

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

Digital TV Passes Key Milestone

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Ritter's Passing Leaves ABC Void

Future cloudy for key comedy
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Buyers Weigh *Whoopi's* Wallop

Most doubt new show will hold viewers for long **PAGE 6**

Comic Relief?

The broadcast nets are serving up 19 new sitcoms this fall. Even if just a couple catch on, they'll be happy.

BY JOHN CONSOLI
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Fox's *A Minute With Stan Hooper*



The WB's *All About the Andersons*



ABC's *Hope & Faith*



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*Comcast affiliate market

At Deadline

■ SMARTMONEY'S LAMBIASE JOINS RD

Reader's Digest Association has tapped Christopher Lambiase, president/publishing director of *SmartMoney*, as vp/publisher of its flagship publication. Lambiase, who has been with the financial monthly since its launch in 1992 by Hearst Magazines and Dow Jones & Co., will start on Oct. 6 and report to Laura McEwen, *Reader's Digest* vp/publishing director. McEwen hired Lambiase, who replaces Eric Gruseke, for his expertise in the automotive, financial services and technology ad categories.

■ FOX ORDERS UP FULL SEASON OF *THE O.C.*

Fox last week ordered an additional 9 episodes of its new hit drama *The O.C.*, bringing the show to a full compliment of 22 episodes for the season. Fox successfully launched *The O.C.* on Aug. 5, and the show was the top drama of the summer among adults 18-34, persons 12-34 and teens. The seventh first-run episode will air this Tuesday at 9 p.m., after which *The O.C.* will go on hiatus due to Fox's Major League Baseball telecasts, returning in a new Thursday 9 p.m. time slot on Oct. 30. *The O.C.* is averaging a 3.6 among adults 18-49, a 4.6 among adults 18-34 and a 5.1 with persons 12-34.

■ NEWS TO HOWARD STERN

In response to an Infinity Broadcasting filing regarding the classification of *The Howard Stern Show*, the Federal Communications Commission declared last week that Stern's show, syndicated on 44 radio stations, is "a bona fide news interview program," which does not fall under the equal opportunity rule for political candidates. In late August, Stern had lined up an interview with California gubernatorial candidate Arnold Schwarzenegger, but Infinity Broadcasting nixed it, concerned that the equal opportunity rule would require Stern to interview all 135 candidates for the office. Schwarzenegger subsequently ended up on ABC Radio Networks' *Sean Hannity* and *Larry Elder*.

■ YOUNG ADDS DIGITAL UPN AFFILIATE IN ILL.

Young Broadcasting will launch a digital UPN station in the Rockford, Ill., market (No. 132) on Sept. 22, giving Young a duopoly there. Young already owns WTVO-TV, an ABC affiliate, in the market. The new station, Rockford UPN 16, will be operated by WTVO and carried as a channel on Insight Communications' local cable sys-

tem. The new station will reach 60 percent of the market. This is UPN's 11th digital duopoly station, which has allowed the network to expand distribution into markets it was not in previously.

■ BLINK—AND NOW IT'S ADULT CONTEMPORARY

Unable to pull even 1 percent of the New York radio audience since its April debut, WNEW-FM has backed off its original format concept for Blink, a mix of gossip, entertainment and music aimed at women 25-44. Last Friday, the Infinity Broadcasting station relaunched Blink/WNEW as a more music-intensive Adult Contemporary station targeting a slightly older female audience of 30-44. Also gone is the station's morning show, co-hosted by Chris Booker and Lynda Lopez. The station's operations and program director, Steve Kingston, also resigned last week.

■ ADDENDA: Veteran ad exec Robert Barocci was named president/CEO of the Advertising Research Foundation, the New York-based advertising, marketing and media research organization. Barocci is the former president of Leo Burnett International...American Media, publisher of the *National Enquirer*, *Star* and *Globe*, will slash 70 jobs across the board, or 7 percent of the workforce. The staff of the *Star*, which is moving from Florida to New York, will drop from 40 to 25...Primedia last week officially put *New York* magazine on the block, tapping Allen & Company to oversee the sale. Primedia is said to be seeking as much as \$80 million for the 35-year-old weekly. So far, American Media and *New York* columnist Michael Wolff are interested. Other candidates could include Emmis Communications, publisher of *Los Angeles*, and Mort Zuckerman, owner of *U.S. News & World Report* and the *New York Daily News*...Rainbow Media Holdings has signed a 10-year distribu-

tion deal with Miramax Films that will bring 84 theatrical movies to Rainbow's Independent Film Channel, AMC and WE: Women's Entertainment...Disney executive Mark Silverman has been named senior vp and general manager of ABC Family. In the newly created position, Silverman will oversee day-to-day operations, as well as the development of ABC Family's overall business strategy...Nielsen Media Research will announce today that the response rate for its national people meter sample hit a record high of 44.2 for the week of Sept. 1-7.



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Sens. Dorgan (I.), Lott lead new push to roll back FCC's ownership rules Page 8

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CHRIS MADDA/LONFROLL/DAVE PHOTOS

Market Indicators

NATIONAL TV: STRONG
Usual heavy summer-time advertisers such as movie studios, soft drinks, fast food and autos are still spending heavily; retailers are also jumping in to further tighten the network scatter market.

NET CABLE: HOLDING
As the new broadcast season nears, cable nets are quietly focusing on selling fourth quarter, with retail and movies spending in advance of the holidays. Back-to-school dollars are still working for third-quarter scatter; upfront holds continue to go to order.

SPOT TV: QUIET
Market is in a lull, despite steady activity from automotive, financial, telecom, furniture. Some of local TV's strongest categories are off, including restaurants and soft drinks.

RADIO: STEADY
Broadcast TV tune-in campaigns are heavy-ing up as new season nears, but still plenty of deals can still be had. Financial, telecom, home improvement, autos are also active. National is strong; local remains erratic.

MAGAZINES: MIXED
Steady placements across the board from automotives, pharmaceuticals and health and beauty products. There's not as much activity from travel, direct response, finance and real estate.

Media Wire

Nielsen Ad Campaign Takes Aim at Chi. Viewers

In a highly unusual move to boost participation in its TV audience sampling, Nielsen Media Research is testing a print and outdoor advertising campaign in Chicago. The 13-week effort, set to run through November, targets the hardest-to-reach consumer segments of the population, including Latinos, African Americans and young adults.

"We want to see if this helps brand awareness and helps our recruiters who knock on consumers' doors. We've also had difficulty with those demographics," said Karen Gyimesi, a Nielsen vp.

Nielsen chose Chicago because of its population diversity. Chicago is also scheduled to be converted to a Nielsen local people meter market next year (following Los Angeles and New York), and it is slated to become the research company's first outdoor ratings market. Nielsen is a unit of VNU, publisher of *Mediaweek*.

Agencies are becoming concerned about declining response rates for audience measurement across several media. In Chicago, where TV ratings are currently measured by Nielsen via a combination of diaries and meters, diary response rates declined to 31.8 in February compared to 33.9 a year earlier.

"Response rates have been dropping like stones, and any measure that seeks to improve cooperation has to be good," OMD's Andrew Green said of the Nielsen campaign. —*Katy Bachman*

Newspaper Network Takes Aim at TV's Ad Share

The Newspaper National Network (NNN) has hired a cable industry veteran as it prepares to expand from 4 to 15 the number of national ad categories it will target in an attempt to grab share from television, particularly cable.

As the new senior vp of marketing, Mary Ellen Holden—whose cable stint included posts at USA, MSNBC and Nickelodeon—will oversee a new NNN ad campaign set to launch in mid-October. The ad sales group is owned by 23 newspaper companies and the Newspaper Association of America.

"Cable is (continued on page 6)

Digital TV Transition Takes a Step Closer

FCC ratifies plug-and-play, as questions on carriage and analog's fate linger

WASHINGTON By Todd Shields

Federal regulators last week approved a technical standard that will let cable customers easily connect their digital TVs, a decision hailed by cable companies and broadcasters alike as a key development in the long-running transition to digital TV service. That leaves two major digital TV issues to resolve: how much of broadcasters' digital fare should run on cable, and the politically sensitive decision on when to phase out traditional analog TV service.

For the time being, regulators and industry leaders basked in last week's accomplishment—the unanimous approval by the Federal Communications Commission of the so-called plug-and-play standard. The decision will enable consumers nationwide to plug new digital TVs into their existing cable service without a cumbersome and expensive set-top box.

The ease of use is expected to help bolster acceptance of the new technology among the 67 percent of U.S. TV households with cable. Set makers are expected to begin marketing TVs with plug-and-play capability next year, with widespread availability by Christmas '04.

A Consumer Electronics Association representative said the trade group does not expect a dip in retail sales this year as consumers hold out for next year's plug-and-play models. Any digital set sold now will still work once the new standard is in effect, the CEA rep said.

"This is a great result for consumers," said FCC chairman Michael Powell, who has made the digital transition a priority. "It also represents one more enormous advance in the development of high-definition TV."

Powell, a Republican, needs a victory after a summer of punishing criticism over the FCC's loosening of media ownership rules. But people with a lesser stake in the outcome shared his assessment. "This was a huge hurdle that has now been addressed," said former FCC commissioner Susan Ness, a Democrat. "[People] will see digital programming, and that in turn will help broadcasters know that what they are sending out is not the tree falling in the forest that nobody hears."

The cable industry, which joined with set makers to propose the plug-and-play standard, could gain retail parity with its satellite foes. Because cable systems and cable-ready digital TVs will work on a single nationwide standard, cable operators can assume a retail presence they've lacked. Broadcasters won a tangible victory, too. The FCC said that cable-ready digital TVs must also include a tuner for over-the-air digital broadcasts.

Hollywood greeted the FCC's decision with studied silence, with its main trade group, the Motion Picture Association of America, declining to comment. In August, the MPAA



DIGITAL/HDTV UPDATE

■ Digital TV set sales (including HDTV) this year are projected to total 4 million. Sales are projected at 5.4 million in '04, 8 million in '05. There are currently an estimated 258 million TV sets in the U.S.

■ 47 percent of consumers say their next TV purchase will be an HDTV set.

■ At least one cable operator in 78 of the top 100 markets is offering high-definition programming. A total of 112 markets have a cable operator that offers high-def fare.

■ 55 million TV households (out of the U.S. total of 107 million) are passed by a cable system that offers HDTV.

■ Cable systems currently are carrying the digital signals of 190 unique broadcast TV stations.

Sources: Consumer Electronics Association, National Cable & Telecommunications Association

told the FCC the proposed standard offered inadequate protection against digital piracy.

"We heard those concerns, and we tried to address them," said Kenneth Ferree, chief of the FCC's Media Bureau, which wrote the new regulation. Ferree said regulators tried to ensure content owners would be protected from digital piracy, while allowing consumers to enjoy copying rights. Direct Broadcast Satellite (DBS) companies objected to the FCC's ruling, saying it roped them into a standard championed by its competition. "We do not consider today's misguided decision the end of the process," said the Satellite Broadcasting and Communications Association.

At least two technical issues remain. A federal court in Washington this Tuesday (Sept. 16) is to hear set makers' plea for relief from an FCC mandate that they include digital tuners in virtually all TVs, even those being sold primarily for analog reception. And FCC chairman Powell said the agency would move quickly to decide whether to require a so-called broadcast flag, a bit of encoding designed to prevent unauthorized Internet retransmission of programming. Major content providers say that without a flag, they may withhold premium content for fear of digital theft.

Broadcasters and cable will continue their long-running debate over whether cable must carry broadcasters' digital offerings during the transition and whether cable must carry their entire digital menu. "There are three issues left—carriage, carriage and carriage," said Valerie Schulte, a counsel with the National Association of Broadcasters, which maintains cable refuses to carry most digital broadcast signals. "That's still a tremendous obstacle."

For their part, cable representatives say their systems are straining to carry high-speed Internet, telephony and other services, but they nonetheless will carry digital broadcast fare that merits inclusion. "If there's compelling programming, cable will carry it," said Neal Goldberg, general counsel for the NCTA.

The FCC in 2001 tentatively decided in cable's favor but is still considering the issue. "We are now preparing to rev up the engines again and resolve this," said Rick Chessen, head of the agency's digital TV task force. The losing side is expected to take the matter to court.

All of which is prelude for the big decision—when to switch TV to all-digital service. The end of '06 is the earliest date contemplated by Congress for ending analog TV, but lawmakers are likely to seek many delays.

Even if most consumers have bought digital sets, ending analog service would mean cutting off millions of sets being used in kitchens, garages and bedrooms. That's an unhappy prospect for any vote-dependent politician. ■

Sans Ritter, Not So Simple

Star's death leaves ABC, buyers pondering the future of a key series

NETWORK TV By A.J. Frutkin

The sudden death of John Ritter last Thursday night triggered a host of questions about the future of the ABC comedy he starred in, *8 Simple Rules for Dating My Teenage Daughter*. Although the series was scheduled to launch its second season next Tuesday, Sept. 23, ABC may be forced to make last-minute scheduling moves. In fact, whether production on the series—which quickly became a linchpin of ABC's schedule last season—continues at all was not certain.

Executives at both ABC and Walt Disney Co. sister studio Touchstone Television, *Rules'* producer, were understandably reticent last Friday to discuss any decisions they need to make in the wake of Ritter's death.

A representative for ABC said production on *8 Simple Rules'* sophomore season began on Aug. 11 and that three episodes had been filmed so far. Taping of a fourth was to have taken place last Friday. Ritter died shortly after collapsing on the set last Thursday.

With so few new episodes finished, it seems unlikely ABC will launch *Rules* as scheduled in its key 8 p.m. Tuesday time slot (see earlier story, beginning on page 26). Several advertisers suggested the network may hold the finished episodes for a larger tribute to the actor, which could air during the November sweeps.

Advertisers and buyers were reluctant to speculate at length about the show's future. "The sole importance of this event is the human tragedy for John Ritter's friends and family, including his ABC family," said John Rash, senior vp/director of broadcast negoti-

ations for Campbell/Mithun.

Rash said that it is unlikely ABC will replace Ritter on the series, about a father dealing with his teenage daughters. "The crux of the comedy was in John Ritter trying to keep his daughters away from the Jack Trippers of the world," said Rash, referring to Ritter's Emmy-winning role on the 1970s ABC sitcom *Three's Company*.

Ritter is the one of the few leading players in a hit sitcom to die while the show was still in production. Freddie Prinze's death in 1977, during the third season of NBC's *Chico and the Man*, ultimately resulted in that show's cancellation the following season.

Spots on *Rules* go for about \$150,000, with each episode taking in about \$2 million for ABC. Factoring in commercial time held back for scatter, about \$30 million was placed by advertisers in last spring's upfront on the series' 19 unproduced episodes for this season. *Rules'* top four advertisers last season were Disney, Ford, Procter & Gamble and McDonald's.

Andy Donchin, senior vp and director of national broadcast for Carat North America, expects most *Rules* advertisers will look to keep their dollars with ABC. "We certainly don't want our money back," Donchin said. "We are a partnership, and we will work it out with them after we see how they want to handle it."

In the meantime, ABC must determine how best to kick off its Tuesday nights. Some buyers said the network might move Tuesday 9 p.m. anchor *According to Jim* to 8, possibly slotting a double-run of that show. —with John Consoli ■



Cable Clutter on the Rise

Court TV study: Non-program thresholds are climbing; buyer ire grows

RESEARCH By Katy Bachman

Stepping in where the American Association of Advertising Agencies and the Association of National Advertisers left off, Court TV has revisited the state of commercial clutter with its own new analysis, pre-

dominately focusing on cable networks.

The last time the industry got a comprehensive look at clutter was in February 2002, when the two ad trade organizations released data for 2001. While Court TV's analysis and

Media Wire

the medium that's seen the greatest market-share gain over the last five years," said NNN president/CEO Jason Klein. "Television is in the bull's-eye of our new focus."

National advertisers spent \$7.2 billion, or 3 percent of their total media budgets, in newspapers last year. —Lucia Moses, 'Editor & Publisher'

Mixed Results for Syndie Bows *Ellen*, Starting Over

Although there won't be a new hit of *Dr. Phil*'s caliber in syndication this season, the launch of *The Ellen DeGeneres Show* from Warner Bros. netted promising results last week. According to Nielsen Media Research and based on ratings through Sept. 11, *Ellen* averaged a 2.0 household rating/6 share in the metered markets—up 11 percent in rating from the year-ago time period average (1.8/6), with full retention from the lead-in.

Meanwhile, NBC Enterprises' *Starting Over*, which also premiered in syndication last Monday, was left at the starting gate with an average 1.0/3 in the overnights after four days; that's a decrease of 29 percent from the lead-in (1.4/5) and 23 percent from the year-ago time-period average (1.3/4).

This week's first-run syndie premieres include *The Sharon Osbourne Show* from Warner Bros. and King World's *Living it Up! With Ali & Jack*. —Marc Berman

HBO's *Sex and the City* Inks Syndie Deal With Tribune

HBO last week sold a cleaned-up version of its hit comedy *Sex and the City* into broadcast syndication. Tribune Broadcasting stations will air the show six nights per week, beginning in fall 2005.

About five minutes from each of the show's 94 episodes will be trimmed to allow for commercials. The series likely will air in late fringe.

HBO sold the series with the help of sister AOL Time Warner unit Warner Bros. Domestic Television Distribution. The Warner unit has a long relationship with Tribune, which owns 26 stations.

HBO is also said to be close to a basic cable window for *Sex* with AOL sibling network TBS. —A.J. Frutkin

the previous AAAA/ANA studies use different methodologies, Court TV's report shows that cable and broadcast nets continue to devote a significant portion of their prime-time hours to commercials and other non-program messages.

On average, the 37 basic cable networks studied air 14 minutes and 30 seconds of non-program material each hour in prime time. The study found that the average for the four largest broadcast networks was lower, at 13:01.

Court TV's research did not break out any specific data for ABC, CBS, NBC or Fox.

"It's a downward spiral," said Lyle Schwartz, managing partner of research for Mediaedge:cia. "Clutter drives viewers away, reducing the average rating and leading to more makegoods, which necessitates more commercial minutes."

Clutter is becoming an increasing factor in negotiations between buyers and media com-

panies, especially in cable, where dozens of networks are likely to have nearly identical ratings.

The Court TV study showed that cable nets' clutter varies greatly. ESPN2, which is limited by time restrictions placed on it by live games and league deals, had the lowest level of clutter at 11:16. At the other end of the spectrum is the Golf Channel, which had 18:32 of non-program minutes, making it the highest.

"If you have a choice and one cable network has 13 minutes and another has 16, you're going to look more favorably on the network with lower clutter," said Jean Pool, president of operations for Universal McCann.

Traditionally, broadcast networks have been the biggest culprits when it comes to commercial clutter. Although Court TV's study of the last prime-time season found that broadcast prime-time clutter was lower than that of most cable networks, others dispute that finding. Some buyers said the broadcast nets' clutter is much higher than Court TV reported and could average about 15 minutes, not 13.

According to another study released earlier this year by OMD, the six broadcast networks increased the number of non-program minutes last season by about 10 seconds, to an average 15:20. ABC led the pack with 17 minutes.

Some clutter minutes are for program promotion, which raises additional questions for buyers. "The networks are doing so many promotions, and we need to know what effect that has on our messages. Many are in better position than our paid commercials," said Susan Nathan, senior vp/director of media knowledge for Universal McCann, which is conducting its own clutter study. "It's a Catch-22. You want viewers to tune in, but you don't want to confuse the promotions with the commercials." ■

Basic Cable Nets' Clutter

Average non-program minutes per hour in prime time

FIVE BEST:

ESPN2	11:16
ESPN	12:11
CNN	12:19
FOX NEWS CHANNEL	12:20
TBS	12:43

FIVE WORST:

GOLF CHANNEL	18:32
MTV	16:27
FOOD NETWORK	16:09
E! ENTERTAINMENT	16:09
VH1	15:53

SOURCE: COURT TV ANALYSIS OF NIELSEN MEDIA RESEARCH NPOWER FOR AUGUST 2002-MAY 2003, MON.-SUN. 8-11 P.M.

Early Premieres Lacking

First network shows out of the gate fail to create much buzz among buyers

TV PROGRAMMING By John Consoli

It's never easy to make intelligent calls on the success or failure of network programming after only one week. But one thing's for certain: The early premieres of a handful of new shows last week did not fare as well as the network PR machines would have you believe.

While NBC crowed that new Tuesday sitcoms *Whoopi* and *Happy Family* generated "big premiere sampling," media agencies took a more historical perspective. "It's all meaningless gibberish at this point," said Steve Sternberg, executive vp of audience analysis at Magna Global USA. "*Whoopi* did OK. But

when you compare it to last season's premieres of [ABC's new sitcoms] *8 Simple Rules* in the same time period and *Life with Bonnie*, it did lower ratings in households and 18-49."

Whoopi received a 9.8 household rating and a 4.9 in 18-49, while *Happy Family* scored a 9.7 and a 5.1. While the numbers are strong, agency executives point out that the shows premiered against repeats, so it is hard to tell if they will hold up when the other networks' new season shows premiere against them.

Historically, many celebrity-driven shows that premiered well have been canceled by

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- Infiniti
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	<i>IBD</i> % Composition	<i>IBD Index</i>
Any Chief Title	34.5%	138
Owner/Partner	12.3%	143
Any Luxury Car Bought New/Used	26.0%	159
50+ Security Transactions	13.2%	612

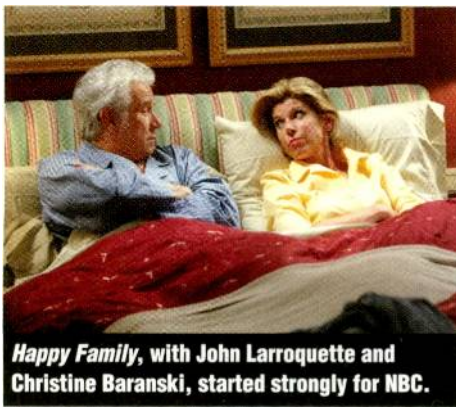
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Happy Family, with John Larroquette and Christine Baranski, started strongly for NBC.

BYRON J. COHEN/ABC PHOTO

mid-season. Among them: NBC's *Michael Richards*, which opened with a 9.3 in households and a 5.9 in 18-49 but by the third episode was down to a 5.4 in households and a 3.5 in 18-49; CBS' *Bette*, which opened with an 11.4 household rating and a 5.5 in 18-49 but fell into the 6.0s and 3.0s several weeks later; and ABC's *The Geena Davis Show*, which opened with an 11.7 and 7.7 but by week 3 was down to a 5.7 and 3.5.

A repeat airing of *Whoopi* on Thursday at 9:30 p.m. following *Will & Grace* did a solid 4.7 in 18-49 and a softer 6.4 in households.

Whoopi was expected to face stiff competition from *8 Simple Rules*, once that show's new episodes began airing on Sept. 23, but the

sudden death of John Ritter last week put the future of that show in limbo.

Beyond the two NBC sitcoms, no other new shows that premiered last week received strong viewership from audiences—not a good sign since they all aired against repeats on other networks. On UPN, sitcom *The Mulletts* performed moderately well in households (2.4 rating) and 18-49 (1.6). However, the show lost about 30 percent of its *WWE Smackdown* lead-in. UPN's Wednesday 9 p.m. drama *Jake 2.0* did a 2.3 in households and a 1.6 in 18-49 against repeats—probably not good enough when first-runs rivals start rolling.

While the WB's *Steve Harvey's Big Time* premiere did a 2.3 household rating on Thursday at 8 p.m., it was 24 percent lower than *Family Affair's* premiere on the WB in that time slot last season. *Family Affair* was canceled after a few episodes. But the WB pointed out that *Harvey's* ratings were up 15 percent in the network's key 18-34 demo.

WB's returning sitcom *What I Like About You*, which moved from Fridays to Thursdays, scored only a 1.9 household rating and a 1.1 in 18-49, and new sitcom *Run of the House* earned a 1.6 and 1.0. The network sought to put a positive spin on those ratings—pointing out that they had stronger teen numbers than last year's shows in those time periods. ■

Senate Sets Vote on FCC

Roll call set for Tuesday would officially oppose new media ownership rules

WASHINGTON By Todd Shields

The U.S. Senate last week began debate on a binding resolution to overturn the Federal Communications Commission's June 2 relaxation of media ownership laws, even as the White House threatened a veto.

If the resolution succeeds in a Senate vote set for Tuesday (Sept. 16), it still would need to pass the House, where Republican leaders who favor the FCC's deregulation edict are expected to prevent the measure from coming to a vote. Sponsors of the measure, Sens. Byron Dorgan (D-N.D.) and Trent Lott (R-Miss.), said Senate passage might inspire House members to demand a vote. "I don't think we should underestimate what might happen," Lott said.

The White House responded that the FCC rules "accurately reflect the changing media landscape...while guarding against undue concentration." It said advisers would recommend a veto if the measure reaches President Bush.

On the Senate floor, Dorgan said the FCC's decision to let media companies get bigger was

"horribly wrong.... This rule opens the gates to massive additional concentration, mergers and acquisition," he said. Dorgan added that the resolution would indicate to the FCC that "we in Congress veto this rule. You must go back and do it again. Do it over, and do it right."

Sen. George Allen (R-Va.) defended the FCC, saying the new rules would leave plenty of media competition. "There are more choices available to the consumer in terms of how they access information than any other time in our nation's history," Allen said.

Sen. John McCain (R-Ariz.) said he opposed the resolution, favoring instead a bill that has passed the Commerce Committee he chairs. "If Congress believes that it is appropriate to retain certain ownership restrictions under today's market conditions, then it should pass legislation explicitly stating so," McCain said.

The rules have not gone into effect because a federal court earlier this month stayed them while legal arguments are heard. ■

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local media

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NEW YORK OUTDOOR

Next-Generation Billboards to Light Up Big Apple Subways

BY KATY BACHMAN

The country's largest subway system is about to be adorned with the latest in outdoor advertising technology. By the end of October, the entrances to 80 of New York's highest-traffic stations will sport full-color, full-motion LED (light emitting diode) displays. The 3-by-6-ft. horizontal screens are also connected through a wireless network, allowing advertisers to change copy at a moment's notice or run multiple versions of creative.

Although billboard-size LED signs in high-traffic areas are popping up in select locations around the country, this is the first network of LED signs at street level. "It's like putting outdoor on steroids," said Jim Stauning, president of the New York office of Clear Channel Outdoor, a partner in the venture.

A prototype has been up and running at a subway entrance on Broadway between 22nd and 23rd streets, and four other locations were due to go on by the end of last week.

"Outdoor has historically been about real estate. This isn't about real estate—it's a broad-reach, eye-level broadcast medium," said Eric Wynne, vp of sales and marketing for Urban Display Network. Wynne and his partners John Temple and Rex Williams developed the network technology and partnered with Clear Channel Outdoor to build and market the space to advertisers. Along with New York's Metropolitan Transit Authority, which owns the space, the three companies will share the LEDs' ad revenue.

LED outdoor signage is on the verge of becoming part of the out-of-home landscape, with 38 states now allowing changeable outdoor messages on boards. Lamar Advertising, the third-largest outdoor company, has plans to install at least one LED bulletin in each of its markets. "In the next couple of years, it will be a separate outdoor-media format," said Steph-

en Freitas, chief marketing officer of the Outdoor Advertising Association.

If they are embraced by the advertising community, LED display have the potential to change how outdoor space is bought and sold. The New York subway screens can change messages by daypart, so McDonald's could advertise Egg McMuffins in the morning and Big Macs at noon. "Imagine that, outdoor a



daypart medium. We've asked for that for years," said John Miller, managing partner for out-of-home media at Mediaedge:cia.

For now, Clear Channel is keeping it simple, seeking six charter advertisers (based on category exclusivity), each of which will get 10 seconds in a repeating one-minute loop. Potential ad categories include broadcast TV, packaged goods, fast food, electronics and wireless.

But the new technology, which is much more expensive to buy than static boards, also means that advertisers will have to share the space with others. "A lot of clients don't want to share space, and that's a problem for LED—you have to sell to several advertisers," said Jim Matalone, president of NextMedia Outdoor.

While many buyers are intrigued, others remain skeptical. "I haven't seen anybody walk-

ing to or from work and watching a loop of commercials," said John Connolly, senior vp of out-of-home for Media.com.

And while New York might work because of its size, advertisers may not be ready to pony up the production costs for LEDs in other markets, especially when compared to the \$300 production price for a vinyl billboard and low space rates. "The difficulty right now is [LED] is a one-market medium, and that makes it tougher to sell [to clients]," said Mediaedge:cia's Miller.

JACKSON, MISS. MAGAZINES

South Is on the Rise

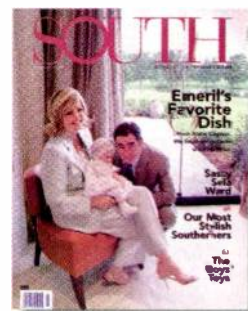
The South has long had its own special breed of celebrity, and now a start-up publisher will seek to capture that lifestyle with *South*, launching on newsstands Sept. 23.

"There are a lot of compelling personalities shaping the culture of the region, and we want to tell their stories," said *South* publisher Brent Alexander, noting the success of the region's shelter titles, Time Inc.'s 401,000-circ *Southern Accents* and 2.6 million-circ *Southern Living*.

The Jackson, Miss.-based bimonthly will cover politics, celebrities, travel, money and sports. Of the title's 70,000 circulation, 15,000 will be distributed to newsstands. The rest will be mailed to households with \$100,000-plus annual incomes in Mississippi, Alabama, Louisiana and Tennessee. Advertisers are being offered a guaranteed rate base of 50,000, said Alexander, who is president/CEO of a Jackson-based entertainment investment company.

"Our travel and financial clients are interested in a higher-end publication that is regional," said Kim Moss, senior vp/director of media at Godwin Group in Jackson.

Jane Alexander, Brent's wife and a former editor of *Mississippi*, will edit the title. The couple spent four years developing the idea and seeking funding. Alexander has tapped Southern writers including Julia Reed, a contributor to *The New York Times Magazine*. "I'm [looking for] people who live in the region and want to do this kind of coverage but lack an outlet," she said. —Aimee Deeken ■



Emeril and Alden Lagasse grace the first cover.



LIVE TH



INTERESTING LIFE

Men'sJournal

market profile

BY EILEEN DAVIS HUDSON

San Francisco–Oakland

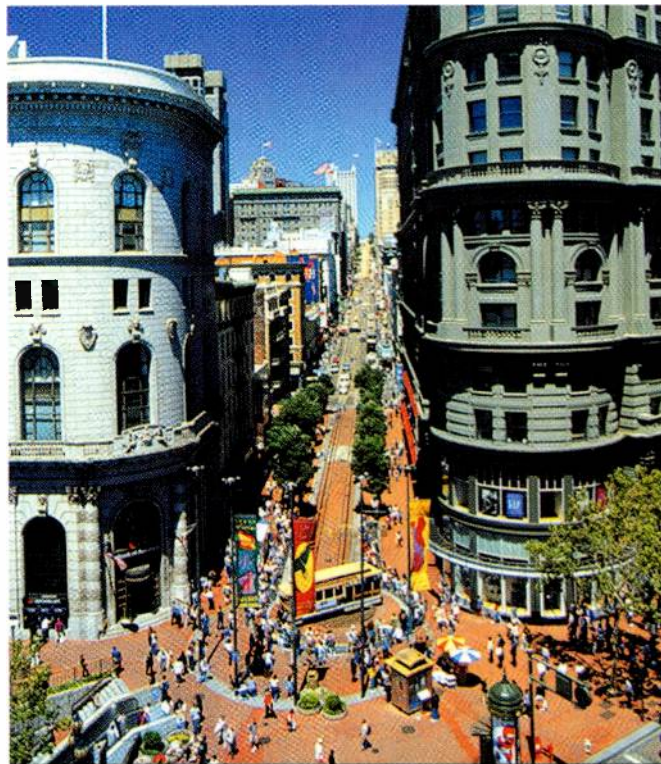
ALTHOUGH THE BAY AREA WAS ONE OF THE REGIONS HARDEST HIT BY THE BURST OF the high-tech bubble in 2001-2002, the area is starting to show signs of recovery. Local television-station executives say they anticipate low single-digit growth in ad revenue this year. The California governor recall

election, set for Oct. 7, also has helped fill local media coffers, although most executives say it's difficult to estimate the final tally because dollars are coming in daily; some estimates have put the statewide total at \$40 million.

The local media landscape, particularly broadcast television and newspapers, has undergone a transformation in the past few years. The San Francisco–Oakland–San Jose, Calif., television market ranks No. 5 in the country, with 2.44 million TV households. In January 2002, Young Broadcasting's KRON-TV lost its NBC affiliation, becoming a full-fledged Independent. At the same time, former ABC affiliate KNTV picked up the NBC affiliation. Granite Broadcasting sold KNTV to NBC in May 2002.

Since the loss of its NBC affiliation, KRON has worked to reposition itself as an Independent, focused heavily on local news. One thing KRON has going for it is that it was able to resign all but one of its top news anchors before becoming an Independent, says Paul Dinovitz, KRON president and general manager. The station expanded its local news after the affiliation change, adding the market's only 9 p.m. newscast. "I think we've exceeded where I thought we'd be at this point," Dinovitz says.

Dinovitz cites programming success stories such as the addition last fall of the syndicated *Dr. Phil* in prime time. *Dr. Phil* is often the top-



Historic Powell Street is in the heart of downtown San Francisco.

SAN FRANCISCO/ORB PHOTO

rated show in the market from 8-9 p.m., and it generally fares no worse than third place. In the July sweeps, Dinovitz notes, KRON beat ABC's owned-and-operated KGO-TV in household ratings from 8-11 p.m. "We're always going to have something to work on here. We absolutely want to improve our demos," the KRON gm says.

While KNTV has not yet become the powerhouse NBC outlet that KRON was, it is performing well. KNTV is

practically a startup station in the market; it previously was licensed in nearby Salinas-Monterey, market No. 120, before successfully petitioning to be added to the San Francisco–Oakland DMA. The station reports it has enjoyed double-digit growth in nearly all dayparts since becoming an NBC outlet.

Linda Sullivan, president and gm of San Jose-based KNTV, says she is particularly pleased with the station's 11 p.m. news, which has ranked No. 1 in the adults 25-54 demo in each ratings book since the program's launch following the affiliation swap.

KNTV last week premiered *The Ellen Degeneres Show* at 4 p.m. weekdays. The new syndicated talk program replaced *The John Walsh Show*, which moved to mornings on KNTV.

Jeff Block, vp/gm of KTVU, Cox Broadcasting's Fox affiliate, says the impact of the affiliation change is still being felt in the market. "When KRON was an [NBC] affiliate, there were four late newscasts. Now there are six."

In last May's sweeps competition, KTVU's late news, the market's lone 10 p.m. newscast, was one of only four prime-time newscasts around the country to best its 11 p.m.

news rivals, Block notes.

KTVU has a competitive half-hour news at 6 p.m., and the station is also a strong player in morning news. Last fall, KTVU added a Saturday 6 p.m. newscast to its lineup.

On Sept. 3, KTVU hosted the first live debate between the candidates for governor (except Arnold Schwarzenegger, who declined to attend). The station sponsored the two-hour debate along with Knight Ridder's *Contra Costa Times* daily newspaper and public radio station KQED-FM.

KTVU also is the broadcast TV home of Major League Baseball's San Francisco Giants. Next week, the station will launch *The Sharon Osbourne Show* at 4 p.m. on weekdays, replacing *The Montel Williams Show*, which moved to

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / SAN FRANCISCO

	Jan.–Dec. 2001	Jan.–Dec. 2002
Spot TV	\$526,969,076	\$610,692,055
Spot Radio	\$409,627,860	\$421,921,010
Local Newspaper	\$397,393,460	\$440,013,120
Outdoor	\$57,535,937	\$45,393,586
Local Magazine	\$14,423,100	\$19,441,600
FSI Coupon	\$12,595,920	\$7,478,830
Local Sunday Supp.	\$6,801,280	\$4,897,820
Total	\$1,425,346,633	\$1,549,838,121

Source: Nielsen Monitor-Plus

Discovery Networks are up 14%

with 8 of the top 25 cable programs.



American Chopper, Monster Garage and Monster House have made Discovery Channel **#1** on Monday nights among adults and men 18-49 and 25-54.



Trading Spaces is the **#1** cable program among women 18-49 and 25-54.



What Not to Wear ranks **#3** among women 18-49 on Friday nights, behind sister program *While You Were Out*.



World Poker Tour has more than **doubled** Travel Channel's adult 18-49 and 25-54 audience.

While other networks are feeling a chill...

We're hot.

If viewers responded this well to the innovative programs offered on Discovery Networks this summer, imagine the opportunities for your brand.

For more information and advertising opportunities, please contact your Discovery Networks sales representative or go to adsales.discovery.com.



© 2003 DC. All audience figures based on Nielsen Media Research, 3Q03-to-date (06/30/03-08/24/03) Prime M-Su 8P-11P with sports/specials excluded. Discovery Networks increases and program rankings are among ad supported cable and based on P25-54 delivery (000) with 4+ telecasts vs. year ago (07/01/02-08/25/02). Discovery Networks include Discovery Channel, TLC, Animal Planet, Travel Channel, Discovery Health Channel and BBC America. Discovery ranked on Mon 8P-11P, What Not to Wear/While You Were Out ranked on Fri 8P-11P; Trading Spaces M-Su 8P-11P; World Poker Tour increases based on performance vs year ago time period (Wed 9-11P). All data subject to clarification made available upon request.

market profile

5 p.m. as the evening-news lead-in (replacing *The People's Court*).

Cox owns a second TV outlet in the market, Independent KICU, whose program offer-

ings include Oakland A's baseball games.

Viacom owns a duopoly in the market, with CBS property KPIX and UPN outlet KBHK; the stations have been under the same

roof for just over a year. In late August, KPIX cancelled its 4:30 p.m. newscast, replacing it with an hour of *The People's Court* from 4-5 p.m. KPIX expanded its morning-news offerings in January, adding a weekend news from 7-8:30 a.m. Saturday and Sunday.

KPIX, which has a marketing partnership with the Hearst Corp.-owned *San Francisco Chronicle*, produces a local magazine-style show called *Evening Magazine*. The program airs weekdays at 7 p.m.

KBHK rebroadcasts KPIX's weekday 11 p.m. news at midnight, followed by a repeat of *Evening Magazine* at 12:35 a.m.

On Sept. 6, KPIX launched weekend-morning newscasts on KBHK, that station's first live local news programs. The news airs - 8-9:30 a.m. Saturdays and 8:30-9:30 a.m. Sundays. KBHK also produces its own 30-minute local sports show, *The Last Honest Sports Show*, airing Saturdays at 6:30 and 10 p.m.

ABC's KGO tapped new gm Valari Staab just over a year ago. Previously, Staab ran WTVD, the ABC O&O in Raleigh-Durham, N.C. Like some of its competitors, KGO is expanding weekend news programming. On Saturday, Sept. 20, the station will launch a 6-7 a.m. news. KGO already produces news from 7 to 8 a.m. and 9 to 10:30 a.m. on Sunday mornings. KGO wins the market's 5 and 6 p.m. evening news races in households but trails at 11 p.m. (see chart on page 18).

At Granite Broadcasting-owned WB affiliate KBWB, president/gm Bob Anderson came over in May 2002 from KNTV, where he served as vp of programming. KBWB has added several syndicated dating shows to its lineup this fall. "What we have done over the past year is to focus on being an entertainment station," Anderson says.

Univision O&O KDTV is the market's leading Spanish-language outlet. Univision also owns Telefutera affiliate KFSE. Univision executives could not be reached for comment.

Paxon Communications' Pax TV outlet in the market is KKPX.

In local cable, Comcast became the Bay Area's dominant operator last February by completing its acquisition of AT&T Broadband. Comcast serves 1.6 million customers in the market, where it has begun upgrading the majority of its outdated systems. The MSO expects to complete the improvements by the end of 2004. The area's local cable ad interconnect is Comcast Cable Advertising sales.

Cable penetration in the market is 73 percent, above the 68 percent average in the country's top 50 markets, according to Scarborough Research. About 14 percent of the

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Santa Clara County: 591,446 Households				
<i>San Jose Mercury News</i>	215,508	242,819	37.7%	42.5%
<i>San Francisco Chronicle</i>	31,341	27,276	5.4%	4.7%
<i>San Francisco Examiner</i>	29,030	28,218	5.0%	4.8%
Alameda County: 550,529 Households				
<i>San Francisco Chronicle</i>	92,679	98,345	17.4%	18.4%
<i>San Francisco Examiner</i>	90,272	93,180	16.9%	17.4%
<i>The Oakland Tribune</i>	58,303	55,611	10.6%	10.1%
<i>The (Hayward) Review Journal</i>	38,497	38,737	7.0%	7.0%
<i>Fremont Argus</i>	32,276	32,251	5.9%	5.9%
<i>Contra Costa Times</i>	28,096	29,248	5.1%	5.3%
<i>Pleasanton Tri-Valley Herald</i>	20,883	20,875	3.8%	3.8%
<i>San Jose Mercury News</i>	17,075	18,863	3.2%	3.5%
Contra Costa County: 379,845 Households				
<i>The Oakland Tribune</i>	7,543	6,811	2.0%	1.8%
<i>Contra Costa Times</i>	149,586	159,230	39.4%	41.9%
<i>San Francisco Chronicle</i>	53,838	56,843	15.3%	16.2%
<i>San Francisco Examiner</i>	50,225	56,378	14.3%	16.1%
<i>Pleasanton Tri-Valley Herald</i>	10,019	9,804	2.6%	2.6%
San Francisco County: 340,257 Households				
<i>San Francisco Chronicle</i>	151,963	128,023	44.7%	37.6%
<i>San Francisco Examiner</i>	126,418	117,099	37.2%	34.4%
<i>San Jose Mercury News</i>	4,010	3,150	1.2%	0.9%
San Mateo County: 265,379 Households				
<i>San Francisco Chronicle</i>	89,074	93,085	34.4%	36.0%
<i>San Francisco Examiner</i>	81,789	90,142	31.6%	34.8%
<i>San Mateo County Times</i>		34,171		12.9%
<i>San Jose Mercury News</i>	17,706	17,209	6.8%	6.6%
Sonoma County: 174,439 Households				
<i>Santa Rosa Press Democrat</i>	75,641	82,951	42.5%	46.6%
<i>San Francisco Examiner</i>	19,033	21,089	10.7%	11.8%
<i>San Francisco Chronicle</i>	16,611	20,799	9.3%	11.7%
Solano County: 136,713 Households				
<i>Fairfield Daily Republic</i>	19,756	21,770	14.5%	15.9%
<i>Vallejo Times Herald</i>	19,269	20,615	14.0%	15.0%
<i>Vacaville Reporter</i>	17,556	18,967	14.0%	14.0%
<i>San Francisco Examiner</i>	13,858	15,068	10.3%	11.2%
<i>San Francisco Chronicle</i>	12,129	14,197	9.0%	10.5%
<i>Contra Costa Times</i>	5,014	5,629	3.7%	4.1%
<i>The Sacramento Bee</i>	2,923	4,264	2.1%	3.1%
<i>The Oakland Tribune</i>	1,407	1,852	1.0%	1.4%
Marin County: 103,514 Households				
<i>San Francisco Chronicle</i>	40,589	43,607	39.2%	42.1%
<i>Marin Independent Journal</i>	39,182	38,813	36.1%	35.8%
<i>San Francisco Examiner</i>	37,077	41,973	35.8%	40.5%

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2002 County Penetration Report

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SCARBOROUGH PROFILE

Comparison of San Francisco

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	S.F.-Oakland Composition %	S.F.-Oakland Index
DEMOGRAPHICS			
Age 18-34	31	31	101
Age 35-54	41	43	106
Age 55+	29	26	91
HHI \$75,000+	29	47	160
College Graduate	12	15	123
Any Postgraduate Work	11	14	132
Professional/Managerial	23	25	109
African American	13	8	58
Hispanic	13	17	131
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	59	107
Read Any Sunday Newspaper	63	59	94
Total Radio Morning Drive M-F	22	22	98
Total Radio Afternoon Drive M-F	18	17	93
Total TV Early News M-F	29	24	82
Total TV Prime Time M-Sun	39	36	92
Total Cable Prime Time M-Sun	14	11	80
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	74	78	105
Read Any Sunday Newspaper	77	74	96
Total Radio Morning Drive M-F	76	76	100
Total Radio Afternoon Drive M-F	73	73	99
Total TV Early News M-F	71	66	93
Total TV Prime Time M-Sun	92	90	98
Total Cable Prime Time M-Sun	60	58	96
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	58	66	114
HOME TECHNOLOGY			
Owns a Personal Computer	68	74	108
Purchase Using Internet Past 12 Months	39	50	128
HH Connected to Cable	68	73	108
HH Connected to Satellite/Microwave Dish	18	14	76

*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: 2002 Scarborough Research Top 50 Market Report (August 2001-September 2002)

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 8 FM	20.9	\$105.7	25.6%
Infinity Broadcasting	2 AM, 6 FM	12.3	\$91.9	22.3%
ABC Radio	2 AM	10.3	\$49.5	12.0%
Susquehanna Radio	2 AM, 3 FM	8.0	\$70.6	17.1%
Bonneville International	1 AM, 3 FM	9.4	\$44.5	10.8%
Inner City Broadcasting	1 AM, 1 FM	3.0	\$17.2	4.2%
Hispanic Broadcasting	3 FM	3.6	\$6.9	1.7%
Radio Unica	1 AM	1.1	\$6.0	1.5%

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

San Francisco-Oakland market is connected to satellite TV services, compared to 18 percent for top 50 markets' average.

The largest daily newspaper in the market is the *San Francisco Chronicle*, which had an average daily circulation of 514,265 in the six months ended last March, a decline of 2.1 percent compared to the same period a year earlier, according to the Audit Bureau of Circulations. The *Chronicle's* Sunday circulation of 553,703 advanced 3.1 percent.

Hearst Corp. acquired the morning *Chronicle* in November 2000, handing over the reins of the afternoon *San Francisco Examiner* to the local Fang family. The papers had shared business functions for many years under a joint operating agreement. The *Examiner* switched to a morning publishing cycle shortly after the Fangs acquired it.

As part of the deal, the Fangs, also publishers of the free newspapers *San Francisco Independent* and *Asian Week*, received a \$66.7 million subsidy from Hearst over three years. But the subsidy, which the *Examiner* relied upon heavily to operate, ran out earlier this year. Many observers in the market have speculated that without that extra financial support, the *Examiner's* days are numbered.

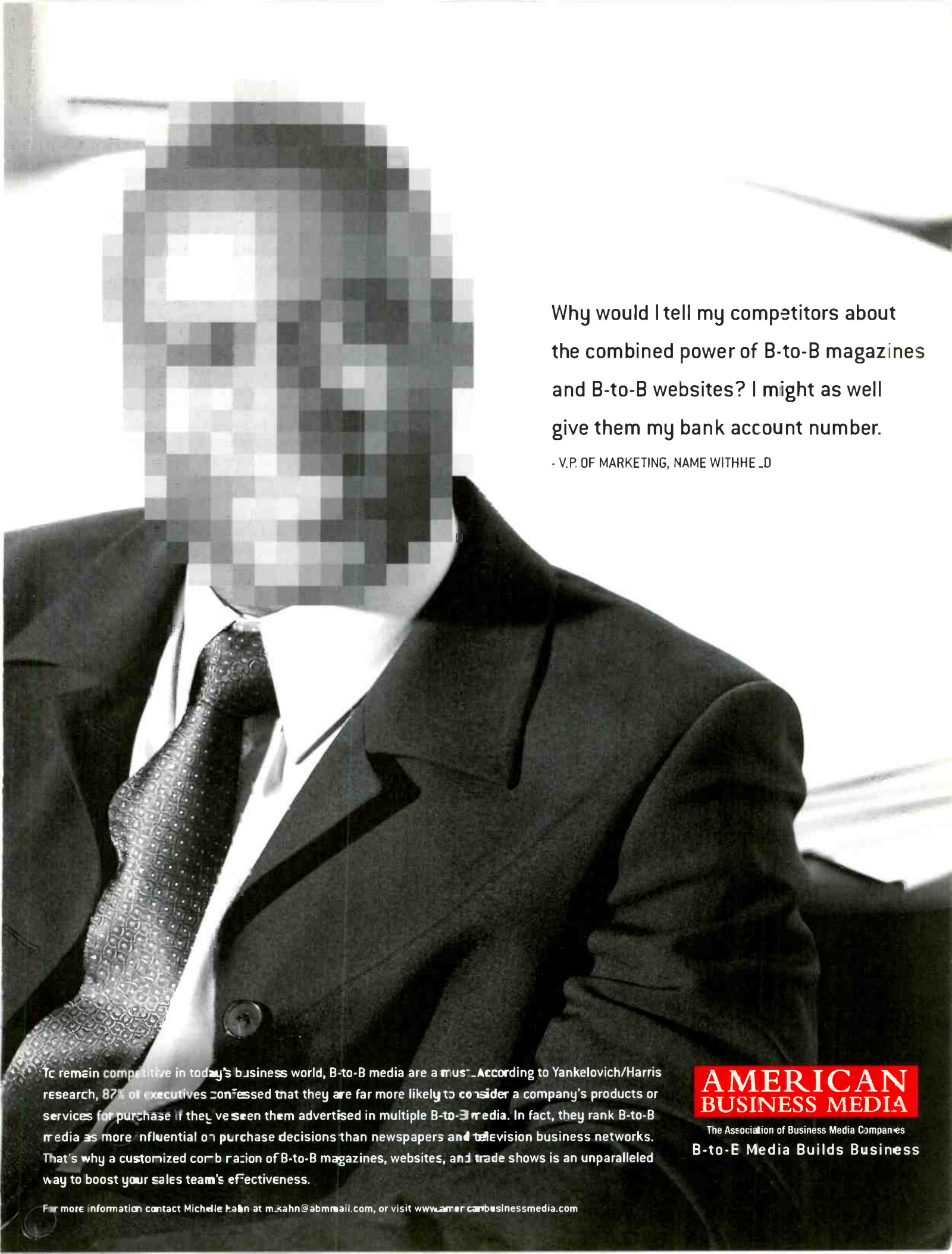
Last February, the tabloid laid off most of its staff; the paper now operates with a skeletal crew. Also in February, the paper converted from paid to free distribution, ended home delivery, scaled back from 60 pages daily to about 40 and ended its DMA-wide coverage to concentrate on San Francisco proper.

Chris Beck, *Examiner* vp of marketing and strategic sales, concedes there have been "a lot of hold-out advertisers who say, 'We don't buy free papers,' particularly national advertisers. The city is figuring out how to use the paper, and we're figuring out who we are." The *Examiner*, whose circulation has not been audited since the Fangs acquired the paper, is planning to release an audit this month.

As for the *Chronicle*, Hearst named Steven Falk as publisher in March, succeeding John Oppedahl. Falk had served as president of the San Francisco Newspaper Agency, the company that oversaw the two papers' business operations under the JOA.

The *Chronicle* is one of the country's last major metropolitan dailies to convert to pagination, finally updating from the old "hot type" production method. The paper plans to have its newsroom completely paginated by November, says *Chronicle* representative Patricia Hoyt.

The *Chronicle's* Sunday magazine, which last year cut back to a biweekly frequency, this year resumed weekly publication. The maga-

A black and white photograph of a man in a dark suit, white shirt, and patterned tie. His face is obscured by a large, pixelated grey square. The background is a bright, slightly blurred office setting.

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NIelsen RATINGS / SAN FRANCISCO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4:30-5 p.m.	CBS	KPIX	1.6	5
5-5:30 p.m.	ABC	KGO	4.1	11
	Independent	KRON	3.8	10
	Fox	KTVU*	3.1	8
	CBS	KPIX	2.6	7
	NBC	KNTV	2.0	5
	Independent	KICU*	1.2	3
	Univision	KDTV*	0.9	2
	WB	KBWB*	0.8	2
	UPN	KBHK*	0.6	2
	Telemundo	KSTS*	0.4	1
	Pax	KKPX*	0.1	#
5:30-6 p.m.	CBS	KPIX	2.6	7
6-6:30 p.m.	ABC	KGO	4.4	10
	CBS	KPIX	4.2	10
	Fox	KTVU	3.4	8
	Independent	KRON	2.8	6
	NBC	KNTV	2.6	6
	UPN	KBHK*	1.0	2
	Univision	KDTV	0.9	2
	Independent	KICU*	0.8	2
	WB	KBWB*	0.6	1
	Pax	KKPX*	0.3	1
	Telemundo	KSTS	0.2	#
6:30-7 p.m.	ABC	KGO	4.4	10
	Independent	KRON	2.8	6
	NBC	KNTV	2.6	6

Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	KTVU	6.3	11
11-11:30 p.m.	NBC	KNTV	4.7	11
	CBS	KPIX	4.0	9
	ABC	KGO	3.9	9
	Fox	KTVU*	3.9	9
	Independent	KRON	2.7	6
	UPN	KBHK*	1.1	3
	WB	KBWB*	0.9	2
	Univision	KDTV	0.8	2
	Independent	KICU*	0.3	1
	Telemundo	KSTS	0.2	#
	Pax	KKPX*	0.2	#

#Share too low to report. *Non-news programming. Source: Nielsen Media Research, July 2003

ARBITRON

RADIO LISTENERSHIP / SAN FRANCISCO

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KCBS-AM	News	7.4	4.3
KGO-AM	News/Talk	6.9	4.4
KSFO-AM	Talk	4.9	5.1
KOIT-FM*	Soft Adult Contemporary	4.3	5.2
KITS-FM	Alternative	4.2	2.1
KYLD-FM	Rhythmic Contemporary Hit Radio	3.8	4.3
KSOL-FM*	Spanish Adult Contemporary	3.6	3.4
KMEL-FM	Hip-Hop/R&B	3.5	4.7
KLLC-FM	Adult Contemporary	2.9	1.8
KFRC-FM	Oldies	2.6	2.3

*Simulcasting partners KOIT-FM/KOIT-AM; KSOL-FM/KSQL-AM Source: Arbitron Spring 2003 Radio Market Report

zine was relaunched in January with a redesign.

Knight Ridder's *The Mercury News* serves Silicon Valley, which boasts the market's largest and most affluent population. The paper has an average daily circulation of 276,787 and a Sunday circ of 306,576. The paper's daily circ was up fractionally year-over-year in March; Sunday circ rose 1.7 percent.

The *Mercury News* operates bureaus in Sacramento, Calif.; Seattle; Washington, D.C.; and Hanoi, Vietnam. The DMA has the nation's second-largest Vietnamese population, while one in four Silicon Valley residents is Hispanic.

Parent company Knight Ridder, based in San Jose, also owns the *Contra Costa Times*, a 187,630-circulation daily in the East Bay area.

Media News Group's ANG Newspapers owns a number of daily papers serving the market—including *The Oakland Tribune*, *Alameda Times-Star* and *San Mateo County Times*—with combined daily circulation of 280,440 and Sunday circ of 242,644. For the six months ended in March, both figures were flat.

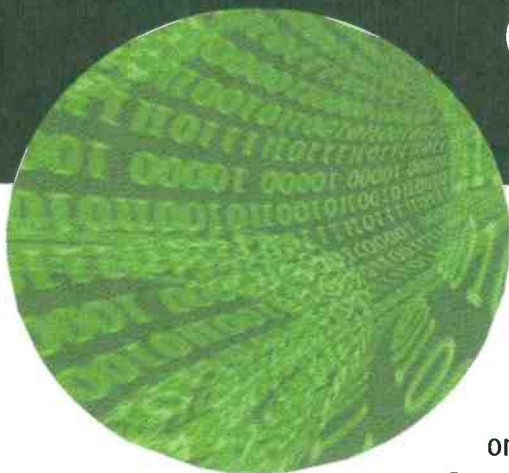
Among local magazines serving the region are *San Francisco*, *San Francisco Downtown*, *San Francisco Focus*, *San Francisco Metropolitan* and *San Jose*. American City Business Journals owns business pubs the *San Francisco Business Times* and the *Silicon Valley/San Jose Business Journal*.

Clear Channel Communications, Viacom's Infinity Broadcasting, Susquehanna Radio, ABC Radio and Bonneville International are the primary radio broadcasters in the Bay Area. CC owns the most outlets with 10 (one CC station, KNEW-AM, does register in the Arbitron ratings). KNEW is trying to build itself up with a Talk format; in July, it signed on host Michael Savage for afternoon drive and Fox News Channel's Bill O'Reilly from 10 a.m. to noon.

KNEW faces an uphill battle. The station switched formats from CNET Radio to Talk last February and is competing with ABC Radio's established Talk outlets KGO-AM and KSFO-AM. Bay Area residents have traditionally been very devoted to their News and Talk outlets, and the top three stations in morning drive are all in these formats: KCBS-AM, KGO-AM and KSFO-AM. KGO has been No. 1 for 100 consecutive Arbitron surveys.

Clear Channel Outdoor and Viacom Outdoor are the main out-of-home advertising players in the market. CC offers 350 bulletins, nearly 1,500 30-sheets, 350 8-sheets, walls and bus shelters. Viacom offers bulletins, 30-sheets, 8-sheets, walls, buses and malls. Local outdoor player Foster Media also competes, but on a much smaller scale.

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PRICE OF ADMISSION

Content providers are offering users everything from concerts to baseball games online. But who's buying it?

BY CATHARINE P. TAYLOR



On a recent summer weeknight in Manhattan's East Village, a posse of burly 18-wheelers, housing satellite dishes craning up at the sky, surrounded Webster Hall, the famous club and concert venue that dates its first show to the late 1800s.

Inside, a group of about 350 radio company executives, young corporate suits, press and a smattering of lucky contest winners watched Limp Bizkit, the Fred Durst-led rap-core band, play an hour-long set, expletives very much included.

But as exclusive as the gig was—only weeks before, the band had played the 80,000-seat Giants Stadium—the real audience for the show was out beyond the satellite dishes, a legion of cutting-edge subscribers, not to HBO or some other cable channel, but to AOL. AOL for Broadband, that is, the premium content service that is meant to jumpstart the flagging ISP's fortunes. That's why, at the bottom of the stairwell leading up to the theater, there stood someone dressed incongruously as AOL's "running man" icon, wilting in the summer heat.

His mission? To convince people already spending in the \$30-to-\$50 range for a high-speed connection—which most people obtain not through AOL but through their phone or cable company—to part with an additional \$14.95 per month for the privilege of getting content not otherwise available somewhere in the free-for-all of the Internet. (Also included: enhanced security and communications tools.) An online tour of the service ends with the upbeat bromide: "Some think broadband is just about speed. We think it's just the beginning."

For 514,000 Limp Bizkit fans, perhaps the AOL Webcast was just that. Between the live broadcast and on-demand streaming of it during the week following the show, that's how many people showed up, the second-highest draw in the history of the "Broadband Rocks" series.

But even if that begins to paint a picture of where paid content on the Net might be headed, much of the scene still needs to be filled in. While big media companies serve up ear and eye candy, skeptics say that for most consumers, broadband really is "just about speed." Broadband subscribers are focused

"on fixing the Internet they already know rather than adopting this totally new broadband medium," says James Penhune, a broadband analyst with Boston-based Strategy Analytics.

Though AOL's broadband push may be the most high-profile attempt to get people to finally pay for online content, the AOL Time Warner unit is by no means alone in trying to pry the consumer wallet open just a little further, with broadband, more often than not, playing the heavy. It's obvious why. According to May 2003 data from Nielsen/NetRatings, the number of at-home broadband users in the U.S. increased by 49 percent during the previous 12 months. And, while narrowband users outnumber broadband users 2-to-1, their numbers declined by 12 percent during the same period. The shift is violent enough for AOL to re-engineer its entire business around.

Others are taking notice too. In March, Yahoo rolled out its own premium content service, Yahoo Platinum, offering its own exclusives. And then there's RealNetworks, which in August 2000 kicked off the premium content market and now offers a plethora of packages aimed at gamers, baseball fanatics, music lovers and other streaming-media junkies.

If that seems like a nice, manageable, competitive set, it's quite deceiving. One of the things that sets apart new subscription offerings these days is that they compete not only with each other but also with everyone else who's grabbing for the consumer's communications and entertainment dollar. There are the broadband services, and the new breed of legal online music offerings, the services such as American Greetings' \$13.95 per year online greeting service, and online personals. There's e-mail storage and print-like products such as KeepMedia, which launched last month offering current and archived material from 140 magazines for a low, low \$4.95 per month.

Then, of course, there are the entreaties from cell phone companies and cable providers to upgrade to digital, TiVo and on and on.

Despite the competition, it's logical enough that media companies would want to charge for online content. It would seem a lot more logical if there hadn't been a rather large miscalcu-

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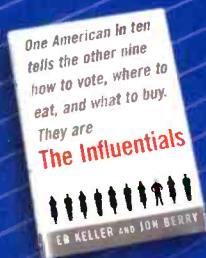
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formed its first major paid content study in March of this year, is also continuing to see increases in paid content. Just-released data for the second quarter of 2003, gathered in conjunction with Internet measurement company comScore Networks, shows an overall increase in paid online content of 20.2 percent to \$380 million compared to the same quarter in 2002. The leading categories are the exploding personals/dating category with \$109.7 million, business/investment at \$83.5 million and entertainment/lifestyles at \$52.1 percent.

But after that, interest in paying for content drops considerably [see chart]. The next biggest category is research, which garnered only \$24.7 million, and the last category of the 11 categories the OPA breaks out is sports at a paltry \$7.5 million; the bottom eight categories account for only about 35 percent of the overall revenue. The organization's executive director, Michael Zimbalist, is unconvinced that people will pay for the bundle of entertainment and other services that AOL is trying to sell, but he does think there's plenty of subscription growth yet to be had for online media. He notes online consumers spent approximately \$15 billion in ISP fees in 2002. By com-

though AOL is throwing strands of spaghetti at the wall to see what will stick. In the first three months after the March launch, AOL for Broadband signed up about 300,000 subscribers—another 1.9 million were grandfathered in at launch—and about 1 million people have signed up for other AOL services, with price points ranging from about \$3 to \$18 per month.

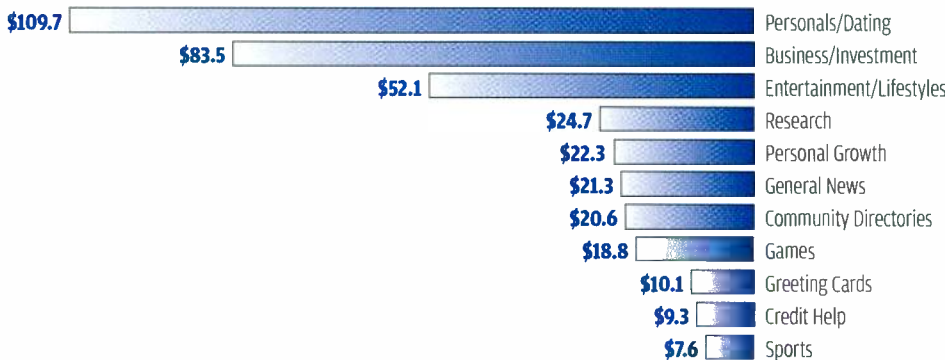
If AOL is toggling its marketing between content and services, MSN is treating premium content almost like an afterthought. Its research indicates that broadband connection or no, about 70 percent to 80 percent of the time people spend online is still being spent on communication. Thus, in announcing the beta version of its own premium services late last month, MSN touted its photo-sharing capabilities, pop-up blockers and spam filters. Its content from such players as ESPN is relegated to the bottom of the release.

So where does that leave paid broadband content? Not quite ready for prime time. "We are still in the baby stages of it," says Richard Wolpert, chief strategy officer at RealNetworks. And he should know. Real is the granddaddy of paid premium content—if there is such a thing after only three years' time. Since it has no ISP business, it remains the category's purest play. When the company first began to offer such services in August 2000, "You could say there were no competitors, there were no built-in customers, there was no competitive landscape," Wolpert says.

But Real has learned a few things, and competitors might want to take note. For one, despite the knee-jerk comparisons, this is not cable; it's about providing something only the Internet could do. "We have to offer somebody something compelling that they can't do any other way," he says. Thus, its Major League Baseball offering—which is sold both as a standalone product and as part of the content smorgasbord known as RealOne SuperPass, provides streaming audio to every game all season long. Users can choose between listening to the home or away announcers, and the service also offers "Condensed Games," a

Q2 2003 Amount Spent for Online Content by Category

(\$ in millions)



Source: Online Publishers Association/comScore Networks, Paid Online Content U.S. Market Spending Reports

parison, only \$1.3 billion was spent on paid content. "It's really still a sliver of what people are paying [for connectivity]."

Perhaps that's why companies including AOL are so serious about a broadband play, because right now even their own research doesn't necessarily support the notion that people will pay for content—though they will pay for services that improve their online experience but can't be had for free. The company has tested 200 concepts of what people would be willing to pay for, with convenience, safety and security scoring the highest, according to Ned Brody, senior vp of premium services at AOL. (In a bit of semantics, AOL for Broadband does not fall under the company's definition of "premium services" because it is an AOL membership in and of itself. Services such as AOL Voicemail are considered premium because they are offered only on top of an AOL membership.)

Thus, even as the online behemoth is touting its exclusive content with a commercial in which *Total Request Live's* Carson Daly is not granted admittance to a concert—but "running man" is—it also has a spot in heavy rotation that pushes the online panic button by showing how a broadband connection can severely compromise the security of one's PC, and how AOL can help. Given these two contradictory messages, it's as

20-minute stream of the last pitch of every batter.

Second, RealNetworks offers products that play into people's passions and products that aggregate diverse content. While the SuperPass is akin to premium cable (oops, there's the c-word) with content from Nascar, ABCNews.com and the Wall Street Journal Online, other products specialize in specific areas of interest.

Third, it realizes that the biggest hurdle might not be the competition but the immaturity of the marketplace. Broadband penetration is just reaching critical mass, and knowledge of premium broadband content is still low.

The optimists, of course, expect that to change. AOL's Brody sees what's going on now as simply a continuation of the way media has been evolving since the advent of cable. Consumers, he says, are becoming increasingly comfortable with the idea that individual units of media have value—whether it's a premium cable tier or a boxed DVD set of *The Sopranos*. An episode of *The West Wing*, he says, has "some relative price point."

The broad universe of Internet content providers hope he's right.

Catharine P. Taylor is a contributing editor to *Adweek Magazines*.

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»» There are a total of 51 sitcoms on the broadcast networks' schedules this fall, up from a record low of 42 last September—which should bode well for the struggling genre. Yet at least a third of the nets' 19 new comedies probably will be history by January. Why is it so hard to create a successful sitcom these days? *Mediaweek's* John Consoli presents that problem to network executives, programmers and media buyers, who offer varying takes on what it takes to attract and keep a sitcom audience. While the broadcasters go through their fall rollout ritual, cable is laying low, waiting until January, March or even May to introduce many new shows. "We zig when they zag," notes one cable exec. Marc Berman explains why, beginning on page 28.

TV REPORT

NETWORK TV

Situation Critical

Almost 20 shows on the nets' fall slates are new comedies. Why are so many destined to fail? BY JOHN CONSOLI

Sitcoms are extremely important to the revenue base of the broadcast networks. They traditionally repeat on-air better than dramas and subsequently do better in syndication, which means more money on the backend for the networks. Just look at the current syndication landscape, where former NBC megahit *Seinfeld*, current hit *Friends* and CBS' top-rated sitcom, *Everybody Loves Raymond*, have been rock solid in the syndicated ratings, and it is easy to see why it is imperative that the networks develop a steady stream of sitcom hits that have life after their network runs.

But in the past few years, that steady stream has become no more than a trickle, potentially creating some revenue problems for the networks down the road. At NBC, for example, with *Friends* due to finish its 10-year network run after this season and with 11-year-old *Frasier* also likely to retire, the network could head into next season with a serious dearth of sitcoms.

CBS has had success introducing new sitcoms, like *Yes Dear* and *Still Standing*, hammocked between megahit *Raymond* on Monday, but has not had success with comedies on any other night. Like its CBS sibling, UPN also has had success introducing new sitcoms hammocked inside its solid Monday night ethnic comedy block, but this season will attempt to expand the block to an entire Tuesday night. Similar attempts in 1997 and 1998 failed miserably.

Besides *Reba*, the WB has not been able to make a home-grown sitcom click in several years, although it did bring back freshman *What I Like About You* with mediocre ratings from last season. ABC's *8 Simple Rules for Dating My Teenage Daughter* did better than most of the other new sitcoms this past season but was noticeably hurt in the second half of the season when it had to go head-to-head with Fox reality hit *American Idol*. And while ABC is bringing back freshman sitcoms from last season *Less Than Perfect* and *Life with Bonnie*, both were just middle-of-the-pack shows in the ratings.

Fox's last breakout hit comedy was *Malcolm in the Middle*, which joined that network's lineup in midseason 2000. *Bernie Mac* and *Wanda at Large* did OK in the ratings last season on Fox, but both benefited by leading out of *American Idol* and will not have that luxury on this fall's schedule.

With 19 new sitcoms on the new fall schedule this season—three more than last year—and with 51 total sitcoms—up from a record low 42 last year, the broadcast networks are hoping that at least a handful of the new ones can become the next *Seinfeld*, *Friends* or *Raymond*.

"This fall will be the first time since the 1999-2000 season that the broadcast networks have more sitcoms than dramas on their fall schedules," says Steve Sternberg, executive vp of audience analysis at Magna Global USA.



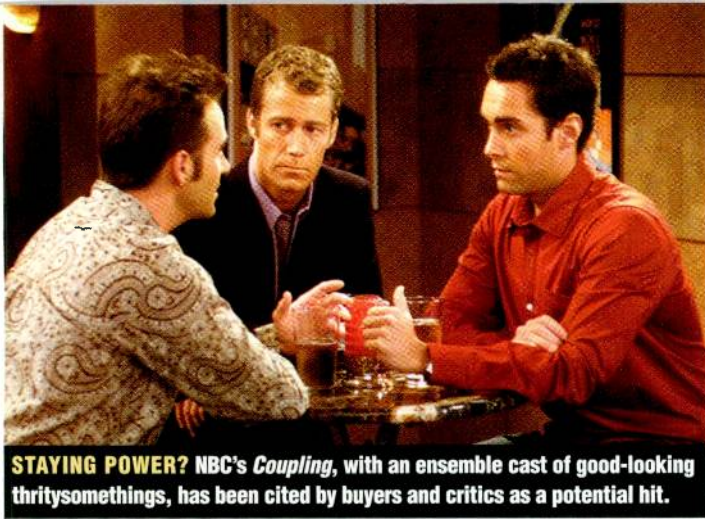
MY GENERATION John Cryer, Charlie Sheen and their young charge in CBS' *Two and a Half Men*, which could click because it is multigenerational.

But the networks have their work cut out for them, if the predictions of the media buying agencies are any indication. Among the new sitcoms, most project only two, CBS' *Two and a Half Men* and NBC's *Coupling*, to be potential hits. Both are in hammock positions on each network's strongest comedy nights. Agency executives also think UPN's *Eve*, a part of that successful Monday night ethnic block, will also work, as could ABC's *I'm With Her*, programmed between *8 Simple Rules* and another strong ABC veteran sitcom, *According to Jim*, on Tuesday nights. Finally, the agencies believe ABC's *Hope & Faith* has a chance for success in its new Friday night TGIF block.

The frustration for network sitcom development executives is that while they all agree on what the most important ingredient of a comedy hit is—that the viewers have to like the characters and be able to relate to them—it's hard to get a feel for how the viewers will actually react to the characters until the show airs.

"It's the writing to a degree, but the viewers have to like the characters and relate to them," says Magna's Sternberg. "With dramas, there are so many more situations, locations, storylines and character inter-relationships you can use to appeal to different types of audiences. But sitcoms are more limited: single dads, single moms, traditional families, friends. It's the same thing over and over, so character likability is more important than storylines and locations."

Case in point is *Seinfeld*, which developed the reputation among critics of being "a show about nothing," with most of its storylines trivial. But viewers liked the characters, so they watched in droves. Similarly,



DAPHNE PHEASANT/ABC PHOTO

most scenes in *Friends* episodes take place in one of the characters' apartments or at a coffee shop, but viewers like how the characters relate with one another, so they flock to the show each week. Most of the episodes of *Roseanne*, an instant hit on ABC when it first aired in 1988, took place in her kitchen, but viewers liked the characters from the outset and the show was the second-highest rated program on TV in its first year. And when *The Cosby Show* dominated the sitcom scene on the broadcast networks for nearly a decade from the mid-1980s into the 1990s, much of it took place in the Huxtable family's living room. And, of course, going way back to *The Honeymooners* in the 1950s, nearly every episode focused around the Kramden's kitchen.

Stephanie Liefer, executive vp of comedy development at ABC, agrees with Sternberg about sitcom character likability and says beyond that sitcoms have to fit in a network's brand. "Sitcom characters have to come across as people that the viewers would like to have in their homes," she says. "But a network also has to determine who its viewers are and tailor its sitcoms to those viewers. We've had some great sitcoms that got good reviews from critics, like *Sports Night*, that did not play well with our viewers, because they weren't really part of our brand. Now we have become more focused with family-type sitcoms like *According to Jim*, *George Lopez*, *8 Simple Rules*."

Liefer says she also believes that teaming up with writers who are intimately familiar with the themes they are writing about is important, and that is what ABC has tried to do over the past few years. She said *According to Jim* is modeled after some of the experiences of creator John Stark, *George Lopez* is based somewhat on Lopez' own life, *I'm with Her* bears a resemblance to creator Chris Henchy's life, while *Married to the Kelleys* is loosely based on the life of creator Tom Hertz.

Mitch Metcalf, NBC senior vp of scheduling, agrees that while several links are necessary for a comedy to succeed, casting is one of the most important parts of the process. "That's where the magic really happens, where everything gels," he says. "A show could be well written, but it needs to be cast right."

Metcalf believes a sitcom needs "at least four really strong characters to succeed. It's like you need four legs to support a table. And four characters allow you to bring different elements to a show." Getting those four characters to gel is the hard part, Metcalf says, because even after a show is cast, "you never know it until you see it" on the screen.

Dave Poltrack, CBS executive vp of research and planning, says an additional element for sitcoms that has worked for CBS has been that they are multigenerational. "All of our sitcoms have family elements and ensemble casts, but *Yes Dear* appeals to a younger audience, *Still Standing* a little older, and *Raymond* has a much broader audience across all demos since it has Ray and his wife and his parents."

Sternberg says the need for strong ensemble casts makes it harder

for sitcoms than dramas to succeed. Dramas with one big star, like Fox's *24* or ABC's *Alias*, or this fall's new CBS drama *The Handler*, starring Joe Pantoliano, usually draw audiences quicker than sitcoms with ensembles. Then there is the strategy of scheduling against the other networks. "When sitcoms go up against sitcoms on competing networks, there is much more likelihood to divide the audience," Sternberg says.

NBC's Metcalf says that prior to this season, the declining number of sitcoms on the broadcast networks had been occurring for a number of reasons. "Over the past few years, broadcast television has been undergoing a huge shift in the types of programming viewers watch," he says. "Made-for-TV movies and miniseries have virtually disappeared. News magazines have been declining. There are more hours to fill, and it is easier to fill an hour with one drama rather than two comedies. With each network only having one strong night of comedies, there is less of a farm system for sitcoms."

Liefer says he also believes many of the networks have been too quick to cancel sitcoms early in the season before audiences have a chance to get to know the characters. ABC has tried to stick with the sitcoms it believes in creatively, and that has reaped rewards with *According to Jim* and *George Lopez*. Both are among the Top 15 sitcoms in 18-49 ratings for the regular season. And nearly 20 percent of the adults 18-49 that have watched those two sitcoms in repeats this summer are new to the shows, which could boost ratings this fall if those viewers continue to watch. In fact, all of ABC's returning sitcoms were watched by 11 percent or more first-time viewers in repeats this summer.


Fox's goal for the coming season in comedy, according to Preston Beckman, the network's executive vp of strategic planning, was to bring in some new "Fox brand" comedies that are a little bit different than traditional network sitcoms—like *The Ortegas* and *Arrested Development*—as well as more mainstream sitcoms like *A Minute with Stan Hooper*, starring Norm McDonald. *Stan Hooper* will lead out of the more traditional Fox sitcom *That '70s Show*, while *The Ortegas* will lead out of *The Simpsons* and *Arrested Development* out of *Malcolm*.

To transition into its new night of comedies, UPN is moving the successful *One on One*, starring Flex Alexander, from Monday at 8:30 p.m. to Tuesday at 8 p.m. to lead off the night. The new Will and Jada Pinkett Smith-created sitcom, *All of Us*; *Rock Me Baby*; and *The Mulletts* will follow. Kim Fleury, UPN's senior vp of comedy development, is hoping that the new sitcoms will broaden the network's audience appeal while maintaining its core viewers.

The WB, for the second year in a row, is trying to program Thursday night with comedies. Much like the attitude taken by ABC, the WB has shown faith in *Jamie Kennedy Experiment*, which struggled on Thursday last season but seemed to find an audience as this past season went along. Another WB veteran, Steve Harvey, will lead off Thursdays with a variety show, followed by *Kennedy*, the returning *What I Like About You* and newcomer *Run of the House*. *Reba* and the returning *Grounded for Life* anchor Fridays at 8 and 9 p.m., with two new sitcoms, *Like Family* and *All About the Andersons*, airing on the half hours.

Mike Clements, co executive vp of comedy development at the WB, says the network is committed to developing sitcoms after several years of success with dramas. "Our goal is to build our comedy business, and *Reba* and *Jamie Kennedy* are good examples of that."

Shari Anne Brill, director of programming services at Carat USA, believes the networks, despite the absence of potential breakout hits, could fill some holes on their schedules. "Overall, there are less new sitcoms on the sure-miss side this year, and more that have been projected as borderline," Brill says. "Still, at least a third of the new ones will be gone by January." ■



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LOOKIN' GOOD FX's *Nip/Tuck*, which launched in July, will offer new episodes through the fall.

ROBERT ZUCKERMAN

Sci Fi and Trio, could be in for some changes if the potential merger between parent Vivendi Universal and NBC parent General Electric does actually happen. "When the broadcasters take a rest, we accelerate accordingly."

With that in mind, and opposite a sea of repeats, reality and leftover programming on the broadcast networks, cable prospered this summer, fueling what each network hopes is the potential for more viewers to tune in once the hype of the new broadcast season dies down. Comparatively, and according to Nielsen Media Research, ad-supported basic cable from May 26 to Aug. 31, 2003 totaled a record high 32.5 household rating/60 share with 34.66 million viewers—up 5 percent in rating, three share points and 1.97 million viewers, or 6 percent, from the year-ago period. The broadcast nets, in contrast, and despite a mountain of new reality, dipped by 560,000 viewers (33.54 to 32.98 million).

By saving a good deal of programming—perhaps the "A" list product—until later in the season, the success rate for a new series on cable also tends to be greater.

"Like many of our competitors, we've made a name for ourselves by finding our programming niche," says Tim Brooks, executive vp of research at Lifetime Television, which launched a second night of original scripted programming with dramas *Wild Card* and *1-800-Missing* on Saturday this summer.

"And by scheduling a good portion of our programming at more opportune times, we're giving talent and producers a better opportunity to succeed."

"For us, introducing a number of new shows this summer was met with great success," notes Linda Mancuso, svp/head of programming at ABC Family. "If we choose our battles wisely, we can succeed at any time of the year."

Says FX's Liguori: "Because a basic cable network does not have the challenge of filling time periods seven nights a week (acquired series and movies continue to populate the networks), we also don't have the need for as many original series. And it gives us a bigger window to work with for the shows we do have."

With less rules, fewer series and more freedom in scheduling, cable rating results overall have been rewarding.

"The influence of cable has created a new programming model," says John Rash, svp/director of broadcast negotiations at Campbell Mithun. "Scattered debuts, multiple weekly telecasts and envelope-pushing concepts are synonymous with cable. There are really no rules."

"Spreading out the programming throughout the year really makes cable a 12-month business," observes Laura Caraccioli-Davis, vp/director of Starcom Entertainment. "And multiple airings of Fox's *The O.C.* this summer means that the broadcast nets are obviously

CABLE

Down Time

While the broadcast nets dash from the starting gate, cable's strategy for fall is to take it slow

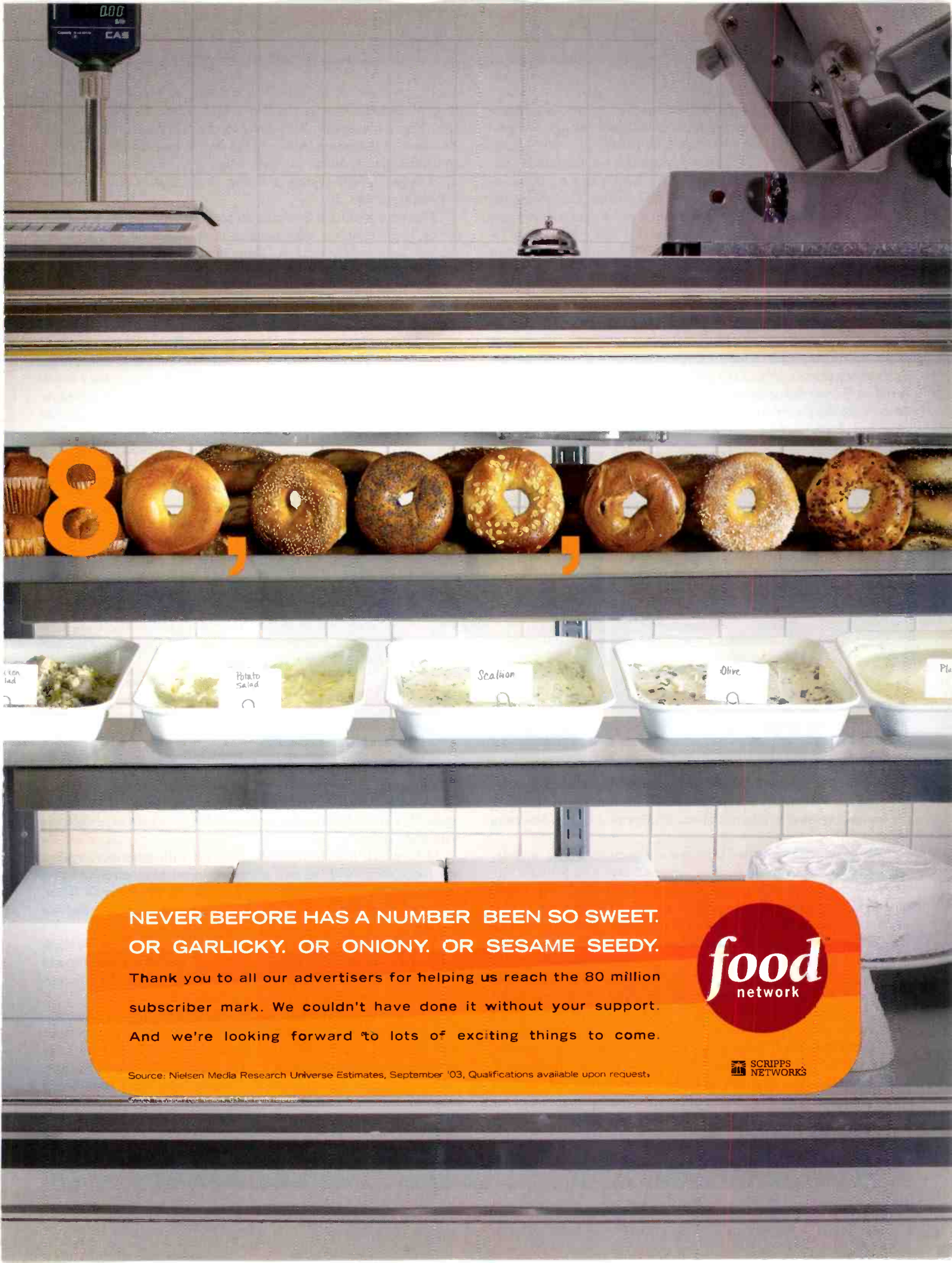
BY MARC BERMAN

Considering that the broadcast networks will be rolling out most of their new and returning programs the week of Sept. 22, you might think cable would be aggressively planning a counterattack.

But while cable will offer sporadic series launches this fall, unlike the nets, fourth quarter is generally a time for cable to step back, wait in the wings and selectively choose the best time to debut new series. Instead of jockeying for position at the network starting gate, they will save premieres and launches for the less competitive midseason and into spring and summer. Think *Monk*, *The Shield*, *The Osbournes*, *Queer Eye For the Straight Guy* and *Nip/Tuck*, all of which premiered off-season. All hits, these shows may not have had the same impact had they debuted opposite heavy network artillery.

"We recognize our position in the pecking order," says Peter Liguori, president and CEO at FX Networks, home of *The Shield* and *Nip/Tuck*. "Unless you're HBO, which successfully aired a new season of *The Sopranos* in fourth quarter and will be introducing two new dramas in September (*K Street* and *Carnivale*), the goal of most cable networks—at least for now—is to air new programming outside of fourth quarter and sweeps periods. Ratings-wise it presents the best payoff."

"Basically we zig when the networks zag," notes Michele Gainless, evp and general manager of USA Network, which, like sister networks



8

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paying attention to what cable is doing.”

Looking ahead and past the glut of broadcast network series premieres, cable has a considerable number of new offerings. Original episodes of the recently launched *Nip/Tuck*, *Wild Card*, *1-800-Missing* and USA's *Peacemakers* will continue through this fall; three home-improvement series will launch; Lifetime will debut a new reality series, *Merge*, in October; TLC has two new reality series, *Date Patrol* and *Resident Life*; and original movies will air on more than a dozen networks. Factor in a glut of regularly scheduled new reality on MTV (*Viva La Barn*, *Wild Boyz* and *Rich Girls*), reality miniseries *101 Juiciest Hollywood Hook-ups* on E!, sporting events, specials, a new theme for A&E staple *Biography* and new original scripted series, and cable is poised to remain a strong alternative to broadcast.

TNT, the most watched network in prime time (with growth this summer of 13 percent from last year), plans to keep its dominance intact with a potpourri of sports, original movies and miniseries, and off-network dramas. With \$350 million in original programming budgeted by Turner Broadcasting over the next few years, some of that investment will go toward TNT for the off-network rights to *Judging Amy* and *Angel*, original made-for movies *Wilder Days* (in October),

duce a new reality show, *House Wars*, on Monday, Sept. 29; at least four original made-for movies (the first is *D.C. Sniper: 23 Days of Fear* on Oct. 17); new episodes of *Peacemakers* this fall; *Monk* and *The Dead Zone* later in the season; new scripted drama *Touching Evil* in March; and miniseries *Spartacus* in April. Hoping to duplicate the success TNT is having with repeats of *Law & Order*, repeats of spinoff *SVU* will begin on Sept. 20.

“Our plan is to have four original scripted series on the air by this spring,” says Gainless, who remains mum about the future of the recently launched *Peacemakers*. “From there we will have a solid foundation to build from.”

One of the bigger guns at sister network Sci Fi, which is coming off a season of growth thanks to miniseries *Steven Spielberg Presents Taken*, is a new version of *Battlestar Galactica* in December.

In development at the suddenly red-hot Bravo, which increased viewership by a considerable 56 percent this summer in prime time, is *underEXPOSED*, an up and coming filmmaker project; *But I Played One on TV* (which takes actors and puts them in jobs they played on television); *Rewind*, a biography in reverse order; and *Ready, Set Van Gogh*, an extreme art competition. *Queer Eye for the Straight Guy*, which is generating more buzz than any other original cable or broadcast series, will also stay in production.

A&E, which does not shy away from premiering new programming at any time of the year, will follow-up September debuting series *Meet the Royals* with another documentary series, *The Letters*, in October. We'll see new episodes of *Cold Case Files* and *American Justice* in the third and fourth quarter, a second season of *MI-5*, two new films in the Horatio Hornblower series, an ongoing rotation of original specials, and a new ad campaign with pho-

tographer Annie Liebovitz for *Biography*.

“Our mandate is introducing new series at all times of the year,” says Abbe Raven, executive vp and general manager of A&E Network. “We are in business every day, and that's what our advertisers want and expect.”

TLC, which has clearly made its mark with unscripted reality, will forge ahead with its two aforementioned new series and new episodes of *Trading Spaces*, *Trading Spaces Family*, *For Better Or Worse*, *Faking It*, *What Not to Wear* and *Pros & Cons: The Good, the Bad and the Ugly*.

“We program when we have the kind of shows available we think our viewers will enjoy,” notes Joan Harrison, vp of programming and development at TLC. “Unlike some of our competitors, no one time of the year is more important than another.”

On that note and opposite a heavy dose of new network programming, cable is setting the stage for its own time-sensitive counterattacks.

“Although I would like to think that my network [FX], or any cable network, is an immediate pick for the average TV viewer, we have more work to do—and plenty of it—before we're in the same league as any of the broadcast networks,” says Liguori. “But with a commitment for more original series and alternative programming options, if we play our cards right we will continue to make inroads.” ■



EYE-CATCHING *Queer Eye for the Straight Guy* has been a surprise hit for Bravo since its summertime premiere.

Word of Honor (December), *Bad Apple* and remakes of *The Goodbye Girl* and *Stephen King's Salem's Lot*, the latter a miniseries, all in early 2004.

TNT has also made a commitment with director Steven Spielberg for an epic 12-hour miniseries about the opening of the American West in 2005.

“We distinguish ourselves from our competitors with a well-defined schedule of new and familiar options,” says Ken Schwab, svp, TNT/TBS Superstation programming. “While I can't say fourth quarter is our most aggressive time of the year, I can say our goal is to offer balance in the schedule with consistent, repeatable performers like *Law & Order* and *Charmed* while counter-punching when opportunities arise.”

Sister station TBS, which counter to the overall growth exhibited on cable is off 14 percent year-to-year this summer, will continue to focus on off-network comedy with the addition of *The Steve Harvey Show* in September, *Everybody Loves Raymond* next summer and *Seinfeld* through 2011. Hoping to capitalize on the home-improvement craze, look for *Trading Spaces*-like series *House Rules* next season, more potential new episodes of *Ripley's Believe it or Not*, original made-for movies like National Lampoon's *Thanksgiving Family Reunion* and the broadcast premieres of 19 theatrical titles.

USA Network, which also suffered year-to-year erosion, will intro-

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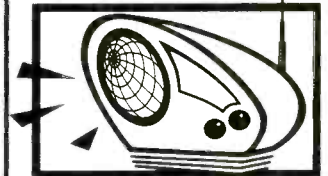
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Movers

TV STATIONS

Cesar Aldama has been named assistant news director at KYW-TV, Viacom's owned-and-operated CBS station in Philadelphia. Aldama was most recently managing editor for WFOR-TV, the company's O&O CBS station in Miami.

RADIO

Kirk Stirland has been named president of X Radio Networks, a division of Excelsior Radio Networks. He was formerly president of WOR Radio Networks...

Thomas McSweeney was promoted to vp and station manager for Hispanic Broadcasting's stations in Los Angeles, from vp and western regional director of sales...**Jeff Dashev** was promoted to president of Interep's sales division, from president of sales for the company's western region.

CABLE

Lisa Berger has been named senior vp/programming development for E! Networks, with responsibilities for E! and Style Network. Berger most recently served as executive producer for the WB's summer series *Boarding House: North Shore*, and before that she served for four years as executive vp, creative affairs for Fox Television Studios Production.

MAGAZINES

Daniel Fuchs, formerly ad director at Condé Nast's *Self*, was named associate publisher of *Lifetime*, published jointly by Hearst Magazines and Lifetime Entertainment Services...World Publications has promoted **Patrick Dignan** to group publisher of *Garden Design* and *Saveur*, from publisher of *Saveur*. Chris Conboy left *GD*'s publisher position in April.

RESEARCH

Sean Ross has joined Edison Media Research as vp of music and programming, a new post. Ross had been editor in chief of *Airplay Monitor*, a publication of *Mediaweek* parent company VNU...

Nakeeta Wills was promoted to research manager for Continental Television Sales in New York, a division of Katz Media. Wills was most recently senior research analyst for Continental.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

THE ENGINES ROARED, the crowd cheered, and there at the front of the parade was a leather-clad **Sara Levinson** astride her Harley Road King Classic. As a Harley-Davidson board member for the past several years,



Levinson was in hog heaven for Harley's centennial.

Levinson, president of the women's publishing group at Rodale, had the honor of riding the 9-mile parade route through downtown Milwaukee with some 10,000 Harley enthusiasts in the recent celebration of the iconic motorcycle company's 100th anniversary. Levinson shared the awesome experience with her family, and the only problem was that her stepson, an avid biker, lost his "cool": When your stepmother represents *Prevention* magazine, you *have to* wear a helmet...**Kerri Kasem**, daughter of radio countdown king Casey Kasem, has signed with All Comedy Radio Network as its first "anchor comedy jock." In addition to her on-air duties on weekends, Kasem will help the new Los Angeles-based network develop its 24/7 programming. Kasem's on-air credits include gigs on MTV-Asia and co-hosting MTV's *Senseless Acts of Video*...Media and advertising executives captured six spots in *Details* magazine's second annual list of the "50 Most Influential Men Under 38," highlighting the movers and shakers in every industry from poli-

tics and computer technology to entertainment and sports. They are: **Lachlan Murdoch**, 32, deputy COO, News Corp.; **John Meacham**, 34, managing editor, *Newsweek*; **Peter Rice**, 37, president, Fox Searchlight;

Jordan Levin, 36, president, WB Entertainment; **Scott Stuber**, 34, co-president of production, Universal Pictures; and the entire team of associate creative directors at **Crispin Porter + Bogusky**, honored last spring as *Media-week* Plan of the Year winners. (Mr. J.Lo himself came in at No. 1). If you feel you were overlooked, you'll have to take it up with *Details* editor in chief **Dan Peres**, whose clout criteria called for list-makers to be "inarguably potent, paranormally bright, artistically influential, or just eerily good at what they do."...In his new role at MSNBC.com, **Todd Herman** will be preaching the virtues of streaming video news, and if you don't believe us, just look at his business card. It reads:

"Streaming Evangelist." Herman figures the title will be a good ice-breaker in meetings as he pursues an advertising-based model of free streaming video news. With his credentials—former CEO of theDial (now Loudeye Radio), an Internet radio pioneer—and his gift of gab (he hosted his own national talk radio show in the mid-'90s), he might just have a prayer...Implications about national security aside, you gotta give **FHM** the extra point for pulling off a stunt of stunning—and shapely—proportions at the recent NFL season-kickoff event in Washington. In a super-sized preview of its October issue, the Emap-

owned laddie mag projected stories-high images of cover girl Lisa Guerrero, the new sideline reporter on ABC's *Monday Night Football* team, onto the side of the National Archives building and in another location near the Capitol, to the surprise of some 120,000 football fans assembled on the National Mall. New York-based Cunning Stunts provided the low-tech stealth-projection services, from the back of a van. ■



FHM's Capitol offense

inside media

NEWS OF THE MARKET

Strong Start for WUSA's 7 p.m. News

WUSA-TV's *USA Tonight*, the first local 7 p.m. newscast in Washington, D.C., got off to a strong start on Sept. 8, launching with a 5.3/10 household rating. Although that still left the Gannett-owned CBS affiliate in third place in the time period behind *Wheel of Fortune* (6.3/12 HH rating) on WJLA, Albritton Communications' ABC affiliate, and *NBC Nightly News* (7.3/13 HH rating) on NBC's owned-and-operated WRC, the half-hour newscast bested WUSA's previous programming in the time period, *Who Wants to Be a Millionaire?* (3.2 HH rating).

Teen Vogue to Up Rate Base, Frequency

Condé Nast Publications' *Teen Vogue* will increase its circulation rate base to 500,000 from 450,000 with the February 2004 issue. Also next year, the title will boost its frequency from bimonthly to 10 times per year. *Teen Vogue*, which launched last January, raised its cover price to \$1.99 from \$1.50 with the August/September issue. The title has run 307.4 ad pages so far this year, according to *Mediaweek's* Magazine Monitor.

U.S. Open Ratings Lowest Ever for CBS

Rain delays and less-than-ideal matchups hampered ratings for this year's coverage of the U.S. Open Tennis Championships on CBS. The cumulative household rating for the two-weekend coverage was a 1.9, down 24 percent from last year and the lowest rating ever for CBS' coverage of the event,

according to Nielsen Media Research. The women's final, which featured Belgian Justine Henin-Hardenne beating compatriot Kim Clijsters, recorded a 2.5 rating in prime time, down 52 percent from last year, when American sisters Serena and Venus Williams competed. The men's final, featuring American Andy Roddick defeating Juan Carlos Ferrero of Spain, was down 44 percent to (3.5) from a year ago, when American Pete Sampras beat fellow American Andre Agassi in the final.

The Star Tests Glossy Cover

The *Star*, published weekly by American Media Inc., will test a glossy-cover version of the 1.26 million-circ celebrity tabloid in Los Angeles and New York beginning this week. About 500,000 copies will be placed on newsstands and sent to subscribers. In January, the *Star* will make the full transition to glossy.

Zeo Radio Net Adds Country Countdown

Zeo Radio Networks, the 1-year-old Denver-based radio syndication company, is adding a new long-form Country show, *The Country Top 30*, to its portfolio. Scheduled to launch later this month, the three-hour weekly show will be hosted by Denver radio personality Tracy Taylor, whose local show airs 7 p.m. to midnight on Jefferson Pilot's KYGO-FM. The show will spotlight the 30 most-requested Country songs, along with artist interviews and performances.

GAC Picks Up Grand Ole Opry

Great American Country, the cable network owned by Jones Media Networks, has picked up *Grand Ole Opry Live*, a one-hour TV version of the weekly radio show. The show previously aired on Viacom's Country Music Television, but Gaylord and Viacom were unable to negotiate a renewal. It's a great catch for GAC, which has 25 million cable subscribers compared to CMT's 70 million. Included in the deal are promotions on some of Jones' syndicated radio shows.

Starcom Signs for Arbitron Nat'l Database

Starcom, a full-service media agency within the Starcom MediaVest Group, has signed for Arbitron's new national ratings database service, which allows radio ratings to be aggregated across markets. The new service lets Starcom create custom ratings geographies for evaluating radio audiences based on the specific trading areas of its clients. Arbitron offers the service through its Media Professional Plus software.

MLB to Use Multimarket Database

Major League Baseball Properties has signed for Scarborough Sports Marketing's multimarket database, a service that aggregates 75 local market studies. MLB plans to use the service to better understand its fan base and improve its sales and marketing efforts. SSM is a division of Scarborough Research, a joint venture between Arbitron and *Mediaweek* parent company VNU. ■

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3. Washington Post.....	1,049,322
4. Chicago Tribune.....	1,016,471
5. New York Daily News.....	810,533
6. Denver Post & Rocky Mountain News.....	790,508
7. Dallas Morning News.....	786,594
8. Philadelphia Inquirer.....	768,237
9. Houston Chronicle.....	739,389
10. Detroit News & Free Press.....	719,885

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Source: Denver Newspaper Agency internal analysis of ABC FAS-FAX, March 31, 2003

A tiny intestinal rumble told Kip that his lactose intolerance was kicking in, as was his intolerance for his date's endless chatter about the perils of digital piracy.



Digital content distribution. Is it a new road to revenue? Or to perdition? This much is certain: Technology is changing the game for the entertainment industry. To face the change, sidestep the perils, and find the straightest path to profits, industry leaders require fuel for thought. Forward-looking analysis. Informed perspectives. Thought-provoking discourse. The one place they find it: *The Hollywood Reporter*.

THE REPORTER

Fuel for thought

Mother's Helper

Parenting is mixing in more mom-focused edit and next year will add an 11th issue to its publishing schedule

LIKE COKE AND PEPSI, COMPETING MAGAZINES ARE OFTEN STRIKINGLY FAMILIAR but retain enough distinctions to appeal to readers' different tastes. In the heated category of parenting magazines, however, some media buyers have argued that the editorial approaches of the 77-year-old *Parents*,

published by G+J USA Publishing, and Time Inc.'s 16-year-old *Parenting* are a little too close for comfort. Perhaps *Parenting* thought so, too. In May, the title repositioned, from being mostly child-centric to focusing more heavily on the needs of mothers. Along with new sections such as All Yours—which covers topics from beauty and fitness to relationships—the magazine and its logo were completely redesigned.

Continuing on this new course, *Parenting* this week will formally introduce its “Mom-Tested” seal of approval in the October edition. In every issue, *Parenting* will call upon a pool of readers willing to road-test new products made for moms, babies and kids, including toys, cribs, cell phones, beauty products and financial services. The October issue features mothers opining on the best ways to unclutter closets.

“Readers turn to *Parenting* knowing that we have already turned to the experts. The topping



Parenting's Chan has asked moms put their seal of approval on a host of products and services.

is: Does it make sense for moms?” says Janet Chan, *Parenting* vp/editor in chief. “When it comes to choosing things for your family, the opinions you trust are those of other moms.



Parenting
Mom-Tested

A CLEAN CLOSET-AT LAST!

Great ways to organize even the most cluttered space and make it child-friendly

by Meghan Rabbit
Photographs by Wendee Hubner

3 Plastic storage bins, like these, are a great way to organize your closet. They're perfect for organizing stuff that would otherwise be all over my son's room. And I love that he can see what's inside without having to open them!"

—JANET CHAN, VP/EDITOR IN CHIEF OF PARENTING

"We fill the shelves together on Tuesday nights, and it's really helping James learn the days of the week!"

—SARAH BENTLEY, MOTHER OF THREE, 4 BOYS

2 These bins are perfect for organizing your closet. They're perfect for organizing stuff that would otherwise be all over my son's room. And I love that he can see what's inside without having to open them!"

—JANET CHAN, VP/EDITOR IN CHIEF OF PARENTING

Our product roundups are reality tested and approved by moms.”

While giving a nod to *Parenting's* efforts at differentiation, Sally Lee, editor in chief of *Parents*, says that using mothers as product-testers can cause some headaches.

In July 1999, *Parents* introduced a column called Reader Tested in conjunction with *Consumer Reports*. But *Parents* often received widely mixed reviews from its panel of moms, and the long-term safety of the products could not be guaranteed to readers simply because they were featured in Reader Tested. *Parents* ulti-

60sec. With



Peggy Mansfield Publisher, *In Touch*

Q. ‘*In Touch*’ launched last year with a circulation-driven business plan. Now that you have just arrived from ‘*Teen People*’, is that strategy going to change? **A.** Yes. The model that *In Touch* first focused on was price, distribution and editorial. But now we really see a desire from advertisers to reach our targeted audience—20-to-30-something-year-old women. **Q.** What sort of advertisers did ‘*In Touch*’ get before, and who are you gunning for now? **A.** We’ve had success with advertisers, from Procter & Gamble to L’Oréal. The categories we’re going to be aggressively pursuing are automotive, entertainment, beauty/fashion and food. **Q.** ‘*In Touch*’ is stocked in supermarkets by Distribution Services Inc., which is owned by American Media, publisher of the ‘*Star*.’ Is that a problem for you? **A.** At this point, no. We’re working together, and we’re really happy with the racks we’ve acquired. We launched with 80,000 racks, and by the end of the fourth quarter, we will have added 60 percent more. **Q.** Your circulation rate base is moving up from 350,000 to 500,000 next month. Are ad rates going up as well? **A.** Our open page rate will increase to \$38,500, commensurate with the rate-base increase. **Q.** With all the celebrity magazines out there and more on the way, are you concerned about clutter? **A.** There is some differentiation between them all. *In Touch* delivers a positive approach with celebrities—it’s about the lifestyle of celebrities. It’s not a gossip-laden magazine. **Q.** So who is your obsession these days? **A.** Jen and Ben....Of course I want to know what’s going on!

Mediaweek Magazine Monitor

WEEKLIES September 15, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	15-Sep	59.57	16-Sep	36.44	63.47%	1,865.35	2,099.84	-11.17%
The Economist	6-Sep	48.00	7-Sep	40.00	20.00%	1,342.00	1,564.00	-14.19%
Newsweek ^E	15-Sep	38.93	16-Sep	30.85	26.19%	1,289.07	1,245.68	3.48%
The New Republic ⁺			NO ISSUE			220.13	262.85	-16.25%
Time ^F	15-Sep	45.57	16-Sep	61.82	-26.29%	1,526.44	1,509.10	1.15%
U.S. News & World Report	15-Sep	20.76	16-Sep	30.17	-31.19%	947.83	890.21	6.47%
The Weekly Standard			DID NOT REPORT			263.66	280.69	-6.07%
Category Total		212.83		199.28	6.80%	7,454.48	7,852.37	-5.07%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	15-Sep	22.01	16-Sep	17.76	23.93%	828.51	833.97	-0.65%
Entertainment Weekly	12-Sep	48.17	13-Sep	56.68	-15.01%	1,237.99	1,211.60	2.18%
Golf World	12-Sep	13.66	13-Sep	18.83	-27.46%	783.26	1,069.87	-26.79%
New York*	15-Sep	31.50	16-Sep	24.10	30.71%	1,586.10	1,746.40	-9.18%
People	15-Sep	83.95	16-Sep	47.66	76.14%	2,526.96	2,391.87	5.65%
Sporting News*			N/A			470.97	502.28	-6.23%
Sports Illustrated [®]	15-Sep	41.53	16-Sep	40.70	2.04%	1,594.70	1,711.67	-6.83%
The New Yorker	15-Sep	45.21	16-Sep	27.13	66.64%	1,316.57	1,380.13	-4.61%
Time Out New York [®]	10-Sep	80.88	11-Sep	65.19	24.07%	2,443.95	2,395.23	2.03%
TV Guide	13-Sep	96.26	14-Sep	81.81	17.66%	1,639.30	1,567.38	4.59%
Us Weekly*	15-Sep	25.67	16-Sep	26.83	-4.32%	860.73	695.32	23.79%
Category Total		488.84		406.69	20.20%	15,289.04	15,505.72	-1.40%
SUNDAY MAGAZINES								
American Profile	14-Sep	11.15	15-Sep	8.75	27.43%	326.70	312.58	4.52%
Parade	14-Sep	15.01	15-Sep	15.92	-5.72%	454.36	444.93	2.12%
USA Weekend	14-Sep	11.60	15-Sep	16.47	-29.57%	424.50	435.16	-2.45%
Category Total		37.76		41.14	-8.22%	1,205.56	1,192.67	1.08%
TOTALS		739.43		647.11	14.27%	23,949.08	24,550.76	-2.45%

E=estimated page counts; S=YTDs include Student Guide special: 39.63 pages in 2003, 53.25 in 2002; +=one more issue in 2003 than in 2002; @=one fewer issue in 2003; *Ad accounts data system being repaired

CHART COMPILED BY AIMEE DEEKEN

mately decided to rely solely on *Consumer Reports* for its product evaluations.

"One mom could say, 'I love this product,' but three months later she's not around to say it fell apart," says Lee. "We felt it wasn't rigorous enough." Last year, *Parents* instead introduced a section called Shop With Parents, which offers readers an array of choices and prices without reviews. Even so, Lee acknowledges the magazine continues to solicit opinions from readers on various products.

"The seal is not a product warranty," counters *Parenting's* Chan. "It's not like testing sleds to see if they turn over on hills, and it's not an advertiser warranty like *Good Housekeeping's* seal of approval. We call on the pros for that, and it will be clear to our readers."

Beginning in November, when *Parenting* publishes its Toys of the Year section, manufacturers that earn a nod from the reader panel will receive Mom-Tested seals to put on their products.

The seal "is a unique idea that will help mothers feel better," says Robin Steinberg, Carat USA vp/print director. "The two books were so similar. It's nice to see this point of differentiation."

Parents, published monthly, leads the 10-times-yearly *Parenting* in both circulation and advertising. *Parents'* total paid and non-paid circulation was flat through June this year, at 2.23 million, according to the Audit Bureau of Circulations. *Parenting* was also flat, at 2.21 million. On the advertising front, *Parents* is up 8.4 percent, to 1,104 pages, through September, reports the *Mediaweek* Monitor; *Parenting* is up 20.2 percent, to 908 pages.

Looking to narrow the gap in ad pages, *Parenting* next year will increase its frequency to 11 issues, splitting up its summer double edition by publishing separate June and July issues. "The decision was kind of a no-brainer," says *Parenting* president David Kieselstein. "We've had some very clear indicators that our new mom-focused positioning has had a profound impact." —Lisa Granatstein

Talkin' Shop

Cargo, Vitals set for spring

The shopping bug is biting again. Following the highly successful debut three years ago of the 850,000-circulation *Lucky*, Condé Nast's magazine for shopaholic women, the publisher last week announced plans for a spring launch

of a male counterpart, called *Cargo*. The premiere March/April issue will hit newsstands in March and will carry a 300,000 circulation rate base and a \$3.50 cover price; five more issues are planned for 2004.

Cargo will have some company on the newsstands. CN corporate sibling Fairchild Publications has given *Details* the go ahead to spin off its *Vitals* shopping insert, which ran in the September issue. *Vitals* in March will begin publishing quarterly, with a 100,000 rate base and a \$3.95 cover price. The open rate for a full-color page in *Vitals* will be \$25,000 (*Details'* rate is \$38,000). The ad rate has not been set for *Cargo*.

Both *Cargo* and *Vitals* will target young male readers, although Fairchild's offering aspires to reach a more upscale audience.

The simultaneous launch of two young men's shopping titles by Condé Nast and Fairchild, which are both owned by Advance Publications, promises to add more heat to the two units' spirited intramural rivalry. The redesign this month of *GQ*, CN's men's monthly, features a decidedly more youthful approach—a niche already carved out by Fairchild's *Details*.

Media buyers expect *Cargo* and *Vitals* will have to battle for readers and advertisers. "Almost all editorial sections in general-interest magazines have [shopping] sections. There's a lot out there already," says Jim Poh, director of

creative content distribution for Crispin Porter + Bogusky. "I'm not sure there's as big a market among men as there is among women."

"I'm not concerned about the competition," *Details* publisher Bill Wackermann says of *Cargo*. "Certainly there's room in the market for both. I'm sure that *Cargo* and *Vitals* can equally carve out different niches."

The titles' editorial content will in fact be somewhat different. While *Vitals* will be heavily fashion-focused, with some coverage of home and tech, *Cargo's* approach will be broader and



Foxman's *Cargo* aims to give guys options.

feature pieces on cars, musical instruments, video cameras and gifts for women, in addition to fashion, beauty and home.

"This magazine is to help guys and give them a wide enough range of options," says Ariel Foxman, *Cargo* editor in chief. "We'll give them some service and some direction."

To that end, *Cargo* will also differ from big sister *Lucky* by providing actual stories, rather than just extended product-shot captions. —LG

media person

BY LEWIS GROSSBERGER



The Worst TV Ever?

YOU FEARED IT. YOU PRAYED IT WOULD NEVER COME. YOU DID EVERYTHING IN YOUR power to stop it. But you failed. So it's time again for Media Person's Annual Fall TV Preview. One thing is different, though. MP has renamed the preview. To stay abreast of current journalistic trends, it's now called

The Hot 100. (True, there are only 13 shows here, but The Hot 13 sounds lame.) Still, the crucial element remains: MP has seen none of these shows yet, as always, his analyses are right on the money. Why, it's almost supernatural!

Whoopi (Tuesday, NBC): Whoopi Goldberg (real name: Yoohoo Garfinkel) plays the owner of a Manhattan hotel who sits around tossing topical wisecracks at employees and guests but somehow never actually says anything funny. Finally, the detectives of *CSI* are called in to figure out how she ever became a star.

Coupling (Thursday, NBC): Spinoff of a British sitcom in which three couples have lots of sex while making lots of jokes. Add violence and it'll have pretty much everything.

The Simple Life (Tuesday, Fox): Two city gals, Nicole Richie (daughter of Lionel) and Paris Hilton (daughter of Satan) move to a farm and learn some painful truths about life, such as that 1. farms are usually found outside urban areas, 2. barns are good places for sex if you can get used to the smell and 3. both of them are hopeless idiots.

Tarzan (Sunday, WB): The opposite of the previous show, this one poses the question: Can a rural guy who speaks in ape-like grunts and is used to swinging from trees make the transition to swinging in the big city? And if he does adjust to civilization, will he lose the simple, primal joie de vivre that once allowed him to masturbate without self-consciousness in front of a herd of water buffalo? Also, will he mate with Paris Hilton and produce a race

of Calvin Klein models with trust funds?

Carnivale (Sunday, HBO): Well, they've gotta put something on the screen while we're waiting for *The Sopranos* and *Curb Your Enthusiasm* to return from their interminable hiatuses. So why not a bearded lady, six dwarfs and a tattooed guy who can hammer nails into his skull while singing "O Sole Mio?"

Jake 2.0 (Wednesday, UPN): A nerd becomes a secret agent after a freak accident turns him into a bionic supernerd who can talk with computers in their own language. Unfortunately, he then discovers that they have nothing interesting to say.

Cold Case (Sunday, CBS): Jerry Bruckheimer stars as a Hollywood producer who's desperate to come up with yet one more TV cop show, so he resurrects a dusty old idea about dusty old detectives who work dusty old unsolved cases that the dusty old police department gave up on long ago but can now be solved in exactly one hour, minus commercials.

The Handler (Friday, CBS): Fired from *The Sopranos* for failing to keep his head, cult fave Joe Pantoliano returns to TV as a Levantine merchant who enjoys bargaining in the souk over smuggled rugs and hashish. Oh, wait, sorry. That's *The Hondler*.

Las Vegas (Monday, NBC): James Caan is a former FBI agent who now works security for a Vegas casino and discovers that all the while he believed things were on the level, gambling has been going on in the place. Shocked and disgusted, he begins killing the debauched bettors who are giving Vegas a bad name and destroying the nation's moral fiber. Highly recommended by Attorney General Ashcroft.

Miss Match (Friday, NBC): Alicia Silverstone gives TV a try in one of those bright high-concept shows we all enjoy so much. A divorce lawyer who separates couples by day, matches up lonely singles by night. Often they are the same people, saving NBC much money on actor salaries.

Joan of Arcadia (Friday, CBS): Media Person doesn't know how often he's said it: What TV really needs is a good, reverent religious sitcom. Here, a cute high-school student finds she has the ability to communicate with God and uses

A divorce lawyer who separates couples by day, matches up lonely singles by night. Often they are the same people, saving NBC much money on actor salaries.

her miraculous powers to help people in need. In her spare time, she dons armor and leads France to victory over an army of marauding English knights.

Hope and Faith (Friday, ABC): Kelly Ripa stars as a TV star who flees to her Midwest family to escape the clutches of Regis Philbin, only to find that her brother, Jack D. Ripa, leads a very sick secret life.

Rock Me Baby (Tuesday, UPN): After he marries and has a baby, a popular radio shock jock worries that he may not seem as wild and crazy to his devoted audience of adolescent male

imbeciles. So he hides his family in a crawl space under the house, where they become feral and go out at night to commit ghastly...oops, sorry, Media Person is out of space. ■

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Source: Nielsen Media Research, Toon Disney Sept. 2003 Universe Estimate (40,968,000) vs Sept. 2002.