

MEDIAWEEK®

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THE NEWS MAGAZINE OF THE MEDIA

ABC Stays Patient in Prime Time

Lyne favors incubating shows in order to build long-term audience loyalty PAGE 4

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Say caving to partisan whim sets a bad precedent PAGE 5

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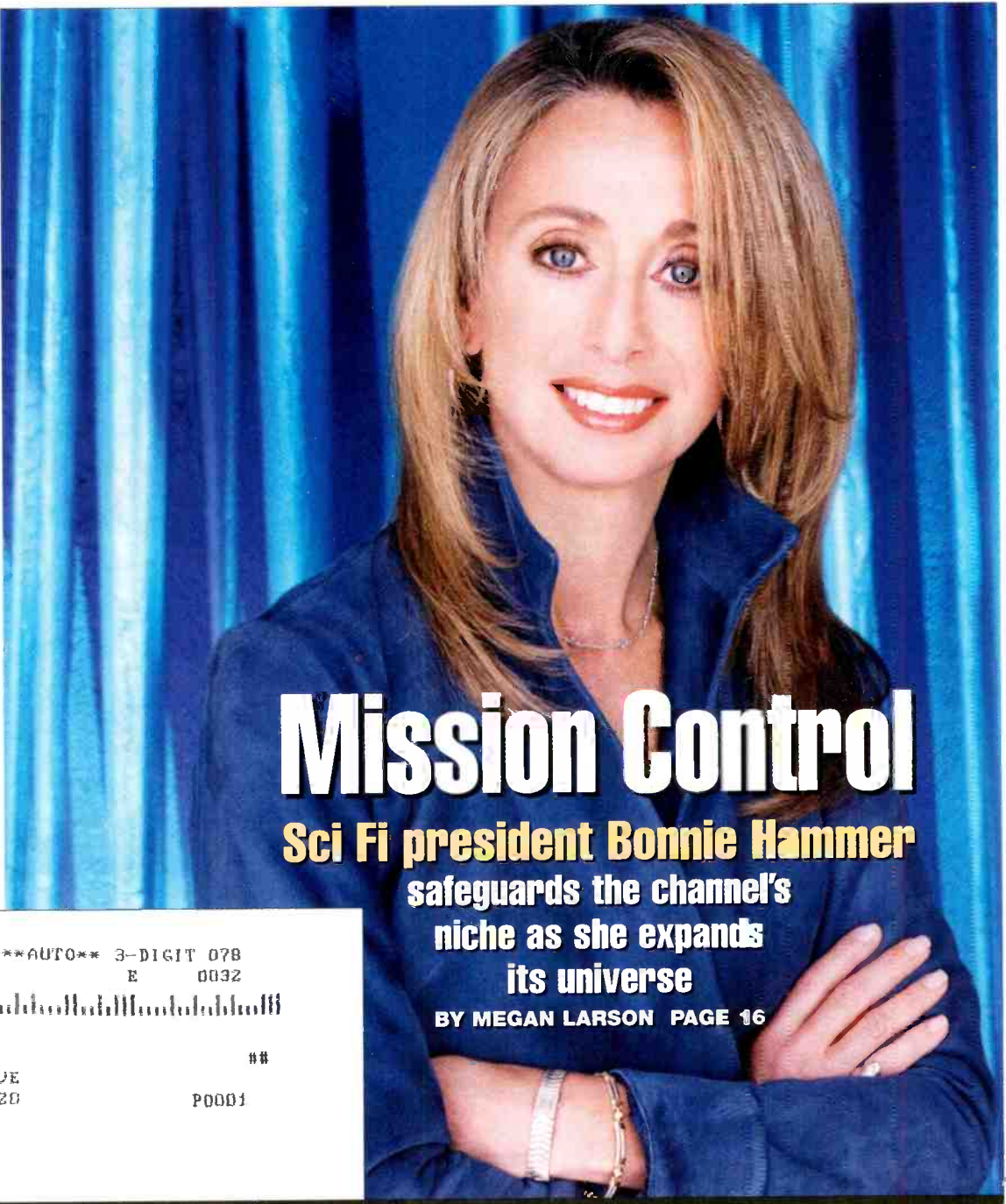
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But a settlement could come as early as today PAGE 30



ANDREW ECCLES/SCI FI



Mission Control

Sci Fi president Bonnie Hammer safeguards the channel's niche as she expands its universe

BY MEGAN LARSON PAGE 16

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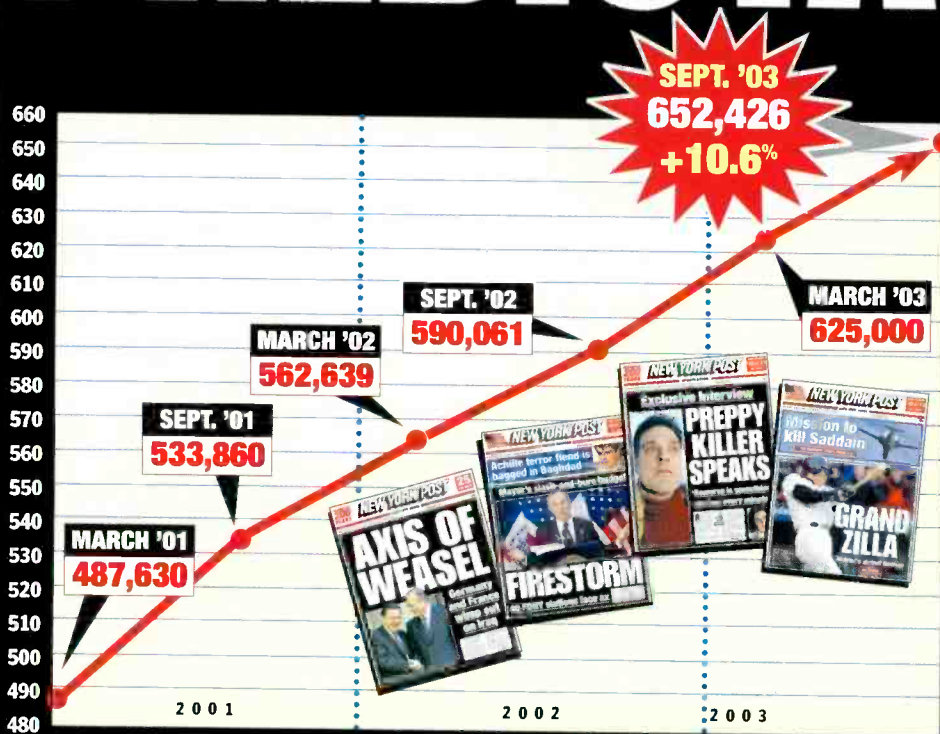


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Source: ABC Period Ending Sept. 30, 2003, subject to audit

At Deadline

■ GAP LAUNCHES MULTIMEDIA HOLIDAY PUSH

Hoping to recast last year's successful celebrity-driven global holiday campaign, the Gap has recruited a new batch of celebs to appear in TV and print ads. TV spots will break later this month on network shows such as *Friends*, *Will & Grace* and *24*. Cable will include ESPN, MTV and VH1. Outdoor will appear in big-city markets, and print will break in the December issues of *InStyle*, *Lucky*, *Vogue*, *Marie Claire*, *Rolling Stone*, *Harper's Bazaar* and *Us Weekly*. The budget was not disclosed, but Gap spent \$128 million on measured media last year, including \$34 million in November and December.

■ WB, UPN GREENLIGHT SHOWS

The WB last week ordered nine more episodes of new drama *One Tree Hill*, guaranteeing the series a full season's run of 22 episodes. *One Tree Hill's* ratings have risen after a soft start—network execs are pleased with the show's female teen ratings. At UPN, meanwhile, freshman drama *Jake 2.0* was renewed last week despite its status as the lowest-rated drama in prime time. Through six weeks of the season, *Jake 2.0* is averaging a 1.6 household rating, an 0.9 in adults 18-49 and an 0.8 in 18-34s, according to Nielsen Media Research.

■ TIME INC. ADDS COTTAGE LIVING

Time Inc.'s Southern Progress Corp., based in Birmingham, Ala., will launch a new women's lifestyle magazine called *Cottage Living* next summer. Eleanor Griffin, who has been Southern Progress' editorial director for corporate magazine development, has been named vp/editor; Stephen Bohlinger, formerly *Cooking Light's* associate publisher, was named *Cottage Living's* vp/publisher. The September/October issue will hit newsstands in August with a rate base of 500,000 and a cover price of \$3.95. Two issues will be published in 2004.

■ DISCOVERY TO PURSUE CELEBRITY HOSTS

In an effort to build a stronger relationship with Hollywood, Discovery Networks, U.S. has tapped Central Talent Booking to attract celebrities to work with Discovery's myriad channels. The move bolsters Discovery's strategy of providing opportunities for personalities to pursue what president Billy Campbell calls "passion projects," be they series, specials or a guest spot during *Shark Week* (model Heidi Klum dived with sharks this year). CTB CEO Joanna Jordan was David Letterman's talent booker before launching CTB four years ago.

■ NAA PROPOSES PREPRINT AD GUIDELINES

Responding to growing pressure from preprint advertisers, the newspaper industry is promoting guidelines designed to bring accountability to the insert-delivery process. Preprints now constitute more than 50 percent of newspaper advertising share, but users have no way of verifying that their inserts make it into papers and are delivered when and where they're intended. A Newspaper Association of America committee last week proposed guidelines to Audit Bureau of Circulations board members at a meeting in Scottsdale, Ariz. The recommendations from the Insert Process Improvement Committee include inspecting insert bundles when they arrive at the paper, periodically checking the accuracy of inserts as they go in copies, and having a communication plan if a delivery problem arises.

■ CBS' WFSB PAINTS IT BLACK


About 25 on-air staffers employed by WFSB, Meredith Broadcasting's CBS affiliate in Hartford, Conn., wore black clothing on Nov. 6 in an on-air protest of the station's tough stance over contract negotiations with the American Federation of Television and Radio Artists. No mention was made on-air of the protest, but AFTRA took out a one-page ad in the *Hartford Courant* explaining its actions and outlining its concerns. The original contract expired last year, but in August, the station imposed a new contract that AFTRA found unacceptable.

■ **ADDENDA:** *Penthouse* founder **Bob Guccione** resigned as chairman/CEO of the adult magazine's parent company Penthouse International, but remains chairman/CEO of publishing arm General Media...Sitcom vet **Tony Danza** will trade prime time for day time as host of a new talk show from Buena Vista Television that is expected to launch in fall '04...Actor/comedian

John Cleese will host a Food Network special, *John Cleese on Wine for the Confused*, slated for next fall...Miramax has partnered with **Bravo** to produce *Project Runway*, a documentary series on 10 aspiring fashion designers scheduled for summer '04...Time4 Media has promoted **Jamie Pentz** as group publisher of Mountain Sports Media, from vp/associate publisher.

■ **CORRECTION:** An Inside Media item in the Nov. 3 issue misidentified the publisher of *Marie Claire*. It is Hearst Magazines.

**INSIDE
MEDIaweek**



OAAA's Freitas hopes to get outdoor industry's creative juices flowing Page 9

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Market Indicators

NATIONAL TV: BUSY

With networks replacing or cancelling shows during Nov. sweeps, advertisers are busy deciding whether to stay in new shows, move or pull out. Makegoods are starting to work for ratings shortfalls.

NET CABLE: MOVING

Fourth-quarter scatter is still slow, but money is flowing in from several categories including DVD, wireless, movies and retail. Videogame consoles and iPods are being pushed by big pre-holiday spending.

SPOT TV: MIXED

Some tightness in top 25 markets for Nov., but Dec. is soft. Stations are pricing inventory to compete with cable and radio. Telecom, retail strong, but movies, restaurants and auto are soft.

RADIO: BUILDING

Demand stronger going into Dec. National action outpacing local and driving tightness in desirable dayparts in top markets such as New York and Los Angeles. Wireless, home improvement active, retail erratic and auto is slowing.

MAGAZINES: COOL

First quarter looks slower than fourth, particularly with direct response, packaged goods and travel categories. But banking, drugs and remedies and auto are helping to fill out '04 schedules.

CBS Holds Sweeps Lead in Viewers; NBC Tops in 18-49

CBS last week led the broadcast networks in household ratings and viewers, while NBC held its lead in the adults 18-49 demo through the first week of the November sweeps. CBS averaged a 9.8 household rating, with NBC No. 2 (7.7), and ABC third (6.8).

In adults 18-49, NBC averaged a 4.5, followed by CBS (4.1) and ABC (3.7). Fox had a disappointing first week of sweeps, recording only a 2.8 in the 18-49 demo, fourth among the nets, and down 22 percent from a year ago.

CBS also led in delivery of viewers with 15.1 million, followed by NBC (11.6 million), and ABC (10.2 million). CBS was the only network to show gains in households and viewers from last year, up 10 percent in household ratings and 11 percent in viewers. The three highest-rated shows in 18-49s include NBC's *ER* (9.7), CBS' *CSI: Crime Scene Investigation* (9.0), and ABC's *Eight Simple Rules For Dating My Teenage Daughter* (8.1). —John Consoli

Big Radio Groups' 3rd Qtr. Reports Show Ad Sales Soft

Several radio groups reported third quarter earnings last week that all seemed to be from the same script. Clear Channel, Cox Radio, Entercom Communications and others all said third quarter ad revenue was soft, with flat to low single-digit growth. The fourth quarter is expected to be flat to slightly down. "The economy is improving, but there is no rising tide," declared George Beasley, chairman/CEO of Beasley Broadcast Group, which reported a 2 percent revenue increase for the third quarter.

Clear Channel, the nation's largest radio group, said that while radio revenue in the third quarter was flat, there was a gap between its larger and smaller market outlets. Based on national sales, which have been healthy all year, Clear Channel stations in the top 50 markets posted a 2 percent gain, while smaller market outlets were off 2.5 percent.

Groups with fewer assets in top markets, such as Beasley and Cumulus Media, report- (continued on page 6)

ABC Keeps Its Cuts Under Control

Lyne sticks with her schedule, as rivals tinker with their lineups

NETWORK TV By John Consoli

While NBC and Fox continued to uproot their prime-time schedules last week in their all-out battle to finish the season No. 1 among adults 18-49, ABC Entertainment president Susan Lyne said she will continue to keep her network's schedule as stable as possible, choosing to rebuild the network slowly and without panic.

While Fox canceled its new drama *Skin* after only two episodes, and NBC pulled first-year drama *Lyon's Den* for the November sweeps after earlier cancelling new sitcom *Coupling*, Lyne reaffirmed ABC's plan of sticking with all of its first-year shows, and to rerun most of them in their regular timeslots next summer.

"One of the primary goals that Lloyd [Braun, ABC entertainment chairman] and I had when we started this rebuilding process was to be more patient," Lyne said.

While ABC announced full-season orders for six of its seven new shows two weeks ago, Lyne said last week she hopes to reach a deal that will ensure that the seventh show, drama *Karen Sisco*, also gets a back-nine order. "I love *Karen Sisco*, I feel very passionate about it," she

said of the show, which has struggled because of its tough 10 p.m. Wednesday position against NBC's powerhouse *Law & Order*. "We may have had some unrealistic expectations of how much of [*Sisco* lead-in] *The Bachelor* audience would flow into it," she said.

While ABC is pledging more patience with its new shows than NBC and Fox, the network did pull second-year drama *LA Dragnet* last week, but that show was doing only half the household rating of CBS' *The District*, and was averaging a paltry 1.5 rating in adults 18-49, 25 percent lower than *The District*.

In general, Lyne said ABC will avoid programming stunts or shifting its schedule in search of short-term ratings bumps, which often come at the expense of building a long-term audience. That is exactly what agencies want to see from the network that hit rock bottom during the 2001-'02 season when it finished fourth among the Big Four in households and 18-49s. "I think it's a great strategy," said Brad Adgate, senior vp/director of corporate research at Horizon Media. "It's one that worked well for NBC in the early '80s when they were the last-place network and kept shows like *Hill Street Blues* and *Cheers* on until



"ABC was never a network that was No. 1 with audiences in New York or Los Angeles. It is the network of that big, suburban middle of the country." LYNE

ABC's *Less Than Perfect* took time to find its audience but is beating NBC's *Frasier* in 18-49s in November.



they became appointment viewing.”

ABC took some heat last season when it not only gave freshman sitcoms *Life With Bonnie* and *Less Than Perfect* full-season orders, but also renewed both of them for this fall, even though their ratings were marginal. However, the network aired both throughout the summer, picking up first-time viewers along the way. This season, *Less Than Perfect*, airing Tuesdays at 9:30 (where it ran last season), is up 3 percent in the 18-49 demo, but during the first week of the November sweeps, drew more households and adults 18-49 than a special edition of veteran NBC sitcom *Frasier*. *Less Than Perfect* scored a solid 4.7 in 18-49s compared with *Frasier*'s 4.3.

Bonnie's ratings are lower this season because the show moved from Tuesdays to the more lightly viewed Friday night, but the show ranks first in its time period with a decent 3.1 18-49 rating, and is drawing 1.9 million new viewers to the time period for ABC.

Lyne and Braun are hoping that placing their faith in this year's four new sitcoms and three new dramas will yield similar results. “We realized that traditionally there were few break-out hits, [and] that most shows took a while to catch on with audiences,” said Lyne.

Agency execs agree that it's a sound strategy to move shows around as little as possible. “Letting the viewer know where they can find a show each week adds to the stability of a network,” said Adgate. “The networks that keep moving shows and putting them on hiatus might help [short-term] ratings but it just confuses viewers. They don't care about ratings. They just want to find their shows.”

Lyne said she and Braun recognize that the network had veered off its traditional course and abandoned its core audience for several seasons. “ABC was never a network that was No. 1 with audiences in New York or Los Angeles. It is the network of that big, suburban middle of the country.”

Sitcoms like *My Wife & Kids* and *According to Jim* started the network back in that direction, and *Eight Simple Rules for Dating My Teenage Daughter*, *Bonnie* and *Less Than Perfect* were added to continue that trend, she said. While *My Wife & Kids* two years ago started off strong in the ratings, *According to Jim* took more time to find its audience, leading critics to question ABC's decision to stick with it. But Lyne and Braun believed the show spoke to its core audience, kept it on, and two seasons later the show is averaging a 5.1, tops in its time period. Lyne hopes to repeat that formula with four new sitcoms this season.

And ABC's move to return a family comedy block to Friday nights has also worked well, with the network winning the 8 to 10 p.m. time

period in 18-49s. Overall, ABC either wins or places second in 68 percent of the prime-time half hours in the 18-49 demo.

“I applaud how ABC is rebuilding,” said a rival network executive who spoke on condition of anonymity. “If you look at programming historically, most times when you

replace a show with another new show during the season, the replacement show usually doesn't work better,” said the rival exec. “In the long run, their strategy will benefit them. And it will demonstrate to the creative community that they do not have a hair trigger when making decisions on shows.” ■

A Dangerous Precedent

Buyers: CBS dropping *Reagans* film smacks of censorship, may happen again

TV PROGRAMMING By A.J. Frutkin

When CBS pulled *The Reagans* last week from its sweeps schedule, no one was more surprised than advertisers. Although sponsors traditionally shy away from controversial subject matter, even media buyers said the network's cancellation of its two-part movie smacked of censorship.

CBS has denied capitulating to right-wing pressure, but several advertisers suggested the decision not to broadcast *The Reagans*, originally scheduled to air Nov. 16 and 18, could set a dangerous precedent. “If the networks become even more skittish about exploring American society, politics and culture, it's ultimately the viewers that lose,” said John Rash, senior vp/director of broadcast negotiations at Campbell Mithun.

CBS executives said no advertiser had pulled out of the telecast, but it was still early for advertisers to withdraw since they hadn't seen the film. A sales executive from a competing network, which has faced a call for advertiser boycotts in the past, said, “Advertisers have to do business regularly with CBS, so they wouldn't want to make this type of decision based on hearsay. They would ask to see the movie before pulling out.”

At issue was the movie's apparent portrayal of President Reagan as a befuddled chief executive, and of Nancy Reagan as a controlling wife. Because the completed film was never distributed, those assessments are based on a 10-minute clip reel the network released last month, and on copies of the script that leaked out over the past several weeks.

Following efforts by conservatives to disparage the movie, its producers Craig Zadan and Neil Meron, and its stars James Brolin and

Judy Davis, CBS chairman Les Moonves ordered re-edits of the telefilm that ultimately proved unsatisfactory. In a statement released to explain its cancellation of the mini-series, CBS said the movie “does not present a balanced portrayal of the Reagans.”

Among the examples critics seized upon to underscore the film's alleged imbalance was a scene from the script in which Reagan responds to the AIDS crisis by saying, “They that live in sin shall die in sin.” The film's writers acknowledge Reagan never said that. But for many producers who work in the docu-drama format, whether he did or not is beside the point. “The dramatist's goal—and obligation—is to offer insight, not facts,” said veteran longform producer Leonard Hill, who ran ABC's made-for division from 1976-1980. “The issue isn't whether you can annotate that a line was said at a certain time and location, verbatim. Rather, is it reasonable to derive from the lines being spoken that the impression conveyed is historically justified?”

Many entertainment execs agreed that CBS' decision to dramatize the life of a former president who is suffering from Alzheimer's disease, and is unable to defend himself, was in poor taste. Many also said the network's 11th hour cancellation of the film underscored a lack of control of the movie on the part of Moonves, who is known for overseeing most high-profile projects with an iron fist. “They walked to the cliff with their eyes closed on this one,” said a producer familiar with the film.

Ultimately, the film's cancellation points to the creative limits all ad-supported nets face. “No matter how much broadcasters want to play in the HBO space and produce passion projects that are relevant and topical, they still must deal with outside influences,” said Laura Caraccioli, senior vp/director at SMG Entertainment.—with John Consoli ■



The Reagans, with Brolin, will now run on Showtime.

ed stronger local revenue. "We're disappointed with the current ad climate," said David Field, CEO of Entercom Communications, which showed a 3 percent revenue gain. —Katy Bachman

FCC Seeks More Data on Fox's Retrans Negotiations

Federal regulators want to know more about how affiliates of the Fox Broadcasting Co. negotiate their retransmission consent deals with cable operators. The request for information is part of the Federal Communications Commission's study of Fox parent News Corp.'s bid for control of No. 1 direct-broadcast satellite service provider DirecTV.

Critics fear News Corp. might use its control of DirecTV to demand higher prices for Fox broadcast and cable programming. Consumer groups and cable companies say operators that refuse the higher charge could be left without popular programming that then appears on cable rival DirecTV. The FCC has asked News Corp. whether it handles retransmission-consent negotiations for affiliates, and whether it asks affiliates to demand cable carriage of News Corp.'s cable programming, which includes popular sports coverage. —Todd Shields

Digital Broadcast Flag to Fly After FCC Ratification

The FCC last week adopted the anti-piracy broadcast flag, a bit of encoding embedded in digital TV transmissions, digital TV sets and other equipment manufactured after July 2005 that will prevent mass Internet retransmission of programming that contains the flag.

Hollywood and broadcasters welcomed the FCC's move, saying it helps blunt the threat of cyber theft like that afflicting the music industry, which blames computer file sharing for a drop in sales. In addition, TV programmers counted a win within the win: The FCC said they may use the flag to protect their lucrative local newscasts from illicit copying. FCC Commissioner Michael Copps criticized that part of the decision, saying it "means that even broadcasts of government meetings could be locked up behind the flag." —TS

It's Still Not Raining Men

New data shows teen girls are also MIA; programmers still point to Nielsen

NETWORK TV By John Consoli

In the latest twist in the blame game between Nielsen Media Research and the broadcast networks over missing young male demos, an agency research executive last week uncovered the fact that teen girls are also tuning out. And, in another alarming ratings trend, young men are missing from weekend dayparts full of football telecasts, ordinarily a young male magnet.

Lyle Schwartz, senior vp, director of media research at Mediaedge:cia, analyzed Nielsen data and found that in addition to large numbers of missing young men, prime-time viewing among females 12-17 is down 7 percent this season. "What's even more alarming than the magnitude of these viewership declines themselves is the fact they are occurring consistently across all dayparts," Schwartz said.

Late night, a traditionally heavy viewing destination for young men, has seen a 10 percent decline in men 18-24, Schwartz continued. And weekend daytime viewing, which includes a heavy dose of college football and National Football League telecasts, is also down by 9 percent among men 18-34 and female teens. Cumulative season-to-date NFL men 18-34 ratings for CBS, Fox, ABC and ESPN are

down 12 percent, he said. "These declines continue and we haven't yet identified a cause."

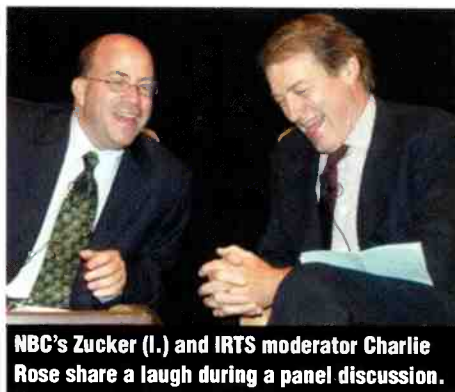
The cause is still being debated across the TV landscape. What's indisputable is that season to date, 8 percent fewer men 18-34 are tuning into prime time, while 11 percent fewer men 18-24 are watching. Nielsen insists its sampling and methodology are sound and that young men are simply tuning out.

Shari Ann Brill, director of programming services, Carat USA, agreed. "By blaming Nielsen, the networks are, in effect, shooting the messenger because they don't like the message... [The nets] ought to heed the message and offer compelling programming that appeals to the very viewers they've neglected."

Jeff Zucker, NBC entertainment president, said last week the broadcast networks must accept some culpability since some programming doesn't target men. "[The nets] put on shows like *Miss Match*, *Joan of Arcadia*, *Hope & Faith*, and *Karen Sisco*. Where's *Chuck & Matt*?" Zucker said during an International Radio & Television Society breakfast in New York. "If we don't put on shows that appeal to young men, we are to blame." But Zucker added: "Surely, [young men] didn't all suddenly stop watching established shows."

But both Zucker and Jordan Levin, co-CEO/entertainment president of the WB, agreed that since the debate surfaced three weeks ago, the number of young males watching has "miraculously" started to grow. "I don't think it's coincidence that male usage has increased every week since these questions arose," Zucker said, in a clear swipe at Nielsen.

"I don't doubt there's some cynicism among some of our clients, but Jeff did acknowledge that the networks might be to blame," replied Anne Elliot, Nielsen vp, communications. ■



NBC's Zucker (l.) and IRTS moderator Charlie Rose share a laugh during a panel discussion.

Circ's Up, Thanks to Online

ABC's latest FAS-FAX gains aided by WSJ Web subs; Hispanic growth slows

NEWSPAPERS By Mark Fitzgerald

After posting repeated circulation declines for two years, daily newspapers saw good news in last week's fall FAS-FAX report from the Audit Bureau of Circulations. Fifteen of the nation's 20 biggest papers were up, and the 813

dailies reporting to ABC even managed to eke out an overall circulation increase. The boost was only 0.2 percent compared with the same six-month period in 2002, according to an analysis of the FAS-FAX by the Newspaper

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Association of America, and Sunday circulation was down overall by 0.4 percent. Nevertheless, the daily gain seemed to represent a temporary halt to the decades-long erosion of circulation.

But look a little deeper into this latest report and there are far fewer positive developments than first appear. The entire overall daily circulation increase—and more—is attributable to the other big news coming out of this report: *The Wall Street Journal's* decision to count some of its online-only subscriptions in its top-line paid circulation number.

Without those 290,412 online subscriptions, the *Journal's* print circulation of 1,800,650 would have been just 43 copies higher than its number in fall 2002. And if those online *Journal* subscriptions were not included in the industry's total circulation of 48,997,100, that number would be down 0.4 percent compared to last year's poor showing.

This FAS-FAX also reveals some surpris-

ingly sluggish growth, and even declines, among Spanish-language dailies. Their previously spectacular growth has inspired chains such as Tribune Co. and Belo to launch their own freestanding Spanish-language dailies.

For the second quarter in a row, the nation's biggest Spanish-language daily, *La Opinión* in Los Angeles, reported a 1.2 percent drop in weekday circulation to 124,692. *La Opinión* managers have said they are concentrating on penetration in the paper's core market rather than growth outside it. Tribune Co.'s *Hoy*, which has expanded into Chicago, was up a strong 20 percent from last year, but this report hints at slower growth; its circulation of 93,902 is up only an average of 1.9 percent from the spring. New York City rival *el diario/LA PRENSA* was down 13 percent to 50,040 during the period, which coincided with the sale of the paper. In Miami, *El Nuevo Herald* was flat, gaining just 298 copies to 88,322. ■

Frosh Shows Fare Fairly Well

NETWORK TV By John Consoli

Six weeks into the new season, there's both good news and bad news for the broadcast networks regarding their first-year programs in prime time. First the bad, which outweighs the good: New programming this season trails last season's new programming in ratings. It has already led to the cancellation of six new shows, including two last week—Fox's Monday drama *Skin*, and the WB's Sunday drama *Tarzan*.

But the good news is that, in a season that's seen key demos drop off (see story on page 6), some freshmen are proving to be solid performers. CBS' new shows are faring best so far, with four destined to return next season, while ABC has given full-season orders to most of its first years (see story on page 4). The other nets can count fewer successful first-season shows.

CBS' *Cold Case* (Sunday, 8 p.m.) is the highest-rated new drama in households with a 9.1

(ratings for adults 18-49 are reflected in the chart below). While those numbers are good enough to make the show a time-period winner in a tough Sunday night timeslot, they fall short of *CSI: Miami* which, through the first six weeks last season, averaged a 12.9 in households in its Monday, 10 p.m. time period. Freshman CBS sitcom *Two and a Half Men* (Monday, 9:30 p.m.) is the highest-rated new sitcom in households, at a 10.3, but it too falls short of last year's freshman show in the time period, *Still Standing*, which recorded a 10.7.

Meanwhile, NBC's biggest first-year drama hit has been *Las Vegas* (Mondays at 9 p.m.) which is the highest-rated new drama in 18-49s with a 4.6. Tuesday NBC freshman sitcoms *Whoopi* and *Happy Family* are averaging a decent 3.2 and 3.3, respectively, in 18-49, but those numbers are down from last year's *Hidden Hills* (5.0) and *In-Laws* (3.4), which were both cancelled.

On top of the freshmen cancellations, the the six broadcast networks have placed a few shows on hiatus and cancelled a couple of second-year shows. But media buyers believe the season is progressing as it has traditionally, with no reason for advertisers to panic...yet. "It's still pretty early," said Larry Kravitz, group director at Carat USA, "and a lot can change." ■

PRIME-TIME FRESHMEN STARS

2003-04	2002-03
DRAMAS	
LAS VEGAS (NBC) 4.6	CSI: MIAMI (CBS) 7.6
THE OC (FOX) 3.8	WITHOUT A TRACE (CBS) 5.4
COLD CASE (CBS) 3.2	BOOMTOWN* (NBC) 5.1
SITCOMS	
COUPLING* (NBC) 6.3	GOOD MORNING MIAMI (NBC) 7.9
TWO AND A HALF MEN (CBS) 5.3	STILL STANDING (CBS) 6.0
I'M WITH HER (ABC) 4.6	8 SIMPLE RULES (ABC) 5.3

* CANCELLED. SOURCE: NIELSEN MEDIA RESEARCH, ADULTS 18-49 RATINGS

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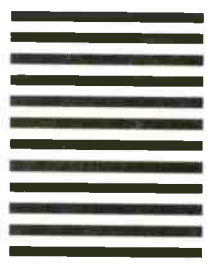
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OUTDOOR

OAAA Tries to Move Creative Thinking Beyond the Billboard

BY TODD SHIELDS AND KATY BACHMAN

No longer content to be an advertising afterthought, the outdoor industry has embarked on a new campaign to emphasize its creative strengths. To accomplish that goal, the Outdoor Advertising Association of America launched a creative committee, made up of artists, designers and ad professionals in the outdoor business.

"No one ever got excited about a gross rating point in outdoor, you get excited by the creative," said Stephen Freitas, chief marketing officer, OAAA, who added that agencies often give short shrift to outdoor, putting their most seasoned creative staff on television accounts.

This latest effort follows a marketing strategy by the OAAA over the last three years to attract more dollars to the medium, which generated revenue of \$5.2 billion in 2002. In addition to a now-ubiquitous presence at the American Association of Advertising Agencies annual media conference, the medium, which is now led by media giants Clear Channel and Viacom, is also working with Nielsen Outdoor and Arbitron to improve ratings data.

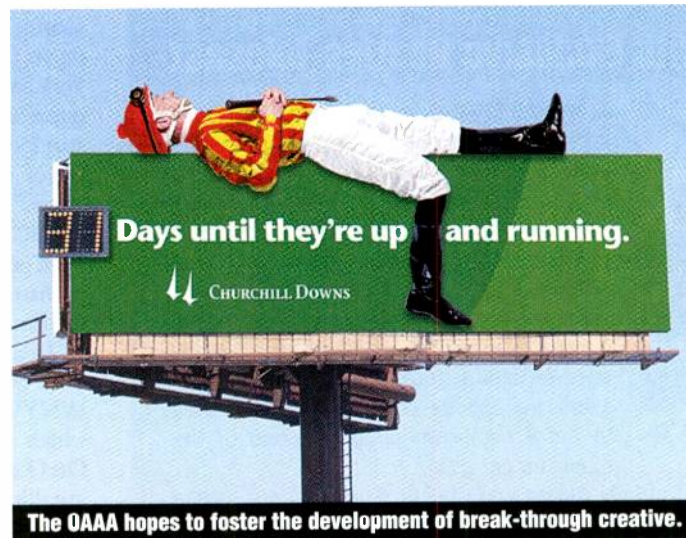
At their first meeting last month, the creative committee set forth a series of initiatives including developing an industry ad campaign, conducting creative seminars, promoting the industry's annual Obie awards, creating a speaker's bureau to focus on outdoor design at ad industry conferences, and improving the quality of public service advertising.

"Outdoor creative has skyrocketed with the Gap ads, the Apple campaign and the early Nike ads," said Rick Robinson, general manager and creative director for MacDonald Media in Los Angeles, a full service out-of-home agency whose clients include Jet Blue, Bacardi,

and ESPN's X Games. "But we've hit a plateau. There is a lot further we can go."

Although the medium has changed dramatically in the past decade with new technologies that make it easier and faster to produce creative, "sometimes agencies just take a magazine ad and let that go for their outdoor creative," Freitas said.

The local aspects of outdoor can also be a big plus to creative. "It's not just what you see,



but where you see it," said Robinson. One notable example is in downtown Los Angeles, where the University of Oregon put up an ad for its football team, right in the face of rival USC. "If you do real strong [outdoor] work, it's out there 24/7, 365 days a year and the very strength of our medium can also create fear among our advertisers. We need to let them know the reward is worth the risk," he said.

TAMPA, FLA. TV STATIONS

WFLA Draws D.C. Heat

Buffeted by backlash from Washington policy makers, WFLA-TV, Media General's NBC affiliate in Tampa, Fla., last week said it would

more clearly identify paid interviews on its *Daytime* morning variety show.

Sen. John McCain (R-Ariz.), who chairs the Commerce Committee that oversees broadcast regulation, cited the WFLA practice in a letter on Nov. 3 to Federal Communications Commission Chairman Michael Powell, a Republican. And FCC Commissioner Jonathan Adelstein, a Democrat, in a speech Nov. 5 called the paid interviews "the latest descent into pay-for-play journalism" that "blurs the lines between infomercial, infotainment, and genuine information."

In response to such criticism, WFLA said it would notify viewers before paid segments are run. Previously the only notice was in the credits at the end of the show. Now WFLA will put up a full-screen graphic and audio before paid segments, said Eric Land, the station's president and general manager.

Land said critics mistakenly take *Daytime* for a news program. The two-year old show airs from 10 to 11 a.m. weekdays. "*Daytime* has always been visibly separate from WFLA's news programming," the station said in a statement last week. "No WFLA journalists are involved in any element of *Daytime*. It uses none of WFLA's news sets and includes no news or weather cut-ins."

In an interview with *Mediaweek* in October after the appearance of an article in *The Washington Post* that first drew McCain's attention to the issue, Land defended the practice. "The concept was to produce a local program that would allow smaller advertisers to display and demonstrate their products and services in a different environment other than a traditional infomercial," Land said. "At no time in the past or in the future would we solicit payment for news content."

Segments can be as short as four minutes or as long as eight, with most running about six minutes, Land said. The *Post* said one interviewee was asked to pay \$2,500 for his segment, a figure Land called inaccurate. He declined, however, to say how much the station charges.

In Washington, McCain and Adelstein cited the *Daytime* segments and also referred to reports of payola-like practices in radio, in which artists seeking airplay perform at concert venues owned by radio companies. McCain asked Powell whether the FCC's rules on spon-

sorship identification and payola are adequate. Adelstein, in his speech to a trade group for Washington telecom lawyers, said he wants an inquiry into pay-for-airtime arrangements. "The public deserves to know who is trying to persuade them," Adelstein said.

Powell intends to examine arrangements such as WFLA's interviews as part of the FCC's localism initiative set to run through next year, an aide said.

MILWAUKEE TV STATIONS

Packers Boost Ratings

Just how much do local Milwaukeeans love the Green Bay Packers? Check out these ratings for WISN, the Hearst-Argyle ABC affiliate that aired the Nov. 2 Sunday night game between the Packers and the Minnesota Vikings. The game, which preempted ABC's prime-time programming from 7:30 to 10:45

p.m., drew a whopping 36 rating/49 share, according to Nielsen Media Research (the Packers won 30-27). The audience stayed tuned for WISN's local news (10:45 to 11:15 p.m.) with a 21/42, followed by the post-game show (11:15 to midnight) with a 11/28. Even the new episode of *Alias*, which ran at midnight, delivered a 7/24, solidly ahead of the network's 6.5/9 rating. *The Practice*, which aired at 1 a.m., got a decent 4/21 to the network's 7.2/11.

Although networks aren't crazy about local pre-emptions, this instance turned out to be a winner for both the network and its affiliate.

"The numbers make an interesting statement to the network about the strength of the affiliate. These are the highest ratings we'll ever see other than another Packers game on *Monday Night Football* or the Academy Awards," said Frank Biancuzzo, president/gm of WISN, which has a three-year agreement

with ESPN to carry one local game on the station. ESPN also aired the game on cable.

WISN heavily promoted the schedule change a week and a half ahead of the game. As a result, viewers sampled the station's local news and its *Big 12 Sports Show* which airs Sundays following the late news. "We made those numbers happen," Biancuzzo said. —KB

NEW YORK TV STATIONS

WABC Resumes Digital

WABC-TV, ABC's New York flagship, said last week it resumed broadcasting its digital and high-definition signals on Oct. 30. One of several New York stations whose digital signal was silenced in the attacks on the World Trade Center, WABC's new digital transmitter now sits atop the Condé Nast Building at 4 Times Square. WABC initially began transmitting its digital over-the-air signal on June 29, 2001.

Since 9/11, a group of New York stations has explored several sites to replace the Trade Center, including a new tower in New Jersey or on Governor's Island, which sits in New York harbor. "At the end of the day pricing got quite expensive and, from a broadcasting standpoint, those locations weren't in the center of the market, so there were technical issues," said Bill Beam, vp of engineering for WABC, who added that the station would still work on a June deal with six other broadcasters to share Viacom-owned WCBS' antenna atop the Empire State Building.

In addition to WCBS, other major stations broadcasting in digital are Fox flagship WNYW and Tribune's WB outlet WPIX, which went up in March. WNBC, NBC's O&O station, is currently in the process of installing an interim transmitter on top of the GE Building, and could be broadcasting its over-the-air digital signal as early as the middle of November. —KB

NEW YORK NEWSPAPERS

The Sun's Circ Heats Up

Fledgling daily *The New York Sun* last week reported it had more than doubled its average paid circulation to 40,483 for the six months ended Sept. 26. The average circ was up 125 percent compared to 17,994 for the same time period the year before.

Beyond Manhattan, which represents 73 percent of the two-year-old daily's readership, *Sun* circulation attributable in the city's other four boroughs grew to 21 percent from 14 percent last year. —Jim Cooper

RADIO

Infinity Will Let It Be With Exclusive Beatles Telecast



Lennon and McCartney recording *Let it Be* in '69.

Starting this week, 75 of Infinity Broadcasting's radio stations in 35 of the nation's largest markets will make history with an exclusive broadcast premiere of *Let It Be...Naked*, the first original Beatles album in more than 30 years. The new album, which will be played in its entirety without commercial interruption on Nov. 13 at 10 p.m., is the no-frills rendition of the Beatles farewell album they set out to record in 1969. Instead, the break-up of the band led to more highly-produced versions of the music for *Let It Be*.

In addition to the expected lineup of Infinity Oldies and Classic Rock stations, some News/Talk outlets, such as WBZ-AM in Boston, have elected to air the new CD. The event is also the strongest example to date of the kind of music programming cachet Andy Schuon, president of Infinity programming, is trying to bring back to radio. In October, Infinity aired a live concert of Sarah McLachlan, during which she performed new music. But the broadcast of the Beatles CD is beyond the usual manufactured event and will air five days before the CD is available for sale through Capitol Records (EMI Records' U.S. label) on Nov. 18.

Compared to Sports or News, finding landmark events in music is more challenging, but Schuon has his eye out. "This is why we formed a national programming organization a year ago," said Schuon. In the past, Apple Corp. Ltd. went to TV to market its Beatles *Anthology* boxed set and the Beatles 1 album, yet 70 percent of CD sales stem from radio airplay, according to Schuon.

To promote the broadcast, Infinity stations began airing a series of *Let It Be* vignettes Oct. 3 featuring never-before-heard excerpts from the tapes of the 1969 recording sessions. "They [Capitol] see it as a marketing opportunity and we're promoting the event. That gives them a tremendous amount of value," Schuon said. Capitol paid no money to Infinity. "What advertisers want is a way to build a connection between the program, the consumer and the brand. And if the Beatles is the right place for an advertiser's [target], you can score big points," said Sue Johanning, executive vp/director of local broadcast for Initiative. —KB

Scatter market implodes

Inventory too high, ratings too low

—Advertising Age
October 20, 2003

The Case of the Missing Men

Young male demos are down double digits across TV; makegoods imminent

—MEDIAWEEK
October 20, 2003

Marketers slap network TV in survey on ROI

—Advertising Age
October 13, 2003

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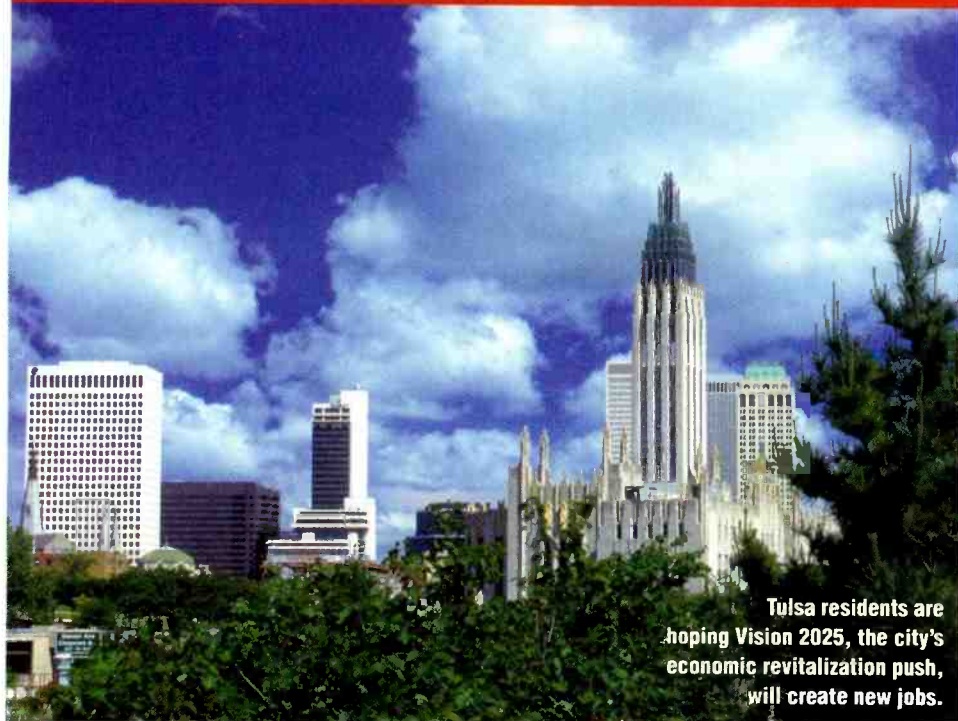
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PARADE

More than a Magazine

market profile

BY EILEEN DAVIS HUDSON



Tulsa residents are hoping Vision 2025, the city's economic revitalization push, will create new jobs.

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Tulsa, Okla.

IN AN EFFORT TO JUMP-START THEIR SAGGING LOCAL ECONOMY, TULSA COUNTY RESIDENTS approved a four-pronged community revitalization plan in early September. The Vision 2025 initiative includes a \$350 million incentive program designed to help lure The Boeing Co., which has been

shopping for a location to build its new 7E7 commercial aircraft. If Boeing decides to locate its 7E7 assembly-line plant in Tulsa, it would create an estimated 800-1,200 new jobs and 8,000 to 9,000 other jobs for related vendors and suppliers.

The plan also earmarks \$350.3 million for economic development and the construction of new education, healthcare and events facilities, and an additional \$157.4 million for capital improvements within the Greater Tulsa area. The program also has created a \$22.3 million job-retention incentive for American Airlines, which employs about 8,300 people in its Tulsa maintenance facility.

To fund the plan, taxpayers will pay an additional penny in Tulsa County tax for the next 13 years, beginning Jan. 1. Should Boeing choose not to come to Tulsa, that portion of the tax will not be levied.

Vision 2025 is being touted as a compre-

hensive, forward-looking plan that will restore the region's economic health and vitality. That's good news for the market's local media. The No. 60 Tulsa television market has 505,000 TV homes. In 2002, the market lost \$5 million in spot TV advertising, falling to a total of \$69.9 million, according to Nielsen Monitor-Plus (no other media revenue data from Monitor-Plus was available for Tulsa). The continued difficult economic conditions, however, will mean another down year overall in 2003.

"The market is just really pitiful," says Pat Baldwin, president and general manager of KTUL, Albritton Communication's ABC affiliate. Two years ago, following the Sept. 11 terrorist attacks, the market was "red hot," says Baldwin, driven largely by automotive ad spending. However, in one year, the market has lost nearly 20,000 local jobs as major corporations with operations in and around the

city, including American Airlines, MCI/WorldCom and Boeing, have slashed their work forces to rein in costs. As a result, ad spending in the market has also fallen off.

Baldwin says that during the boom, "Automotive got up to about 32 percent of every [ad] dollar spent. It's back down to about 20 percent."

The local television news race has for years featured two dominant stations, KTUL and Griffin Communications' CBS affiliate KOTV. Both stations benefit in part from having some of the most veteran on-air talent in the market. In the July sweeps, KTUL won in the key adults 25-54 demo, while KOTV won in households.

Over the summer, KTUL made several enhancements to the look of its news programming, including upgrading its graphics for all of its newscasts, says Baldwin. The station has also made some on-air talent changes. On Oct. 27, KTUL introduced its new weekday-morning news team, hosted by two new anchors—D.C. Roberts and Keith Taylor—who were both promoted from reporter positions. Last May, KTUL also promoted fill-in sports anchor Ruben Diaz to weekend sports anchor.

On the station's management side, Carol Jones is the new national sales manager. She had held the same sales title at KWBT, Cascade Broadcasting's WB affiliate in Tulsa.

The other main player in the market, KOTV, gets a solid boost to its early news at 5 p.m. thanks to strong early fringe lead-ins *The Dr. Phil Show* at 3 p.m. and *The Oprah Winfrey Show* at 4 p.m. Both shows routinely win their time periods. In fact, *Dr. Phil's* ratings performance in Tulsa is among the highest of all the show's affiliates.

KOTV also has the football coach's show for the University of Tulsa and for Oklahoma State University, which air Sundays at 11 p.m. and 11:30 p.m., respectively.

Scripps Howard Broadcasting's NBC affiliate KJRH historically has run a distant third in the market. KJRH vp/gm Michael Kronley says the ABC and CBS affiliates have been so far ahead for so long that his station has to play catch up. "We have two very good competitors who have about a 20-year head start," Kronley says. "I think it's a long haul to get viewers to change. The other guys are not making a lot of mistakes to make [viewers] run away from them."

However, Kronley adds that the station has

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market profile

made significant strides in improving its newscasts by giving them a more professional look and making them more relevant to viewers.

KJRH has made a few changes to its staff, including hiring news director Bill Seitzler, who arrived last February from WHEC-TV, Hubbard Broadcasting Group's NBC affiliate in Rochester, N.Y., where he held the same position. The station also hired Dan Threlkeld as its new chief meteorologist. Most recently, Threlkeld was a weather forecaster at KFOR-TV, the New York Times Co.'s NBC affiliate in Oklahoma City.

In what could alter the competitive landscape between the leading stations, Nielsen Media Research intends to meter Tulsa starting in April 2004. Kronley says he believes meters will provide the market with a clearer picture than the current diary system, but acknowledges, "We don't expect that we're going to become No. 1."

Tulsa will become Nielsen's 56th metered market. The set-tuning meter service will launch with 300 sample households, increasing to 400 homes by April 2005, according to

Nielsen. Stations that have signed up for the new service so far include: KOTV, KJRH, KWBT, Clear Channel Communications' duopoly of Fox affiliate KOKI-TV and UPN affiliate KTFO, and Cox Communications, Tulsa's dominant cable operator.

As for Clear Channel's duopoly, the company already owned KOKI when it purchased KTFO in December 2000. KOKI launched its first news operation on Feb. 3, 2002. The station started with a weekday 5:30 p.m. and a seven-day 9 p.m. newscast, then expanded its local news programming this past summer with the addition of a 5 p.m. weekday newscast. The 5 p.m. news didn't launch before the July sweeps book and the 5:30 p.m. newscast is below minimum reporting levels. Sister station KTFO does not produce local news.

Tucson, Ariz.-based Cascade Broadcasting Group purchased KWBT in February 2000, only months after its September 1999 launch. The station broadcasts about a dozen games featuring University of Oklahoma men's and women's basketball, as well as University of Tulsa football and basketball.

In local cable, Cox Communications is the leading cable provider in the market. Cox's ad sales arm, Cox Media (formerly Cox CableRep) inserts on 50 networks (including nine digital services) reaching more than 200,000 cable homes in the DMA. Cox Media also handles ad insertions for Wehco Media and Charter Communications, which have smaller systems on the eastern portion of the market.

According to Scarborough Research, just 59 percent of the market is connected to cable, significantly below the national average for the top 50 markets of 67 percent (see Scarborough chart on the following page). However, about a quarter of homes in the market subscribe to either satellite or microwave dish service, versus the top 50 market average of 18 percent.

As for newspaper publishing, *Tulsa World* is the city's only metro daily, although it has community newspaper competition. The independently owned daily, published by World Publishing Co., has not subscribed to the Audit Bureau of Circulations since 2000, according to ABC (although it submitted publisher's statements until September 2001). Therefore, its circulation was not available. World executives did not return phone calls seeking comment.

The city's Hispanic community is served by *La Semana del Sur*, which is owned by Tulsa-based Editorial Grama.

Cox Radio and Clear Channel are the two dominant broadcasters in the No. 65-ranked radio market. Cox's five outlets had a combined average quarter-hour share of 27.6 and generated a collective \$14.8 million in 2002 (according to BIA Financial Network estimates), giving the company a 33 percent share of the local radio advertising dollars (see *Radio Ownership chart on this page*). Pittsburgh-based Renda Broadcasting and Milwaukee-based Journal Communications are two other radio broadcasters with a sizeable presence in Tulsa, both holding more than a 10 percent share. Together, the four broadcasters control 83.3 percent of the radio ad pie.

Journal Communications, which went public Sept. 24, owns three stations in the Tulsa market: Country KVOO-FM, Country KXBL-FM and AM Talk KFAQ. KVOO is generally the second-ranked Country station in the market behind Cox Radio's Country powerhouse, KWEN-FM.

KWEN finished first overall among listeners 12-plus in the Summer 2003 Arbitron Radio Market Report with an 8.5 share, a hair ahead of Cox sibling KRMG-AM the

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 4 FM	27.6	\$14.8	33.0%
Clear Channel Communications	1 AM, 4 FM	20.6	\$11.0	24.6%
Renda Broadcasting	2 FM	9.8	\$6.1	13.6%
Journal Communications	1 AM, 2 FM	14.2	\$5.4	12.1%
Times-Shamrock	2 FM	18.8	\$2.6	5.7%
Perry Broadcasting	1 AM, 1 FM	2.4	\$1.7	3.8%
Stephens Family LP	3 FM	5.6	\$1.6	3.6%
Friendship Broadcasting LP	1 AM	0.4	\$0.5	1.1%

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

ARBITRON RADIO LISTENERSHIP / TULSA, OKLA.

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KRMG-AM	News/Talk	11.1	7.8
KMOD-FM	Album-Oriented Rock	8.3	7.6
KWEN-FM	Country	7.7	8.6
KVOO-FM	Country	6.3	5.6
KBEZ-FM	Adult Contemporary	5.1	4.7
KHTT-FM	Top 40	4.9	5.4
KXOJ-FM*	Christian Contemporary	4.8	4.6
KXBL-FM	Country	4.6	5.3
KRAV-FM	Adult Contemporary	4.5	4.9
KQLL-FM	Oldies	3.9	4.0

*KXOJ-FM and KEMX-FM are simulcasting partners with combined share. Source: Arbitron Summer 2003 Radio Market Report

SCARBOROUGH PROFILE

Comparison of Tulsa, Okla.

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Tulsa Composition %	Tulsa Index
DEMOGRAPHICS			
Age 18-34	31	28	90
Age 35-54	40	40	100
Age 55+	29	32	112
HHI \$75,000+	30	20	65
College Graduate	13	11	87
Any Postgraduate Work	11	8	75
Professional/Managerial	23	19	83
African American	13	5	40
Hispanic	14	5	33
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	48	90
Read Any Sunday Newspaper	63	61	98
Total Radio Morning Drive M-F	22	19	85
Total Radio Afternoon Drive M-F	18	16	86
Total TV Early News M-F	29	35	124
Total TV Prime Time M-Sun	39	43	110
Total Cable Prime Time M-Sun	14	17	118
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	55	91
HOME TECHNOLOGY			
Owns a Personal Computer	68	62	90
Purchase Using Internet Past 12 Months	41	33	80
HH Connected to Cable	67	59	88
HH Connected to Satellite/Microwave Dish	18	25	139
HH Uses Broadband Internet Connection	16	10	58

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

NIELSEN RATINGS / TULSA, OKLA.

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	KOTV	12	29
	ABC	KTUL	10	24
	NBC	KJRH	3	8
6-6:30 p.m.	CBS	KOTV	11	23
	ABC	KTUL	11	22
	NBC	KJRH	3	7

Late News

Time	Network	Station	Rating	Share
9-10 p.m.	Fox	KOKI	2	4
10-10:30 p.m.	CBS	KOTV	13	25
	ABC	KTUL	12	24
	NBC	KJRH	6	11

*All data estimated by Nielsen from diary returns of evening and late local news only. Source: Nielsen Media Research, July 2003.

News/Talk giant, which did an 8.4 share.

KVOO is a Contemporary Country station, while KXBL is an older-skewing Classic Country outlet, says Randy Bush, vp/gm for Journal Communications' Tulsa radio stations. (KWEN is also a Contemporary Country station.) Bush is new to the Tulsa market, having arrived seven months ago from Oklahoma City, one hundred miles southwest of Tulsa, where he was vp/market manager for seven Clear Channel radio stations.

Up until late January of this year, KXBL had been a Young Country station, targeting listeners in the 18-24, 18-34 demographics under the moniker "The Bull." With Young Country falling out of favor, KXBL now targets adults 25-54 as a Classic Country outlet under the tag "Big Country," says Bush.

The move has paid off. In the winter 2003 Arbitron book after the change, KXBL jumped to a 4.6 share in listeners 12-plus from a 1.7 share in the prior book, and then climbed again to a 4.9 in the in the summer Arbitrons.

Sister station KFAQ had been Classic Country before it flipped to Talk, but today features conservative nationally syndicated hosts Glenn Beck and Michael Savage, among others. The station's morning-drive host, Michael DelGiorno, stepped down earlier this year as program director of the station to focus on his morning talk-show duties. He was replaced by Brian Gann, who added the program director title to his existing job as news director for Journal's three local outlets.

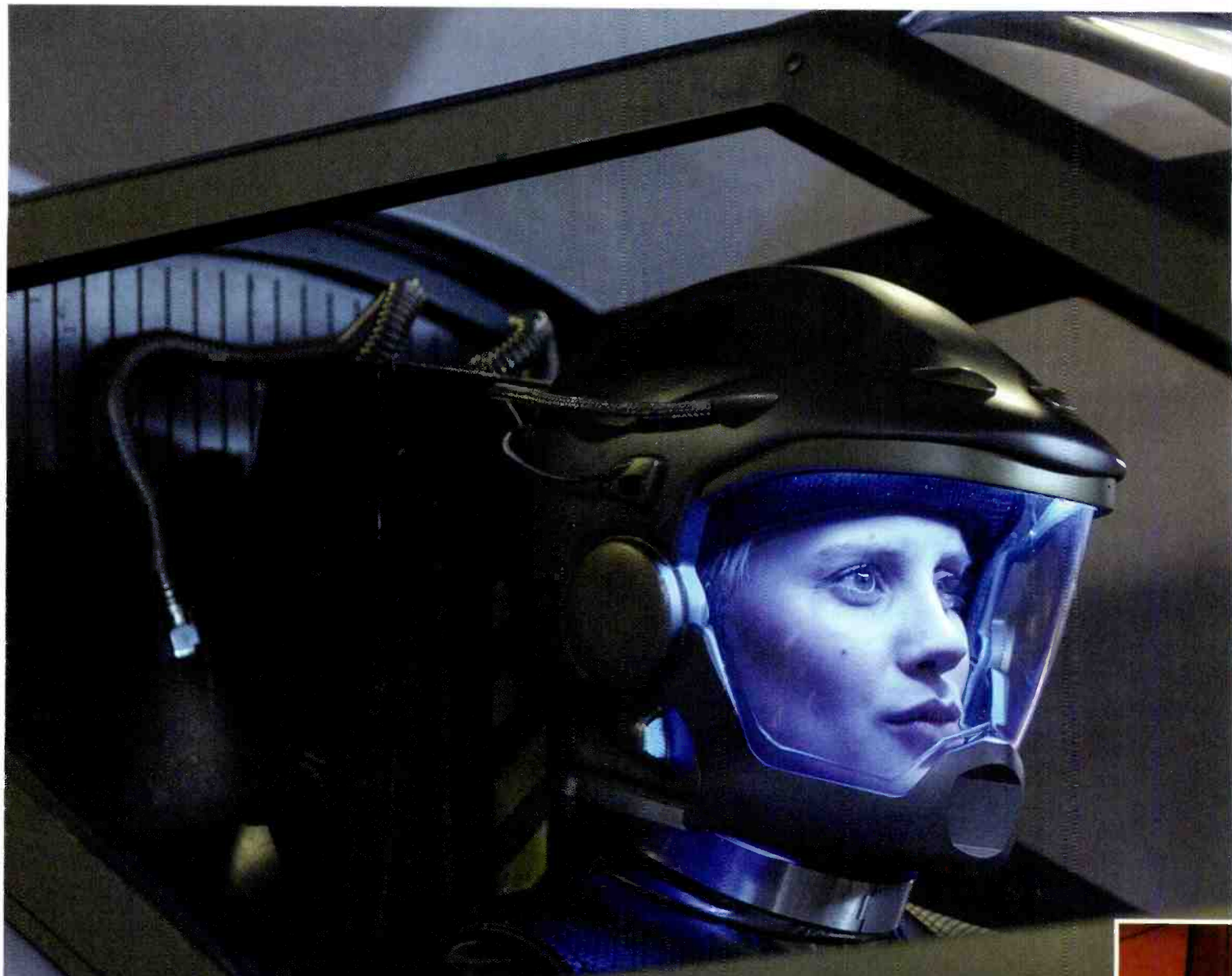
KFAQ morphed from Classic Country KVOO-AM to Talk. The station has not returned to its former glory. In the winter 2002 book, the station peaked with a 6.0 share before falling sharply. KFAQ did a 3.3 share overall in the current summer book.

Perry Broadcasting owns two stations serving the market's African American community with Urban station KJMM-FM and R&B Oldies station KGTO-AM. Perry's KJMM competes directly with Clear Channel's Urban station KTBT-FM. Clear Channel also owns a station serving Tulsa's Hispanic population, Spanish/Variety station KAKC-AM.

Family owned companies Times-Shamrock Communications of Scranton, Pa., and the Stephens Family Limited Partnership of Little Rock, Ark., have each carved out a niche for themselves in the Tulsa market. Times-Shamrock has the area's only Alternative station, KMYZ-FM. It also owns Oldies KTSO-FM, which competes with CC's

Oldies KQLL-FM. The Stephens Family owns three Christian Contemporary stations, with two of them, KXOJ-FM and KEMX-FM, being simulcasting partners. The third is KCXR-FM. The company also owns Sports station KXAL-AM, which does not generate significant listenership.

In outdoor media, Clear Channel Outdoor used to be the market leader. However, last April, the company sold its Tulsa outdoor inventory to Lamar Advertising. Lamar controls more than 1,300 bulletin and 30-sheet poster faces in the market. ■



To Boldly Go...

**As it prepares to be absorbed into NBC,
Sci Fi is exploring the human condition
as much as the solar system** BY MEGAN LARSON



Just about everyone in the media business still doesn't know what to do about those pesky personal video recorders that, research shows, let users skip advertising messages in programming. New York media agency OMD Worldwide recently decided it wanted to do something about it, and approached the ad sales team at the Sci Fi Channel about getting more creatively involved with some of its television productions. Jeff Lucas, president of ad sales for Universal Television Group, brought to the table what he thought was just the right project: *Five Days to Midnight*, a supernatural thriller miniseries that chronicles one man's efforts to stop his own murder, which was about to enter production and is slated to run next summer.

Sci Fi president Bonnie Hammer, a staunch protector of the network, initially believed that it was risky to allow an ad agency a peek at the script for a miniseries in development. After all, the 80-million subscriber network had never given an advertiser or agency such unfettered access into the creative process at the network. But, trusting that her sales team would not jeopardize the brand, Hammer gave the go-ahead. OMD executives loved the script and, in another precedent-setting move, decided to sponsor the entire five-day series on behalf of at least 10 of their clients, including Nissan, FedEx, Cingular and Sony PlayStation in a deal that's worth in the neighborhood of \$5 million.

Debbie Richman, director of national TV for OMD, is currently working with clients to integrate their messages into the production. "If you are just going to dump product in and not be a part of the project, you will lessen the importance of the client's message," she says. "This process gives clients of all different spending levels an opportunity to participate."

"The script steps away from the narrowly defined science fiction genre and brings us closer to Earth—it's less about aliens in latex masks and more about human emotion," adds Guy McCarter, OMD's director of entertainment, explaining the appeal of the programming to his clients.

Hammer has been hard at work humanizing Sci Fi since she arrived at the network in 1998 by mixing original series—set on Earth as well as among the stars—with a balance of B-movie mutant insects and high-budget epics like Steven Spielberg's *Taken*, which won an Emmy in September for best miniseries. Thanks to her team's efforts in marketing and programming, as well as a boost in subscribers that got the network to 80 million, Sci Fi has become a worthy competitor to cable's major entertainment networks without sacrificing its status as a niche channel. "It's a very well-positioned network, so kudos should go to Bonnie Hammer and all the work she has done over there," says Ray Dundas, senior vp/group director of broadcast for Initiative.

If the network's initial reputation was as a "gothic" (Hammer's word) attractor of chubby, 30-year old geeks who engaged in light-saber battles while waiting in line for *Star Wars* Episode III to come out, it has come quite a distance in the last few years. As more cable networks like FX and Spike TV seek to capture the male audience that is Sci Fi's primary life source, there is increasing pressure to keep the viewers it has while attracting newer, younger and more feminine species to the channel. This will be achieved, executives hope, by appealing to all viewers with more relatable, Earth-bound stories that still deal in fantasy and the unknown. "We picked apart where we needed to go and found that there is a huge audience to bring in by developing pockets of audience: the science fiction traditionalist, the entertainment seeker and those who like epics, no matter where they

GENDER BENDING: Sci Fi's remake of *Battlestar Galactica* features a female Starbuck. Below, miniseries *Taken* helped the net's ratings to skyrocket.

BATTLESTAR GALACTICA AND TAKEN: ALAN ZENKUS/SCI FI



are set," explains Hammer. "We realized with *Taken* that there were women who would come to us if we aired event programming that dealt more with the human psyche and emotions."

Throwing up a potential hurdle—although there may be just as much upside—to Hammer's efforts is the fact that Sci Fi's parent company, Universal Television Group, is soon to undergo a management change when General Electric's NBC finalizes its acquisition of the Universal Entertainment Group from French company Vivendi.

NBC's standard operating procedure after acquiring a new property is to clean house, restructure and realign, which is what is expected to occur across the majority of Universal assets except, perhaps, at Sci Fi. Though it has some broad appeal, the network really does operate within its own world and, unlike its sibling USA Network or even NBC's Bravo, Sci Fi does not have much commonality with a broadcast network that would make it vulnerable to the merging of creative departments and staff cuts. NBC Cable executives declined to comment on any specifics, but outside observers raise the old adage of not fixing what isn't broken. "If you look at how NBC can assist Sci Fi with promotions and marketing, I think it will certainly be a benefit should

the network continue to focus on the programming it has shown us so far," says Dundas. "I wouldn't tamper with it."

Sitting in her office, complete with a shape-shifting desk (well, it moves up and down with the touch of a button) to accommodate her bad back, Hammer has begun the weekly programming meeting with some of her staff. Building on her goal to appeal to "pockets of audience," the projects currently being discussed hit on a lot of different points but can still be defined by the same terms: fantasy that just might be reality somewhere, someday, for someone.

Dead Lawyers is about ghostly attorneys who are forced back to Earth to undo all the injustice they committed in the courtroom when alive. *Anonymous Rex*, a longtime favorite of Hammer's, is a film noir/buddy cop series about a subculture of dinosaurs that look, act and live like human beings (one oddity: Basil is their drug). *The Divide* follows a DJ who fights crime with his dead sister at his side. *Mad Mad House*, which just started production, is Sci Fi's answer to *Big Brother*: A vampire, a naturalist, a voodoo priest and a witch, known as "alts," live with several "normal" people under the same roof and compete to stay there.

In the way that the original *Star Trek* series explored space but dealt as much with timely human issues of the era—race relations, the Cold War—Sci Fi is trying to keep one foot on Earth and the other on Mars, or Hades, or even Tatooine. "We have to do things within the genre that are groundbreaking yet relatable," says Tom Vitale, senior vp of acquisition, scheduling and program planning.

Network programming execs want to carry that mission through both series as well as event programming, which often brings in new viewers. Upcoming miniseries include *The Earthsea Trilogy*, which is based on the fantasy books by Ursula LeGuin, and *Tale of Two Cities*, which takes Charles Dickens' tale to two planets in a galaxy far, far away. Sci Fi's next major event, *Battlestar Galactica*, premieres on Dec. 8. Because of its appeal to baby boomers who grew up watching the original *Galactica* in the late 1970s, Sci Fi execs have high ratings hopes for their remake. "The event programming is the most exciting because it brings in a whole different slew of people to sample the network. But to keep them, you have to create an emotional connection week to week," says Vitale.

At the same time, Sci Fi aims to attract younger audiences with alternative programming, including the animated *Tripping the Rift* and reality series *Scare Tactics* with Shannen Doherty, while appealing to the fans of Roger Corman-esque B-movies featuring 50-foot women and giant ants. Sci Fi caters to the latter group on Saturday nights with what Hammer and her team refer to as "popcorn movies." The goal is to make 22 new films a year in the vein of this summer's *Bugs*, which chronicled an infestation of giant insects in the New York City subway system—it generated a 1.5 household rating, 18 percent better than the net's average "popcorn" flick rating. Upcoming in March is a film that's about as quintessential a B-movie as one can find: *Snakehead Terror*.

Sci Fi's original programming efforts kicked off in 1999 when the network hit with the now-cancelled series *Farscape* and a big-budget remake of Frank Herbert's sci-fi classic *Dune*. The miniseries, which premiered in December 2000 to the best ratings in Sci Fi's history, was a huge achievement for Hammer and the network, while a sequel, *The Children of Dune*, also performed well. But ratings really started cooking when Steve Spielberg's 20-hour alien abduction epic *Taken* ran last December. More than 31 million unique viewers sampled *Taken* during its two-week run, and for the whole period, the series averaged a 4.1 household rating (delivering 3.2 million homes). "It's our mission



KILLER Bs:
One Sci Fi staple is the "popcorn" movie. Above, *Snakehead Terror* will premiere in March. One of last year's more memorable B-movie projects was *Bugs* (l.), which delivered a 1.5 household rating.

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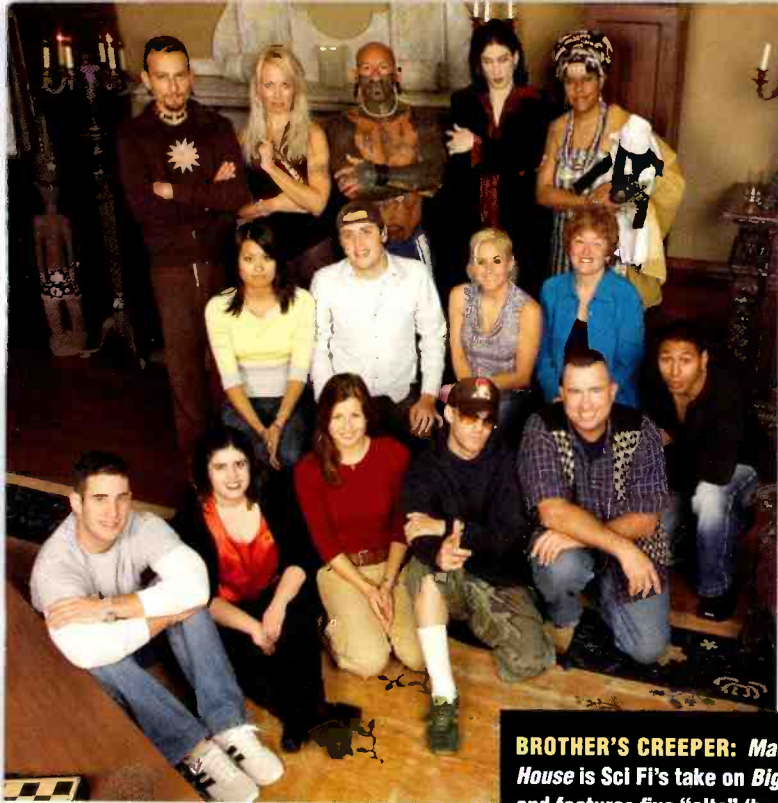
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BROTHER'S CREEPER: *Mad Mad House* is Sci Fi's take on *Big Brother*, and features five "alts" (back row) living with "normal" people.

to consistently do better, and with *Taken* we were credible all of a sudden," says Hammer. "After that, we called everyone to see who wanted to work with us."

It turns out that a lot of big-name producers wanted to just that. Dean Devlin (*Independence Day*, *Eight-Legged Freaks*) and Bryan Singer have signed on to produce *The Triangle*, an eight-hour miniseries that follows a group of people who confront the mysteries of the Bermuda Triangle. "*Taken* showed us that [Sci Fi execs] weren't afraid to do something this large," says Devlin. "Sci Fi has the appetite for it and they have been very supportive so far."

Additionally, Martin Scorsese and co-executive producer Barbara De Fina have agreed to bring *The Twelve*, a miniseries about approaching Armageddon during Christmastime, to Sci Fi in 2005. "We are



"It's our mission to consistently do better, and with *Taken* we were credible all of a sudden. After that, we called everyone to see who wanted to work with us." HAMMER

just finding our way, but it is really exciting to be at a network that is exploring and producing new and interesting things," says De Fina. "What has always excited me about science fiction is the 'what if' factor. It is reality that is taken a little too far to be comfortable, which is what we are trying to do with *The Twelve*."

"Where else have Spielberg and Scorsese gone in cable other than HBO? All these projects make Sci Fi a very legitimate channel from an advertiser's perspective," adds Initiative's Dundas.

Their collaboration on *Taken* was so fruitful that Spielberg, Dreamworks and *Taken* scribe Les Bohem have agreed to work with Sci Fi again on a multi-part trilogy entitled *Nine Lives*. "Sci Fi provided a forum that nobody else could give us and it was a great partnership," says Daryl Frank, co-executive producer of *Taken*. "It was our responsibility to keep people coming back each night, but they did a great job at getting people there in the first place. They really stepped up."

In fact, Sci Fi's marketing department made some unusual moves around *Taken*. Devoting the entire marketing budget for the year to the miniseries, senior vp of marketing Dave Howe created an eight-city road show, "*The Taken Experience*," and worked with film developing outlets to mix shots of flying saucers in with customers' orders. The title and date of the miniseries was written on the back of the mystery picture. "The whole point of what we do is to set you free from the shackles of everyday life and let you embrace your imagination," says Howe.

The strategy worked. During the 2002-'03 television season ended Sept. 14, Sci Fi grew its delivery of persons 2-plus 30 percent to 1.1 million, while adults 18-49 and 25-54 each grew by 18 percent to deliver 588,000 and 675,000, respectively. The 18-34 year-old audience jumped by a third to 201,000. According to Kagan World Media, ad revenue will grow about 8 percent to \$251.8 million in 2003 while cash flow will increase by 12 percent to \$156 million.

OMD's decision to sponsor *Five Days to Midnight* represents not only a chance for the agency to try to buck the PVR ad-skipping trend by including some product placement into the show, it signals a new way for Sci Fi to do business, in order to grow its ad revenue share faster.

Sales chief Lucas believes a template is being created for future ad deals. "We are going to do this [type of deal] again," he vows. And he's even more optimistic about the prospects of cutting major deals with agencies under a consolidated NBC roof. "NBC will create a lot more attention around Sci Fi," he adds, noting NBC's more significant resources and unified approach to ad sales.

Universal Television chairman Michael Jackson is also confident that the network will thrive under NBC. "There is plenty of upside: cross-promotion, marketing opportunities," says Jackson. "The truth is that no one really knows what will happen, but for an owner who wanted to have this brand in their portfolio, it is likely that Sci Fi will be nurtured."

"I love Sci Fi. I really hope NBC doesn't screw it up," quips one agency executive on the condition of anonymity.

Sci Fi has undergone management changes before, when Barry Diller bought it and then Vivendi, and it has always been able to stay its course. However, if the net is tampered with, Hammer is likely to put up a fight. She was, after all, head of entertainment for the World Wrestling Federation prior to her Sci Fi appointment. "Bonnie is very protective of Sci Fi and only lets the brand be used in a very specific way," says Lucas. "She even tells me what proper font to use in sales presentations."

"I am protective. Nothing goes out with our name on it where we don't question the statement. Our executive team is very conscious of that," Hammer says. "We are driven to confound anyone and everyone who thinks we are just a little niche channel. It is about growing consistently a little bit at a time. We are the little engine that could. We just see a hill. If we ever reach that plateau, in our heart of hearts we think it will be over."

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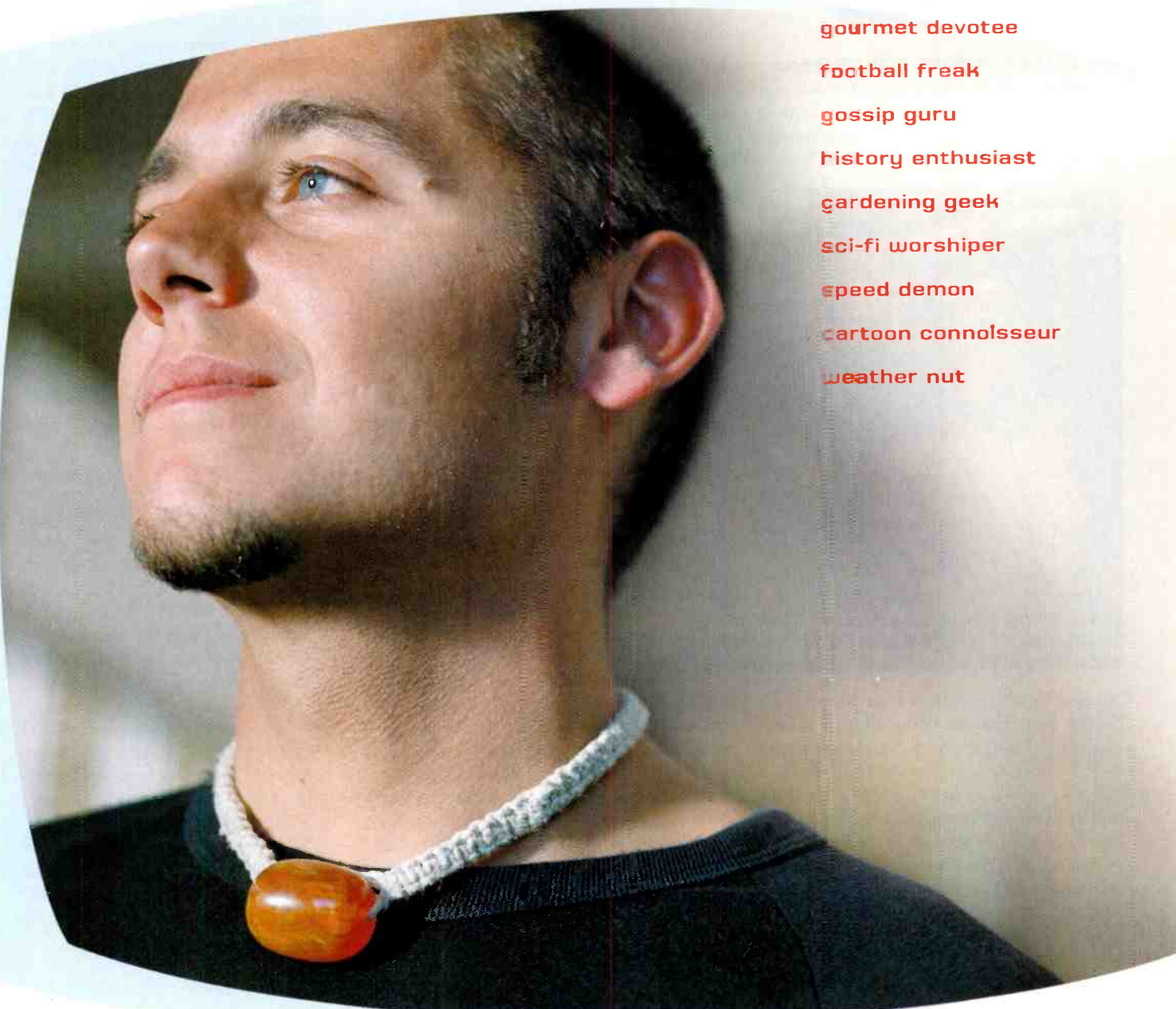
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Quicktakes

VH1 CLASSIC GENERAL MANAGER Eric Sherman had a surprise waiting for '80s pop star Deborah Gibson when she came to the net's studio recently to tape a Thanksgiving special. In 1988, Sherman was an MTV



That was then....: VH1 Classic's Sherman (r.) surprised singer Gibson (l.) with a blow-up of this 1988 photo.

Networks intern in Atlanta when he met Gibson backstage at the Amphitheater at Six Flags Over Georgia after her performance in an MTV-sponsored concert and got his picture taken with her. Since then, Sherman has followed Gibson's career and saw her on Broadway in *Les Miserables*. At the taping, he pulled out a huge enlargement of the old photo and asked her to sign it. Gibson couldn't quite remember when or where the shot had been taken, but when Sherman refreshed her memory, the singer quipped: "Good to see you again. Let's not wait so long [till next time]!"...Speaking of Thanksgiving, **Ed Bleier** has developed a special "modular" ceremony for the holiday that he hopes will be adopted across the country. Bleier, the former president of Warner Bros. Domestic Pay-TV, Cable and Network Features, and head of ABC Daytime for 15 years before that, discusses the history of Thanksgiving and provides 40 pages of hymns, songs, prayers and sayings for the adaptable ceremony in his new book, *The Thanksgiving Ceremony*, from Crown Publishers. A first-generation American, Bleier was inspired by his own fami-

ly's expressions of appreciation for the opportunities America has provided them. He will be with his wife's family this Thanksgiving, then getting back to work on a new book containing "some not-obvious observations learned over 50 years" and focusing on the history and future of TV, cable and digital...**Cosmopolitan** got top billing last week on opening night of the Indian Diaspora Film Festival in New York. The film *Cosmopolitan* is based on the 1997 short story whose title references the iconic Hearst Magazines women's title, named so because the main character, a fiftyish, first-generation Indian-American, uses *Cosmo* to guide him in his newly single life. The made-for-PBS movie is slated to air next spring, but producer Gigantic Pictures is looking for funding to shoot more footage and take the project into theaters...At the recent Public and Community Service Emmy Awards event, hosted by the National Television Academy at New York's Essex House, the

NTA paid special tribute to the Aspen Institute for its "dedication to fostering enlightened leadership on issues of global concern." In his introduction of Aspen Institute president **Walter Isaacson** (former *Time* magazine m.e. and CNN honcho), NTA president **Peter Price** commented that when



Talkin' turkey day: new author Bleier

he first heard about the Institute, he thought it was "some place out there in the trees." In accepting the honor, Isaacson said he had planned to speak for 20 minutes on the mission of the Institute but felt that Price's summation was better than anything he could have said. The Aspen Institute presents seminars and sponsors policy studies that seek to foster dialogue on a variety of global issues. But if you're still not quite clear on it does, Walter probably still has his notes. ■

MAGAZINES

Fairchild Publications has promoted **Virginia Healey** to associate publisher, marketing at *W*, from marketing services director...National Geographic Society has promoted **Sean Flanagan** to vp and worldwide publisher of flagship *National Geographic*. Most recently U.S. publisher, Flanagan will add oversight of advertising in Paris and the newly opened London offices...**Kim Pinto** was named associate publisher at Primedia's *Seventeen*. She was most recently associate publisher of Hachette Filipacchi Media's *Elle*.

TV STATIONS

Darrell Brown has been named vp and general manager of KMGH, McGraw-Hill Broadcasting Group's ABC affiliate in Denver. Brown was most recently vp and general manager of KGTV, the company's ABC affiliate in San Diego...**Scott Bruce** was named vp and general manager of KSVI-TV, Nexstar Broadcasting Group's ABC affiliate in Billings, Mont., with additional oversight for VHR Broadcasting's Fox affiliate KHMT-TV, under the terms of a joint sales agreement. Bruce was most recently general manager for KDUH-TV, Duhamel Broadcasting's ABC affiliate in Scottsbluff, Neb....At WBBM-TV, Viacom's CBS station in Chicago, **Victoria Bouchard** was promoted to director of creative services, from promotion manager. And **Krista Ruch** has been named executive producer of sports. Ruch was most recently supervising sports producer for WGN-TV, Tribune's WB affiliate in Chicago.

RADIO

Michael Agovino has been named vp and general manager of Spanish Broadcasting System's radio stations in Los Angeles. Agovino comes to SBS from Katz Media, where he was president of its rep division Clear Channel Radio Sales...**Dan Lawrie** has been promoted to vp and market manager for Cox Radio's stations in Tulsa, Okla., from director of sales in Tulsa...**Brian Parsons** has joined Clear Channel Radio as operations manager of its San Jose, Calif., stations. He was most recently program direc- (continued on page 24)

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Movers



AURN taps Ware for new-biz post



Figueroa joins Scholastic Ent.

(continued from page 22) tor of KFRC-FM, Infinity Broadcasting's Oldies station in San Francisco. And **Kim Bryant** has been named vp and market manager of Clear Channel's Salinas/Monterey, Calif., radio cluster...At American Urban Radio Networks, **Mary Ware** was named regional director of marketing and new business development. She had been vp and director of Katz Urban Dimensions and vp and manager of Katz Marketing Dimensions, both units of Katz Media. Also at AURN, **Jon Krongard** was promoted to vp of sales, from director of sales and marketing for the Midwest region.

MEDIA

Arminda Figueroa was named project director for Scholastic Entertainment's *The Misadventures of Maya and Miguel*, a \$14 million, multicultural media initiative aimed at English-learners that will include a daily animated series to begin airing on PBS Kids in fall 2004. Figueroa most recently served as account director at the Bravo Group, a unit of Young & Rubicam, and before that she was a partner in the consulting firm Santiago & Valdes Solutions.

PRODUCTION

Carlos Williams was promoted to vp of business affairs at Touchstone Television. Williams, previously director of the unit, will now oversee negotiations for all the studio's pilots, series and long-form projects. Also at Touchstone, **Jim Gaston**, **Brenda Kyle** and **Victoria LaFortune** were promoted from production directors to vp's; **Michael Villegas** and **Paula Warner-Schlenker** were promoted from post-production directors to vp's; and **Mark Greenberg**, formerly production executive, was promoted to director of production.

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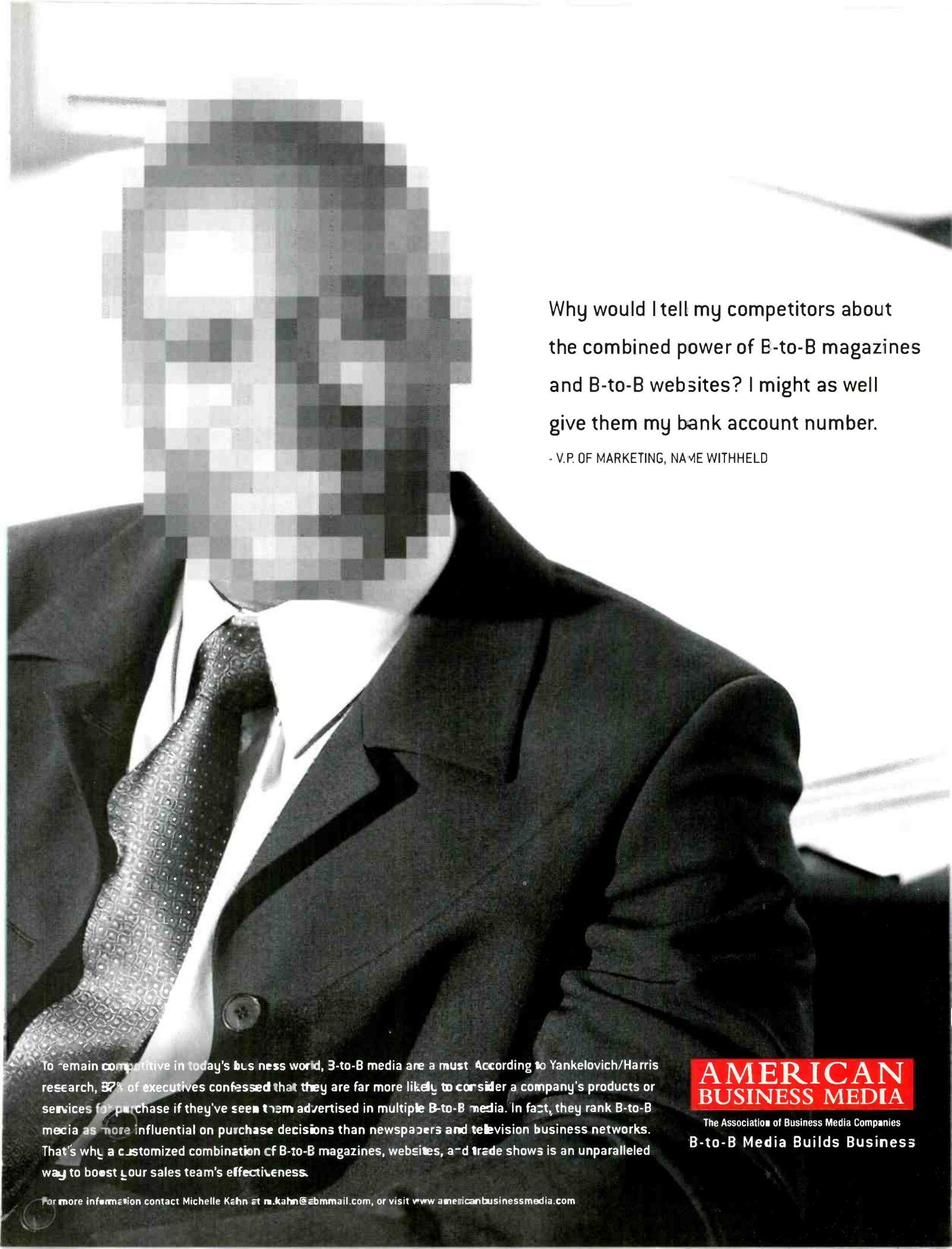
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A black and white photograph of a man in a dark suit, white shirt, and patterned tie. His face is obscured by a large, pixelated grey square. The background is a bright, slightly blurred office setting.

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inside media

NEWS OF THE MARKET

Real Simple M.E. Tuhy Leaves Time Inc.

Carrie Tuhy, editorial director of Time Inc.'s *Real Simple* since March, has left the company after 26 years. Tuhy had been the second managing editor of the women's monthly, taking over from Susan Wyland in June 2000 after the first few issues and turning it into a big success. But Tuhy lost the m.e. job to *Glamour* editor Kristin van Ogtrop this past spring; insiders criticized her management skills and she was said to have clashed with Time Inc. corporate editor Isolde Motley. Now, with Time Inc. holding off on executing several development projects, including those at *Real Simple*, the company opted to let Tuhy go.

Survey: 'Net Catching More Men 18-34

An analysis by comScore Media Metrix found that nearly 27 million men 18-34 who used the Internet in September spent an average of 32 hours online, 17 percent more than the 27 hours clocked by the average overall Internet user. The numbers are significant because Nielsen Media Research data has shown that fewer men 18-34 are watching network television so far this season. The study also showed that men 18-34 consumed an average of 700 more online pages during the month, 3,370, than the average overall Internet user (2,645). The survey also showed that more than 7 in 10 men 18-34 are Internet users.

WPIX Retains Mets Through '05

Through a new two-year agreement between WPIX-TV and New York Mets TV rights-holder MSG Network, Mets baseball games will remain on the Tribune Broadcasting-owned WB station for the 2004 and 2005 season. It will be the sixth and seventh seasons for the Mets on WPIX, which has aired Major League Baseball games since the station signed on in 1948. For the rights to a regular season of 50 Mets games each season, WPIX pays a rights fee to MSG Network, which produces the broadcasts. WPIX handles ad sales.

Martin Agency Gets More UPS Business

UPS has assigned all of its U.S. media planning and some additional buying to The Martin Agency. The Richmond, Va.-based agency began working with UPS in 2000, and since that time its responsibilities have grown to include strategic planning and relationship marketing, as well as creative development. Martin's most notable UPS work includes the

award-winning "What can Brown do for you?" brand program and the "Drive the Truck" Nascar-sponsor program.

NCC's Olson to Retire; Schaefer In

Tom Olson, CEO of spot-cable rep firm National Cable Communications, is retiring Dec. 31 and will be replaced by current COO Greg Schaefer. Olson joined NCC in 1999 after a 23-year career with the Katz Media Group. Under his watch, NCC has helped ease the process of buying local cable by pushing market interconnection—95 of the top 100 markets will be interconnected by the end of 2004—and applications that enable advertisers to buy spot media online. The company has more than doubled in size since 1998 to 520 employees. Schaefer joined NCC last November and currently oversees NCC's spot sales division, as well as its technology and operations units. NCC is a consortium of Comcast, Cox and Time Warner.

Comedy Signs Richter to Host Commies

Andy Richter has signed on to host Comedy Central's first awards show, *The Commies*. Coproduced by Bob Bain Productions, *The Commies* will be taped in Los Angeles on Nov. 22 but will run Dec. 7 at 9 p.m. on Comedy Central. Prizes will be awarded in more than 15 categories, including the show-capping Funniest Person of the Year, for which Jim Carrey, Jon Stewart, Adam Sandler and Iraqi Minister of Information Mohammed Saeed al-Sahaf, a.k.a. Baghdad Bob, are nominated. Richter was the sidekick on *NBC Late Night With Conan O'Brien* from 1993-2000 and most recently starred in the Fox comedy *Andy Richter Controls the Universe*.

AOL, Time Inc. Create Food Site

Time Warner units AOL and Time Inc. have teamed to create AOL Food, a new service editorial channel exclusive to AOL members. The site will feature advice, recipes and other cooking content and resources from Time Inc. magazines including *Cooking Light*, *Health*, *Real Simple*, *Sunset* and Time Inc.'s cookbook publisher, Oxmoor House. Sixteen Time Inc. titles will run ads for the new service in their December issues.

IDT Media Repositions Radio Net

IDT Media, the media subsidiary of telecommunications company IDT Corp.,

Calendar

The Advertising Research Foundation will present the **Business Intelligence Forum and Just-in-Time Planning Workshop** Nov. 18 at the Marriott Marquis in New York. The event will include presentations on advertising spending, media strategy and economic trends, with featured speaker Roger Blackwell, president of Blackwell Associates and consultant to Fortune 500 companies on consumer trends. For more information, contact: 212-751-5656 or visit www.thearf.org.

American Business Media will present a **Fast Track Media Management** seminar Nov. 20 at the Westin Chicago River North. The event will cover critical media disciplines and the synergistic relationships between print products, Web sites and events. Contact: Renee Santana, 212-661-6360, ext. 3320, or e-mail r.santana@abmmail.com.

The California Cable & Telecommunications Association will present **The Western Show** Dec. 2-5 at the Anaheim Convention Center in Anaheim, Calif. The agenda includes sessions on HDTV, video-on-demand and other new technologies; marketing; advertising and international opportunities. For info, visit www.thewesternshow.com.

The New York chapter of **National Association of Multi-Ethnicity in Communications** will host its holiday benefit gala Dec. 9 at Capitale in New York. The event will honor Douglas Holloway, president, network distribution and affiliate relations, Universal Television Network, and Clayton Banks, president of Ember Media. Contact: Kim Collins, 212-515-1175 or e-mail kim.collins@espn3.com.

Television Critics Association's **Winter Press Tour** will be held Jan. 6-18 at the Renaissance Hollywood Hotel, Hollywood, Calif. Programming presentation schedules by cable and broadcast nets are as follows: cable, Jan. 6-9; PBS, Jan. 10; Pax, Jan. 11; TCA Members Day, Jan. 12; the WB, Jan. 13; NBC, Jan. 14; ABC, Jan. 15; Fox, Jan. 16; CBS, Jan. 17; and UPN, Jan. 18. Contact: Kay McFadden, TCA president, at kmcfadden@seattletimes.com.

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last week signed new talent for its radio network, Talk America Radio Networks, and repositioned the network towards political talk with a new name, Liberty Broadcasting System. LBS will launch Dec. 1 featuring two new political talk-show hosts, William Kristol, editor of the *Weekly Standard* and Fox News Channel contributor; and Linda Chavez, former director of the U.S. Commission on Civil Rights and Fox News analyst. Kristol will host *The Daily Agenda*, a special feature that will air within *Doug Stephan's Good Day* morning show, syndicated by LBS on 200 stations. *The Linda Chavez Program* will air daily noon to 2 p.m.

Sporting News Radio Teams with NFL Network
NFL Network, the new cable TV and satellite channel that premiered Nov. 4, has signed eight more advertisers—Campbell's Soups, Coors, Motorola, Southwest Airlines, Damon's, EA Sports, Sony Playstation and Dairy Management. They join charter advertisers America Online, FedEx, IBM and Levitra. In related news, NFL Network

has established a partnership with Sporting News Radio through which SNR's weekly show *Sunday Around the NFL*, hosted by Bob Berger and Bob Stelton, provides the audio for NFL Network's *Sunday Red Zone* show, a graphics-filled display of scores and stats that airs from 1 to 8 p.m. The first show, now co-branded by Sporting News Radio and NFL Network, aired Nov. 8.

ElleGirl Ups Frequency

Starting with the February issue, Hachette Filipacchi Media's *ElleGirl* will increase frequency to eight times a year from bimonthly and bump its rate base to 500,000 from 400,000. In addition, Deborah Burns was named vp and publisher of the teen title. Burns, most recently vp, global advertising for the Elle Group, replaces Jeanne Schwenk, who is moving out of the area.

October Light on Account Changes

Only eight advertisers shifted media assignments last month, compared with 13 in September, according to MediaAnalysisPlus'

MAP Barometer, which tracks media account changes of \$10 million or more. With changes of accounts valued at \$230 million, October was also the third-slowest month of activity so far this year, after June (\$157 million) and March (\$160 million). Among the accounts changing hands: OfficeMax's \$40 million switched to DDB Worldwide from J. Walter Thompson and Yahoo!'s \$40 million, formerly with Initiative Media, was awarded to Mindshare and mOne. So far this year, advertisers have shifted \$4.93 billion worth of media assignments versus \$7.99 billion during the same period last year.

Interep Sues Citadel

Interep recently initiated legal action against Citadel Broadcasting, which abruptly terminated its exclusive representation with the national radio rep firm in early October to go with rival Katz Media, the national rep firm owned by Clear Channel. Interep claimed Citadel refused to make payments totaling approximately \$30 million in termination fees required by the contract and failed to abide by other terms. In its quarterly conference call last week, Citadel shot back that it missed out on a huge Chrysler buy and that Interep wasn't able to help the company achieve its goal of increasing its percent of national revenue from 17 percent to 22 percent. Citadel, the sixth-largest radio group with 216 stations, represented about 7 percent of Interep's annual commission revenue.

MasMusica TeVe Adds Miami Distribution

MasMusica TeVe Network, a 24-hour Spanish-language broadcast TV network featuring a mix of Spanish-music programming, has increased its distribution with the addition of low-power WFUN in Miami, the third-largest Hispanic market in the U.S. The station, owned by Rodriguez Communications, adds more than 600,000 Hispanic households to the network's coverage, expanding its reach to 16 top Hispanic markets.

Time Inc., AmEx Pubs in Labor of Luxe

Time Inc. and American Express Publishing have teamed for a corporate sales initiative to reach the luxury consumer market. The Luxury Portfolio will provide advertisers customized marketing programs through a variety of editorial packages. Included in the program are Time Inc.'s *Fortune*, *Golf Magazine*, *Coastal Living*, *In Style* and *Real Simple* and AmEx Publishing's *Travel & Leisure*, *T&L Golf* and *Departures*. ■

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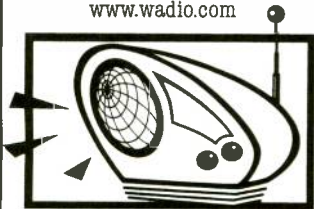
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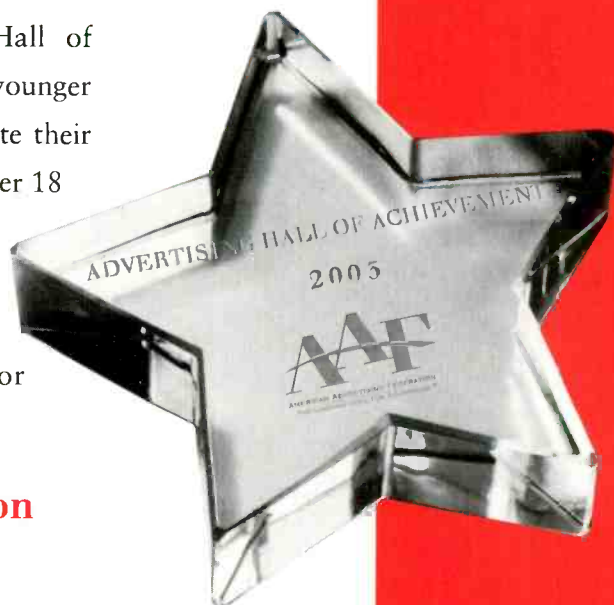
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Touch Up

After years of focusing solely on the newsstand, Bauer's celeb title will now also rely on ad revenue

FOR THE PAST DECADE, BAUER PUBLISHING USA, PUBLISHER OF SERVICE MAGAZINES *First for Women*, *Woman's World*, and teen titles *Twist* and *J-14*, has taken its under-the-radar cues from its soft-spoken and understated president/COO, Hubert Boehle. Based in Englewood Cliffs, N.J., Bauer



New addition: Bauer's Hubert Boehle will grow ads for titles such as *In Touch* and *First For Women*.

has been anything but flashy; while the company accepts some advertising, it has modeled itself after its German parent, Bauer Verlagsgruppe, which like other European publishers relies on newsstand sales as its primary source of revenue.

But a year after successfully joining the celebrity circus with the launch of *In Touch Weekly*, Bauer has since reconsidered its advertising strategy and its company's sleepy profile. A concerted effort is now underway to grow *In Touch's* advertising pages, and to some extent those of *First for Women* and *J-14*.

Whereas *In Touch* currently carries up to 10 ad pages per issue and is expected to end the year with a total of 550, next year the goal will be 750, says Boehle. As *In Touch* raises its profile with advertisers, the company expects a trickle-down effect to benefit its other titles. It is hoped that *In Touch's* advertising success will rub off on *J-14*, and *First for Women*, which accepts only seven ad pages per issue.

"We are really entering a new phase with *In Touch*," explains Boehle. "We launched in the traditional way, which was to focus on the

consumer and maintain a healthy circulation. We feel we've achieved an attractive audience, so now is the time to introduce the magazine more aggressively into the marketplace."

In Touch's shift in strategy comes on the heels of last month's 43 percent rate-base hike to 500,000 (the open rate for a full-color page is \$35,000). Also, Bauer in September hired *Teen People* veteran Peggy Mansfield as publisher. She is already making strides, luring new advertisers that include "Got Milk?" ads, Discovery Channel, GMC vitamin stores and AT&T.

Mansfield, who reports to Boehle and works in conjunction with Bauer's corporate ad-sales arm, the Magazine Consultancy, has also tapped Revlon and A&T to sponsor the magazine's first annual *In Touch Awards* on Nov. 12 to be held at a hip, downtown club in New York. The magazine, which promises a "star-studded" event to honor the year's 50 biggest celebs, is clearly a step in the direction of its more high-profile competitors: Wenner Media's 1.05 million-circ *Us Weekly* and Time

Inc.'s 3.35 million-circ *People*.

"This [event] is to let our advertisers and agencies know what *In Touch Weekly* is all about," says Mansfield. "And we want to really show them that we are committed to the growth of this magazine, putting together incredible events and marketing opportunities for them to tie in to."

Despite the ongoing focus on newsstand sales, Bauer has some chinks in its armor. *In Touch* continues to perform well on newsstands, selling more than 500,000 copies weekly (but only some 15,000 subscriptions). Bauer, however, has had mixed results with some of its more established titles. While *J-14's* paid circ in this year's first half rose 11.7 percent to 577,817, *First for Women's* paid circ fell 8.5 percent to 1.4 million over the year prior (though *First* published nine copies in first-half '03 versus eight in '02). *Woman's World's* paid circ is also down 2.6 percent to 1.63 million (*WW* published 25 issues in '03 versus 26 in '02).

Industry analysts say it's about time Bauer fully embraced publishing's two revenue streams—circulation and advertising, even in such an uncertain advertising climate—especially for its titles that are seeing some softness on newsstands. "They were short-sighted to write off one half of the equation," says Alan Jurmain, Lowe & Partners Worldwide executive vp, director of U.S. media services. "You can't rely on just one [revenue stream] anymore. It's all about balance."—LG

War Over Rosie

But peace may be at hand

The drama in New York's State Supreme Court reached a crescendo late last week, as first Dan Brewster, CEO of G+J USA Publishing, and then Rosie O'Donnell took the stand.

The two are duking it out in Judge Ira Gammerman's Manhattan courtroom, accusing each other of breaching the joint-venture publishing contract for *Rosie* magazine, which folded last December. But despite accusations of temper tantrums and fudged circulation figures, the crux of the \$100 million case lies with who breached the nebulous contract, and ultimately, who had editorial control of the magazine. The case could be settled soon, however. Both sides are still negotiating a settlement and it could come as early as today, Nov. 10.

Among the issues holding up a deal is that O'Donnell must first determine whether her

The struggle of a starfish against the inexorable force of the sea only served to remind Phil of his own struggle against the inexorable force of his marketing costs.



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Mediaweek Magazine Monitor

WEEKLIES NOVEMBER 10, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	10-Nov	99.99	11-Nov	93.72	6.69%	2,524.59	2,804.23	-9.97%
The Economist	1-Nov	46.00	2-Nov	45.00	2.22%	1,781.00	1,951.00	-8.71%
Newsweek ^E	10-Nov	50.26	11-Nov	75.95	-33.82%	1,741.26	1,656.02	5.15%
The New Republic*	10-Nov	6.66	11-Nov	5.99	11.19%	275.57	321.97	-14.41%
Time ^E	10-Nov	82.60	11-Nov	65.91	25.32%	2,003.22	1,976.98	1.33%
U.S. News & World Report	10-Nov	34.83	11-Nov	46.50	-25.10%	1,213.90	1,224.57	-0.87%
The Weekly Standard	10-Nov	14.80	11-Nov	10.10	46.53%	341.14	354.07	-3.65%
Category Total		335.14		343.17	-2.34%	9,880.68	10,288.84	-3.97%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	10-Nov	36.45	11-Nov	24.09	51.31%	1,052.95	1,030.16	2.21%
Entertainment Weekly	7-Nov	26.47	8-Nov	48.65	-45.59%	1,550.98	1,562.20	-0.72%
Golf World	7-Nov	9.67	8-Nov	19.33	-49.97%	857.11	1,206.88	-28.98%
New York*	10-Nov	81.60	11-Nov	81.80	-0.24%	2,041.13	2,169.10	-5.90%
People	10-Nov	94.54	11-Nov	95.05	-0.54%	3,162.74	3,070.44	3.01%
Sporting News	10-Nov	22.17	11-Nov	23.41	-5.30%	674.73	659.60	2.29%
Sports Illustrated [@]	10-Nov	53.52	11-Nov	52.11	2.71%	1,972.03	2,129.95	-7.41%
The New Yorker ^C	10-Nov	54.45	11-Nov	127.38	-57.25%	1,867.53	1,898.33	-1.62%
Time Out New York	5-Nov	62.94	6-Nov	86.63	-27.34%	3,095.13	3,057.64	1.23%
TV Guide	8-Nov	53.92	9-Nov	64.15	-15.95%	2,107.96	2,086.59	1.02%
Us Weekly*	10-Nov	23.83	11-Nov	23.00	3.61%	1,079.54	884.17	22.10%
Category Total		519.56		645.60	-19.52%	19,461.83	19,755.06	-1.48%
SUNDAY MAGAZINES								
American Profile	9-Nov	15.55	10-Nov	7.90	96.84%	411.80	393.96	4.53%
Parade	9-Nov	16.91	10-Nov	13.83	22.27%	578.40	561.36	3.04%
USA Weekend	9-Nov	10.68	10-Nov	16.51	-35.31%	524.44	528.83	-0.83%
Category Total		43.14		38.24	12.81%	1,514.64	1,484.15	2.05%
TOTALS		897.84		1,027.01	-12.58%	30,857.15	31,528.05	-2.13%

C=2002 Cartoon special issue; E=estimated page counts; +=one more issue in 2003 than in 2002; @=one fewer issue in 2003

CHART COMPILED BY AIMEE DEEKEN

insurance will pay for her legal fees, which are said to be \$8 million, according to sources familiar with the situation.

Beginning Nov. 6, and continuing the next day, O'Donnell, at times tense and nervous but still managing to show her funny side, explained her side of the story. She said it was her impression—beginning with the second meeting she had with Brewster to discuss the possibility of the magazine—that Brewster “would control the business end” and she “would have creative control.” Though Brew-

ster, she continued, would have veto power in case she had any “crazy ideas,” she would be able to offer other suggestions. On cross-examination, O'Donnell admitted not having read the contract, and instead relied on her business manager (and brother-in-law) Dan Crimmins.

The issue was key in the matter of Brewster's firing of *Rosie's* first editor Cathy Cavender in June, 2002—which O'Donnell says she resisted until getting promises that Cavender would stay on at the company—the subsequent hiring of Susan Toepfer, and O'Donnell's battle

with Toepfer for ultimate editorial control.

According to the contract, O'Donnell had control over the “editorial process,” (which Brewster, under cross-examination, could not clearly define), while Brewster had veto power. O'Donnell also relinquished her control of the magazine one week prior to the editorial close.

From the outset, Toepfer and O'Donnell clashed, and by mid-July '02, O'Donnell had asked Crimmins for her exit options if she couldn't get Cavender back, because she said Toepfer had seized editorial control and she felt that G+J had breached the contract.

The situation spiraled out of control after Brewster held a senior staff meeting in O'Donnell's G+J office. O'Donnell on speakerphone demanded Brewster give her exit options, one of which was buying G+J's *Rosie* stake for \$15 million. Soon after, an angry O'Donnell insinuated to Cindy Spengler, G+J's executive vp, chief marketing officer, who is a breast cancer survivor, that her cancer stemmed from lying.

Not liking G+J's options, O'Donnell returned with three of her own, including Brewster telling her staff that she has editorial control, which Brewster refused to do. Shortly thereafter, she retained a lawyer, and by September O'Donnell quit.

Also last week, O'Donnell's attorneys focused on G+J's financials, including *Rosie's* 2002 circulation figures, which they claimed were artificially high; the attorneys produced an internal G+J document that showed a more modest circ than what was sent to the Audit Bureau of Circulations as estimates. G+J USA has maintained that the full-year circ remained below the 2 percent variance from estimated to audited reports allowed by ABC. —LG

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BY LEWIS GROSSBERGER



Block That Pic!

CBS' COURAGEOUS DECISION TO SUPPRESS ITS OWN PRODUCTION, *THE REAGANS*, BY hiding the controversial movie on Showtime was good news and bad news. Which do you want first? ■ OK, the bad news is that a major network has cravenly caved under political pressure and the bullying

right-wing media have won another victory. The good news is that now Media Person won't have to watch *The Reagans*, since he doesn't get Showtime.

This, of course, will not stop Media Person from assessing the quality of *The Reagans*, since it has long been his policy to harshly criticize bad movies, books, plays, TV shows and hip-hop moguls without bothering to first burrow into their tiresome substance. He just knows.

The Reagans is simply awful. First of all, it wastes a fine actress, Judy Davis, in a bad TV movie, though the phrase "bad TV movie" is admittedly redundant. Of the 3,637,813 American TV movies made to date (statistic courtesy of www.madeupstats.com), only three of them were any good and those were complete accidents that brought apologies from their producers. James Brolin didn't deserve this either. Isn't being married to Barbara Streisand punishment enough?

Second, if there's one kind of TV movie worse than any other, it's the ever-risible "biopic" wherein actors play living people whom we know so well that all we can keep thinking for the dreary two hours is: "That's not Conan O'Brien!" or "Come on, the real Tiny Tim was much sexier than this guy" or "I don't recall Rosalynn Carter having a mustache."

Still another problem with the Reagan show, as its critics pointed out in loud voices and frenetic gestures, is invented dialogue. For instance, at one point the Reagan charac-

ter is heard to say that, "They that live in sin shall die in sin." The fact is that Ronald Reagan never said that. What he actually said was, "So, Nancy, this AIDS thing, are we for it or against it?"

Similarly, when in the biased CBS teleplay, Mr. Reagan proclaims to Mrs. Reagan, "Isn't it amusing that two shallow, cold, uncaring, thoughtless people like us sit at the pinnacle of power in the Free World?" and she nods and says, "But enough of politics, Ronnie, baby, you big steaming hunk of chief executive manflesh, let's hit the sheets!", critics and Reagan family members are right to complain that the Reagans probably never spoke these exact words in this exact sequence although, in the producers' defense, we can never know for sure, since the First Couple was frequently known to converse while alone, without any cameras running.

To raise yet one more problematic subject, if you can bear it, a *New York Times* editorial on the CBS controversy contended that it is disrespectful and tacky to run a critical portrait of Ronald and Nancy Reagan while she is nursing the former President through Alzheimer's disease. This view is entirely correct. The proper thing to do in such cases is to wait until a

week after the subject dies and then blast him.

All the flak reminds Media Person of another contentious production in the news, namely, *The Passion*. Some Jewish groups have been attacking Mel Gibson's death-of-Jesus movie because they're worried that it might provoke anti-Semitic outbursts. Even though, according to those who have seen the movie, the Jewish crowd that constantly stood around in Biblical days, repeatedly shouts, "We didn't do it! We're being framed! It's the Romans! Can't you see that they run the media, the banks, everything!", large segments of the audience may not understand the alibi since the crowd shouts in Aramaic.

But Media Person is worried that the film might also provoke anti-Roman outbursts. From what MP has gleaned from those lucky nuns and priests invited to screenings, he surmises that Jesus gets beaten up by Roman soldiers for about two and a half hours before finally being crucified. This is new and dangerous territory. After all, we Jews are used to being irrationally blamed for doing in one of our own guys thousands of years after the alleged fact and we know how to handle it.

(Run.) But the Romans will be new to such hostility. Rome is a lovely city and Media Person would hate to see it trashed by anti-Romitic mobs.

When you come right down to it, it probably isn't a good idea to make any history movies at all, unless they're done as comedies. Because history is nothing but politics that happened before yesterday and just about anything you put on the screen, no matter how many millennia have passed, will still drive

someone crazy.

For instance, Media Person has seen the new Russell Crowe movie, *Master and Commander: The Far Side of the Budget*, and he is sorry to report that it is very, very good.

But the French are really going to hate it. ■

It probably isn't a good idea to make any history movies at all, unless they're done as comedies.

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