

# MEDIAWEEK

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APRIL 11, 2005 \$3.95 VOL.15 NO.15

THE NEWS MAGAZINE OF THE MEDIA

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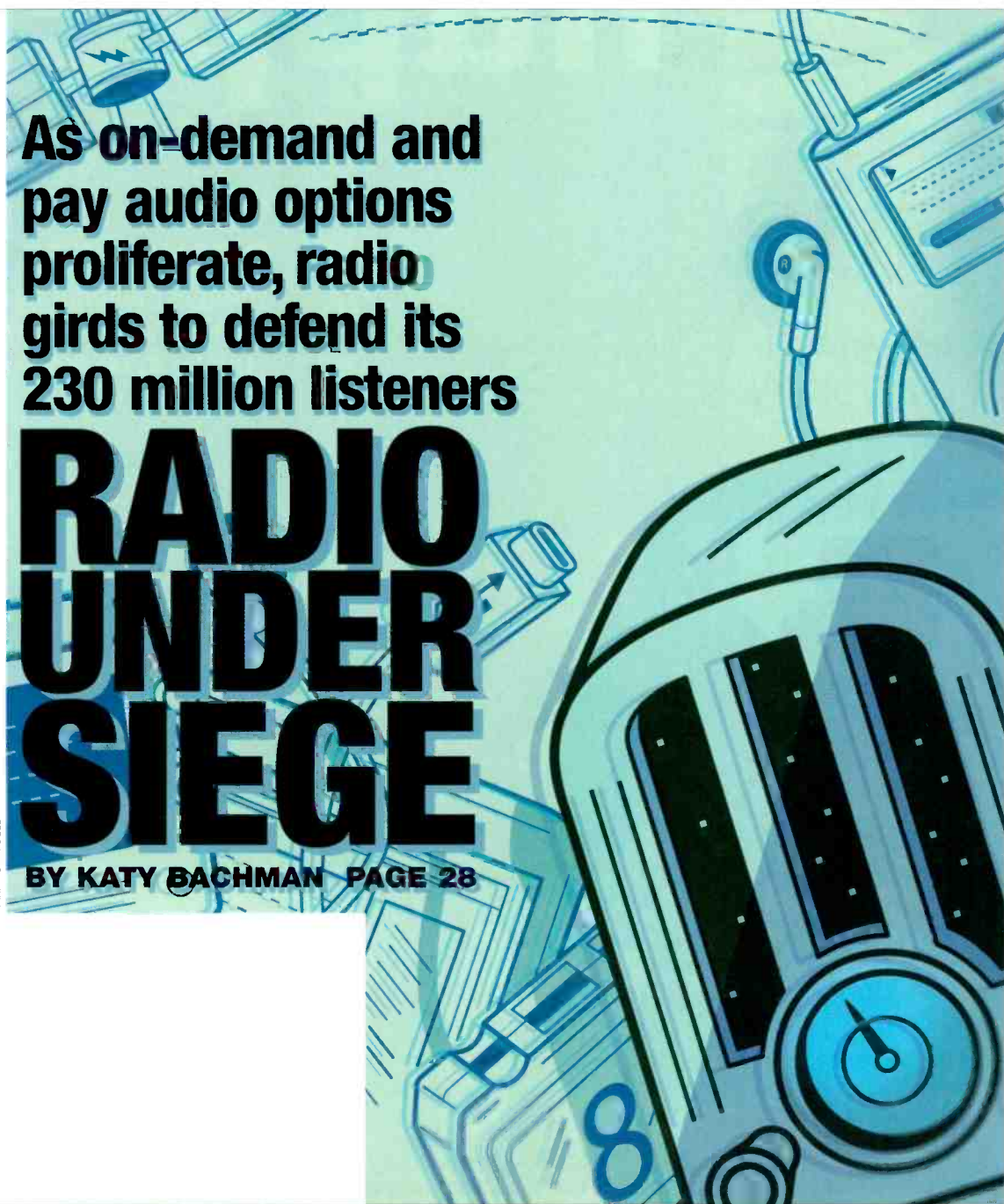
*Idol*, *Housewives* lead-ins lift *House* and *Anatomy* **PAGE 10**

As on-demand and pay audio options proliferate, radio girds to defend its 230 million listeners

## RADIO UNDER SIEGE

BY KATY BACHMAN **PAGE 28**

HARRY CAMPBELL



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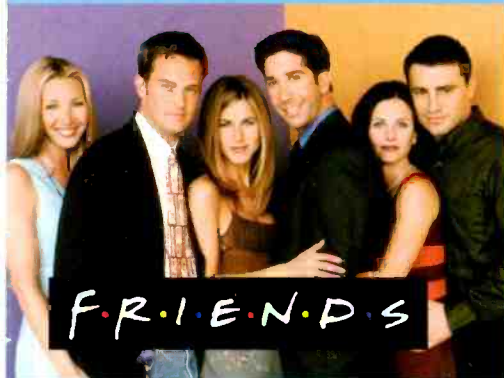
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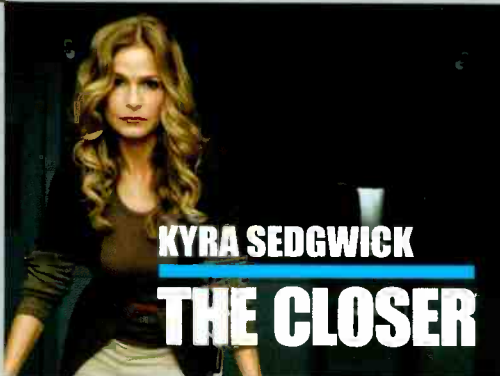


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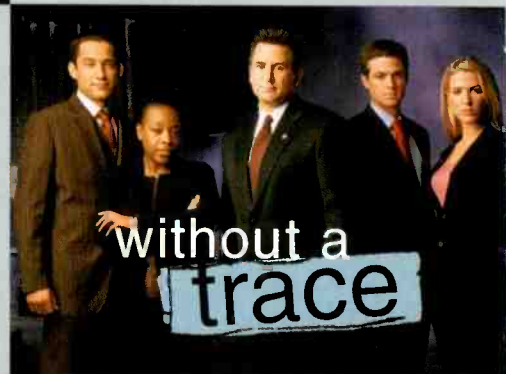
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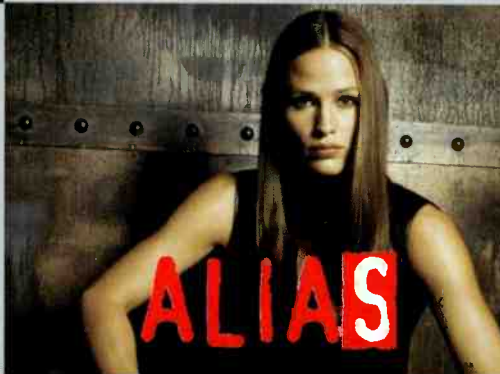


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# At Deadline

## ■ TIME WARNER, COMCAST WIN ADELPHIA BID

Time Warner and Comcast late last week reached a deal in principle with cable operator Adelphia Communications to buy its 5.3 million subscribers for \$18 billion. The deal was expected, but Time Warner and Comcast

beat back a last-minute offer from Cablevision Systems Corp., which reportedly offered \$16.5 billion. Neither Comcast nor Time Warner would comment,

but sources said Comcast could gain 2 million subs and liquefy tax-free its 21 percent stake in Time Warner.

Comcast is already the largest U.S. cable operator, with 21.5 million subscribers. Time Warner Cable has 11 million subscribers currently and could gain an additional 3.3 million homes, including a key subscriber cluster in Los Angeles.

## ■ TLC TO INVEST IN NEW SHOWS

Discovery Networks' TLC is re-examining its programming position after two years of declining ratings due in part to waning audience interest in its signature series, *Trading Spaces*. Under new executive vp and general manager David Abraham, TLC pledged during its upfront presentation in New York last week to modify existing formats and invest in new talent and shows. The net's execs also hope to move beyond the home category and focus on documentaries and stories about interesting people. TLC will launch a six-part series on Texas high society called *Sheer Dallas* on April 15; on Memorial Day, it will launch a five-part series called *Operation Homecoming*, which will focus on the personal stories of American soldiers returning from tours of duty all over the world.

## ■ BROWNE TO HEAD TELEMUNDO

NBC Universal promoted Don Browne, Telemundo network's COO since May 2003, to replace Jim McNamara, who resigned as president last week. McNamara's contract was up, and insiders said he declined to stay on. There is talk that McNamara, who has a creative background and strong ties to the programming community, may start his own production company. Browne's experience is more on the news and business side, although he has worked with McNamara at Telemundo since 2003. Prior to Telemundo, Browne was president/gm of NBC's owned-and-operated station in Miami, WTVJ, where he integrated the first successful NBC and Telemundo station duopoly.

## ■ ORGANIC'S PRESTON JOINS MSL

Sally Preston, most recently vp, publisher of Rodale's *Organic Style*, has been named senior vp, publisher of *Martha Stewart Living*. Preston succeeds Suzanne Sobel, who in March stepped down as the magazine's executive vp, ads sales/marketing and publisher on the eve of Stewart's release from prison. Still to be determined is whether a corporate ad sales executive will join the company to coordinate sales with publishers of *Martha Stewart Living Omnimedia's* other publications, including *Everyday Food* and *Martha Stewart Weddings*.

## ■ BYRON ALLEN EYEING A BUYOUT OF PAXSON

Entertainer/entrepreneur Byron Allen, the chairman/CEO of Entertainment Studios Corp. and former co-host of NBC's *Real People*, is hoping to raise enough money to buy out Paxson Communications and turn struggling Pax TV into a broadcast network aimed at an African American audience. Allen needs a reported \$2.2 billion to pay off the company's debt.

■ **ADDENDA:** Cablevision Systems Corp. said it would cease all operations of its money-losing satellite TV service, **Voom**, on April 30 despite efforts by the media company's chairman, Charles Dolan, to save it...**Shari Cohen** and **Jason Maltby**, most recently co-directors of national broadcast at MindShare North America, were each promoted to the new position of president, co-executive director at the media agency...After dipping in the early part of the year, keyword prices increased by an average of 9 percent in March, according to the latest **Fathom Online Keyword Price Index** issued by search marketing firm Fathom Online. The increase was seen across all keyword categories Fathom tracks...Time Inc.'s **Real Simple** and WGBH Lifestyle Productions will launch a weekly half-hour

television program this fall on PBS. The show will offer tips and strategies to simplify viewers' complex lives. Production begins this spring...**Sarah Gray Miller**, founding editor of *Budget Living*, resigned last week. A replacement has not yet been named...**KTRK-TV**, ABC TV's owned-and-operated station in Houston, has yet to agree to participate in Arbitron's upcoming demonstration of the portable people meter. So far, 15 of the 16 TV stations in the market are encoding their signals, which the PPM needs in order to track TV viewing and radio listening.

## INSIDE MEDIaweek



**Toffler bridges the Internet-TV divide with MTV Overdrive Page 12**

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## Market Indicators

### NATIONAL TV: SLOW

There is still a large amount of second-quarter prime-time scatter available. Buyers continue to wait until closer to a time to place orders and look to morning daypart as a cheaper alternative.

### NET CABLE: MOVING

There's more money moving into second-quarter scatter than previously expected. A mix of financials, packaged goods, movies and wireless is fueling spending with CPMs on some networks hovering at just above 2004 upfront prices.

### SPOT TV: OPEN

Continued softness. Auto is still dragging, with domestics spending less than foreign carmakers. Plenty of inventory available. Buyers expecting movies and entertainment to rev up during the month. Home improvement, retail are active spenders.

### RADIO: SOFT

Many national and network annuals have yet to be placed. Local remains steady, up slightly in some markets, but no particular category is hot. Auto is mixed: soft in Detroit and solid in L.A. and Washington, D.C.

### MAGAZINES: STEADY

Beauty products that preserve youth are hot in women's health and fitness magazines. Fashion ads, both high-end and mass-market, are booming.

## Rodale, AMI Shake Up Top Management Teams

Two top-level publishing executives, Rodale's Sara Levinson and American Media Inc.'s Carolyn Bekkedahl, left their respective companies last week amid management shake-ups.

At Rodale, Levinson, who will stay on in an advisory role, resigned as president of the Women's Publishing Group. Her counterpart, Tom Beusse, who was president of the Men's Health & Sports Group, has been elevated to president of Magazine Publishing and Marketing Solutions. Also, *Runner's World* editor David Willey was promoted to vp, editor in chief and editorial director of the Sports Group, which includes *Bicycling* and *Backpacker*.

Meanwhile, at American Media Inc., CEO David Pecker has tapped Dennis Publishing veteran Lance Ford as president of Advertising and Publishing for AMI, a new position; Carolyn Bekkedahl, who was president of the Active Lifestyle and Entertainment Group, resigned. Pecker denied there was a problem afoot with Bekkedahl, noting she wanted to spend more time with her family. "I don't fix what isn't broken," he insisted. "She did a great job."

Ford spent eight years at Dennis, overseeing *Maxim*, *Stuff* and *Blender*, until he left in September 2004 in a management shake-up. Ford is also a vet of Condé Nast's *Bon Appétit* and *The New Yorker*.

Also quietly exiting AMI in late March was G+J USA Publishing vet Dan Rubin, who joined last fall as senior vp, planning and development. —*Lisa Granatstein and Stephanie D. Smith*

## Tucson Stations Angry Over February Ratings Foul-up

TV broadcasters in the No. 71 Tucson, Ariz., market are crying foul over the February ratings book, and they want Nielsen Media Research to recall it.

Out of the four weeks in the sweeps period, Nielsen was unable to publish ratings in the printed report for week No. 3 because only 93 diaries were returned, well below Nielsen's "reportable" (continued on page 10)

# Cable Will Target Off-net Syndication

Sales execs: we can lure \$300 million; syndie execs: we've got ratings

THE UPFRONT By John Consoli

As the cable networks finish up their upfront presentations to media buyers this week, there are rumblings that several will attempt to lure dollars away from the \$2.3 billion syndication upfront pot. While the intent is not new, most media buyers are giving the strategy a greater chance of success this year, if the cable networks play their cards right.

A prime target of the cable nets will be ad dollars currently being placed in syndicators' off-net shows, the same shows that also air on cable, including *Everybody Loves Raymond*, *Friends*, *Seinfeld*, *The West Wing*, *ER*, *Walker, Texas Ranger* and *The X-Files*. While the cable networks tend to sell those shows in packages with other dayparts or less desirable programming, much like the syndicators do, the syndicators have aroused a greater amount of ill will among media buyers for forcing them to take a lot more B- and C-level programming if they want an A-level show.

"Syndication is definitely vulnerable," said Donna Speciale, president of broadcast and programming at MediaVest USA. "They will definitely have to play their cards right to counter cable."

"Syndicators have traditionally tried to cram too much lower-level programming into the buy," said Ray Warren, managing director of OMD. "If cable offers a better way to get that higher-end programming, it is possible that its strategy can work."

Playing the price card isn't the only way cable plans to compete against syndication in the marketplace. The more diverse cable-network sales groups will also tout value-added packages syndicators can't offer.

"The syndicators really have a challenge with their off-net programming," said David Levy, president of Turner Sports & Entertainment ad sales and marketing. "Advertisers want more than just 30-second spots, and this is where we can offer them more than the syndicators: broadband extensions, product integration, video-on-demand opportunities, all types of promotional platforms. This is where syndicators will be challenged."

For example, Levy said Turner can offer advertisers value-added opportunities to sponsor an *Everybody Loves Raymond* or *Seinfeld* night on TBS, with interstitials on top of traditional :30s. "We can offer them tune-in promotion opportunities, and we can still offer them a price break from syndication," he said.

Depending on the cable exec, they believe that anywhere between \$150 million and \$300 million could be lured away from syndication.

"\$300 million sounds too high, but between \$100 million and \$200 million is doable," countered OMD's Warren.

Jon Mandel, CEO of MediaCom, said the cable strategy can't be based totally on lowering price, or it would have to give its ad inventory away to pick up \$300 million. "They would have to drop their prices 30 to 40 percent," he said. But Mandel added that it is not

While *Raymond* gets high ratings in syndication, Turner's Levy says he can cut bigger deals by offering value-added packages.

CBS WORLDWIDE INC.





impossible to lure dollars away. "Cable can pull money away from syndication, but it depends on the price-value relationship." That speaks to the value-added extensions that Levy is pitching.

MediaVest's Speciale acknowledged that cable's ability to offer more marketing opportunities than syndication is a big plus. "Syndication can give up some virtual product placement, but that's about it," she said.

Speciale also noted that because cable has so many more rating points to sell, it is not out of the realm of possibility that some of the networks could sacrifice price in order to lure away some volume from syndication.

But Mitch Burg, president of the Syndicated Network Television Association, threw water on the cable strategy, stating, "Everybody is aspirational this time of year. The fact is our off-net sitcom ratings are six times those of ad-supported cable in the [adults] 18-49 demo, and three of the highest-rated sitcoms in all television recently were from syndication. The highest-rated cable show was 125th. The buyers want solid 18-49 ratings, and cable doesn't have the reach syndication does."

While most syndicators did not return calls, refused to comment or deferred to Burg, Chris Kager, executive vp of media sales for NBC Universal, said syndicators are not alone in packaging shows.

"Packaging shows is not about forcing an advertiser to commit to a lower-rated show to get an A-list product," Kager said. "Unlike cable, which is demo-specific, deals in syndication are made based on the program content. While we might offer a package to advertisers for *Starting Over* and *The Jane Pauley Show*, we would never combine two very different shows like *The Jane Pauley Show* and *Fear Factor*. We package shows that are similar in content."

And reiterating Burg's argument, Kager said, "Off-network shows have advantages in syndication over cable, because they have a bigger reach. No matter how well a show like *Seinfeld* or *Friends* does on cable, there is a bigger audience in syndication."

Mandel said regardless of what sales strategy cable, syndication or the broadcast networks use to sell in the upfront, it will be a game-time decision as to where the money goes. "Today we no longer have money specifically targeted in television," said Mandel. "Who gets what money depends on price value, and everybody has something going well and something that is uglier than my kid sister. This is the first time I can remember in a long time that I can say something positive about everyone in the TV business." —with Marc Berman ■

# Baseball's Fast Pitch

## Sales pacing well ahead of last season; absence of NHL inventory helps

TV SPORTS By John Consoli

**D**espite all the negative publicity from the steroid scandal, advertisers are flocking to Major League Baseball telecasts this season, with national sales on ESPN and Fox's FSN regional sports networks running significantly ahead of a year ago.

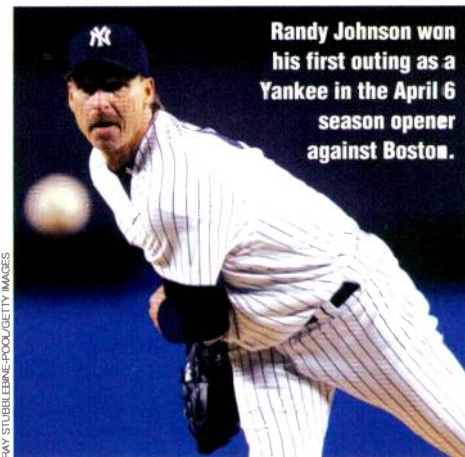
Ad sales for the Fox broadcast network's weekly Saturday-afternoon national telecast are about even with last year, but games do not start airing until May 21. Sales are expected to pick up within the next month as the network begins a push to start selling its October post-season prime-time inventory in conjunction with its regular-season games.

"Baseball has got some juice now," said Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales. "It's the strongest baseball marketplace I've seen in the past five years." New ESPN sponsors include Home Depot, General Motors and Taco Bell, while Anheuser-Busch has significantly increased its third-quarter commitment.

While Erhardt would not comment on sell-out levels, sources said regular-season telecasts, which air three nights a week on ESPN and ESPN2, are more than 90 percent sold, far ahead of this point last season. At FSN, which also sells ad inventory for the Yankees Entertainment and Sports (YES) Network, sellout levels are between 80 percent and the low 90s, depending on the opposing team, according to Kyle Sherman, executive vp of national ad sales for FSN regional sports networks. Most nets are at least 10 percent ahead of last year's sellout levels, he said, adding that CPMs are also up. Sherman is in charge of selling spots to national advertisers who want regional exposure.

XM Satellite Radio, Fidelity Investments, Red Roof Inn, Valero Energy Corp., Coors and Qwest Communications are new national advertisers in the FSN telecasts.

Credit MLB for doing a good job recruiting additional official sponsors to the game. Within the past month, Home Depot, General Mills/Wheaties, General Motors and delivery service DHL have all signed on as sponsors. Among other investments, sponsorship includes a significant on-air presence. What has also proven an effective tool for advertisers is the virtual, on-screen signage that appears during telecasts on the wall behind home plate, which is changed every half inning or inning. That signage is sold by MLB and the individual networks, and the revenue is shared.



Randy Johnson won his first outing as a Yankee in the April 6 season opener against Boston.

RAY STUBBERNE-POOL/GETTY IMAGES

Tim Brosnan, MLB executive vp, business, said advertisers are being drawn to baseball telecasts based on strong postseason ratings last year, and because they realize that fan interest is still there, in spite of the steroid situation. "This season [the teams] had record advance ticket sales, up 6.5 percent over last year, and licensed merchandise sales were up 100 percent over last year," Brosnan said. "All of the advertisers who placed their bets on the first week of the season were winners. If you cumulated the rating of the opening-night Yankees-Red Sox game that aired on both ESPN and the regional sports networks in those markets, the game had a 4.5 cable rating."

Brosnan added that by the All-Star game in July, about a dozen of the MLB official partners will have MLB themes in their on-air ads. "These commercials will feature players, baseball themes and the affinity between their products and Major League Baseball," Brosnan said. XM Satellite Radio and DHL spots with baseball themes are already on the air. "I think advertisers believe we are determined to rid the game of steroids, and they have confidence that the game will prosper and we will fulfill our promises to them," Brosnan added.

But there's another reason baseball is doing well: the canceled National Hockey League season. "If you take the Stanley Cup playoffs out of April, May and June, it leaves a lot of ratings points to make up," said Ray Warren, managing director at OMD. "There are also fewer spring rating points for the NBA, which is mostly on cable now. So it seems like it would be hard for baseball not to succeed." ■

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minimum" of 161 diaries. But Nielsen included week-three data in the files used by agencies and incorporated the data into the four-week average ratings. Ratings books in No. 155 Anchorage, Alaska, and No. 160 Palm Springs, Calif., had the same problem.

Station ratings in Tucson were down across the board. "Nielsen can't statistically publish it, but then they send it off so agencies can post on it," said Ray Depa, general manager of KGUN-TV, Emmis Communications' ABC affiliate. "It's ludicrous, and it could amount to thousands and thousands of dollars [in lost ad revenue] for all of us."

"It's garbage in, garbage out," added Jim Arnold, vp and gm for KOLD-TV, Raycom's CBS affiliate. "Nielsen should withdraw the book from the market."

Nielsen, owned by Mediaweek parent VNU, will not recall the book, said a Nielsen representative, who attributed some of the shortfall to the Tampa, Fla., post office that mails Nielsen's diaries. "Sometimes we make our target; sometimes we don't. But we won't be pulling the book. It's still viewing, it's accurate and we don't want to throw it away," the rep said. —*Katy Bachman*

## Pol Asks FTC to Reconsider The Regulation of Nielsen

Even though the Federal Trade Commission said it would not regulate TV ratings, the year-long debate over local people meters is far from over. Just as Nielsen Media Research was calling for its critics to stand down, at least one politician wasn't taking the FTC's no for an answer. Sen. Conrad Burns (R-Mont.), a senior member of the Senate Commerce Committee who was responsible for last summer's hearings about Nielsen's rollout of local people meters, last week fired off a letter to the FTC urging it to reconsider its position given "Nielsen's status as a monopoly." He also said he hopes to have a second round of hearings on TV ratings later this year, and may introduce legislation.

Burns' letter was in response to a letter dated March 30 from FTC chair Deborah Platt Majoras, who was responding to queries sent earlier this year from about 20 con- (continued on page 12)

# Hit Shows Do Double Duty

*American Idol, Housewives help launch new successes on Fox and ABC*

**NETWORK TV** By A.J. Frutkin

**A** key to broadcast success lies in a network's ability to launch new programming off of its assets. Easier said than done. But with *House* and *Grey's Anatomy*, Fox and ABC seem to have accomplished just that.

The two series, both medical dramas, lead out of big hits. Fox's *House* airs after *American Idol* on Tuesdays at 9 p.m. ABC's *Grey's Anatomy* follows *Desperate Housewives* on Sundays at 10 p.m. The success of the shows is the result of some strategic thinking—and a whole lotta luck. "I wish I could say that we developed the perfect show to go behind *American Idol*," said Preston Beckman, executive vp of strategic program planning at Fox.

Fox expressed strong support for *House* from the start. The show launched two months prior to *Idol*, having joined the schedule this season. During that time, it averaged 6.7 million viewers, scoring a 2.7/7 among adults 18-49. "The ratings weren't phenomenal," Beck-

man said. "But we saw we had something."

Since *Idol*'s January premiere, *House* has averaged 15.4 million viewers, drawing a 6.1/15 in adults 18-49. With *Idol*'s massive viewership going far beyond the traditional Fox audience, Beckman noted that *House* is the "broadest and most accessible show we've put behind it."

Meanwhile, ABC had told advertisers last season that it was looking specifically for shows with strong female points of view. And it found them. After two broadcasts, *Grey* averaged 17 million viewers, earning a 7.4/18 share among adults 18-49. *Grey* performed better in those two airings than did its predecessor, *Boston Legal* (which was renewed last week). Despite *Legal*'s critical acclaim, advertisers said *Grey* flows better out of *Housewives*. "Both are combinations of tragedy and comedy with compelling female leads," said John Rash, Campbell Mithun's chief broadcast negotiator.

*Legal* is seen by some viewers as a spinoff of *The Practice*, a show "they had drifted away from," Rash added. "*Grey* is a fresh start off a fresh hit, so everyone can enter the watercooler talk at the same time."

ABC also has used the hit drama *Lost* to its advantage, growing *Alias*' audience by almost 3 million viewers. The network is likely to return *Alias* (also renewed last week) to Wednesdays next winter. Another show might do better, though a network's expectations can only be so high competing against *American Idol*'s results' show. "The big unknown in that time period is how would any show do against *Idol*," said Jeff Bader, executive vp at ABC Entertainment. ■



**Grey's Anatomy follows Desperate Housewives. After two weeks, it has 17 million viewers.**

MICHAEL ANSEL/ABC

## Keeping an Eye on Cable

*At NCTA, pols keep focus on cable indecency; Sensenbrenner joins chorus*

**WASHINGTON** By Todd Shields and Megan Larson

**O**ne of televised indecency's most powerful critics stopped by the Best Buy booth at the National Cable & Telecommunications Association's annual convention in San Francisco last week to see how consumers can block programming they find offensive. Unfortunately for TV execs, Sen. Ted Stevens (R-Alaska) went away unconvinced by the demonstration, his stance just one of several indications

that cable's brush with content regulation may be far from over.

Indeed, none other than Federal Communications Commission Chairman Kevin Martin told the NCTA gathering in San Francisco that indecency is "a serious and significant issue that the commission needs to continue to be focused on." But Martin did not use his appearance—his first since becoming chairman last

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gressional members. While the FTC concluded that intervening in the debate was not within the commission's authority and should be left to the Media Rating Council, Burns argued that wasn't enough. Burns, along with Don't Count Us Out and other TV groups, are concerned that Nielsen has yet to receive full MRC accreditation in four of its five LPM markets, but still plans to launch the service in Washington and Philadelphia in the coming weeks.

For its part, Nielsen last week told its clients it would implement in its LPM markets a new program of personal coaching and incentives to increase participation in large and minority households where faulting has been an issue. —KB

## Sen. Harkin: Advertisers Are Enablers of Obesity

Advertisers are fighting back against Sen. Tom Harkin (D-Iowa), calling the lawmaker's proposals to limit junk food marketing the result of "ill-informed opinions" that rest on "sweeping generalizations."

Harkin told a Washington gathering sponsored by major advertising associations that their members play a role in America's worsening obesity epidemic. "Advertising works brilliantly because it persuades children to demand...a regular diet of candy, cookies, sugary cereal, sodas and all manner of junk food," Harkin told the group on April 5.

Harkin wants to give federal officials the power to clamp down on junk food advertising to children. His legislation failed in the last Congress, and odds for success are considered poor in the current, Republican-controlled Congress.

But elections happen and Congress changes, so advertising interests want to dominate the emerging debate. The American Advertising Federation, the American Association of Advertising Agencies and the Association of National Advertisers issued a detailed response to Harkin.

"Childhood obesity is a complex problem that cannot be solved by simplistic proposals," the groups said. They said ad restrictions in other countries proved ineffective. —Todd Shields

month—to repeat his call for family-friendly content tiers or a la carte channel offerings.

Cable likes its business model of broad tiers that can offer Disney programming as well as sexier fare. It hopes to ward off would-be content regulators by demonstrating that consumers can avoid shows they don't like—even if they still have to pay for objectionable programming tied into broad tiers.



Sensenbrenner wants tough obscenity laws.

ROBERT L. WOLLENBERG/PHOTO

Skeptics include Stevens, chair of the Senate Commerce Committee, who watched as remote-wielding officials deftly blocked programming by channel, by show and by rating. "He received a very good explanation, [but] at this point he is not convinced yet that this is the total answer," said Stevens' spokesperson, Melanie Alvord. The click-and-block technology does not work for roughly 22 million cable customers (out of 70 million cable customers overall) who are on analog systems and do not have set-top boxes.

Cable offers free blocking technology for them, but getting it requires a phone call and a wait for the cable guy.

Stevens has yet to decide how to proceed, Alvord said. The senator has suggested extending to cable the indecency regulations that are now applied to broadcasters, and he has called for cable to offer family-friendly programming tiers. Rep. James Sensenbrenner (R-Wis.), chair of the House Judiciary Committee, said criminal law that provides penalties of up to two years' imprisonment could be used against purveyors of obscene or indecent material. "People who are in flagrant disregard should face a criminal process rather than a regulatory process," Sensenbrenner told a panel discussion. Aides said Sensenbrenner aimed to suggest a targeted approach, rather than a broad new set of regulations.

The politicians' proposed solutions left cable executives unsettled. "It stifles creativity and changes the nature of cable, which is about choice," said Bill Hilary, president of BBC America. TV One president Johnathan Rodgers suggested that viewers write Congress to say they want certain shows on the air. "Shows like [FX's] *The Shield* won't be on the air if indecency laws are passed, and that is a sad thing," Rodgers said. ■

# MTV Goes Into Overdrive

## Creates new broadband-based content service for nonlinear media users

**INTERACTIVE** By Mike Shields

**M**TV appears to be taking an active role in nudging along the burgeoning on-demand link between TV and the Internet.

Last week, MTV announced the launch of MTV Overdrive, which the company referred to as a "hybrid" channel aimed at broadband users. While Overdrive will live on MTV.com starting April 25, its content is all about TV. Overdrive offers mostly original news, music, movie and programming-related clips, edited for those short Web attention spans, most running from two minutes to 15 minutes in length. But users with the time and inclination can also sit and watch an unedited, 45-minute news interview if they choose.

However, despite its TiVo-like functionality, Overdrive is banking on advertising. Viewers who stick around long enough will have to endure non-skippable 15-second spots. "This is not a charity here," quipped Ben White, vp of digital media at MTV. So far, Microsoft, Sony and Procter & Gamble have signed on as advertisers.

"It's extremely interesting to advertisers," said Greg Smith, executive vp of insight, planning and analysis at Carat Interactive. "We can't buy enough good stuff." Based on what MTV is hearing, Overdrive's delivery model is what its younger audience is asking for, and expecting from its media.

"They want to absorb content in nonlinear ways," said MTV Networks group president Van Toffler. "[MTV] is moving from being program-centric to a platform-agnostic, content-centric brand."

While Overdrive complements MTV's on-air schedule, offering behind-the-scenes extras of many popular series like the *Real World/Road Rules Challenge*, it is not designed to replace MTV. "We want to program [Overdrive] uniquely," said Toffler.

Carat's Smith believes that the way programmers tackle the trend toward schedule-less content "is interesting to watch," he said. "Most are doing it very gingerly. Video on demand is really a cultural shift." ■

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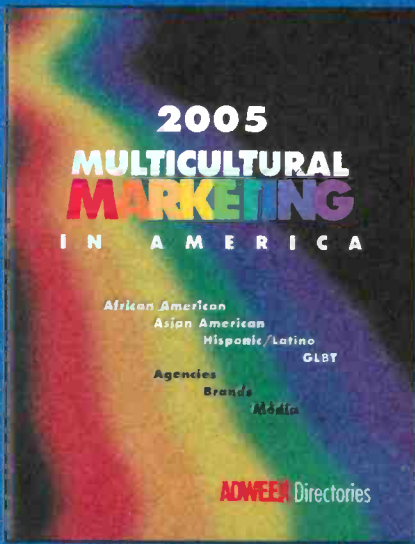
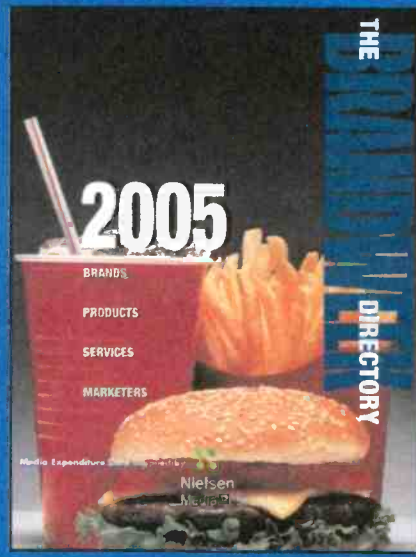
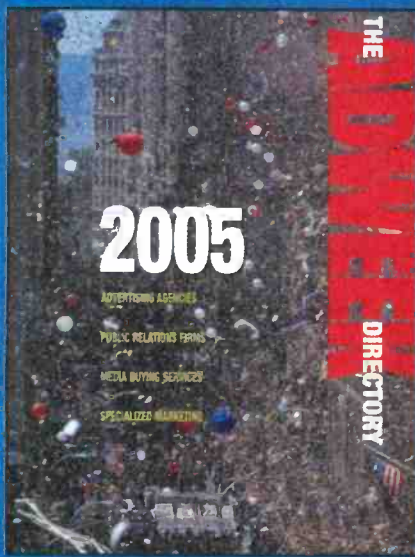
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# It's All About Multitasking

Operators say they'll expand all their technology to keep pace with demand

**CABLE TV** By Megan Larson

The overarching message of last week's meeting of the National Cable and Telecommunications Association was that success in the industry will no longer be determined by the mastery of one killer application, but by the ability to target customers on multiple platforms at the same time. There was also an underlying message: Listen to the children.

As consumers, especially younger demographics, seek information and entertainment through an increasing number of sources, cable operators, programmers and advertisers alike believe it is critical to be everywhere they are. At last week's conference, unlike those in the past, the focus wasn't on just one emerging technology—video on demand or digital video recorders or voice-over IP—but on all of them.

"Convergence is people," said Jonathan Miller, chairman/CEO of AOL, after describing how his 11-year-old son instant messages with six different people at once while watching TV. "We have this very different way of consuming media. [It's] true multiplexing."

DreamWorks SKG co-founder Jeffrey Katzenberg added that his company is in the business of delivering movies to "theaters, VOD, DVD...[or even] to a watch. Kids will watch *Shrek 2* on a Playstation [device] as much as they will watch it in a theater. Not less or more, but as much as."

It is the consumer who wants more toys for more convenience, access and speed, and it is up to the industry to come up with innovative ways to meet those demands, executives said. "That whole notion of driving consumers from one platform to the next is so valuable," said Ed Erhardt, president of sales and marketing for ESPN/ABC Sports.

Of the platforms available, VOD of course dominated many of the panel discussions last week. Though it is still unclear what the right revenue model is for the industry—subscription fees or advertising, or some amalgam of both—everyone agrees the platform allows for a deeper connection with the consumer.

Several operators, including Comcast (see

*sidebar*) and cable networks from Court TV to Oxygen, announced VOD channels that target a specific slice of their viewers. For example, the content on Oxygen's *Oh Baby!* will only be of interest to parents and, in a perfect world, the advertisers that want to reach them.

Media buyers are reluctant to embrace VOD because there is no ratings data yet to support viewing habits and attention levels. But sales executives are confident its value will soon be clear to advertisers. "We will crawl before we walk," said David Cassaro, president of Comcast Network Sales. "But once we walk, we will be running really fast."

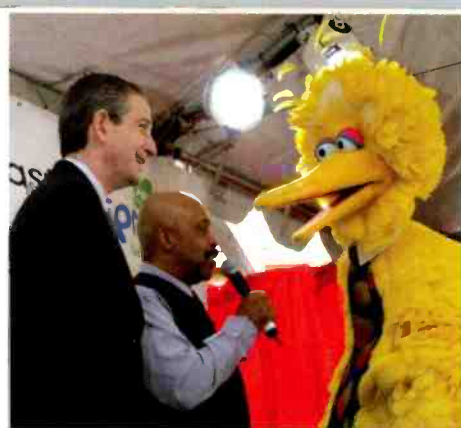
If commercials are going to work, the creative has to match up with the content in which it is running. One recent example: Tourism Australia is rolling out a long-form ad on the National Geographic Channel.

But it's not all just about VOD. Gaming is another potential avenue currently untapped for reaching viewers, especially those in the 12-34 demographic. Bing Gordon, executive vp and chief creative officer for Electronic Arts, told attendees that the expanding pool of gamers in the U.S. is looking to broadband for higher-speed applications. He challenged operators to use their bigger, fatter pipes to pump up speed and appeal to the 25 million gamers out there, or else cable will lose them to wireless applications.

Gaming appeals to the younger generation, a vital audience on which cable can grow. In many ways the gamer—aged anywhere from 10 to 25—will help shape the way operators, programmers and advertisers talk to customers in the future. "Recruit the Nintendo generation and figure out how to listen to them about convergence," Gordon said.

There is certainly enough bandwidth to make VOD, modems, telephone service, games and more available to the consumer. Cablevision COO Tom Rutledge said his systems only devote 6 megahertz of a 750-megahertz spectrum to high-speed data applications. "We have a tremendous platform," Rutledge said. "We keep opening it for more speed, and it keeps getting filled." ■

**"Recruit the Nintendo generation and figure out how to listen to them about convergence."**  
**BING GORDON**



## Sprouting Up

Comcast keeps pushing on VOD

**COMCAST CHAIRMAN** Brian Roberts joined Sesame Street's Big Bird (above) last week to officially unveil Sprout, the highly anticipated preschool service the cable operator created in conjunction with PBS, Sesame Workshop and HIT Entertainment. Comcast launched PBS KIDS Sprout On Demand on April 1, but the linear channel will debut this fall with a lineup of top children's series, including *Sesame Street*, *Bob the Builder*, *Angelina Ballerina* and *Barney & Friends*. "Parents should feel wonderful about what this channel could be," said Roberts. "I am proud to be a part of it."

Sprout On Demand offers 50 hours of programming a month—with one-fourth of the content updated every two weeks—and is offered free of charge on Comcast systems where VOD is available. Insight Communications will also pick up Sprout On Demand later this month. The network and its VOD component are being positioned as the first "24-7 destination for preschoolers with programming children love and parents trust," said Charlie Caminada, COO of London-based HIT, which produces *Bob the Builder*.

It is unclear if the VOD service will carry advertising, but Sprout the network will. The move has irritated some advocacy groups that don't think PBS should be associated with a commercial channel. "This deal ultimately undermines public television," said Jeff Chester, executive director for the Washington-based Center for Digital Democracy.

But execs promised that ads will not interrupt programming and will target parents, not kids. Gary Knell, president/CEO of Sesame Workshop, stressed that toys and happy meals won't be advertised, but diapers will. Similar to PBS' standards and practices, all ads on Sprout will be reviewed along strict guidelines that have been established by the four partners, a PBS representative said. —ML



\*\*\*\*\*

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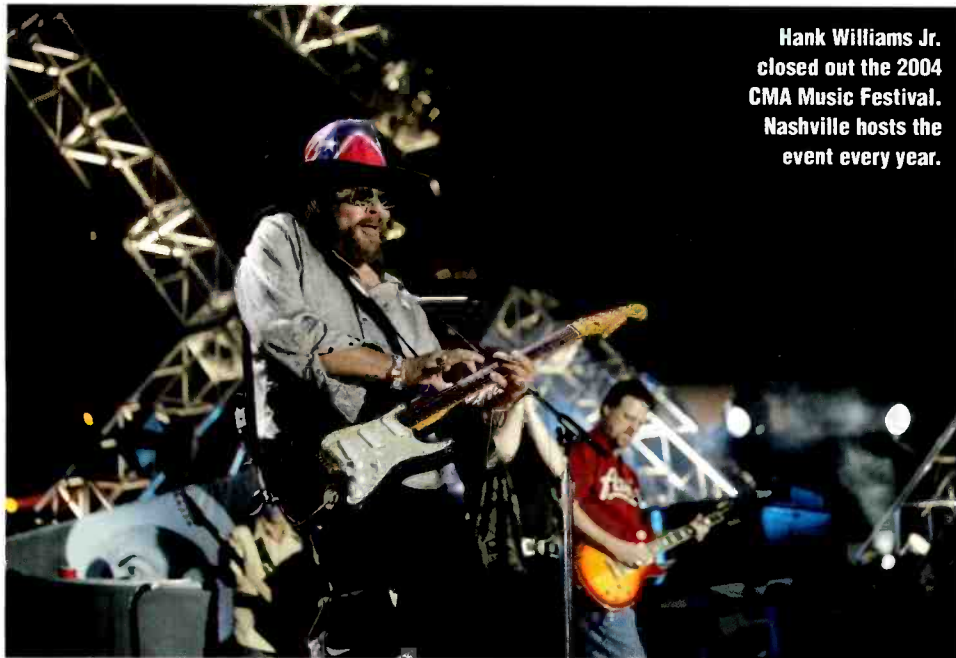


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# market profile

BY EILEEN DAVIS HUDSON



Hank Williams Jr. closed out the 2004 CMA Music Festival. Nashville hosts the event every year.

FLORIAN RUSSELL/GETTY IMAGES

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## Nashville, Tenn.

**HOME OF THE GRAND OLE OPRY AND THE COUNTRY MUSIC HALL OF FAME, NASHVILLE** is steeped in rich music heritage. Music City USA, as it's called, brims with reminders of those roots and their influence. As important as the arts are to the city, so too are sports, particularly

football and basketball. The National Football League's Tennessee Titans hold enormous sway in the market, as do local college sports. Their many die-hard fans voraciously gobble up local media coverage of their favorite players and teams.

The 30th-ranked Nashville television market, with 916,170 TV households, had experienced flat to low growth for several years until 2004 changed the trend, when spot TV grew about 9 percent overall. Despite having a robust advertising year, local broadcasters are still puzzled as to why Nashville is a top-30 market but ranks 38th in revenue, according to BIA Financial Network.

The tight ad marketplace necessitates that local broadcasters, already engaged in a daily struggle for viewers, find new revenue

streams. Local TV stations have honed in on morning news as the next area for growth. Within the past eight months, all three of the major network affiliates have expanded their morning news to start at 4:30 a.m.

Meredith Corp.'s NBC affiliate WSMV-TV was the station that started the 4:30 a.m.-news craze, launching it last August coincident with the 2004 Summer Olympics

carried by the network. Once viewed as an also-ran in the market, WSMV is making strides in the local news race, shedding its second- and sometimes third-place position in different news dayparts, says vp/general manager Steve Ramsey. In the February sweeps, WSMV was No. 1 at 5 and 6 p.m. in households and adults 25-54.

Also in August, husband-and-wife team Alan Frio and Terri Merriman started co-anchoring weekend morning news, which Ramsey credits with boosting weekend ratings. Merriman was initially hired to be the station's health reporter, then moved to the weekend slot alongside her husband. Other more recent changes to WSMV's weekend morning news include its expansion from one to two hours and its move from 11 a.m.-noon to 6-8 a.m.

WSMV is also the local home of *Dr. Phil*, *The Oprah Winfrey Show*, *The Ellen DeGeneres Show* and, as of last fall, *The Tony Danza Show*. "From 3 to 7 p.m., 40 percent of all the ratings points in Nashville are watching Channel 4," says Ramsey.

Landmark Communications-owned CBS affiliate WTVF-TV dominates the market from 6-7 a.m., at 10 p.m. and in midday news, according to president/gm Debbie Turner. A big draw at 10, as well as 6 p.m., is local broadcasting legend Chris Clark, who has anchored at the station since 1966. Landmark also owns News Channel 5 Plus, a local cable channel started in 1996.

"We have won the 6-7 a.m. news race for 39 straight sweeps, almost 10 years," Turner says. Adds WTVF program director Mark Binda: "In the February book, sign-on to sign-off, we were No. 2 among all CBS affiliates, and second in prime time among all CBS stations." In Nashville, WTVF has been No. 1 sign-on to sign-off 33 out of the last 34 sweeps.

The station has a long-standing partnership with *The Tennessean*, the city's lone metropolitan daily newspaper. Besides running a news ticker in its newscast promoting stories from the paper, WTVF also has a reporter who files nightly reports from the paper's Williamson County bureau.

At Young Broadcasting's WKRN-TV, the market's ABC affiliate, Steve Sabato, most recent-

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Spot TV	\$144,091,110	\$148,918,162
Local Newspaper	\$99,643,180	\$99,160,120
Spot Radio	\$37,139,770	\$44,046,400
Outdoor	\$14,421,980	\$15,510,260
Local Magazine	\$1,024,600	\$1,088,380
<b>Total</b>	<b>\$296,320,640</b>	<b>\$308,723,322</b>

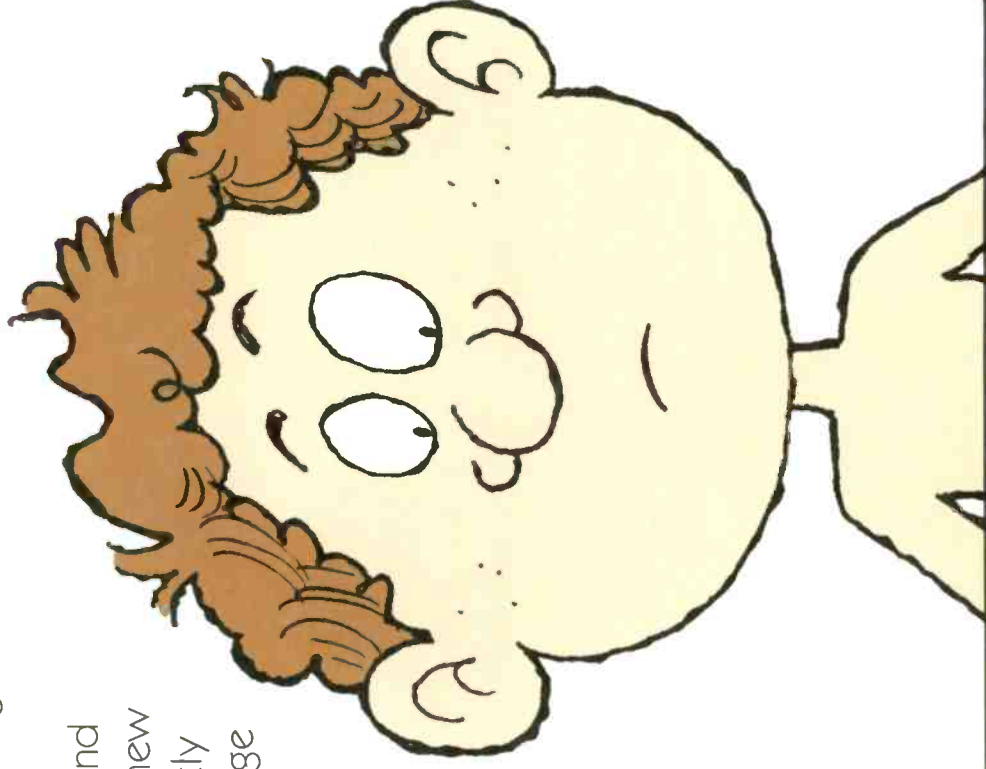
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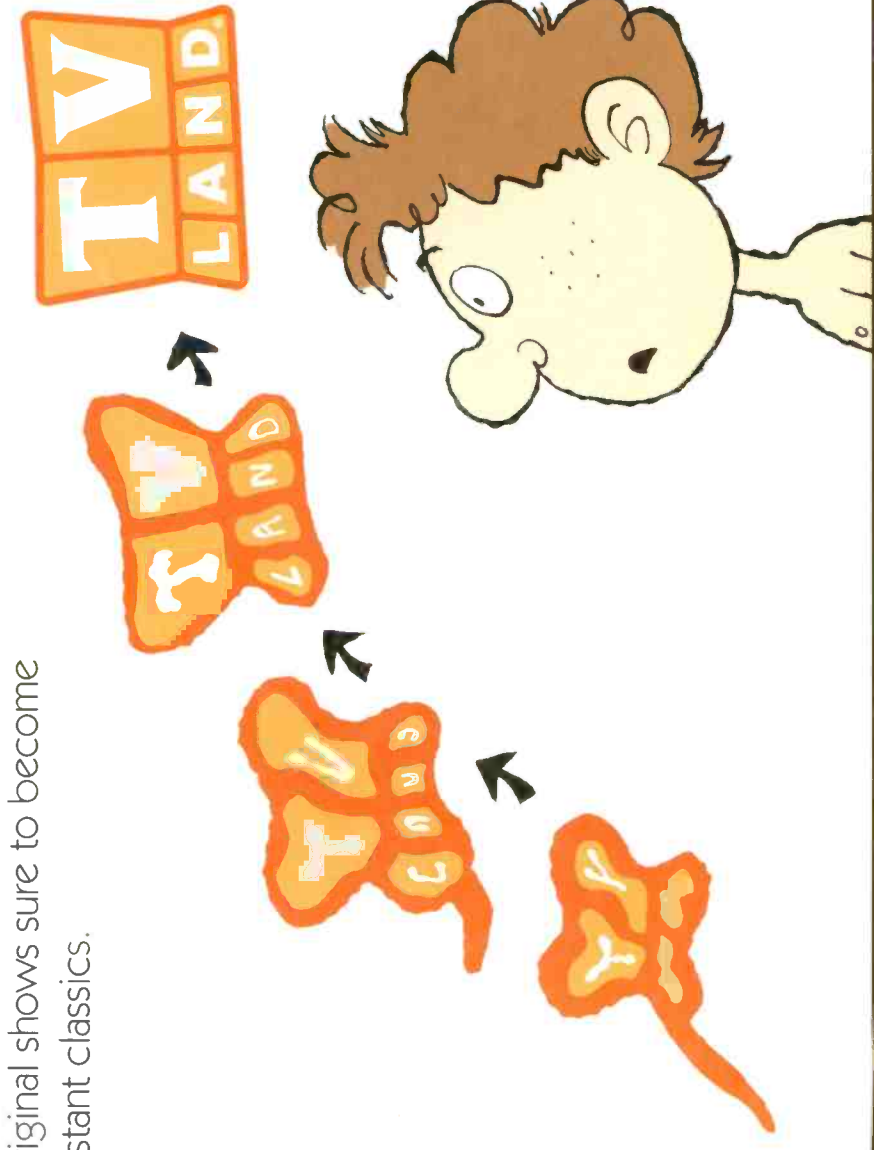
Relax, it's called "change" and it's coming in the form of new original shows. It's perfectly normal and beautiful. Change happens to everyone, so don't worry.

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And check out **TV Land's Top Ten**, where celebrities, experts and viewers like you vote for top ten lists of wackiest neighbors, lovable losers, TV romances and other hotly contested rankings.

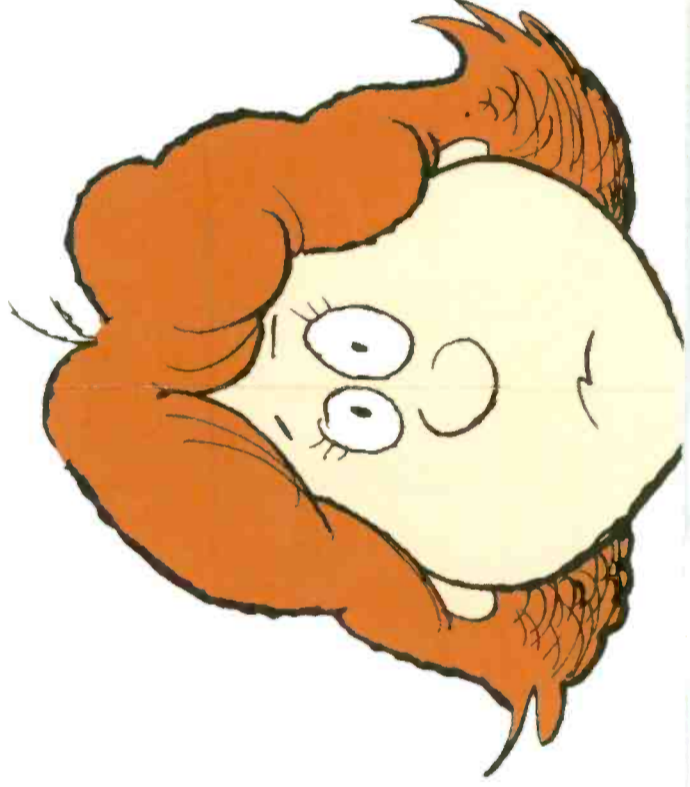
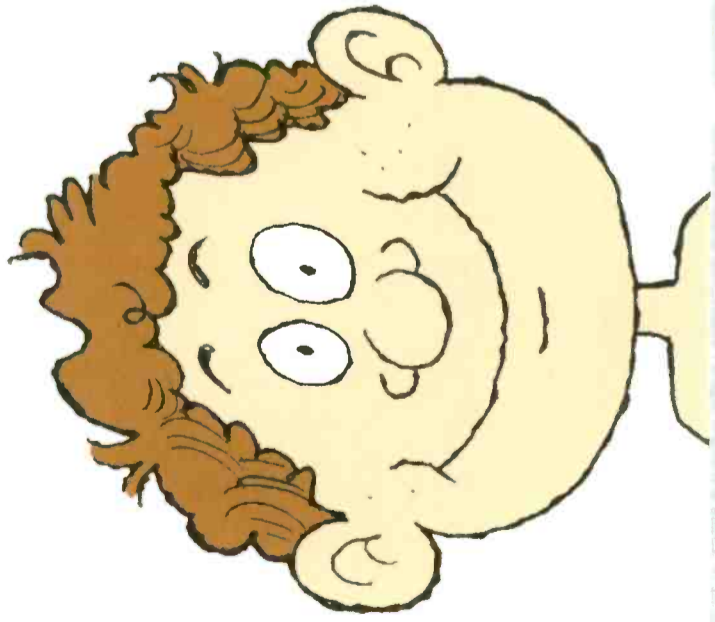
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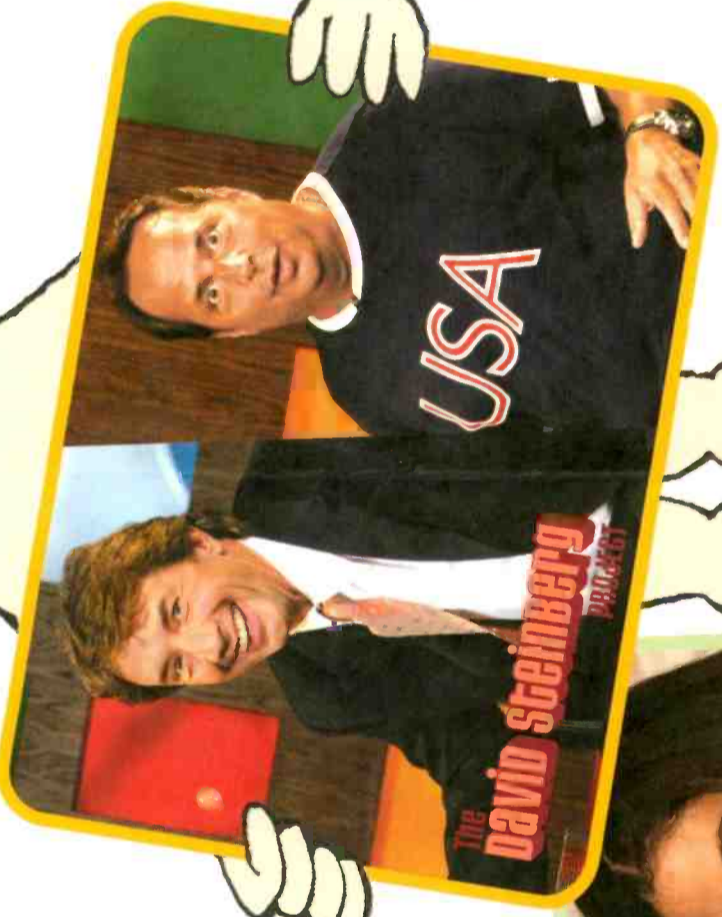
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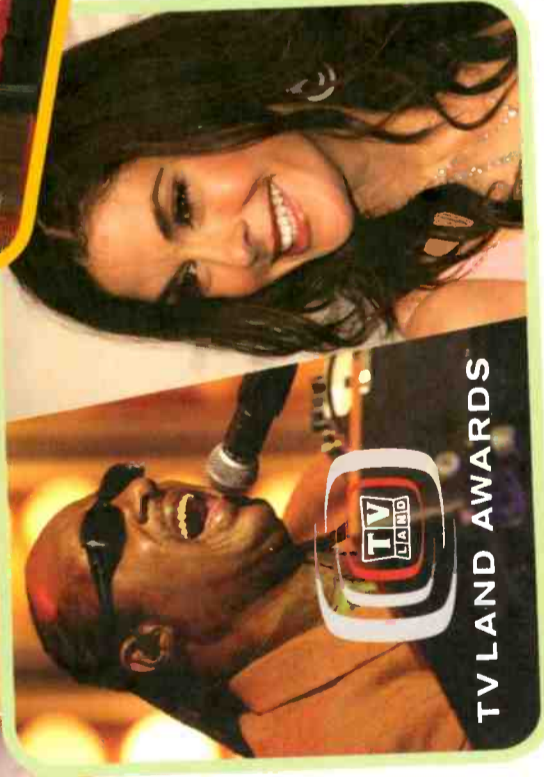




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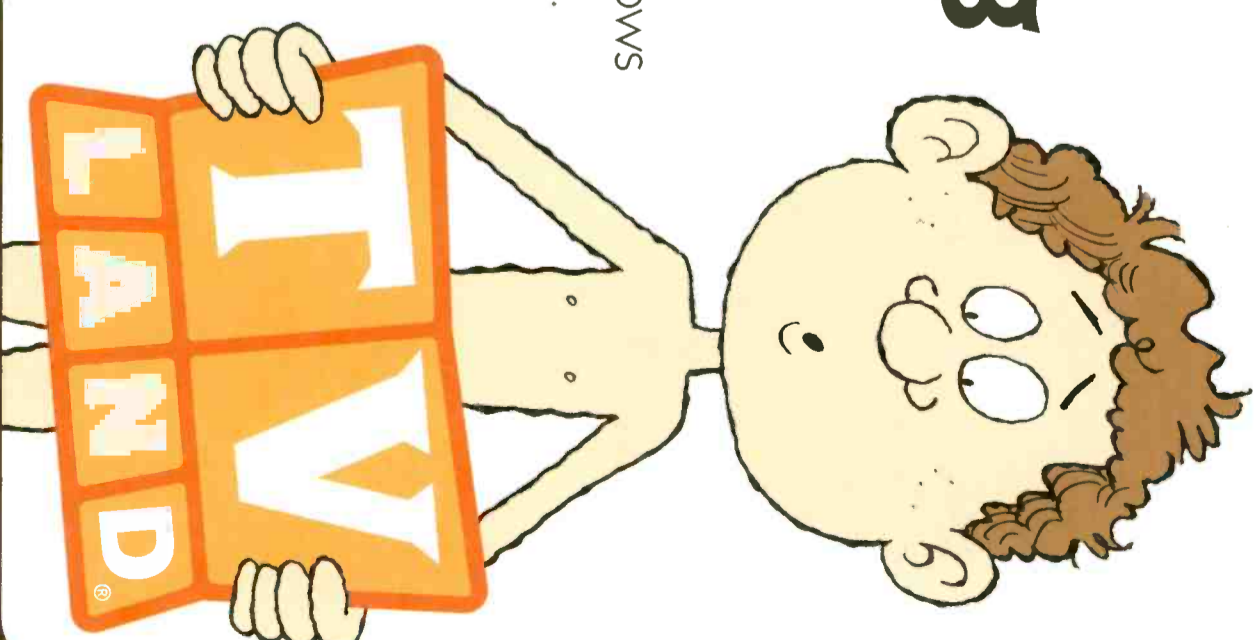
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## SCARBOROUGH PROFILE

### Comparison of Nashville, Tenn.

TO THE TOP 50 MARKET AVERAGE

yp gm of WNEM-TV in Saginaw, Mich., is acting news director for WKRN at least through the May sweeps, says vp/gm Mike Sechrist. Sabato replaced Matthew Zelkind, WKRN's news director since 1995, who was promoted in early 2004 to station manager of Young's ABC affiliate WRIC-TV in Richmond, Va.

In programming notes, WKRN plans to replace *The Jane Pauley Show* at 10 a.m. with a proposed new show by Martha Stewart. It is also the preseason home of the NFL's Tennessee Titans and the team coach's show.

Sinclair Broadcast Group owns the market's only duopoly, Fox affiliate WZTV and UPN affiliate WUXP. WZTV produces the market's only 9 p.m. newscast, which was named Best Newscast in Tennessee by the Associated Press in 2004.

WZTV also produces a 3-year-old morning show called *Tennessee Mornings*, unique in that a local radio station, WLAC-AM, simulcasts it. Formerly on from 6-7, *Mornings* expanded to 6-8 when WLAC began the simulcast in August 2004. The show is primarily focused on entertainment with celebrity interviews and performances, but it also includes news, weather and traffic reports.

Sister station WUXP has carved out a niche for itself with local sports programming. It has the Jefferson-Pilot package for Southeastern Conference football and basketball, which includes the University of Tennessee, Vanderbilt University and the University of Kentucky. Last November, WUXP earned a 14 household rating, its highest ratings ever, for the Kentucky-Tennessee basketball game.

The station has carried five high school football championships each year for the past three years, and it just added the three championships of both boys and girls basketball. WUXP set up a statewide network, so the games now appear around the state.

Sinclair also operates WNAB-TV, the local WB affiliate, under a joint sales agreement, handling its sales and some administrative and technical services. WNAB handles all of its own programming, says Michael Jones, CFO of Nashville Broadcasting Limited Partnership, the Beverly Hills, Calif., company that owns WNAB. Like WUXP, WNAB does not produce local news. It does, however, have a number of syndicated shows, including young adult-targeted *That '70s Show* and *Fear Factor*.

Comcast Cable is the dominant cable ser-

	Top 50 Market Average %	Nashville Composition %	Nashville Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	32	103
Age 35-54	40	39	99
Age 55+	30	29	98
HHI \$75,000+	32	20	63
College Graduate	14	12	84
Any Postgraduate Work	12	8	67
Professional/Managerial	26	20	77
African American	13	11	89
Hispanic	14	3	22
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	52	42	81
Read Any Sunday Newspaper	60	49	80
Total Radio Morning Drive M-F	21	18	84
Total Radio Afternoon Drive M-F	18	15	83
Total TV Early News M-F	29	33	115
Total TV Prime Time M-Sun	39	41	105
Total Cable Prime Time M-Sun	15	17	112
<b>MEDIA USAGE-CUME AUDIENCES**</b>			
Read Any Daily Newspaper	72	61	85
Read Any Sunday Newspaper	75	64	87
Total Radio Morning Drive M-F	74	71	96
Total Radio Afternoon Drive M-F	72	69	95
Total TV Early News M-F	70	75	107
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	63	65	103
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	61	58	95
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	68	66	97
Purchase Using Internet Past 12 Months	43	36	84
HH Connected to Cable	65	59	91
HH Connected to Satellite/Microwave Dish	21	27	131
HH Uses Broadband Internet Connection	26	21	81

\*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: 2004 Scarborough Research Top 50 Market Report (August 2003-September 2004)

## ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 4 FM	26.4	\$31.8	37.5%
Cumulus Media	5 FM	17.8	\$15.6	18.4%
South Central Communications	2 FM	12.2	\$2.9	15.3%
Citadel Broadcasting	2 FM	9.2	\$2.1	14.3%
Cromwell Group	2 FM	4.2	\$4.6	5.4%
Tuned In Broadcasting Inc.	1 FM	2.1	\$2.1	2.5%
Salem Communications	4 FM	3.1	\$1.4	1.7%

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



Age: 39 / Income: \$97k / Interest: Browsing





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# market profile

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Davidson County: 241,702 Households</b>				
<i>The Tennessean</i>	80,420	105,418	33.3%	43.6%
<b>Rutherford County: 70,525 Households</b>				
<i>The Daily News Journal</i>	14,490	17,067	21.6%	25.4%
<i>The Tennessean</i>	11,483	19,911	15.8%	27.5%
<b>Sumner County: 51,900 Households</b>				
<i>The Tennessean</i>	11,342	17,950	21.9%	34.6%
<b>Williamson County: 48,926 Households</b>				
<i>The Tennessean</i>	23,009	30,160	47.0%	61.6%
<b>Wilson County: 35,272 Households</b>				
<i>The Tennessean</i>	8,593	12,492	24.4%	35.4%
<b>Robertson County: 21,387 Households</b>				
<i>The Tennessean</i>	4,300	7,553	20.1%	35.3%
<i>Clarksville Leaf-Chronicle</i>	269	288	1.3%	1.4%

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

vice provider in Nashville. Its advertising sales arm, Comcast Spotlight, serves as the local interconnect, representing Charter Communications' approximately 150,000 subscribers in the DMA, along with two small systems in the market, says Dave Carter, vp for the South Central area for Comcast Spotlight and gm for Comcast Spotlight/Nashville.

In total, the interconnect has 539,000 subscribers, representing 98 percent of all cable homes in the market. According to Scarborough Research, 59 percent of the market is

connected to cable, slightly below the top 50-market average of 65 percent. In comparison, satellite penetration at 27 percent is significantly higher than the national average (see *Scarborough chart on page 17*).

Comcast Spotlight provides targeted advertising, with 26 zones throughout the DMA's 48 counties (which include some counties in neighboring Kentucky). The interconnect is 30 networks deep marketwide, although it inserts on as many as 50 networks in parts of the market, says Carter. In May 2004, Com-

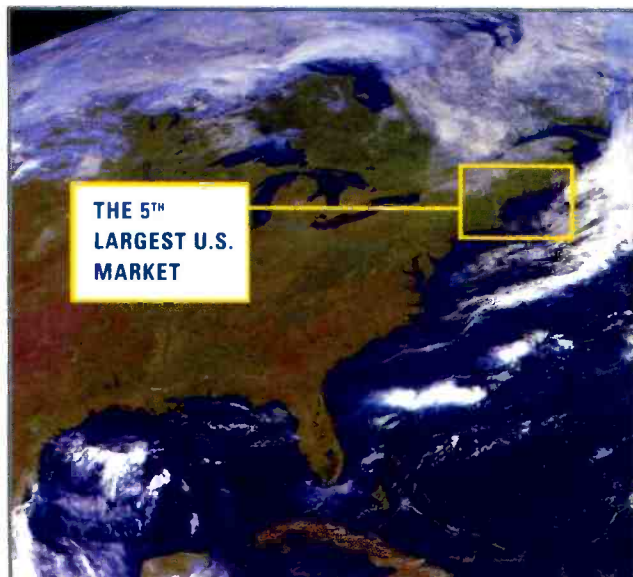
cast Spotlight launched video-on-demand service and last November introduced Ad Tag/Ad Copy in the market. "We're Comcast's No. 1 market in terms of ad content," says Carter, referring to the automotive dealers, restaurants, furniture stores, apartment complexes and other clients that use short- and long-form videos, direct mail, the Internet and other ad methods to reach viewers.

Fox Sports Net in Nashville carries a number of Southeastern Conference events, including basketball and baseball. Other sports franchises with a strong Nashville following on the cable network include the National Hockey League's Nashville Predators, the NBA's Memphis Grizzlies and Ohio Valley Conference football and basketball.

On the local newspaper scene, Gannett Co.'s *The Tennessean* had a daily circulation of 170,361 as of Sept. 30, 2004. A year-over-year comparison was not available because of a reporting change to the Audit Bureau of Circulations. The paper's Sunday circulation declined 3.3 percent to 238,126, but it was still the highest circ of all Sunday newspapers in Tennessee.

In December, Everett J. Mitchell, previously managing editor of *The Detroit News*, was named vp/news and editor of *The Tennessean*. The paper's first African American editor, he succeeded Frank Sutherland, who retired.

Other publications in the market include alternative newsweekly *Nashville Scene*, owned by Village Voice Media; American City Business Journals' weekly *Nashville Business Journal*; and privately owned *Nashville City Paper*, a weekly paper launched in November 2000 that



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[Nielsen Local Market Universal Estimates, 2003/04 - 2004/05]

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Source: Nielsen Media Research, 12/29/03-12/26/04, based on Total Programming Day coverage area ratings for all ad-supported cable networks (network defined) among Households (tied for #10), W18-49, W25-54. Qualifications available upon request.

# market profile

## NIELSEN RATINGS / NASHVILLE

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	WTVF	6.8	15
	ABC	WKRN	3.0	7
4:30-5 p.m.	ABC	WKRN	3.5	7
5-5:30 p.m.	NBC	WSMV	12.2	22
	CBS	WTVF	10.1	18
	ABC	WKRN	4.4	8
	Fox	WZTV*	3.2	6
	UPN	WUXP*	1.4	3
	WB	WNAB*	0.7	1
	Pax	WNPX*	0.4	1
	NBC	WSMV	11.2	18
6-6:30 p.m.	CBS	WTVF	10.4	17
	ABC	WKRN	5.6	9
	UPN	WUXP*	3.6	6
	Fox	WZTV*	2.7	4
	WB	WNAB*	1.8	3
	Pax	WNPX*	0.3	1
	NBC	WSMV	11.2	18
	CBS	WTVF	10.4	17
6:30-7 p.m.	ABC	WKRN*	7.7	12
	Fox	WZTV*	3.3	5
	WB	WNAB*	2.5	4
	UPN	WUXP*	1.9	3
	Pax	WNPX*	0.4	1

### Late News

Time	Network	Station	Rating	Share
9-10 p.m.	Fox	WZTV	5.1	7
10-10:30 p.m.	CBS	WTVF	13.4	22
	NBC	WSMV	11.5	19
	ABC	WKRN	6.6	11
	UPN	WUXP*	3.4	6
	Fox	WZTV*	2.0	3
	WB	WNAB*	1.3	2
	Pax	WNPX*	0.3	#

\*Non-news programming. #Share below reportable minimum. Source: Nielsen Media Research, February 2005.

## ARBITRON

### RADIO LISTENERSHIP / NASHVILLE, TENN.

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WSIX-FM	Country	9.0	5.2
WJXA-FM	Lite Adult Contemporary	5.7	6.4
WWTN-FM	News/Talk/Sports	5.5	4.3
WMAK-FM	Oldies	5.3	4.9
WNRQ-FM	Classic Rock	5.0	5.6
WKDF-FM	Country	5.0	5.0
WQQK-FM	Urban Contemporary	5.0	3.7
WUBT-FM	Hip Hop	4.6	5.9
WRVW-FM	Top 40	4.4	5.9
WSM-FM	Country	4.4	5.1

Source: Arbitron Fall 2004 Radio Market Report

focuses on local news, entertainment, sports and other information.

Nashville's 44th-ranked radio market is also part of American media history. In 1941, Music City was granted the first commercial FM license in the United States, which went to WSM-FM. (The initial license was later divested.) The current WSM-FM, which dates back to 1962, has been a Country station since the 1980s. Cumulus Media purchased the station in July 2003 for \$65 million.

Meanwhile, Clear Channel Communications' News/Talk/Sports WLAC-AM, which started broadcasting in 1926, remains a Nashville institution as the city's first radio outlet and one of the first stations in the country.

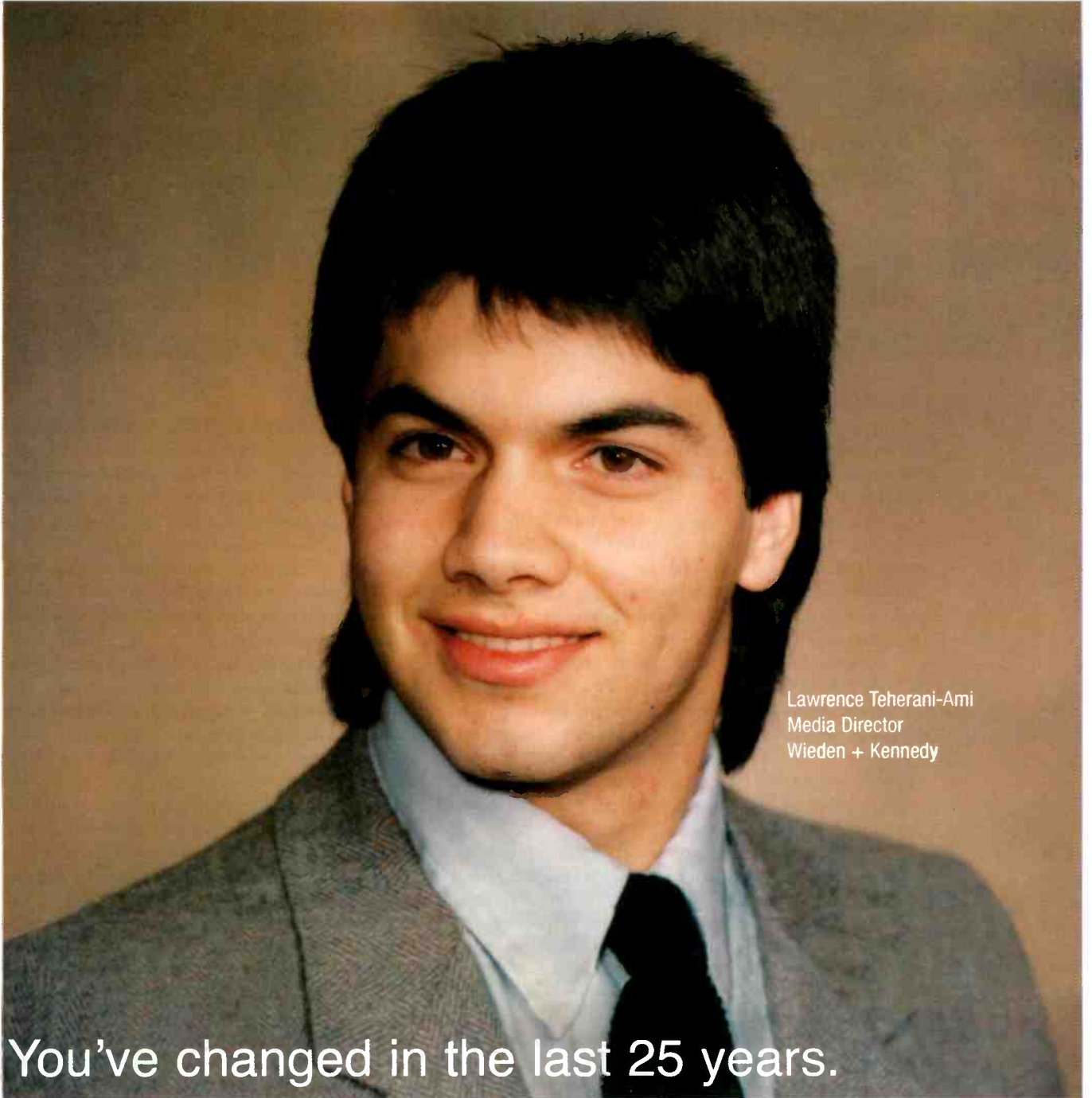
In a development that has rattled the market, ESPN Radio on March 25 relocated from WNSR, the locally owned, independent Sports station that was its home since 1997, to WNFN-FM, Cumulus Media's Sports/Talk startup. WNFN, formerly Hip-Hop, signed on in the market in December but didn't take on its current call letters until March 10.

WNSR parent company Southern Wabash Communications Inc., which just last spring had changed the station's name to "ESPN 560," recently filed a lawsuit against ABC Radio Networks, its subsidiary ESPN Radio and Cumulus Media. The pending suit alleges that the parties violated antitrust laws by conspiring to move ESPN from WNSR to WNFN and Cumulus' News/Talk/Sports WWTN-FM, while damaging WNSR's ability to compete.

Besides competing with WNSR, WNFN now goes head-to-head with the market's original FM Sports/News/Talk outlet, Citadel Broadcasting's WGFX.

Among listeners 12-plus, South Central Communications' Lite Adult Contemporary WJXA-FM was No. 1 in the market overall in the fall 2004 Arbitron survey. Clear Channel's WSIX-FM is the leading Country station in the market. It ranked second overall in 12-plus and first in morning drive in the fall book. WSIX also generated an estimated \$9.3 million in revenue in 2004, more than any other station in the market, according to BIA Financial Network. Citadel Broadcasting's rival Country station, WKDF-FM, which tied for third overall with CC's Urban Contemporary WUBT-FM, was the second-highest biller at \$9 million, according to BIA estimates.

In local outdoor advertising, Viacom Outdoor and Lamar Advertising are the main players. Lamar offers bulletins, posters and junior posters, while Viacom offers bulletins and mall signage.

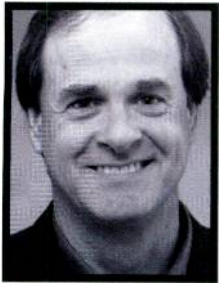


Lawrence Teherani-Ami  
Media Director  
Wieden + Kennedy

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**OPINION**  
**JOHN FORD**

## Nonfiction in Transition

The genre has exploded into a diverse mix of programming

**NONFICTION PROGRAMMING** is in the midst of an identity crisis. Nonfiction has become such a big umbrella that it begs for new definition. We have news, documentary, nonfiction entertainment, reality, “celebfainment” and lots of other hybrid categories in quotation marks. However, while comedy, drama and sports are clearer in their distinctions, reality and nonfiction haven’t been adequately sorted out. Context is important for advertisers, who value quality and credibility at a premium. Many advertisers are questioning the old assumptions of buying nonfiction as a uniform category, with good reason.

In an earlier generation, nonfiction programming was a widely recognized and well-defined genre. The recent explosion of nonfiction networks and programming has led to a transition. Nonfiction networks have moved from being genre-based to being more style-based, encompassing everything from traditional documentary to rough-and-tumble cop shows, from extreme game shows to “docu-soaps.”

For example, a nonfiction programmer can employ many different styles in approaching the military genre. Military programs can be reality game shows, documentaries, dramatized re-creations or biopics. In each production scenario, style, content and credibility intertwine. As a result, nonfiction networks are now employing more diverse styles that create different environments for an advertiser’s message.

Pressure is increasing to make nonfiction more entertaining to attract larger, younger audiences. It’s a key business challenge. And the networks’ responses further spread the spectrum of nonfiction. With documentaries, raising the bar on production values and employing more contemporary styles can work for any show. However, using dramatic accelerants such as artificial hotbox scenarios or introducing prizes into real-world situations inherently shifts it from documentary to something different, which we now call reality.

Also posing a challenge is the increasingly efficient use of computer-generated imagery. The decreasing cost and improving quality of CGI have expanded the nonfiction toolbox, offering practical options when video isn’t possible. Programmers use CGI to illustrate scientific principles, construct fantasies, deconstruct moments in time, recreate extinct animals and bring to life mythological creatures. Not only can it blur the boundaries within nonfiction, but sometimes it also blurs the distinction between nonfiction and other categories, such as

science fiction.

Advertisers often seek out quality network brands, but quality brands are demanding things. In nonfiction, the balancing act between informational content and entertainment value is a tricky one. Individual nonfiction shows can be highly informative and highly entertaining at the same time. Nonfiction networks find themselves facing a balancing act on a larger scale, since over time if the quality of a network’s programming tilts heavily toward “infotainment” entertainment, that can diminish the credibility that some advertisers value.

To maintain a highly credible nonfiction brand, entertainment can’t consistently trump information. Viewers and advertisers judge us, not just on our individual programs, but on the body of work we present. So, how do we decide where to position ourselves on the “infotainment” continuum?

Some advertisers just aren’t interested in nonfiction. They’re looking for the segment of audience that values entertainment far above information. So be it. But nonfiction networks have shown that they can deliver strong ratings and desirable audiences. The demand for “infotainment” nonfiction programming continues to be strong. Witness the recent success of young networks such as the National Geographic Channel and fully distributed networks like the History Channel. Last year, NGC had the fastest ratings growth of any network in television, in any genre, getting younger and more upscale as it got bigger. NGC is building momentum by developing programming that is both information-rich and entertaining, which audiences and advertisers value.

Quality nonfiction programming should be worth a premium, much as news commands a premium, based on the credible environment it creates. Discriminating and strategic advertisers already make that distinction. They go beyond demographics to also consider the credibility and style of the content surrounding their messages.

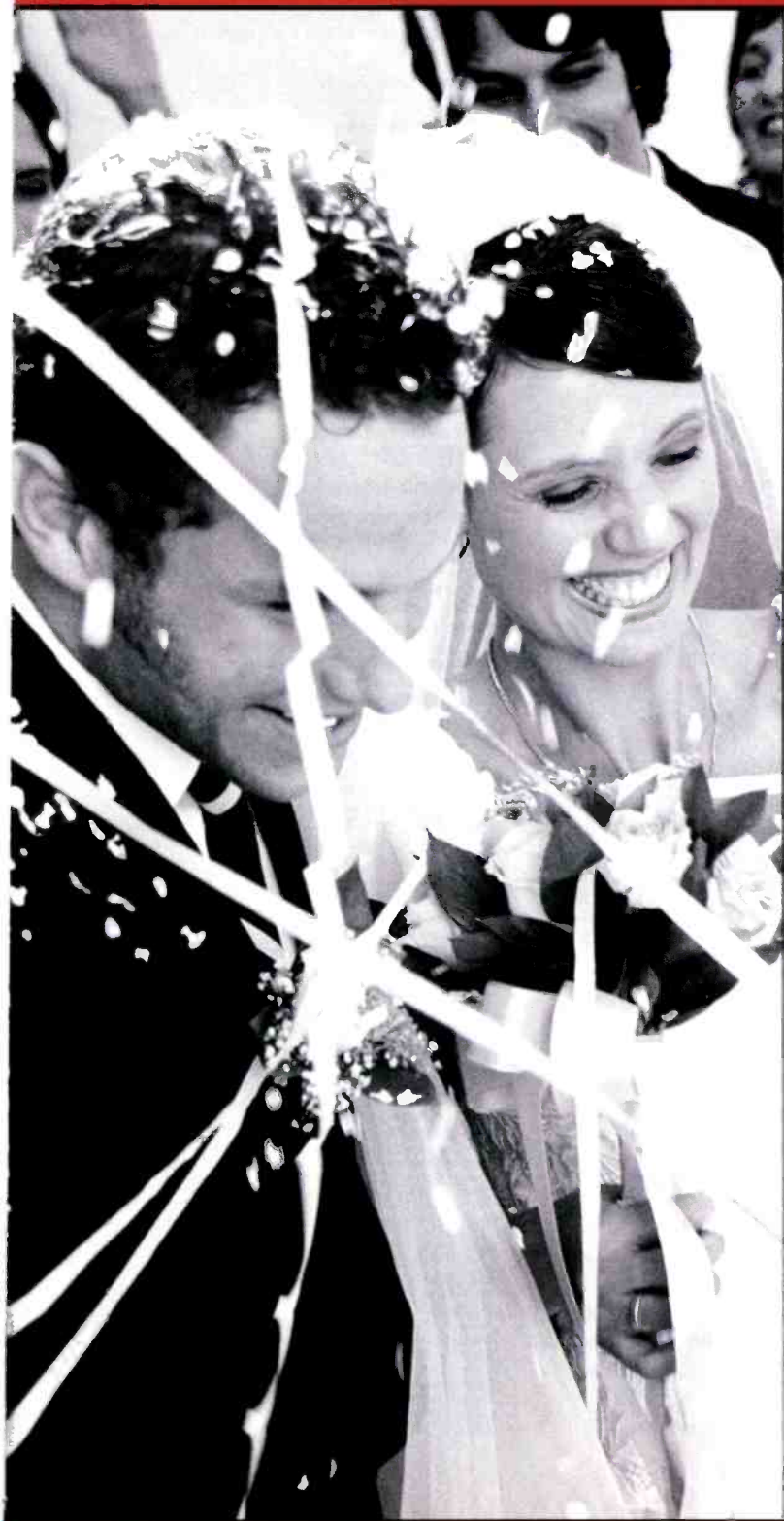
Given the changing face of nonfiction, it’s more important than ever that media buyers, advertising agencies and their clients reconsider the old ways of buying nonfiction as a uniform, interchangeable genre. The words reality and nonfiction no longer mean the same thing, and nonfiction itself wears many faces. Distinguishing among those faces is critical. ■

**John Ford is the executive vp of programming for the National Geographic Channel.**

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NATIONAL COVERAGE

## LETTERS

### How to Fix NBC

Your solutions to NBC's problems are great ["The Fall of NBC," Mr. Television, March 28] if this was 1975 with only three networks competing for viewers. But it's 2005, and there are hundreds of viewer options.

What NBC must do is change how they view the program-development model and interact with their suppliers to reflect the new competitive realities TV operates in; buying more shows created under the same failed, outdated model is the surefire way to continue their ratings decline.

How can anyone expect that the next crop of sitcoms and dramas, which must compete against 100 to 200 viewer choices, will succeed, when they've been created under the same thinking that didn't work and lowered market shares when there were only 10 to 20 options?

But by adapting the model to today's competitive environment, NBC will correct, among other things, the major problem behind their ratings' decline: TV promotion cannot motivate one person to sample a new show. It is irrefutable that all it does is remind the relatively few people who watched it to tune in again, which leads to this question: Why should anyone invest millions in a show, if people can't be motivated to sample it?

One reason for this is a TV show is one of the rare products—another being motion pictures—whereby the people who create the product and those who market it do not work together, and the marketers aren't even given the product until it is finished. This split is the structural problem explaining why the networks' huge promotional budgets are, for all intents and purposes, wasted. After all, in other industries, product development and marketing work hand-in-hand to ensure the product is promotable, something sitcoms and dramas are not. (And before you bring up *Desperate Housewives* to disprove this, understand that what generated its sampling was its name, not its promotion, since it connected with a large group of people.)

To solve NBC's problems, the people creating series must adjust the creative process, because a so-called "great" show with "great" writing cannot motivate sampling; all that "great" stuff can do is maintain viewer loyalty after sampling.

So the networks must realize that promotability, like with every other consumer product, must be built into every series in the developmental process; and they, as well as advertisers when pitched branded-con-

tent opportunities, must have every producer pitching them satisfactorily answer these three logical questions that are at the core of a TV show:

- With 100-plus channels seeking viewers, how will your series generate high sampling levels?
- After sampling, how will your series maintain viewer loyalty?
- Instead of receiving huge upfront fees unrelated to the series' future success, do you have enough confidence in it to share the risk by tying most of your compensation to how well it increases its time slot's rating?

Does this change how the industry operates? Yes. But, due to the explosion in viewer options, this is necessary since every step in the development process has been rendered obsolete and works against human nature. By asking these questions, NBC will also take guessing out of the buying decision and make program buyers, and media buyers, confident that the show they're investing millions in has an extremely high chance to succeed, especially since the competition will still be operating under an outdated model.

Ken Conroy  
President, New Paradigm TV  
Santa Barbara, Calif.

### NBC: Focus on Originality

I absolutely agree [with Mr. TV]; however I would put suggestion No. 5 at the top of the list. I was truly appalled when I watched the NBC pilots last summer, not so much because they were absolutely awful or totally wrongheaded—that would have at least showed some passion, however misplaced—but because they were so boringly generic. Given that the network's audience erosion in the 2003-'04 season was in plain sight, I couldn't believe NBC was greenlighting the pilots they did.

As someone involved in this business 40-plus years (as a 17-year-old NBC mailboy, I delivered stacks of protest letters to Walter Scott when the net cancelled *It's a Man's World* midseason 1962-'63!) and who has written (professionally) that networks only seem to innovate when their backs are against the wall (see ABC's *Lost*, *Desperate Housewives*), I still found NBC's choices and strategies hard to fathom.

David Scardino  
San Pedro, Calif.

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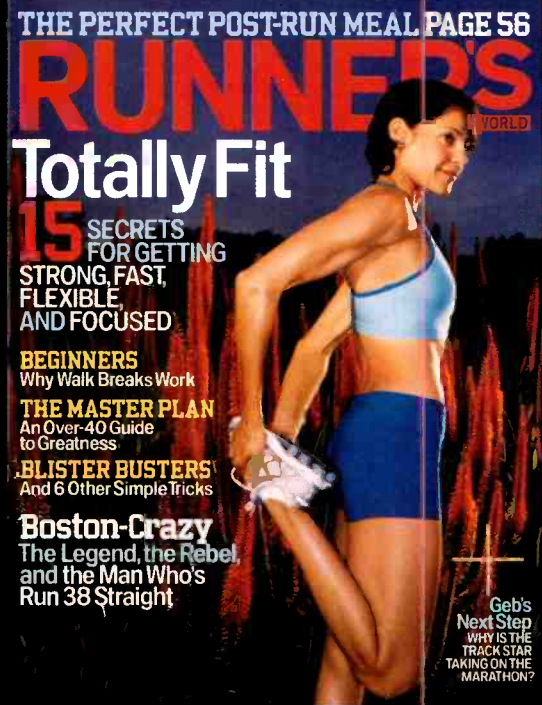
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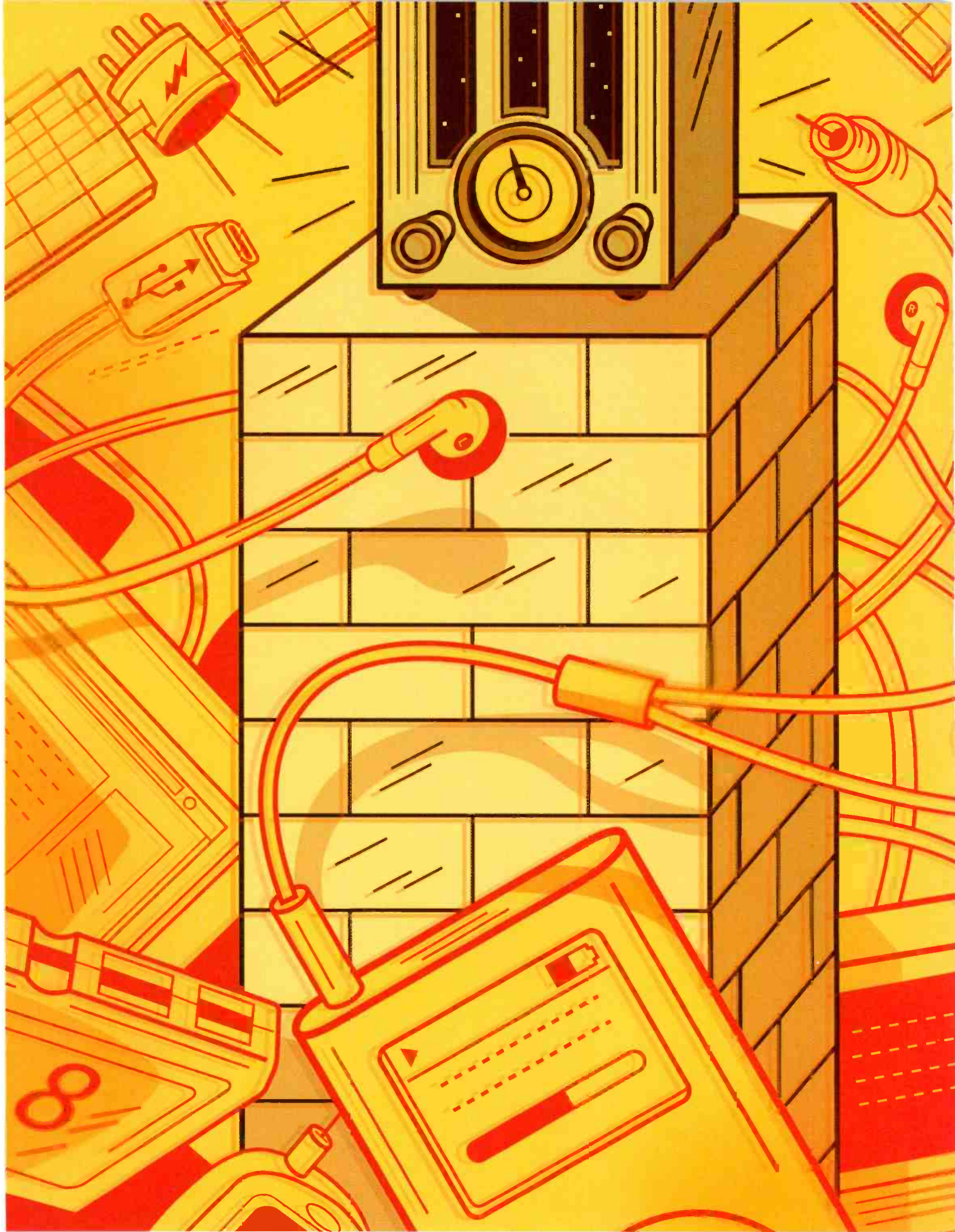


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# FORTRESS RADIO

**Though its massive audience is under attack from rivals ranging from satellite radio to iPods, radio's foundation is holding firm...for now**

**BY KATY BACHMAN**

IT'S EASY TO PAINT A PICTURE OF RADIO'S DEMISE. Projections about the growth of new technologies abound, and it's hard to avoid the headlines screaming that the death of radio is nigh. Indeed, listeners have more than choice now; they have control.

Already 11 percent of consumers, about 27 million people, own at least one on-demand player—a digital video recorder, iPod or other MP3 player—according to a study conducted in January by Arbitron and Edison Media Research. All these new devices and ways of listening are bound to take their toll on traditional, free radio. While the number of listeners to traditional radio has held steady for more than a decade at about 94 percent of the population, consumers are listening to traditional radio about 9.5 percent less now than compared to five years ago, according to Arbitron.

Despite the new media, radio still has the numbers: a whopping 230 million weekly listeners. And, if the industry makes the right moves, it will take a much bigger shift to weaken its foundation. “We need to take care of our own house first. You can’t stop technology. Satellite radio will be there, iPods will be there and Internet radio will get bigger. That’s why we’re examining all these strategies,” says Joel Hollander, CEO for Infinity Broadcasting.

Satellite radio, little more than a concept last year, has begun to take hold in 2005. Awareness of XM Satellite Radio has tripled since 2002 to 50 percent from 17 percent, and awareness of Sirius Satellite Radio has grown to 54 percent from 8 percent, according to Arbitron/Edison. Today, nearly 5 million consumers subscribe to one of two satellite services, forking over \$12.95 monthly for more than 100 radio channels, with commercial-free music offerings and limited advertising on the News, Talk and Sports. By the end of the year, if both Sirius Satellite Radio



**OUT OF THE BOX** Stern's planned jump to Sirius has been a seismic shock for traditional radio, which has only recently begun to fight back against satellite.

**“Old media are not killed off by new media; new media typically expands the pie... [But] if the old media does not adapt or buy the new media, it can wither.” BOYLE**

and XM Satellite Radio hit their projections, there will be 8 million satellite radio subscribers.

And in terms of high-profile content, Sirius nabbed Howard Stern and several sports leagues such as the National Football League. It also lured Mel Karmazin, the former COO of Viacom and one of the architects of big radio. For its part, XM signed an 11-year deal to carry Major League Baseball. On top of the 0.5 percent annual decline radio is already experiencing, satellite radio alone could cause a 1.2 percent to 1.3 percent decrease in terrestrial radio listeners, according to an analysis by Jason Helfstein, director of equity research at CIBC World Markets. Factor in an additional 1.5 percent to 1.7 percent drop from iPod usage, and the medium could be looking at an annual 3 percent attrition rate. But since new technologies typically increase total media usage, Helfstein tempered his estimate to an overall 2.5 percent annual radio audience decline, in line with what other “old media” are experiencing. TV viewing, for example, is dropping about 2.8 percent a year.

Internet radio is already bigger than satellite radio. About 6 million consumers tune in each week to one of the five big Internet radio providers, including America Online AOL Radio Network, Yahoo! Music, Microsoft MSN Radio, Windowsmedia.com and Live365, according to Arbitron comScore online radio ratings.

Like satellite radio, Internet radio offers hundreds of niche-based, finely tuned radio channels to suit every taste, many for free and some for a small monthly fee. Although not advertising-free, commercial units are far less intrusive than traditional radio: about three to five stand-alone commercials per hour and rarely, if ever, clustered together. Some of the Internet radio channels allow for customization by the listener; you can specify by artist, genre or even year.

**The consumer love affair** with iPods is apparently just getting started. Apple, which has a 90 percent share of the market, has sold more than 10 million of the portable music players and is forecast to sell another 15 million units this year. A recent study from the Pew Internet and

American Life Project found that 11 percent of Americans 18-plus own an iPod or MP3 player. By the end of 2006, Forrester Research is forecasting that 25 percent of consumers will own an iPod or MP3 player.

Accelerating all these new audio services are a plethora of new devices and software that allow the consumer to self-program their audio. Satellite radio receivers, an option on nearly 40 percent of all new cars models this year, are also going portable, mimicking a transistor radio one minute and an iPod the next. There are also new receivers for the home. While Internet radio isn't wireless yet, is there any doubt the technology's next generation isn't right around the corner?

The biggest threat to radio is the loss of the younger consumer, typically early adopters, who have shrugged off commercial radio for other ways of entertainment. No wonder the new technologies are getting high satisfaction scores from consumers. The Arbitron/Edison study found that 40 percent of consumers gave high satisfaction marks to broadband Internet and satellite radio; 30 percent to iPods; 24 percent to MP3 players; while only 19 percent expressed high satisfaction with traditional radio.

However, the oldest broadcast medium has been down this road before, one fraught with even bigger threats than those present today.

“The last time the radio sector suffered five consecutive subpar years was in 1951 through 1955,” says Jim Boyle, managing director for Wachovia Securities. “A new ad-supported media, broadcast TV, had severely hit radio's audience and revenue. A new technology enabled longer-playing, portable music, a threat to some of radio's programs.”

It's even been up against subscription radio once before, in the '80s, when two services, CD Radio and DMX, tried to sell subscription radio through cable systems. And let's not forget the advent of FM radio, which first split the industry in two, only to give birth to a vibrant format known as talk radio on AM.

“The widely held and long-proven tenet is old media are not killed off by new media. New media typically expands the pie, so it is not a merciless zero-sum game,” explains Boyle. “But the new media often

**Spike reaches more men than ESPN.**

**Ouch.**

**Spike**  
TV



**IN THE SHORT TIME IPODS** have become the next big thing in portable audio, thousands of podcasts have sprung up faster than dandelions in spring. Podcasting is the ability to download (using any one of several software applications), a prerecorded audio file and play it on your iPod or MP3 player. In a way, podcasting turns an iPod or MP3 into a DVR, or rather DAR, for the radio world.

There are nearly 4,500 podcasters catalogued on former MTV VJ Adam Curry's ipodder.org for just about every lifestyle, appetite or fetish. Even religion has gotten into podcasts. There's the Rev. Tim Podcast, The GodCast Network, Catholic-Cast and even The Popecast.

Like CB Radio or an Internet blog, creating your own podcast is quite simple and doesn't require a lot of expensive equipment or software. But like a lot of things with new technology, just because you can doesn't mean it's any good. Still, podcasts have already generated a huge amount of press as the next big thing to take over radio, even if no one is listening. I listened to two of the most publicized podcasts, The Dawn and Drew Show, a husband-and-wife Talk show, and The Rock and Roll Geek Show.

Podcast from their "retired dairy farm in southeast Wisconsin," Dawn and Drew (she's an artist; he's a Web designer) chat aimlessly about their life. They talk about sex, they talk about the dog, they talk about their trips, and—surprise, surprise—it's boring.

So I had high hopes for The Rock and Roll Geek Show hosted by Michael Butler. Maybe it was the show I downloaded, but I was disappointed. Who wants to hear an excruciatingly long Rock version of the *Cheers* theme? Maybe I'm just not geek enough. I'll wait for Steven Van Zandt to podcast his weekly radio show, *Little Steven's Underground Garage*. That, I'll download.

Beyond the grass roots, scores of radio stations are offering podcasts. Even Clear Channel has announced it will podcast selective programming. All this has caught the ear of major advertisers such as General Motors, which is considering podcasts as a way to reach prospective buyers. —KB

take much of the higher, wider usage. Additionally, if the old media does not adapt or, in some cases, buy the new media, it can wither."

**Last year was a wake-up call** for radio broadcasters, as they saw their bottom line hit hard (up only 2 percent from \$19.6 billion in 2003 to \$21.4 billion in 2004) and satellite radio reap all the headlines by stealing high-profile content and executives. But much of the blame has to fall on the industry itself.

Big radio made it easier for new competition to enter the fray. In the run-up after the Telecommunications Act of 1996, radio behemoths got greedy, piling on the commercials, homogenizing content and de-emphasizing local talent and connections. "We were too complacent," said Terry Jacobs, chairman and CEO for Regent Communications, during the company's year-end conference call.

By the beginning of 2005, the industry was instituting major structural changes, shoring up the core business by concentrating on programming and marketing and embracing new technologies, especially HD radio and the Internet. The result could mean the end of radio as consumers know it today—not its death, but its metamorphosis.

Clear Channel took the lead to thwart the overcommercialization and tarnished perception of radio by instituting a major initiative to cut commercial time across its stations; many other groups have followed suit. Since mid-December when Clear Channel executed its "less is more" plan, commercial time on radio stations decreased by 13 percent. In some markets, such as San Francisco, spotloads have dropped by as much as 25 percent, according to a recent Harris Nesbitt analysis of radio stations in the top 10 markets.

"When the consumer can be their own programmer and customize it themselves, they're likely to do that before listening to traditional radio," says Kevin Gallagher, senior vp and media director for Starcom. "Clear Channel is smart to know the competitive environment right now and make the listener experience better to retain their audience."

Stations also began trying some new programming approaches to capitalize on the attitude and lifestyle adopted by the growing number of on-demand consumers. Take the new Jack-FM formats (some are called Doug, Dave or Ben), for example. The format defies everything the consumer has grown to hate about cookie-cutter programming perpetuated by risk-averse corporate radio. They sport an expanded iPod-like playlist more than four times the size of a typical radio station playlist of 250 songs.

Infinity Broadcasting has launched two of these stations so far, in Los Angeles and Dallas. ABC Radio launched Doug FM in Detroit and flirted with the format in Washington, D.C., and Greater Media has embraced the concept in Philadelphia. Emmis Communications recently rebranded WKQX-FM in Chicago as "Q101 on Shuffle," expanding the station's playlist from 250 to 1,000 songs.

Radio stations also began to embrace digital technologies, not the least of which was committing to accelerate the transition to HD radio. In January during the annual Consumer Electronics Show in Las Vegas, as the satellite radio companies cranked up their marketing campaigns and introduced yet more devices to make pay radio ubiquitous, just about every major radio group expressed the intention to speed the transition to high-definition radio. Over the next three years, 2500 radio stations will convert to high-definition radio, bringing the service to all top 100 markets. "Broadcasters have stepped up. We have a giant bullhorn, and this will provide a renaissance for our industry," says Lew Dickey, CEO of Cumulus Media.

Although HD radio is just getting started (the consumer radios have barely hit the market), it could give traditional radio a competitive edge beyond improved sound quality. HD radio opens up all sorts of opportunities, from interactive features through the digital screen to multi-

NICK@NITE: HOW IT FEELS TO BE AMERICA'S #1 TURNON.

WHAT EVER HAPPENED  
TO USA NETWORK?

# STARDOM

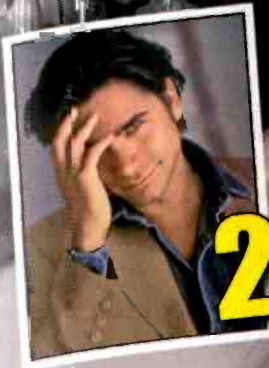
APRIL 2005



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Nick@Nite continues to  
be #1 with women 18-49.



25 HOTTEST  
BACHELORS

casting as many as eight side channels. If broadcasters decide to multicast niche-like channels or services similar to XM and Sirius for free, HD radio could be the killer application that makes satellite radio obsolete. HD radio "opens up some interesting opportunities for either a subscription-based or an advertising-supported vehicle to generate incremental profits to the industry, and frankly to deflect the appeal of other radio services," says David Field, president/CEO for Entercom Communications.

"HD radio is a magnificent thing with surround-sound data transfers

## Sharing Radio's Ad Pie

**SATELLITE AND INTERNET RADIO** may be slowly siphoning off radio's listeners, but they are hardly eating its ad lunch, yet. And even if the new challengers share the audience with traditional radio the way broadcast TV splits its audience with cable, radio could still be a very viable business. After all, broadcast TV's audience seems to slip every year, yet the ad rates keep climbing. And new technologies (Internet radio, HD radio) also promise to open up additional revenue streams for broadcast radio.

While neither satellite radio nor Internet radio has critical mass to attract big dollars, several advertisers are experimenting with the new media by purchasing packages across several channels organized by daypart or demo. With 3.7 million subscribers, XM Satellite Radio is having the most success with advertising, compared to Sirius, which has only 1.2 million subs. Last year, XM sold packages to advertisers including Honda, ADT, AirTran, UPS, General Motors, Cingular and Sam Goody. Advertisers such as Travelocity, JC Penney, Dell, NBC, Coca-Cola, A&E and Allstate have advertised on Internet radio.

"Although it's a small percentage of dollars, those two areas have generated more excitement and more questions than anything else we're doing. Clients want to know and planners want to know what the opportunities are," says Natalie Swed Stone, director of national radio for OMD. "Advertisers don't distinguish between the media; to them, it's an audio message," adds Andy Lipset, managing partner for Ronning Lipset Radio, an Internet radio sales firm, who says that advertisers aren't spending less on traditional radio to go into these new forms. "It's new money; it's expanding the total radio pie."

Of the two, Internet radio is less a direct threat to radio and is often sold in tandem with it, especially since several radio brands, such as Rush Limbaugh or ESPN, have Internet counterparts. "For certain clients, [Internet radio] is a great opportunity. It's a viable medium, and it doesn't have the clutter factor of traditional radio," said Kevin Gallagher, senior vp and media director of local broadcast for Starcom. —KB

to people's navigation systems," adds Peter Smyth, president and CEO of Greater Media. "And if Mel [Karmazin, CEO of Sirius] starts adding commercials, forget it. He's already hiring sales people, so who is kidding whom? Traditional radio's brightest days are ahead of them."

Looking to make their brands more ubiquitous among the 19 million people who listen to online streaming radio each week, broadcasters are expanding to Internet radio, mostly as a way to leverage their terrestrial audience and brand during the day. In larger urban areas, picking up the local station is often not possible because of interference from buildings, which block the signal.



**"We need to take care of our house first. You can't stop technology.**

**Satellite radio and iPods will be there, and Internet radio will get bigger... We're examining all these strategies."** HOLLANDER

Clear Channel, which has been out in front of Internet radio from the beginning, currently streams the signals for about 200 of its stations and has a Web presence for nearly all of the company's 1,200 stations. Late last year, the company hired Evan Harrison, a former executive with AOL Music, to develop a broad Internet strategy for the company by creating original content for the Web that will enhance the local radio station brands.

"We're taking the most powerful medium locally and coupling it with online. It's a powerful one-two punch," says Harrison, executive vp of online music and radio for Clear Channel. Next month, the radio giant will launch an online video concert series available exclusively through 1,000 of the company's station Web sites, begin introducing podcasts and increase the number of stations that currently stream their signals online to 300 from 200. "We're in the infancy stages of where we're going online," says Harrison. "But the opportunities are endless."

Greater Media is also using the Internet to extend on-air brands. Earlier this year, the company's stations in Philadelphia and Boston began offering digital downloads of the station's playlists. "We have to not bury our head in the sand of technology," says Buzz Knight, operations manager for Greater Media's stations in Philadelphia and Boston. "We have to embrace it to create a better bond with our listeners."

Infinity Broadcasting, which originally shunned the Internet, has recently been taking aggressive steps to catch up. It now streams several of its biggest music stations and has rolled out Internet streams of its News/Talk stations.

Radio stations are also in a strong position to capitalize on podcasting, a much-hyped mini-broadcast popularized by about 4500 amateur broadcast wanna-bes. Companies such as Bonneville International and several public radio stations have already been experimenting with podcasting. In Washington, D.C., commuters can download a half-hour version of the morning news from WTOP-AM and listen to it as they make their commute to work.

In the end, technology cuts both ways.

"In a few years, terrestrial may resemble satellite radio very much, then who knows? HD radio is expected to take off by 2007, and when that happens, it could stop or blunt the growth of satellite radio," says Natalie Swed Stone, director of national radio for OMD. "It's radio's audience to lose, and they've lost some already. They've certainly lost the perceived buzz, but they're starting to get it back." ■

### Radio Advertising Revenue Comparison for 2004

TERRESTRIAL RADIO	\$21 BILLION
XM SATELLITE RADIO	\$8.4 MILLION
INTERNET RADIO	\$4 MILLION
SIRIUS SATELLITE RADIO	\$906,000

SOURCE: RADIO ADVERTISING BUREAU, COMPANY REPORTS AND RONNING LIPSET RADIO





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## MAGAZINES

**Judith Murphy**, most recently associate publisher of Condé Nast's *Bon Appétit*, has been named vp/associate publisher of *Departures*, published by American Express Publishing.

## AGENCIES

**Richard Alcott** was named executive vp, managing director of Initiative North America, where he will head media strategy and planning in the Western region. He had been vp of marketing for AudioAudit, which provides Web-based platforms that automate the tracking process of ad campaigns.

## NEWSPAPERS

At *The New York Times*, **Mark Herlyn**, group director, advertising, has been named vp, advertising. He will be responsible for managing sales in technology, telecom, corporate, financial services, banks, financial/B2B, education and mass market retail.

## RADIO

**J.D. Gonzalez** was promoted to vp of programming for Univision Radio, from vp and station manager for the company's radio stations in Houston...**Greg Ashlock** has assumed sole regional vp responsibilities for Clear Channel's Los Angeles trading area, including the Los Angeles and Riverside, Calif., markets. Ashlock formerly shared the position with Roy Laughlin, who is stepping down and will take a part-time consulting position with Clear Channel...**Mary Anne Kelleher** was named vp and sales manager for Katz Media's Eastman Radio in Boston. She had been vp and director of sales for McGavren Guild Radio.

## TV

**Geoff Wells** has joined Fox Television Stations as vp and CIO. Wells had been vp of information technology for the ABC Owned Television Stations...**Donn Carper** was named vp of new business development and sales marketing for KCBS-TV and KCAL-TV, Viacom's owned-and-operated CBS station and Independent station in Los Angeles. He had been national sales manager for

(continued on page 38)



**JOHN MUSZYNSKI HARDLY RECOGNIZES** himself after completing Discovery Health Channel's eight-week Agency Body Challenge, which provided personalized diet and exercise plans and a host of other services. Muszynski, chief broadcast investment officer at Starcom Chicago, lost 23 pounds, 9 percent of his body weight (you do the math), as one of several hundred participants in the cable net's recent healthy proposal to the media-agency community. Muszynski did his part to make Starcom Chicago the runner-up in the 13-agency competition (his group lost an average of 5 pounds per participant), behind Initiative NY (they lost an average of nearly 6.5 pounds per participant). Combined total poundage dropped: 1,393—more than 107, or one junior account exec, per agency...

**Joe Angio** will be flexing his film muscles again with the premiere later this month of his new biopic, *How to Eat Your Watermelon in White Company (and Enjoy It)*. The portrait of independent film pioneer Melvin Van Peebles is the first feature-length documentary directed by the *Time Out New York* editor in chief. His first film, the 30-minute, Mardi Gras-themed *A Feast of Fools*, captured the Best Documentary prize at the 1987 Festival of Illinois Film & Video Makers. *Watermelon*, which examines the extraordinary

**Starcom honcho Muszynski built a better body via the Agency Body Challenge.**

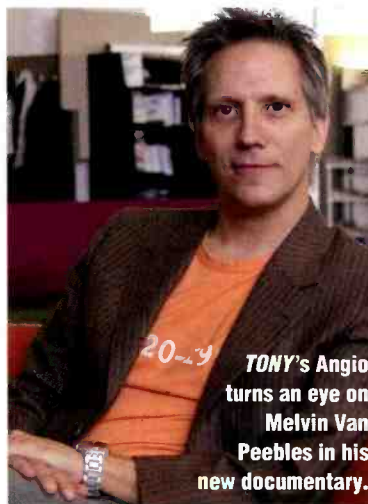
life of maverick filmmaker, musician, novelist and theater impresario Melvin Van Peebles, will premiere at New York's Tribeca Film Festival... *This Old House* vp, ad sales **Dan Robertson** got a double dose of April Foolery from his colleagues earlier this month. His trusty assistant, Jen Fabry, perpetrated the first prank, by making a slight change in his travel plans. When Robertson went to the tax

machine expecting to receive the paperwork on his upcoming trip to North Carolina, he found instead a Mongolivia-Moscow itinerary with a cover note asking

for his passport. Later that day, after Robertson ordered the usual Friday pizza lunch for the staff, he received an e-mail, supposedly from one of the higher-ups, challenging the exorbitant bill... Judging from the reaction at a recent San Francisco event, there's a new must-have spring accessory. It's the

Fiskars Posthole Digger, honored at *Business 2.0's* Bottom Line Design Awards, which celebrated industrial design that integrates beauty, form, function and market need. There were over 100 people in attendance, including the mag's publisher, **Lisa Bentley**, and editor, **Josh Quittner**. But the real "rock star" of the evening was Tony Konkler, the digger designer, who won in the Household Goods category and had party guests

clamoring to meet him and shake his hand. Maybe it was his tool's sleek orange handle, or the striking mix of metallic and earthy—or maybe people just dug it.



**TONY's Angio turns an eye on Melvin Van Peebles in his new documentary.**

IRENE LAGASTA

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- 20 minute length of tune—**ranked #3**<sup>2</sup>
- 69% pay full attention—**ranked #2**<sup>3</sup>

**COURT**  **The Investigation Channel**<sup>TM</sup>

**WHERE YOUR SPOTS WORK HARDER.**

SOURCE: 1. Nielsen Media Research (NPower), A18-49, M-Su 8p-11p, Oct 04 week #3, min x min, prog minutes vs non-prog minutes. Compared to ad-supported cable networks (50+MM subs). 2. Nielsen Media Research (NPower), A18-49, M-Su 8p-11p, October 2004. \*Tied with TNT. Compared to ad-supported cable networks (50+MM subs). 3. 2004 MRI Doublebase, A18-49 indexed to Total US, based on paid full attention to any program. Compared to ad-supported cable networks (50+MM subs). Qualifications available upon request.

# Movers

(continued from page 36)

KCBS...**Michael Valentine** was named executive news director at WFAA-TV, Belo's ABC affiliate in Dallas. He was news director at WVEC-TV, the company's ABC affiliate in the Norfolk/Hampton Roads, Va., market.

## INTERACTIVE

**Adam Gelles**, formerly director of industry initiatives at the Interactive Advertising Bureau, has joined Fathom Online as senior vp, sales and solutions...MTV Networks has added five executives to its Digital and Music Media Group: **Michael Bloom**, previously a vp at AOL Music & Media Products, as vp, digital music; **Greg Clayman**, co-founder of wireless media provider Upoc, as vp, wireless strategy and operations; **Dan Hart**, most recently senior director/general manager of Yahoo! Games, as vp, online games strategy and operations; **Tina Imm**, most recently a consultant for Ignition Media, as vp, digital media for VH1; and **Benjamin White**, most recently editor in chief/co-founder of *Complex* magazine, as vp, digital media for MTV...Gotuit Media Corp., a provider of next-generation video-on-demand products, has tapped **Daniel O'Brien** as chairman and CEO. Most recently, O'Brien was CEO of Brief Original Broadcasts (BOB), a 24/7 digital cable channel dedicated to short-form content.

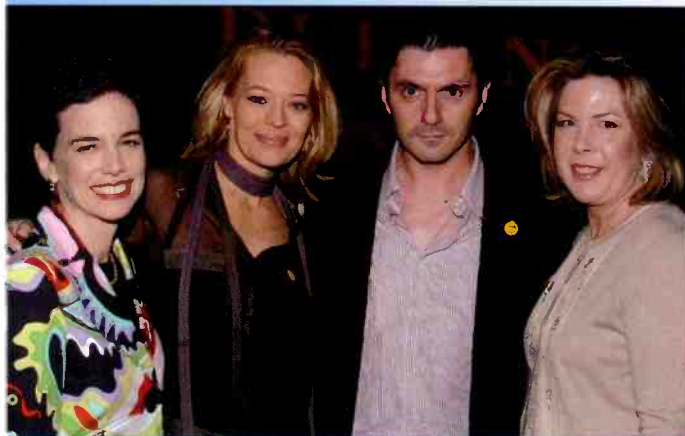
## RESEARCH

At Arbitron: **Tom O'Sullivan** was promoted to the new position of vp of local radio sales, from vp of sales for the eastern division; and **Carolyn Clark** was named senior account manager of national radio services. She comes to Arbitron from Nielsen//NetRatings, where she served as director of media and agency sales...**Maria Philips** has joined Ipsos-ASI as vp of tracking and equity in the company's advertising research division. She had been national account director for Lightspeed Research...**Belene Mallon** has joined TNS Media Intelligence as director of U.S. marketing. She comes to TNSMI from Visa, where she was director of global partnerships and sponsorships for Visa International and director of merchant marketing for Visa USA.

# media elite

## Dish

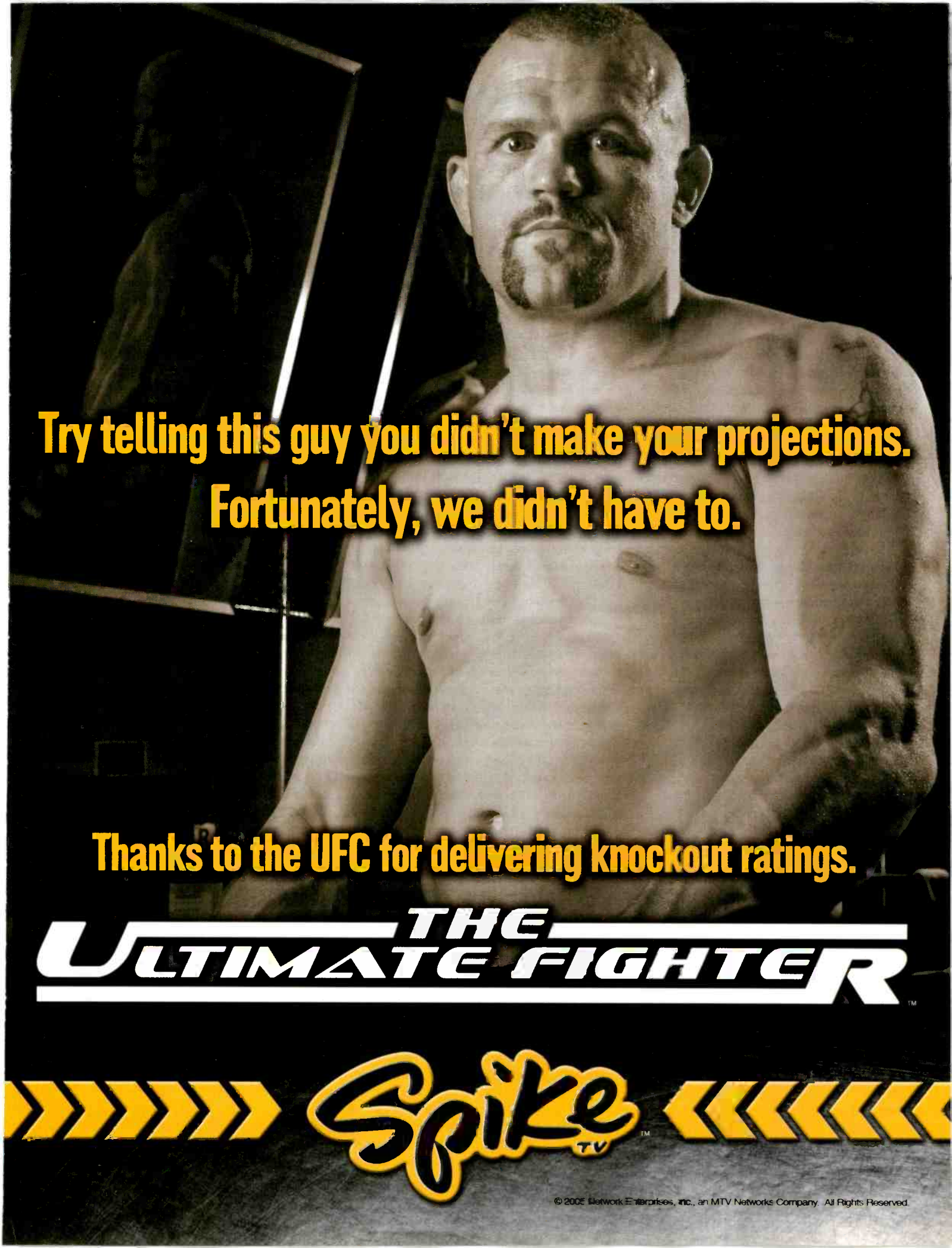
▶ Judge **Judy Sheindlin**, international spokesperson for North Shore Animal League America's 2005 Tour for Life/Pet Adopthathon, which promotes pet adoptions in the U.S., U.K. and Canada, at the program's kickoff event at Paramount Studios in Hollywood, with **Greg Meidel**, president, programming, Paramount Domestic Television (I.); and **Randy Douthit**, executive producer, *Judge Judy*



◀ *Food & Wine's* Best New Chef 2005 party, held at New York hot spot Skylight, featured fabulous food and tunes by special guest DJ Tony Okungbowa, of *The Ellen DeGeneres Show*. (L. to r.) Dana Cowin, editor in chief, *Food & Wine*; actress Jeri Ryan; Christophe Emé, 2005 *F&W* Best New Chef; and Julie McGowan, senior vp/publisher, *F&W*.



▲ The Outdoor Advertising Association of America's new Outdoor Digital Media group met for the first time in Las Vegas recently to look at futuristic technology, analyze new LED signs already in the field and discuss issues surrounding the medium's move to digital. (L. to r.) Myron Laible, OAAA; Larry Steiner, Van Wagner Communications; Michael Hudes, Clear Channel Outdoor (committee chair); Tom Norton, Norton-Outdoor; and John Clements, Viacom Outdoor.



Try telling this guy you didn't make your projections.  
Fortunately, we didn't have to.

Thanks to the UFC for delivering knockout ratings.

**THE**  
**ULTIMATE FIGHTER**

**Spike**  
TV

■ The April 14 **Advertising in Games Forum** will examine using videogames as an advertising medium. **The Game Initiative** will host the all-day event at New York's Metropolitan Pavilion. The keynote speaker will be Mitch Davis, CEO of Massive game ad network. See [advertisinggames.com](http://advertisinggames.com).

■ Also at the Metropolitan Pavilion, **Adweek Magazines** will host the all-day **Cable Up Conference** April 15, addressing cable industry issues and trends in programming, ad sales, technology and research. Experts and executives in each area will serve as panelists, and Nielsen Media Research will give a special presentation. Visit [CableUp-Conference.com](http://CableUp-Conference.com) or call Dana Gerber: 646-654-5167.

■ The **National Association of Broadcasters** will hold its annual electronic media **conference and exhibition** April 16-21 at the Las Vegas Convention Center. Topics include digital platforms and changes in broadcasting technology. Visit [nabshow.com](http://nabshow.com) or call 703-205-9114.

■ The **Advertising Research Foundation** will host its 51st annual **convention and boutique expo** April 17-19 at Embassy Suites Hotel in New York City. Ten ARF Issues Forums will cover issues such as ROI, brands, sports sponsorship and cinema ads. See [theadf.org](http://theadf.org) or call 212-751-5656.

■ Interactive brand marketing will be the focus of **VNU Expositions' Digital Marketing Conference & Expo** at New York's Metropolitan Pavilion April 19-20. Adweek Magazines will present panels and seminars, and Nielsen//NetRatings will release a report exclusively to attendees. Joe Redling, CMO of America Online, will keynote. Visit [digitalmarketingexpo.com](http://digitalmarketingexpo.com).

■ This year's **AD:TECH San Francisco** will take place at the Marriott April 25-27. The interactive marketing **conference and expo** will address engaging consumers through the latest trends and technology in online advertising and promotion. Visit [ad-tech.com](http://ad-tech.com).

# inside media

EDITED BY AIMEE DEEKEN

## Fox Scraps Scripted Fridays, Adds Movies

Fox is exchanging its ratings-challenged scripted programming on Friday nights for theatrical movies, starting April 15 through the end of the season, May 27. Its Friday fare—which includes sitcom *Bernie Mac* and repeats of sitcoms *Malcolm in the Middle* and *Arrested Development*—has struggled, averaging between a 1.5 and 1.9 rating in the adults 18-49 demo. Fox will instead air the films *Maid in Manhattan* and *Shallow Hall*, which will make their broadcast network premieres. Other movies include *Mr. Deeds*, *Spider-Man*, *Rush Hour 2*, *X-Men* and *Me, Myself & Irene*.

## Gore, Hyatt Discuss Current Cable Net

At the National Cable & Telecommunications Association conference in San Francisco last week, former vice president Al Gore and entrepreneur Joel Hyatt announced their renamed cable network, Current, will launch Aug. 1. The network, formerly called IndTV, has positioned itself as a channel created for—and with the assistance of—viewers aged 18-34. Current will zero in on the younger generations and their short attention spans through 24 hours of vignettes of less than five minutes each. The content will be produced by both young viewers and professionals. The schedule will be programmed like an iPod shuffle, with “pods” running from 15 seconds to five minutes. Content will range from relationships, fashion and music to finance, politics and the environment. Titled segments include Current Playlist, a music pod; Current Par-

ent, which will offer advice to first-time parents; Current Gigs, which will offer career guidance; and Current Soul, a segment focused on spirituality. Also, Google Current will provide news bites based on subjects that viewers are currently searching. Gore and Hyatt first announced plans for the channel last year after purchasing Canadian channel NewsWorld International. So far, Current has commitments to reach 20 million households on DirecTV, Time Warner and Comcast.

## Case's Revolution Buys Wisdom Media

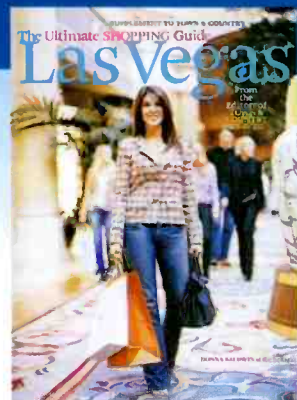
Revolution, the new company of former America Online founder Steve Case, purchased the assets of Wisdom Media Group, a fledgling TV and radio network that offers health and wellness programming. Terms were not disclosed. The acquisition is part of Case's strategy to capitalize on the growing health and wellness category, which accounts for \$230 billion in annual consumer spending. Over the next several months, Revolution plans to relaunch and rebrand the network and seek a significant presence on TV, satellite radio, online, video on demand and DVD. Launched in 1998 by cable executive Bill Turner, Wisdom Media is currently distributed by EchoStar and Comcast as a digital cable network and VOD service and is cleared by Sirius Satellite Radio as a radio and online channel.

## Infinity Spins Off K-Rock to Web Radio

In a move that furthers the company's Internet strategy, Infinity Broadcasting on April 4

## Town & Country Goes Shopping

Hearst Magazines' *Town & Country Travel* will begin publishing free regional shopping manuals to supplement regular issues of the magazine. To coincide with its Las Vegas-themed May issue, the magazine will distribute 250,000 copies of its digest-sized *Luxury Las Vegas* guide to major Vegas-feeder markets in the Southwest, New York and Illinois. The guide features advertisements including international luxury brands such as Harry Winston and local high-end vendors. The magazine is mulling versions for Palm Beach, Fla., in November and Los Angeles, Hawaii, Miami and Aspen, Colo., in 2006. Additionally, *Town & Country* will spin off two wedding issues, scheduled for publication in February and August of next year.

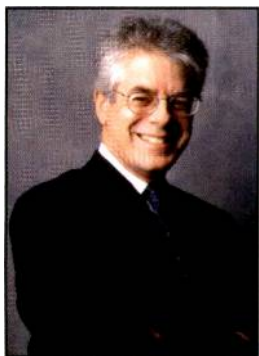


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**Martin A. Nisenholtz**  
Senior Vice President,  
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**Keynote From  
John Skipper**  
Executive Vice President,  
Advertising Sales,  
New Media and Consumer Products,  
ESPN



**Keynote From  
Michael Silver**  
Director, Emerging Technologies,  
Tribune Company

**Confirmed speakers include:**

**Len Apcar**, Editor in Chief, NYTimes.com

**Lisa Desisto**, Vice President / General Manager, Boston.com

**Mitch Gellman**, Senior Vice President and Executive Producer, CNN.com

**Chris Jennewein**, Director of Internet Operations, Union Tribune Publishing Co.

**Lincoln Millstein**, Senior Vice President, Director of Digital Media, Hearst Newspapers

**David Prizer**, Regional Vice President, Interactive & Classifieds, ANG Newspapers

**Jai Singh**, Senior Vice President, News.com

**Steve Yelvington**, Manager, Audience Strategy, Morris Digital Works

And More!

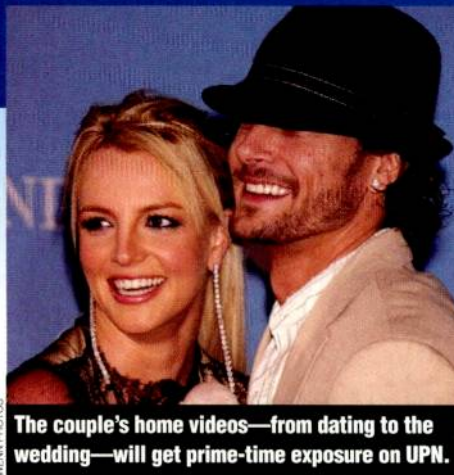
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For more information, please contact Dana Gerber at 646-654-5167 or [dgerber@adweek.com](mailto:dgerber@adweek.com)

## Britney, Kevin Offer Fans Reality Check

Britney Spears and husband Kevin Federline reached an agreement with UPN for a six-episode reality series based on their private home videos, shot by themselves during their courtship, engagement and wedding. The series will air before the current TV season ends in May. UPN is shooting new footage and adding commentary from the couple to guide viewers through the story. The show will also have an exclusive second window on MTV Music Group channels.



The couple's home videos—from dating to the wedding—will get prime-time exposure on UPN.

dropped its Modern Rock format on WXRK-FM (K-Rock) in New York, flipped it to a Mainstream Rock format with an expanded playlist and launched K-Rock 2 (krockradio.com). The new Internet station will offer less mainstream fare than WXRK, featuring artists such as Franz Ferdinand, Modest Mouse and the Mars Volta.

### Four ABC Dramas to Return Next Season

ABC confirmed four dramas for another season—*Alias* and freshman series *Desperate Housewives*, *Lost* and *Boston Legal*. *Alias* has posted its best ratings since its first year. ABC launched *Alias*' fourth season in January instead of September and moved the show to Wednesday at 9 p.m., from Sunday at 9 p.m. The spy drama now averages a 4.7 in adults 18-49, approximately 11.2 million viewers. Meanwhile, *Desperate Housewives* is averaging 22.8 million viewers, a 10.0/22 in 18-49; *Lost* has averaged 16.9 million viewers and a 5.8/16 in 18-49. *Boston Legal*'s renewal was a surprise, despite critical acclaim for stars James Spader, William Shatner and Candice Bergen. The David E. Kelley drama has performed only modestly following *Housewives* on Sundays at 10 p.m., averaging 12.5 million viewers and a 4.9/12 in the 18-49 demo.

### Fox Reality Network Rolling Out May 24

Fox Cable Networks will unveil Fox Reality, its unscripted TV network, on May 24. Fox has so far secured carriage deals with Adelphia Communications (5.4 million subscribers) and Insight Communications (1.3 million subscribers) and has set a first-year goal of 18.5

million subscribers. David Lyle, Fox Reality's COO and general manager, named Bob Boden, who most recently oversaw programming for the Game Show Network, vp of programming. Lorey Zlotnick, who launched Bravo's *Queer Eye for the Straight Guy* and *Celebrity Poker Showdown*, will be vp of marketing, and David Nathanson, formerly vp of advanced series and channel development for Fox Cable Networks, has been named vp of business and operations.

### AOL Latino Creates Personal Finance Site

America Online's Spanish-language Internet service, AOL Latino, launched a personal finance arm, Dinero y Exito (Money and Empowerment), on April 5. The site will include information on subjects such as retirement, savings, taxes and budgeting, as well as home and real estate content licensed by Homestore.com. Initially, Dinero y Exito will be exclusively sponsored by Century 21, Wells Fargo and Ford Motor Company.

### Condé Nast's Domino Launches April 26

Condé Nast is set to unveil its third shopping guide, *Domino*, on newsstands April 26, with a cover price of \$3.50. A spinoff of *Lucky*, it will advise homeowners on buying domestic goods, from wallpaper to garden tools. The title will have a 400,000 rate base and publish five issues this year; the publishing frequency is expected to double in 2006. The debut issue touts 106 ad pages.

### Nielsen Research Adds Outdoor Vendors

Nielsen Monitor-Plus expanded its tracking of outdoor advertising by increasing the

number of cooperating outdoor vendors, bringing the number of markets reported to 155. The expansion represents a 60 percent increase in the outdoor advertising revenue reported by Nielsen Monitor-Plus, a service of Nielsen Media Research. In 2004, the top 15 outdoor markets accounted for \$1.86 billion in outdoor spending.

### Lifetime Wins Women With *Odd Girl Out*

Lifetime's original film *Odd Girl Out* delivered 5.1 million viewers April 4, making it the network's top-rated original film this year among key female demos 18-49 and 25-54. The film was based on the much-debated book *Odd Girl Out: The Hidden Culture of Aggression in Girls*. So far this year, Lifetime's original movie premieres are averaging 46 percent more total viewers than the net's originals in early 2004. Those receiving high ratings include *Dawn Anna* (3.9) and *Widow on the Hill* (3.9).

### MSpot Streams Internet Radio to Mobiles

On April 4, the mobile entertainment aggregator MSpot launched MSpot Radio, a service that streams Internet radio to mobile phones. Initially, MSpot offers 13 Internet radio stations—with content from the Associated Press, MarketWatch, AccuWeather, NPR and Sporting News Radio—to Sprint PCS subscribers for a subscription fee of \$5.95 per month. All stations will be broadcast commercial-free except the Sporting News channel. Plans are in motion to expand the number of stations offered and to extend the service to more carriers.

### TNS Begins Ad Tracking on Local Radio

Through a partnership with Mediaguide, a service that monitors airplay on radio stations, TNS Media Intelligence will begin tracking advertising occurrences on local radio stations in the top 30 markets. Starting June 1, the service will provide information on 15 stations per market. TNS plans to add more stations and cover more markets through the year.

### CBS' *JAG* Ends 10-Year Tour of Duty

*JAG*, the military drama which has aired 227 episodes, will end its 10-season run with a final episode Friday, April 29 at 8 p.m. *JAG*, about a corps of military lawyers, broadcast on NBC for one season before moving to CBS. This season the Friday show has drawn a respectable 6.5/11 household rating and averaged 9.7 million viewers. ■



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# Culture Trends

## NIELSEN MEDIA RESEARCH

### FINANCIAL SERVICES ADVERTISERS

U.S., Home and Work

Week ending March 27, 2005

Company	Impressions (000)
1. LowerMyBills.com, Inc.	645,507
2. Ameritrade Holding Corp.	357,747
3. Scottrade, Inc.	267,387
4. TD Bank Financial Group	187,294
5. Fidelity Investments	164,579
6. GUS Plc	163,151
7. eTravelTrends Inc.	148,883
8. Countrywide Financial Corp.	121,869
9. Ameriquest Mortgage Company	114,765
10. Visa International	99,239
<b>TOTAL</b>	<b>4,029,510</b>

SOURCE: Nielsen //NetRatings

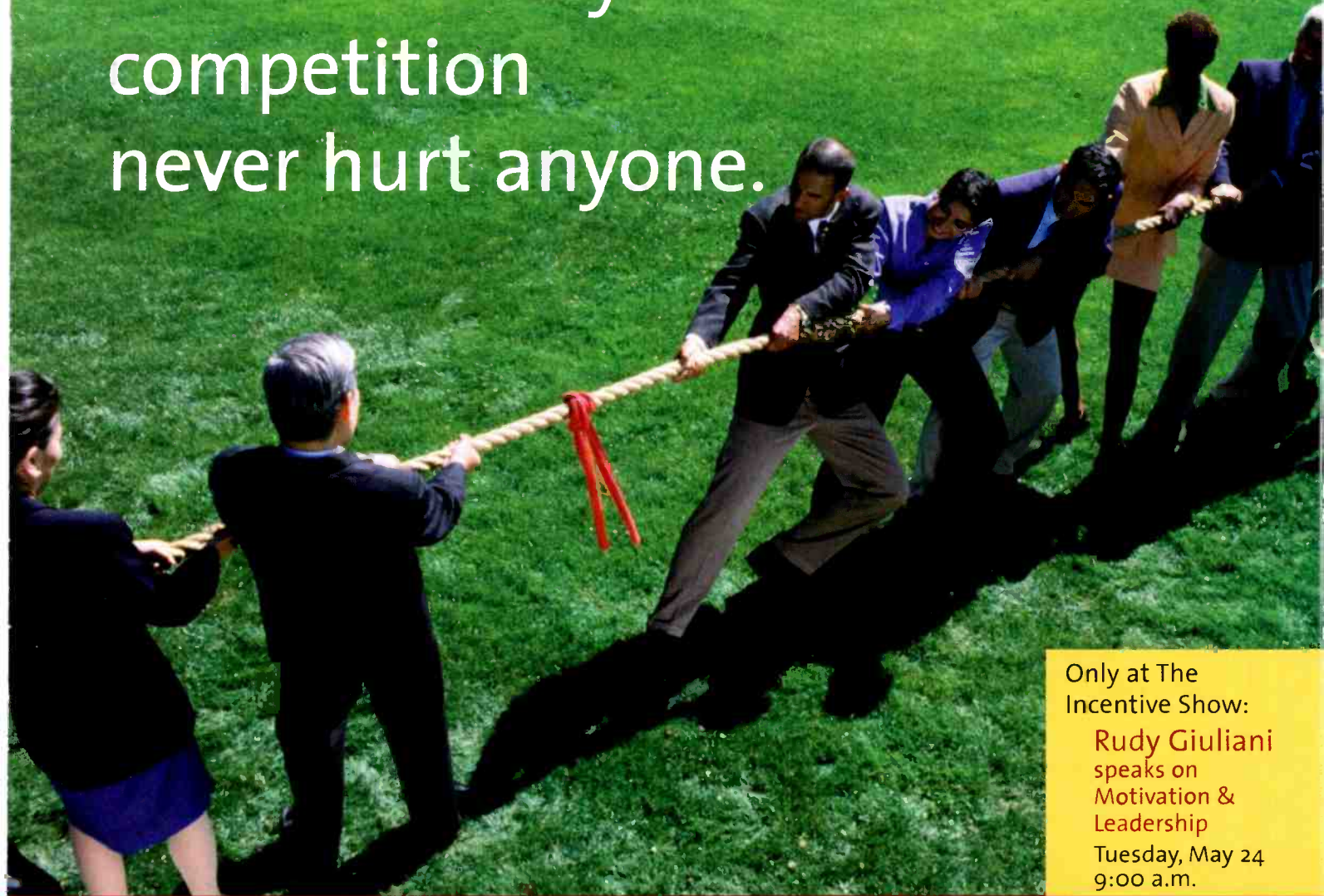
## THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	<b>SIN CITY</b>	29,120,273	3	29,120,273
2	NEW	<b>BEAUTY SHOP</b>	12,801,465	5	16,647,604
3	1	<b>GUESS WHO</b>	12,716,557	10	41,040,531
4	4	<b>ROBOTS</b>	9,825,372	24	104,420,872
5	2	<b>MISS CONGENIALITY 2</b>	8,134,453	11	31,127,190
6	5	<b>THE PACIFIER</b>	5,800,206	31	96,117,665
7	3	<b>THE RING TWO</b>	5,689,130	17	68,046,127
8	11	<b>THE UPSIDE OF ANGER</b>	4,025,000	24	8,603,771
9	6	<b>HITCH</b>	2,906,879	52	171,266,743
10	8	<b>ICE PRINCESS</b>	2,749,671	17	18,753,334

For week ending April 3, 2005

Source: The Hollywood Reporter

A little friendly  
competition  
never hurt anyone.



Only at The  
Incentive Show:

Rudy Giuliani  
speaks on  
Motivation &  
Leadership

Tuesday, May 24  
9:00 a.m.

**Competition...** it's been around since the beginning of time; it's a powerful motivator; and it works. So why not create some friendly competition in your business and reward those who come out on top? All you need is something to motivate them... and that's where we come in.

You're invited to attend The 2005 Incentive Show... the east coast's largest incentive marketplace. If you need solutions to your business challenges and are looking for the hottest rewards to motivate your clients and customers, you can't afford to miss this event! Join us May 24 - 25 for what will be the most important 2 days of your year.

Register now for **FREE admission to the show!**

Simply register online at [www.theincentiveshow.com](http://www.theincentiveshow.com) using VIP Code: PZF04

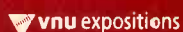
# the Incentive show

May 24 - 25, 2005

Jacob Javits Convention Center, New York, NY

[www.theincentiveshow.com](http://www.theincentiveshow.com)

Produced by



In Partnership with

**INCENTIVE** potentials

sales & marketing  
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Endorsed by



**NIelsen MEDIA RESEARCH**

**TOP RETAIL GOODS & SERVICES ADVERTISERS**

U.S., HOME AND WORK

Week Ending March 27, 2005

Company	Impressions (000)
1. Netflix, Inc.	436,718
2. United Online, Inc.	286,404
3. eBay, Inc.	176,467
4. Target Corporation	164,669
5. Telecharge.com	162,506
6. Viacom Inc.	151,437
7. Florists' Transworld Delivery	113,968
8. Proflowers.com	106,743
9. Roll International Corporation	102,002
10. Unclassified Local Advertiser	96,442
Total	3,159,857

SOURCE: Nielsen//NetRatings AdRelevance

**ALBUMS: THE BILLBOARD 200**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	4	THE MASSACRE	50 CENT
2	2	2	NOW 18	VARIOUS ARTISTS
3	-	1	THE ONE	FRANKIE J
4	4	27	AMERICAN IDIOT	GREEN DAY
5	-	1	LULLABIES TO PARALYZE	QUEENS OF THE STONE AGE
6	3	4	IN BETWEEN DREAMS	JACK JOHNSON
7	6	17	BREAKAWAY	KELLY CLARKSON
8	8	41	HOT FUSS	THE KILLERS
9	17	18	LOVE. ANGEL. MUSIC. BABY.	GWEN STEFANI
10	-	1	LIFEHOUSE	LIFEHOUSE

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

**SINGLES & TRACKS: THE BILLBOARD HOT 100**

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	10	CANDY SHOP	50 CENT FEAT. OLIVIA
2	4	17	SINCE U BEEN GONE	KELLY CLARKSON
3	6	9	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT
4	3	11	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH
5	2	20	BOULEVARD OF BROKEN DREAMS	GREEN DAY
6	5	18	DISCO INFERNO	50 CENT
7	7	25	LET ME LOVE YOU	MARIO
8	9	18	CAUGHT UP	USHER
9	8	20	HOW WE DO	THE GAME FEAT. 50 CENT
10	10	16	RICH GIRL	GWEN STEFANI FEAT. EVE

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

# WHAT MEN WANT

Marketing to  
**Men 18-34** Using  
Media, Sports  
& Entertainment

**June 15 & 16, 2005**  
Green Valley Ranch  
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these  
dates!**

# what {teens} want{east}

marketing to teens using  
music, movies & the media

**july 12, 2005**  
marriot marquis, new york city



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**HITWISE DATA**

**TOP AUTO MANUFACTURER WEB SITES**

U.S., HOME AND WORK

Week Ending March 26, 2005

Web Site	Market Share
1. Toyota Motor Co.	5.93%
2. Ford Vehicles USA	5.39%
3. Honda USA	5.18%
4. Chevrolet	4.53%
5. Ford Motor Co.	4.34%
6. Honda Cars	4.23%
7. Dodge	4.07%
8. Yamaha Motor Corp. USA	3.27%
9. Honda Motorcycles	2.97%
10. Nissan USA	2.87%
Total	42.78%

SOURCE: Hitwise Inc.

**ALBUMS: COUNTRY**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	1	SONGS ABOUT ME	TRACE ADKINS
2	4	9	BE AS YOU ARE	KENNY CHESNEY
3	2	26	FEELS LIKE TODAY	RASCAL FLATTS
4	6	46	HERE FOR THE PARTY	GRETCHEN WILSON
5	5	20	GREATEST HITS	SHANIA TWAIN
6	3	7	TOTALLY COUNTRY VOL. 4	VARIOUS ARTISTS
7	7	32	LIVE LIKE YOU WERE DYING	TIM MCGRAW
8	8	60	WHEN THE SUN GOES DOWN	KENNY CHESNEY
9	9	20	GREATEST HITS 2	TOBY KEITH
10	11	25	50 NUMBER ONES	GEORGE STRAIT

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

**SINGLES & TRACKS: COUNTRY**

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	23	THAT'S WHAT I LOVE ABOUT SUNDAY	CRAIG MORGAN
2	2	38	BABY GIRL	SUGARLAND
3	3	15	ANYTHING BUT MINE	KENNY CHESNEY
4	6	19	IT'S GETTING BETTER ALL THE TIME	BROOKS & DUNN
5	7	20	GONE	MONTGOMERY GENTRY
6	4	31	NOTHIN' TO LOSE	JOHN GRACIN
7	9	15	MY GIVE A DAMN'S BUSTED	JO DEE MESSINA
8	5	23	BLESS THE BROKEN ROAD	RASCAL FLATTS
9	12	26	IF HEAVEN	ANDY GRIGGS
10	10	25	I MAY HATE MYSELF IN THE MORNING	LEE ANN WOMACK

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

EAST

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All copy and artwork must be in our New York office **no later than WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

**Sr. Acct Manager - NYC**

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We currently have a great career opportunity for an experienced and dynamic account executive with an entrepreneurial spirit to join our eMedia sales team. The Account Manager will be eMedia's revenue driver for e-sales and marketing solutions. You will focus on selling solutions through direct sales efforts and in consultation with print sales reps.

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Only those candidates selected for interviews will be contacted. No phone calls, no agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.



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## Star Struck

AMI's *Celebrity Living* is the latest to join the conga line of Hollywood lifestyle titles **BY STEPHANIE D. SMITH**

NEWSSTANDS, ALREADY BRIMMING WITH CHRONICLES OF HOLLYWOOD'S HOOKUPS AND breakups, will find room later this month for yet another celebrity lifestyle magazine—publishers' latest effort to milk a genre that, as Paris Hilton would say, is "definitely hot." ■ Joining Time Inc.'s 11-year-old *InStyle*

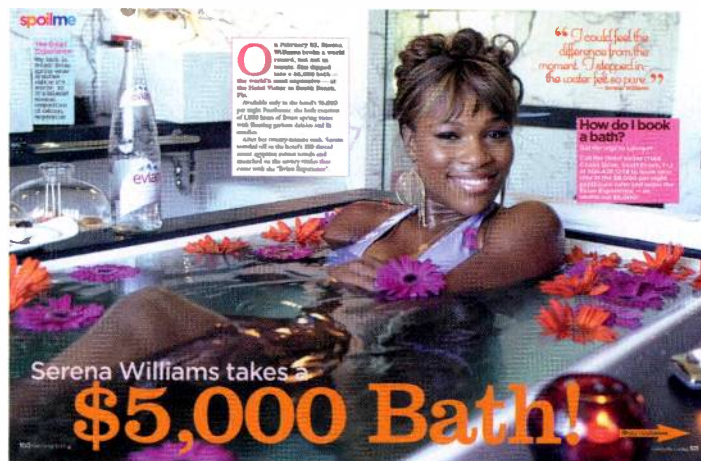
and five-month-old *Life&Style*, published by Bauer Publishing, will be American Media Inc.'s *Celebrity Living*, which will begin testing five weekly issues starting April 23.

Edited by AMI executive vp, chief editorial director Bonnie Fuller, who has assembled a team of editors, *Celebrity Living* will give readers a bird's eye view of how the rich and pampered live and will translate that champagne lifestyle to a wine-cooler budget. *Celebrity Living* will be to *Star* what *InStyle* is to *People* and *Life&Style* is to *In Touch*.

Although it seems unfathomable that another celebrity glossy could survive, Fuller explained how *Celebrity Living* will differ from other similarly themed titles, like sister publication *Star*. "One of the reasons people read *Star* is to know gossip ahead of everyone else and feel plugged in," said Fuller, who believes readers will get the same thrill from *Celebrity Living*. "You're going to feel the same way by knowing what [a celebrity's] bathroom is like." The magazine will also show "how they make themselves look so fabulous, where they travel and what their hobbies are," she added.

The premiere issue will include stories on where Oprah Winfrey went on her African safari, what Vanessa Williams buys for her pet and how to buy the same shoes that Lindsey Lohan loves.

Fuller described *Celebrity Living* as "less frenetic" than *Star*, noting that the pace of the editorial is slower. "You'll keep this mag-



For more coverage of the magazine industry, go to the new [mediaweek.com](http://mediaweek.com)



AMI's new weekly provides a glimpse into celebrities' champagne lifestyle and adds an affordable twist.

azine around longer. This will have a lot of articles that you can tear out. It's harder to do that with a weekly."

*Celebrity Living's* 110-page premier issue will have a newsstand distribution of 600,000 copies and cost a mere \$1.89, 10 cents cheaper than *Life&Style*.

Because AMI owns supermarket distributor Distribution Services Inc., its new offering will have one distinct advantage. *Celebrity Living* will obtain prime real estate, garnering some 50,000 pockets nationwide.

For now, *Celebrity Living* will carry no advertising. Once the magazine begins court-

ing advertisers, it will aim for a 150,000 rate base. *Star* publisher Michelle Myers said she will sell *Celebrity Living* as a package with *Star* and added that there is already interest from fashion, beauty and automotive clients.

*Celebrity Living* will have some major competition when it launches. *TV Guide* will be spinning off *Inside TV*, a young women's weekly that focuses on the lives of television stars, on April 21. *Inside TV* will have a 400,000 rate base and a cover price of \$1.99. Also, Wenner Media is developing a low-cost celebrity lifestyle weekly that could launch late this year.

Media buyers are awed at the steady consumer demand for celebrity titles. "The more that come out, the more consumers are buying them, subscribing to them and going to newsstand to purchase them directly—and more than one at a time," said Robin Steinberg, vp, director of print services at MediaVest. "I haven't seen any shortage of readers, so I still think there's room for these magazines."

## Under Renovation

### This Old House Retools May

The popularity of television shows like ABC's *Extreme Makeover: Home Edition*, featuring hunky hosts and attractive designers, has made home improvement and power tools seem sexy. By comparison, Time4 Media's *This Old House* has seemed, well, less so. This spring, new editor Scott Omelianuk, a veteran of men's fashion magazines who also happens to be a skilled carpenter, is renovating the do-it-yourself monthly by incorporating high-design elements of shelter magazines along with a more cohesive editorial framework—all in an effort to target a broader audience.

"Before, the magazine changed from DIY one month, then very shelter and aspirational, then very male and then very female," said Omelianuk. "There is a way to make it more of a general store for the home."

Omelianuk has added rich photography and product layouts that almost resemble fashion

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<b>NEWS/BUSINESS</b>								
BusinessWeek	11-Apr	52.60	12-Apr	54.41	-3.33%	655.92	745.92	-12.07%
The Economist	2-Apr	33.00	3-Apr	43.00	-23.26%	573.00	594.00	-3.54%
Newsweek <sup>E</sup>	11-Apr	33.86	12-Apr	62.53	-45.85%	413.80	589.92	-29.85%
The New Republic	11-Apr	7.20	5-Apr	5.16	39.53%	57.41	56.18	2.19%
Time <sup>E</sup>	11-Apr	29.73	12-Apr	40.72	-26.99%	527.25	619.83	-14.94%
U.S. News & World Report <sup>B</sup>	11-Apr	45.67	12-Apr	45.73	-0.13%	406.88	413.62	-1.63%
The Weekly Standard		<b>DID NOT REPORT</b>				26.49	32.66	-18.89%
<b>Category Total</b>		<b>202.06</b>		<b>251.55</b>	<b>-19.67%</b>	<b>2,660.75</b>	<b>3,052.13</b>	<b>-12.82%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	11-Apr	23.65	12-Apr	21.42	10.41%	293.94	310.03	-5.19%
Entertainment Weekly	8-Apr	23.24	9-Apr	35.49	-34.52%	404.09	422.63	-4.39%
Golf World	8-Apr	21.42	9-Apr	22.50	-4.80%	349.12	329.36	6.00%
New York	11-Apr	77.80	12-Apr	63.50	22.52%	724.80	704.80	2.84%
People	11-Apr	78.58	12-Apr	134.80	-41.71%	1,021.03	935.44	9.15%
Sporting News	15-Apr	19.25	12-Apr	29.50	-34.75%	211.10	231.59	-8.85%
Sports Illustrated	11-Apr	42.07	12-Apr	46.62	-9.76%	559.98	658.78	-15.00%
Star	11-Apr	11.00	12-Apr	14.93	-26.32%	233.69	221.55	5.48%
The New Yorker	11-Apr	19.26	12-Apr	24.75	-22.18%	503.96	504.82	-0.17%
Time Out New York	6-Apr	73.63	7-Apr	53.88	36.66%	814.04	816.45	-0.30%
TV Guide	10-Apr	42.97	10-Apr	40.17	6.97%	560.21	705.42	-20.58%
Us Weekly <sup>+</sup>	11-Apr	25.00	12-Apr	30.87	-19.02%	505.50	396.16	27.60%
<b>Category Total</b>		<b>457.87</b>		<b>518.43</b>	<b>-11.68%</b>	<b>6,181.46</b>	<b>6,237.03</b>	<b>-0.89%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
American Profile	10-Apr	8.90	11-Apr	8.85	0.56%	148.69	141.85	4.82%
Parade	10-Apr	12.49	11-Apr	8.15	53.25%	191.12	191.42	-0.16%
USA Weekend	10-Apr	13.96	11-Apr	8.28	68.60%	190.11	175.46	8.35%
<b>Category Total</b>		<b>35.35</b>		<b>25.28</b>	<b>39.83%</b>	<b>529.92</b>	<b>508.73</b>	<b>4.17%</b>
<b>TOTALS</b>		<b>695.28</b>		<b>795.26</b>	<b>-12.57%</b>	<b>9,372.13</b>	<b>9,797.89</b>	<b>-4.35%</b>

B=Best Graduate Schools special issues; E=estimated page counts; +=one more issue in 2005 than in 2004

CHARTS COMPILED BY AIMEE DEEKEN

edge:cia's director of print. By widening the scope, said Janson, the magazine should open itself up to new advertisers. "I'd venture that they are trying to broaden their advertising base and capture some of the home business that currently eludes them, like designer paints and sheets."

In fact, ad pages have fallen 11.4 percent through April to 209 over the prior year, according to the *Mediaweek* Monitor. Dan Robertson, *TOH* vp, advertising, said he is seeking to upgrade the title's appliance advertisers, which have traditionally included Kohler and Miele. "We'd like to take it up a notch to Viking and Sub-Zero," said Robertson. The magazine, however, is gaining some traction. In the automotive category, sedans like the Chrysler Pacifica are new clients targeting female readers. Liquor brands will also be a new category this year.



Editor Omelianuk applied his fashion sensibility to *This Old House's* pages.

The changes come as paid circulation for *This Old House* stayed flat for the second half of 2004, at 963,101, according to the Audit Bureau of Circulations. Comparatively, *The Family Handyman*, published by Reader's Digest Association, was also flat, holding at 1.1 million; ad pages dipped 3.3 percent to 174. —SDS

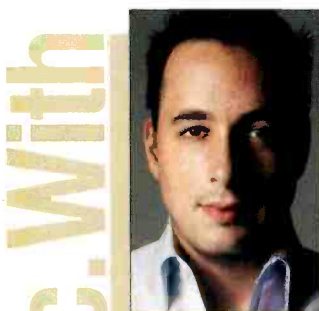
spreads. "If you look at a lot of how-to magazines, you'll find that aesthetics are sacrificed for information," he said. "Having worked at *GQ* and *Esquire*, I know you can have beautiful photographs and deliver information."

The redesign will have more versatile projects that apply to studio apartments and suburban homes. There also will be "mom-tested" projects such as hot-gluing picture frames for those who aren't exactly Bob Vila.

New columns will include Home Tech,

which provides advice on installing everything from Wi-Fi to flat-screen TVs. Renamed and repackaged sections, such as Workshop, a one-stop shop for service and advice, will aim to better reflect the content; By Design, formerly known as House Calls, will expand kitchen and bath remodeling coverage.

"Clearly they are recognizing that home decorating and remodeling is a 'dual' decision in which both a male and female are involved," said George Janson, Media-



## Dan Peres Editor in Chief, Details

**Q.** Details has a lot more company on newsstands than when it was relaunched in 2000. What do you make of the recent influx of men's titles? **A.** Clearly, there are a lot of different types of men. I suppose the powers that be believe the market is strong enough to bear new titles. **Q.** Are you at all concerned that Vitals, a spinoff of Details, is now competing against you? **A.** I don't see Vitals as direct competition, but we are aware that they are out there and competing for some of the same ad dollars. I'm not too concerned about competing with them for readers. We have extraordinary reader loyalty, and they have a mostly controlled circulation. **Q.** What's up with Details' newsstand sales, down 8.1 percent in 2004's second half? **A.** We had some exceptional sellers the year

before, and when we went up against them, we weren't able to increase our sales. **Q.** April's issue has CNN's Anderson Cooper dishing on the sex life of his mom. First, do guys really want to read about that? And second, isn't that a little TMI? **A.** I don't think it's a little TMI. Does our reader care about Gloria Vanderbilt's sex life? Probably not. I do, however, think our readers care about Anderson Cooper, who enjoys a cult status. Discussing your parents' sex life is a taboo subject, but with Anderson talking about it, maybe it's something readers could laugh at. **A.** Details has National Magazine Award nominations for General Excellence, Photography and Design and is competing in the latter category against *W*, which is edited by your boss, Fairchild editorial director Patrick McCarthy. Is the loser buying lunch? **Q.** Let's put it this way: Patrick in the end is always buying my lunch. So I take comfort knowing that.



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# mr. television

BY MARC BERMAN



## Over Development

CONSIDERING FOX TRIMMED THE SECOND SEASON ORDER OF *ARRESTED DEVELOPMENT* from 22 episodes to 18, and the executive responsible for ordering the series, Gail Berman, is no longer with the network, it's safe to assume that the ratings-challenged Ron Howard production is kaput. After two

years, 40 episodes and countless accolades, including an Emmy for Outstanding Comedy Series last fall, *Arrested Development* still cannot find an audience large enough to exist on one of the Big 4 broadcast networks. This season's finale on Sunday could be the series' ender.

When a critically acclaimed series is canceled, it's easy to blame the network. But this time you can't fault Fox, which has been more than patient with *Arrested Development*. After minimal sampling in year one, not only did Fox give the sitcom a second season, but the network positioned it in the plum Sunday 8:30 p.m. *Simpsons* lead-out time period, where sitcoms like *Malcolm in the Middle*, *That '70s Show* and *King of the Hill* all flourished. It also promoted the show to death and left it in the same time period all season. Unfortunately, nothing worked.

Season-to-date, *Arrested Development* is anything but flourishing, with 5.9 million viewers and a 2.9/7 among adults 18-49. Comparatively, lead-in *The Simpsons*—a 16-year-old show—is considerably healthier with 9.8 million viewers and a 4.6/11 among adults 18-49. Although *Arrested Development* ranks third in its time period among adults 18-49 (ahead of former NBC occupant *American Dreams* and the WB's *Charmed*), erosion out of No. 2 *The Simpsons* is a significant 37 percent in the demo.

While you could argue that ABC's competing, and growing, *Extreme Makeover: Home*

*Edition* is the reason for *Arrested Development*'s, well, arrested development, watch an episode or two and you might understand. Viewers who crave the familiar won't find it here. Because *Arrested Development* dares to be different (a thumbs-up from Mr. TV), it is alienating the typical sitcom watcher who needs a laugh track. The sophisticated humor—the quick retorts, the witty asides and the sight gags that you just have to pick up on, because no one is hitting viewers over the head with an explanation—does not necessarily translate well to most markets.

The fact is this kind of humor doesn't play well on the small screen. The characters are a group of selfish, childish, over-the-top, rich scoundrels that viewers don't necessarily relate to. They never have. Consider this: Producer Mel Brooks, loved for zany film comedies like *The Producers*, *Blazing Saddles* and *Young Frankenstein*, attempted a zany sitcom, the short-lived *When Things Were Rotten* in 1975. A twisted take on the Robin Hood legend, where all the characters were incompetent or evil and the fast-paced dialogue contained non sequiturs and historical asides, just didn't connect with viewers. Thirty years later, it still doesn't.

**The quick retorts, the witty asides, the sight gags that go unexplained do not translate well to most markets.**

A sitcom like *Seinfeld* had its share of unlikable, self-absorbed characters, but the situations were not entirely unrealistic. *All in the Family*, which like *Arrested Development* initially struggled, found an audience after an early Emmy victory because bigoted oaf Archie Bunker was surrounded by characters audiences could relate to. There is no voice of reason on *Arrested Development*, and what is good for an occasional laugh-out-loud chuckle has not become a force of habit because of it.

Speculation points to HBO, or another cable network, waiting in the wings should Fox lower the boom. The benefit to *Arrested Development* airing on a cable network is that it would have more creative freedom, lower expectations for audience numbers and more opportunities for viewers to see episodes (cable is known for multiple airings each week of all original shows). But HBO is unlikely to pick up a network reject, and the next logical cable home, Comedy Central, may not have the budget to keep the show going. It may not be that easy for *Arrested Development* to find a home on cable.

I admire *Arrested Development* for taking creative risks. But like so many other fans and critics that applaud this unconventional sitcom, I rarely watch it. As the sitcom genre struggles for a comeback, expect a warm and fuzzy half-hour in the vein of *The Cosby Show* to rejuvenate the format, not some-

thing as wildly farcical as *Arrested Development*. More often than not, it's the comfort of familiarity that succeeds on the small screen, not an over-the-top, critically loved oddity lost in a sinking genre.

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

MEDIAWEEK (ISSN 1055-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/4, 7/18, 8/1, 8/15, 8/29, 12/26 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@espcmp.com](mailto:mediaweek@espcmp.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 2005, 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. For reprints, please call Valeo Intellectual Property (651) 582-3800; [www.ValeoIP.com](http://www.ValeoIP.com)

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1. Nielsen Media Research, 9/27/93-3/27/05, Comedy Central (M-F 8a-4a, Sat/Sun 7a-4a), P18-49, P2+ Cvg AA%, Delivery  
2. Nielsen Media Research, 12/27/04-3/27/05 vs. 12/29/03-03/28/04, Comedy Central (M-F 8a-4a, Sat/Sun 7a-4a), P18-49 Cvg AA%  
3. Nielsen Media Research, 12/27/04-3/27/05 vs. 12/29/03-03/28/04, Comedy Central (M-Sun 7p-11p), P18-49 Cvg AA%  
4. Nielsen Media Research, 7/22/96-3/27/05, Daily Show (M-Th 11p-11:30p) P18-49 Delivery  
5. Nielsen Media Research, 12/27/04-3/27/05, Based on each basic cable network's total programming day, excludes Sports Programming, P18-49, Cvg AA%

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