesota River. Also in October, the paper's Monday business section was renamed *Business Insider* and redesigned to provide enhanced coverage of the local business community and commercial real estate.

The *Pioneer Press* dominates the eastern part of the metro. Last fall, the paper launched a major multimedia promotional campaign, its largest in several years. The effort was intend-

SCARBOROUGH PROFILE

Comparison of Minneapolis-St. Paul

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Minneapolis Composition %	Minneapolis Index
DEMOGRAPHICS			
Age 18-34	31	32	101
Age 35-54	40	41	103
Age 55+	29	27	95
HHI \$75,000+	30	32	108
College Graduate	13	14	108
Any Postgraduate Work	11	10	97
Professional/Managerial	23	23	100
African American	13	4	30
Hispanic	14	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	52	97
Read Any Sunday Newspaper	63	65	105
Total Radio Morning Drive M-F	22	22	100
Total Radio Afternoon Drive M-F	18	17	97
Total TV Early News M-F	29	32	113
Total TV Prime Time M-Sun	39	37	94
Total Cable Prime Time M-Sun	14	13	92
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	66	110
HOME TECHNOLOGY			
Owns a Personal Computer	68	72	105
Purchase Using Internet Past 12 Months	41	42	102
HH Connected to Cable	67	59	88
HH Connected to Satellite/Microwave Dish	18	19	108
HH Uses Broadband Internet Connection	16	14	84

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

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 5 FM	26.5	\$61.0	33.4%
Infinity Broadcasting	1 AM, 2 FM	17.3	\$42.1	23.1%
ABC Radio	5 FM	16.3	\$39.3	21.5%
Hubbard Broadcasting	1 AM, 2 FM	9.7	\$19.0	10.4%
Radio One	1 FM	3.5	\$3.5	1.9%

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

NEWSPAPERS: THE ABCs

ed to promote its "bulldog" brand, distinctive newspaper personalities and journalism excellence, according to a company representative.

The *Pioneer Press* also unveiled a redesigned Sunday business section last year and launched two specialty publications to serve the Twin Cities' West metro area, *CareerBuilder Extra* and *HomeSeller West*. In terms of management changes, the paper named Art Coulson as its editorial page editor in May last year and tapped Patricia Mitchell as general manager of TwinCities.com, its online home in November. The *Press* is also the exclusive newspaper partner of the National Hockey League's Minnesota Wild.

Four radio broadcasters dominate the Minneapolis-St. Paul radio market, ranked No. 16 in the country: Clear Channel Communications, Infinity Broadcasting, ABC Radio and Hubbard Broadcasting.

This sports-hungry market has at least four stations with sports as part of the programming mix, including the market's No. 2 station overall, Infinity's News/Talk/Sports WCCO-AM. WCCO won its fight to retain the radio rights to the Twins baseball games, beating out Clear Channel's KFAN-AM, considered the market's Sports/Talk leader, and Minnesota Public Radio's News station WMNN-AM. KFAN is banking on its popularity to fuel interest in its new namesake sports bar, KFAN the Restaurant. The 24,000-sq.-ft. eatery opened Dec. 26. KFAN also broadcasts the Vikings NFL and Timberwolves NBA games.

The newest player in the sports radio is KCCO-AM, Infinity's Business News/Talk station, which changed its call letters to KSNB-AM on Jan. 5. It continues to air business programming by day but added sports talk at night. Another competitor, Clear Channel's Sports/Talk KFXN-AM, carries syndicated sports programming during the day.

In other radio moves, CC flipped its Classic Rock WLOL-FM to Smooth Jazz last June and changed its call letters to KJZI-FM. The station jumped to a 3.8 share among listeners 12-plus in the summer Arbitron survey, up from a 2.4 in the spring. One reason WLOL changed format is because it could never catch the market's No. 1 station, Classic Rock KQRS-FM, which is owned by ABC Radio.

Clear Channel Outdoor and Viacom Outdoor dominate the local outdoor advertising marketplace. Clear Channel offers bulletins and is the only company in the market with 30-sheet posters. Viacom not only offers bulletins but also has the city bus advertising contract. Fairway Outdoor Advertising also offers bulletins in the market. ■

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Hennepin County: 452,743 Households				
Minneapolis <i>Star Tribune</i>	163,615	282,926	36.1%	62.5%
St. Paul <i>Pioneer Press</i>	11,553	7,890	2.6%	1.7%
Ramsey County: 202,224 Households				
St. Paul <i>Pioneer Press</i>	79,714	94,923	39.4%	46.9%
Minneapolis <i>Star Tribune</i>	28,569	49,298	14.1%	24.4%
Dakota County: 133,796 Households				
St. Paul <i>Pioneer Press</i>	29,595	40,082	22.1%	30.0%
Minneapolis <i>Star Tribune</i>	26,917	60,552	20.1%	45.3%
Anoka County: 107,079 Households				
Minneapolis <i>Star Tribune</i>	25,489	65,140	23.8%	60.8%
St. Paul <i>Pioneer Press</i>	5,838	7,722	5.5%	7.2%
Washington County: 72,613 Households				
St. Paul <i>Pioneer Press</i>	28,842	44,120	39.7%	60.8%
Minneapolis <i>Star Tribune</i>	7,519	16,222	10.4%	22.3%
Sherwood County: 47,787 Households				
St. Cloud <i>Times</i>	18,308	23,842	38.3%	49.9%
Minneapolis <i>Star Tribune</i>	3,407	5,506	7.1%	11.5%
Scott County: 31,973 Households				
Minneapolis <i>Star Tribune</i>	8,691	23,413	27.2%	73.2%

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

NIELSEN RATINGS / MINNEAPOLIS—ST. PAUL

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

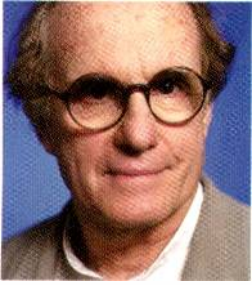
Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WCCO+	11.0	23
	NBC	KARE	9.0	19
	ABC	KSTP+	5.4	11
	UPN	WFTC+*	4.9	10
	Fox	KMSP*	1.8	4
	WB	KMWB*	1.3	3
	Independent	KSTC*	1.2	3
6-6:30 p.m.	Pax	KPXM*	0.2	#
	CBS	WCCO+	10.5	19
	NBC	KARE	9.7	18
	ABC	KSTP+	6.4	12
	UPN	WFTC+*	5.9	11
	Fox	KMSP*	3.4	6
	WB	KMWB*	2.3	4
Independent	KSTC*	1.4	3	
	Pax	KPXM*	0.3	#

Late News

9-10 p.m.	Fox	KMSP	6.4	10
10-10:30 p.m.	CBS	WCCO+	15.8	26
	NBC	KARE	15.8	26
	ABC	KSTP+	7.4	12
	Fox	KMSP*	3.1	5
	Independent	KSTC*	2.3	4
	UPN	WFTC+*	2.1	3
	WB	KMWB*	1.5	3
Pax	KPXM*	0.6	1	

*Audience estimates shown for parent station plus satellite/affiliate station. #Non-news programming. #Below minimum reporting level. Source: Nielsen Media Research, November 2003



BRAD WILSON

THE BLUNT PENCIL ERWIN EPHRON

The Great Integration Mystery

Does the latest media planning model make sense?

LET'S START THE NEW YEAR with a mystery. A mystery is more than something we can't explain—it's something we don't know how to think about. Media is that kind of a mystery. If you doubt me, check out its latest manifestation, in the form of "integrated communication channel planning."

If that means we plan media for their combined effect on consumers, it makes sense. But we don't know how to do that and we almost never try to. The best we can do is to combine media to increase reach and control frequency. We call it media-mix planning and we have computers to help us. We can't do much more, because when we think about really integrating media, we become trapped by television.

All Media Are Not the Same

Fifty years of TV dominance has had a chilling effect on media planning. In the name of "integration," we try to plan all media as if they're television, when we know they're not.

There are at least four distinct kinds of media: carrier, contextual, ambient and response. They work in different ways, do different things, and need to be planned differently, or at least separately.

TV is for the most part a weakly targeted message-carrier. There is little connection between content and commercials (think cars on football). TV's strength is mass reach. Other media, like magazines, are contextual. Their content supports and adds to the advertising they carry. They substitute targeting for reach. The Internet and direct mail have response components. They can feed back the effects of advertising. Still other media, like outdoor, are ambient. They *are* the advertising, and they just sit there quietly for weeks.

Sure, outdoor needs demo-ratings, reach and frequency to help us plan it like TV. But the key media characteristics of outdoor are scale, location and continuing presence. The TV planning model doesn't consider those values. The Internet isn't small-screen television. It has targeting, frequency and response qualities that are totally unique. You can response-plan the Internet in real time. Send out messages and adjust the buy based on click-throughs. You can't do that with television.

Radio reaches people in cars where they are more attentive, mobile and more likely to take action. Compare that to prime-time TV's couch potato. Print targets better than TV. We have detailed user data. Print can provide a brand context usually absent in TV. An ad in *Vogue* says the brand is fashion. Compare that to the often irrelevant context of prime time, daytime or cable.

There's More to Media Than Audience

Many media values are not captured by TV's audience, target, reach and frequency. But our mix planning is driven by these measures. In today's state of the art, we mix media to maximize value-weighted target reach, exactly as if we're planning television.

Integrated communication channel planning suggests something far more interesting: media synergies. The idea that the convergence of media messages produces a response greater than the response each medium achieves alone. You get media synergies by planning duplication, not by optimizing reach.

We can't begin to deliver on the promise of ICCP at this time. We can sort of integrate media based on response-value weighted reach, but even then the important response-value differences between media are invented by each agency. We're not close to integrating media based on synergies. We don't have credible single-source data to plan it or credible response data to measure how it works. Until we learn more about media weights and synergies, I suggest we do the opposite and disintegrate media planning.

The Case for Disintegrated Media Planning

Let's play with the idea of "disintegrated communication channel planning." Since TV now costs too much to do it all, we deconstruct and focus on the individual goals of a brand plan, then allocate media dollars by goal before we start planning. Then we try to fit the best media based upon their individual strengths for achieving each goal.

If we have the means to plan them as a mix and buy them as a package, so much the better. But integration does not drive the planning process, because achieving brand goals is far more important than integrating media.

Media is not like creative, where a "one-message" strategy is important. Media is the many voices carrying that message. So integration in media is only a tactic, not a mantra. The end isn't integration; it's performance. That can mean using different media in different ways to achieve brand goals.

If integration helps do this, it's valuable. But if integration substitutes media-speak (media-mix, database fusion, cross-platform buying) for brand objectives (encourage trial, build penetration, increase purchase frequency), it is misdirected. The integrating force in media isn't media; it's the brand.

What's so mysterious about that? ■

Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached at epbronny@aol.com or at www.epbronmedia.com.

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No Land Barons Here

While we thank you for taking interest in Spokane in your recent feature [Market Profile, Dec. 8, 2003], it was too bad you didn't get all the facts straight.

First, the Inland Northwest is a growing region that years ago diversified itself from its agricultural heritage to become a thriving center for commerce in a region serving 1.5 million people. The healthcare, education, biotechnology, technology and hospitality industries are among our growing sectors.

Second, you said our company "owns roughly half the city." That was bit shocking to us, since the City of Spokane is 37,509 acres. Needless to say, "roughly half" would be an extremely large number, and our property tax bill doesn't come anywhere close! Nor do we make the top 10 list of Spokane County's largest employers. I am

guessing you used the phrase as an attention grabber. A publication like yours should do better than to use wild exaggerations.

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EDITOR'S NOTE

Don't Mess with Tarzan

Marc Berman, "Mr. Television" to those of us in the office because of his encyclopedic knowledge of the tube, recently critiqued the WB's now-canceled drama/action series *Tarzan* in his *Programming Insider* e-newsletter. Placing *Tarzan* ninth on his list of the 10 worst shows of 2003, Berman wrote: "Even Cheetah could have given a more layered performance" than the series' star, former Calvin Klein model Travis Fimmel. That set off a firestorm of angry replies from a host of die-hard *Tarzan* fans.

Here's one of the more colorful responses: "After reading Mr. Berman's initial comments and responses to whether or not Travis Fimmel is capable of acting—I see that venom drips from his tongue!!!!" The writer, a 33-year-old viewer from Wichita, Kansas, claimed to speak for her entire household—the typical WB home, composed of kids aged 8, 12 and 17. "I have never...seen a young actor who is completely capable of making viewers know exactly what the character is feeling with nothing more than simple gestures, actions and facial expressions."

Groused another fan: "Mr. Berman's remark about the series *Tarzan* sadly indicates a lack of education in the arts. Would you be gracious enough to ensure that he partakes of a few much-needed 'instruction classes'?" The missive ended with a bang: "Our phoenix WILL rise from the ashes and you WILL be wearing cinder on your face!"

Talk about passion. If these people sent such letters to the WB, the show might still be on the air. I took the time to watch three episodes. The show was pretty good, and certainly unusual: active but without excessive violence, minimalist but very physical as far as Mr. Fimmel was concerned. I've been out of the WB's 12-24 demo well over a decade, but I will say *Tarzan* was different and noble in spirit. It's a shame the WB didn't give it more time.

The fact is, shorter attention spans among network programmers have led to the early cancellations of a number of terrific shows in recent years. (The loss I bemoan most is NBC's short-lived *Freaks and Geeks*.) The subject of this week's feature, Todd Holland's *Wonderfalls*, may end up being the next victim. But as long as passionate fans speak their minds, these shows stand a chance, however slim. So keep the e-mails coming. —Michael Bürgi

Where's Wonderfalls?

Todd Holland's quirky critical darling is still hoping for a slot on Fox's schedule this season. Its journey underscores the risk in making edgy television

BY A.J. FRUTKIN



"We are rushing toward all these post-production deadlines and you just want to say, 'Give me an airdate,' so at least I feel like we're working toward something concrete." HOLLAND

Although advertisers shy away from TV programming that's politically risky, they want the networks to take chances creatively. After all, like much of the press, they probably watch more TV than most viewers. And they're among the first to want something other than the sameness—the same lawyers, the same cops, the same precocious kids—the medium regularly coughs up.

So when Fox distributed the *Wonderfalls* pilot to buyers last summer, the show quickly became one of the season's most anticipated hours. Smart, dark and unexpectedly funny, the series was created by Todd Holland, Emmy-winning director of *Malcolm in the Middle*, along with Bryan Fuller, who wrote Showtime's *Dead Like Me*. The comedy-drama centers on Niagara Falls tourist-shop clerk Jaye Tyler (Caroline Dhavernas), a disaffected young woman whose life changes drastically when inanimate objects begin talking to her.

Wonderfalls' fatalistic premise has been compared to that of CBS' *Joan of Arcadia*, in which a teenage girl talks to God. Aside from the

obvious similarities—both shows star young women who hear voices—each series also cites the Joan of Arc mythology as its inspiration.

Both also cite the Sept. 11 terrorist attacks as a touchstone. "What was so deeply disturbing about that day was the randomness of it all," says Holland, who is also an executive producer on *Wonderfalls*. "I think we're all searching for a sense of order in the universe."

Wonderfalls may be less reverent than *Joan of Arcadia* in its view of the heavens. But both series are equally providential. In fact, Holland printed up T-shirts for his staff that echoed one of *Wonderfalls'* underlying themes: "Surrender to destiny."

Destiny can be tricky, however. Along with *The O.C.*, Fox announced an early pickup of *Wonderfalls* last spring, prior to announcing its fall schedule at the upfronts. Like *The O.C.*, *Wonderfalls* initially was targeted for an early launch. But by the time Fox delivered its upfront presentation, it had pushed the show to midseason. With filming nearly completed on the initial 13-episode order, *Wonderfalls* still



did not have a premiere date at press time.

Sources say Fox entertainment president Gail Berman is a stronger supporter of the series than was Sandy Grushow, who resigned last week as chairman of the Fox Television Entertainment Group. How the network's executive shuffle might impact the show's future remains unclear. But its stalled journey through the network pipeline underscores the dilemma that all broadcasters face: Innovative programming doesn't always sell. From Fox's own short-lived *Action* in 1999 to ABC's highly-regarded *Sports Night* (which lingered from 1998 until early 2000 without ever finding its audience) to CBS' 1996-season *EZ Streets* and NBC's 1999 *Freaks and Geeks* fizzle-out, the annals of TV history are littered with critically acclaimed series that failed to catch on with viewers.

At the very least, the uncertainty surrounding *Wonderfalls* has given Holland pause. "It just feels weird," he says of having the show hang in limbo. "You get this sense of great restlessness and a lack of closure,

LOOK WHO'S TALKING In *Wonderfalls*, tourist-shop clerk Jaye (Caroline Dhavernas) has two-way conversations with inanimate objects.

because here we are, rushing toward all of these post-production deadlines and you just want to say, 'Give me an airdate,' so at least I feel like we're working toward something concrete."

At 44, Holland is best known for directing TV comedies. He won two Emmys for *Malcolm* and another for HBO's *The Larry Sanders Show*. Ironically, he says his own tastes veer more toward action and suspense movies like *Alien*, *Die Hard* and, more recently, *The Lord of the Rings* trilogy. He even admits to having watched Steven Spielberg's *Jaws* more than 250 times.

Wonderfalls fits somewhere to the left of either comedy or drama. The show seems to subvert both genres by blending the two. "Todd can find the joke in almost any material," says Dana Walden, presi-

dent of 20th Century Fox Television, which is producing *Wonderfalls* in association with Regency Television. "He has the ability to leaven heavy emotional material, and conversely, he's able to move viewers quickly back to a dramatic emotional experience."

But viewers may not shift gears between the two formats quite so easily. Holland acknowledges that test screenings of the series have underperformed. Fox screened the series earlier this season in two cities, Chicago and Raleigh, N.C.

In both markets, the network showed audiences two episodes back-to-back. In both tests, it showed the same two episodes but reversed their order—and yet viewers enjoyed the second episode more than the first in both cases.

The screenings confirmed what *Wonderfalls*' creators already knew. "On a show that's as quirky as this one, viewers need to come twice," says showrunner and executive producer Tim Minear. "They need to see a couple of episodes in order to embrace it."

In a fragmented TV universe, drawing viewers back for that second episode is a luxury they may not have. "There is a certain way in how to be trained to watch the show," says co-creator and executive producer Fuller. "That's a bit of an obstacle."



"Todd has the ability to leaven heavy emotional material, and conversely, he's able to move viewers quickly back to a dramatic emotional experience." WALDEN

Holland adds that the show's blend of comedy and drama left some test viewers confused. "People always want to know if it's OK to laugh," he says. "They don't know if they should take it seriously or not." Although Holland says mixing genres challenges viewers "to make decisions on their own," he seems well aware that such a challenge cuts both ways. The show, he says, is "less spoon-fed, and therein lies what people find exciting about it...therein lies the complexity of positioning it for an audience."

Fox's Berman alternately describes *Wonderfalls* as "extraordinary," "marvelous," "different," and "unusual." She says the network has not backed away from the series. But she adds, "we are struggling to figure out an appropriate place to launch such a unique show."

With much of Fox's marketing muscle positioned behind the upcoming premiere of *American Idol*'s third season, not to mention the recently announced *My Big Fat Obnoxious Fiancé*, Berman says *Wonderfalls*' anticipated launch "comes into a time of year that's very occupied right now. And we want to make sure we cradle the show, and give it the attention it deserves."

Holland hopes for a March date for *Wonderfalls*' premiere. Berman, however, declines comment—which Holland says has led him, erroneously or not, to ponder the likelihood of a June launch.

Holland then mentions *Keen Eddie*, Fox's failed action-comedy that premiered early last summer. With the regular TV season having ended in May, viewers may not have been ready so quickly to invest in a

new scripted series. He hopes to avoid that scenario altogether. "I just don't want to be a June, summer thing," he says. "Our audience is smart and our audience has a life and they're going to be out and about. So then you're relying on VCRs and TiVo to bring in viewers, and that's not the way it works."

Even with a March date, Holland believes much of the show's success rests on the way Fox markets it. He refers back to the clips Fox previewed for advertisers at last spring's upfront, which, he adds, failed to accurately represent the show.

"They were trying to make it seem as familiar, as generic, as possible," Holland says. "The thinking was that they could sell it more easily if it felt familiar. But then, of course, what's really special about it is its specialness. And you can't be afraid of that. You have to embrace it."

But viewers often are resistant to innovation. The trick for Fox is to position the show as something new—and familiar. Laura Caraccioli-Davis, senior vp/director of SMG Entertainment, calls it the curse of broadcast television. "Most of the compelling new shows are being launched on cable right now," she says, adding that from Bravo's *Queer Eye for the Straight Guy* to FX's *Nip/Tuck* to MTV's *Rich Girls*, "these are good shows that can draw an audience."

But the audience required for cable shows to succeed is much smaller than that of network programs. Caraccioli-Davis adds that selling innovation to a mass audience is one of the greatest challenges facing broadcasters—and a challenge that continues to elude them. "The networks just don't know what to do with high-quality shows once they get them," she says.

For all of *Wonderfalls*' cynicism, its main character does grow. Jaye's interactions with family members and the world around her change for the better. And that's how Berman says she intends to sell it.

"The show is about hope," she explains. "And viewers are looking to find hope in television." Berman also believes the success CBS has had with *Joan of Arcadia* bodes well for *Wonderfalls*.

Comparisons to *Joan* could also backfire. Despite the fact that the series were created at the same time, *Wonderfalls* may appear to viewers like an imitator—and viewers often gravitate to the original. "I think because we're delayed, we now seem like some sort of copycat, which is annoying," Holland admits.

As important as making air might be for *Wonderfalls* this season, staying on the air is even more vital. With fast national ratings in the hands of TV executives, Holland compares the business of television to that of feature films.

"I think it's all become very 'Friday night at the box office,'" he says. "You need to get at least 40 percent of your earnings that opening weekend, and that's how the business is being structured on the big and small screens."

Holland also suggests that the days of networks sticking it out with underperformers like *Hill Street Blues* may be over, a reality that could also work against *Wonderfalls*.

"Networks need hard data and specific validation in terms of ratings," Holland says. "Any network that's feeling challenged at the moment needs that because every decision can be second-guessed once you're in fear mode. And when the siege has begun, it's easy to doubt yourself." ■

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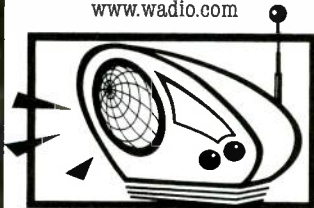
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Movers

MAGAZINES

Vanessa Holden has been named creative director of Time Inc.'s *Real Simple*. Holden was most recently co-founder and creative director of *Donna Hay Magazine*, an Australia-based food and lifestyle magazine...**Paul Martinez**, formerly art director of Condé Nast's *GQ*, has been named creative director of Hearst Magazines' *Marie Claire*...**Ruth Gavia**, former director of marketing and brand development for Time Inc.'s *People en Español*, has been named director of Hispanic ventures for the Meredith Magazine Group.

RADIO

Jeff Federman was named vp and general manager of KCBS-FM, Infinity Broadcasting's Classic Rock station in Los Angeles. Federman comes to Infinity from Emmis Communications, where he served as vp and director of sales for KPWR-FM and KZLA-FM in Los Angeles...**Kelly Krueger-Erickson** was promoted to director of strategic sales for Clear Channel's radio stations in the Northwest. Krueger-Erickson was most recently director of new business development for the company's stations in the San Francisco Bay area...**Mike Opelka** was named assistant program director for WKTU-FM, Clear Channel's Dance station in New York, in addition to his duties as executive producer of its morning show, *Baltazar and Goumba Johnny in the Morning*.

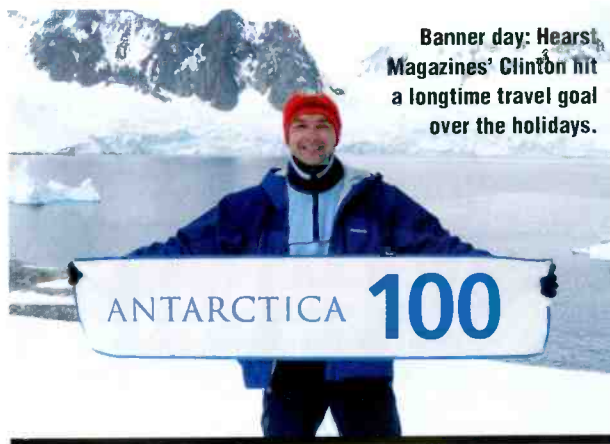
TV STATIONS

Peter Uzelac has been promoted from station manager to vp and general manager of WUPL-TV, Viacom's owned and operated UPN station in New Orleans...**Manuel Martinez** was named vp and general manager of WNJU, the Telemundo owned-and-operated station in New York. He was most recently executive vp of programming and production for Telemundo network. **Enrique Perez** was named senior vp of sales for the Telemundo stations group. He was most recently vp and gm for WNJU...**Derek Dalton** was named vp and gm for KGTV, McGraw-Hill Broadcasting's ABC affiliate in San Diego. Dalton was most recently vp and gm of KWGN, Tribune's WB affiliate in Denver.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes



Banner day: Hearst Magazines' Clinton hit a longtime travel goal over the holidays.

WHILE OTHERS SIPPED BUBBLY and went to bed, **Michael Clinton** rang in the new year "over ice" in Antarctica, achieving his longtime goal of traveling to 100 countries. The Hearst Magazines executive vp started globe-trotting at age 18 and "easily blew through" 50 countries by the time he was 41, his original goal, counting South Africa, Thailand, Ecuador and Italy among his favorites. A few years ago, with 100 in sight, he started using every holiday and long weekend to "rack up" more destinations. The highlight from Antarctica, he says, had to be sleeping on ice (over a thermal base and inside a thermal sleeping bag) in the open air with penguins and seals flapping nearby. Clinton is relishing his new membership in the Travelers Century Club, but he doesn't have many travel plans for '04. "I'm taking a break for now," he says, citing anticlimax...*Sopranos* wise guy **Vincent Pastore** did a bang-up job in his radio debut last week as host of *What's Goin' On?* on independent community station WVOX-AM in New Rochelle, N.Y. Pastore agreed to do the show after visiting the station several months ago to record a public service announcement. "He made me an offer I couldn't refuse," said Pastore about WVOX owner **Bill O'Shaughnessy**, who hadn't even heard of Big Pussy (Pastore's character on the HBO mob drama) before the PSA recording. A resident of nearby City Island, Pastore actually isn't taking a dime for doing the live weekly



Pastore now hosts his own radio show.

show, on which he'll chat with colorful pals and take listener calls. Highlights from his inaugural show included repartee with guest Chuck Zito, the former *Hell's Angel*/celebrity bodyguard/star of HBO's *Oz*, and a caller asking Pastore if he'd heard about the recent shooting at legendary East Harlem eatery Rao's. "Yeah," replied the host, "I heard they have a new item on the menu... : duck." Meanwhile, another *Sopranos* player has expanded his role in radio. **Steven Van Zandt**, Silvio

on *The Sopranos*, a member of Bruce Springsteen's E Street Band and host of the syndicated radio show *Little Steven's Underground Garage*, has joined the Sirius Satellite Radio programming staff as creative advisor. Van Zandt will helm *Underground Garage*, an exclusive, full-time stream for Sirius to launch later this year. He will also produce and host other Sirius shows and serve as adviser on other Sirius streams...Australian pro golfer **Greg Norman**, also CEO of Great White Shark Enterprises, has joined AmEx Publishing's *Travel + Leisure Golf* as a contributing writer, penning the regular "Aussie Rules" column beginning with the January/February issue...The Half King in Manhattan kicks off the monthly Magazine Nights series Jan. 12, as part of its popular reading series. Half King co-owners **Scott Anderson** and author **Sebastian Junger** created the series as a showcase for current and provocative writing by reporters, overseas correspondents and investigative journalists, where they can read from and talk about their new work. Award-winning magazine writers **Stanley Bing** (writing in *Fortune*), **Tim Cahill** (*National Geographic Adventure*) and **John Jeremiah Sullivan** (*Harper's*) will launch the new series, reading from their work as it appears in the just-published *Best American Magazine Writing* (HarperCollins), the fourth annual anthology of writing celebrated at the National Magazine Awards. ■

Calendar

The Television Critics Association's **Winter Press Tour** continues this week with presentations by the WB, Jan. 13; NBC, Jan. 14; ABC, Jan. 15; Fox, Jan. 16; CBS, Jan. 17; and UPN, Jan. 18. Contact: Kay McFadden, TCA president, at kcmcfadden@seattletimes.com.

Magazine Publishers of America will present its next **Breakfast With a Leader** event Jan. 15 at the University Club in New York. Tom Ryder, chairman/CEO, Reader's Digest Association, is the featured guest. Contact: 212-872-3755.

National Association of Television Program Executives will hold its annual **conference and exhibition** Jan. 18-20 at the Las Vegas Sands Expo Center and Venetian Hotel. For more information, visit natpe.org or call 310-453-4440.

Strategic Research Institute will present the **Marketing to U.S. Hispanics and Latin America conference** Jan. 25-27 at the Roney Palace Beach Resort in Miami Beach. Contact: 212-967-0095.

The Association of National Advertisers will present the **ANA Agency Relations Forum** Jan. 28 at the Grand Hyatt Hotel in New York. Issues to be addressed include maximizing effectiveness in the client/agency relationship; managing integrated marketing communications; and sustaining a long-term partnership, with a look at the 20-year Visa/BBDO relationship. Contact: Joanne Forbes, 212-455-8086 or jforbes@ana.net.

American Association of Advertising Agencies' 11th annual Media Conference & Trade Show will be held at the Royal Pacific Resort in Orlando, Fla., Feb. 11-13. Sessions and workshops cover issues concerning media buyers and sellers. Contact: 212-682-2500 or visit www.aaaa.org.

Interep's **Power of Urban Radio Symposium** will be held Feb. 24 at the Hyatt Regency Hotel in Chicago. Renetta McCann, CEO of Starcom, will keynote. Contact: Sherman Kizart, 312-616-7204 or sherman_kizart@interep.com.

inside media

NEWS OF THE MARKET

Gregory Moves to *Maxim*

Rob Gregory, publisher of Wenner Media's *Rolling Stone* since March 2001 and former publisher of *Men's Journal*, has been named group publisher of *Maxim*, Dennis Publishing's flagship title. Gregory succeeds Jamie Hooper, who left the men's monthly to develop a new magazine. Gregory departed *Rolling Stone* with ad pages in 2003 up 6.7 percent to 1,633, according to the *Mediaweek* Monitor. Until a successor is named, *RS* associate publisher Michael Hess will assume Gregory's duties. Meanwhile, on the edit side, art director Andy Cowles, who joined in '02 from Emap's *FHM* with managing editor Ed Needham, announced he is leaving and returning to the U.K.

New York Sun Ups Rate Base to 50,000

The New York Sun has increased its rate base this quarter to 50,000, from last year's 45,000. The paper will be 2 years old in April and is audited by the Audit Bureau of Circulations. As the ABC reports, daily circulation was 40,483 through the six months ended Sept. 26, compared to 17,994 circulation in September 2002.

TNT to Expand High-def Offerings

TBS plans a May launch for TNT-HD, a high-definition TV simulcast of Turner Network Television fare including sports, movies and original programming. It's a goal that was outlined by Turner Entertainment president Mark Lazarus last year when he

accepted the job of overseeing Turner Broadcasting System's entertainment networks. TNT first started using high-def technology last February with the NBA All-Star Game and it will shoot this year's All-Star Game in high-def. The NBA Western Conference Finals will also be produced in high-def this May, as will the net's new original limited series *The Grid* this summer. Other programming to be HD'd is expected to be announced shortly.

Satellite Radio Keeps Adding Subs

Satellite radio is gaining more acceptance among consumers. According to data released last week by Sirius Satellite Radio and XM Satellite Radio at the Consumer Electronics Show in Las Vegas, the number of satellite subscribers exceeded 1.6 million by the end of 2003. Washington, D.C.-based XM, which reached the 1 million-sub mark in October, now has 1.36 million, while New York-based Sirius has more than 261,000. XM added more than 430,000 subscribers in the fourth quarter of 2003, its best quarter yet. By the end of 2004, XM expects to reach 2.8 million subs. This was the first year Sirius had a full complement of retail products to offer consumers, adding more than 100,000 subscribers during the fourth quarter. It expects to have 760,000 subs by year's end.

New Look, Tagline for NatGeo Channel

The National Geographic Channel U.S. is ringing in the new year and marking its third



Parr will co-host the *Hook-Up* dating show and do promo spots for the new net.

TV One Signs Talent

As it prepares for a Jan. 19 launch, TV One, the new cable network from Comcast and Radio One, has announced the signing of two of the radio company's key personalities, Russ Parr and Alfredas. Parr, host of the nationally syndicated *The Russ Parr Morning Show*, and Alfredas, the show's entertainment reporter, will host TV One's original dating show *Get the Hook-Up*, slated to premiere this spring. Under terms of the agreement, Parr and Alfredas will also lend their faces and personalities to on-air and cross-promotional spots on radio and TV. Parr's weekday-morning show is heard by about 3 million listeners in more than 50 cities. His weekend show, *On the Air With Russ Parr*, can be heard on more than 40 stations across the country.

anniversary with a new on-air look and integrated marketing campaign to promote the new tagline: Dare to Explore. The changes are designed to create a "contemporary and adventurous tonality," said president Lauren Ong. The revamped logo includes the classic yellow border used in all National Geographic material but uses a more contemporary type and emphasizes the word "Channel." The new tagline will be linked to the logo and used in all NGC spots. In addition to the new on-air campaign, NGC is also promoting itself in print, radio and new media, looking to hit the 50 million-subscriber mark by year's end.

Touchstone TV Promotes Longarzo

Jerry Longarzo has been promoted to senior vp of business affairs at Touchstone Television. Longarzo will oversee day-to-day operations of the studio's business affairs department. He will also continue to supervise *Alias*, *Line of Fire*, *Less Than Perfect* and several other series for the studio. Longarzo served as business affairs vp since 1999. He reports to Touchstone executive vp Howard Davine.

FSB to Offer Small-Business Conferences

Fortune Small Business in May will introduce a new conference series called Go For Growth exploring issues and trends affecting entrepreneurs in small businesses. The conferences, part of a partnership with Reed Exhibitions, will be held throughout the year in major cities, starting in Las Vegas in May. Also, *FSB* next month will introduce a redesigned cover logo for subscriber copies, as well as a new "Free Agent" feature focusing on businesses built around an individual. As it moves from a controlled to a paid-circ model, *FSB* reports that 30 percent of its 1 million subs to date have converted to paid.

Zarghami Upped to New Nick TV Post

Nickelodeon executive vp and general manager Cyna Zarghami has been promoted to the new position of president of Nickelodeon Television. Zarghami will oversee marketing, programming and creative for all of the network's related TV businesses, including digital channels Noggin/The N, Nickelodeon Games & Sports, and Nicktoons. Zarghami has been with Nickelodeon for 17 years and has served as general manager since 1996, maintaining the net's solid ratings by nurtur-



Duane "Dog" Chapman juggles bounty hunting and 12 kids in a new reality series.

ing programming such as *SpongeBob SquarePants*, *The Fairly OddParents* and preschool favorite *Dora the Explorer*.

follows members of a Philadelphia homicide team as they work a case against the clock, while in *Family Forensics*, a team of detectives snoops around people's homes uncovering secrets. *Dog the Bounty Hunter* deals with the often-volatile lives of a husband-and-wife bounty hunter team and their 12 children, some of whom work in the business. Also announced last week was *Dearly Departed*, a real-life version of HBO's *Six Feet Under* about three sisters who run a Southern California mortuary with their father. Additionally, A&E signed online lending company LendingTree as the official sponsor of reality/contest series *House of Dreams*, which premiered Jan. 5.

Nissan to Sponsor *The Week's* Edit Awards

Nissan North America will sponsor *The Week* Opinion Awards, the first national editorial awards program established to recognize the country's best opinion and commentary journalism. Nissan is *The Week's* biggest advertiser, having bought 70 pages in the Dennis Publishing news title in 2003. As the exclusive partner, Nissan will feature six pages of its "Shift_" advertising campaign in a special 20-page Opinion Awards supplement to be published in the magazine on Jan. 23.

New Radio Ratings Firm Launches

A new radio ratings company launched last week, looking to measure radio listening to stations in markets ranked No. 50 or smaller. Bridge Ratings, the Glendale, Calif.-based company founded by Dave Van Dyke, intends to offer stations more frequent audience reports at a lower cost than Arbitron, the current ratings standard for the business. Using a telephone-based methodology, Bridge offers clients weekly, monthly and quarterly reports 72 hours after the completion of each week's interviews. So far, the company provides radio reports for the Oxnard-Ventura, Calif., market. Bridge isn't the only radio ratings alternative to Arbitron. Wenatchee,

A&E Adds to Crime Slate

A&E is hoping to capitalize on the ratings success of its crime-related shows *Cold Case Files* and *American Justice* with a handful of new reality series in a similar vein. *The First 48*, *Family Forensics* and *Dog the Bounty Hunter* (working title) are part of a development slate of about 25 new shows and movies announced last week by senior vp Bob DeBitetto at the Television Critics Association tour in Pasadena, Calif. *The First 48*

Wash.-based Eastlan Resources provides ratings in about 80 smaller markets. Last week, Cumulus Media struck a deal with Eastlan to measure listening in two top-100 markets. "If Cumulus switches 10 markets over to Eastlan, the savings would be in excess of \$1 million in year one," said Mike Gould, president of Eastlan.

Peterson Tapped to Top Scripps TV Group

Bill Peterson was named vp of station operations for E.W. Scripps TV group, succeeding John Lansing, who moved up to the Scripps corporate management team as executive vp for Scripps Networks. A 30-year TV exec, Peterson served the last two years as vp and general manager of WPTV-TV, the company's NBC affiliate in West Palm Beach, Fla. In his new role, Peterson will oversee operations for Scripps' 10 TV stations.

Cumulus Buys 7 Va. Stations

Cumulus Media, the second-largest radio group in number of stations, last week announced a deal to purchase seven stations in Blacksburg, Va., from New River Valley Radio Partners and Bedford Radio Partners for \$7 million in cash. The Atlanta-based radio group has been on the acquisition trail recently, last year spending \$190 million to buy stations. Including pending acquisitions, Cumulus owns and operates 294 stations in 59 markets. ■

Star's Studded Debut

The bicoastal transformation of the celebrity tab into a bona fide glossy gets mixed reactions from advertisers

STANDING ABOUT AN INCH TALLER AND WIDER THAN RIVALS *PEOPLE* AND *US WEEKLY*, American Media Inc.'s *Star* made its splashy debut as a glossy last week on newsstands in New York and Los Angeles. The timing was impeccable, thanks to Britney Spears' shotgun wedding (and quickie divorce) in

Las Vegas. Having paid a reported \$100,000 for the wedding photo for its cover, *Star* began its transformation in style—from a grainy tabloid into slick celebrity magazine.

"I should have bought Britney a wedding present," cracks David Pecker, chairman/president/CEO of AMI.

Though *Star* was not alone in the photo feeding frenzy—Wenner Media's *Us* paid an undisclosed amount for its cover shot as did Time Inc.'s *People*, while Bauer Publishing's *In Touch* also sported a Britney cover—AMI's weekly clearly has the most at stake. Since the arrival of AMI executive vp/chief editorial director Bonnie Fuller last July, AMI has invested \$20 million in the magazine's makeover—recently tapping veteran *Details* editor Joe Dolce as editor in chief and *Jane* vet Colleen Wyse as publisher, upgrading the paper stock and launching a major advertising campaign—all in an effort to lure new

readers and advertisers.

"We want to keep a lot of our readership and yet still be able to gain younger readers," explains Fuller. "It was important to create a product that has a broad appeal. There are shorter features that are fun and more visually directed and yet there are some meatier stories too."

Inside, readers will find more fashion and beauty coverage and new departments such as StarBucks, which delves into celebrity spending. And coming soon is a new section called Before They Were Stars They Were...

Pecker notes that he will also try to bring up *Star*'s income level and bring back the 200,000 readers lost to 1.15 million-circ *Us Weekly* when Fuller was its editor. The glossy cover price has been hiked to \$3.29 from the tab's \$2.99.

The full-blown launch of the 1.26 million-circ *Star* will not be until the March 2 issue, on stands Feb. 20. Only 21 percent, or 600,000



Fuller dropped \$100,000 on Britney Spears' wedding photo and introduced a number of new departments—an auspicious way to kick off the magazine's glossy revamp.

copies, of the 3 million print run are glossy (*Star* currently sells 950,000 copies on newsstands, says Pecker). But the limited launch provides an early chance for media buyers to determine whether *Star*'s new look is worth their investment.

The initial rollout has had some success with advertisers. The glossy *Star*, on stands Jan. 7, carries 96 pages (the tab version typically carries 84) with 26 pages of ads—including, for the

60sec. With



Suzanne Grimes VP/Publisher, *Glamour*

Q. In 2003, *Glamour's* ad pages were flat. How is first quarter looking? **A.** We were up 0.12 percent in '03. And through February, we are up 10 percent to 147 pages. Beauty has been strong, and automotive will be strong through the year. We haven't had the 'dagger' of a category, though overall everything is a little slow in terms of people making long-term commitments. **Q.** With the growth of your sister pub, *Condé Nast's Lucky*, and talk about *Hearst Magazines* launching *Shopping* etc., what impact might that have on traditional fashion titles? **A.** *Lucky* certainly is a player, but it is a different magazine read differently. *Glamour* has a lot of written content that has an emotional connection of a certain type that is different from a *Lucky*. There's a place for both. **Q.** Will *Glamour* again be rolling out the Golden Globe Awards supplement in Los Angeles? **A.** We did an oversized "Dos & Don'ts" broadsheet last year for the Emmys and the Golden Globes. This year, we'll have 15,000 copies targeted to people going to the Jan. 25 Golden Globes. We don't put a lot of ads in because it's meant to feel dishy. The two advertisers are Bebe and Nestlé's Crunch. It's funny. When the book launched in 1939, *Glamour* was called *Glamour of Hollywood*. At that point, glamour emanated from Hollywood, and then 10 years later it changed completely—it became *Glamour* for the girl with the job. And now we've come full circle! **Q.** Speaking of Hollywood, I hear you're a member of the J.Lo fan club. **A.** [laughs] Yes, I have a J.Lo pillow on my sofa in my office. I must admit, it was sent to me by a premium company. It's just one of those conversation starters. **Q.** Sure... **A.** That's what I tell everyone, at least!

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	12-Jan	36.31	13-Jan	50.23	-27.71%	36.31	50.23	-27.71%
The Economist	3-Jan	17.00	4-Jan	27.00	-37.04%	17.00	27.00	-37.04%
Newsweek ^E	12-Jan	20.26	13-Jan	33.61	-39.72%	20.26	33.61	-39.72%
The New Republic [@]	NO ISSUE		13-Jan	3.00	N.A.	0.00	3.00	N.A.
Time ^E	12-Jan	45.04	13-Jan	35.86	25.60%	45.04	35.86	25.60%
U.S. News & World Report	12-Jan	22.94	13-Jan	14.57	57.45%	22.94	14.57	57.45%
The Weekly Standard	19-Jan	5.33	20-Jan	7.16	-25.56%	11.76	13.66	-13.91%
Category Total		146.88		171.43	-14.32%	153.31	177.93	-13.84%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	12-Jan	16.43	13-Jan	18.18	-9.63%	29.42	30.34	-3.03%
Entertainment Weekly [@]	9-Jan	35.86	10-Jan	25.60	40.08%	35.86	46.26	-22.48%
Golf World	NO ISSUE					0.00	0.00	N.A.
New York	12-Jan	31.60	13-Jan	27.50	14.91%	77.80	72.10	7.91%
People	12-Jan	82.66	13-Jan	80.73	2.39%	82.66	80.73	2.39%
Sporting News	12-Jan	8.67	13-Jan	13.50	-35.78%	8.67	24.00	-63.88%
Sports Illustrated	12-Jan	35.65	13-Jan	30.92	15.30%	35.65	30.92	15.30%
The New Yorker	12-Jan	16.22	13-Jan	25.69	-36.86%	37.59	47.15	-20.28%
Time Out New York	7-Jan	56.19	8-Jan	55.94	0.45%	56.19	111.00	-49.38%
TV Guide	10-Jan	64.79	11-Jan	50.27	28.88%	100.47	97.29	3.27%
Us Weekly	12-Jan	30.17	13-Jan	29.83	1.14%	30.17	29.83	1.14%
Category Total		378.24		358.16	5.61%	494.48	569.62	-13.19%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	11-Jan	9.10	12-Jan	8.80	3.41%	18.35	17.35	5.76%
Parade	11-Jan	8.57	12-Jan	14.65	-41.50%	24.12	24.65	-2.15%
USA Weekend	11-Jan	8.56	12-Jan	11.61	-26.27%	21.37	19.61	8.98%
Category Total		26.23		35.06	-25.19%	63.84	61.61	3.82%
TOTALS		551.35		564.65	-2.36%	711.63	809.16	-12.05%

E=estimated page counts; @=one fewer issue in 2004 than in 2003

CHART COMPILED BY AIMEE DEEKEN

first time, General Motors, Miramax, Movado and Unilever. Ad rates for a full page in *Star's* glossy version will rise to \$99,000 from \$41,108 (advertisers in the current New York and L.A. editions are paying adjusted rates).

"It's great. It puts pressure on the other guys," says Pam McNeely, senior vp/group media director at Los Angeles-based Dailey & Associates.

"It feels much richer and more upscale. Bonnie has built a footpath between the indulgent gossipy celebrity world and the realm of fashion, beauty and women's lifestyle," says media consultant Melissa Pordy. "Though from a design standpoint, there's so much packed into some of the pages it would be wonderful to see a bit less clutter."

Still, not all print buyers are excited about what they see, with some noting that the *Star* falls short of distinguishing itself from other celebrity magazines and that the paper quality is just a cut above that of the tabs. "I'm not blown away. I thought it would be more glamorous and basically it's an upgraded tabloid with elements that are similar to other celebrity magazines," says Robin Steinberg, Carat USA vp/print director. "I'm going to take a wait-and-see approach. I want to see what happens on newsstand and what the consumer's view of it is in terms of how different it is."

To be sure, more changes will be implemented before the national launch, but Fuller says she is satisfied with the product. "I don't want *Star* to be a precious magazine," she says. "I want it to look great...but it's not meant to be a coffee-table book. It's made to be eaten up immediately." —LG

Travel Upgrade

BT offers pricier options

The departure last August of budget travel guru Arthur Frommer from his namesake magazine and the hire of a new editor to run the publication was a clear signal that major changes were afoot.

Launched in 1998 by magazine entrepreneur Don Welsh and sold to *Newsweek* in late 1999, *Arthur Frommer's Budget Travel* offered readers cheap alternatives to the more aspirational *Condé Nast Traveler* and American Express Publishing's *Travel + Leisure*. While successful, *Budget Travel* found itself in a bind. Unable to attract mid-level endemic ads from the likes of the Hyatt or Hilton hotel chains, it

has relied upon travel Web sites and low-cost tour operators. But beginning with the redesigned February issue, editor Erik Torkells has sought a more sophisticated sensibility.

"It's about traveling intelligently," he explains. "The magazine had been so relentlessly about cheapness—almost at any cost. Readers know they're reading a budget travel magazine. You don't have to beat them over the head."

The redesign—complete with a leaner-looking logo and a further shrinking of Frommer's name—attempts to give the magazine a more contemporary look. The front of the book's departments have been renamed and are now simply called Where and How. But the biggest change is the decision to include pricier hotels in the \$150 range, breaking the previous \$100 barrier. "What we're trying to do is give more options," says Torkells. "A \$150 hotel in a city is not exorbitant. We need to realize that a lot of people are willing to pay that, as long as they get an experience that validates it."

Budget Travel's paid circ grew 11.1 percent to 530,723 in last year's first half, according to

the Audit Bureau of Circulations. Advertising, which remains tough for travel magazines, has been slow out the gate. *BT's* February issue is down 18 percent to 48 pages, says publisher Nancy Telliho. Still, she is optimistic, having just landed Dodge Durango and Quaker.

Media buyers applaud *BT's* moves. "It was supposed to be informative as much as [about] escapism, but the advertising made it look like a price-point book," says Steven Lerch, vp/print media manager at Campbell Mithun. "It did need a lift."

Not that *BT* will be calling on five-star hotels for ads or targeting Donald Trump as a reader. Median household income will remain at \$63,000, says Telliho. That is still modest compared to *CN Traveler's* HHI of \$99,279, according to Mediamark Research Inc.'s

Fall 2003 estimates.

Meanwhile, in "budget"-related news, Welsh's latest project, *Budget Living*, may be up for grabs. Welsh tapped the Jordan Edmiston Group to explore the possibility of a sale, with G+J USA Publishing, Meredith Corp. and Hachette Filipacchi Media all said to be expressing interest.—LG



Torkells creates a more sophisticated look this month.

media person

BY LEWIS GROSSBERGER



Still More BS

THE POPULACE SCOFFS AT BRITNEY SPEARS, BUT MEDIA PERSON, ALWAYS READY TO search beyond conventional wisdom to mine profound truths from the embarrassments of ridiculous celebrities, says, “Whoa! Not so fast, populace.” ■ Didn’t a lot of the outrage stem from the early misconception

that Britney had married the Jason Alexander who played the neurotic George on *Seinfeld* and is currently miscast as Max Bialystock in the L.A. production of *The Producers*?

We Americans don’t want our sex symbols pairing with short, chubby, middle-aged, bald guys, especially the female sex symbols. It’s not right. (And MP says this as a man burdened with several of those afflictions.)

By the time the confusion had been cleared up and the public fully realized that it wasn’t that Jason Alexander but a young stud with muscles from Britney’s hometown, considerable image damage had already been done. At first, it might be hard for people to look at Britney Spears with the same healthy lust (the stimulation of which is her entire *raison d’être*) once you have imagined her copulating with George. This is something that will fade with time, however.

So then we are left with the mere fact of a marriage that lasted just 55 hours. And who among us as outsiders, which we all are, can say that just because the marriage was short-lived it wasn’t successful? For all we know, those 55 hours may have been blissful for both bride and groom.

Perhaps upon reflection, husband and wife decided that nothing could possibly live up to such exquisite joy and so it was best to cut, run and keep this perfect moment frozen in the amber of sweet memory to treasure the rest of their days.

It’s possible. All Media Person asks is that you keep an open mind on this matter and

not allow yourself to be stampeded by the likes of *People*, *Us Weekly* and the Jim Lehrer show, which even now are spreading unfounded rumors of alcohol binges, demonic possession and a sudden plague of quickie thrill weddings by naked-naveled Britney followers throughout the Midwest.

This is one of the growing problems of an age increasingly dominated by cell phones, the Internet and iPods. Credulous people ingest unsubstantiated information the way cows gobble up brain kibble made from other cows, and then they convert it into faulty conclusions. The result is mass confusion in the society, the sure signs of which are: 1) firemen hitting each other in the face with chairs, 2) Pete Rose admitting he bet on baseball and 3) India and Pakistan suddenly professing brotherly love.

Look at the civet business. Suddenly, we’re told that an entire nation, China, is rounding up and killing all its civets even before most of us here have even been able to figure out what a civet is.

Media Person had the following conversation with at least four people last week:

“It’s a damn cat is all it is.”

“It is not a cat. It’s more like a weasel or perhaps a mongoose.”

“Then why do they call it a civet cat?”
“To differentiate it from a civet dog, I suppose. I don’t know. Leave me alone.”

What does one do with a civet anyway, besides catch diseases from it? One friend of Media Person insisted he had read in a reliable publication that the unfortunate, weasel-like, cat-resembling mammal yields a greasy substance resembling musk. This substance, he said, is taken from the anus of the civet.

Now stumbling across a fact like that can make a humor writer happy for nearly a month. If it is a fact. So Media Person checked—yes, he actually did research—and became ecstatic because, in fact, it is a fact. Of course, you understand that the term “anus of the civet” would be funny enough in itself to convulse several thousand readers, but the additional point that the gland found there doesn’t even produce real musk but only a greasy substance resembling musk should easily send half the country rolling around the floor, gasping for air.

Which is fine, except that once they get up, they will still be confused and ready to misunderstand vital news information and probably vote for the wrong jerk for president.

So this is what we are up against and it’s best to face it squarely and unafraid. Unbelievable amounts of confusion lie ahead, especially when the world economy collapses, as Paul Krugman assures us it must.

Media Person, you can be sure, will do his part to pierce the fog and shine the bright light of reason. But frankly, he’s worried about you. Are

you devoting enough time to studying on the NASA Web site those Martian rocks, for instance, instead of just listening to gossip from crackpots who claim some of them are as big as Volkswagens?

You’d better be devoting. Media Person has his eye on you. ■

Credulous people ingest unsubstantiated information the way cows gobble up brain kibble made from other COWS.

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