

MEDIAWEEK

JULY 26-AUGUST 2, 2004 \$3.95 VOL.14 NO. 28

THE NEWS MAGAZINE OF THE MEDIA

Product Placement Hits Scripts

Network dramas will get their first real taste of client integration this fall season **PAGE 4**

RADIO

CC Cuts Down Its Spot Load Clutter

Hopes fewer spots will go for more dollars **PAGE 5**

NETWORK TV

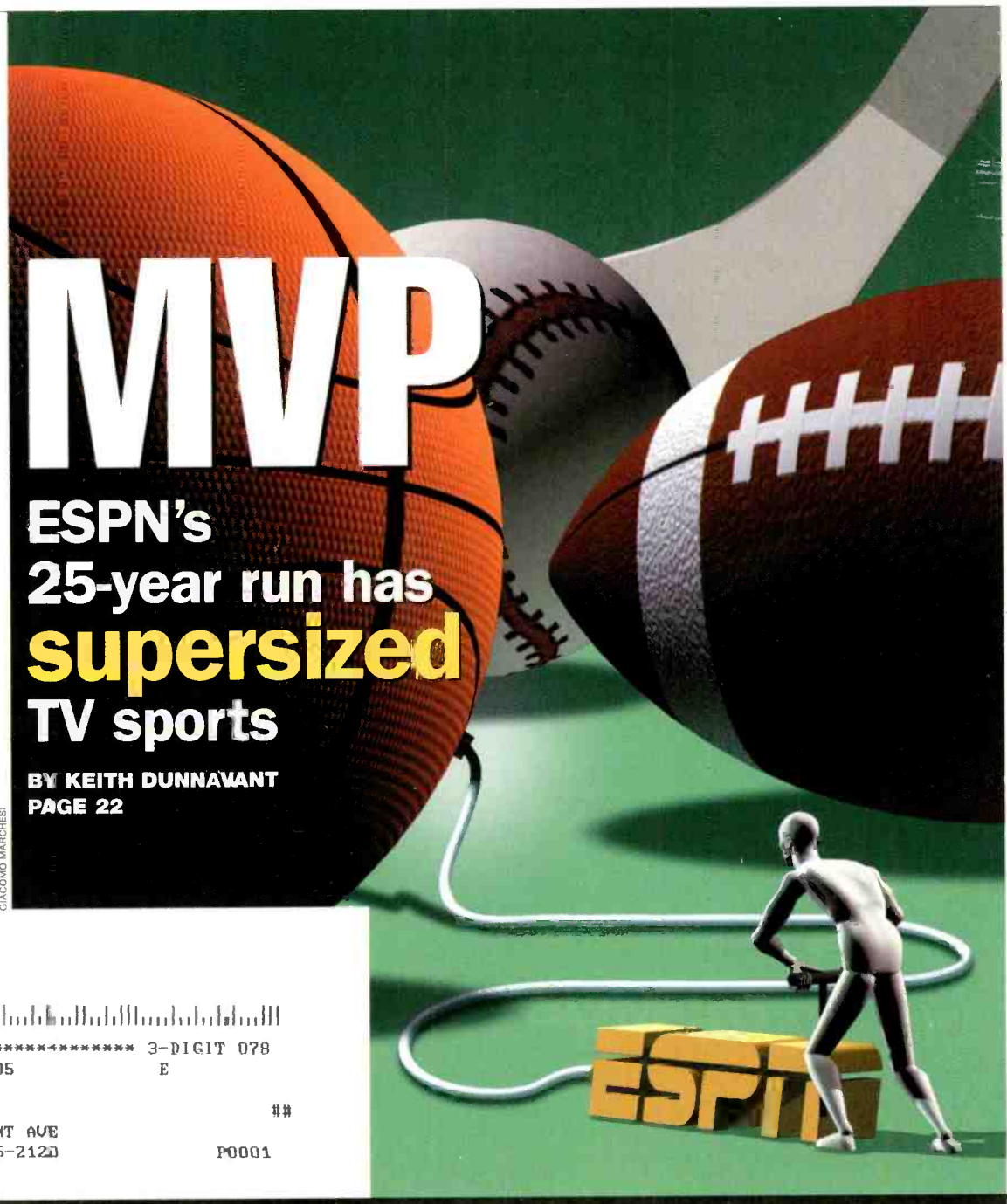
Sticking With the Summer Script

Execs to continue show launches in 2005 **PAGE 6**

TV PROGRAMMING

Initiative Studies Swing Voters

Charts viewing of undecided and indie blocks **PAGE 6**



MVP

ESPN's 25-year run has **supersized** TV sports

BY KEITH DUNNAVANT
PAGE 22

GIACOMO MARCHESI



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(PEW RESEARCH CENTER FOR PEOPLE AND THE PRESS, JUNE 2004)

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At Deadline

■ ARBITRON BOYCOTT MAY BE HURTING INFINITY

Infinity Broadcasting's decision to not renew its ratings contract with Arbitron could be costing it business. At least one of the biggest buying shops of radio time has decided that in response to Infinity's decision, it would sit out doing business with the broadcaster. At deadline, the two companies didn't seem any closer to agreement. "We're not caving. We're writing business without Arbitron," insisted Joel Hollander, COO of Infinity. Arbitron CEO Steve Morris remains hopeful. "Infinity's absence is a real loss for us. We're going to work hard to get them back," Morris said during the company's second-quarter conference call this week.

■ LOGO UNVEILS PROGRAMMING

Logo, the new gay channel from MTV Networks, made its first programming announcements last week. The digital network, which launches Feb. 17, 2005, acquired a library of 150 theatrical, documentary and made-for films, including *Kissing Jessica Stein* and *Gods and Monsters*. Series in development include *Family Outing*, based on Chastity Bono's book of the same name; *Alan Cumming Experience*, a cabaret show; *My Fabulous Gay Wedding*; and an animated series, *Chelsea Boys*. Specials include *The Road to Logo*, a 90-minute documentary, and the 2005 GLAAD Media Awards. Other projects will rely on resources within Logo's parent company, Viacom, including a newsmagazine produced with CBS News, as well as TV Land and VH1 co-productions.

■ PICARD TAPPED FOR *BON APP*

Leslie Picard, most recently vp, corporate sales for the Condé Nast Media Group, has replaced Lynn Heiler as *Bon Appétit* vp, publisher. Heiler, who will be leaving the company, had been publisher of *BA* since 1994 and was with *CN* for the past 17 years. Picard joined Condé Nast in 1996 as ad manager for *Vanity Fair*. Through August, *Bon Appétit's* ad pages fell 6.7 percent to 629 versus the prior year, reports the *Media-week Monitor*. The epicurean monthly trails its sister publication *Gourmet*, which was up 4.3 percent to 706.

■ NIELSEN TO REPORT TWO SETS OF DVR DATA

Nielsen Media Research told its clients last week details of a plan to report timeshifted viewing from digital video recorders (DVRs) beginning September 2005. The plan creates two sets of ratings, "Live" viewing data and "Live Plus," which will include the live data integrat-

ed with playback data days later. That's got a few researchers concerned. "The effect of Nielsen releasing live as well as delayed data won't be much more than a footnote in the ratings now. But as DVR penetration surges, the differences could play an important role in negotiations," said a research exec. Nielsen parent VNU also owns *Mediaweek*.

■ *MEDIAWEEK* TAKES A BREAK

Mediaweek will not publish an issue on Aug. 2. The next issue will be published on Aug. 9. But check *mediaweek.com* for breaking news and updates.

■ ADDENDA: G+J USA Publishing

dissolved its editorial special projects unit, effectively ending the launch plans of *Gala*. **Susan Toepfer**, the former *Rosie* editor who was kept on by G+J after the title's demise, and Jane Farrell will leave the company...Fifty car dealers have filed a \$125 million lawsuit against *Newsday* and parent **Tribune Co.** for overcharging on ad rates, given the actual circulation numbers...To improve the sound quality of its radio stations and better compete with satellite radio, **Clear Channel** last week announced a plan to aggressively convert 1,000 of its 1,200 radio stations to digital radio within three years at a cost of about \$100,000 per station...In a cost-saving effort, **Time Warner Cable** and **Belo Corp.** will end their joint efforts to operate 24-hour cable news networks in Houston and San Antonio, Texas, and Charlotte, N.C. News 14 Carolina in Charlotte will remain on-air as a wholly owned unit of Time Warner Cable, but the two Texas outfits ceased operation, resulting in the layoff of 190 employees on July 23...**BBC America** will begin airing U.K. hit *Kumars at No. 42* on Aug. 29...**HBO** renewed *Curb Your Enthusiasm* and *Entourage* for next season. *The Wire*, *Deadwood* and *Carnivale* are in production for next season, and the sixth season of *The Sopranos* will air in 2006...**Comedy Central** and comedian Dave Chapelle are close to signing a deal for a third season of the highly rated *Chappelle's Show*.

■ **CORRECTION:** The Miami Market Profile in the July 12 issue incorrectly stated the new shows that will launch on WFOR-TV this fall. They are *The Larry Elder Show* and *The Insider*.

**INSIDE
MEDIAWEEK**

Meredith's Gaviria preps for Spanish-language launch Page 30

Local Media 10
Market Profile 12
TV Sports 20
Mr. TV 34

Market Indicators

NATIONAL TV: SLOW

Just three weeks before the Olympics, NBC has a chunk of inventory left, which could adversely effect the other broadcast networks' prime-time scatter if NBC decides to dump those avails.

NET CABLE: QUIET

The lazy days of summer are here and third-quarter scatter is moving at a mellow pace. Beverages, including beer companies, are driving the market, along with wireless, movies and some auto.

SPOT TV: TIGHT

Most top-100 markets are very tight through August. That includes Philadelphia, Pittsburgh, St. Louis, Kansas City, Mo., and Orlando, Fla. Auto is down but healthy. Fast food and retail also spending briskly.

RADIO: MIXED

Inventory is still available through August, but top stations are approaching sell-out conditions in select markets, including San Francisco and Chicago. Buyers expecting fall to tighten as a result of spillover from TV.

MAGAZINES: ACTIVE

Financial, hotels and airlines buying in business books. New grooming and beauty products filling men's and women's lifestyle and health/fitness titles. Home furnishings moving at a slower pace than this time last year.

SBS Adults 25-54 Share Ranks No. 1 in N.Y., L.A.

Spanish Broadcasting System scored an unprecedented win in Arbitron's Spring radio book, landing first among adults 25-54 in the nation's two largest markets. On the strength of No. 1 morning host Renan Almendarez Coello, KLAX-FM, the company's regional Mexican station in Los Angeles, had a 6.4 share, up from 3.6 in Winter. In New York, WSKQ-FM, which has the No. 2 morning show, grew to a 6.6 from a 5.9.

Overall, the SBS Contemporary Hit Radio station in New York known as "Mega" is closing in on market leader WLTV-FM, Clear Channel's Soft Adult Contemporary station; the two are separated by two-tenths of a share point. It's the same story for KLAX, which is only three-tenths of a share away from No. 1-ranked KPWR-FM, Emmis Communications' Hip-Hop station, which has held the top spot for nine straight surveys.

After he bragged in April about besting Rush Limbaugh in New York, Al Franken's ratings on WLIB-AM took a nosedive. By the end of the survey, Limbaugh, who airs on ABC Radio's WABC-AM, beat Franken with a 3.2 share among adults 25-54 versus WLIB's 2.6. Franken did beat his nemesis Bill O'Reilly on Buckley Broadcasting's WOR-AM in the demo 2.2 to 0.9, but WOR was on top overall with a 2.3 to WLIB's 1.7.

For WABC, it was one of the station's best surveys ever. Ranked seventh, WABC was the top-rated AM in New York with a 3.9, beating Infinity Broadcasting's WINS-AM for the first time since Spring 2001. —Katy Bachman

MTV's McGrath Succeeds Freston as Network Chief

It came as little surprise to longtime observers of MTV Networks that Judy McGrath was named chairman/CEO of the group, succeeding Tom Freston, who last month was elevated to Viacom co-president and COO. McGrath, previously MTV group president overseeing MTV, MTV2, VH1, CMT and Logo, has worked with Freston since MTV's early days. "Over the last few years, as I have worked more (continued on page 6)

Product Placement Put in the Game

Mostly reality's domain, client integration is growing in scripted shows

NETWORK TV By John Consoli

Product integration, which has become almost standard practice in reality programming, is going to grow by leaps and bounds this coming season in scripted shows. In fact, Les Moonves, co-president and co-COO of Viacom, where he oversees both CBS and UPN, predicts that in three or four TV seasons, as much as 75 percent of all prime-time, scripted shows on the broadcast nets will carry some element of product placement.

"On CBS, we'll have about three [scripted] shows that by the end of fourth quarter will have some product integration elements in them," Moonves said. He would not identify the shows, saying the details were still being worked out with advertisers.

Other networks also are taking product placement more seriously. The WB, for example, has created a special program through which advertisers can pick a scripted show and become the exclusive product-integration partner of that show.

This coming season, expect even more product placement in reality shows like NBC's

The Apprentice and *The Contender* and Fox's *The Complex: Malibu*. The latter, which premieres Aug. 30 at 8 but will air on Mondays at 9 after that, has a major sponsorship element from Sears. In *The Complex*, couples compete with their neighbors to see who can do the best renovation on a tight budget. Sears, a client of media agency MindShare, which put the deal together with Fox and producer Fremantle Media, is supplying all the renovation materials and appliances.

The Apprentice will include a massive amount of advertiser involvement next season, according to producer Mark Burnett. Virtually all the tasks undertaken on the show will involve some company tie-in. Burnett mentioned the presence of Mattel and Toys R Us. One of the tasks will be for each of the two teams to build a toy, one that Mattel will eventually make and which will be sold at Toys R Us stores.

While advertiser involvement in reality is growing, deals for scripted shows also are underway. This season will see a unique pact involving the NBC drama *American Dreams* and Campbell's Soup. Two years ago, according to NBC Universal Television Networks

Curb Your Enthusiasm

Moonves cautions industry not to "rush to judgment" over indecency



Moonves vows to fight FCC if fined.

Viacom co-president and co-COO Leslie Moonves told a Television Critics Association Summer Press Tour audience last week that "the rush to judgment" over indecency on television needs to "settle down." He also warned that government monitoring of alleged indecencies could escalate to censorship of more tame programming content.

Moonves, who oversees both CBS and UPN, said he recently rejected a request by a Pennsylvania congressman to view an episode of the upcoming UPN reality series *Amish in the City* before it airs, apparently to determine whether it was offensive. He said it is his job as a network-TV executive to determine what is fit to go on the air, not the government's. (Moonves said he pulled a CBS original movie about Ronald Reagan earlier this year because of content concerns.)

president Jeff Zucker, the show's exec producer, Jonathan Prince, suggested working old spots of current advertisers, such as Coca-Cola, into TV sequences on the show, set in the early '60s. NBC passed, but now is moving on a different idea.

NBC, Campbell's and Scholastic will sponsor an essay contest with a \$100,000 scholarship prize, running Aug. 15–Nov. 30. Scholastic will promote the contest in schools. There will be a parallel storyline on *American Dreams* in which one of the characters will enter the contest. The contest will be promoted on Campbell's Soup cans. Furthermore, the soup cans will be seen in several episodes, but only with a passing mention, Prince said.

While Zucker stressed that NBC is not jumping into product integration in scripted content "feet first," he added, "It's an avenue of revenue we are not turning our heads away from anymore."

The WB's Preferred Partnership program for scripted shows enables advertisers to participate beyond 30-second spots. The program, a joint effort between the WB's sales and marketing departments and various studios, already has landed deals with Verizon for the new season of *Smallville* and Procter & Gamble for *What I Like About You's* new season. "We are encouraging our advertisers to work with us to make this happen and to go show by show, to see where they want to be and where they can become a preferred partner," said WB chairman Garth Ancier.

The producers who allowed product integration in the WB shows, Mike Tollin and Brian Robbins, also are involved in a partnership with ABC summer drama *The Days*. That show was financed by media agency

MindShare, which will get a portion of the back-end revenue if the show gets into syndication as well as a number of the show's 30-second spots and some product placement for clients Sears and Unilever.

Peter Tortorici, who heads up the unit of

MindShare charged with making these deals, said he is talking with two other networks about similar projects. He said discussions "are better than halfway down the road," adding that the next project could be finalized and announced by late fourth quarter or early January. ■

Pod Trimming Time

In reducing clutter, Clear Channel to seek rate premiums; buyers cautious

RADIO By Katy Bachman

Clear Channel Radio may not be the first radio group to reduce commercial clutter, but because it's the nation's largest, it could help put an end to the over-commercialization of radio since the industry consolidated. The plan, which goes into full effect Jan. 1, 2005, could change how radio is bought and sold, returning some value to radio at a time when both listeners and advertisers have turned off.


"Now that the consolidation issues are behind us, we can focus on doing great radio," said John Hogan, Clear Channel Radio CEO, who is on the road this week selling his plan to the ad community. "There's been too much emphasis on revenue share this month, this quarter. It's an industry problem."

A ceiling on commercial inventory is long overdue. Many CC stations have had some of the biggest spotloads in the industry: KODAFM, CC's Soft Adult Contemporary station in Houston, has been clocked at airing as many as 26 minutes an hour in afternoon drive. Plus, the competition has already moved to do the same. Cox Radio, Bonneville International, Susquehanna Radio and Greater Media all have established spotload ceilings in place. "This is the ultimate win if CC's plan works and [lower loads] become the industry standard," said Marc Morgan, executive vp for Cox Radio, a group that promotes its lower spotload to competitive advantage.

While the industry applauded CC's move to make a policy of "less is more," it's the other parts of Hogan's plan that had media buyers buzzing. In addition to spotload limits, CC plans to shorten commercial breaks, limit promotional announcements and—in a break with industry tradition—charge a premium for pod positions (see box).

"The theory is that by reducing spotloads, they'll have fewer units, sell out quicker and then charge higher rates," said Joanne Harmelin, CEO of Harmelin Media.

That undoubtedly will be a challenge in an industry ruled by supply and demand. "Just because they reduce spotloads doesn't mean



Now, Back to the Show

- CC's News/Talk stations to reduce nonprogramming time to 15 minutes per hour in a.m. drive
- Music stations go to 12 min./hour in a.m. drive
- Some music formats go to 11 min./hour in a.m. drive
- Each pod limited to 4 min.; maximum 6 spots per pod
- First and last spots in pods to be sold at premium rates
- Promotion content limited to 2 min./hour

we'll pay more money," said Richard Cotter, senior partner/director of local broadcast at MindShare.

Hogan hopes that charging a premium for pod positions may allow companies to cut inventory without reducing revenue. Hogan also is encouraging advertisers to switch from 60-second to 30-second spots, already the standard spot length in network radio.

But a more sophisticated rate card calls for station owners to clean up other parts of their pitch and follow-through. "It points to the need for greater accountability in ratings and schedule integrity," said Kevin Gallagher, Starcom senior vp/media director, local broadcast. "If I'm paying for that first position, I want to know I'm getting an incrementally higher rating that justifies it."

Hogan said his company is prepared to provide those guarantees: "We have the technical capability to know what runs and when it runs. It's our commitment to do what we'll say we'll do. If those ceilings are broken, we'll know within 30 minutes."

And Clear Channel's even going to tackle the creative side of radio advertising. In the next week or so, Hogan plans to announce a new department dedicated to improving the quality of commercial production across the company's radio stations. ■

"Some of the developments...out of Washington are coming dangerously close to infringing on First Amendment rights," Moonves said.

Moonves said CBS has not set new guidelines for its producers following the Janet Jackson Super Bowl halftime show in January. "In no way, shape or form have we changed any storylines. We still encourage our producers to walk the edge and tell edgy stories."

The Federal Communications Commission is still deciding whether to levy a fine on CBS for the Jackson incident. Though he wants to remain in good standing with the FCC, Moonves said a fine is "inappropriate." —JC

closely with the networks, we have spent a lot of time plotting the future of MTV Networks, but following Tom will be a challenge," said McGrath. "He is a jazz maestro."

In her new position, McGrath will oversee all of MTV's domestic networks, which also include Nickelodeon and Spike TV, as well as the company's myriad international outlets. McGrath's first job may be to reorganize management and invest more creative and financial energy into the networks. "I need to evaluate everything," she said.

McGrath will need to replace MTV Nets COO Mark Rosenthal, who said he was leaving the company after being passed over for the job. Also last week, Freston and CBS chairman Les Moonves signed contracts stating that one or both of them will succeed Sumner Redstone as Viacom chairman by the end of 2007. —Megan Larson

Clear Channel Slaps Stern, Viacom With \$3 Million Suit

The two largest radio companies are locked in a legal battle over indecency. Clear Channel last week filed a countersuit seeking more than \$3 million in a New York federal court against Howard Stern and Viacom's Infinity Broadcasting, claiming Stern breached his contract by broadcasting indecent programming. The move follows last month's \$10 million suit filed by Infinity and Stern's One Twelve company against CC, which in February yanked Stern off six stations.

Clear Channel is suing for damages relating to lost ad revenue, refund of monies paid to Infinity and One Twelve, and indemnification for fines imposed by the Federal Communications Commission related to *The Howard Stern Show*.

"The radio show was pulled because Mr. Stern and Infinity refused to assure us that future programs would conform to the law," said Andy Levin, chief legal officer for Clear Channel.

In June, Clear Channel was hit with a \$1.75 million FCC fine to settle indecency violations, including broadcasts by Stern. Ironically, Infinity, which clears Stern on 27 of its stations, including nine stations added last week, has yet to be fined. —KB

Same Plan Next Summer

Whether strategies worked or not, nets don't plan to switch gears in '05

NETWORK TV By John Consoli

CBS may have shown its rival broadcast networks that the traditional programming model of repeating last season's shows during the summer can work. But other networks said they plan to continue their experiments with year-round original programming anyway.

CBS is enjoying a solid summer, with its repeats delivering 68 percent of their original in-season audience levels. Two CBS dramas, *Without a Trace* and *Cold Case*, are retaining 76 percent of their regular-season viewers in repeats this summer. "Even more impressive is the fact that 14 of our 16 continuing repeat series are beating our competitors' new programming average," said Dave Poltrack, CBS executive vp, research and planning.

And Les Moonves, Viacom co-president and co-COO, pointed out that while all the other networks are down in summer ratings, CBS is up 3 percent in viewers and 4 percent in adults 18-49.

Fox—which has attempted the most ambitious schedule of original programming this summer, with anemic results—is sticking to its plan. "Our goal is to be constantly refreshing the schedule with new scripted programming, including the summer," said Preston Beckman, executive vp of scheduling and planning at Fox.

Beckman said Fox could not stagger its roll-out of new scripted shows this summer because of NBC's coverage of the summer Olympics in

August. So, it chose instead to premiere all of them in June. That gave the network less time to promote them. "Not to make excuses, but next summer we can be more judicious in spreading out the premieres of our new scripted shows," said Beckman. He added that since Fox plans to launch new scripted shows in early 2005, they can be extended into the summer if they work.

NBC may try a similar strategy, in smaller form. Jeff Zucker, president of NBC Universal Television Networks, said that after the finale of *The Apprentice* during the third week of the May sweeps next season, he hopes to launch a new scripted drama in the time slot to run into the summer.

But Zucker still believes in his summer game plan: airing repeats of procedural dramas like *Law & Order* and *Las Vegas* and throwing in several short-arc reality shows.

At ABC, Alex Wallau, president of network operations and administration, said his network will be developing scripted programs on a year-round basis beginning this development period. "It will be up to Steve [McPherson, ABC entertainment president] as to when he wants to put the shows on," he said. "A lot of it will depend on how our new season goes."

The WB has had some success with its new drama *Summerland*, leading chairman Garth Ancier to predict the network will try the same next summer. ■



Without a Trace repeats held 76 percent of regular-season ratings.

In Search of Swingers

New Initiative study lays out what coveted voting blocks are watching on TV

TV PROGRAMMING By Wendy Melillo

It will take an eclectic media buy to reach the much-coveted undecided and independent voters during this year's presidential election. That's one finding in an extensive survey detailing voters' TV-viewing habits as they relate to political leanings being released today by Inter-

public Group media agency Initiative.

Among the findings: Undecided voters are particularly drawn to cartoons, talk shows and certain TV programs, including ABC's *My Wife & Kids*, CBS' *CSI: Miami* and reality shows *Fear Factor* on NBC and *Big Brother* on

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Premier Issue: November 2004
On-Sale Date: October 5, 2004
Launch Rate Base: 100,000
Target: Young guys (18-34) who love cars
November Issue Close: August 27, 2004

Demographics*
Total Audience: 500,000
% Male: 86%
Median Age: 29.6
Median HHI: \$65,121



*Source: Publisher's Estimate

CBS. They are less likely to be found watching dramas or news.

Independents—those not affiliated with any party—are particularly interested in sports and documentaries and shows including ABC's *8 Simple Rules*, CBS' *Yes, Dear* and NBC's *Last Action Star*. They are less likely to watch dramas or talk shows.

"Animation generally skews more male, younger and more urban," said Stacey Lynn Koerner, executive vp/director of global research integration at Initiative. "The No. 1 comedy, *My Wife & Kids*, ranked seventh last season among African Americans. *CSI: Miami* tends to have a higher concentration of Hispanic viewers. Undecided voters are spending a lot of time with shows that have a lot of ethnic appeal."

The online study was conducted July 9-16. Of 1,000 respondents, 51 percent identified

themselves as decided, 37 percent as undecided and 12 percent as not voting. Some 15 percent called themselves independent.

The findings may have implications for both presidential campaigns, which have spent a combined \$180 million on advertising this year, particularly since the survey also asked voters about their priorities on political issues. It found that healthcare was the No. 1 issue for both undecideds and independents. But while undecided voters said their second-highest concern was education, independent voters worried more about taxes. "Education is an issue that speaks to minorities," Koerner said.

A disproportionate number of decided voters watch TV news on a regular basis. Likewise, a disproportionate number of undecideds shun TV news. "The place to reach undecided voters is more often in the entertainment genres than news," Koerner said. ■

Summer Series Sizzle

Highly anticipated launches generate heat with viewers and advertisers

NETWORK TV By A.J. Frutkin

Between broadcast and cable, at least a half dozen series launched over the past week. And they did so mostly to promising numbers.

Among advertisers, the most anticipated launch was ABC's *The Days*, which premiered July 18. Produced by Mindshare, the 10 p.m. family drama reached 6.5 million viewers and scored a 3.0/8 share among adults 18-49, tying NBC's *Crossing Jordan* for first in the time period's key demographic. Jeff Bader, executive vp at ABC Entertainment, said that if the series continues to work, its advertiser-funded production budget "gives us another business model to play with."

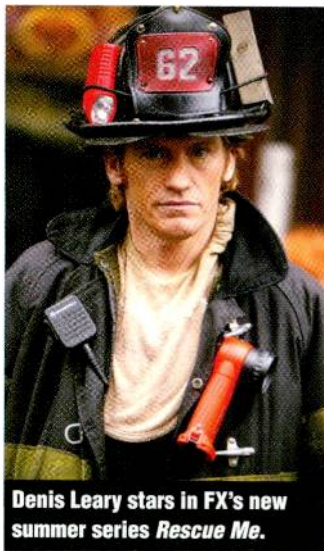
Equally anticipated was Fox's launch of *Trading Spouses* on July 20. Having beaten ABC's *Wife Swap* to the punch, success—or failure—for *Spouses* might impact *Wife Swap*'s own fall debut. After all, *Spouses*' success could make *Wife Swap* look like an imitator. And failure may leave little viewer interest for the genre.

So, *Spouses*' mixed bag of results probably was the best news ABC could have hoped for. Scoring a 3.4/11 among adults 18-49, the Fox show was first in the key demo but third in total

viewers, drawing 7.5 million impressions. Even if *Spouses* grows, Fox argues that both ABC's series and its own can flourish. "If there's room for three *Law & Orders* and three *CSIs*, there's room for two shows like this," said Preston Beckman, Fox's executive vp of strategic program planning.

Cable nets got good news, too. Sci-Fi's *Stargate: Atlantis* bowed July 16 with 4.2 million viewers. TNT's *The Grid* launched July 19 with 4.3 million viewers, while FX's *Rescue Me* drew 4.1 million on July 21. Among the week's disappointments: Despite critical raves, HBO's July 18 debut of *Entourage* drew only 1.9 million viewers. And WB's *Studio 7*, which kicked off July 22, drew just 1.65 million viewers.

Advertisers believe cable continues to outpace the networks in terms of successful series launches this summer. "It just seems that viewers know to look to cable networks for programs they want to watch," said Lisa Quon, manager of broadcast research at Magna Global. "People are starting to recognize cable as a stronger option than the networks." ■



Denis Leary stars in FX's new summer series *Rescue Me*.

CHRIS BLANKENHORN

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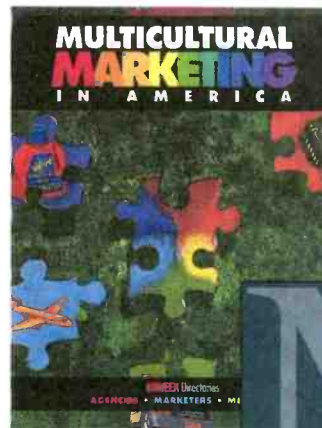
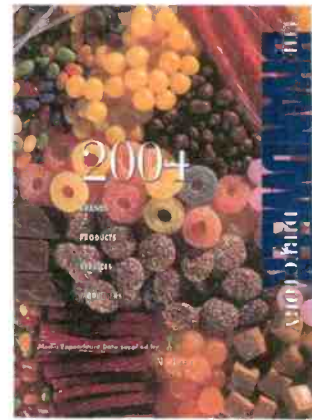
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RADIO STATIONS

News/Talk Formats and Star Hosts Blanket '04 Conventions

BY KATY BACHMAN

As broadcast TV pulls back on convention coverage, radio is stepping up its commitment to cover the political conventions, which kicks off today with the Democratic National Convention at Boston's Fleet Center. At least three companies will make their first appearance on the convention floor, including Clear Channel Communications, Salem Communications and Fox News Radio, joining radio network news stalwarts ABC Radio Networks, Westwood One's CBS Radio News, CNNRadio News, NBC News Radio and Associated Press Radio.

Part of the reason for radio's increased involvement is the growing number of stations programming News/Talk, not to mention the influence Talk hosts appear to have on the political dialogue. "The conventional wisdom is, people don't care about conventions. But there is a healthy dose of theater that plays well with the News/Talk radio audience that is used to conflict and media analysis," said Steve Jones, vp and general manager of ABC News Radio, one of the few networks providing con-

tinuous anchored coverage in addition to providing affiliates with four updates an hour. ABC Radio's WABC-AM in New York and Cox Radio's WDBO-AM in Orlando, Fla., along with about 750 other stations (about 30 percent of ABC's total affiliates), will even bump regular programming to carry ABC's anchored coverage by Gill Gross with Sam Donaldson and Ann Compton.

"Many of our radio affiliates will be carrying more coverage than their local TV counterparts," said Jones, who added that ABC affiliates have the chance to air expanded ABC TV network coverage over their digital signals.

For Talk radio hosts, this might as well be the Olympics. Even before the convention gavel comes down in Boston, News/Talk stations have noticed a ratings boost. In the just-released Spring Arbitron survey, ABC Radio's WABC was up overall with a 3.9 audience share, from 3.7 in the Winter survey; Clear Channel's KFI-AM in Los Angeles was up to a 4.5 from 3.9. "Election cycles have always been good for News/Talk. In 2000, we saw a big bump. This election being such a close race, I expect another big one," said Gabe Hobbs, vp of News/Talk programming for Clear Channel.

The list of Talk radio hosts broadcasting from the Fleet Center is impressive. ABC will again be hosting ABC Talk Radio Row, where about 20 station affiliates will broadcast, as well as local and network hosts such as Sean Hannity, John Calvin Batchelor and Larry Elder from KABC-AM in L.A. Westwood's Talk personalities in Boston include G. Gordon Liddy, Lars Larsen and Bill O'Reilly.

Clear Channel, which will be providing 75 of its 175 News/Talk stations with customized reports, will rent space from ABC to accommodate a 12-person contingent, including hosts Roger Hedgecock (KOGO-AM in San Diego), Austin

Hill and Tom Liddy (G. Gordon's son) from KFYI-AM in Phoenix.

Salem will have its own space on Radio Row, sending a four-person news team to Boston, including Bill Bennett, Mike Gallagher, Dennis Prager, Hugh Hewitt and Tom Tradup. Also on Radio Row for the first time will be Fox News Radio, with both Alan Colmes and Tony Snow broadcasting their daily shows locally. Other hosts broadcasting from the floor include Talk Radio Nets' Laura Ingraham and Jones Radio Nets' Ed Schultz.

Expect all the same faces to appear at the Republican National Convention in New York, which runs Aug. 30-Sept. 2.

MIAMI TV STATIONS

Viacom Duop Ramps Up

Viacom's Miami-Ft. Lauderdale duopoly of CBS owned-and-operated WFOR-TV and UPN station WBFS are gearing up to become even more competitive as they overhaul and expand their local news products.

The duopoly has snared two veteran personalities from Sunbeam Television's rival Fox affiliate WSVN, Brian Andrews and Beatriz Canals. Andrews, a former reporter and fill-in anchor at the Fox affiliate, will join WFOR Nov. 1 as a reporter and weekend anchor for WBFS. Canals will begin at WFOR off-air in October (while sitting out her noncompete agreement), working on in-depth stories. In December, she will become WBFS' 10 p.m. co-anchor and will serve as a reporter and backup anchor for WFOR. She had been anchoring the weekday 5:30 p.m. and 6:30 p.m. newscasts at WSVN. WFOR also installed new weekday morning anchors Susan Barnett and Danielle Knox on July 5. Knox, a South Florida news veteran, most recently co-anchored WBFS' 10 p.m. news. Barnett formerly co-anchored WFOR's weekend morning news.

Barnett and Knox will also co-anchor a brand new morning 7-9 newscast that WBFS will debut Sept. 13. It will provide the first direct competition to WSVN, the market leader in the time period in the advertiser-friendly adults 25-54 demographic. WSVN's *Today in Florida* airs from 5-9. "This is going to be a tremendous challenge," said Michael Colleran, WFOR/WBFS vp/general manager.

The new WBFS a.m. news will be included in the 2-year-old news-sharing and cross-promotion pact WFOR and WBFS have with *The Miami Herald*. —Eileen Davis Hudson



KABC-AM's Elder will be one of many of ABC's top Talk talent at the Democratic Convention in Boston.

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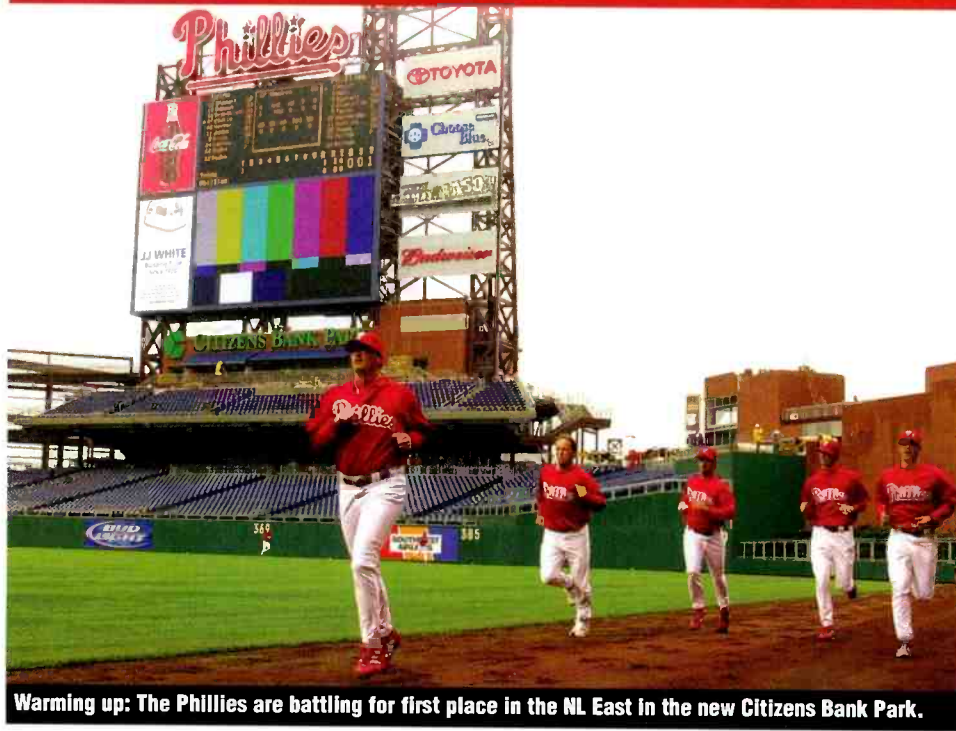
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market profile

BY EILEEN DAVIS HUDSON



Warming up: The Phillies are battling for first place in the NL East in the new Citizens Bank Park.

CHRIS GARDNER/AP PHOTO

Philadelphia

THE MARCH 21 IMPLOSION OF VETERANS STADIUM TOUCHED OFF MIXED EMOTIONS for longtime Philadelphia residents. Though attached to the storied home of Major League Baseball's Phillies and the National Football League's Eagles, citizens reveled in the promise of the Phillies' new

\$346 million Citizens Bank Park, which opened earlier this year, and the Eagles' new \$520 million Lincoln Financial Field, which was completed last August. So far the new digs have hosted solid teams for Philly sports fans, some of the most ardent in the country.

Led by Donovan McNabb, the Eagles won the NFC East championship last season. The team lost the NFC championship game to the Carolina Panthers. At press time, the Phillies were tied with the Atlanta Braves at the top of the National League East. Besides major sports events, "The Vet" also housed legendary big-arena rock shows by Pink Floyd and the Rolling Stones.

The stadium was such a part of the city of Brotherly Love's emotional fabric that its demolition received considerable coverage from

local media outlets, including live TV coverage of its dramatic early-morning destruction for the 2.87 million TV homes in the fourth-largest market in the country.

Last November, ABC's owned-and-operated WPVI-TV promoted Rebecca Campbell, who had been vp and director of programming since 1997, to president and general manager. WPVI is the market's long-

time news leader. In the May sweeps period this year, the station won every news time period in household ratings and several major demographic segments, including adults 18-49 and adults 25-54.

WPVI's news team will soon undergo some additional personnel changes, as Campbell plans to name a new 5 p.m. anchor team shortly (one of the station's previous co-anchors at 5 is on long-term disability). The station also plans to expand its weekend news offerings this fall to coincide with the launch of the network's weekend edition of *Good Morning America*. Beginning Sept. 5, WPVI will tack on an hour in front of its Sunday 7-8 a.m. newscast, so that it runs 6-8.

As for syndicated programming, WPVI this fall will replace the canceled *The Wayne Brady Show* with *The Tony Danza Show*.

Although WPVI won most of the key demos for its local news, one notable exception was in late news. WPVI won in household ratings and share, but NBC O&O WCAU won the late news race among adults 25-54 and 18-49 during Nielsen Media Research's May sweeps. WCAU finished second in those demos at 11 p.m. behind WPVI in May 2003.

WCAU improved on its year-over-year performance in every key demographic at 11 p.m. both Monday-Friday and Monday-Sunday. WCAU delivered a 6.4 rating/19 share in adults 25-54 to WPVI's 5.9/16 this past May. By comparison, in May 2003 WPVI earned a 7.2/20 in the demo to WCAU's 6.3/18. Also, WCAU's newscast at 4 p.m. beats the newly launched 4 p.m. news on Viacom's CBS O&O KYW-TV.

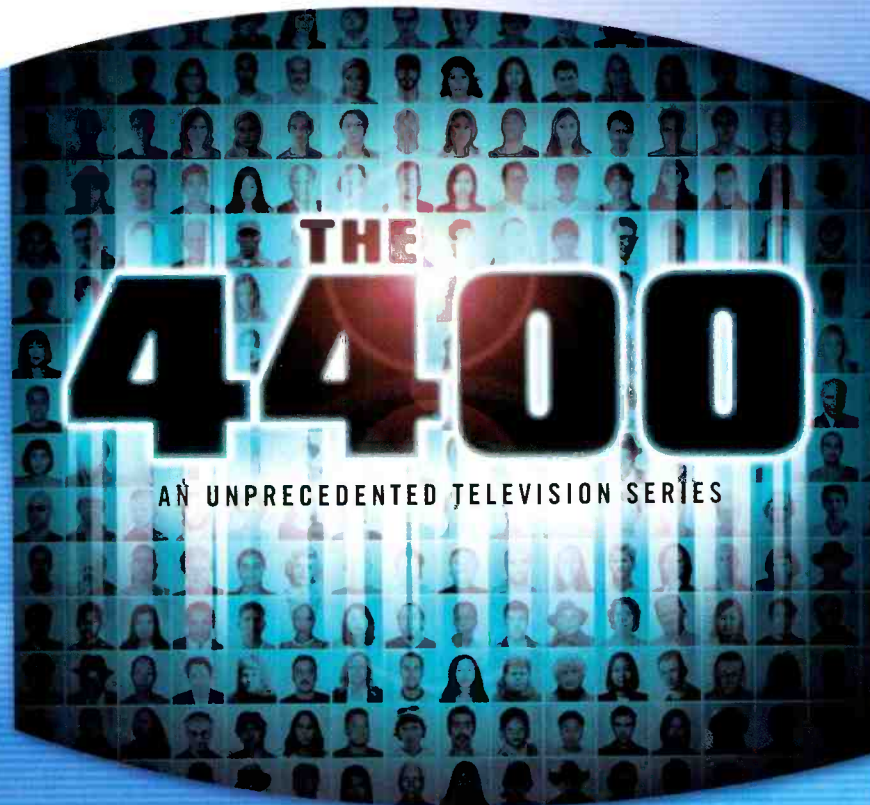
Besides getting a ratings and revenue boost from its local news performance, WCAU is also realizing revenue growth from *10!*, its locally produced lifestyle show. The 2-year-old show, which airs weekdays at 10 a.m., is just starting to catch on, says station spokesperson Eva Blackwell. WCAU also produces *Sports Final*, a popular sports-highlight show on Sundays at 11:35 p.m. In other sports-related news, WCAU sports director Vai Sikahema has been invited to report on the Summer Olympics for the NBC network in Athens, Greece. Harry Hairston, a reporter and fill-in anchor at the station, will also cover the Olympic Games for the other NBC O&Os.

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	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$762,194,580	\$749,063,340
Local Newspaper	\$388,683,160	\$439,335,020
Outdoor	\$71,149,280	\$73,092,350
FSI Coupon	\$14,338,870	\$13,952,770
Local Magazine	\$11,763,340	\$15,283,410
Total	\$1,248,129,230	\$1,290,726,890

Source: Nielsen Monitor-Plus

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**Source: Nielsen Media Research, Entry Excludes: 9/29/03-1/1/04, M-Su 8p-11p. Based on HH Coverage area rating. Ranked on first weekend of all original series on all ad-supported cable networks. Qualifications available upon request. Subject to qualifications, made noisier than report.
***Source: 2003 (12/30/02-12/28/03), 2004 (12/28/03-1/1/04), M-Su 8p-11p. Based on HH Coverage area rating excluding sports. Excludes repeats. Ranked against all series on all ad-supported cable.
†Source: 9/29/03-1/1/04, M-Su 8p-11p. Program based depart average. Total viewers (195k).
‡Source: 11/25/03-1/1/04, M-Su 8p-11p. Program based depart average. Based on HH Coverage area rating and P4+. Based on all original programming including The 4400, Monk, The Dead Zone, Battlestar Galactica, Teaching Evil, The Dog Show, AFI America's scariest Movie, AMAs, Awards, The Mentors, Willie Nelson Concert, Original Movies and Original Music Series. Excludes sports and kids programming. Ranked against all ad-supported cable networks. (Source: 9/29/03-1/1/04, M-Su 8p-11p, A25-34 and A18-49 (000). Ranked against all original series network except for all ad-supported cable.

SCARBOROUGH PROFILE

Comparison of Philadelphia

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Philadelphia Composition %	Philadelphia Index
DEMOGRAPHICS			
Age 18-34	32	29	92
Age 35-54	40	40	100
Age 55+	28	31	109
HHI \$75,000+	31	34	111
College Graduate	13	13	100
Any Postgraduate Work	11	11	100
Professional/Managerial	23	24	106
African American	13	17	133
Hispanic	14	6	41
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	60	112
Read Any Sunday Newspaper	62	70	112
Total Radio Morning Drive M-F	22	23	108
Total Radio Afternoon Drive M-F	18	19	104
Total TV Early News M-F	28	29	102
Total TV Prime Time M-Sun	38	40	106
Total Cable Prime Time M-Sun	14	17	119
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	73	78	107
Read Any Sunday Newspaper	76	83	108
Total Radio Morning Drive M-F	75	76	102
Total Radio Afternoon Drive M-F	73	75	102
Total TV Early News M-F	70	70	100
Total TV Prime Time M-Sun	92	93	102
Total Cable Prime Time M-Sun	62	70	114
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	62	62	100
HOME TECHNOLOGY			
Own a Personal Computer	69	67	97
Purchase Using Internet Past 12 Months	42	42	100
HH Connected to Cable	67	79	119
HH Connected to Satellite/Microwave Dish	18	9	49
HH Uses Broadband Internet Connection	20	19	95

*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 **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.

Source: 2003 Scarborough Research Top 50 Market Report (August 2002 - September 2003)

KYW is also celebrating its ratings performance in the May sweeps. It finished second in households at 6 p.m. for the first time since 1995. And although it still ranks third in all demos at 6 p.m., KYW delivered a 2.2/9 in May 2004 in adults 25-54 compared with a 1.1/4 in May 2003. KYW was able to capitalize on the solid ratings of its new 5 p.m. lead-in, *The Dr. Phil Show*, which the station placed in the time period last September. At the same

time, KYW overhauled its early local news and launched the market's second 4 p.m. local news hour (see *Nielsen chart on page 18*).

"The almost immediate response from viewers exceeded our expectations," says Peter Dunn, who was promoted to president/gm of Viacom's Philadelphia duopoly on July 14 (the duopoly includes UPN O&O WPSG-TV). "*Dr. Phil* and CBS's prime gave us the launching pad for our improved news product, but

it's been even more satisfying to see viewers who finally got a look at *Eyewitness News* stay with our newscast at 6 and come back at 11," said Dunn, who had been vp/gm of KYW-TV since August 2002. He replaced Kevin O'Kane at WPSG.

Over the past year, Dunn has helped lead KYW to its best ratings performance in years. For instance, KYW edged out WPVI in key demos (women 18-49 and 25-54) for the first time in more than 20 years at 11 p.m. in May, moving into second place with that audience segment behind WCAU.

WPSG has chosen to focus more on local sports programming. The station is the broadcast TV home of Philadelphia's professional sports franchises the Phillies, the National Hockey League's Flyers and the National Basketball Association's 76ers. WPSG will also carry some Eagles programming because of its duopoly with KYW, the Eagles' preseason home. The Phillies franchise owns all the broadcast and cable TV rights to its games. All games are produced and sold as part of a revenue-sharing agreement with WPSG.

Fox Television O&O WTXF-TV has the market's dominant 10 p.m. newscast as well as its only hour-long prime-time news. Its 5:30-9 a.m. weekday morning news, *Good Day Philadelphia*, improved 47 percent in household ratings and 69 percent in adults 25-54 in May (from 7-9 a.m.). *Good Day* also ranked No. 1 in adults 18-34.

The station hopes to continue its ratings growth when it hires a new vp of news. Scott Matthews left that position at the start of the May book to take the same position at WNYW, the Fox O&O in New York. WTXF also hired RaMona Alexander as its vp of sales in March. Alexander previously worked at Fox O&O WHBQ in Memphis, Tenn., as vp/general sales manager.

Last September, WTXF shuffled some of its anchor teams. George Mallet, formerly a general assignment reporter and weekend 10 p.m. anchor, and Jennaphr Frederick, formerly a general assignment reporter, joined Kerri-Lee Halkett as co-hosts of *Good Day Philadelphia*. For entertainment fare, WTXF will add *Malcolm in the Middle* this fall at 6:30 p.m. and 11 p.m.

Tribune Broadcasting-owned WB affiliate WPHL-TV hired new vp/gm Vince Giannini in November 2003. Giannini had been station manager at WPIX, the company's flagship WB station in New York. He was quick to make changes. As of Jan. 1, WPHL scaled back its hour-long weekday 10 p.m. newscast to a half hour. (Its half-hour weekend news

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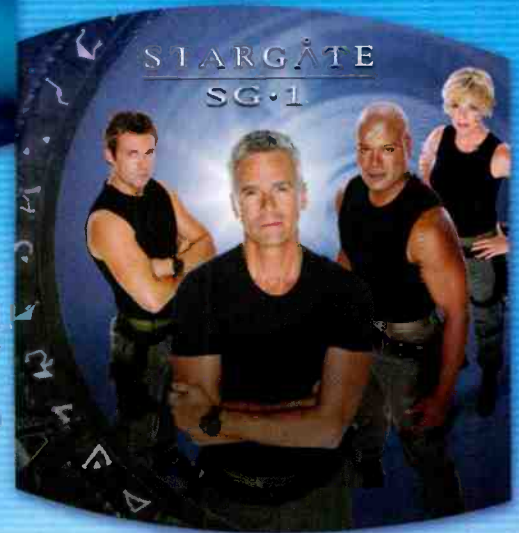


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Sci Fi

*Source: Nielsen Media Research, Galaxy Explorer, 9/27/03-11/6/04, M-Su 7p-11p. Based on A25-54 and A18-49 (000). Excludes mid-series programming. Ranked against all episode telecasts on Sci Fi. **Source: 1/27/07-7/6/04, A25-54 (000). Ranked on all Stargate SG-1 cable telecasts on Sci Fi (all time).
***Source: 2nd quarter (local 1994-2004, 2004, 2005, 2006, 2007, 2008, 2009, 2000, 2001, 2004, 2005 - (3/22/95-4/22/04) M-Su 8p-11p. Based on HH Coverage area rating. Compared to all second quarter averages. (Source: 3/22/03-5/12/04), 1/23/03-3/12/04, 1/23/04-3/12/04, 1/23/04-3/12/04, 2/24/04-3/12/04-3/12/04).
†† Source: 1/27/99-12/31/00; 2001 (10/9/01-12/30/01); 2002 (12/21/01-12/29/02); 2003 (12/26/02-12/28/03). M-Su 8p-11p. Based on A25-54 and A18-49 (000). Ranked on all HH historical cable networks.

market profile

remained unchanged.) "The station had success prior to 2001, when they went to an hour," says Giannini of the change. "It gives us a chance to differentiate ourselves" as the market's only half-hour, prime-time newscast.

Giannini says that shortly after he arrived, the station's main male co-anchor left the market and was replaced in late December by Scott Engler, most recently weekend morning news anchor at WABC-TV, ABC's O&O in New York and host of business show *Money Talks*.

Paxon Communications' WPPX rebroadcasts local newscasts from WCAU at 7 p.m. and 11:30 p.m.

Independent WGTW-TV carries World Wrestling Entertainment, prime-time movies

and evergreen syndication fare including *Matlock* and *Rockford Files*. The station, owned by a group of local investors, including its president/gm Dorothy Brunson, has also acquired *The Cosby Show* for this fall.

Univision Communications' Philadelphia duopoly consists of Univision O&O WUVP-TV (licensed in Vineland, N.J.) and WFPA, the TeleFutura outlet. Telemundo affiliate WWSI, licensed in Atlantic City, N.J., is owned by Hispanic Broadcasters of Philadelphia. None of these stations subscribe to Nielsen Media Research data.

Philadelphia-based Comcast, the nation's largest cable operator with 21.6 million subscribers, is the dominant cable provider in its hometown. It is also one of the city's largest

employers. Comcast serves approximately 1.9 million cable homes in the Greater Philadelphia area. Comcast also owns the 24-hour CN8-The Comcast Network, which carries a mix of locally produced programming.

Comcast-Spectacor is the Philadelphia-based sports and entertainment firm that owns the Flyers, the 76ers, the American Hockey League's Phantoms, the Wachovia Center, Wachovia Spectrum and Comcast SportsNet—a regional 24-hour sports programming network—among other properties.

Comcast SportsNet Philadelphia broadcasts the Flyers, 76ers and Phillies. The network will also broadcast 107 Phillies games—including all home games—in high-definition. All the Flyers and Sixers games (the exact number of games to air on Comcast was not available) will also be in high-def.

Comcast Spotlight in Philadelphia, which serves as the local interconnect, inserts on 48 networks (including seven digital services). Comcast Spotlight also handles turnkey ad sales for Urban Cableworks in west Philadelphia, Cablevision in Hamilton Township, N.J., Service Electric in Birdsboro, Pa., and Atlantic Broadband in Middleton, Del.

Cable penetration in the market is among the highest in the country at 79 percent, while those hooked up to satellite is half the national average, according to Scarborough Research (see *Scarborough chart on page 14*).

Knight Ridder continues to dominate the newspaper in the market, through ownership of the city's two major metropolitan dailies, *The Philadelphia Inquirer* and *The Philadelphia Daily News*, via its subsidiary Philadelphia Newspapers Inc. The morning broadsheet *Inquirer* and the morning tabloid *Daily News* have separate newsrooms and management. Although the papers compete for news, they share a Web site, www.phillynews.com.

The *Inquirer's* daily circulation in March was 387,692 and its Sunday circ was 769,257, both essentially flat year-over-year, according to the Audit Bureau of Circulations. *The Daily News'* daily circ declined 7.1 percent to 139,983, while its Saturday circ dropped 2.1 percent to 64,436.

In April, the *Daily News* tapped North Philadelphia native Michael Days as its new managing editor. Days, a well-liked and respected newsroom manager, has served as the paper's deputy managing editor for the past six years. In his new role, Days will be responsible for the day-to-day operation of the paper. The *Daily News* also announced two other promotions at the time: Pat McLoone, executive sports editor, and

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Philadelphia County: 584,406 Households				
<i>The Philadelphia Inquirer</i>	98,958	213,853	16.9%	36.6%
<i>The Philadelphia Daily News</i>	90,694		15.5%	
Montgomery County: 289,557 Households				
<i>The Philadelphia Inquirer</i>	73,598	136,112	25.4%	47.0%
<i>Lansdale Reporter</i>	17,526		6.1%	
<i>Norristown Times Herald</i>	17,036	15,357	5.8%	5.2%
<i>The Philadelphia Daily News</i>	14,539		5.0%	
<i>The Mercury</i>	14,182	15,735	4.8%	5.3%
<i>Greater Philadelphia Newspapers</i>	12,351	13,839	4.2%	4.7%
<i>The (Doylestown) Intelligencer</i>	11,263	11,643	3.9%	4.0%
<i>Allentown Morning Call</i>	2,358	3,414	0.8%	1.2%
Bucks County: 222,538 Households				
<i>Greater Philadelphia Newspapers</i>	100,892	113,783	44.6%	50.3%
<i>Bucks County Courier Times</i>	67,332	72,219	30.3%	32.5%
<i>The (Doylestown) Intelligencer</i>	32,427	40,111	14.6%	18.0%
<i>The Philadelphia Inquirer</i>	32,263	65,564	14.5%	29.5%
<i>The Philadelphia Daily News</i>	6,704		3.0%	
<i>Allentown Morning Call</i>	4,083	5,661	1.8%	2.5%
<i>The Trentonian</i>	3,735	2,647	1.7%	1.2%
<i>The Trenton Times</i>	2,189	2,574	1.0%	1.2%

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2004 County Penetration Report.

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	3 AM, 2 FM	21.4	\$107.7	33.1%
Clear Channel Communications	1 AM, 5 FM	25.3	\$99.8	30.7%
Greater Media	1 AM, 3 FM	7.1	\$41.4	12.7%
WEAZ-FM Radio Inc.	1 FM	6.9	\$28.2	8.7%
Radio One	2 FM	4.9	\$21.1	6.5%
Beasley Broadcast Group	2 FM	7.1	\$15.0	4.6%

Includes only stations with significant registration in Arbitron diary returns and licensed in Philadelphia or immediate area. Share data from Arbitron Winter 2004 book; revenue and owner information provided by BIA Financial Network.

FASTEST.

QUEER EYE FOR THE STRAIGHT GUY

Season 2
Highest-Rated
Season **Premiere**
In **Bravo History***

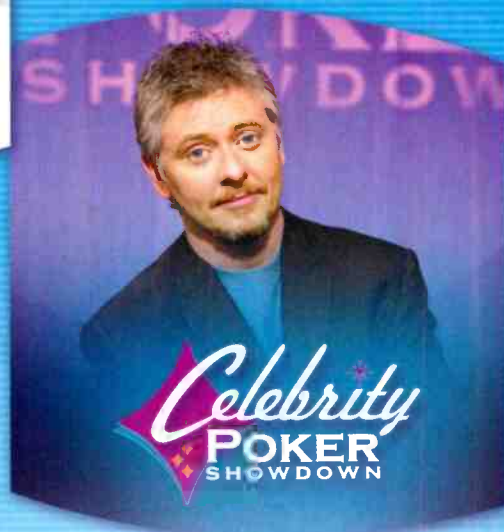
4 Emmy Nominations
In 2004



queer
eye
FOR THE
STRAIGHT GUY

CELEBRITY POKER SHOWDOWN

Hottest Poker Show On Cable
Improved The Time Period
By **147%****



- THE **FASTEST-GROWING** CABLE NETWORK^{***}
- **#1** NETWORK A25-54 VPVH[†]
- **#1** MOST **UPSCALE AUDIENCE** IN CABLE^{**}

Bravo

*Source: Nielsen Media Research, Delivery Explorer, 9/27/03-7/1/04, M-Su 8P-11P. Includes all original series premieres on Bravo. Based on HH Circulation across ratings. **Source: The 8p-11p Season-to-date time period averages (5/29/03-5/29/04) v. Celebrity Poker Showdown: The 8p-11p (5/27/04-7/1/04). Based on percent change for A18-49 (000). **Source: 2004 v. 2003 (3/29/04-5/27/04) v. 3/31/03-5/29/03, M-Su 8p-11p. Based on A25-54, A18-49, W25-54, W18-49 (000). Excludes pay networks, B/C and Back-to-Back (due to changes with network name change year to year). Source: 2004 (3/29/04-5/27/04), M-Su 8p-11p. Based on A25-54 VPVH. Tied with FX. Ranked against all ad-supported cable networks. †Source: Watson, Market Breaks, 2004 (3/29/04-5/27/04), M-Su 8p-11p. Based on A25-54/HH \$75K+ and HH \$100K+ VPVH. Ranked against all ad-supported cable networks. Includes networks with subscribers greater than 55 million (total).

market profile

NIELSEN RATINGS / PHILADELPHIA

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	NBC	WCAU	4.4	10
	CBS	KYW	2.8	6
5-5:30 p.m.	ABC	WPVI	9.5	19
	CBS	KYW*	6.9	14
	NBC	WCAU	4.8	10
	WB	WPHL*	1.7	4
	Fox	WTFX*	1.7	3
	UPN	WPSG*	1.7	3
	Pax	WPPX*	0.4	1
	Independent	WGTW*	0.2	#
5:30-6 p.m.	ABC	WPVI	9.5	19
	CBS	KYW*	6.9	14
	NBC	WCAU	4.8	10
	WB	WPHL*	2.0	4
	Fox	WTFX*	1.7	3
	UPN	WPSG*	1.7	3
	Pax	WPPX*	0.4	1
	Independent	WGTW*	0.2	#
6-6:30 p.m.	ABC	WPVI	11.4	21
	CBS	KYW	5.8	11
	NBC	WCAU	5.3	10
	Fox	WTFX*	3.4	6
	WB	WPHL*	2.4	5
	UPN	WPSG*	1.7	3
	Independent	WGTW*	0.8	1
	Pax	WPPX*	0.2	#

Late News

10-11 p.m.	Fox	WPSG	5.7	8
10-10:30 p.m.	WB	WPHL	2.5	3
11-11:30 p.m.	ABC	WPVI	11.4	18
	NBC	WCAU	10.0	16
	CBS	KYW	9.1	15
	Fox	WTFX*	3.8	6
	WB	WPHL*	2.2	4
	UPN	WPSG*	2.2	3

*Non-news programming. Source: Nielsen Media Research, May 2004.

Wendy Warren, the editor of Rethinking Philadelphia (a regular feature in the paper), were named assistant managing editors.

The *Inquirer* and *Daily News* have no shortage of competitors, thanks to a slew of dailies and weeklies in Pennsylvania, New Jersey and Delaware. Levittown, Pa.-based Calkins Media Inc. publishes three dailies to the north and south of Philly as Greater Philadelphia Newspapers. The papers are: the *Burlington County Times* in Willingboro, N.J., Pennsylvania's *Bucks County Courier Times* in Levittown, and *The Intelligencer* in Doylestown, Pa. They have a combined daily circ of 154,709 and a combined Sunday circ of 166,256, both down 2.4 percent. The region

also has Gannett Co.'s *Courier-Post* in Camden, N.J., and *The News Journal* in Wilmington, Del., fighting for scoops.

Other publications in the market include Journal Register's alternative newsweekly *Philadelphia City Paper*; rival alternative paper *Philadelphia Weekly*, published by Review Publishing of Philadelphia; privately owned African American weeklies *The Philadelphia Tribune* and tabloid *Philadelphia New Observer*; *Philadelphia Business Journal*, part of the American City Business Journals chain; London-based Metro International's free commuter paper *Metro Philadelphia*; and several Spanish-language weeklies, including *Al Dia*. Metro-corp's *Philadelphia Magazine*, founded in 1908,

is the market's monthly city book.

In the sixth-ranked Philadelphia radio market, media giants Clear Channel Communications and Infinity Broadcasting lead the pack (see *Radio Ownership chart on page 16*). Clear Channel's Urban Adult Contemporary WDAS-FM is the market's overall ratings leader among listeners 12-plus as well as among listeners in the all-important adults 25-54 demo. Its younger-skewing sister Urban station, WUSL-FM, wins among listeners 18-34.

Infinity's KYW-AM is the market's long-time morning-drive leader. KYW and its sister Viacom TV stations have a joint news-gathering/sharing operation. KYW was tops in the mornings among 12-plus listeners.

Among the non-news radio competitors, WYSP-FM, Infinity's Rock station, the local home of Howard Stern, held its longstanding No. 1 position in morning drive among listeners 18-34 and 25-54, as well as men 25-54, in the winter Arbitron book.

Among changes in the market, on April 5 Salem Communications flipped its WZZD-AM, which had a Religious format for 23 years, to conservative Talk with the new call letters WNTP. Last November, Beasley Broadcast Group pulled the plug on its Hot Adult Contemporary WPTP-FM, replacing it with a Rhythmic CHR/Urban format. Earlier this year, Beasley again changed the call letters of the station, this time to WRDW, to reflect its new moniker of "Wired 96.5."

Radio One, which already owned two stations in the market, Alternative WPLY-FM and Urban WPHI-FM, finalized its purchase of Nostalgia WSNJ-FM in February from privately owned New Jersey Radio Partners LLC.

Florida-based WEAZ-FM Radio Inc. owns WBEB-FM, a Soft Rock station. It finished third overall among listeners 12-plus in the winter book. WBEB was second in the market with an estimated \$28.2 million in revenue in 2003 behind top biller KYW-AM, which took in \$41.7 million, according to BIA Financial Network estimates.

As for outdoor advertising in the Philadelphia area, Clear Channel Outdoor and Viacom Outdoor are the two dominant companies. Clear Channel offers transit shelter advertising in the Philadelphia suburbs, as well as bulletins and 30-sheets in the DMA. Viacom has the contract to handle advertising for the Southeastern Pennsylvania Transportation Authority (SEPTA).

Viacom also offers transit shelter advertising in Philadelphia County, as well as mall advertising and bulletins. ■

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Growing Entertainment Cable Group In Television.

Quality, Original Programming. Broad-Based, Upscale Viewers.
And We're Just Getting Started.

NBC  **UNIVERSAL**

C A B L E

Source: Nielsen Media Research, Galaxy Explorer - Highest - Relatively to 100 (9/23/93-7/1/04, P2+ AA (D39, M-Su @ 7-11a, program based segment average for all ad-supported cable networks). Fastest Growing - 7/04 to 7/01 (1/29/04-6/27/04 & 7/29/03-8/29/03), M-Su @ 7-11a, P2+ and X25-34. Based on entertainment ad-supported basic cable networks only (excludes news programming; excludes 18 pay networks and broadcast; excludes Block/Bolt and file; does not fully run to primetime). NBC Universal: (USA, Sci, Bravo), Viacom: (Spide, Comedy, MTV, FX, VH-1, CMT), Discovery: (NASD, TLC, A&E, TRAV, BBCA, OMT), Lifetime: (LIFE, Lifetime Movie), Disney Net: (ESPN, ESPN2, FAM, EL, TOON); Turner: (TBS, TNT, TDD); Scripps: (FOOD, HGTV), A&E Net: (A&E, HIST); FOX Net: (FX, Fox). Subject to qualifications.



TV SPORTS
JOHN CONSOLI

Staying Afloat on Beer

Without Anheuser-Busch, ESPN might not have made it to 25

AS ESPN CELEBRATES its 25th anniversary this year, it would be difficult to understate the importance of the network's unique relationship with Anheuser-Busch, which benefited the business and bottom lines of both companies. In short, A-B gave ESPN a good chunk of ad dollars back in 1979, expanded that investment over the next decade and a half, and was rewarded with a larger chunk of the overall beer sales market. It's a great example of how the advertiser/TV network relationship should work.

I recently spoke with Jerry Solomon, a longtime Anheuser media executive who later joined the media agency ranks, about the early business conducted between the network and the beermaker. Solomon was the point man for several of the deals, working with A-B's Chuck Fruit.

Solomon remembers that when ESPN first launched in 1979, A-B's share of beer sales in the U.S. was 26 percent. By the early 1990s it had risen to 45 percent, and today it hovers at just below 50 percent. Young, male beer drinkers make up 80 percent of all beer consumers, he says, but that group represents only 20 percent of the population, making it a hard-to-reach audience. Imagine how hard it was to reach that demo

more than two decades ago.

"We went after the young, male, heavy beer drinkers with our advertising, and they were watching ESPN," Solomon recalls.

The first A-B/ESPN deal, a one-year shot bought for \$1.4 million, was put together by Fruit and A-B executive vp/marketing Mike Roarty, who

worked it out with ESPN founder Bill Rasmussen. That was a huge wheelbarrow-ful of money at the time for the fledgling sports cable network, which had very little distribution and low ratings. (ESPN didn't even know how low its ratings were until 1982, when it first signed up for Nielsen data.)

A year later, Fruit—who today is chief marketing director for Coca Cola—put together a \$25 million, five-year deal with ESPN that ran through 1985. "That \$25 million deal was huge at the time," adds Solomon, who joined A-B in 1981, a year after the deal was done. "Because ESPN had low ratings, you couldn't do the deal based on cost-per-thousand viewers. It was based on projected subscriber growth calculated over the five

years of the deal." Luckily for the brewer, says Solomon, each year ESPN exceeded its subscriber-growth projections.

Solomon negotiated another five-year deal in 1985 that gave the network \$15 million per year, an impressive \$75 million tally back then. And before that deal ended, Solomon renegotiated once again for another five years at \$25 million per year, or \$125 million total.

During all those years, A-B remained the exclusive beer advertiser on ESPN. The only way another beer could get on ESPN was to create and sponsor its own sports program. During the early years, A-B also produced several shows for ESPN, which it sponsored.

When ESPN acquired rights in 1987 to carry National Football League games on Sunday nights, in the middle of its multiyear ad deal with A-B, the beermaker benefited by paying an average of only \$3,000 per ad unit, while ESPN was charging other advertisers not under contract as much as \$80,000 per :30. "We were rewarded for locking up a multiyear deal," Solomon notes. "But remember: we had poured a ton of money into ESPN all the years before the NFL when ratings were low."

By the early 1990s, with the cost of 30-second spots on ESPN rising with its ratings, A-B reduced its ad buy and gave up its exclusivity rights. "Anheuser-Busch should be given credit for keeping ESPN on the air the first couple of years," Solomon says. "But we were partners with them in so many ways."

Solomon says that when ESPN needed to come up with extra cash to pay for USFL rights in 1983, it asked A-B to increase its ad commitment, which the company did. It helped both. Ratings on the USFL telecasts in 1983 averaged a 3.5, 150 percent higher than the average ESPN show that year.

Anheuser-Busch continues to be one of ESPN's most valued partners today, according to Ed Erhardt, president of ESPN/ABC Customer Marketing and Sports Sales. "Anheuser-Busch is a validator for us," explains Erhardt. "If they want to support a particular program or idea, that gives a show credibility because they are a premier sports advertiser. The merging of ABC and ESPN Sports sales has only reinforced this. Some of our most significant ad deals continue to be with A-B. We have a unique, mutual respect for one another."

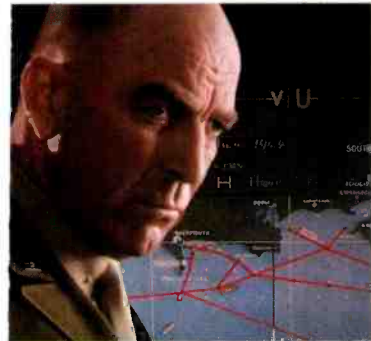
Over the course of its first five years, ESPN lost about \$80 million before turning a profit in 1985. If not for the steady influx of guaranteed cash by A-B during those early years, who knows if the network would be here today, celebrating its 25th birthday. ■

"We went after the young, male, heavy beer drinkers...and they were watching ESPN." SOLOMON

24 EMMY NOMINATIONS

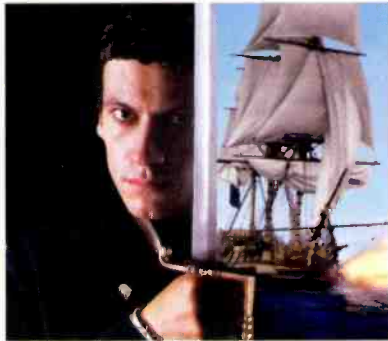
MORE THAN ANY OTHER BASIC CABLE NETWORK

A&E received 24 Primetime Emmy nominations, the most for any basic cable network in the history of the Emmy Awards!



IKE: COUNTDOWN TO D-DAY

**Outstanding
Made-for-TV Movie**
6 Nominations



HORATIO HORNBLOWER

**Outstanding
Miniseries**
4 Nominations



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A&E IN CONCERT: PAUL McCARTNEY IN RED SQUARE

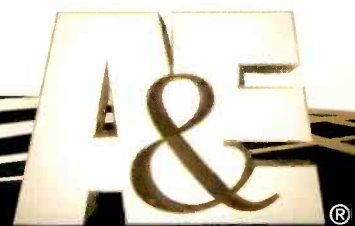
**Outstanding
Variety, Music or
Comedy Special**
5 Nominations



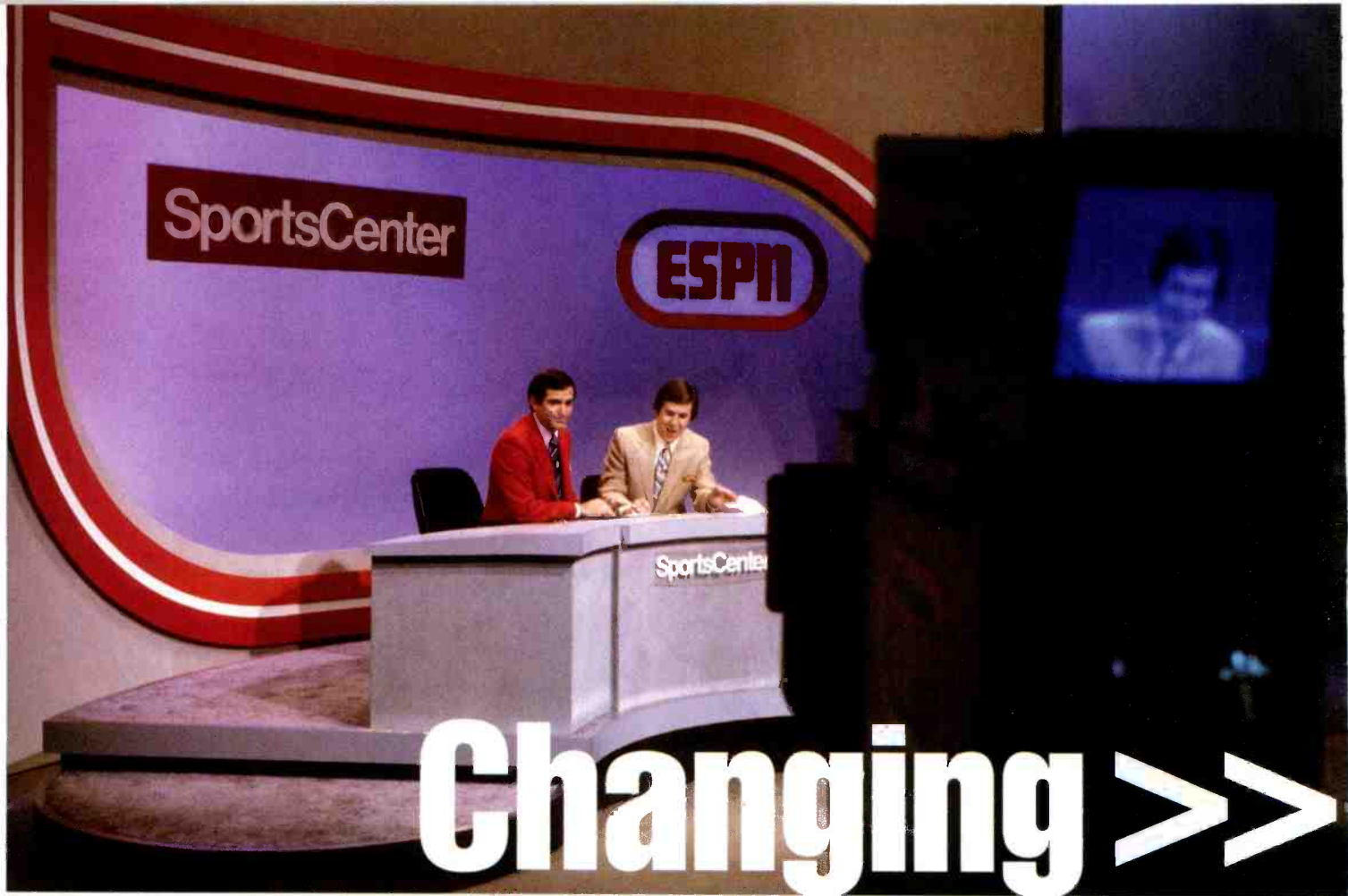
A&E IN CONCERT: STING: SACRED LOVE

4 Nominations

*Reflecting our continuing commitment
to quality and excellence
in original programming.*



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ESPN

ESPN gave sports fans a whole new playbook, and

The moment is indelibly marked on Chet Simmons' memory. Less than three months after walking away from his job as president of NBC Sports to accept the challenge of turning Bill Rasmussen's bold dream of an all-sports cable channel into a working reality, Simmons stood inside a still-unfinished studio in Bristol, Conn., and watched, with a combination of pride and fright, as Lee Leonard and George Grande welcomed a tiny audience of cable subscribers to the first edition of *SportsCenter*. As Simmons chatted up several big advertisers outside the control room, the co-anchors pitched to veteran announcer Jim Simpson, who was standing by to interview University of Colorado head football coach Chuck Fairbanks at Folsom Field in Boulder, more than half a continent away.

"We were all so pumped up about making history," Simmons says with a laugh. "Then they go to Jim and there's no audio. He does the entire interview without any audio, so in the midst of this great achievement, we are faced with a stunning technical failure."

Like many great pioneering enterprises, ESPN was flying without a net on Sept. 7, 1979, and in that red-faced moment, the only solace Simmons could cling to was his knowledge that very few people were watching. Fewer than 14 percent of the nation's homes were wired for cable, and only 1.4 million homes could receive the fledgling sports channel.

"There were some moments early on, especially before the launch, when I wondered what I had gotten myself into," says Simmons, ESPN's president from 1979-'83. "But we thought we were doing something special, something bold and revolutionary. Still, I don't think any of us had

any idea what it would become."

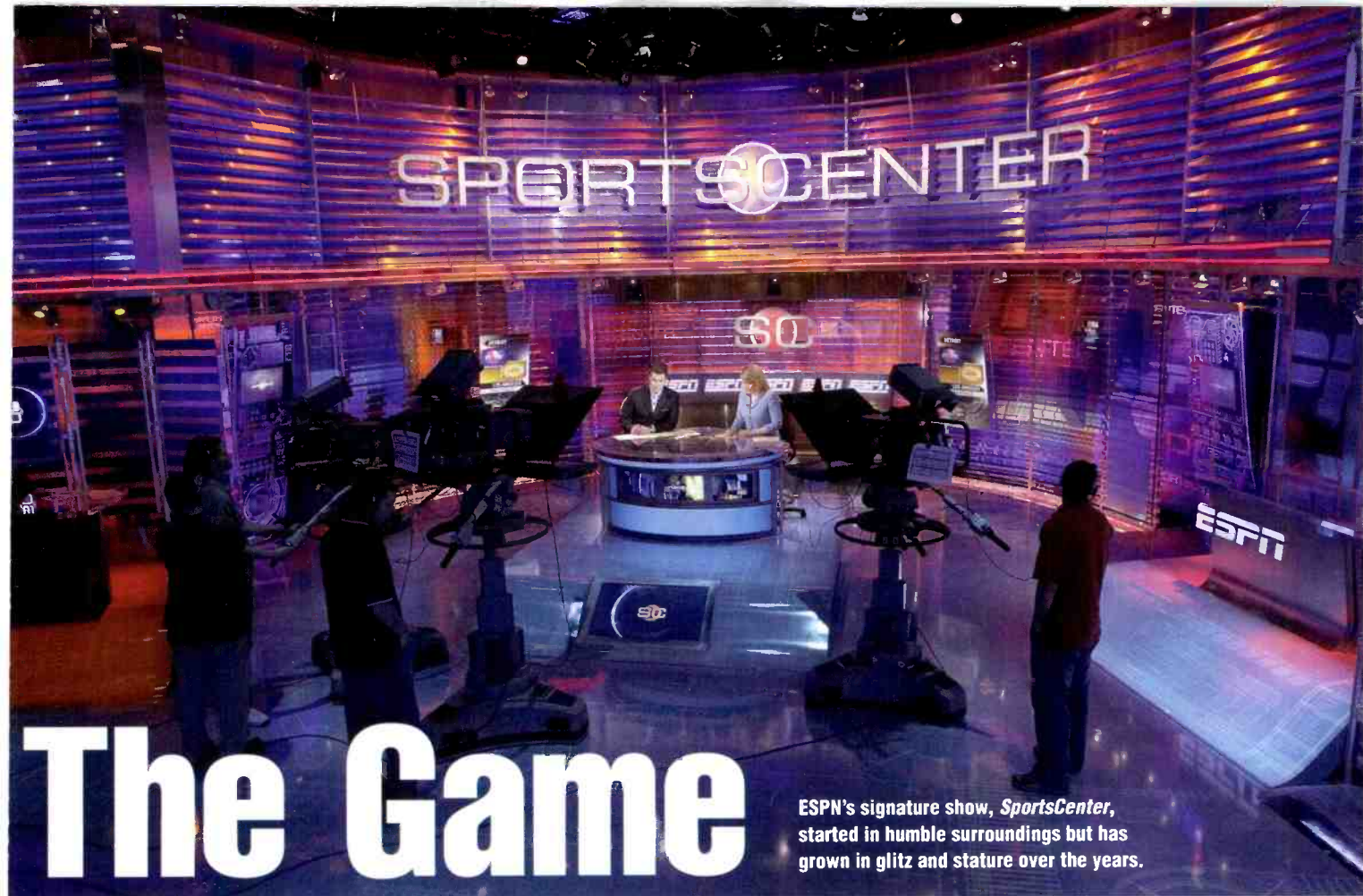
Simmons never imagined that ESPN would someday become a brand name to rival Coca-Cola and McDonald's. He never dreamed that his little creation, purchased six months before launch, in a moment of corporate whimsy, by Getty Oil, would someday become a multibillion-dollar asset pursued by ABC, coveted by Disney, and rivaled by News Corp. and Time Warner. Or, that the small entrepreneurial venture would eventually spawn a long line of brand extensions devoted to satisfying the insatiable appetite of American sports fans, including ESPN2, ESPNNEWS, ESPN Classic, ESPN.com, *ESPN The Magazine*, ESPN Radio and the Spanish-language channel ESPN Deportes.

"Our growth has mirrored the growth of cable and the sports we cover," says current ESPN president George Bodenheimer. "We've succeeded because, for 25 years, we've been determined to cater to the devotion and passion of sports fans."

Twenty-five years ago, when he was just trying to work out the technical kinks and acquire enough programming to fill a 24-hour cycle, Simmons had no idea how profoundly ESPN would affect the cable industry, the sports business and the place sports occupies in American culture.

"To a whole generation of people, ESPN has become synonymous with sports," says basketball analyst Dick Vitale.

Following behind the blocking of HBO, which became the first satellite-delivered cable channel in 1975, and Atlanta Superstation WTBS-TV, which became the first satellite-delivered basic cable service



The Game

ESPN's signature show, *SportsCenter*, started in humble surroundings but has grown in glitz and stature over the years.

permanently altered the TV landscape along the way BY KEITH DUNNAVANT

in 1976, ESPN entered the industry at a time when the medium was still grappling for definition and customers. Thanks primarily to the attractive programming offered by HBO and WTBS, cable operators all across the country had bought expensive earth stations, which made other satellite-distributed channels technologically feasible. It was a time when no one knew quite what cable would become, and several companies large and small were preparing to place bets on the future.

At a time when the broadcast networks still attracted more than 90 percent of the television audience, the launch of ESPN marked a turning point. Unlike WTBS, which drew a rather general viewership for its mix of sports, old movies and sitcom reruns, ESPN demonstrated that a channel could succeed by courting a specific demographic—in its case, primarily 18-49, sports-obsessed men.

"We certainly proved that you didn't have to have a huge audience to make a cable channel work," Simmons says. "The success of ESPN proved that you could survive and prosper with a relatively small audience as long as you succeeded in targeting the right audience."

This was the idea on which dozens of cable channels would be launched, and ESPN's role in paving the way for other precisely targeted networks cannot be minimized. Still, even after signing a landmark advertising deal with Anheuser-Busch in 1979 (see *TV Sports column on page 20*), which gave ESPN and cable a jolt of credibility, many advertisers remained cautious with their money. Without Nielsen numbers for the first three years of its existence, ESPN could not say for certain how many people were watching. Without rights to any of the major sports

properties—controlled zealously by the Big Three broadcast networks—the all-sports channel was defined in the consciousness of fans and media buyers by a series of marginal events mostly ignored by the nets, such as Australian rules football and the College World Series, and to a greater degree by *SportsCenter*, the groundbreaking news and highlights show. At a time when local newscasts provided no more than five minutes of nightly sports news and highlights, *SportsCenter* gave a generation of fans a reason to buy cable and then alter their viewing habits to be informed and entertained by wisecracking hosts like Chris Berman and Keith Olbermann.

"It was all so new, and we were just making it up as we went along," Berman once said. "We didn't know how many people were watching, so we were determined to have fun with it."

Through the years, *SportsCenter* evolved, especially after magazine veteran John Walsh became executive editor in 1988, bringing a much greater emphasis on breaking news and hard-hitting, in-depth journalism. But from the beginning, *SportsCenter* succeeded because it was a place that spoke with authority and intelligence to the sports fan. "There was an appetite out there for a show that was as important for the sports fans as the nightly news was for the news junkie," says Walsh. "This was a pretty radical idea at the time, but an idea whose time had come."

While *SportsCenter* gave ESPN an identity and made the network a destination for sports junkies, college basketball was the first sport to draw large audiences to the channel. Several days before the network's first college basketball game, featuring Wisconsin and DePaul in

ESPN's Career Highlights

- 2.22.79** Getty Oil purchases 85 percent of ESPN from founder Bill Rasmussen.
- 9.7.79** ESPN launches in 1.4 million cable households.
- 3.80** ESPN broadcasts the early rounds of NCAA men's basketball tournament for the first time.
- 4.80** Network provides wall-to-wall coverage of the NFL draft, the first step in its transformation into a made-for-TV spectacle.
- 1.2.84** ABC buys 15 percent stake in ESPN.
- 1.8.84** Texaco merges with Getty Oil.
- 4.30.84** ABC acquires remaining 85 percent stake.
- 9.11.84** ABC sells 20 percent of ESPN to Nabisco Brands (which later merges with RJ Reynolds).
- 9.84** Live college football coverage becomes one of the foundations of the network.
- 8.87** ESPN broadcasts its first NFL games, creating a prime-time pro-football showcase on Sunday.
- 12.2.88** *SportsCenter*, the network's signature show, airs its 10,000th episode.
- 1.5.89** Network signs landmark deal with Major League Baseball.
- 1990** Hearst purchases RJR Nabisco's 20 percent of ESPN.
- 1.1.92** ESPN Radio debuts.
- 3.4.89** First ESPY Awards air.
- 10.1.93** ESPN2 launches in 10 million homes.
- 4.1.95** ESPN.com hits the Internet.
- 1996** ABC is bought by Disney.
- 11.1.96** ESPNEWS joins the cable universe.
- 10.8.97** The company acquires Classic Sports Network, paving the way for ESPN Classic.
- 3.11.98** *ESPN The Magazine* debuts.
- 4.1.01** Spanish-language network ESPN Deportes premieres.

November 1979, programming chief Scotty Connel contacted Dick Vitale, recently fired as head coach of the Detroit Pistons. How would he like to try his hand at television while he waited for another coaching job to open up?

"I didn't even know what ESPN was," Vitale says. "I thought it was some sort of disease. But I was out of work, and I thought it might be fun. Little did I know I would still be out there 25 years later."

Countless sports fans gravitated to ESPN in the early '80s after the network became the home of the early rounds of the NCAA men's basketball tournament, creating the sensation to become known as March Madness. But for years, ESPN struggled without success in landing marquee events, which kept many big-time advertisers on the sidelines. With Getty (which was eventually bought by Texaco) unwilling to open its wallet, ESPN kept losing the battle for the big rights—the NHL to USA Network, NCAA college football to TBS. For years, the National Football League, National Basketball Association and Major League Baseball refused to consider cable.

When the U.S. Supreme Court created a free market for college football television in 1984—just as ABC was purchasing a majority stake in the network—ESPN landed a package of Saturday night games with the College Football Association consortium, which brought the channel newfound respect and viewership. But the single most important victory in the history of the network came in 1987, when ESPN secured its first NFL deals, which became one of the foundations of the channel. For the last 17 years, ESPN's *Sunday Night Football* has drawn the highest ratings on cable.

"Getting the NFL was a sea-changing event," says Ed Erhardt, president of ABC Sports/ESPN customer marketing and sales.

During this period, ESPN was able to convince cable operators, which once got the channel for free, to pay ever-higher subscriber fees so that it could afford the NFL contract, setting a precedent that other channels have exploited. That practice, much to cable operators' ire, continues today, with 20 percent sub-fee hikes being the norm.

Within a few years, new deals with MLB and the NHL solidified ESPN's place as the ultimate destination for sports fans and the advertisers chasing them. The creation of ESPN2 and all the other ancillary products, including ESPNEWS—which bested Time Warner's CNN/SI after a furious competition—cemented the ESPN brand's hold on the nation's sports fans. When Bodenheimer led

the effort to combine ABC and ESPN's sales units in 1999, creating a one-stop-shopping opportunity for buyers, synergy took on a whole new meaning in the eternal search for the male demographic.

Almost from the beginning, ESPN blurred the lines between instrument of journalism and entertainment provider, profoundly affecting the sports it covered. For example, ESPN turned March Madness into a national craze, lifting college basketball to a new level of popularity. "ESPN has made national heroes out of big-time coaches, and it's completely changed recruiting by allowing so many teams access to national television," says Vitale. "ESPN is one of the big reasons we have such parity in the game today."

Much the same can be said for college football. In the late '70s, only one game was televised every Saturday on ABC. Now, thanks to deregulation and the power of ESPN, the average fan can see a dozen or more games every Saturday, plus a weekly Thursday night series, which ESPN has promoted as a mini-*Monday Night Football*. "ESPN has played a big role in democratizing the televising of college football," says Chuck Neinas, former executive director of the College Football Association. "All the games available, and the highlight shows and such, have had the effect of selling the sport to the American public in a pretty powerful way."

There is a bit of a dark side to this clout and attention. By pumping millions upon millions of dollars into college athletics, ESPN has helped to exacerbate the tension between higher education and commerce, playing an unquestioned role in transforming football and basketball into even bigger businesses, often compromised by their own contradictions.

The all-sports channel has also dramatically raised the stakes of the major professional leagues, contributing to their financial strength but also to the problems associated with all that money: free agency, franchise movement, fan cynicism and, ultimately, television's overarching influence over the sports themselves.

But its benefit to sports fans cannot be underestimated. ESPN has become the leading force in transforming the American sports culture to a 24/7 obsession defined by television. "For the people who appreciate what we do," Bodenheimer says, "there is no such thing as too much sports." ■

The former features editor of Mediaweek, Keith Dunnivant frequently writes about sports.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

POPULAR SCIENCE WAS IN THE RIGHT PLACE at the right time to get some major media exposure when it turned up as a category on *Jeopardy!* last Wednesday during the reign of Mormon know-it-all Ken Jennings, whose record-breaking run has drawn millions of viewers to the syndicated quiz show. *PopSci* execs had proposed the category some time ago but weren't sure when it would be featured. On the big night, editor in chief **Mark Jannot** played right along with Jennings, crowing the next morning that he had answered all the questions in the category correctly while the champ had missed one: "For a while, there I was, actually feeling superior to Jennings," said Jannot, "but then I remembered that *I* edited the section of the magazine that they pulled the questions from."...**Bubba the Love Sponge** wants to take the law into his own hands. The former Clear Channel shock-jock ("former" because he violated the company's new "zero-



Answer man:
PopSci's Jannot

tolerance" policy toward indecency) recently announced he will run for sheriff of Pinellas County, Fla. Aka Todd Clem,

Bubba is unopposed on the Democratic side and will face the winner of the Republican primary in the November general election. Clem says he'll put a stop to the "good old boy" network and improve communications in the sheriff's department...*Robb Report* CEO **William Curtis** handled auctioneering duties at the magazine's recent "Best in the Hamptons" beachfront fund-raiser to benefit cancer research. Among the deep-pocketed bidders at the Long Island event, William Austin, founder of the Starkey Hearing Foundation, went home in style after posting the winning bid of \$550,000 for a limited-edition Rolls-Royce Phantom...Former Chicago Bears coach **Mike Ditka** declined an invitation to run as the Illinois Republican candidate for the Senate, but he'll have a platform every Friday night at 10 on WBBM-TV, Viacom's CBS station in Chicago, serving as a sports contributor previewing the next day's Bears game. Ditka also contributes to Viacom's WSCR-AM, Infinity Broadcasting's Sports station in the market. ■



Robb Report's Curtis had some laughs with Sopranos star Lorraine Bracco in the Hamptons.

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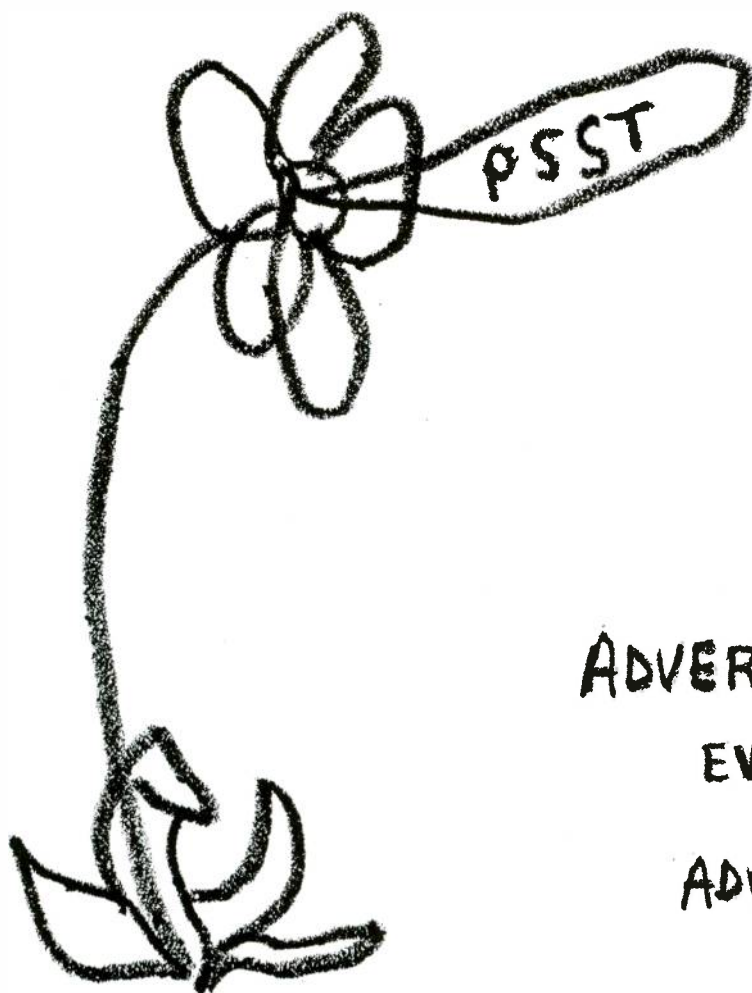
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Rich Goldfarb Senior VP, Media Sales, National Geographic Channel

Coming off a record upfront sales season for National Geographic Channel, Rich Goldfarb is feeling pretty flush. Nat Geo netted 25 percent to 30 percent more upfront dollars than it did in the 2003 upfront season (Goldfarb won't divulge amounts), taking in money from autos, credit cards, technology and travel, its biggest category. Granted, a fledgling cable service that's only been around since January 2001 had better break its own sales records, considering the small base from which it's growing. "A fair share of our upfront business was in new advertisers to the network," Goldfarb says.

But there are many more reasons Goldfarb, a veteran broadcast sales executive who's served stints with Turner Broadcasting, Fox Kids Worldwide, Fox Cable Networks, CNBC and NBC Cable, and New World Sales & Marketing, is so appreciative. For one, the channel in early July broke the 50 million-subscriber mark, which, he claims, is the fourth-fastest launch in cable history. And the network just brought home, so to speak, *National Geographic Explorer*, a 20-year series that has run at various times on Nickelodeon, TBS, CNBC and, most recently, MSNBC. It's a signature show for the channel, for obvious reasons. Nat Geo will produce new episodes, which will begin running in the winter, as part of its three-year deal. Goldfarb says he's in discussions with key advertisers about on- and off-channel sponsorship opportunities to hype the episodes.

A flying buff who bears a resemblance to actor Eugene Levy and has a gift for impersonations, Goldfarb also thanks the heavens for surviving an experience in which he "Dare[d] to Explore," as the network's new tagline exhorts. His wife surprised him with a trip to Russia so that he could fly in a 1960s-era, supersonic fighter jet. "When I saw MIG 21, all these thoughts flooded my head. I knew that with the fall of the Soviet Union, all the infrastructure was also falling apart," recalls Goldfarb. "I would've preferred to do this before we had triplets." His fears were confirmed upon climbing into the cockpit, when he noticed a piece of wood propping up a row of instruments. Though the flight went smoothly, at one point, as he neared blackout from the effect of G-forces, the exec says he had visions of "trade-magazine headlines such as: 'Nat Geo Sales Exec Goes Down in MIG!'" —Michael Bürgi

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Movers

TV STATIONS

Peter Dunn was promoted to president and general manager of KYW-TV (CBS) and WPSG (UPN), Viacom's duopoly in Philadelphia. He was formerly vp and general manager of KYW...**Jim Arneson** was promoted to general sales manager, from local sales manager at WNEM-TV, Meredith Broadcasting's CBS affiliate serving the Flint-Saginaw-Bay City, Mich., market...**Ray Saleh** has been named vp and sales manager for WLS-TV, ABC's owned-and-operated station in Chicago. He was formerly an account executive for ABC national TV sales...**Deborah Collura** was promoted to vp of news for Post-Newsweek Stations. She had been news director for WDIV, the company's NBC affiliate in Detroit.

CABLE TV

Sí TV, the English-language Latino cable network, has hired **Rori Peters** as vp of affiliate relations. Prior to joining Sí TV, she was a vp at Comedy Central...At Independent Film Channel, **Alan Klein** was promoted to vp, sponsorships & promotions from director, sponsorships & promotions.

RESEARCH

Maurice Moore was named to the new position of vp of sales of the Midwest region for TNS Media Intelligence/CMR. He was vp of U.S. ad sales for Monster Campus/TMP Monster Worldwide.

MAGAZINES

Steven Aster, executive vp of Primedia's consumer magazine group, has been promoted to president of consumer marketing for Primedia's Enthusiast Media Group, a new position. Aster will be responsible for marketing products related to the company's special-interest magazines to consumers by using the publisher's database...Publishing veteran **Barbara Newton**, an advisor for Reiman Publications for the past two years, has been named president of the Reader's Digest-owned company...**Randy Siegel**, publisher of *Parade* magazine, has been named president of Parade Publications. Siegel adds responsibility for the magazine's day-to-day operations as well as its (continued on page 29)

inside media

NEWS OF THE MARKET

CNN Floors It at Conventions

CNN will abandon the usual anchor skybox in favor of a platform on the delegation floor when it covers this week's Democratic National Convention and August's Republican National Convention. As part of the effort, four delegates from around the country will be given mini-cameras to capture behind-the-scenes action. During next week's confab in Boston's Fleet Center, anchors Wolf Blitzer, Judy Woodruff and Jeff Greenfield will be reporting from the floor throughout the day. Additionally, the channel's *Crossfire* will air from different historical landmarks in Boston during CNN's two weeks of convention coverage.

CSTV Expands Definition of Sports

CSTV: College Sports Television this fall will expand its programming to include other elements of the college experience. CSTV's new Festival of Champions initiative will look into alternative competitions, from debates to marching bands to Ultimate Frisbee, with in-depth profiles of each area. Among the first alt competitions on the channel's schedule this fall: the National Collegiate Debate Championship, Defeat the Beat: National Collegiate Band Championship, National Collegiate A Capella Championship, and National Collegiate Karaoke Championship.

ESPN Sets Goal of 4 Made-fors Per Year

Executives for ESPN Original Entertainment said at the Television Critics Association tour in Los Angeles last week that they are working toward a goal of programming four made-for-TV movies a year. On tap for third and fourth quarter this year are the

Peter Bogdanovich-directed *Hustle* (Sept. 25), about the tribulations of baseball legend Pete Rose, and *3* (Dec. 11), starring Barry Pepper and based on the life of the late Nascar champ Dale Earnhardt. Already in pre-production for an airdate sometime next year is *Four Minutes*, based on runner Roger Bannister's breaking of the four-minute mile.

Hearst Mags Shuffles Kunes, Morrison

Hearst Magazines shuffled its editors last week, naming Stacy Morrison, executive editor of *Marie Claire*, the new editor in chief of *Redbook*. Morrison will replace Ellen Kunes, editor of the women's service monthly for the past three years, in two weeks. Kunes will move into an editorial-development role within the publisher's Magazine Development Group. *Redbook* has, in recent years, suffered a decline on newsstand and sliding ad pages. In last year's second half, paid circulation was flat at 2.39 million over the prior year, and newsstand sales fell 20.3 percent. Ad pages through August fell 14.6 percent to 786, reports the *Mediaweek* Monitor.

Jones Media Regroups Post-Hartenbaum

Ron Hartenbaum last week announced he is leaving his position as CEO of Jones Radio Networks to launch WYD MediaManagement LLC, an independent production, marketing and media-syndication firm. Hartenbaum's new venture will give JRN and MediaAmerica distribution rights to any new radio product created by WYD. With Hartenbaum's exit, Jones Media Networks has reorganized its management ranks, tapping (continued on page 29)



Redesign Helps CH Clear Clutter

Meredith Corp. will unveil the finishing touches on its redesign of *Country Home* magazine July 27, when the September issue hits newsstands. The 1.2 million-circulation monthly made some tweaks last year, but the September issue marks the most significant changes, yielding a more spacious, cleaner look to match the mag's new tagline: "Be creative. Be yourself." With the help of design firm The Valentine Group, the book added more white space, changed typefaces and minimized the amount of copy on the cover for a cleaner, warmer

feel throughout. *CH* also widened the trim size and changed paper stock. Reflecting the strength of the shelter category overall, September is also the largest issue in the title's 25-year history.

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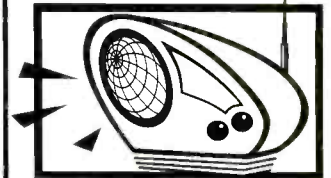
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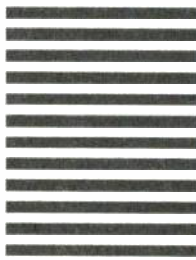
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 ADDRESS _____
 CITY/STATE/ZIP _____
 PHONE _____ FAX _____
 E-MAIL (required for online access) _____
 NATURE OF BUSINESS _____
 Bill me. Payment enclosed. Charge my: VISA MC AMEX
 ACCOUNT # _____ EXP. DATE _____
 SIGNATURE _____
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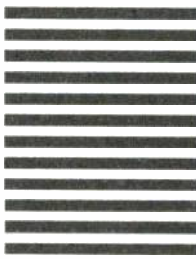
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Movers



Parade Pubs. taps Siegel as prez



Blue moves to WNEW as p.d.

(continued from page 28) overall business strategy...**Cathy Cavender**, former editor of *Rosie* and for the past six months deputy editor of *Lifetime*, published by Hearst and the Walt Disney Co., has been named editor in chief of Hearst Magazines' *Diversion*, a monthly travel and lifestyle magazine distributed to 200,000 physicians.

RADIO

At Infinity Broadcasting, **Rob Barnett** was named to the new post of senior vp of original programming. He had been supervising producer for the Discovery Times Channel's *Staffers* reality series. Also at Infinity, **Chris Oliviero** was named director of original programming. He was most recently a program coordinator. **Frankie Blue** was named program director and music director for WNEW-FM, Infinity's New Mix station in New York. Blue had been vp of operations and programming for Clear Channel-owned WKTU-FM in New York...**Angela Fleming**, regional vp of marketing for Clear Channel's Urban stations in Chicago, added responsibilities as station manager of WGCI-FM, WVAZ-FM and WGRB-AM in Chicago. She succeeds Launa Thompson, who died in June following a battle with cancer...At Interep, **Sherman Kizart** was promoted to senior vp and director of Urban marketing, from vp and director of Urban marketing...**Chuck DuCoty** has been named COO of NewRadio Group. He had been general manager of Emmis Communications' WKQX-FM in Chicago...At Sporting News Radio, **Matt Nahigian** was promoted to program director, from co-sports director, and **Ryan Williams** was promoted from co-sports director to director of affiliate programming.

inside media

(continued from page 28) Robert Hampton as CEO of Jones MediaAmerica and president of Jones Radio Networks while continuing in his position as group vp and director of Jones International. Gary Schonfeld, who co-founded MediaAmerica with Hartenbaum 17 years ago, was promoted from president of MediaAmerica to executive vice chairman of radio. He will be responsible for strategic business development, reporting to Glenn Jones, CEO of JMN. Jed Buck, currently executive vp and COO of Jones MediaAmerica, has been named president of MediaAmerica, replacing Schonfeld. Jim LaMarca remains executive vp and COO of JRN.

Atlantis Delivers Biggest Sci Fi Audience

Sci Fi's premiere of *Stargate Atlantis* on July 16 delivered the largest audience of any series in the cable channel's history, with 4.19 million viewers 2-plus. The program was also the top-rated show among adults 18-49 and 25-54. The performance follows the season opener of its sister program, *Stargate SG-1*, which premiered July 9 with 3.2 million persons 2-plus.

Daily Buzz Adds 9 Affiliates

The Daily Buzz, the weekday-morning news program produced through a 50/50 joint venture between Acme Communications and Emmis Communications, has picked up nine new TV stations, bringing its total to 136 affiliates reaching 32.6 percent of the U.S. population. The new affiliates include eight UPN stations owned by Viacom: KTXA-TV in Dallas; KSTW-TV in Seattle; WNPA-TV in Pittsburgh; WNDY-TV in Indianapolis; WWHO-TV in Columbus, Ohio; WTVX-TV in West Palm Beach, Fla.; WUPL in New Orleans; and WLWC-TV in Providence, R.I. The ninth new outlet is WHNS-TV, Meredith Broadcasting's Fox affiliate in Greenville-Spartanburg-Asheville, S.C.

Premiere Takes Marketing Group Outside

Premiere Radio Networks, the programming arm of Clear Channel Communications, has formed Premiere Innovative Marketing Group to provide radio, TV and cable outlets with customized marketing and sales-promotion campaigns. For the past three years, PIMG has been strictly an internal resource for more than 1,000 Clear Channel stations, providing services including customized publishing, customized CDs,

listener-loyalty programs, affinity cards, customer incentives, and community and cause-marketing events.

Weathermen Launch Weekend Radio Show

Top meteorologists Herb Stevens, better known as The Skiing Weatherman, and Joe Bastardi of Accu-Weather are set to team up for a new national weekend radio show called *Real Weather USA*. Launching Sept. 4, the two-hour show will originate from WPRO-AM in Providence, R.I., and is being syndicated by Syndicated Solutions. Regular segments will include reports on weather events around the country, gardening and lifestyle features, home improvement, and health and safety.

Rightie Talker Ingraham on a Roll

Since switching syndicators (from Westwood One to Talk Radio Network Enterprises) and dayparts (from early evening to the more competitive midmorning) last fall, *The Laura Ingraham Show* has more than doubled its affiliate lineup, to more than 250 from 100. Ratings for the conservative talker have also increased. At Salem Communications' KNUS-AM in Denver and at Rose City Radio's KXL-AM in Portland, Ore., *Ingraham's* share of audience has risen more than 30 percent overall.

Showtime High on Huff!

Showtime announced at the Television Critics Association press tour in Los Angeles last week that it has picked up a second season of the series *Huff!* four months before the first season premieres. The drama, starring Hank Azaria, Blythe Danner and Oliver Platt, will premiere Nov. 7. *Huff!* centers on Azaria's character, a psychiatrist who reexamines his life following a tragedy involving one of his patients.

NextMedia Expands in N.C.

NextMedia Group will strengthen its presence in the Coastal Carolinas with a deal to purchase five radio stations serving Wilmington, N.C., from two separate sellers for \$24.5 million cash. From Ocean Broadcasting, NextMedia is acquiring WAZO-FM, WRQR-FM and WMFD-FM. From SeaComm Inc., it is buying WKXB-FM and WFSM-FM. The five new stations give NextMedia 20 stations in the region, where it also has 1,200 outdoor displays. NextMedia began operating the stations through a local marketing agreement on July 1. ■

The Latin Beat

Publishers are laying the groundwork to grab a slice of the booming Hispanic marketplace BY TONY CASE

AS THE LATINO POPULATION EXPLODES AND MARKETERS POUR MORE DOLLARS INTO Spanish-language media, leading U.S. publishers like Meredith Corp., American Media Inc. and Time Inc. are embracing the market as never before—selling more ad pages, expanding their reach and gearing up

new magazine projects, all the while swiping executives from rival companies to direct their Hispanic ventures.

It's no wonder that publishers are cozying up, considering that in 2003, ad revenue soared 23.7 percent and ad pages jumped 6.5 percent versus 2002 among 58 Spanish-language magazines tracked by the Hispanic Magazine Monitor of Fort Lauderdale, Fla. Major marketers last year dramatically boosted their spending in magazines, among them Procter & Gamble (up 32 percent to \$11.2 million), General Motors Corp. (up 166 percent to \$7 million) and Pfizer (up 138 percent to \$1.9 million).

Following the phenomenal success of publications like Time Inc.'s 425,000-circ *People en Español* and Latina Media Ventures' 308,000-circ *Latina*, new titles are springing up. Meredith, publisher of *Ladies' Home Journal*, is prepping a major Spanish-language magazine for launch sometime next year, a spokesman for the company confirmed. Although Meredith remains tight-lipped about the details, the project has been rumored to be either a women's title or a personal-finance magazine.

Meredith got a foothold in the Spanish-language market last year when it acquired the American Baby Group, encompassing the titles *Healthy Kids en Español*, *Espera* (for expectant moms) and *Primeros 12 Meses* ("First 12 Months"). In January, the Meredith Magazine Group hired Ruth Gaviria, who earlier was director of marketing and brand development at *People en Español*, as its director of Hispanic ventures, a newly created position. "When you look at Meredith's core values—when you look at the home, the family, helping a woman develop herself—there is such a beautiful align-

ment with what Meredith stands for and what's important in [the Latino] culture," Gaviria says.

The dearth of mass-reach Spanish-language print products makes magazines an also-ran to TV in the eyes of many marketers. As Doug Alligood, senior vp, special markets at BBDO, points out: "There are a lot of print options,



"If you don't have a vested interest in [the Latino] market and in reaching this consumer, you're missing huge growth potential for your corporation." TIFRE

but the problem is the small circ. [Buyers] want to see something in the multimillions." Alligood explains that the Spanish-language print market has followed that of the magazine business in general, trending toward niche titles and away from mass-reach, general-interest books. Adds Gaviria: "Advertisers, while very patient, would like to see more publications reaching higher rate-base numbers."

Like the magazine market at large, the heat in Latino pubs at the moment is with celebrity-centered titles. Another U.S. publisher embracing the Spanish-language market is American Media, one of the major purveyors of celebrity news via titles such as the *National Enquirer* and *Star* magazine. In May, AMI began testing the glossy, 100,000-circulation *Thalia*, inspired by the Latin singing sensation. AMI will assess its newsstand performance over the next six weeks to determine whether to launch the magazine. *Thalia* comes on the heels

of AMI's launch last year of *Shape en Español*, with a 75,000 rate base. Meanwhile, AMI's celebrity tabloid *Mira!* delivered average sales of 114,411 in the last six months of 2003, 14 percent above its guarantee.

Earlier this month, AMI snagged Rose-Anne Tifre, formerly national ad director of the *Reader's Digest* Spanish-language spin-off *Selecciones*, to become publisher of its Latino Media Group. "Media companies are realizing that this is part of the future growth of American media as a whole, and if you don't have a vested interest in this market and in reaching this consumer, you're missing huge growth potential for your corporation," Tifre says. While categories like automotive and health/beauty remain strong for Spanish-language pubs, untapped business in categories like financial services and home furnishings awaits, she said.

The leader among Spanish-language titles, Time Inc.'s *People en Español*, continues to dominate the field, raising its guaranteed circulation to 425,000 from 400,000 last February.

Publisher Jacqueline Hernandez-Fallous, who joined the magazine in March after serving as vp, global account development for Turner International, reports that newsstand sales through June were up 7 percent over the prior year and September's ad pages rose 22 percent to 98 (though ad pages for the year through August dipped 1.2 percent to 455, reports the *Mediaweek* Monitor).

Automotive and health/beauty remain core categories for *People en Español*, while others such as retail and financial services are picking up, the publisher says. This year, the magazine has brought in several new advertisers, including Land Rover, DirecTV and Polaroid.

The publisher says to expect the pace of launches as well as ad growth in the genre to accelerate. "When you see the marketplace grow, as in the general market, you'll see more titles, more networks," she says. "Where there are readers, there are advertisers."

Full Disclosure

ABC reforms its audit rules

The Audit Bureau of Circulations this month clarified its rules, specifically relating to its censure provisions for magazines and news-

RATINGS CHANGE. FACTS DON'T.

FACT

Through more than half-a-century of change in the television industry, one constant has been Nielsen Media Research's commitment to providing the most timely and accurate measurements of TV viewing habits.

We have continually innovated new technology and methodologies to keep pace with extraordinary advances in the medium, always maintaining the highest standards of excellence.

Our ratings are audited every year and are constantly scrutinized by clients with competing interests. And Nielsen regularly subjects them to our own rigorous internal analyses.

We have increased the size of our samples to more accurately represent African-Americans and Latino audiences.

FACT

The Local People Meter is part of Nielsen's enduring tradition of quality and reliability.

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Nielsen has worked hard to make certain that the launch of this advanced ratings technology addresses the diverse interests of the television industry and its audiences.

We have met with and listened to more than 100 community leaders, elected officials and industry executives, and have helped form a national, independent Task Force on Television Measurement to ensure full and fair representation of all television viewers.

FACT

Nielsen is an independent company with no stake in the outcome of our measurements.

Unlike some of our critics, we have no interest in who is up or who is down in the ratings.

Nielsen is accountable to networks, advertisers and audiences, for what matters most—providing the most reliable estimates of who is watching the full spectrum of television programming.

We will continue to resist all attempts to alter this process for anyone's commercial self-interest.

FACT

As the television industry and its audience continue to change, Nielsen's commitment remains the same: to deliver the most accurate and representative information about how viewers *really* watch TV.



Nielsen
Media Research

Mediaweek Magazine Monitor

WEEKLIES JULY 26, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek [®]	26-Jul	48.62	28-Jul	48.63	-0.02%	1,638.92	1,538.28	6.54%
The Economist	17-Jul	41.00	19-Jul	25.00	64.00%	1,260.00	1,134.00	11.11%
Newsweek [®]	26-Jul	31.32	28-Jul	25.39	23.36%	1,122.94	1,095.09	2.54%
The New Republic [®]	26-Jul	3.00	28-Jul	4.50	-33.33%	152.31	179.36	-15.08%
Time [®]	26-Jul	39.99	28-Jul	37.10	7.79%	1,316.96	1,284.20	2.55%
U.S. News & World Report ^H	NO ISSUE		28-Jul	79.22	N.A.	906.16	756.53	19.78%
The Weekly Standard	DID NOT REPORT					141.57	155.82	-9.15%
Category Total		163.93		219.84	-25.43%	6,538.86	6,143.28	6.44%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	26-Jul	24.58	28-Jul	13.64	80.21%	686.83	671.20	2.33%
Entertainment Weekly	23-Jul	28.31	18-Jul	32.38	-12.57%	1,058.20	983.63	7.58%
Golf World	23-Jul	29.66	25-Jul	26.99	9.89%	742.10	671.42	10.53%
New York ^D	26-Jul	51.80	28-Jul	27.20	90.44%	1,395.55	1,250.80	11.57%
People	26-Jul	47.85	28-Jul	41.79	14.50%	1,905.28	2,040.80	-6.64%
Sporting News	NO ISSUE					478.51	374.98	27.61%
Sports Illustrated	26-Jul	37.95	28-Jul	42.39	-10.47%	1,319.67	1,270.25	3.89%
The New Yorker	26-Jul	26.80	28-Jul	26.01	3.04%	1,104.68	1,111.74	-0.64%
Time Out New York	21-Jul	53.56	16-Jul	68.58	-21.90%	1,832.18	1,929.22	-5.03%
TV Guide	25-Jul	23.87	26-Jul	26.46	-9.79%	1,304.72	1,306.95	-0.17%
Us Weekly	26-Jul	18.00	28-Jul	17.33	3.87%	874.43	702.45	24.48%
Category Total		342.38		322.77	6.08%	12,702.15	12,313.44	3.16%

SUNDAY MAGAZINES

American Profile	25-Jul	9.05	27-Jul	9.30	-2.69%	275.15	260.65	5.56%
Parade	25-Jul	9.62	27-Jul	10.23	-5.96%	371.96	382.07	-2.65%
USA Weekend	25-Jul	8.31	27-Jul	7.73	7.50%	367.63	361.27	1.76%
Category Total		26.98		27.26	-1.03%	1,014.74	1,003.99	1.07%
TOTALS		533.29		569.87	-6.42%	20,255.75	19,460.71	4.09%

D=2004 double issue; E=estimated page counts; H=2003 Best Hospitals Guide double issue; ®=one fewer issue in 2004 than in 2003; @@=two fewer issues in 2004

WEEKLIES JULY 19, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek [®]	19-Jul	39.50	21-Jul	33.29	18.65%	1,588.73	1,489.65	6.65%
The Economist	10-Jul	28.00	12-Jul	26.00	7.69%	1,219.00	1,109.00	9.92%
Newsweek [®]	19-Jul	25.59	21-Jul	27.89	-8.25%	1,122.94	1,069.70	4.98%
The New Republic [®]	19-Jul	4.95	21-Jul	4.58	8.08%	149.31	174.86	-14.61%
Time [®]	19-Jul	38.52	21-Jul	37.49	2.75%	1,269.92	1,247.10	1.83%
U.S. News & World Report ^C	19-Jul	33.08	21-Jul	27.06	22.25%	906.16	686.31	32.03%
The Weekly Standard	DID NOT REPORT					141.57	155.82	-9.15%
Category Total		169.54		156.31	8.53%	6,397.63	5,932.44	7.84%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	19-Jul	20.59	21-Jul	27.51	-25.15%	662.25	657.56	0.71%
Entertainment Weekly	16-Jul	36.82	11-Jul	40.84	-9.84%	1,029.89	951.25	8.27%
Golf World	16-Jul	16.67	18-Jul	15.99	4.25%	712.44	644.43	10.55%
New York	19-Jul	25.30	21-Jul	21.80	16.06%	1,343.70	1,223.50	9.82%
People	19-Jul	51.54	21-Jul	69.63	-25.98%	1,857.43	1,999.01	-7.08%
Sporting News	19-Jul	13.42	21-Jul	7.75	73.16%	478.51	374.98	27.61%
Sports Illustrated	NO ISSUE					1,282.83	1,227.86	4.48%
The New Yorker	NO ISSUE					1,077.88	1,085.73	-0.72%
Time Out New York	14-Jul	72.63	9-Jul	51.88	40.00%	1,778.61	1,860.64	-4.41%
TV Guide	18-Jul	31.22	19-Jul	35.31	-11.58%	1,280.85	1,280.49	0.03%
Us Weekly	NO ISSUE		21-Jul	21.33	N.A.	855.43	685.12	24.86%
Category Total		268.19		292.04	-8.17%	12,359.82	11,990.57	3.08%

SUNDAY MAGAZINES

American Profile	18-Jul	9.10	20-Jul	8.40	8.33%	266.10	251.35	5.87%
Parade	18-Jul	14.00	20-Jul	9.37	49.41%	362.45	371.84	-2.53%
USA Weekend	18-Jul	13.59	20-Jul	13.32	2.03%	359.32	353.54	1.63%
Category Total		36.69		31.09	18.01%	987.87	976.73	1.14%
TOTALS		474.52		479.44	-1.03%	19,745.32	18,899.74	4.47%

C=2004 double Convention special issue; E=estimated page counts; ®=one fewer issue in 2004 than in 2003; @@=two fewer issues in 2004

papers, and voted to amend the reporting requirements for magazine (and newspaper) Publisher's Statements.

The changes were approved at the July 7-9 board meeting held in Whistler, British Columbia, and were formally announced last week. A final passage of the rules will take place at the board's November meeting. The amendments will take effect Jan. 1, 2005.

The censure provisions will be applied to magazines that experience two consecutive audit adjustments of at least 5 percent (and to newspapers that experience an adjustment of at least 5 percent). The ABC board will impose a number of penalties, including a cash fine against a publisher found to have submitted a fraudulent circulation statement, and any magazine censured will be required to submit their circ claims to more frequent audits. Also, ABC will publicly disclose specific audit problems, and the publication will be excluded for one year from the semiannual FAS-FAX.

Other changes on the way include the move by ABC to have publishers disclose average paid circulation of every copy in all reportable categories. ABC also will eliminate the reporting of single-purchaser information. Previously, publishers provided disclosure of bulk sales (club memberships and sponsored programs) that exceeded 5 percent of paid circulation, and in a more prominent place (Paragraph 4B) if the circ exceeded 10 percent.

Rival BPA Worldwide claims that ABC is behind the times with the necessary reforms. "We congratulate ABC for adopting more stringent reporting standards, in line with those already in experience at BPA for nearly four years," crows Glenn Hansen, BPA president.

The rule changes stem from the circulation problems encountered by both the magazine and newspaper industries. G+J USA Publishing last year was caught inflating circulation numbers for *Rosie* and *YM*, and last month inflated circ figures for Tribune Co.'s *Newsday* and *Hoy*, as well as Hollinger's Chicago *Sun-Times*, were exposed. All three newspapers have been censured by ABC for their fraudulent practices.

"Anything that makes the rules more stringent at this point can only help," says Robin Steinberg, MediaVest vp, director of print services. "Because we, as buyers/planners, are spending way too much time on figuring out whether circulation is vital or fraudulent these days and not enough time on understanding the connectivity with the readers." —LG

BIMONTHLIES JULY/AUGUST 2004

	RATE BASE (2ND HALF '03)	CIRC. (2ND HALF '03)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
GENERAL INTEREST								
American Heritage	340,000	352,060	27.83	21.78	27.79%	101.86	92.38	10.27%
American Photo	200,000	200,936	48.25	46.67	3.39%	205.08	186.00	10.26%
Mother Jones	170,000	227,192	33.97	32.14	5.69%	123.59	122.87	0.59%
Category Total			110.05	100.59	9.41%	430.53	401.25	7.30%
LIFESTYLE								
AARP The Magazine	21,500,000	22,052,328	43.13	41.56	3.78%	181.61	161.00	12.80%
Bride's	None	371,445	302.30	341.32	-11.43%	1,683.54	1,977.53	-14.87%
Cargo	300,000	N.A.C	60.33	N.A.	N.A.	239.04	N.A.	N.A.
Departures ⁷	565,000	701,802 ^B	62.25	57.00	9.21%	417.74	369.64	13.01%
Elle Girl ^{E+4}	400,000	408,614	144.41	69.80	106.89%	329.72	246.50	33.76%
Fit Pregnancy ^A	500,000 ^X	528,214 ^B	96.31	177.54	-45.75%	370.73	440.18	-15.78%
Islands ⁸	200,000	203,878	53.67	55.14	-2.67%	322.84	314.26	2.73%
Modern Bride	None	395,612	400.18	345.16	15.94%	1,531.65	1,565.39	-2.16%
Nat'l. Geographic Traveler ^B	715,000	724,119	55.91	66.08	-15.39%	295.81	312.25	-5.27%
Saveur ^{B+J}	375,000	376,403	41.50	29.33	41.49%	155.05	126.78	22.30%
Category Total			1,259.99	1,182.93	6.51%	5,527.73	5,513.53	0.26%
SHELTER								
Dwell ^{B+D}	150,000	175,394	176.32	141.48	24.63%	395.16	331.83	19.09%
Elle Decor ⁷	500,000	513,266	117.30	90.90	29.04%	639.35	604.80	5.71%
Garden Design	275,000	280,250	33.65	25.45	32.22%	151.74	131.94	15.01%
Metropolitan Home	600,000	604,247	112.48	84.64	32.89%	483.20	412.70	17.08%
Midwest Living	850,000	858,836	106.90	115.80	-7.69%	630.91	595.10	6.02%
OG ⁶	300,000	288,295	43.14	19.69	119.10%	105.32	95.68	10.08%
Old House Journal ^H	None	113,446	122.21	128.70	-5.04%	251.70	252.56	-0.34%
Southern Accents	400,000	439,192	104.46	68.85	51.72%	400.74	365.71	9.58%
Traditional Home ^{B+S}	925,000	938,901	112.81	121.56	-7.20%	563.57	528.10	6.72%
Veranda	390,000	412,039	85.61	77.46	10.52%	445.76	402.75	10.68%
Workbench Magazine	375,000	383,509	30.22	31.00	-2.52%	128.92	139.10	-7.32%
Category Total			1,045.10	905.53	15.41%	4,196.37	3,860.27	8.71%
SPORTS/FITNESS								
Golf for Women	500,000	510,741	93.45	90.73	3.00%	344.13	314.66	9.37%
Ski ⁸	450,000	458,745	NO ISSUE	NO ISSUE		241.08	278.74	-13.51%
Skiing ⁷	400,000	408,372	NO ISSUE	NO ISSUE		157.68	162.14	-2.75%
Spa	None	85,000	87.83	80.29	9.39%	334.88	279.03	20.02%
T+L Golf	625,000	650,549	61.08	62.00	-1.48%	330.20	316.46	4.34%
Weight Watchers	1,000,000	1,098,275	76.61	54.00	41.87%	303.42	246.05	23.32%
Category Total			318.97	287.02	11.13%	1,711.39	1,597.08	7.16%
MEDIAWEEK MONITOR TOTALS			2,734.11	2,476.07	10.42%	11,866.02	11,372.13	4.34%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2003 except: B=audited by BPA Worldwide, C=not audited and X=did not file audit by deadline; A=Aug./Sept. issue; D=combined figures of June and July/August issues; E=combined figures of June and July/Aug. 2004 issues, 2003 is July/Aug. single issue; G=combined figures of June/July and Aug./Sept. 2004 issues, 2003 is single July/Aug. issue; H=combined figures of May/June and July/Aug. issues; J=June/July issue; S=Sept. issue, no Aug. issue; 7=publishes seven times; 8=publishes eight times; +=one more issue in 2004 than in 2003

BIWEEKLIES JULY 26, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	19-Jul	69.26	21-Jul	52.15	32.81%	802.82	783.98	2.40%
Forbes	26-Jul	111.03	21-Jul	98.14	13.13%	1,867.57	1,535.10	21.66%
Fortune	26-Jul	135.29	21-Jul	123.16	9.85%	1,809.54	1,616.41	11.95%
National Review	26-Jul	17.17	28-Jul	14.50	18.40%	237.06	199.31	18.94%
Rolling Stone		NO ISSUE				754.49	661.87	13.99%
CATEGORY TOTAL		332.75		287.95	15.56%	5,471.48	4,796.67	14.07%

MONTHLIES AUGUST 2004 (REVISED)

The Mediaweek Magazine Monitor's August monthlies report, published July 12, had some fuzzy math—must be from all that summer sun and beach air. The following magazines submitted ad-page reports with some discrepancies or missed the deadline due to our summer schedule. The correct, restated August figures are noted below.

	RATE BASE (2ND HALF '03)	CIRC. (2ND HALF '03)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
Automobile	625,000	635,723	57.96	62.78	-7.68%	517.13	541.83	-4.56%
Business 2.0	550,000	587,986	62.82	67.11	-6.39%	462.63	407.21	13.61%
Bicycling	400,000	405,639	46.32	36.52	26.82%	315.50	346.90	-9.05%
Child	1,020,000	1,035,447	88.44	104.06	-15.01%	581.24	562.35	3.36%
Men's Journal	650,000	660,678	77.77	59.37	30.99%	509.06	535.77	-4.99%
Motor Trend	1,250,000	1,263,030	99.34	90.24	10.08%	734.67	709.39	3.56%

CHARTS COMPILED BY AIMEE DEEKEN

60sec. With



**Mandi
Norwood**
Editor in Chief,
Shop Etc.

Q. Is the Aug. 17 launch of Hearst Magazines' Shop Etc. a case of following in the footsteps of Condé Nast's Lucky? **A.** No. Women, after four years, have fallen in love with shopping again. Retail is up. People are feeling more optimistic about the economy. This is absolutely the right time. **Q.** What's different about your magazine? **A.** It's not just about choice; it's really about service. We have something unique to offer to someone who is very busy, and shopping across fashion, beauty and home. **Q.** What kind of reader are you targeting? **A.** Primarily female between 25 and 49, and someone who is really busy. **Q.** Can you give me a peek inside the magazine? **A.** It's organized like a department store and there will be items across all price points. We want this to mimic a shopping experience, rather than the orthodox experience of flipping through a magazine. One of the areas I really love is a column called Hot Shots, which is the inside scoop that you may not get unless you're part of the industry. It spins out into Hot Coms, about dot.coms, and Hot Cats, about catalogs. And we have a column called Retails, which is an essay on women's deep connection with shopping—how shopping can elevate your mood. This is a moment in the magazine where we can pause and talk about shopping and how it affects us. **Q.** Doesn't this make women look just a bit shallow? **A.** Well, we really do have to shop. And as a result, I would rather make that process fun and interesting and enable our shoppers to be wiser. And there's nothing remotely shallow about wanting really good value. **Q.** So, any hot picks? **A.** I'm personally loving the Marc Jacobs round-toe pumps. **Q.** Will your selection spark a shoe fight? **A.** [laughs] There are always shoe fights!

mr. television

BY MARC BERMAN



Now, Play Nice

THE TELEVISION CRITICS ASSOCIATION SUMMER PRESS TOUR IN LOS ANGELES, WHICH wrapped last week, is usually such a lovefest, but this year saw some real fireworks. NBC chief Jeff Zucker accused Fox of thievery over Fox's *The Next Great Champ* boxing/reality series, which will debut

before *The Contender*, NBC's identical, previously announced boxing/reality show. "Fox used to be innovators, and now they're imitators," Zucker told a packed crowd of quote-hungry scribes. "If we were really concerned about their boxing show, we would rush our boxing show in and beat theirs."

Lighting up a few bottle rockets of his own, Stephen McPherson, ABC's new entertainment president, also attacked Fox: "In terms of ripping off or cloning or whatever you want to call it, if I were a member of the creative community, it would be incredibly disconcerting to me that if you take a show, a pitch, into Fox, and if they can't—or don't—buy it, they will steal it."

McPherson's anger stems from Fox suddenly coming out with *Trading Spouses: Meet Your New Mommy*, its wife-switching reality show, before ABC debuts its previously announced *Wife Swap* this fall.

The always-in-control Gail Berman, Fox's entertainment president, didn't mince words in her reply. "The baseless allegations of theft and extortion are outrageous and unacceptable," Berman insisted. "I will not participate in perpetuating this myth. We are up to the challenge at Fox as we go head to head for the viewing audience."

(CBS' Les Moonves, UPN's Dawn Ostroff and the WB's Garth Ancier wisely chose to stay out of the fracas.)

As a father of three who was looking for-

ward to some adult time at the Press Tour, I at first thought Zucker, McPherson and Berman trading barbs came off sounding a bit childish. Although my instinct as a parent is to sit the three down and tell them to play fairly, I'll excuse McPherson from his part in the fight because he only just stepped into his job. And I'm going to let Zucker off the hook because, frankly, he opened up a can of worms that shouldn't stay closed.

What Fox has done—courtesy of its little executive, Mike Darnell, and with the apparent blessing of Berman—is cheapen network television that much more by blatantly ripping off the competition. The sad thing is, Fox has actually been pretty innovative in the recent past in the realm of reality. Like it or hate it, *The Simple Life* is different from anything else out there. And every network wishes it had come up with the juggernaut called *American Idol*. So why should Fox stoop to such blatant copycatting now?

It's not unprecedented in this industry. We all know this is a business in which networks compete with similar shows to attract the most viewers. Remember when NBC and CBS launched rival medical dramas *ER* and

Chicago Hope directly opposite each other in 1994? Or when the sitcoms *Delta House* (ABC), *Co-Ed Fever* (CBS) and *Brothers and Sisters* (NBC) all tried to capitalize on theatrical *Animal House* in the spring of 1979? Or the three Amy Fisher made-for-movies produced right after the so-called "Long Island Lolita" pumped a bullet into the head of her lover's wife? CBS ultimately moved *Chicago Hope* to another night, the *Animal House* rip-offs canceled each other out, and the Fisher fever faded.

Ultimately, we'll have to see which of these new shows viewers like the most. I haven't seen *Trading Spouses* or *The Next Great Champ* yet, but at this point it really looks as though Berman & Co. have traded taste for trash.

"I like to think that we try to do different shows," Berman argued during Fox's executive session at the Press Tour. "The goal is to be innovative in reality television as well as it is in scripted television. It's very important to us."

As far as I'm concerned, that goal was put on the back burner when Fox ordered *Trading Spouses* and *The Next Great Champ* despite knowing that the competition was doing the exact same shows. I'm happy to give Fox credit for recent innovation with *Arrested Development* and *The O.C.*, but the network is starting off on the wrong foot in 2004-'05 with these reality series rip-offs. Programming a network should be

about putting the best programming foot forward, not copying someone else's ideas and rushing to get yours on the air first.

Move over, Jeff Zucker and Steve McPherson—you have someone else on your side. ■

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

My instinct as a parent is to sit Berman, Zucker and McPherson down and tell them to play fairly.

MEDIAWEEK (ISSN 1055-176X, USPS 885-580) is published 45 times a year. Regular issues are published weekly except 7/5, 7/19, 8/2, 8/16, 8/30, 12/20, 12/27 by VNU Business Publications USA, 770 Broadway, New York, NY 10003. Subscriptions: \$149 one year, \$249 two years. Canadian subscriptions: \$199 per year. Other foreign subscriptions \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Publication Mail Agreement No. 40031729. Return Undeliverable Canadian Addresses to: Deutsche Post Global Mail 4960-2, Walker Road, Windsor, ON N9A 6J3. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: mediaweek@espcorp.com. Subscriber Service (800) 562-2706. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (800) 7-ADWEEK. POSTMASTER: Address changes to MEDIAWEEK, P.O. Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2004, VNU Business Media Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher. Reprints (651) 582-3800.

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MED WATCH

Drugstore Chain Up For Sale
Retailer J.C. Penney Co. said it plans to sell its Eckerd drugstore chain. Eckerd, classified by Penney as "discontinued operations," ranks as the country's fourth-largest drugstore chain, behind Walgreen Co., CVS Corp. and Rite-Aid Corp.



An Eckerd drugstore in Dallas.

Genzyme Announces Purchase

Shares of Genzyme Corp. fell early Friday after it announced plans to buy Lex Oncology Inc. in a bid to add cancer drugs to its line of medicines. Genzyme said it would pay about \$1 billion, or \$26 a share in stock. The deal is expected to close by midyear and add to Genzyme's earnings in 2006.

Kids Can Buy Illegal Drugs Online

Some 338 portals and 187 anchor sites will sell opioids, stimulants and drugs like OxyContin to buyers of any age, says Columbia University's National Center on Addiction and Substance Abuse. Only 6% ask for prescriptions. Joseph Califano Jr., CASA's chief, said, "It's a dangerous and immediate threat."



Abbott Spinout Carries Debt

A \$750 million loan in Hoopra — the hospital products firm Abbott Laboratories plans to spin out this year — will actually be used by Abbott to pay down debt. Analysts say it shouldn't put too heavy a debt burden on Hoopra, however, because the hospital supply business has stable cash flows.

HEALTH & MEDICINE

New Cancer Drugs Offer Patients Hope, Drug Makers Success

Some Medicines Prolong Life
That's one reason leading pharmaceutical firms see strong sales growth ahead

BY GLORIA LAU
INVESTOR'S BUSINESS DAILY

Until recently, cancer was considered hard to treat — a disease few survived. Doctors even joked about oncologists having cardiologists envy. Heart disease patients, unlike people with cancer, have many proven options, including statins that stop cholesterol, angioplasty and bypass surgery. In contrast, most cancer patients don't get guarantees.

According to the American Cancer Society, cancer kills nearly 54,000 Americans and causes 30% of all deaths. But new drugs that target cancer cells while avoiding healthy cells are boosting chances of survival. Most of these drugs have regular approval but not only tiny populations of patients with rare cancers, but they offer hope.

The list of targeted drugs includes Novartis AG's Gleevec, Genentech Inc.'s Rituxan and AstraZeneca's PLX200. These drugs target diseased cells without harming healthy cells — something traditional chemotherapy can't do.

"Gleevec really is a landmark," said analyst Howard Lang of JMP Securities. "In terms of its impact on chronic myeloid leukemia patients, they're effectively cured. Sometimes you have a 90% response rate — instead of a 50% response rate."

Targeted treatments not only help patients, they also drive the cancer drug business.

What's driving growth? "New treatment options are increasingly allowing cancer to be managed as a chronic disease, not just a chemotherapy regimen that lasts several months," Lang said.

Genentech, for example, prolongs life. Since patients live longer, the total treatable population grows.

"From the drug company's standpoint, you don't lose your patients' customers after a year," Lang said. "You get to keep them for several years."

The new drugs also are changing people's willingness to pursue treatment at all. Raech says. In the past, some patients with late-stage cancer refused treatment.

"Why face going through a lot of treatments to make my life miserable — lose hair, get mouth sores, diarrhea, become anemic, lethargic and prone to infections — and then get just an extra six months?" Raech said. "Why not just die six months earlier but enjoy a better quality of life?"

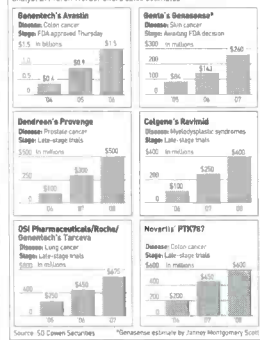
Another growth driver is the aging population. As people grow older, they're more likely to get cancer. And many take several drugs at once in cocktails rather than alone.

"Drug combinations are most frequently given for common adult cancers because each drug is only partially effective," said Dr. Michael Friedman, chief executive of the City of Hope Comprehensive Cancer Center in Los Angeles. "By combining the drugs, you can combine the benefits."

In mid-February, the Food and Drug Administration approved first-in-class Erlotinib — an other targeted drug. It's for colorectal cancer, which strikes the colon and rectum. The third most common

Cancer Pipeline

These are among the promising drugs either recently approved at the FDA, awaiting review, or in late-stage testing. S.D. Cowen Securities analyst Dr. Yaron Werber offers sales estimates.



they did show that Erlotinib shrinks tumors.

Studied together, Erlotinib and sunitinib shrink tumors in 22.9% of patients and delayed tumor growth 4.1 months. Used alone, Erlotinib shrank tumors in 10.8% and delayed tumor growth 1.8 months.

Jeanne Montgomery, analyst Brian Frye sees Erlotinib sales of \$98 million this year and \$220 million next year. He expects sales for colorectal patients to peak at \$500 million.

"It's possible other studies could lead to off-label use for other cancers, but I'd rather not speculate where this could happen," Frye said.

Frye Erlotinib to generate more than \$1 billion in sales each for the next two years. It would also need to be used

Q&A

R&D Funding Goes Up On Bioterrorism Fears

BY AMY BERRY

INVESTOR'S BUSINESS DAILY

In the age of terrorism, it's perhaps not the biggest weapons that give people nightmares. It's the smallest. "The mysterious appearance of the poison ring in San Bern [California] recently reminded us of how easily biological agents can slip into seemingly secure locations. And thanks to new medical technologies, it's even easier to manipulate poisons and viruses into potent weapons."

To help combat the threat, the Department of Homeland Security and other federal agencies are making deals with biotech to help develop bio-defense products.

Some are working on vaccines and treatments for possible exposures such as anthrax, ricin and plague. Others are developing detectors to catch these substances before they reach their victims.

President Bush's proposed Project BioShield, now working its way through Congress, would provide \$5.6 billion over the next 10 years to help hit the bioterrorism fight.

company. In a company it's not like you have one group that's completely isolated from other people. So there's a flow of information. Often times some innovation occurs. I'm not going to say they use the funds for (non-defense purposes). It benefits the company as a whole.

IBD: At the state conference, many of the presenting companies were small and some didn't have any products out yet. How many (investors) report mentioned a few big firms involved, like GlaxoSmithKline, P.L.C. and Glaxo Sciences Inc. are there different dynamics at work with small biotech vs. big ones?

Gilbertson: The big companies really aren't all that interested, because a lot of them already have revenues. They're making money. They don't need to rely on the government. And they certainly don't want the government to impose greater scrutiny on their business practices.

Russell Gilbertson



is a financial analyst at Roth Capital Partners, a former physician in anesthesiology specializing in immunology at M.D. University of Wisconsin, Madison in Madison, Wis. Gilbertson, Project BioShield was proposed by President Bush last year in the State of the Union address. He proposed \$5.6 billion over 10 years for procurement. That's the main part of it — to guarantee that biotech companies that are developing these countermeasure products would have markets in which to sell them. The initiative also

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